

Ambassador Message Ja'far Bin Abi Thalib In The Wayang Kekayon Khalifah

Lutfianto¹, Abdul Munip²

¹S3 Islamic Studies Concentration in Islamic Education, UIN Sunan Kalijaga Yogyakarta, Javanese language teacher at SMAN 1 Pajangan, Bantul, Yogyakarta. ²Arabic Language Education UIN Sunan Kalijaga Yogyakarta

Corresponding author

lutfie80@gmail.com, abddul.munip@uin-suka.ac.id

Abstract: This paper aims to discuss the model for the creation of *Wayang Kekayon Khalifah* characters. This figure is a means of conveying the message of the ambassador of the Prophet Muhammad's friend who asked for asylum in the land of Habasyah, namely Ja'far bin Abi Talib. *Wayang Kekayon Khalifah* is a new wayang model. This creation uses the Artistic Research method and a Practice Based Research thinking scheme, focusing on contemporary works of art. The purpose of this creation is to develop practice-based science. Next how to realize the cowhide. So the message of the Islamic ambassador through the existing decorations and ornaments uses an aesthetic approach and leather craft. The design of this leather craft work will produce artifacts in the form of *wayang gunung paraga* Ja'far bin Abi Talib, which is part of the *wayang Kekayon Khalifah* with ornaments and decorations and calligraphy of the names of the characters.

Keywords: leather craft, wayang art, paraga Ja'far bin Abi Talib, message from the Islamic ambassador.

Introduction

In general, wayang has an artistic unity in its performance. There are fine arts, craft arts, sound arts, literary arts, theater arts, music arts and so on. The art of wayang, according to Sumarsam, uses a style of literary language which is full of sound play and gives a deep psychological effect to the audience.¹ Therefore wayang is still popular with the public. At least this art is still attached to society. Even so, this art in the world of education has not been maximized as an educational medium. Moreover, it is used as a learning medium for Islamic Religious Education and Character.

It seems that cultural products are something different and even seem contradictory to Islamic teachings. Even though the art of wayang is one of the enormous potentials as a medium of learning with an artistic touch. Cultural products that experience continuous development of fine art

between past cultural traditions and subsequent traditions. This process continues until now and spreads to various countries.² This is proven by the distribution of puppets in the world. Wayang does not only belong to Indonesia but also to the world. In Indonesia, the forms and plays of wayang vary.³ This also happened in Malaysia although not as much as in Indonesia.⁴ Wayang Kelantan is one example of wayang in Malaysia. There are similarities in the story even though the forms of visualization are different. One of the similarities of the stories is the story of Rama and Anoman.⁵ The study of movies is also in America.⁶

² Dharsono. *Seni Lukis Wayang*. (Surakarta: ISI Press, 2012).

³ Sena Wangi. *Ensiklopedi Wayang Indonesia*. (Jakarta: Sena Wangi Sekretariat Nasional Pewayangan Indonesia, 1999).

⁴ Osnes, Mary Beth. 2010. *The Shadow Puppet Theatre of Malaysia*. Jefferson, North California: McFarland & Company, Inc.

⁵ Scott-Kemball, Jeune. 1959. Kelantan Wayang Siam Shadow Puppets 'Rama' and 'Hanuman'." *Man* 59: 73-78.

⁶ Sutrisno Setya Hartana. "Origins, Journeys, Encounters: A Cultural Analysis of Wayang Performances in North America". Dissertation. Partial Fulfilment of the Requirements for the Degree of Doctor of Philosophy In Interdisciplinary Studies, in the Department of Art History and Visual Studies University of Victoria (2017).

¹ Sumarsam. *Memaknai Wayang dan Gamelan: Temu Silang Jawa, Islam, dan Global* (Yogyakarta: Gading, 2018), hlm. 9.

It is interesting what Assit said. Prof. Dr. Surasak Jamnongsarn Related to wayang Panji/ Inao in Thailand. This was revealed in the VII World Puppet Day Seminar on Saturday 5 November 2022 at the ISI Surakarta Hall. According to him, this puppet was deliberately imported from Majapahit to Thailand. Originally wayang was an elite royal art, but over time, this wayang by the government had to be taught in primary and secondary schools as local content. Wayang is a learning medium, all must learn both the players and the audience.⁷ In the seminar, another researcher, Miguel Escobar Varela, explained the benefits of wayang which he documented using the "Panji" method, namely intercultural and inter-art media documentation. He works at the National University of Singapore and is serious about being a web developer, translator and theater researcher in several countries, one of which is in Indonesia.

Indirectly wayang has many benefits. One of them is wayang used by the community as a ritual ceremony and ruwatan. In addition, it is also used as a vow that must be fulfilled.⁸ This is because wayang is a very fine theatrical art. Wayang can incorporate religion, folklore, history, mysticism, philosophy, music, dance, literature, political and social commentary. However, wayang is still entertainment for the audience. Entertainment that contains education that can develop emotional abilities and social abilities in pre-school children.⁹ Besides that, wayang is also used as a method of teaching mathematics which is full of beauty in pre-schools. So conceptual mathematics can be concretized with wayang.¹⁰ Entertainment by playing hereditary stories and myths with male and female audiences separated by screens. The male audience is behind the dalang. While the

female audience is behind the screen so they can only see silhouette images.¹¹ Thus, this performing arts has the potential to be used as a means of communication and transformation of information to the public. So that wayang art with its literary content can be used to spread various values, understandings, concepts, ideas, views, and ideas that you want to convey. Especially in Java the use of certain metaphors to educate is still used today. As an example of the metaphor in the Wayang Kekayon Khalifah.¹² In addition, by using literary works of tembang.¹³

Wayang provides very broad benefits in the archipelago and in other parts of the world. In the world of education, for example, an interesting article entitled "Time for Tony the Turtle": Experiences with the use of a hand puppet in a program for young children in domestic violence shelters written by Mara L. van der Hoeven and her friends. The article describes the benefits of using Toni the Turtle puppet. The puppets are in the form of hand puppets as education for developing self-regulation skills for children in shelters in the Netherlands. This program also simultaneously increases the sense of security and fun.¹⁴

Therefore, from the past the reproduction/creation of forms and stories has developed dynamically. It has even become a major concern in the trajectory of wayang history until now. One of them was the first decree of the Sultan of Demak with the Sanga trustees. There is the development of the form of wayang and the standard of wayang stories that are unique, that is, they do not conflict with Islamic principles.¹⁵ It is made in the form of a flat human doll with a side view, only one eye is shown, the nose is long, the arms are too long to the feet, there are strokes on

⁷ Assit. Prof. DR. Surasak Jamnongsarn (Thai and Asian Musik Departement Faculty of Fine Arts. Srinakharinwirot University Bangkok) "Reinterpreting Panji/ Inao as A Common Heritage in Thailand". *Seminar Hari Wayang Dunia VII*, Sabtu 5 November 2022 di Pendopo ISI Surakarta.

⁸ Prayogo.W.Waluyo. 2018. *Penciptaan Seni Motif Batik Wayang Topeng Jatiduwur Jombang*. Jurnal Desain dan Seni Narada, Volume 5, edisi 1 April 2018.

⁹ Floarea luga dan Emanuel Sebastian Turda, "The Impact of Puppet Theatre Among Preschoolers Socio-Emotional Abilities Development", dalam jurnal *Educatia* 21, no. 22, (2022).

¹⁰ Mirella Forsberg Ahlcrona dan Ann Östman, "Mathematics and Puppet Play as a Method in the Preschool Teacher Education," dalam jurnal *Creative Education*, vol 9, no. 10, 2018..

¹¹ Oliver Johannes Raap, *Soeka Doeka di Djawa Tempo Doeloe* (Jakarta: Kepustakaan Populer Gramedia, 2015). Hlm. 88.

¹² <http://repository.iainkudus.ac.id/4872/1/03.%20Bukti%20Kinerja%20Pr%20osiding%20Internasional%20ISBN%20IAN%20Kudus.pdf>.

¹³ Abdul Munif, *Merekonstruksi Teori Pendidikan dalam Budaya Jawa* (Yogyakarta: Pascasarjana Fakultas Ilmu Tarbiyah dan Keguruan (FITK) Universitas Islam Negeri (UIN) Sunan Kalijaga, 2018).

¹⁴ Mara L. van der Hoeven dkk., "Time for Tony the Turtle': Experiences with the Use of a Hand Puppet in a Program for Young Children in Domestic Violence Shelters," dalam jurnal *The Arts in Psychotherapy*, vol 75, 2021.

¹⁵ Agus Sunyoto, *Atlas Wali Songo* (Jakarta: Pustaka Ilman, 2016), hlm. 159.

the neck and so on. In addition, there is also a form of mountains. This form has an illustration of Dewandaru. Dewandaru is a symbol of the tree of life. This form was reinterpreted by the saints to become kayon or khayyu which means life which originally symbolized a source of knowledge and protector. There are also creations using wayang stories that are made differently. Standard story includes lighting and balungan. The word lampahan means play or story. While balungan means framework. The play is one of the most important in a shadow puppet show.¹⁶

In subsequent developments, wayang kulit plays include pathets, scenes, and basic components.¹⁷ The pathet in the wayang show consists of the pathet nem/lima, sanga/nem, and manyura/item. The scenes are adeg/jejer, budhalan, and argan. The basic components are situation description, dialogue, and action. Even so, there are social changes in an area that will produce different art styles according to the form and character of the community in a certain period of time. So that wayang remains dynamic to be presented in the midst of society as a medium of entertainment and non-formal learning. Apart from that, wayang media has the potential to be used as a formal learning medium, moreover this can support government programs that proclaim culture-based schools.

It should be suspected that the use of learning media for Islamic Religious Education and Characteristics by using wayang cultural products has not been maximized, indicating a low understanding of teachers or ustadz regarding the existing curriculum. Especially in terms of learning methods and teaching materials used. Besides that, there is also a lack of understanding of learning models based on local wisdom such as wayang. The low awareness of innovation/learning creations that use local cultural wisdom has resulted in the learning of Islamic Religious Education and Characteristics not being in sync with government programs. Even though using

local wisdom, learning will be more dynamic, making it easier for students to understand the subject matter. Even among Islamic boarding schools it can also be done with a local wisdom approach, for example the song macapat.¹⁸

Apart from that, the use of media creations from local wisdom will increase the activeness of students in participating in learning. The existence of educators who use more lecture methods in delivering material will review their learning methods. The creation of learning media based on local wisdom will answer the limitations of learning resources based on local wisdom in Islamic boarding schools' libraries. So that what the government has announced regarding culture-based schools can be carried out properly.

The condition of the lack of learning media based on wayang local wisdom in Islamic Religious Education and Characteristics like this is a separate problem in Indonesia, which has diversity. Local wisdom should be used as an approach in learning Islamic Religious Education and Moral Character. At least there are some materials that can be taught with a local wisdom approach. For example, in each chapter the material for Islamic Religious Education and Character is related to the date material. Therefore, it is necessary to form the creation of Wayang Kekayon Khalifah which can present inspirational stories of the companions of the Prophet Muhammad SAW in the form of attractive visual puppets, the form of geguritan literary works and stories in a play. These works can be displayed in the form of exhibition displays at schools or in elegant public facilities, namely in the departure lounge at the airport.¹⁹

As an example is the creation of the Wayang Kekayon Khalifah which is held for learning Javanese. Besides that, it can also be used for public consumption. This is as what has been held in the form of Wayang Kekayon Khalifah performances in several places. Both are held in schools, campuses and the community in the foyer of the mosque. The plays in the creation of the Wayang

¹⁶ Sastroamidjojo, Seno. *Renungan Tentang Pertunjukan Wayang Kulit* (Jakarta: Kinta, 1964), hlm. 98.

¹⁷ Becker, Alton L. 1979. "Text-Building, Epistemology, and Aesthetics in Javanese Shadow Theater," dalam Alton L. Becker, dan Aram A. Yengoyan, ed. *The Imagination of Reality Essays In Southeast Asian Coherence Systems*. Norwood, New Jersey: Ablex Publishing Corporation.

¹⁸ <https://ditdpontren.kemendikbud.go.id/artikel/prosiding-mu-tamad-tahun-2021>.

¹⁹ <https://republika.co.id/berita/repjogja/kabar-jogja/r17tsn399/pameran-wayang-di-bandara-via-hadirkan-wayang-kekayon>

Kekayon Khalifah play Mulabukaning Dakwah Rasul, Ja'far bin Abi Talib Duta, and Jumenenging Kanjeng Nabi ing Madinah and so on.²⁰

This puppet is a new wayang creation in the world of wayang. This puppet no longer uses the visualization of human puppets but uses the art of calligraphy and character symbols in it.²¹ This wayang model dialogues Islam and Javanese culture. This wayang is played in a manner similar to reciting geguritan (modern Javanese poetry) with a dhalang tune. There are no female singers/sindhen in every performance. Even so, there are still macapat songs accompanying each performance. The music there is prakan and dhodhogan. The dhalang reads the existing text while the audience listens to it. Inside the text there is a narration and song macapat which contains the history of the missionary journey of the Prophet Muhammad when he was in Makkah and in Medina along with his companions.

Moreover, answering the challenges of Era 4.0 which is full of innovative, critical thinking and problem solving skills, communication skills and collaboration. So it takes human resources that can adapt. The world of education is the spearhead in facing many changes. Therefore, the curriculum that is used as a reference in carrying out education also does not escape changes. So that the curriculum changes from the 2013 curriculum to the Merdeka Learning Campus Merdeka curriculum launched by the government in 2020. Even so, the educational goals, namely in terms of changes in intellectual, moral and social behavior, are still being fulfilled. So, educators are needed who can guide students in interacting with their environment through the learning process.²²

The teaching and learning process greatly influences the success of students in understanding the material presented by educators. Educators are required to use media that attracts the attention of students, especially Islamic Religious Education and Moral Education lessons. Educators must have academic qualifications, be physically and mentally

healthy, and have the ability to realize national education goals. Education must also have pedagogical competence, personal competence, social competence and professional competence which he obtains through professional education.²³ More specifically, pedagogical competence is needed to develop a curriculum related to the subject area being taught. This development should be carried out creatively and utilize existing technology.²⁴

Therefore educators are expected to be able to compile innovative teaching materials according to the needs of their respective regions. This is important as one of the efforts of educators/teachers of Islamic Religious Education and Moral Education in Islamic boarding schools who not only explain religious and ethical values and morality but also change the behavior of students. Changes in behavior to carry out these religious values. This implementation will of course stick longer and is the result of experience in the learning process.²⁵ Therefore the position of learning media is one of the components to improve interactions between educators and students in the form of exhibitions, for example.²⁶ Learning media will be a teaching aid for teachers to transfer knowledge to students. More than that, learning media will make it easier for students to understand the subject matter. With learning media we can provide examples, train and create a social environment that will support the formation of Islamic personality through figures that are exhibited in the form of visual wayang..²⁷ So we need an effort to support the success of learning.²⁸ There are many benefits of using instructional media for fluency in the teaching and learning process. More specifically learning media that use the mother tongue in accordance with the local content curriculum. Innovation/creation of learning

²⁰ Pagelaran Wayang Kekayon Khalifah di SMAN1 Pajangan dan SMAN3 Bantul dengan lakon *Ja'far bin Abi Thalib Duta*, dan *Jumenenging Kanjeng Nabi ing Madinah* tahun 2019.

²¹ <https://www.atlantis-press.com/proceedings/access-20/125956981>

²² Rivai, Ahmad dan Sudjana, Nana. 2001. *Media Pembelajaran*. Bandung: Sinar Baru Algosindo.

²³Departemen Pendidikan Nasional. 1995. *Undang-Undang Sistem Pendidikan Nasional (UURL.No.2/1989)*. Jakarta: Grafika.

²⁴ Andi Prastowo. 2012. *Panduan Kreatif Membuat Bahan Ajar Inovatif*. Yogyakarta: Diva Press.

²⁵ Ramayukis. Ilmu Pendidikan Islam, (Jakarta: Kalam Mulia, 2006)

²⁶ <https://lingkarjogja.com/wayang-kekayon-khalifah-ramaikan-pameran-gumregah>

²⁷ Pameran Tunggal "Caritagomo", 22-29 Juli 2019 di Galery Khat

²⁸ Zakiyah Darajat, dkk, Ilmu Pendidikan Islam, (Jakarta: Bumi Aksara, 1992)

media by using local geniuses will be very helpful in learning related to story/story material.²⁹

There is also reinforcement and the experience of researchers when carrying out Javanese language learning at SMAN Pajangan (where the researcher teaches). Learning media makes students enthusiastic about learning. The students focus on following the teaching and learning process. Although the use of this media is considered very difficult and expensive. Educators must design, create, present it in class when learning. But the results are very satisfying, both for educators and students.³⁰

The creation of Ja'far bin Abi Talib's work is a leather craft engineering using a unique cowhide 'taste technique' method with decorations and ornaments encrusted with *sungging*. A contemporary design using the calligraphy art of the character's name Ja'far bin Abi Talib, a symbol of a person conveying the message of the ambassador of the Prophet Muhammad's companions who asked for asylum in the land of Habasyah. This work was designed by considering the natural properties of cowhide material which is durable and easy to maintain. This work can be placed as a decoration on the wall or on wayang siding in general. Besides that, it can be used for learning media in the classroom. The shape of a *gunungan* with a contemporary design and coloring targeting millennial students. Apart from that, this design is intended for connoisseurs of old works in the form of wayang but packaged in a contemporary way. Designs like these were meant to be artifacts that could be passed on to future generations.

Materials and Methods

The method that researchers use is artistic research. This research is in accordance with research in the field of art. This research focuses on contemporary culture which aims to create new knowledge through the media of expression with practical

methods.³¹ This method is used to facilitate the research process. The practice Based Research method will be used in this study. There are three main sections that must be passed, namely the first research question, research context, and research methods. After these three main sections have been formulated, sketches and working drawings are then made, data source research (reference work, theory, and creation requirements), visual research (form of work). Then understand, learn and start practicing.³²

Results and Discussion

The discussion begins with the formulation of creation. The formulation of this creation is how to realize the design of works of art using cowhide media. A design that can reflect the message of the ambassador of the Prophet Muhammad SAW who asked for asylum in the land of Habasyah through the paraga or figure Ja'far bin Abi Talib. The visualization that is embedded through the form and processing of calligraphic ornamentation, inlaid inlay in the nature of the form of artistic works as well as symbolic meaning. After the formulation then proceed to seek the purpose of Creation. The purpose of this creation is for the first creation of the work of Wayang *kekayon khalifah paraga Ja'far bin Abi Talib* for the enrichment of artistic products containing messages that can be conveyed to the public.

Second, artifacts and message content will be realized that can be used as provisions for the personal life of the creator and also the audience. Third, to enhance the self-existence of creators through works of art as a form of responsibility for academic artists. Fourth, the results of this work of creation are used for teaching media to convey the message of the ambassador of the companions of the Prophet Muhammad SAW who asked for asylum in the land of Habasyah by Ja'far bin Abi Talib.

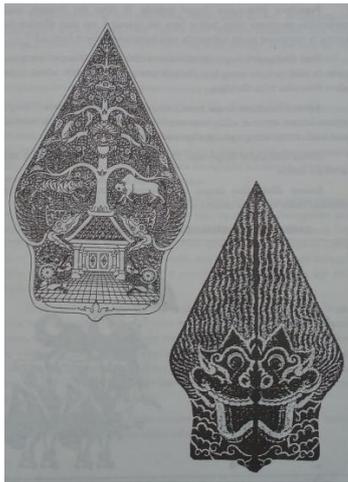
²⁹ Pergub DIY No.66 Tahun 2013 tentang Kurikulum Pendidikan Berbasis Budaya.

³⁰ <https://jrd.bantulkab.go.id/wp-content/uploads/2019/jrdjuni2019.pdf>.

³¹ Hannula, Mika, Juha Suoranta, and T. V. (2005). *Artistic Research-Theories, Methods and Practices*. Academy of Fine Art, Helsinki, Finland and University of Gothenburg / Art Monitor, Gothenburg, Sweden.

³² Abdullah, A. P. R. (2010). "Practice Based Research in Art and Design, Why Not?" *Jurnal Perintis Pendidikan Fakultas Seni Lukis & Reka UiTM*, 18.1, 41.

The review of the work in the making of this work requires a source of inspiration.³³ In-depth observations related to the source of inspiration in the form of mountains is very inspiring to create something similar and develop it. Shapes, ornaments, colors, dots and lines and fills can inspire the development of new ideas. It can also show differences or distinctions with works of a similar form that have been made by other people.



Picture 1. Mount Kalpataru and Mount Sunan Kalijaga

Source: RM Pranoejoe Poepaningrat, *Watching Puppets from Various Wanderings* (Yogyakarta. PT. BP. Kedaulation Rakyat, 2005)

Kayon is a painting of a kalpataru tree (Dewandaru), which is a symbol of the tree of life. Originally this form symbolized a source of knowledge, protector and source of life, then it was reinterpreted by the saints. Kayon or khayyu in Arabic means life, interpreted as a symbolic image of the dome of the mosque. When it is overturned it will resemble the shape of a human heart. This contains Islamic philosophy related to the life of Muslims. That his heart must always be related to the mosque. While the burning fire depicted on the back of the kayon is sengkalan, geni dadi Sucining jagad, which means 1443. It was in this year that Sunan Kalijaga made the kayon for the first time. Geni or fire has a character of 3, dadi or wahudadi or ocean has a character of 4, Suci has a character of

4, and jagad or world has a character of 1. Sengkalan is a year marker with words that have a numerical meaning and read backwards to 1443. This year indicates making the first gunungan by Sunan Kalijaga.³⁴

Wooden Puppet of the Caliph Character Ja'far bin Abi Talib

This creative work is titled Ambassador Message Ja'far bin Abi Talib in The Wayang Kekayon Khalifah. This form uses a form similar to source image one and source image two but made with a different fill design. There is no visual of a living being, only the name of Ja'far bin Abi Talib written in Arabic calligraphy. The other form is wings. Sayap gives the message that the perpetrator is the ambassador who delivers the message. Having a spear gives determination and courage. The cassava leaves are a symbol of giving something sincerely, including in terms of giving sacrifices as ambassadors of the Messenger of Allah. Cassava leaves in Javanese cultural treasures are often used in tumurun revelation batik. This is similar to the duties of Ja'far bin Abi Talib as the messenger of the Messenger of Allah.



Picture 2. Wooden puppet of the Caliph character Ja'far bin Abi Talib

(Source: Personal Documentation)

The idea of creating a work requires attention related to beauty in the manufacturing process. There are three basic elements contained in art objects or events, namely form, weight and

³³ Sahman, H. (1993). *Mengenal Dunia Seni Rupa*. IKIP Semarang Press.

³⁴ Poepaningrat, RM Pranoejoe. 2005. *Nonton Wayang dari Berbagai Pakeliran*. Yogyakarta. PT. BP. Kedaulation Rakyat.

appearance.³⁵ Form is the form that you want to form in the form of a mountain of work made of cowhide. The main ingredient is formed into a gunungan and can be set aside as the main piece.

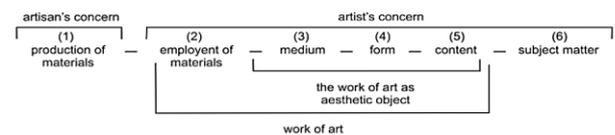
The weight or content of this work has ideas originating from the Islamic ambassador Ja'far bin Abi Talib. This figure is very extraordinary, became the Messenger of Allah's ambassador to Habasyah country led by Christians. This character is very extraordinary, when the three were tried by king Najasi he was able to convey his arguments well by reciting the Quran Surah Maryam verses 29 to 33 which tells about the prophet Isa. The representation that you want to present is as a form of a hope that actually always exists in humans to become a trusted ambassador of Islam. Even though the ambassador of Islam does not need a medium to describe it, the creation of this work uses a medium to present the nature of trustworthiness in carrying out their duties. This medium is a symbol of the depiction of an Islamic ambassador who represents the figure you want to present. Apart from that, this idea departs from the culture of the current Javanese people who still like wayang. Culture with moral content and manners and intelligence. The symbols are wings, spears, cassava leaf lunges, a vast desert.

The third fundamental aspect is appearance or presentation. Presentation is an elemental unity in aesthetics. This process is done by placing it on the side of the wayang with other characters. Besides that, it can also be placed in front of the class or in the library as a beautiful learning media as the basic idea of this creation.

At present, the function of art aims to satisfy various needs. This is a picture of the personal expression of each artist. Leather craft works of art can combine two functions at once, namely personal and social. The first function is personal, namely that its creation is a form of self-expression and at the same time to fulfill needs related to useful goods. While the second function, namely social is to express aspects of social existence from personal experience. The creation of this work has a practical function of presenting beauty in society

so that it can stimulate art connoisseurs with a variety of different choices.³⁶

In relation to the idea of form, the idea of the form of this work comes from Gunung Sunan Kalijaga and mountains from wayang performances in general. The scheme used to explain the main idea and form idea is as follows:



Picture 3. Skema artist's concern

The initial idea of this creation was to create a work that could be used for educational media that has high value and is aesthetically pleasing and durable. In addition, it is also inspired by the background of Javanese culture (wayang). One of them is the gunung wayang. The symbolic meaning of gunung wayang is very philosophical as a universal picture of the world. Virgil C. Aldrich argues that the difference between artisans and artists (craftsman) is based on the selection of the medium used which functions as a tool, medium and language. Craftsmen will produce physical objects while craftsmen produce objects as aesthetic objects.³⁷

The embodiment of the main ideas and form ideas in the process of artistic work that needs to be considered by the artist according to Aldrich about the material of art which includes the employment of materials, medium, content, form and subject matter. Employment of material here is about how the craftsman can be physically and mentally involved during the creation process. So that it creates a feeling that is so alive, not just producing an object.

Medium is a tool or means used to create an idea. Educational background and daily activities are the tools or means used so that the craftsman masters the characteristics of the material used and knows how to make it happen. It is possible that during this process there will be changes that allow

³⁶ Supriawoto. (n.d.). Hand Out ilmu Bahan Logam. Jurusan Kriya

Fakultas Seni Rupa Institut Seni Indonesia Yogyakarta.

³⁷ Aldrich, V. C. (1963). Philosophy of Art. PRENTICE-HALL, INC.

³⁵ D. A. A Djelantik. 2004. *ESTETIKA Sebuah Pengantar*. Masyarakat Seni Pertunjukkan Indonesia

mastery of some of the characters. Content is content that is formulated into a theme. This creation creates a message to bring someone to be a person who has human intelligence as a provision to live in the world. Form is the selected form in the form of an installation work consisting of a calligraphy composition, shape and color symbols contained in the gunungan. The subject matter which is the main subject is paraga in the form of a gunungan wrapped in calligraphy and symbols which when set aside become a unified story.

Related to the medium, that material as a medium in the creation of works of art needs to first study its characteristics as properties that must be able to support the designer to realize his ideas. The medium, in this case, is the material used in the form of cowhide, which is usually used in making wayang. The technical aspects of this leather craft are as simple as the wayang work in general. However, it requires steps that must be passed. Apart from that, you need to be careful. This is because so that no practical errors occur. Errors in practice can damage materials and tools. So that it will be more efficient in financing. The technique used in this work is the same as for wayang production in general, namely carving and sungging.

In the process of creating Wayang Kekayon Khalifah, the effectiveness of working on cowhide depends on the experience of the work done. Work experience increases skills as well as sensitivity in making more attractive forms. The steps of the creation process are as follows. *First*, the process of preparing materials and tools. In this process, starting from selecting materials in the form of cowhide which has been processed and ready to be inlaid.



Figure 4. Preparing cowhide sheets
(Source: Personal Documentation)

Second, the process of creating a design. After all the materials and tools are ready, then continue to print the image on the cowhide using paper containing the intended design by gluing it.



Figure 5. Ja'far bin Abi Talib's mountain design
(Source: Personal Documentation)

Third, prepare cowhide sheets. The cutting is done following the direction of the mountain stroke that has been done with the existing design drawing. Cutting the cowhide using scissors or carving manually by hand. Embedding of sheets of paper with caa glued on top of cowhide. Next is the inlay process.



Figure 6. Preparing the Leather sheet
(Source: Personal Documentation)

Fourth, the inlay process is done with the inlay in accordance with the existing design and filling



Figure 7. Embossing the skin with the design image affixed

(Source: Personal Documentation)

Fifth is the process of giving color or sungging.



Figure 8. coloring or sungging
(Source: Personal Documentation)

Fifth is the presentation, this work can be set aside like wayang in general.



Figure 10. Display results with other puppets.
(Source: Personal Documentation)

Description of Work

The work of creation entitled Wayang Kekayon Khalifah Character Ja'far bin Abi Talib does not have the appearance of living creatures, what is there is the writing of the name Ja'far bin Abi Talib. The other form is a wing that depicts the figure of an ambassador. The spear provides a symbol of courage and determination. The cassava leaf curls give the meaning of sincerity to give a sacrifice to the Messenger of Allah by being ready to be his ambassad.

Conclusions

The making of the Kekayon Khalifah paraga Ja'far bin Abi Talib puppet uses the Artistic Research method and a Practice Based Research thinking scheme, focusing on contemporary works of art. The result is knowledge creation through practice-based expression. The work that is realized through the medium of cowhide can reflect a moral message through existing decorations and ornaments using an aesthetic approach and leather crafts.

The making of this leather craft work produces artifacts in the form of wayang gunungan paraga Ja'far bin Abi Talib, which is part of the Kekayon Khalifah Puppet with decorations and ornamentations. The aesthetic effect that emerges is in the form of a harmonious blend of decorations and ornaments as well as the calligraphy of the character's name. This media can present beauty in conveying the messages of Islamic ambassadors like Ja'far bin Abi Talib.

References

- Bandem, I Made dan Murgianto. 1999. *Teater daerah di Indonesia*. Yogyakarta: Kanisius.
- Abdullah, A. P. R. 2010. "Practice Based Research in Art and Design, Why Not?" *Jurnal Perintis Pendidikan Fakultas Seni Lukis & Reka UiTM*, 18.1, 41.
- Ahlcrona, Mirella Forsberg, dan Ann Östman. "Mathematics and Puppet Play as a Method in the Preschool Teacher Education", dalam jurnal *Creative Education*, vol 9, no. 10, 2018.
- Aldrich, V. C. (1963). *Philosophy of Art*. PRENTICE-HALL, INC.

- Amanto, Hadi, dan D. D. (1999). *ILMU BAHAN*. PT Bumi Aksara.
- Djelantik, D. A. A. 2004. *ESTETIKA Sebuah Pengantar*. Masyarakat Seni Pertunjukkan Indonesia.
- Feldman, E. B. (n.d.). *Art as Image and Idea*.
- Hannula, Mika, Juha Suoranta, and T. V. (2005). *Artistic Research- Theories, Methods and Practices*. Academy of Fine Art, Helsinki, Finland and University of Gothenburg / Art Monitor, Gothenburg, Sweden.
- Iuga, Floarea, dan Emanuel Sebastian Turda. "The Impact of Puppet Theatre Among Preschoolers Socio-Emotional Abilities Development", dalam jurnal *Educatia* 21, no. 22, 2022.
- Khalid, Khalid Muhammad. 2015. *60 Sirah Sahabat Rasulullah SAW*. Jakarta Timur. Al-I'tishom Cahaya Umat.
- Krisnawati, C. (2005). *TERAPI WARNA DALAM KESEHATAN – Energy Colour Therapy*. Curiosita.
- Matthew Isaac Cohen, 2007. *Contemporary Wayang in Global Contexts*. Asian Theatre Journal, vol. 24, no. 2 (Fall 2007). © 2007 by University of Hawai'i Press.
- Osnes, Mary Beth. 2010. *The Shadow Puppet Theatre of Malaysia*. Jefferson, North California: McFarland & Company, Inc.
- Poepaningrat, RM Pranoejoe. 2005. *Nonton Wayang dari Berbagai Pakeliran*. Yogyakarta. PT. BP. Kedaulatan Rakyat.
- Sahman, H. (1993). *Mengenali Dunia Seni Rupa*. IKIP Semarang Press.
- Scott-Kemball, Jeune. 1959. Kelantan Wayang Siam Shadow Puppets 'Rama' and 'Hanuman'."
- Sena Wangi. 1999. *Ensiklopedi Wayang Indonesia*. Jakarta: Sena Wangi Sekretariat Nasional Pewayangan Indonesia.
- Sumarsam. 2018. *Memaknai Wayang dan Gamelan: Temu Silang Jawa, Islam, dan Global*. Yogyakarta: Gading.
- Sunyoto, Agus. 2016. *Atlas Wali Songo*. Jakarta: Pustaka Ilman.
- Supriaswoto. (n.d.). *Hand Out ilmu Bahan Logam*. Jurusan Kriya Fakultas Seni Rupa Institut Seni Indonesia Yogyakarta.
- S. G. Gunanto (Ed.), *Limbah Padat Aluminium: Nilai Tambahnya Digali Melalui Seni Kriya* (p. 101). Badan Penerbit ISI Yogyakarta.
- van der Hoeven, Mara L., Guy A.M. Widdershoven, Esther M. van Duin, Irma M. Hein, dan Ramón J.L. Lindauer. "Time for Tony the Turtle': Experiences with the Use of a Hand Puppet in a Program for Young Children in Domestic Violence Shelters", dalam jurnal *The Arts in Psychotherapy*, vol 75, 2021.
- Web
<https://www.atlantis-press.com/proceedings/access-20/125956981>