



Interpreting the Wali Songo Da'wah through Punokawan: Schleiermacher's Hermeneutical Study

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Received: 05-07-2024

Reviewed: 23-07-2024

Accepted: 14-09-2024

Abstract

Da'wah puppet skin The Punokawan is preaching, culturally packaged in the form of a symbol through traditional arts. Wayang figures are believed to have been created by the Walisongo as a medium for Islamic preaching in Java. In understanding these symbols, Friedrich DE Schleiermacher's hermeneutic approach is used, emphasizing the importance of the relationship between the reader, author, and text. Schleiermacher argued that to understand a text in its entirety; one must explore the psychological aspects and position of the author. Therefore, in interpreting the form of Punokawan, especially the figure of Semar, an understanding of the social, cultural, and spiritual context of Walisongo at that time is needed. This study employs the systematic literature review method, incorporating Schleiermacher's intentional hermeneutic approach, and is supported by Roland Barthes' semiotic Theory as a tool for analyzing symbols and signs. The results of the study indicate that the interpretation of the Semar character has not been based entirely on the values of Islamic preaching, which are the basis of its creation. Thus, this study aims to provide a deeper understanding of the preaching message contained in Punokawan, a legacy of Walisongo's symbolic communication.

Keywords: Hermeneutics of Intentionality, Punokawan, Semiotics, Da'wah Communication.

Introduction

The process of Islamization in public Java is an ongoing journey, one that involves preaching gradually and comprehensively. Before Islam arrived, Java's society adhered to Hinduism and Buddhism, as well as local beliefs such as animism and dynamism, for centuries. (Ricklefs, 2008). Therefore, the efforts of the preachers, especially the Walisongo, in introducing Islamic teachings cannot be released from a contextual and culturally rooted preaching strategy locally (Azra, 2004).

One of the forms of a robust culture in public Java is showing puppet skin. Puppets not only function as entertainment but also as a medium for education and the formation of marks (Mulder, 1999). Stories in the Wayang show have numerous adaptations from Hindu stories, such as the *Mahabharata* and *Ramayana*. However, in the context of Islamic preaching, Walisongo brings acculturation strategies to culture by inserting Islamic values through this medium (Dhofier, 1982). One of the most important figures is the creation of the Punokawan, including Semar, Gareng, Petruk, and Bagong, who are not found in the original Indian epic version (Faiz, 2021).

Characters The Punokawan was created as a vehicle for conveying moral and spiritual messages that are fine. However, touch. Characters convey the values of Islam, such as honesty, simplicity, and monotheism, through their symbolic body, movement, expression, and humor (Nugroho, 2020). In study communication, the form encompasses non-verbal communication, specifically the delivery of a message through symbols or gestures without direct verbal expression (Horgan, 2013). This strategy proved effective in reaching a society that is not accustomed to accepting preaching in verbal or written form.

The Wali Sanga is not only known as a scholar but also as an expert in Sufism and an artist. Understanding their knowledge of Sufism enables the emergence of an approach to preaching, which is realized in the form of work art, such as puppet skin. It is a Punokawan action but with symbols of Sufism, which are interpreted as embodying the values of the deity (Faiz, 2021). The form of the physique, as well as the character of everyone, has a deep and close philosophical relation to Islamic teachings.

Various studies have been done to interpret The Punokawan as a non-verbal medium for preaching. Among them is the work of Dr. Sugeng Nugroho (ISI Surakarta) in his writing "Spiritual Values of Panakawan Puppet Skin Purwa For Life Nation and State," as well as Dr. Fahrudin's work Faiz (Universitas Islam Sunan Kalijaga Yogyakarta) in "Dead Before Dying" book. Both try to understand the spiritual and symbolic dimensions of the figure Punokawan, particularly Semar, within the context of Islamic preaching.

Besides the two study main above, the author also added references to Punokawan and its symbolic meaning in several studies as in the research 1) Slamet Riyadi (Riyadi, 2015), in the article "Philosophy Meaning in Punakawan Figure," explained that Punokawan figure, in particular Semar, not only functioning as a comedian in staging puppet but is symbol philosophy of Javanese life. Semar is understood as a representation of an "authentic" human or *united servant God*, a symbol of harmony between man and his God. However, this research has not yet entered into the basis of Islamic da'wah as the foundation of its emergence. 2) Dwi Cahyono (Cahyono, 2017), Who "Punokawan As a Media of Criticism Social," states that The Punokawan is the means to deliver social criticism to the ruler. He sees The Punokawan as a symbol of resistance of small people to oppression. However, this research is more focused on the sociopolitical aspect, and it also reveals less about the spiritual roots and messages that Walisongo may bring. 3) Muhammad Zainal Arifin (Arifin, 2019), in his thesis "Reconstruction Symbol Islam in Puppet Skin," stated that The Punokawan serves as a medium for preaching veiled messages to the Wali Songo, aiming to Islamize the Javanese public. He highlights how Islamic values are inserted through humor, advice, and action figure Punokawan. Thus, the approach has not yet used the method of deep hermeneutics to dig for meaning from the author (Walisongo) in particular intention.

Schleiermacher's Hermeneutics Emphasizes intentionality, with two main focuses: grammatical (understanding and structure of the text) and psychological (understanding and meaning). This approach is beneficial for reading repeated symbols in the Punokawan, as it demands a deep understanding that requires consideration of the historical and spiritual context of the author (Schleiermacher, 1998). Through this analysis, the researcher not only interprets the symbol of Semar as a humorous or familiar figure but also sees it as a representation of Islamic teachings, such as justice, sincerity, and patience, which are contextual values in the social moment (Khotimah, 2023). In a public, contemporary, pluralistic setting, a preaching

approach that combines religious marks and symbolic local culture becomes increasingly important. Punokawan can be interpreted as a more Islamic communication medium that is down-to-earth, not patronizing, and dialogical (Andani, 2023). Thus, Schleiermacher's hermeneutics is not just an academic approach but a tool for revitalizing Islamic values in a frame culture, which is very much needed in this modern era (Mahdaniar, 2024).

Based on several understandings, the author identifies several evolving interpretations that still require critical review in the direction of theological meaning, aiming to achieve the same level of insight as Walisongo. Therefore, the research aims to analyze the non-verbal communication of characters in the Punokawan as a medium of preaching from the perspective of Schleiermacher's hermeneutics, which involves understanding the context of meaning in preaching, making it contextual and precise. The target is both global and local.

Literature Review

Research on the cultural preaching of Walisongo has been widely discussed by academics, especially those who highlight their role in the process of Islamization of Java through a subtle and accommodating approach to local culture. One of the media of preaching used by Walisongo is the art of wayang kulit performance, which is very closely related to the traditions of pre-Islamic Javanese society (Fic, 2003). Wayang performances, which initially took stories from Hindu epics such as the Ramayana and Mahabharata, were adapted and given a new nuance by inserting Islamic moral and spiritual messages.

In this context, the Punokawan characters Semar, Gareng, Petruk, and Bagong are introduced as new elements not found in the original Indian version. Punokawan serves as a symbolic communication channel that conveys social criticism, religious values, and moral advice humorously and philosophically. These figures become symbols of Islamic spirituality and ethics, veiled in local cultural expressions. (Behrend, 1985).

Sugeng Nugroho examines the Sufi values contained in the Panakawan characters. He observes that Punokawan, particularly Semar, embodies the principles of monotheism, simplicity, and humility (Nugroho, 2020). Fahrudin Faiz added that the Semar figure can be interpreted as a manifestation of divine wisdom that teaches life values through body symbols, language, and humor. Both agree that Walisongo's preaching through Punokawan is a form of spiritual communication that is integrated with local culture (Faiz, 2021).

From the perspective of communication science, this approach is categorized as a form of non-verbal communication. Nonverbal communication encompasses symbols, facial expressions, and gestures that carry social and cultural meanings. In this context, Punokawan is not just a performance figure but also a symbolic artifact that conveys transformative Islamic preaching (Horgan, 2013).

From the perspective of the framework of understanding, Schleiermacher's hermeneutics provides a critical approach to interpreting cultural symbols, such as Punokawan. Schleiermacher emphasizes the importance of understanding the historical and psychological context of the author or creator of the symbol in interpreting the meaning of a text or cultural artifact (Schleiermacher, 1998). In this case, understanding Punokawan is not enough by simply examining the external narrative; it must be placed within the context of its creation,

namely Walisongo's missionary strategy, in response to the socio-religious conditions of Javanese society in the 15th century.

This argument is strengthened by showing that Islam in Java developed syncretically, namely through a meeting between Islamic teachings and local cultural elements. This process is not a form of compromise but rather a creative strategy to take root in the cultural consciousness of society. The meaning of symbols such as Punokawan becomes a form of dynamic interpretation, rich in theological significance (Woodward, 1989).

Thus, the existing literature shows that the utilization of Punokawan by Walisongo is the result of a creative, Sufi, and contextual da'wah strategy. However, the interpretive approach to these symbols still requires a deeper hermeneutical study in order to understand the transcendental message that Walisongo wants to convey through local cultural works.

Research methods

This research is a critical literature review, where the primary sources of the study are related journal articles. The method used in this research is a *systematic literature review* (Snyder, 2019), employing Schleiermacher's intentional hermeneutic approach and Roland Barthes' semiotic theory to interpret and assign meaning to symbols or signs. (Kurniawan, 2001). Schleiermacher's intentional hermeneutic position emphasizes the process of capturing meaning in language, a priority in the interpretation of texts or symbols. In contrast, Roland Barthes' theory is a supporting theory that focuses on denotative meaning as a scalpel to strengthen the process of interpreting symbols in matters; this researcher uses data in the form of two articles by Dr. H. Fahrudin Fais, S.Ag., M.Ag., and Dr. Sugeng Nugroho, S.Kar., M.Sn.

Data Findings

The data presented in the form of the work of experts or academics, as mentioned, regarding their methods and results in relation to Schleiermacher's intentional hermeneutic paradigm. The first data is an article by Dr. H. Fahrudin Fais, S.Ag., M.Ag. (Lecturer and Vice Dean at the Faculty of Ushuluddin and Islamic Thought, UIN Sunan Kalijaga Yogyakarta). With the title "*Semar*" (2021) and articles by Dr. Sugeng Nugroho, S.Kar., M.Sn. With the title "*Spiritual Values of Panakawan Wayang Kulit Purwa for National and State Life*" 2020.

Table 1. Punokawan Explanation from an article by DR. H. Fahrudin Faiz, S.Ag.M.Ag

Philosophy of Name	In the explanation of the saints, the name Semar comes from the term "Samar," which means "not very clear." Or "Maya," which means "black light." He is also often referred to as Batara Ismaya. The saints deliberately disguised this figure. He is surrounded by mystery. Some define Semar in Arabic, "simar," which means "nail." It means that Semar is the "nail" of the earth or something that strengthens or solidifies the earth. The guardians also gave Semar the title Badranaya. "Badra" is taken from the term
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	<p>"bebadra," which means "building from the ground up." "naya" comes from the term "Nayaka," which means "messenger" - which in the Islamic concept is known as "rasul." Badranaya means "messenger of God who builds from the ground up." Slowly remodeling the morals of society that have been damaged.</p>
Physical Symbols	<p>The image of the figure of Semar is not drawn carelessly. Each side of the image contains a philosophy. Through the philosophy of the image form, the guardians intended to convey something, where symbols related to sangkan paraning dumadi, kasunyatan, as well as sastra jendra are present in the image.</p> <p>Semar is usually depicted with a black or dark body, while his face is white or bright. This composition of shape and color is a symbol of a person who is enlightened by knowledge. According to the philosophy of the saints, if someone possesses a great deal of knowledge and is full of wisdom, their face will be comfortable and pleasant to look at - although not as handsome as Korean artists. The aura and vibration of his face radiate a sense of comfort that makes people who see him feel at ease.</p> <p>Semar's gender is depicted unclearly, whether he is male or female. However, this does not mean that this symbol represents sexual deviation or the current LGBT-Q phenomenon. This sign contains the philosophy that Semar's body transcends the dichotomy between male and female.</p> <p>Kuncung (crest) and old face on the figure of Semar. Kuncung is identical to a small child, while Semar's face is ancient. This combination is a lesson from the guardians that life should not stop at the truth but must also encompass wisdom. Understanding wisdom means knowing when to be childlike and when to be mature. That is a wise view. Kuncung and the old face can also be interpreted as a symbol that within us, there is an</p>

	<p>element of childhood - which is depicted by a happy life, enjoying and being grateful - but there is also an element of adulthood, where we must be serious, steadfast, and strong in fighting.</p> <p>Semar's eyes are described as seeping in Javanese because he keeps crying or shedding tears, but his mouth is always laughing. It is a lesson about the dynamics of space. The meaning of the dynamics of space is that our lives are complex. Not everything is filled with tears. There must be some that we can laugh at. In addition, crying and laughter also symbolize the dynamics of time. We do not always laugh or cry. Usually, Semar, after laughing, ends up crying. It is a lesson for us that crying is not forever; so is laughter. It will change.</p> <p>Semar's body position is not clear whether he is squatting or standing. It is said that he can squat, but he can also stand. This image embodies the philosophy of the saints, describing wholeness. It means that we must live this life completely. We must be humble, neither arrogant nor inferior.</p> <p>Semar's hand position, where one hand points down while the other hand looks up. This hand position is the same as that of the Sufi dancers in Maulana Rumi's Tarian Berputar (Turning Dance), as taught in Sufism. The position of the hands facing up depicts a request or prayer, waiting for God's gift in life. When you are empowered after receiving a gift, do not forget to share it with others, which is symbolized by the hands pointing down.</p> <p>One hand looks up, and the other distributes it down, so when we receive any gift or advantage from Allah - whether wealth, knowledge, time, or energy - we must be grateful and not forget to share it with others.</p>
Philosophy of Black Color	<p>The color black, like the color of the picture of Semar, holds a profound meaning. Black is the mother of all colors. If we examine the figure of Krishna in Hindu teachings, his skin color is also</p>

	<p>described as black. The spiritual philosophy associated with the color black is profound. Black is a symbol of the earth's station. We must reach Earth's station because it is located at a very high altitude, even though it is positioned below. The earth is a means for the growth of all creatures on it. Humans, animals, and plants need the earth. That is, the earth is beneficial. The key to all living things. That is Semar; his face is bright because he has been enlightened, while his body is black because he has reached the earth's station. In Wayang stories, there are many stories about the awesomeness of Semar. However, he remains an unknown figure. The famous ones are still, for example, Arjuna or Werkudara. Semar is only known as a small person or an ordinary person. That is a figure who has reached the earth's station, the lowest station, but in fact, he is the highest.</p> <p>This philosophy may be related to the tasyrik philosophy of Islam, which explains why, when we prostrate, we kiss the earth or soil because the earth is a symbol of height, even though it is at the very bottom.</p>
Eight Powers of Kuncung	<p>has eight tufts, each with a specific power. What is unique about Semar is that all the magical powers he has in his tufts are not magical powers to attack others. The eight powers function to strengthen himself.</p> <p>The eight supernatural powers are: 1) never hungry; 2) never sleepy; 3) never fall in love; 4) never sad; 5) never feel tired; 6) never suffer from illness; 7) never get hot; 8) never get cold.</p> <p>In the world of Sufism, the eight supernatural powers are lessons about the nafs. Sometimes translated as lust. Namely, we only need enough mental power; do not let it be too little or too much. We need to complete these eight tasks. If this matter is not completed, the affairs of our servanthood or caliphate will not be resolved. Therefore, we must attend this part first. If all that</p>

	<p>is finished, done, and not overdone, then we can continue our life's tasks.</p> <p>Do not get hungry. We fulfill our needs until we are no longer hungry. After that, we continue to fight. Do not get sleepy-sleepy is a sign of someone lacking sleep. So, take a rest. If you feel tired or low on energy, take a rest immediately. Because when we are very sleepy due to lack of sleep, we will not be able to do our best in carrying out any good deeds.</p> <p>When you fall in love, follow it, complete it, sort it out, and then finish it. After that, then carry out Allah's mandate as His caliph and servant. Do not linger in the realm of falling in love. We are advised to get married immediately when we feel that we have found a suitable partner who makes us fall in love if we have met the requirements for marriage.</p>
semar's Fart	<p>Semar's fart is a lesson for us that sometimes the unpleasant things make us aware. Sometimes, bitter experiences help us understand ourselves better: that we are weak, have many shortcomings, or are taking the wrong path. Through Semar's fart, we are taught that everything bitter or unpleasant that we feel often has a function or role to enlighten us.</p> <p>In Javanese philosophy, there is also a supernatural power called Semar Mesem, or Semar the Smiling One. It is a kind of "compassion". What it means is that when we can smile like Semar's smile, no one falls in love with us. As depicted in the figure of Semar, his face is ugly and old. However, every time he smiles, no one dislikes him.</p> <p>A smile is a symbol of beauty, goodness, and wisdom. When someone has entered the inner or spiritual realm, they have transcended all things related to the physical. Semar is not physically beautiful at all, but he transforms into a source of beauty, and many people like him because of his wisdom, broad insight, and kindness.</p>
semar's Position	<p>Semar is also often referred to as Dewa Kamanungsan. In the Wayang story, Semar's</p>

	<p>essence is a god. However, he prefers to come down to earth to accompany humans. Semar's position as Dewa Kamanungsan is a satire for humans who feel and claim to be gods.</p> <p>In the world of Sufism, Semar's position is elevated above Krishna's character. Semar's level is someone who is already at the top but comes back down to devote his knowledge and enlightenment to others. At the same time, Krishna's level embodies elements of divinity and is on a path to God or is attempting to unite people with God. Semar's position is post-union; if you have already united, then what?</p> <p>Through Semar's philosophy, the saints teach the essence of the story of the Prophet Muhammad's Isra and Mi'raj. The Prophet has reached the Mi'raj, the highest level of meeting Allah. However, he chose to return to earth to accompany his people.</p> <p>Semar is also positioned as Kawula Pinandhita, namely a commoner but a role model in life. He is an ordinary servant. However, because he has extraordinary qualities, even though his position is low, Semar remains a reference for all questions. In the world of Sufism, there are many invisible Sufis and hidden saints that only certain people know. They appear to be ordinary people, but they are role models. That is what is called Kawula Pinandhita. Although it may not be popular or famous, it serves as a reference for many people. Semar's next position is that of Punokawan, a friend and a source of advice to the king and knights when the leaders are at a loss.</p>
The Meaning of Semar's Existence	<p>Semar is the figure who takes care of, nurtures, and guards the Pandavas. He is depicted as someone who can control his five senses—controlling his lust. The first role that Semar brings teaches us about the soul of a mother and self-control. At this point, we meet salvation and glory. Because the soul of a mother is broad. When we take care of our children, we naturally need a broad perspective to accept whatever they</p>

	<p>do because we cannot force anything on them. Semar is a symbolic meaning of a person who can control themselves. People need Semar's presence because he is fun and joyful and adds beauty to the story. His presence beautifies the world as the philosophy of <i>memayu hayuning bawana</i>. This philosophy teaches us that our presence should increasingly enhance the beauty of the world.</p>
<p>Semar's Character as a Punokawan</p>	<p>Semar is a figure who is <i>nyegara</i>, "broad-hearted". In Indonesian, the term "<i>nyegara</i>" can be interpreted as "a heart as wide as the ocean." He is not surprised or amazed but can accommodate and understand everything. His understanding is broad. People like this are usually not easily angry, not easily offended, and not easily provoked because they can accept things as they are. Semar is also a figure who is clairvoyant or has broad knowledge; Semar's following characteristic is <i>wicaksana</i>, or wise. As explained earlier, being wise is not only having broad knowledge but also knowing the right way and time to practice his knowledge. Semar also has the characteristic of <i>prasaja</i> or simplicity. He lives only according to his needs, never excessive and never lacking; this characteristic is <i>anuraga</i> or humble. Humble is not the same as being inferior; humble is closer to being kind or having a broad heart. Semar is not stingy with knowledge, time, and energy, so he can always make people happy. Semar also has the characteristic of being <i>Sentosa</i> or always on the right path; Semar's last characteristic is joy. Semar is always happy, and his presence is joyful.</p>
<p>Jingle Philosophy</p>	<p>In wayang stories, whenever Semar appears, he always says the sentence "<i>Mbregegeg ugeg-ugeg hmel-hmel sak ndulit langgeng</i>." <i>Mbregegeg</i> means "stay still." <i>Ugeg-ugeg</i> means "move to get loose". So, "<i>mbregegeg ugeg-ugeg</i>" means "rather than staying still, move." While <i>hmel-hmel</i>, literally in Indonesian, means "scavenging." It can also be interpreted as</p>

	<p>"looking for food." While sak ndulit means "a little" while langgeng means "eternal".</p> <p>So, mbregegeg ugeg-ugeg hmel-hmel sak ndulit langgeng means, "rather than staying still, move to scavenge-whether it is to find food or knowledge-even if it is only a little, the important thing is that the benefits will be eternal". Rather than staying still, it is better to read a book. Although out of the hundreds of pages of books that we read, only a few can we truly understand that little will bring us eternal benefits.</p>
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The work of Dr. Sugeng Nugroho, S.Kar., M.Sn. (Lecturer of the Undergraduate Program in Puppetry and the Undergraduate Program in Theater at the Faculty of Performing Arts, Indonesian Institute of the Arts (ISI) Surakarta (1998 – Present), lecturer of the Masters and Doctoral Programs in Art Studies, Postgraduate Program, ISI Surakarta since 2013. With the title *"Spiritual Values of Panakawan Wayang Kulit Purwa for National and State Life"*.

Table 2. Punokawan explanation from an article by Dr. Sugeng Nugroho, S. Kar., M.Sn.

The term Panakawan	<p>The term panakawan (not punokawan) originates from the Javanese words pana and teman; pana means "clear" or "understand," or "clear in observation," while teman means "friend." What is meant is that they (the panakawan) do not only function as servants or followers of the knight, but they also understand what is happening to their master; often, they even act as advisors to their master. Panakawan, consisting of Semar, Gareng, Petruk, and Bagong, always appears in every repertoire of the Purwa shadow puppet play, especially in the middle of the night in a scene called gara-gara.</p>
The emergence of Punakawan in puppetry	<p>Panakawan first appeared in an Old Javanese literary work entitled Ghatotkacasraya, written by Mpu Panuluh during the reign of King Jayakreta (around 1188 AD). This literary work recounts Gatotkaca's assistance to his cousin, Abhimanyu, who was attempting to marry Ksitishundari, the daughter of Sri Krishna. When Abhimanyu met</p>

	<p>Ksiti Sundari, he was accompanied by a female servant named Sudarpana. Another panakawan also mentioned in Gatotkacasraya is Pragupta, a former servant of Arjuna. However, of the two panakawans, Jurudyah is the most dominant in the Ghatotkacasraya story. He is a loyal servant of Abhimanyu, both in happy and sad times. The name Jurudyah in the puppet world is better known by the full name "Jurudyah Puntaprasanta" or "Jodhek Santa," which is now popularly known as Semar. It is proven in puppetry that Semar has other names: Ismaya, Badranaya, Nayantaka, and Jurudyah Puntaprasanta. Other Panakawans, namely Gareng, Petruk, and Bagong, on one side, and Togog and Bildung, or Sarawita, on the other, there is no clarity as to when they appeared in the world of puppetry. However, tracing these names from several works of puppet literature reveals that they only appeared in Serat Paramayoga, the work of R. Ng. Ranggawarsita, the great poet of the Surakarta Kasunanan Palace (1845-1873). Thus, it can be ascertained that the panakawan, Gareng, Petruk, and Bagong have existed since the time of the Kertasura Palace.</p>
<p>The Role of Panakawan in Wayang</p>	<p>The panakawan in the wayang purwa performance is more symbolic. They are symbols of the four traits of the knight figure they follow.</p> <p>Semar's manifestation is very vague; he is referred to as a man but has breasts like a woman, is called a woman but has a mustache and a tuft; is described as laughing, but his eyes are filled with tears (Javanese: members); is called crying, but his mouth is smiling widely. This manifestation, by his name, namely "Semar," is a symbol of no doubt about various problems (Javanese: wus tan samar marang sung kahananing damage). He is also known as Nayantaka (naya = attitude; taka = death), a symbol of a life that no longer considers worldly interests. He is also known as Badranaya (badra = moon; naya = attitude), a symbol of nature that can provide enlightenment to those in need.</p>

	<p>Nala Gareng is completely deformed; his body is thin, but his stomach is bloated, his eyes are crossed, his right hand is crooked, and his left leg is lame. This embodiment is a symbol of actions that are always careful. Crossed eyes; only want to see good things. The right hand is deformed; he does not want to take something that is not his right and does not want to accept things that are forbidden. The left leg is lame, always careful in various actions. Therefore, he is named Nala Gareng (nala = heart, gareng = dry = dry) as a symbol of a dry heart, namely a clean heart, not polluted by lust.</p> <p>Petruk's incarnation is very long. His body is tall, as a symbol of noble ideals. His nose is long, as a symbol of sharp thinking. His hands are long, a symbol of openness, indicating a willingness to accept any reality or be broad-minded. His legs are long, as a symbol of his ability to act. He is also known as Kanthongbolong (kanthong = bag = container; bolong = hole), a symbol of someone who can accept reality, both sweet and bitter.</p> <p>Bagong is the embodiment of excess. His body is fat, round, or plump, as a symbol of peace of mind because he does not force his will (Javanese: ayem, ora ngangsa). His eyes are wide, as a symbol of precision in facing life's problems. His mouth is wide, a symbol of his critical nature. His name is Bagong, derived from the Javanese phrase "amba kaya gong" (meaning "wide like a gong instrument"). Gong in Javanese music (gamelan) is always played at the end of the song. It means that his presence in a community can cool the atmosphere or can be a source of tut wuri handayani.</p> <p>The four panakawan, with their respective forms (Javanese: wanda) and characters, are a symbol of the unity of characteristics possessed by the warrior figures they follow. It means that a knight</p>
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	<p>must have characteristics like Semar: not hesitate in his attitude and actions, be selfless, and be able to assist anyone who needs his help. He must also have qualities like Nala Gareng: be kind, honest, careful in his actions, and able to control his passions. He must also possess characteristics like Petruk's: have lofty aspirations, think brilliantly, be open, possess extraordinary abilities, and be able to accept reality, whether sweet or bitter. He must also possess characteristics like Bagong: not forcing his will, being cautious in dealing with problems, being critical, and being able to calm the atmosphere.</p>
<p>The Symbolic Value of Panakawan in National and State Life</p>	<p>Panakawan, with its various forms and characters, symbolizes the diversity of the people. Their bodies and facial forms differ from those of the knights they follow; they are depicted as being all bad, yet they contain symbols of virtue and excellence. Although they are in the position of servants, whose rank is below the knights they follow, they have an important role, especially in determining the fate or future of the knights they follow.</p> <p>As commoners, panakawans are always obedient and submissive (obey and submit) to all orders from their master's if the orders received lead to Goodness. It means that people will always be obedient and submissive to all government policies if these policies do not harm the people, nation, or state. On the other hand, a panakawan will be extremely angry (Javanese: triwikrama) if it turns out that their masters have made mistakes, committed injustices, or shown arbitrariness. When angry, Semar, with his magical fart, can destroy the trilogy.</p> <p>The plays of Semar Kuning, Gareng Dadi Ratu, Petruk Dadi Ratu, and Bagong Dadi Ratu provide evidence that panakawan, in certain situations due to pressure, injustice, or the arbitrariness of their masters, can defeat their masters. It proves that if the people are angry because their demands are not met, then a revolution will occur that can</p>

	overthrow the government, even a strong government.
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Discussion

The paradigms and benchmarks that should be used to criticize the scientific work of the two experts are mentioned. *First*, Schleiermacher's intentional hermeneutics must be able to produce or approach findings that align with the intentions desired by Walisongo when creating the unique work of Punokawan Semar at that time. *Second*, what is the point of departure for interpretation used to interpret the object of interpretation? With the premise that the creator of Punokawan Semar is Walisongon, the point of departure for interpretation is the function of preaching and spreading the Islamic faith and law. Therefore, the reference used in interpretation must have connotations related to preaching the values of the Qur'an (Abdullah, 2006). The *third point of departure* is that the activity of hermeneutic interpretation must lead towards the gate of interpretation that opens into socialization efforts, encompassing not only the values of the Qur'an but also its verses. It is the route of the journey of preaching activities as in the conventional preaching of everyday life that we witness (Wahid, 2011).

These three things are logical consequences that all things done by Walisongo, especially about something serious like the creation of the Ponokawan Semar puppet, must be solely in the context of preaching and seriousness, and there is no other motive; this is the spiritual condition when creating the Walisongo's preaching tool, and must be paid close attention to by interpreters besides that interpreters must pay attention to the object of the text or object that is interpreted directly.

The work of DR. H. Fahrudin Fais, S.Ag.M.Ag as described above, in order to shorten the description and critical analysis, here we repeat a small quantity of his opinion as a sample of discussion material that can be used to represent critical analysis for the overall opinions of the interpreters and to mark how effective his interpretation is, including the following:

1. Regarding the name, Semar is also known as Badranaya, which is interpreted as "God's messenger who builds from the foundation." Bathara Ismaya is also referred to as black light, which is vague and unclear. Semar is derived from Simar, which means "nail" or "the nail of the earth," referring to something that strengthens the earth.
2. From his physical condition, Semar is attributed with the message of sangkan paraning dumadi, which is true, satro jendra.
 - 1) Black body, white face, said to be full of wisdom and enlightenment, pleasing to the eye.
 - 2) Semar's gender ambiguity is attributed to Semar transcending the gender dichotomy between male and female, something that must be seen beyond his genitals.
 - 3) Kuncung, who looks like a child and has an old face, is said to mean that life should not stop at the truth but must also understand wisdom, position oneself as the one being advised, and being able to be the one being advised, as a child and an adult, happy, grateful and patient.

From the issue of gender view, Semar is interpreted with the meaning of Semar as having a dichotomous meaning or beyond his genital problems. According to the rules of hermeneutic intentionality interpretation above, the value of the meaning of the chest that gives

the impression of feminism to Semar is not intended to have "dichotomous meaning and beyond that" but rather, if Semar's large chest that gives the impression of Semar's femininity exoterically (besides the esoteric) is a symbol of a mother's chest (more precisely a mother who is breastfeeding) thus the connotation must be adjusted to the value of a mother's affection, where all humans live from breast milk. The connotation is far from the impression of pornography; this is preaching material, so the core religious value is "affection, mercy, rahman rahim, maintenance, protection, eternal generosity that is extraordinary from a mother, whoever is mother, anytime." If it is not grounded in preaching, then our connotation can go anywhere as long as we can associate it with something.

In this way, the value of preaching about Semar's breasts can be obtained from the connotation of preaching, where all the verses that contain the mercy of Allah's womb in the Qur'an and the love of the Prophet SAW can direct or remind us about Asmaul Husna, Allah, the Most Rahman and Most Merciful, Ar Rauf, to Al-Fatihah which calls Allah's name as Rahman Rahman and has been merciful to His people, also to the letter Ar Rahman, to Allah's mercy, to forgiveness. Allah's forgiveness is Allah's mercy; it also reminds us of Allah's gift to humans whose numbers and names cannot be counted, and constantly reminds us of Allah's response to human endeavors as steps of worship, for example, if a human approaches Allah on foot then Allah approaches him by running, if a human does good then Allah repays him tens or even hundreds or thousands of times, how generous and good Allah is as a source of the value of love, the value of mercy, and that includes all His mercy, which is represented or symbolized with an enormous chest.

The process and technique of interpreting it are like that, not just connotation, as we remember it, much like taking a shadow from the air in the sky, as we please (much like *catching something from the air*). That is just an exoteric interpretation of the chest, which is visible in the chest; outside of that, there is an esoteric meaning of the chest, or in the language of the Qur'an, it is called sudur, it will give a much more powerful and much more profound meaning, namely something that is inside humans, the human heart, the human mind, or whatever is in the human heart, including human knowledge. Hence, the chest refers to the heart (*ala lahiyal qolbu*). If the heart is good, then the whole human life is good, both physically and mentally; if the heart is evil, then the whole human life is bad.

Regarding Badranaya, what can be described as Badranaya is the clear state of the apostle who brings light; Badru is the moon; we remember the Tola'al Badru poem in praise of the Apostle by the Ansar community.

Badranaya will be more closely identified with the figure who brings shade, moonlight, whose interpretation is nur, light, the revelation of Allah; his opponent is darkness, infidelity, kufr, who brings people out of darkness into enlightenment, "*yukhrijukum minaz zulumati ila nur*".

The Qur'an only deals with the realm of the human heart, for example, the inner heart of faith, the inner heart of piety, patience, gratitude, the heart of asceticism, and so on, which, when sought, where the path to the verses of the Qur'an becomes easy, this is where the preaching of Walisongo. Here, the value of Semar's chest is not related to his genitals. These are two examples that illustrate how to interpret Semar's physical identity.

Now, we criticize the interpretation of DR. Sugeng Nugroho, S, Kar, M, and Sn, which is more global and straightforward for example. If we examine closely, the conclusions of the

two interpreters do not fully align with the material of Walisongo's preaching, which contains the essence of enlightenment and verses from the Qur'an.

Hermeneutics of intentionality must capture the intention of the message maker or communicator as much as possible. It is a logical consequence that the Semar punokawan is a creation of Walisongo. Except in Gadamerian Hermeneutics, where the interpreter can run far from the meaning of the intentionality of the comic or symbol creator but should still start from the details of the existing symbols and logically each detail of the symbol to arrive at the meaning of the development of meaning beyond the intention of the symbol creator or communicator or sender, so not interpreting globally according to the imagination or feeling of the interpreter alone.

It should be remembered that in interpreting the Punokawan puppet, especially Punokawan Semar, besides observing the object of interpretation (the form of the Punokawan Semar puppet itself), we must also remember that the creator of the object or sender of this message is the Walisongo, especially Sunan Kalijogo, thus the mental condition, psychological condition, thoughts of the wali and the function and role of the wali Allah as a pioneer preacher in the Land of Java must be a mandatory reference.

From the description above, the author of this work has not begun by interpreting da'wah, and the interpreter's hermeneutics does not lead to the gateway of socializing the contents and verses of the Qur'an.

Now we start with the discussion of the second work, namely the contribution of DR. Sugeng Nugroho, S. Kar., M.Sn. To shorten the critical analysis, here is a summary of a small part of the opinions of the interpreters from what has been described above so that it is not too long; a sample summary is as follows:

1. Punokawan, with its various shapes and characters, according to commentators, symbolizes the diversity of the people and contains symbols of virtue and primacy. As a commoner, Punokawan always complies and obeys all his master's orders as long as those orders lead to goodness.
2. In interpreting, the interpreter takes reference to the carangan plays, for example, Semar Kuning, Gareng Dadi Ratu, Petruk Dadi Ratu, and Bagong Dadi Ratu; this is used as evidence that Punokawan in certain situations, for example, because of pressure, injustice or the arbitrariness of the employer can defeat their employers. It is according to the interpreter's opinion.

Regarding the interpretation of the interpreter, DR. Sugeng Nugroho, S, Kar, M.Sn, it is considered still too global and concise, and its impact does not guarantee a coherent interpretation process, and the results are far from adequate. Semar's interpretation must detail each symbol that appears in Semar's physical body.

In addition, this interpreter refers to the carangan plays, thus making the basic reference material misleading. What is interpreted is Semar himself, not the carangan plays that are created according to the author's imagination. Many carangan plays were created centuries after the lifetime of the Walisongo, for example, during the Mangkunegaran and Kasunanan eras; thus, the carangan plays involving Semar are not a reliable reference for tracing the original intention of the Walisongo.

Thus, analyzing Schleiermacher's hermeneutics is crucial in understanding The Punokawan, as the approach emphasizes comprehending the author's intended meaning and context. If Punokawan is viewed as the creation of the Wali Sanga for preaching, then the symbolic interpretation must be associated with the vision and situation of preaching at that time. Many interpretations previously only highlighted aspects of entertainment or social criticism without digging into the meaning of implicit religiousness. Schleiermacher's hermeneutics allows for reading a repeat symbol culture locally in a way that makes the meaning of the preaching contained within it actualized in the text of modern society, which requires an approach that is cultural, contextual, and inclusive.

Conclusion

It can be concluded that the interpreter, in searching for the meaning of Semar, has not entirely gone through a theoretical process and technique in the sense that the interpreter has not started from the "basic footing of preaching" and has not yet gone to the "gateway of socializing the verses of the Qur'an or the contents of the Qur'an".

Thus, the interpretation of Semar's self has not entirely found the message of its communicator, has not fully captured the essence of Walisongo's intention, or, in other words, has not entirely found Semar's identity. The two interpreters have not fully incorporated Schleiermacher's intentional hermeneutics into their interpretation of Semar.

Interpreters have several times succeeded in feeling the essence of the meaning of symbols, for example about the colors black and white as enlightenment, a face that is pleasing to the eye, or a tuft of hair and an old face that interpreters associate with children who want to be advised and parents who want to give advice. However, they do not initiate an analysis process that begins from their starting point and does not conclude with the direction of socializing the contents and verses of the Qur'an; they do not explain the logical process, so they merely feel their way around (connoting).

Regarding the color and essence of the preaching, it is not yet clearly visible, unlike conventional preaching; in other words, the interpreters have not succeeded in transforming non-verbal language into verbal language, the version of the preaching language.

Da'wah should convey Qur'anic values, and it would be better if it focused on the verses of the Qur'an.

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