

Internalization of Islamic Education Values in a Cultural Frame: A Systematic Literature Review in *Wayang* Art

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ABSTRACT

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This research aims to identify types of *wayang* and analyze the values of Islamic education contained in it. This research used a Systematic Literature Review (SLR) with a qualitative approach. The data were obtained from Google Scholar and ScienceDirect. Then, a bibliometric analysis was performed to understand the bibliographic landscape with VOSviewer. To gain credibility of the data as the main findings of 24 article documents, Publish or Perish was used. The Nvivo application was also used to guarantee the validity of the data as the data was obtained. The findings revealed that first, the types of *wayang* played by puppeteers and stories (characters) that have elements of Islamic education, including (1) *Wayang Beber*, (2) *Wayang Orang*, (3) *Wayang Golek*, (4) *Wayang Purwa*, (5) *Wayang Menak*, (6) *Wayang Syadat*, (7) *Wayang Sukuraga*, (8) *Wayang Gung*, (9) *Wayang Tavip*. Second, some of the values of Islamic education contained in *wayang* art are strengthening the identity of Islamic values, integrating culture and religion, strengthening character education, providing an effective medium for preaching, and providing interactive and reflective learning. Thus, the internalization of Islamic education in *wayang* art has a relationship that combines religious values and local culture.

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INTRODUCTION

Currently, a visible phenomenon is that many students and the younger generation are starting to abandon the philosophical beliefs held by their parents. These changes have progressed rapidly due to the negative consequences of the unrestrained lifestyles brought about by technology.¹ One of the reasons why local culture is forgotten is because the younger generation is now not interested in learning and preserving their own culture.² However, the local values and customs represented by “puppeteer” artists in puppetry come from Islamic teachings.³ More focused in Indonesia, from a mystical point of view, the art of puppetry has some quite interesting ideas, as depicted in “*dalang-wayang-kekir*,” which refers to the relationship between God and man.⁴ In puppetry, decorations are also called “*puppet gendheng*,” made from fired clay and decorated with white porcelain ceramic fragments. This decoration represents human confidence in love and devotion to Allah SWT.⁵ This shows Indonesians love local culture in *wayang* art, which reflects rich traditions and high-value cultural heritage. *Wayang* is a means of cultural expression and a symbol of national identity that remains respected and preserved.

Islamic education has a significant role in instilling students’ values, culture, and diverse behaviors. Because it is an essential part of the country’s education system.⁶ All parties must work together to achieve the ideal goal of Islamic education. The goal is to form strong Muslim individuals based on faith and piety in Allah SWT.⁷ Islamic education must consider cultural values as part of creating the character and morals of Muslims. On the other hand, Islamic teachings and values can influence culture in various aspects of life to strengthen cultural values over time while maintaining the core values of Islamic teachings.⁸ In addition, internalizing Islamic educational values is also a path to spiritual progress and a better understanding of the principles of Islamic teachings taught in the curriculum. They then apply it to their self-value system, including their everyday attitudes, actions, and moral behaviors.⁹ The concept related to Islamic educational values is divided into two groups. The

¹ Howard Gardner, *Disciplined Mind: What All Students Should Understand* (Simon & Schuster, 2021), 13. Heru Juabdin Sada, Rijal Firdaos, and Yunita Sari, “Implementasi Nilai-Nilai Pendidikan Islam Dalam Budaya Nemui Nyimah Di Masyarakat Lampung Pepadun,” *Al-Tadzkiyyah: Jurnal Pendidikan Islam* 9, no. 2 (November 30, 2018): 311–23.

² Hildgardis M.I Nahak, “Upaya Melestarikan Budaya Indonesia Di Era Globalisasi,” *Jurnal Sosiologi Nusantara* 5, no. 1 (June 25, 2019): 65–76.

³ Moses Glorino Rumambo Pandin, “Moral-Ethics-Belief Values Towards Indonesian Puppet (Wayang Kulit) Performance Arts,” *Utopia y Praxis Latinoamericana* 25, no. 1 (2020): 512–20.

⁴ Suwardi Endraswara, “Mistik Kejawaen: Sinkretisme, Simbolisme, Dan Sufisme Dalam Budaya Spiritual Jawa” (Jakarta: Buku Seru (Cet. 1 Edisi Baru), 2018), 89.

⁵ Triyanto Ratih Ayu Pratiwinindya, Sri Iswidayati, “Simbol Gendheng Wayangan Pada Atap Rumah Tradisional Kudus Dalam Perspektif Kosmologi Jawa-Kudus,” *Catharsis: Journal of Arts Education* 6, no. 1 (August 25, 2017): 19–27.

⁶ Anharul Ulum and Bima Fandi Asy’arie, “Islamic Religious Education in Forming Muslim Identity in the Modern Era,” *Ri’ayah: Jurnal Sosial Dan Keagamaan* 9, no. 1 (June 11, 2024): 1–13.

⁷ Aji Luqman Panji et al., “Pendidikan Islam Dengan Penanaman Nilai Budaya Islami,” *Jurnal Pendidikan Islam Al-Ilmi* 6, no. 1 (January 3, 2023): 9–21. Adi Kasman, M. Ikhwan, and Darlis Aziz, “Islamic Education as a Strengthening of Aqidah and Akhlaq in The Society 5.0 Era,” *Cendekia: Jurnal Kependidikan Dan Kemasyarakatan* 20, no. 2 (December 1, 2022): 181–89.

⁸ Rifqi Nur Alfian and Mughniatul Ilma, “Menakar Peluang Dan Tantangan Dalam Membidik Strategi Pendidikan Islam Di Era Globalisasi,” *MA’ALIM: Jurnal Pendidikan Islam* 4, no. 1 (June 30, 2023): 71–83.

⁹ Dandy Sobron Muhyiddin et al., “The Relevance of The Character Education Development Model in Islamic Boarding Schools,” *Nazhruna: Jurnal Pendidikan Islam* 5, no. 3 (October 3, 2022): 1129–45; Bima Fandi

first value is the divine value (*Ilahiyah*), which shows how great the creation of Allah SWT is. The second value is the value of humanity (*insaniyah*), which arises from our understanding of human beings, cultural development, and their reasoning. Human values then shape these human values.¹⁰

With the arrival of Islam, local values built for humanity became stronger.¹¹ The history of this art begins with Sunan Kalijaga, who acculturated the culture that created it. He did all this to make the Javanese think that they should be taught Islam. He emphasized that Islam is not a threat because it is a peaceful and friendly religion.¹² This leads to art in culture because art is an activity that cannot be abandoned and is always with humans.¹³ In Indonesia, *Wayang* is a Javanese cultural heritage known and a part of Javanese life for approximately 1500 years. This is influenced by Hindu culture, which carries the concept of shadow performances, also known as *wayang kulit* performances.¹⁴ The relationship between religion, art, and culture in Indonesia is not strange because, since the beginning of the development of Islam, various regions have had their differences.¹⁵ It cannot be denied that cultural principles exist in human life and greatly influence human life. The principles of Islamic education play an essential role in guiding a person's life so that they can adapt to the customs and culture around them.¹⁶ Therefore, the relationship between Islamic education and culture in *wayang* art is vital to instilling moral and spiritual values in society. *Wayang* is an effective medium for conveying religious and benevolent messages, maintaining cultural identity, and strengthening awareness of Islamic teachings that are relevant in everyday life.¹⁷

So far, several relevant studies that discuss the internalization of Islamic education in *wayang* art can be mapped into three trends. The first is the internalization of Islamic education played by *wayang* characters.¹⁸ Second, research focuses on the relationship

Asy'arie et al., "Kedudukan Politik Dalam Membangun Perkembangan Pendidikan Islam," *Al-Qalam: Jurnal Kajian Islam Dan Pendidikan* 16, no. 1 (June 28, 2024): 126–45.

¹⁰ Muwafiqus Shobri, "Strategi Dan Dampak Internalisasi Nilai-Nilai Pendidikan Islam Dalam Pembentukan Karakter Islami Siswa," *CENDEKIA: Jurnal Studi Keislaman* 7, no. 2 (2021): 290.

¹¹ Ahmad Suradi, "The Challenges of Education Based on Multicultural in National Local Culture Conservation in Globalization Era," *Cendekia: Jurnal Kependidikan Dan Kemasyarakatan* 16, no. 1 (July 30, 2018): 103–124.

¹² Vira Ananda Putri and Ashif Az Zafi, "Membongkar Hukum Akulturasi Budaya Sunan Kalijaga," *Tsaqofah Dan Tarikh: Jurnal Kebudayaan Dan Sejarah Islam* 6, no. 2 (February 6, 2022): 9.

¹³ Saiful Bahri & Habiburrahman El Shirazy, *Prinsip Dan Panduan Umum Seni Islam* (PT. Pustaka Abdi Bangsa, 2021), 22.

¹⁴ Bayu Anggoro, "Wayang Dan Seni Pertunjukan' Kajian Sejarah Perkembangan Seni Wayang Di Tanah Jawa Sebagai Seni Pertunjukan Dan Dakwah," *JUSPI (Jurnal Sejarah Peradaban Islam)* 2, no. 2 (December 12, 2018): 122.

¹⁵ Masroer, "Spiritualitas Islam Dalam Budaya Wayang Kulit Masyarakat Jawa Dan Sunda," *Jurnal Sosiologi Agama* 9, no. 1 (March 17, 2017): 38.

¹⁶ Dedi Mulyasana et al., *Khazanah Pemikiran Pendidikan Islam: Dari Wacana Lokal Hingga Tatanan Global* (Bandung: Cendekia Press, 2020): 28.

¹⁷ L Lutfianto and Abdul Munip, "Descriptive Analysis on the Plays of Wayang Kekayon Khalifah : A Collaboration Among Calligraphy, Wayang Arts, Islamic Dialogue, and Java Culture," in *Proceedings of the 2nd Annual Conference on Education and Social Science (ACCESS 2020)*, 2021, 506–10.

¹⁸ Asbullah Muslim, "Estetika Dan Pendidikan Islam (Integrasi Cerita Wayang Menak Pada Pembelajaran Di Sekolah)," *Jurnal Elkatarie: Jurnal Ilmu Pendidikan Dan Sosial* 1, no. 2 (September 5, 2019): 83–103; Sigit Purwanto, "Internalisasi Nilai-Nilai Religius Dalam Pendidikan Dalang Wayang Kulit (Studi Kasus Di Sanggar Seni Wayang Kulit Padharasa Salatiga)," in (*Skripsi*) *Universitas Islam Negeri Salatiga*, 2019; Umi Farkhatun, "Penggunaan Media Wayang Untuk Mengenalkan Keteladanan Wali Sanga Dalam Pelajaran Pendidikan Agama Islam Dan Budi Pekerti," *EDUCREATIVE: Jurnal Pendidikan Kreativitas Anak* 5, no. 2

between Islamic education and culture, especially related to the internalization of Islamic education in the art of puppetry.¹⁹ Third, the use of puppets as a medium for Islamic religious education, morals, and ethics.²⁰ All research has objectives and patterns; none uses analytical tools or Systematic Literature Review (SLR) methods. This article also wants to present new things and fill them in from several previous studies that are interesting to study in depth. So, there is a novelty in this research, and of course, it can make it easier for future researchers to look for differences as a reference for further study.

This research aims to identify types of *Wayang* art and analyze the relevance of Islamic educational values in *Wayang* art. The focus of this article is obtained from documents during the research study period (2019-2024). This article also focuses on knowing the elements of Islamic education related to morality, ethics, and Islamic teachings, which are reflected in the puppeteers' storyline, characters, and messages through *Wayang's* art performances. By examining these values, it is hoped that this research can contribute to educational institutions to develop learning methods that combine cultural and religious elements while preserving traditional arts, especially among Javanese people. Therefore, it is hoped that this article can enrich the treasures of Islamic education with an approach that is more contextual and relevant to the local culture of Indonesian society.

RESEARCH METHOD

To achieve the aim of this research, we used this type of methodology, Systematic Literature Review (SLR), with a qualitative approach. This SLR-type methodology was chosen for its ability to apply a thorough, rigorous, and unbiased approach to the rest of the literature review process.²¹ Several steps are taken to follow the SLR procedure: First, Formulate research questions. It starts with the formulation of a clear and answerable research question. This question helps direct the research process, from designing a search strategy and selecting relevant studies to applying the proper methods to analyze and synthesize the selected studies. We conducted an initial search of the literature available in the main databases "Google Scholar" and "ScienceDirect" by using three keywords related to (Islamic education, puppet art, and local culture). Through this search, we gain a deeper understanding of the literature about these three categories, which then leads to "Research

(2020): 1–7; Rudy Al Hana and M. Yusuf, "Nilai-Nilai Sufistik Tokoh Wayang Semar Dan Implikasinya Terhadap Pendidikan Islam," *POTENSLA: Jurnal Kependidikan Islam* 7, no. 1 (June 30, 2021): 52–72.

¹⁹ Abdurrahman and Amatul Jadidah, "Nilai-Nilai Ajaran Islam Dalam Paket Wayang Syadat Di Singosari Malang," *Jurnal Tinta: Jurnal Ilmu Keguruan Dan Pendidikan* 2, no. 2 (2020): 65–82; Abdul Fatah and Irfan Faozan, "Internalisasi Nilai-Nilai Pendidikan Islam Humanis Religius Berbasis Seni Melalui Wayang Santri Ki Enthus Susmono," *Jurnal Education and Development* 10, no. 1 (January 3, 2022): 267–272; Hamdi Abdillah, "Nilai Pendidikan Islam Dalam Kesenian Wayang," *Edukasi Islami: Jurnal Pendidikan Islam* 11, no. 01 (May 31, 2022): 411–432.

²⁰ Siti Afiah, Musa Asy'arie, and Sekar Ayu Aryani, "Kearifan Lokal Sebagai Sarana Pendidikan Islam Multikultural: Studi Hidden Curriculum Di Ponpes Nurul Huda Sragen," *Profetika: Jurnal Studi Islam* 21, no. 2 (December 28, 2020): 212–222; Atot Sugiri, "Character Education: Strengthening the Character of Elementary School Students Based on Wayang Sukuraga through Practice of Noble Morals," *Jurnal Iqra': Kajian Ilmu Pendidikan* 8, no. 2 (December 13, 2023): 340–359; Iis Nurasih, "Pengembangan Model Pembelajaran Tiasa Dengan Menggunakan Wayang Sukuraga Untuk Memperkuat Karakter Siswa Sekolah Dasar," in *(Disertasi) Universitas Negeri Jakarta*, 2024; M.Tavip & Widodo, "Digitalisasi Wayang Tavip Sebagai Media Promosi Seni Berdakwah," in *Prosiding Penelitian Dan PKM ISBI Bandung*, 2024, 147–154.

²¹ Denyer David & David Tranfield, *Producing a Systematic Review* (Sage Publications, 2009), 671–689.

Question” (RQ), including:

RQ1: What types of *wayang* art are relevant to Islamic educational values?

RQ2: How are the values of Islamic education contained in *wayang* art?

Second, Build search terms. The selection of systematic and unbiased articles in research is an essential step in carrying out a comprehensive SLR method. The process of selecting articles begins with identifying relevant keywords and search terms. We use a three-step approach to find the most appropriate search terms in collecting articles. (1) The researcher determines puppet art keywords to answer RQ1. (2) The researcher set keywords related to Islamic educational values in the art of puppetry to answer RQ2. (3) Researchers combine these keywords to form a series of search terms such as “Islamic education,” “Islamic religious education,” “puppet art,” “local culture,” or “Islamic religious values.” These search terms are then applied to extract articles from the “Google Scholar” database.

Third, conducting selection and evaluation of studies. Researchers use those search terms to find articles in the title, abstract, and keyword sections. The authors jointly established inclusion and exclusion criteria for the articles used in this study to reduce the potential bias of search results. We include review articles written in Indonesian and English. This data consists of several different types of works, such as “books, journal articles, proceedings, and final student research (thesis S1, S2 & dissertation) published in (2019-2024). After the researcher searched the findings of the data, this resulted in 664 article documents. Then, after we evaluate the relevant data according to the “Research Question,” the relevant document only gets 24 articles.

Fourth, Conducting analysis and synthesis. To analyze 664 article documents, we used a two-step approach. In the first step, we conducted a bibliometric analysis to understand the bibliographic landscape in this research topic area through the help of an application “Publish or Perish” (PoP); then, the data obtained is stored in the format “ris” and imported into the app “VOSviewer” to find out how well the relationship between all five keywords has been determined. In addition, we also use the “Nvivo”. This aims to ensure the validity of the data systematically and can make it easier to classify the data neatly as the data findings are obtained. Then, for a more precise look at the conclusions of the bibliometric analysis, we present them in the following figure.

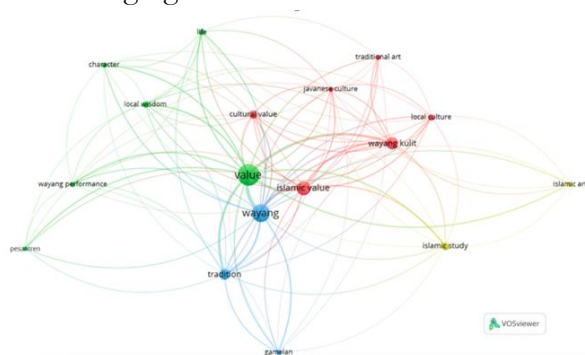


Figure 1. Islamic education and *wayang* art

Fifth, Report results. The researcher adopted a systematic approach to reporting the study findings. Our introductory section provides background to our study and research

questions. In this process, we precisely analyze how the review is carried out. Then, after the analysis stage, the researcher filters all the data obtained to report the data found. In this section, the researcher reviews the suitability of data related to “types and values of Islamic education in the art of puppetry.” Thus, the researcher can provide a framework for future research, the limitations of this study, and conclude by summarizing the findings of the data of this research topic as the primary data as material for discussion.

RESULT AND DISCUSSION

In Indonesia, five types of puppets are popular, namely: (a) *wayang kulit*, (b) *wayang beber*, (c) *wayang golek*, (d) *wayang orang*, (e) and *wayang potebi*.²² However, the type of puppet art that is popular today is *Wayang Kulit*. The values of Islamic education in the art of puppetry are as follows: (1) The value of Akidah in the puppet show, namely approving Allah SWT and fostering faith in Him. (2) Worship values, namely being grateful and advising kindness. (3) Moral Values, in this puppet show, there are two, namely (commendable moral values and despicable morals). Commendable morals are divided into two, namely commendable morals in oneself, namely patience. Then, the morals are reprehensible, arrogant, and greedy. (4) Nilai Karakter, terkait tanggung jawab. (5) Social values related to *friendship*. (6) Psychological Value, in the form of being able to withstand anger.²³ Below, we present an overview of the art of shadow puppetry as an Indonesian heritage that has gone global.



Figure 2. *Wayang Kulit*²⁴

On the other hand, puppet art is also used to spread Islam as a medium for da'wah by adding characters and developing stories so that they do not contradict religious teachings. Until now, puppets still exist and continue to grow because of the spiritual and cultural values that enter and develop in Indonesia. The Ministry of Education and Culture's Jendela website reports that more than 100 types of puppets are growing and expanding throughout Indonesia. However, only 60 types of puppets are recorded in Indonesia's Intangible Cultural Heritage (WBTb) data.²⁵ The following researcher presents the data acquired on RQ1 and RQ2.

²² Ani Rachman, “5 Jenis Wayang Beserta Penjelasannya,” Kompas Blog, 2023.

²³ Rupi Darmastuti, “Nilai-Nilai Pendidikan Islam Dalam Kesenian Wayang Kulit (Studi Pada Dalang Ki Akhbar Samudro Dengan Lakon Syekh Subakir),” in (*Thesis S1*) UIN KH Achmad Siddiq Jember, 2023.

²⁴ Wayang Kulit: <https://tribatanews.polri.go.id/blog/none-22/wayang-kulit-kesenian-asli-indonesia-yang-mendunia-55721>

²⁵ Widhia Arum Wibawana, “Mengenal Jenis-Jenis Wayang Di Indonesia,” Detik News, 2022.

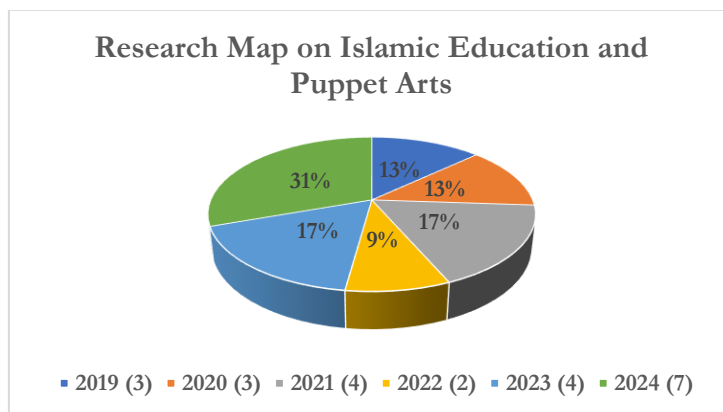


Figure 3. Overall Research on Islamic Education and Puppet Arts

The picture is a total of 24 articles from the data obtained for the year: 2019: (3 articles); 2020: (3 articles); 2021: (4 articles); 2022: (2 articles); 2023: (4); 2024: (7 articles). Then, the acquisition of type: Journal: (15); Books: (1); Thesis S1: (6); Dissertation: (1); Proceedings: (1). In addition, article type: Qualitative (Field; 8); Qualitative (Library Research; 11); Books (1); Classroom Action Research (PTK) (2); Research and Development (R&D): (2).

RQ1: What types of *wayang* art are relevant to Islamic educational values?

The following researcher presents related to the types of puppets with elements of Islamic educational values, ranging from *dalang* performances, characters played, and the use of learning media in the puppets.

Table 1. Types of Puppet Arts

No	Author	Type	Topic	Approach
1	Muslim, (2019)	Journal	Aesthetics and Islamic Education: The Integration of <i>Wayang Menak</i> Stories into Learning in Schools	Qualitative (Library Research)
2	Farobi, (2019)	Book	The History of Wali Songo: The Journey of the Spread of Islam in the Archipelago	-
3	Abdurrahman & Jadidah, (2020)	Journal	The Values of Islamic Teachings in the <i>Wayang Syadat</i> Package in Singosari Malang	Qualitative (Field Study)
4	Wahid, (2020)	Thesis (S1)	The Values of Moral Education in <i>Wayang Purwa</i> (The Life of Pandawa Knights) in the Book of Pandawa Sufism by Muhammad Zaairul Haq	Qualitative (Library Research)
5	Andini, et al., (2021)	Journal	The Values of Islamic Education in the Art of <i>Wayang Kulit</i>	Qualitative (Library Research)
6	Hidayat & Bustam, (2023)	Journal	The Axiology of <i>Wayang Kekayon</i> Khalifah as Islamic Education in Javanese Society	Qualitative (Library Research)
7	Sholikhah, (2023)	Journal	Challenges of Islamic Education in the Era of Disruption Based on Nusantara Islamic Culture	Qualitative (Library Research)
8	Sugiri, (2023)	Journal	Character Education: Strengthening the Character of Elementary School Students based on <i>Wayang Sukuraga</i> through Practice of Noble Morals	Qualitative (Field Study)
9	M.Tavip &	Proceedings	Digitization of <i>Wayang Tavip</i> as a Media for	Research and

	Widodo, (2024)		Promoting the Art of Da'wah	Development (R&D)
10	Nurasiah, (2024)	Dissertation	Development of the Tiasa Learning Model by Using <i>Wayang Sukuraga</i> to Strengthen the Character of Elementary School Students	Research and Development (R&D)
11	Mayangsari, (2024)	Journal	<i>Wayang Gung</i> as a Medium for Shaping Community Character	Qualitative (Field Study)

The results in Table 1 are found in as many as 11 research articles. The above argument underlines that there are ten types of puppets according to RQ:1. Among these types include (1) *Wayang Beber*, (2) *Wayang Orang*, (3) *Wayang Golek*, (4) *Wayang Purwa*, (5) *Wayang Menak*, (6) *Wayang Syadat*, (7) *Wayang Sukuraga*, (8) *Wayang Gung*, (9) *Wayang Tavip*. This shows that Indonesia has a history of puppet culture. In addition, some of these puppets can also be implemented by several teachers as a learning medium. Therefore, we must maintain and preserve this cultural heritage so that it is not lost due to the influence of increasingly modern globalization developments.

According to Sholikhah et al., Islamic history entered the archipelago by embracing culture, harmonizing culture, appreciating culture, and not forgetting the original local culture of Indonesia. This is the process of Islamization that was once carried out by Walisongo, namely Sunan Kalijaga, famous for puppetry. The proof is that he is proficient in performing puppets to spread Islam with puppet art. Sunan Kalijaga invited the audience to recite the shahadat about education, marriage, politics, and much more during his performance.²⁶ The figure of Walisongo then played a role in this history, a key that is very important among Javanese Muslims. The existence of Walisongo spreads Islam with a cultural approach; they try to absorb local culture combined with Islamic teachings, such as *Wayang* Art, Javanese Songs, Gamelan, Traditional Ceremonies, and many others.²⁷ Therefore, cultural principles have always existed in human life, and these teachings significantly affect cultural values. In addition, Islamic education principles are fundamental to building an ark of life that can be combined with local artistic traditions.²⁸

Some of the most popular types of puppets include, First, *Wayang Beber*. This puppet is revealed or presented in front of the audience, made of wide cloth drawn sequentially about a story.²⁹ The exploration process of creating this puppet is to produce visuals as a basic idea. The theme raised in this puppet work is integrating educational values, including hard work, determination, love, humility, honesty, diplomacy, and persistence to achieve goals.³⁰ In the context of education, these values are emphasized (1) hard work, in which the attitude and behavior of a student must be earnest to complete the task or work as best as

²⁶ Khotimatus Sholikhah et al., "Tantangan Pendidikan Islam Di Era Disrupsi Berbasis Budaya Islam Nusantara," *TA'LIM: Jurnal Studi Pendidikan Islam* 6, no. 2 (July 13, 2023): 192–213.

²⁷ Zulham Farobi, *Sejarah Wali Songo: Perjalanan Penyebaran Islam Di Nusantara* (Anak Hebat Indonesia, 2019), 6–7.

²⁸ Andini et al., "Nilai-Nilai Pendidikan Islam Dalam Kesenian Wayang," *Jurnal Pusaka: Media Kajian Dan Pemikiran Islam* 10, no. 1 (June 27, 2021): 1–12.

²⁹ Muslim, "Estetika Dan Pendidikan Islam (Integrasi Cerita Wayang Menak Pada Pembelajaran Di Sekolah)," 83–103.

³⁰ Muhammad Wahidul Kohar Al-Bahrani, Ike Ratnawati, and Abdul Rahman Prasetyo, "Nilai Pendidikan Kesenian Wayang Beber Pacitan Sebagai Ide Penciptaan Ilustrasi Dekoratif Digital," *JoLLA: Journal of Language, Literature, and Arts* 2, no. 11 (December 28, 2022): 1505–1524.

possible given by the teacher; (2) determination, this is a strong commitment to achieve goals or follow a certain path, so a student must take actions to successfully achieve specific goals, which can motivate them to achieve the goals to be achieved successfully; (3) love, this value is described as sincere affection, can foster a good communication pattern between teachers and students – teachers can make students feel safe, valued, and encouraged to grow and develop, so that students will more easily approach the teacher and be able to convey their problems; (4) humility in the school environment is reflected in various situations, such as respecting friends by helping them without expecting anything in return, learning from more brilliant friends, and not mocking or discriminating against friends; (5) honesty, honesty is a fundamental value that is important to be instilled from an early age, including in schools – it can shape an individual’s character, create a positive learning environment, and prepare students for the future; (6) the willingness to mingle with friends is an attitude of helping and being friendly to friends – the here students can learn to appreciate the feelings and moods of others; (7) persistence in striving to achieve goals: it is essential for teachers to direct students' dreams from an early age because this greatly influences encouraging someone to achieve something in the future.

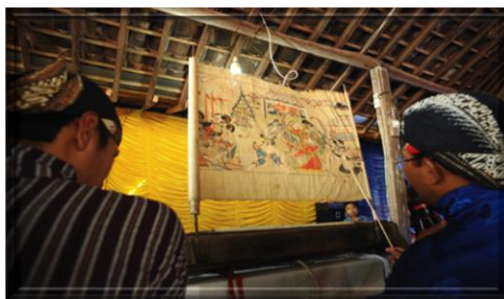


Figure 4. *Wayang Beber*³¹

Second, *Wayang Orang*, also called *wayang wong*, is a traditional Javanese performing art that features puppet characters played by humans.³² For example, in the performance of *Wayang Orang*, on the character of Petruk. The word Petruk is an adaptation of the word *Fatruk*, which is the root of the advice that reads: “*Fatruk kulla maa siwallahi*”, which means leaving everything that is not the will of Allah SWT. Petruk comes from the Arabic “*Fatruk*,” which means abandoning bad things (*nahi munkar*). This figure has the magic of Petruk holding power, located in the inheritance of Jamus Kalimasadha. *Kalimasadha* derived from the word “*kalima*” and “*usada*”. “*Kalima*” means that there are five things, and “*usada*” means medicine. *Kalimasadha* is a magical heritage that contains five of the King's attitudes and behaviors. The country will be safe and peaceful if these five things are done seriously. The five things include “*tatag, têtég, tangguh, tanggon, and tanggap.*” Petruk figures dare to uphold justice and kindness. Pétruk Dadi Ratu, in this play, depicts Petruk's desire to revolutionize the leadership of a country. Petruk became king only temporarily because he intended to remain. Some of the character education values contained in the play Petruk Dadi Ratu include the entire presentation of performances in *wayang orang* in the Mustika Budaya

³¹ Wayang Beber: <https://lpmprisasi.com/wayang-beber-antara-hidup-dan-nilai-pancasila/>

³² Muslim, “Estetika Dan Pendidikan Islam (Integrasi Cerita Wayang Menak Pada Pembelajaran Di Sekolah),” 83–103.

Association, namely (1) Religious, (2) Honest, (3) Tolerance, (4) Hard Work, (5) Creative, (6) Curiosity, (7) Friendly/communicative, (8) Social Care, (9) Responsibility.³³



Figure 5. *Wayang Orang*³⁴

Third, *Wayang Golek* is a traditional performing art from West Java made of wood and played by puppeteers accompanied by gamelan. *Wayang Golek* is one of the original Indonesian works of art that still survives today. It is inspired by the Mahabharata and Ramayana and is made from carved and sungging wood.³⁵ *Wayang Golek* was first introduced by Sunan Kudus in 1583 to spread the teachings of Islam, interspersed with humor to captivate the audience's attention. Some of the characters in the type of puppets are full of characteristics, their characteristics, and have Islamic educational values played by (1) Cepot, with a red face, becomes a symbol of lust or courage. This character is known as an intelligent figure who likes to act stupid and is not arrogant. (2) Semar, this figure symbolizes human reason and a link between nature and culture. He teaches essential values about how a true human being should live his life. He is an example of how to be a good leader, with simple, honest, and sincere traits. (3) Arjuna is a famous puppet figure who is depicted with a handsome face, dashing body, and strong body. He is told as a puppet who is intelligent, polite, wise, and always protects people who are weak or feel difficult. (4) Gator Glass, where this character is an individual who has the power so that humans can always uphold human values, hold fast to dharma and leave the wrath of wrath. (5) Gareng, this puppet character, is from the Punakawan group and is an entertainer who brings laughter to the story. The figure of Gareng is interpreted as a message to be careful in acting and respecting the property rights of others and not to be greedy in world affairs.³⁶



Figure 6. *Wayang Golek*³⁷

³³ Nur Iswantara R. Bagus Wisnu, Sarjiwo, "Nilai-Nilai Pendidikan Karakter Pada Wayang Orang Lakon Pétruk Dadi Ratu Di Paguyuban Mustika Budaya Desa Sariharjo Kapanewon Ngaglik Kabupaten Sleman," *IDEA: Jurnal Ilmiah Seni Pertunjukan* 17, no. 1 (2023): 174–184.

³⁴ Wayang Orang: <https://indonesiakaya.com/pustaka-indonesia/wayang-orang/>

³⁵ Muslim, "Estetika Dan Pendidikan Islam (Integrasi Cerita Wayang Menak Pada Pembelajaran Di Sekolah)," 100–103.

³⁶ Laiqa Ayesha, "Mengenal Wayang Golek: Warisan Budaya Indonesia Asal Jabar," *Detik Jabar*, 2023.

³⁷ Wayang Golek: <https://www.detik.com/jabar/budaya/d-7019717/mengenal-wayang-golek-warisan-budaya-indonesia-asal-jabar>

Fourth, *Wayang Purwa* is a puppet made from buffalo skin that is inlaid and colored according to the standards of puppet reviews.³⁸ Meanwhile, according to Pertiwi, *Wayang Purwa*.³⁹ In addition, *Wayang Purwa* is also used as a da'wah medium by Sunan Kalijaga. The art of puppetry existed before the arrival of Islam and was very popular with the Javanese people so that Islam could be accepted easily.⁴⁰ After looking back, Javanese ancestors have many cultural heritages that teach about the order of life, including teachings about Akidah and Akhlak, namely from the Purwa type of puppet. This is told from the book “Pandawa Sufism” by Muhammad Zaairul Haq, which discusses the values of moral education as strengthening the morality of the nation's generation in the educational process amid the squeeze of the current of change. This aims to instill moral values and character so that students do not deviate from religious law and become moral members of society and ethical leaders in their environment.⁴¹ Not only that but there is also the role of the type of puppet from “Kekayon Khalifah,” which consists of plays that influence Javanese people in social life. The review of this puppet play also indicates the influence of the characters visualized by the puppet props on the adjustment of the needs of the complex problems of the Javanese people. The play from this puppet show underlines the teachings of the academic realm, religious groups, and the Javanese Muslim community in general.⁴² Therefore, *Wayang Purwa* is an art teacher that must be considered a learning medium for disseminating Islamic religious materials in schools and madrasas because this type of puppet can be an innovative, engaging, and effective learning medium to be adapted to learning materials that can motivate students to be enthusiastic about learning.



Figure 7. *Wayang Purwa*⁴³

³⁸ Muslim, “Estetika Dan Pendidikan Islam (Integrasi Cerita Wayang Menak Pada Pembelajaran Di Sekolah),” 83–103.

³⁹ The play Wayang Kulit Purwa, performed in Indonesia to this day, still maintains the epic narrative of Ancient India, “*Mahabharata*” and “*Ramayana*”. This cannot be separated from the process of spreading Indian culture in the Southeast Asian region, which began around the 2nd century AD, or Indianization. During this process, art and literature reflected the interaction and acculturation of Indian and Javanese cultures. The acculturation involves adjusting the narrative in adapting Indian books into Javanese literary works, one of which is the play Wayang Kulit Purwa. One of the plays of Wayang Kulit Purwa that still maintains the main narrative of the book “*Mahabharata*” is “*Sesaji Raja Suya*”. The narrative about the preparation and implementation of the ceremony “*rajasuya*” contained in the play is sourced from the second book “*Mahabharata*”, that is, “*Sabha-parwa*”. Among the many plays “*Sesaji Raja Suya*” written and performed, the play “*Sesaji Raja Suya*” composed by Ki Purbo Asmoro was published by the Lontar Foundation in 2013. (Dhianita Kusuma Pertiwi, “Lakon Wayang Purwa Sesaji Raja Suya Karya Ki Purbo Asmoro”, Nusantara Institute, (2020).

⁴⁰ Andini et al., “Nilai-Nilai Pendidikan Islam Dalam Kesenian Wayang,” *Jurnal Pusaka: Media Kajian Dan Pemikiran Islam* 10, no. 1 (June 27, 2021): 1–12.

⁴¹ Sueb Abdul Wahid, “Nilai-Nilai Pendidikan Akhlak Pada Wayang Purwa (Kehidupan Ksatria Pandawa) Dalam Buku Tasawuf Pandawa Karya Muhammad Zaairul Haq,” in (*Skripsi*) *Universitas Islam Negeri Salatiga*, 2020.

⁴² Kun Hidayat & Betty Mauli Rosa Bustam, “Aksiologi Wayang Kekayon Khalifah Sebagai Pendidikan Islam Masyarakat Jawa,” *POTENSLA: Jurnal Kependidikan Islam* 8, no. 2 (December 31, 2022): 169–88.

⁴³ Wayang Purwa: <https://www.nusantarainstitute.com/lakon-wayang-purwa-sesaji-raja-suya-karya-ki>

Fifth, *Wayang Menak*, this was created by Kyai Trunodipo from Baturetno Village, Surakarta. This puppet is made of leather inlaid and sungging like the Purwa puppet, with characters taken from Serat Menak, such as Wong Agung Jayengrana (Amir Ambiyah). This story is sourced from the book “Qissai Emr Hamza,” a work of Persian literature during Sultan Harun Al Rasyid (766-809) and in the Malay region known as Hikayat Amir Hamzah. From this saga, which was then combined with the story of Panji, finally, the story of Menak was born with the name of the character adjusted to the Javanese name (Omar bin Omayya-Umar Maya) and (Umar Maya. Badi’ul Zaman-Iman Suwongso, Mihrnigar-Dewi Muninggar).⁴⁴ Putri & Al Masjid emphasized that *Wayang Menak*.⁴⁵ In addition, *Wayang Menak*, which is sourced from “Serat Menak,” in the historicity of the spread of Islam in Indonesia, has played a significant role in the development of the tradition of reading and writing and the spread of Islam in the archipelago, which apart from being entertainment, is also an effective medium for Islalm da’wah in its spread in the archipelago which is interpreted as part of the Islamic treasures of the archipelago. As depicted in the text “Menak Sarehas,” Raden Ngabehi Yasadipura I have never been separated from the cohesion and social solidarity that underpins life. Nevertheless, the text “Menak Sarehas” by Raden Ngabehi is loaded with Islamic educational values containing three aspects of Islamic educational values, namely: (1) Akidah (Faith and Trust). (2) Worship, *mahdhab* and *ghairu mahdhab*. (3) Mu’amalah (human relationships with fellow humans and the universe).⁴⁶



Figure 8. *Wayang Menak*⁴⁷

Sixth, *Wayang Syadat* is a type of puppet located in Purwokerto Ngimbang Lamongan. This puppet is a new type of puppet originating from common puppets in Java. On the other hand, this puppet has almost the same system and attributes as puppets. It’s just that the face and hands and *irah-irahan*, or headband, are nearly the same as *Wayang Suluh* or depicting humans from the side, with attributes such as gamparan robes, carrying daggers, etc.

purbo-asmoro/

⁴⁴ Muslim, “Estetika Dan Pendidikan Islam (Integrasi Cerita Wayang Menak Pada Pembelajaran Di Sekolah),” 101.

⁴⁵ Wayang Menak is a puppet character shaped like a puppet made of wood. This puppet show is used for storytelling, education, and spreading religion in Javanese history. This puppet is usually called “*Wayang Thengul*”, which is one of the forms of spreading Islam in Java. In addition, this type of puppet has three-dimensional art, which is divided into the head, the body complete with hands, and the covering cloth. The head of Wayang Menak consists of the face, eyes, nose, mouth, beard, neck, ears, and so on. While the head covering on Wayang Menak is called “*irah-irahan*”. The head of the Wayang Golek Menak is divided into the face, neck, and irah-irahan. R. Widyanti Eka Putri & Akbar Al Masjid, “Eksistensi Wayang Golek Menak di Kota Binangun”.

⁴⁶ Kamarudin Zaelani, “Nilai-Nilai Pendidikan Islam Dalam Teks ‘Menak Sarehas’ Raden Ngabehi Yasadipura 1,” in (*Dissertation*) Universitas Islam Negeri Mataram, 2022, 1.

⁴⁷ Wayang Menak: <https://jurnalpost.com/eksistensi-observasi-golek-menak-di-kota-binangun/34208/>

Meanwhile, the puppeteer and his helpers wore Muslim clothes.⁴⁸ In addition, there is also a “*Wayang Syadat*” group in Singosari Malang with the name “Dewa Ruci”, which seeks to socialize Islamic teachings to the people of Gentong Hamlet. Because the existence of this puppet is considered by the level of culture and the local community’s preferences. The content contained in this puppet (consisting of other Islamic stories) wants to be conveyed to the public about Islamic teachings.⁴⁹ Some of the main points of this type of puppet show contain Islamic educational values, including (1) Tauhid, where this includes the teachings of Islam, such as faith in Allah SWT, faith in the Prophet SAW, belief in the Qur’an, and faith in the last days. (2) Preparing for the hereafter: this is an illustration that living humans must prepare themselves for death. (3) Instilling passion, “*amar ma'ruf nahi mungkar*,” makes it possible to invite people to do good and avoid evil.



Figure 9. *Wayang Syadat*⁵⁰

Seventh, *Wayang Sukuraga* is an agglomerate led by humans to help life activities have a sense of responsibility. In short, the meaning of Sukuraga is to know oneself. The history of this type of puppet appeared in 1989, when the art of painting began with the birth of Sukuraga puppets, with paintings of separate limbs, starting with separate mouths, eyes, and feet. So, the truth of this painting, and with the Qur’an (Surah Yasin: 65), is that the limbs are part of the creatures that are in charge of helping humans survive according to what they do. Then, in 1995, it began to develop, and in 1997, it was shown to millions.⁵¹ In addition, *Wayang Sukuraga* has become a typical Sukabumi art that combines fine arts, music, puppet theater, and literature, which began in 2016. This puppet art does not refer to traditional puppet literature, “Ramayana and Mahabharata.” The meaning of Sukuraga means playing characters based on the names of human body parts such as eyes, nose, ears, mouth, hands, and feet. So, this puppet has become popular.⁵² In the learning context, *Wayang Sukuraga* has been proven to improve students' environmentally caring character, such as attitudes of responsibility and cooperation. According to Sari et al., from the results graph, the average pre-cycle results were in the fair category, scoring 50. Then, in cycle I, there was an increase in the good category with a score of 63.28, and in cycle II, it increased again to the outstanding category with a score of 86.33. These findings can underline that the digital

⁴⁸ Moh. Ah. Subhan ZA Khozainul Ulum, “Efektivitas Wayang Syadat Sebagai Media Dakwah Islam Di Dusun Kembangbau Purwokerto Ngimbang Lamongan,” *Akademika: Jurnal Studi Islam* 13, no. 01 (June 12, 2020).

⁴⁹ Abdurrahman and Jadidah, “Nilai-Nilai Ajaran Islam Dalam Paket Wayang Syadat Di Singosari Malang,” 65–82.

⁵⁰ Wayang Syadat: <https://javanologi.uns.ac.id/2022/11/08/wayang-sadat/>

⁵¹ Sugiri, “Character Education: Strengthening the Character of Elementary School Students Based on Wayang Sukuraga through Practice of Noble Morals,” 150.

⁵² Nurasiah, “Pengembangan Model Pembelajaran Tiasa Dengan Menggunakan Wayang Sukuraga Untuk Menguatkan Karakter Siswa Sekolah Dasar,” 27.

media Wayang Sukuraga is a means of character development based on local wisdom that is effective in building environmentally caring character and encouraging student responsibility and cooperation, making learning activities more effective, interesting, and meaningful.⁵³

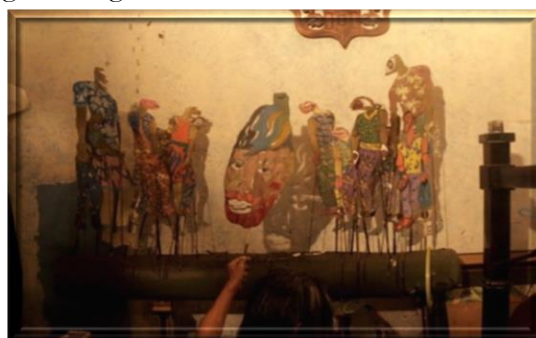


Figure 10. *Wayang Sukuraga*⁵⁴

Eighth, *Wayang Gung* is developing among the people of South Kalimantan. One area for preserving *Wayang* art is Barikin Village, Haruyan District, Hulu Sungai Tengah Regency. This village is known as the center of maintaining Banjar traditional arts. Barikin Village has a not-too-large area, which impacts the development of its community and is still tied to the bond of brotherhood. To preserve traditional arts, the people of Barikin village created a traditional arts community that functions as a forum to maintain the region's cultural riches. This community is known as the Traditional Art Studio "*Ading Bastari*". This puppet art is unique because it has a different performance structure from puppet shows in other places. This puppet always has an introductory scene for each character, from the lowest, such as the bodyguard, to the highest, namely the King. In addition, the court scenes, performed by two different kingdoms, "*Alengka*" and "*Pancawati*," are always present in this puppet show, which is used as a forum for negotiations between the King and Royal officials.⁵⁵



Figure 11. *Wayang Gung*⁵⁶

Ninth, with the development of the modern era, there are types of *Wayang Tavip*. This is an innovation because this puppet is made of waste materials and non-waste plastic that does not smell. This type of puppet appears to be colored according to its original color and shape due to the unique combination of transparent plastic, dyes, lighting, and screens. This

⁵³ Zahra Apriantika Ardi Sari et al., "Wayang Sukuraga: Media Pengembangan Karakter Menuju Profil Pelajar Pancasila," *Jurnal Basicedu* 6, no. 3 (March 25, 2022): 3526–35.

⁵⁴ Wayang Sukuraga: https://elib.unikom.ac.id/files/disk1/795/jbptunikompp-gdl-kamaswinan-39746-5-unikom_k-i.pdf

⁵⁵ Marrisa Aulia Mayangsari, "Wayang Gung Sebagai Media Pembentukan Karakter Masyarakat," *Jurnal Pendidikan Sejarah Dan Riset Sosial Humaniora* 7, no. 1 (2024): 94–102.

⁵⁶ Wayang Gung (Source: https://id.wikipedia.org/wiki/Wayang_gung)

puppet is two-dimensional and three-dimensional. The story of this puppet comes from social, cultural, legendary, political, religious, and unique orders to promote the puppet product.⁵⁷



Figure 12. *Wayang Tavip*⁵⁸

RQ2: How are the values of Islamic education contained in wayang art?

One of Indonesia's many forms of cultural heritage art, *Wayang Kulit*, has a well-liked story and teachings that the community holds. In fact, for some people in Indonesia, *Wayang Kulit* has become a part of their lives, is considered "art," and has philosophical value based on the story's composition.⁵⁹ *Wayang Kulit* performances can build morale, provide educational messages, and increase community spirit by including elements of literature, speech, theater, music, dance, fine arts, and other art forms integrated into Javanese puppet performances. Performances have noble value because they serve as entertainment and as a guide to cultural arts for life lessons, education, and rules of life for the community.⁶⁰ The following researcher presents the RQ2 table.

Table 2. The Values of Islamic Education in the Art of Puppetry

No	Author	Type	Topic	Approach
1	Khalifah, (2019)	Thesis (S1)	Islamic Religious Education Based on Local Culture: Study of PAI Values in the <i>Wayang Kekayon</i> Khalifah Play Mulabukaning Da'wah Rasul by Ki Lutfi Caritagama	Qualitative (Field Study)
2	Afiah, Asy'arie & Aryani, (2020)	Journal	Local Wisdom as a Means of Multicultural Islamic Education: Hidden Curriculum Study at Pon-Pes Nurul Huda Sragen	Qualitative (Field Study)
3	Ependi, (2021)	Thesis (S1)	Islamic Education through Shadow Puppet Art Analysis of Sunan Kalijaga's Thoughts	Qualitative (Library Research)
4	Roziqin, (2021)	Thesis (S1)	The Relevance of the Value of Moral Education in the Puppet Play Gandamana Luweng Sanggitan Ki Seno Nugroho with Islamic Religious Education	Qualitative (Library Research)
5	Febrianto, (2021)	Thesis (S1)	Increasing Activeness and Understanding of Islamic Religious and Character Education Materials Through <i>Wayang Media</i>	Classroom Action Research (PTK)

⁵⁷ Widodo, "Digitalisasi Wayang Tavip Sebagai Media Promosi Seni Berdakwah," 49.

⁵⁸ Wayang Tavip (Source: <https://ojs.isbi.ac.id/index.php/Prosiding/article/view/3141>)

⁵⁹ Enny Nurcahyawati Prasajo and Muhammad Arifin, "Manifestasi Transformasi Nilai-Nilai Ajaran Islam Dalam Tokoh Wayang Kulit Pandawa Lima Pada Cerita Mahabharata," *Jurnal Dirosah Islamiyah* 4, no. 2 (February 15, 2022): 304–321.

⁶⁰ Kadek Risma Wati, "Wayang Kulit: Media Tepat Pembelajaran Nilai Pendidikan," Kumparan Blog, 2022.

6	Prasojo & Arifin, (2022)	Journal	Manifestation of the Transformation of Islamic Teaching Values in the Five Pandawa Shadow Puppet Characters in the Mahabharata Story	Qualitative (Library Research)
7	Wedi, (2022)	Thesis (S1)	Islamic Education Based on Local Culture <i>Wayang Punakawan</i> in Kangkung Village, Bumi Waras District	Qualitative (Field Study)
8	Masykur & Soleh, (2023)	Journal	The Art of <i>Wayang</i> Performance in the Perspective of Islamic Art Jurisprudence and Spirituality Seyyed Hossein Nasr	Qualitative (Library Research)
9	Mulya & Fauziah, (2024)	Journal	The Value of Character Education in Shadow Puppet Performances	Qualitative (Field Study)
10	Pradipa, Syafitri & Nasruddin, (2024)	Journal	Philosophical Values in Shadow Puppet Art for the Formation of Cultural Identity of Indonesian Muslim Generation Z	Qualitative (Library Research)
11	Hidayat, Syam & Mahmudi, (2024)	Journal	The Symbolic Meaning of <i>Wayang</i> in Javanese Community Transmission and Islamic Education Sufism	Qualitative (Library Research)
12	Najih, et al., (2024)	Journal	Implementation of <i>Wayang Media</i> to Improve Nationalist Character Education for Students at SDN Sawunggaling Surabaya	Classroom Action Research (PTK)
13	Noegroho, (2024)	Journal	Early Childhood Character Education Utilizing Innovative Communication Media <i>Wayang Beber</i> Fable	Qualitative (Field Study)

Table 2 has found as many as 13 research articles. The above argument can be underlined that the impact of puppetry on Islamic educational values includes (1) Providing a strengthening of the identity of Islamic values, (2) Providing cultural and religious integration, (3) Providing a strengthening of character education, (4) Providing an effective da'wah medium; and (5) Providing interactive and reflective learning. Thus, the norms contained in puppet art performances have aspects of Islamic educational values. For more details, the following researcher is presented in the picture below.

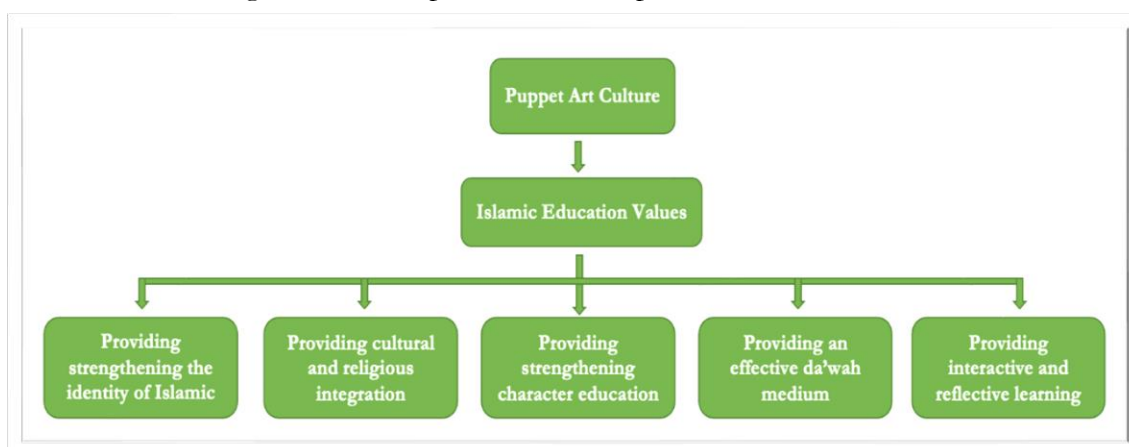


Figure 13. Islamic Education Values in Puppet Art

The puppet art of puppet art has several Islamic educational values aspects of life. Some of these values include: First, strengthening Islamic values' identity. According to Prasojo & Arifin, many people consider puppetry as inspiration. Because the role played by

the puppeteer is a life lesson in daily life. The puppetry art adopts the Walisongo profile, led by Sunan Kalijaga in his work. This renewal was carried out very carefully. Because the Javanese lived before Islam, he gradually made an effort to teach the teachings of Islam so that he would become more familiar with it.⁶¹ From an Islamic point of view, *Wayang* is considered a traditional art that can be used to strengthen the value of Islamic teachings through the storyline played. Where *Wayang* can bring humans to the destination of Islamic art, Walisongo taught in introducing Islam.⁶² Even puppet performances depict beauty (aesthetics) such as “*gejog lesung, tayungan dance, gunung, iring-iringan rombongan prajurit, puppet performances, and togetherness.*” These six values are beauty, happiness, social education, tolerance, and strengthening good relations with fellow Muslims.⁶³

Second, Providing cultural and religious integration. *Wayang* shows how Islamic teachings and local culture can work together. Using puppets in Islamic education helps strengthen religious identity without damaging the community's cultural traditions. In Sufism, puppetry depicts human life where everything depends on the arrangement and supervision of Allah SWT. Therefore, puppets have a symbolic meaning in the spread of Sufism and the contribution of Javanese people to Islamic education.⁶⁴ The art of puppetry can be used as a moral teaching and preservation of local culture through local cultural wisdom. Here, the goal is to keep pace with the influx of modern culture so that it is not simply ignored. How this local cultural history affects the community, students, and everyone can be seen from some of the *tausiyah* presented by the puppeteers. This teaches the ability to live independently, interact with others, and behave well. In addition, the students' soft skills demonstrate the ability to strengthen multicultural character by instilling religious values, togetherness, and equality.⁶⁵

Third, Providing strengthening character education. *Wayang* also plays a role in character formation by Islamic teachings. Like the performance of the character of Punakawan, it is usually applied to children from an early age in Islamic education. Because children at an early age need strong Islamic character development, educators can teach students by telling stories that glorify Allah SWT, encouraging them to apply noble qualities, being diligent in worship, and encouraging students' thinking to be used in daily life.⁶⁶ The art of puppetry conveys several messages in different and interesting ways. For example, religious values, character education, ethics, morals, and social factors are mixed into the

⁶¹ Prasjo and Arifin, “Manifestasi Transformasi Nilai-Nilai Ajaran Islam Dalam Tokoh Wayang Kulit Pandawa Lima Pada Cerita Mahabharata,” 310.

⁶² Muhammad Ridwan Masykur and Achmad Khudori Soleh, “Seni Pegelaran Wayang Dalam Perspektif Fikih Dan Spiritualitas Seni Islam Seyyed Hossein Nasr,” *Muslim Heritage* 8, no. 1 (June 30, 2023): 103–14, <https://doi.org/10.21154/muslimheritage.v8i1.5985>.

⁶³ Tatik Khalifah, “Pendidikan Agama Islam Berbasis Budaya Lokal: Studi Nilai-Nilai PAI Dalam Wayang Kekayon Khalifah Lakon Mulabukaning Dakwah Rasul Karya Ki Lutfi Caritagama,” in *(Skripsi) UIN Sunan Kalijaga Yogyakarta*, 2019.

⁶⁴ Robingun Suyud El Syam & Mahmudi Muhtar Sofwan Hidayat, “The Symbolic Meaning Of Wayang In Javanese Community Transmission And Islamic Education Sufism,” *Edupeedia: Jurnal Studi Pendidikan Dan Pedagogi Islam* 8, no. 2 (January 30, 2024): 109–120.

⁶⁵ Afiah, Asy'arie, and Aryani, “Kearifan Lokal Sebagai Sarana Pendidikan Islam Multikultural: Studi Hidden Curriculum Di Ponpes Nurul Huda Sragen,” 225.

⁶⁶ Rosanti Wedi, “Pendidikan Islam Berbasis Budaya Lokal Wayang Punakawan Di Kelurahan Kungkung Kecamatan Bumi Waras,” in *(Skripsi) UIN Raden Intan Lampung*, 2022.

show. The goal is to attract the younger generation to continue maintaining and preserving culture so that it is not left alone.⁶⁷ In addition, values such as puppet characters “Gandamana Luweng” cover: (a) *tawadhu'*, such as respecting others regardless of their social status and easily interacting with everyone; (b) *busnudhon*, For example, it is not easy to give up when the actions that have been taken are not by expectations; (c) *ta'dhim*, such as welcoming the teacher with greetings, speaking politely, and always listening to the teacher's lessons.⁶⁸

Fourth, Providing an effective da'wah medium. *Wayang* has been used as a tool of Islamic teaching since Walisongo. Puppet performances are closely related to human life and are based on Islamic values, philosophy, and art. Some communities and educational institutions continue to maintain their cultural traditions. This shows that the community still uses the art of puppetry for Islamic events, such as “*selamatan, tolak bala, and syukuran.*” Some Javanese people still enjoy the art of puppetry as entertainment. However, the principles of materialism and capitalism brought about by globalization are beginning to be regarded as the value of a long-lost struggle.⁶⁹ Islamic teachings are conveyed through puppet shows, making them easily accepted by people loyal to their local traditions. Normatively, this puppet show does not need to violate the teachings of Islam if it is adjusted to artistic goals. The internalized form of values and habits shows positive things, encourages scientific discussions, unites the people, and becomes a way to spread Islam to the Javanese people. In addition, the performance played by the puppeteer with the figure “Punakawan” (Semar, Nala Gareng, Petruk, dan Bagong) functions as a media of indictment that conveys the teachings of the pillars of Islam, encourages the community, improves social status and strengthens social solidarity.⁷⁰

Fifth, Providing interactive and reflective learning. *Wayang* is an interactive way to teach Islam. *Wayang* has been proven to improve student learning outcomes as a learning tool. Noegroho also stated that teachers' efforts in the learning process can personally play performing arts “*Wayang Beber Fable,*” which allows teachers to create a storyline of teaching materials that suits the needs of students. Each puppet show played by the teacher has a moral message, so students can better understand religion about their world. Therefore, puppets can be an innovative tool for teaching religion.⁷¹ Then, puppet-based learning media can also help students understand the learning process in the classroom. By 92.85%, learning activities have become more active, and student learning outcomes have increased significantly.⁷² In addition, the acquisition of *Wayang Kulit*, which is used as a learning

⁶⁷ Rafi Pradipa, Lely Nur Hidayah Syafitri, and Muhammad Nasruddin, “Nilai Filosofis Dalam Kesenian Wayang Kulit Bagi Pembentukan Identitas Kultural Generasi Z Muslim Indonesia,” *Ulumuddin: Jurnal Ilmu-Ilmu Keislaman* 14, no. 1 (January 30, 2024): 13–26.

⁶⁸ Fathur Roziqin, “Relevansi Nilai Pendidikan Moral Dalam Lakon Wayang Gandamana Luweng Sanggitan Ki Seno Nugroho Dengan Pendidikan Agama Islam,” in (*Skripsi*) *Institut Agama Islam Negeri Kediri*, 2021.

⁶⁹ Farah Afza Mulya and Irma Fauziah, “Nilai Pendidikan Karakter Dalam Pagelaran Wayang Kulit,” *Widyacarya: Jurnal Pendidikan, Agama Dan Budaya* 8, no. 1 (March 31, 2024): 56.

⁷⁰ Muhammad Zikri Ependi, “Pendidikan Islam Melalui Kesenian Wayang Kulit Analisis Pemikiran Sunan Kalijaga,” in (*Skripsi*) *UIN Raden Intan Lampung*, 2021.

⁷¹ Jati Noegroho, “Early Childhood Character Education Utilizing Innovative Communication Media Wayang Beber Fable,” *Jurnal Obsesi: Jurnal Pendidikan Anak Usia Dini* 8, no. 1 (May 17, 2024): 211–18.

⁷² Febrianto, “Peningkatan Keaktifan Dan Pemahaman Materi Pendidikan Agama Islam Dan Budi Pekerti Melalui Media Wayang,” in (*Skripsi*) *Institut Agama Islam Negeri Ponorogo*, 2021.

medium, resulted in an 82% increase in cycles, after students used the puppet-based press, it was considered effective and ran optimally.⁷³

CONCLUSION

The art of puppetry and Islamic education in Indonesia combine religious values and local culture well. *Wayang* not only functions as entertainment, but also as a tool to provide moral, character, religious, and spiritual lessons because it teaches stories that are by Islamic teachings and local cultural wisdom. *Wayang* instills the principles of Islamic education, Islamic teachings, and character education through its stories and characters. With this integration, Indonesia culture becomes better because it shows that traditional heritage can be adapted to the teachings of Islam, which can produce a cultured and noble society. Then, this study indicates that puppet art performances are not only played in formal educational institutions, such as schools and madrasas, but also in non-formal institutions, such as Islamic boarding schools. This shows that the cultural heritage of this puppet art has been well preserved, even when puppet-based learning media are used well in schools.

Furthermore, this study can be a reference for future researchers because the data obtained was 24 articles from vulnerable years (2019-2024). The researcher suggested the next research to innovate puppet media-based learning. Because as many types of articles have been found, only 2 have been obtained with the “*Research and Development*” (R&D). Of course, this can provide convenience for future research to implement the art of puppetry as a learning medium in schools/madrasas or Islamic boarding schools so that this local cultural heritage continues to be preserved for the next generation. In addition, for the Islamic Religious Education (PAI) subject group, the material “Akidah Akhlak, Qur’an Hadis, Fiqh, and History of Islamic Culture (SKI),” considers and creates innovation in the process of learning activities. Because the values and norms in the art of puppetry are proven to have elements contained in Islamic education, therefore, as educators in this modern era, we must strive to create innovations that can be developed and taught to students.

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⁷³ Arjun Najih et al., “Implementasi Media Wayang Untuk Meningkatkan Pendidikan Karakter Nasionalis Siswa Kelas III SDN Sawunggaling VII Surabaya,” *NUSRA: Jurnal Penelitian Dan Ilmu Pendidikan* 5, no. 2 (May 9, 2024): 484–491.

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