

# **SIMPLIFIED WAYANG PERFORMANCE AS A MEDIUM OF TEACHING OF INDONESIAN LESSON FOR FOREIGN SPEAKER (BIPA) IN ISLAMIC UNIVERSITY (PTKI) IN FACING INDUSTRY 4.0 REVOLUTION ERA**

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## **Abstract**

*This paper is aimed to analyze how wayang can be used as a medium of teaching BIPA in PTKI in facing industry 4.0 revolution era. Wayang (shadow puppet) as learning media of BIPA can be applied in industry 4.0 revolution era in advanced level by using a simplified performance of wayang as a learning media. The method in this research was descriptive analytic method. The techniques of collecting the data included documentary techniques and content analysis. The data were analysed, described, and concluded. The techniques of analysis data used Literature Based Thematic (LBT) and interactive model. LBT, a model of literature appreciation, is applied in learning the simplified wayang performance. This model will lead students to learn literature as a way of life. Students watch wayang performance in a film together in Indonesian language, then students discuss the good things or character education that need to be implemented or not in life, students are also asked to compare the characters each other, after that the students write the results of the discussion in Indonesian language and they will have a peer-review activity to evaluate their work.*

**Keywords:** *Simplified Wayang Performance; BIPA; LBT*

## **A. Introduction**

The fourth industrial era (industry 4.0) has been experienced by many countries in the world, including Indonesia, so that it is the state's obligation to prepare the millennial generation to become a competitive and productive workforce. The industrial revolution is characterized by digitalization and automation so that it changes the human lifestyle. However, not all elements of the community have prepared it, including in learning at the Islamic Religious College (PTKI). One of them is BIPA<sup>1</sup>.

BIPA can make a positive contribution to Indonesian cultural products.

Therefore, the implementation of the teaching of BIPA, both from the linguistic aspect and the introduction of Indonesian culture to foreigners must be further enhanced (Arsanti, 2014). It is a multi-literacy learning that applies complex learning concepts, integrates language skills (listening, speaking, reading, writing) with social and cultural culture (Aazizah, 2016). This can be applied in advanced BIPA by making *wayang* versions of concise *pakeliran* as media (Muliastuti, 2016: 4-5).

Puppet is an expression of national culture. *Wayang* aims as means of education and information because it substantially gives teachings to humans as individual beings, beings of God and religious beings as well as members of society and in addition, providing information about the problems of life for the community. As a means of puppet entertainment is used as a performance event in various purposes. *Wayang* is a way to make a living, for the artists (*dalang*) consider *wayang* as part of their lives in meeting practical necessities and commercial facilities. *Wayang* also relate to aesthetic activities as a reflection of aesthetic values.

*Wayang* means '*bayangan yang bergoyang*' or shadows that are swaying, back and forth (repetitively) or not fixedly placed. This is in accordance with the understanding of *wayang* in Encyclopedia Van Nenderlands Indie (in Mertosedono, 1986: 30) as moving and sometimes frightening shadows, doll-shaped made from hide, falling on a white *kelir* (cloth screen) with generally red coloured rim mounted on a firm stage.

In line with the above opinion, according to Mulyono (1978: 51), *wayang* comes from the original Javanese language which means "shadow". The word *wayang*, *hamayang* in the past meant "showing the shadow" gradually became a show of "shadow" then the art of shadow or puppet show. So *wayang* is a puppet show made from hide, wood, etc. to play a character in a play played by a *dalang* (puppeteer) on a stretched screen.

At first the puppet show in Java developed from religious ceremonies, namely to worship the gods or spirits of ancestors considered gods. After the arrival of Indians (the inclusion of Hinduism) *wayang* art experienced development, namely the *wayang* story takes the story of the Ramayana and Mahabharata epics thus puppet shows served not only for the worship of gods or ancestral spirits, but also as entertainment in the community. *Wayang* also experienced rapid progress at the time of the entry of Islam into Indonesia because the inclusion of Islam also influenced Indonesian culture. *Wayang* is used as a medium for Islamic *da'wah* because *wayang* has been rooted in the soul of the Indonesian people, especially in Javanese society. Islamic *da'wah* with *wayang* media to be easily accepted by the community,

puppet shows need to be changed and refined, which is filled with noble values that are Islamic.

For Javanese people, *wayang* is a depiction that shapes ideas and declares wishful thinking in every play. Puppet shows display stories of the struggles of kings and knights like the *Pandawas* against *Kurawas* or Rama against *Rahwana* while the real problem is about humanity, the eternal struggle between the right and the wrong, constraining lust, and the struggle to defend truth and justice.

Based on Law or RI No. 20 of 2003 concerning the purpose of national education, ethic and morals education are very important. Therefore the introduction of values contained in *wayang* stories as a medium of teaching BIPA needs to be done. This is due to the fact that many people, especially the younger generation, are experiencing moral decadence and this is seen as incompatible with Indonesian culture and contrary to religion (Andayani, 2016: 44-53).

One *wayang* story that contains a lot of moral values is *wayang purwa* entitled *Dewa Ruci*. It is one of the most prominent Javanese literary works which teaches the values of life and the most important of these stories is the persistence of a student to be independent in studying until succeeded (Supanggih, 2002). It is the nature of idealism that makes *Dewa Ruci's* story more interesting to study.

Therefore, in order that *Dewa Ruci's* story can still be enjoyed especially for the younger generation, it needs to be packaged attractively. In the era of industrial revolution 4.0 *wayang* is no longer played all night long but can be done through videos with an hour duration so that it can be used in BIPA learning and does not bore them (Griffiths, 2015: 473). Therefore, the presence of concise performance, the performance of *wayang* presented in a short time, is an innovation to develop regional culture without losing its core. Especially now that it has entered the industrial revolution era 4.0 which demands the use of the internet in all life sectors, including in learning. In *wayang* learning, a concise version of *pakeliran* is used Literature Based Thematic (LBT).

## **B. Method**

The method in this research was descriptive analytic method. The techniques of collecting the data included documentary techniques and content analysis. The data were analysed, described, and concluded. The techniques of analysis data used Literature Based Thematic (LBT) and

interactive model.

### C. LBT Learning<sup>2</sup>

Literature Based Thematic (LBT) is a model of literary appreciation by expressing meaning by displaying a number of questions: 1) the problem the author is working on, 2) moral values contained, 3) philosophical values presented in the work, 4) is there relevance to the reality or experience of the reader, 5) why the author conveys the problem in a certain way, 6) what the meaning of the whole story for the reader is, and 7) the quality of the work viewed from a philosophical moral aspect (Endraswara: 2003).

Literary learning with the LBT (Literature Based Thematic) model will direct students to study literature as a guide to life. The competencies that must be possessed by students when utilizing the LBT model is the ability of conscious thematic appreciation and implementing important moral themes for their lives. Both competencies are affective, so they can only be evaluated through life behaviour.

### D. LBT Based BIPA Learning

Learning BIPA with the LBT model will direct students to study literature as a guide to life. Together students watch (take heed) *wayang* films in *bahasa* Indonesia (*wayang purwa Dewaruci* story), then students discuss (converse) about good things (characteristic education) that need to be imitated or not so that they can be implemented in life, students also asked to compare one character to another, then the students write down the results of the discussion in Indonesian and they correct each other, and finally the papers are submitted to the lecturer to be corrected in relation to the content and grammar (cohesion - coherence). As for the characterization of *Dewaruci's* story that can be taken for characteristic education values include:

1. *Bima / Bratasena*

*Bratasena* is the second of *Pandawa*. He was also named *Bima*, once he is mature he adopted name *Werkudara*. *Bratasena* never used subtle language to anyone including God<sup>3</sup>. He always uses harsh language against anyone except for *Dewa Ruci*, for in front of him, *Bratasena* is full of wisdom and never lies. During his life only once did he speak subtly (*krama*) that is when he met *Dewa Ruci*. This is shown in the dialog below:



Bratasena : “*Dewa Ruci, Dewa ing sun, paparno mergi manuju kasampurnan sarto kabahagiaaan ing agesang meniko.*”

*(“Dewa Ruci, My God, please explain to me the path of perfection and bliss in life.”)*

Dewa Ruci : “*Iyo Seno, ingsunturuti. Manjin gogulo garbane ing sun yen siro mantep, muga-muga Gusti ngijabahi.*”

*(“Well all right Bratasena I grant your wish. Get inside my body, if your will is formidable, God shall grant”)*

.....  
Bratasena : “*Rumaos marem manah kulo mapan ing panggenan jembar tanpo wanenan, tentrem ayem tanpo dukopo.*”

*(“My heart feels contented in this borderless place, serene without sorrow.”)*

*Dewa Ruci* : “Bratasena, siro wis biso ambuko warananing ati manjing jeroning kalbu minongko lelantaran marak ing ngarsaning Gusti kang Mahasuci. Bratasena, aja kaget, cahyo mancoro maneko warno iku, iku minongko pratondo lamun siro wis kasembadan mbingkat hardening hawa nafsu. Lumantar lelaku sembah rogo, sembah cipto, sembah roso, lan sembah jiwo”  
(“Bratasena, you are now capable of unveiling the shade to be close to God. Bratasena, startled not, those colorful lights are signs you have mastered in controlling desire through worship of flesh, thought, sense, and soul”)

.....

Bratasena : “Mbingah manah kulo, menawi mekaten dipun parengno kulo mapan wonten ing mriki selamenipun.”  
(“So blissful my heart is, please let me stay here forever”)

*Dewa Ruci* : “Aja Ngger, iku durung wancine.”  
(“No my son, not yet.”)

*Dewa Ruci* is considered to be the true *Bratasena* God. *Bratasena*'s figure is always depicted in black who symbolizes the truth and its stability in the truth. He had a wry face, always dressed modestly; symbolizing that he was not arrogant.

*Bratasena* is a figure who is described as tall, big, strong, and stout and symbolizes strength. *Bima* is famous for his honesty, what he says is in accordance with his mind and what he is. His establishment is not easily swayed, always upholds the truth, if he is sure he will carry out his belief. He believed what the teacher said was good, so he believed what *PandhitaDurna* said was a truth. In *Dewa Ruci Bima*'s story, he still carries out the teacher's instructions even though it is difficult, but finally he finds it in his own mind. *Bima* has understood that God is worthy of worship. Firmness and conviction made *Bima* a powerful warrior.

## 2. *Durna*



*Durna* is actually a wise priest. He is a teacher of *Kurawas* and *Pandavas*. *Bratasena* is his true student. In the beginning *Bratasena* was tricked by *Durna* where he was told to look for *KayuGungSusuhingAngin* and *TirtaPawitra*. All this was done to harm *Bratasena*. But instead all of *Durna* instructions perfected *Bratasena's* knowledge.

*Durna* is a teacher but in his heart the seeds of *Kurawa* are embedded so that he is the antagonist in this story. This is seen in the dialog below:

Sengkuni : “Panjenengan rak sampun didhawuh Prabu Duryudana kawurih *lorotaken* Bratasena, ning nopo buktine?!”

(“You’ve been instructed by His Majesty Duryudana to deceive *Bratasena*, what’s the proof?!”)

Durna : “Lho yen pancen sampeyan niku ngerti, nikura pun kulo lorotaken. Bratasena kulo dhawuhi munggah neng pucuking Gunung Candramuka golek *Kayu Gung Susuhing Angin* mongko iku mboten genah, niku mboten cetho kuwi opo, mongko niku papan gawat keliwat angker lan wingit.”

*(“If only you knew my intention, I’ve deceived him. I told Bratasena to venture to summit of Mount Candradimuka to seek for kayu Gung Susuhing Angin while actually it is just gibberish, and also the place is haunted and perilous.”)*

Sengkuni : “O...dadi sampun jenengan lorotaken?”

*(“Ah...so you DID deceive him?”)*

Durna : “Kulolorotaken.”

*(“Yes, I did.”)*

Sengkuni : “Lhanek ngoten Bratasena bakalane mati.”

*(“Then he would definitely die.”)*

Durna : “Lha niku dereng karuan.”

*(“Well, not necessarily.”)*

Sengkuni : “Piye kuwi, dereng karuan niku priipun?”

*(“Wait, what do you mean not necessarily?”)*

Durna : “Perkoro kadhawuhan nglorotake sampun kulo tindakke. Ning matine Bratasena mboten tanggung jawab kulo, tanggung jawab mriko ngaten.”

*(“I have done the task of deceiving, but the death of Bratasena is none of my responsibility. It is God’s concern”)*

The dialogue above explains that the seed of *Kurawa* in *Durna* is that *Durna* has given unclear instructions to *Bratasena* to look for *Kayu Gung Susuhing Angin* which actually does not exist and may harm *Bratasena*. But actually it was intentionally done by *Durna*

because he knew that *Bratasena* was intelligent and would be able to carry out the task so that *Durna* gave impression that he stood by *Kurawa* while he implicitly gave *Bratasena* independent motivation to study.

*Dahyang Durna* is depicted as having twitching eyes, *irung mungkal gerang* (up and prominent nose), chin shrinks as a sign of the chin of the elderly, bearded, wearing priest cloth, the moving hand is the rear only since the other holds the prayer beads, wearing silk slacks and shoes. *Durna* is often depicted as yellow, indicating that he is a *dahyang* (priest).

### 3. *Dewi Kunthi*



*Dewi Kunthi* is the mother of *Pandawas*. She is a mother who always teaches virtues to her children. The love he gave to the *Pandawas* was incomparable to anything. Since the death of *Pandu* and *Madrim*, who was actually the mother of *Nakula* and *Sadewa*, even though *Nakula* and *Sadewa* were not her biological children, *Kunthi* still loved them like her own son. *Dewi Kunthi* raised her sons alone until they grew up. *Pandawas* loved their mother very much. *Dewi Kunthi* was also a wise and charismatic mother. *Dewi Kunthi's* profile can be used as a role model for women.

The figure of *Dewi Kunthi* is often depicted in yellow, which shows that she is the wife of King Astina "Pandu", with *mata jaitan* (slant eyes), the eyes that calm and bowed down.

#### 4. *Sengkuni*

The figure of *Sengkuni* is depicted with *mata kedondongan* (big eyes), *irung mungkal gerang* (up and prominent nose), *gusen* (grinning teeth), bearded. His hands are different in shape, one giant hand and one pointy hand like a slapstick, wearing bangles, wearing cloth headdress, *suntingsekarkluwih* (kind of earrings), *kalung ulur* (long neck chain), military cloth, and silk slacks.

*Sengkuni* is a smooth talking and dishonest person, and likes to twist tongue. *Sengkuni's* figure is often depicted in yellow, which means he is not a strong-minded figure like *Bratasena* because the black colour of the puppet character is only used by the protagonists.

#### 5. *Dursasana*

Figure of *Dursasana* is white-eyed (*mata telengan putih*), flat nose (*dempak*), grinning mouth (*gusen*), tall and large body, wearing helmet crown (*topong*), rear headdress (*jamang garuda*, *sunting sekar kluwih* (kind of earrings), *kalungulur* (long neck chain), wearing bangles, wearing full royal cloth.

*Dursasana* did things as he wishes. No one can forbid it. His words were brassy followed by laughter and he was never calm. He danced away when walking or sitting, his persona is painted in yellow.

#### 6. *Rukmuka and Rukmakala*

The figures of *Rukmuka* and *Rukmakala* are depicted with white-eyed eyes, bow of a boat shaped nose, but *Rukmakala's* nose is sharper than that of *Rukmuka*, *ngablak* (wide open) mouth, toothed and fanged, hair unravelled until it covered body, hairy chest, wearing bangles and *kalungulur*(long neck chain), wearing *parang rusak barong* cloth, silk slacks, the moving hand is the right one.



*Rukmuka* and *Rukmakala* are incarnations of *Hyang Indra* and *Hyang Bayu* who are tasked with testing *Bratasena's* sincerity in finding *Kayu Gung Susuhing Angin* on *Mount Candramuka*.

*Hyang Indra's* figure was depicted with big eyes, a sharp nose, tight lips, a crown which indicated that he was a king of gods, dressed in priest cloth, wearing clothes and shoes and bangles.

*Hyang Bayu's* figure is having soul of *bayu* (wind), *poleng* cloth (checkered fabric), *pancanaka* thumb nails, big eyes, flat nose.

#### 7. *Anoman*

*Anomanis* a brother of *Bratasena* from *Bayu*, he loves and supports *Bratasena* in studying. In the beginning *Anoman* prevented *Bratasena* from studying but it was only to test *Bratasena's* sincerity in studying.

The figure of *Anomanis* depicted with white plaque eyes, nose and mouth of an ape, hair bun called *kadalmenek*, followed by a circle of tail from below to close the bun, tail with a bracelet, *pancanaka* thumb nails, ape-legged, wearing *poleng* cloth, depicted in white indicating that he is a white macaque ape.

8. *Permadi*

*Permadi* is the middle or third of *Pandawa*. *Permadi's* other name is *Arjuna*. He has many wives, so that at this time a man who has many wives or girlfriends is often called the *Arjuna* like the story in *Arjuna Seeking Love*.

*Permadi's* figure is depicted in slant eyes, sharp nose, calm face, hair bun called *kadal menek*, *waderan* cutting, wearing crescent male necklace and bangles, *puteran* cloth, having two index fingers.

9. *Puntadewa*

*Puntadewa* is the first of *Pandawa*. His other name is *Yudistira*. The figure of *Puntadewa* is depicted in slant eyes, sharp nose, calm face, riveting hair bun with *sunting waderan* , wearing male necklace and bangles, wearing *puteran* cloth. *Puntadewa* loved *Bratasena* very much.

## E. Conclusion

*Wayang story of Dewa Ruci* can be used as an advanced BIPA learning material in the form of appreciation literature, namely concise performance in the form of video, together students watch the show and right after, students can discuss good things that need to be exemplified or not, for example students can express differences in *wayang* plays with other literary works, students are also asked to compare one character with another.

In the era of industrial revolution 4.0 *wayang* is no longer played all night long but can be done through videos with an hour duration so that it can be used in BIPA learning. This does not bore them. *Wayang* performance with concise performance is an innovation to develop regional culture without losing its core<sup>4</sup>. Especially now that it has entered the industrial revolution era 4.0 which demands the use of the internet in all life sectors, including in BIPA learning. In *wayang* learning concise performance version, Literature Based Thematic (LBT) is used.

## **Endnotes:**

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<sup>1</sup>BIPA in Islamic universities has not developed well yet because only some of universities have BIPA institution and Indonesian Education Department.

<sup>2</sup>LBT students are not required to watch whole-night puppet show but they use digital media in learning process.

<sup>3</sup>Interview with Ki Manteb Soedharsono as dalang in Dewa Ruci show.

<sup>4</sup>Video contains shadow puppet show entitled Dewa Ruci conducted by Ki Manteb Soedharsono. It is an Indonesian culture heritage.

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