



## THE EDUCATIONAL VALUE OF WAYANG SANTRI KI HARYO ENTHUS SUSMONO IN THE PLAY "LUPIT KETEMU JODHO"

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### ABSTRACT

The educational value of Ki Haryo Enthus Susmono's wayang santri in the play *Lupit Ketemu Jodho* needs to be known by the public. This study aims to determine the educational value of Ki Haryo Enthus Susmono's wayang santri in *Lakon Lupit Ketemu Jodho*. This research is a descriptive qualitative research. The data source of this research is the manuscript of the play *Lupit Ketemu Jodho* by Ki Haryo Enthus Susmono and the informant, Ki Haryo Enthus Susmono, who is the son of the late Ki Enthus Susmono. Data collection techniques used in this research are interviews and documentation. The data analysis technique used in this research is a qualitative analysis technique developed by Miles and Huberman which includes data reduction, data display, and conclusion drawing. The results showed that there are 6 educational values in Ki Haryo Enthus Susmono's wayang santri in *Lakon Lupit Ketemu Jodho*. These values are religious values (religious education), curiosity values (caring in society), tolerance values (in life understanding each other's friends), responsibility values (responsibility for their actions), friendly values (mutual friendship), and honest values (education in honesty).

**Keywords:** *Values, Education, Wayang Santri, Lupit story*

### 1. INTRODUCTION

One of Indonesia's cultural legacies, wayang, has garnered international recognition and a UNESCO award (Harahap et al., 2023). A puppeteer plays wayang in the show, while Wiyaga plays gamelan and a sindhen provides accompaniment. (Setiawan, 2020). They convey life-affirming messages through wayang performances in addition to offering entertainment (Rohman et al., 2020). The younger generation in Indonesia can also receive moral and character education through wayang (Umma et al., 2023). Wayang needs to be kept as a result.

There are different kinds of wayang depending on the narrative and form. Wayang kulit, Wayang golek Tegal, Wayang Betawi, Wayang sasak, Wayang timplong, Wayang krucil, Wayang thengul, Wayang

jemblung, Wayang cepak, Wayang kancil, Wayang beber, Wayang orang, Wayang mask, Wayang torch, Wayang Wahyu, etc. are some of the varieties of wayang that are currently available. These wayang varieties reflect various shapes and geographical origins (Muhathir et al., 2021). This indicates that the shapes, personalities, and regional origins of one wayang and another wayang vary. Each kind of wayang is distinct and has characteristics due to these differences. The wayang golek, which comes from Tegal Regency, is one particular kind of wayang that is peculiar and one of a kind of its own.

Wayang Golek is a wayang that performs with wooden puppets (Raden et al., 2021). These dolls are painted and adorned in accordance with the character and costume after they are carved from high-quality wood.

**Vol 6, No 2 (2024): ESTEEM**

Every doll has distinct qualities that are a reflection of the wayang story characters. The epic tales told in wayang golek include the Ramayana and Mahabharata, but they might also be regional tales or tales from sacred texts. (Syahrir & Whardhana, 2022).

The wayang golek of Tegal Regency is distinct in its own right. The performance employs the Tegalan dialect known as the ngoko variation of language (Pratama & Wafa, 2020). The Tegalan dialect has distinct qualities that set it apart from the Banyumasan dialect (Farichatun & Rahmawati, 2020). During its performances, Tegal Regency wayang golek speaks in the Tegalan dialect, or Ngapak.

In Tegal Regency, wayang golek originated with the late puppeteer Kondhang. Ki Enthus Susmono with the intention of transforming wayang golek into a da'wah channel for Tegal Regency residents (Hmidah et al., 2024). In Tegal Regency, wayang golek is still often utilized as a da'wah communication tool despite its progress. Stories concerning Islam are a major part of Ki Enthus Susmono's plot. The narrative originates from Islamic texts and kyai counsel (Sofyan et al., 2019). Under the moniker wayang santri, Ki Enthus Susmono invented wayang golek performance for the first time in 2006. Ki Enthus used the name "santri" to reflect his realization that he is merely a kiai's spokesperson, disseminating Islamic teachings to the community, rather than a lecturer, ulama, or other authority figure. (Faozan and Fatah, 2022).

Ki Enthus Susmono's son, Ki Haryo Enthus Susmono, carried on his father's efforts to conserve and introduce wayang santri in Tegal Regency after his death in 2018. Many of the plays from the late Ki Haryo Enthus Susmono's wayang santri were accepted. Ki Enthus Susmono. In addition, Ki Haryo Enthus Susmono made numerous changes to the play to accommodate the needs of the audience and the advancement

of the times. This is to make sure that wayang santri is still in demand in spite of contemporary and advanced technologies.

Wayang Santri's humor and distinctive Tegalan dialect have made it extremely popular with the public up to this point (Setianti & Subekti, 2018). Lupit is another example of the wayang santri's individuality and peculiarity. Tegal Regency wayang santri performances are known for their lupit (Algina et al., 2024). The main character that represents the religious nature of Tegal civilization is Lupit. Like the Punakawan character in the gara session of the wayang kulit performance, Lupit is a character that frequently makes odd jokes during the performance. Lupit's character constantly makes the audience laugh, therefore they look forward to seeing her.

Lupit Ketemu Jodho, a wayang santri play presented by Ki Haryo Enthus Susmono, is one of the most well-liked by the general audience. With each appearance, Lupit, a character in this drama, imparts a great deal of knowledge and guidance about Islam. For instance, Lupit, a character in the drama Antawacana, constantly extends an invitation to coexist peacefully and cooperate. One way to set an example for the audience is to live a harmonious and cooperative life. To make it simple for the public to accept, this invitation was made using classic Tegalan jokes. In addition, Lupit from the play Lupit Ketemu Jodho imparts knowledge to today's younger generation. Thus, in order for the audience to apply the character's principles in real life, it is crucial that they comprehend them.

The importance of education is one of the teachings that the play Lupit Ketemu Jodho teaches. Education is a person's outlook on their social and personal lives. Since education is the foundation for an individual's capacity to uphold moral principles, connect with others, and lead a personal life, it is essential to life. The goal of establishing wayang santri by the late cannot

**Vol 6, No 2 (2024): ESTEEM**

be separated from education in wayang santri performances with the play *Lupit Ketemu Jodho*. Ki Enthus Susmono's son is presently carrying on his father's legacy of disseminating Islamic teachings throughout the community.

Numerous studies have been conducted on the educational benefits of wayang santri. The play "*Lupit Ketemu Jodho*" features Ki Haryo Enthus Susmono. Examining the educational values in the Dewa Ruci wayang narrative is Santoso & Betty (2022). Examining Abdullah (2022) is investigating the Islamic educational value of wayang art. Examining Pujiono (2019) investigated the significance and worth of the Menak wayang golek performance in Kebumen, where Sunarto Sindhu presented the drama *Wrahatkustur Ngraman*. Examining the backdrop of Tegal culture, Kharisma & Sugiarto (2020) are examining the visuals of *Lupit* and *Slenteng* wayang golek figures. These studies differ from this one because this one looks at similar topics. The wayang santri Ki Haryo Enthus Susmono in the drama "*Lupit Ketemu Jodho*" has instructional value.

Given the foregoing context, research on the educational significance of the wayang santri Ki Haryo Enthus Susmono in the drama "*Lupit Ketemu Jodho*" is imperative. The purpose of this study is to ascertain the wayang santri Ki Haryo Enthus Susmono's educational values in the play "*Lupit Ketemu Jodho*." An overview, details, and references on the educational values of the wayang santri Ki Haryo Enthus Susmono in the play "*Lupit Ketemu Jodho*" will be provided by the research's findings.

Because the community needs to be aware of and implement the wayang santri Ki Haryo Enthus Susmono in the play "*Lupit Ketemu Jodho*" for educational purposes, it is vital to do this research. The wayang santri Ki Haryo Enthus Susmono in the drama

"*Lupit Ketemu Jodho*" contains educational value that has never been studied before, so it is worthwhile to look into this research in order to uncover educational value that the general public is unaware of or has not yet recognized.

**2. METHODOLOGY**

This study is qualitative and descriptive in nature. By closely examining the source and focusing on overall meaning, the qualitative descriptive method is utilized to give a scientific account of the object's condition (Sugiyono, 2019). The play script *Lupit Ketemu Jodho* by Ki Haryo Enthus Susmono and the informant, who is Ki Haryo Enthus Susmono, son of the late, serve as the research's data sources. Ki Enthus Susmono.

In this study, interviews and documentation were the methods employed to obtain data. A qualitative analysis method created by Miles and Huberman was employed in this study's data analysis. Three primary steps comprise the data analysis technique created by Miles and Huberman: data reduction, data display, and conclusion drafting.

**3. RESULTS AND DISCUSSION**

According to Krisalia et al. (2021) educational ideals encompass individual behavior in both a person's life and their life in society. Suyadi (2013) posits that educational values encompass a range of qualities, including religious piety, honesty, tolerance, discipline, hard work, independence, creativity, national pride, love of one's country, respect for accomplishment, friendliness and communication, love of peace, love of reading, environmental and social care, and responsibility. This educational value serves as a direction for everyone to act and behave, according to Ristinah (2020).

The play "*Lupit Meets Jodho*" contains six educational values, according to the data analysis that was done. These values include those related to religion, curiosity,

**Vol 6, No 2 (2024): ESTEEM**

tolerance, responsibility, friendliness, and honesty.

**Characterization of the play Lupit meets Jodho**

In the play *Lupit Ketemu Jodho* there are several characters with various values or characters, of course they play an important role in a play. The characters in the play include:

1. Protagonists: Lupit, Slentheng, and Putri Dewi Tawangsih.
2. Tritagonist: Kyai Abdullah Ma'ruf
3. Antagonists: Syech Abdul Qomari and Demon Garuda Kakra.

Lupit is the primary character and the play's protagonist. The screenplay makes it clear that Lupit is dutiful and enjoys lending a hand to those in need. In addition, Lupit has a character that is in charge of any other characters in the play *Lupit Ketemu Jodho* who come to him for assistance. However, Lupit also possesses an honest disposition in both words and deeds. Slentheng is a dependable companion who can assist Lupit with a variety of issues and who travels with him from the start of the play to the very end, when he finally meets his true love. The main character, Putri Dewi Tawangsih, is a good-hearted person who keeps her word and shows gratitude to those who have supported her. The character Kyai Abdullah Ma'ruf is a tritagonist. Possessing the ability to advise Lupit on how to deal with the demon Garuda Kakra and his daughter, as well as Syech Abdul Qomari. Syech Abdul Qomari possesses a hostile demeanor. lacks appreciation for anyone who make an effort to assist him. One of the opposing characters is the demon Garuda Kakra. has a nasty personality, harbors resentment toward Syech Abdul Qomari's family, and causes issues with conflict in this drama.

The story of Lupit and Slenteng, two brothers and sisters, is told in the wayang santri play *Lupit Ketemu Jodho*. They met with Abdullah Ma'ruf, one of the kyai, who informed Lupit and Slentheng that the human heart is composed of four passions: fire

(anger), water (*lawwamah*), wind (*sofiyyah*), and earth (*muthmainah*). The country of Tawang Gangan, which is being colonized by the demon queen Garuda Kakra, is the only one, according to Kyai, that is still experiencing disasters. The demon Garuda Kakra has affection for Putri Tawangsih, the daughter of Tawang Gantungan's ruler, Syech Badrun Qomari. Kyai Abdullah Ma'ruf gave Lupit instructions to assist the residents of Tawang Gantungan, Putri Tawangsih, and Syech Badrun Qomari. In the forest of Pring Gading Ancala, the woodland of the Awang-Uwung kingdom, the domain of the huge demon king Garuda Kakra, Princess Tawangsih was placed in a drum. The demon Garuda Kakra threw Syech Badrun Qomari down an ancient well, but Syech Badrun Qomari did not die because he begged Dewi Tawangsih and the demon Garuda Kakra to marry him. Kyai Abdullah Ma'ruf also gave Slentheng instructions to go with Lupit in case he ran into difficulties dispatching the Garuda Kakra demon.

After entering a forest, Lupit and Slentheng discovered a sound-producing drum next to a tree. Lupit and Slentheng could clearly hear a woman's voice pleading for assistance. It transpired that the voice requesting assistance belonged to Dewi Tawangsih's daughter. Slentheng begged Lupit to assist her right away in freeing Princess Dewi Tawangsih from the drum, and Lupit eventually succeeded in doing so by cracking the drum's skin.

Following Lupit's assistance to Dewi Tawangsih's daughter, the latter begged Lupit to assist her father, Syech Abdul Qomari, who was in the old well. Lupit securely assisted Syech Abdul Qomari with the tantular wulu gading chakra heritage. Slentheng and Lupit carry on with their search for the demon Garuda Kakra. During their travels, Lupit and Slentheng came across the Garuda Kakra demon and engaged it in combat right away. Lupit fired a white boar arrow at the demon, while Slentheng fired a wild boar arrow, hitting the target and killing it instantly. Kyai Abdullah Ma'ruf has given Lupit instructions to destroy the Garuda Kakra demon, save Princess Dewi

**Vol 6, No 2 (2024): ESTEEM**

Tawangsih, and Syech Abdul Qomari. In Syech Abdul Qomari's kingdom, Lupit was crowned king and granted permission to eventually wed Princess Dewi Tawangsih.

**Educational Value in the play Lupit Meets Jodho****Religious Values**

Religious values are values that form the basis of behavior and obedient attitudes in carrying out the teachings of a believed religion (Wati & Arif, 2017). Religious values are moral, spiritual and ethical principles related to the religious beliefs and practices of a person or community. These values include aspects such as faith, devotion to God, compassion, and behavior that is in accordance with the teachings adhered to. In many cultures, religion is the main basis for forming social norms and providing direction to daily life.

Analysis of educational values in the play "Lupit Ketemu Jodho" highlights various important aspects, especially in the context of religious values. First, the story/play teaches the importance of the two characteristics of creatures created by God. The religious value in the play Lupit Ketemu Jodho is found on page 2.

*Kyai: "The nature of manungsa, wiwit era kanjeng nabi diandapaken, minangka kanggo gawe sayafi'i umah ummah needs pitulungan because kuwe people are confronted by the sound of the devil and Allah keeps their lusts away, but those who reside there are ana ing dadane manungsa kuwe ridiculed by the sound of the devil, mulane ana 2 The throne is my divine lust because of Shaithoniyah's lust."*

*Slentheng : "Toli, nyong sometimes gumun karo gusti Allah, kayong less gaweyan accompanying gusti Allah kuwe. Wong Gusti, Allah commands humans to worship, but why is it permissible for Satan to tempt us? But yes, it is true that Allah created jinn and humans illa liya'budun... jebulane nggo worship... but sometimes manungsa klalen, mulane complain dong worship."(page 2)*

Based on the quote from the Kyai figure above, it can be explained that the two characteristics of humans and jinn have

differences and similarities in their characteristics. Humans as creatures created by God who have reason and passions are often shown to have qualities such as goodness, justice, patience and wisdom. However, humans are also susceptible to weaknesses and sins such as selfishness, the tendency to evil and the temptation of lust. On the other hand, genies are supernatural creatures that have various characteristics. There are jinn who are good and obedient to God, but there are also jinn who are evil and tempt humans to commit sins. Despite having different natures, both humans and jinn have the ability to choose between good and evil. This analysis emphasizes the importance of self-awareness and moral considerations in living life between two different beings.

Second, it teaches various human traits. The religious value in the play Lupit Ketemu Jodho is found on page 2 of the quote from the Kyai character saying various human traits:

*Kyai: "Sing arane lust sing ana ing atine manungsa kuwe werna 4. Siji, Geni's character. Geni angger satithik can be dadi kanca, and Kacapa yen mubal can be dadi cilaka. Ngobor marang corpse manungsa. namely lust "Anger". Loro, Banyu's rich character. Katone alon, but can let go of the soul of Ragane Manungsa. Namely "Lawwamah" lust. Telu, Characteristic like Wind. The gentle breeze took away the feeling of weakness. But a strong wind could hurt a manungsa's body. Yakuwe kang synecall lust "Softyyah". Papat, Earth-like nature. Bumi is obedient, obedient, patient, and honest. But the earth's yen is destroyed, the earth's dhugale can ndadekaken Kramat kubi yaiku sing diarani muthmainah lust."(page 2)*

The Kyai character asserts that there are various varieties of human nature based on the quote. 1) "The abundance of Geni. Dadi kanca can be Geni angger Satithik, while dadi cilaka can be Kacapa yen Mubal. Manungsa corpse ngobor marang. namely, rage and lust." This trait involves the need for rage, which implies that you are under fire if the fire becomes a little too big, but it may also be disastrous if it gets too huge. This

**Vol 6, No 2 (2024): ESTEEM**

interpretation leads to the conclusion that uncontrolled emotions will result in injury or disaster. 2) The rich nature of Banyu. Katone alon is capable of letting go of Ragane Manungsa's soul, though. Specifically, Lawwamah's passion." Lawwamah desire is one of the water-like qualities; although it appears to be slow in the water, it has the ability to kill people. This interpretation leads to the conclusion that people's nature is a function of their current circumstances; if it is in a positive sphere, it will also be at the bottom of the positive sphere, and if it is in a negative sphere, it will also be at the bottom of the negative sphere. 3) "The abundance of Wind. The sensation of weakness vanished with the soft air. But a manungsa's body could be harmed by a powerful wind. It's known as Sofiyah's lust, Yakuwe kang." This trait includes sofiyyah desire, which states that while a gentle wind might calm someone down, an excessively strong wind can endanger people's lives. In summary, people should exert as little self-control as possible to enable them to persevere through significant challenges. 4) "The Earth's vast natural heritage. Bumi is truthful, patient, and obedient. However, the earth's dhugale can ndadekaken, and its yen is dipunasika. Muthmainah lust diarani kramat kubi yaiku song." This attribute is a portion of muthmainah's lust, which implies that although the earth is docile, patient, and truthful, it will become enraged if it is not treated fairly. This emphasizes the idea that human nature is similar to the world, which responds to human treatment in kind (the earth will profit from good treatment if it is treated well, and will suffer catastrophe if it is treated poorly).

It is clear from the aforementioned quote that people are diverse. Every one of these qualities has unique qualities, both good and bad, depending on how people select them.

Third, the religious value in the play *Lupit Ketemu Jodho* is found on page 6.

*Kyai: "Kiye koen gancani Lupit. The Garuda Kakra stealth is a frightening*

*warrior. Isine is blind, kang sakti mandraguna. Mbokmenawa ana bot repote, koen ngancani Lupit budal, mateni stealth Garuda Kakra.*

*Wis where dead!"*

*Slentheng: Nggih kyai!*

*Kyai: (diapalne arane!)(page 6)*

The quote from the *Slentheng* figure above means obeying orders when carrying out a task. Obedience to an order reflects a high level of responsibility. A person who obeys orders given shows commitment and dedication to achieving the expected results. Thus, humans must have the character of being obedient to both their God and fellow living creatures. Obedience here means obeying good commands and staying away from bad commands.

Fourth, the religious value in the play *Lupit Ketemu Jodho* is found on page 10.

*Lupit: Ngaturaken sungkem pangabekti Gusti Ayu.*

*Putri: yes bro, thank you for helping me.*

*Lupit: kula naminipun Lupit.*

*Putri : Yes, thank you, Lupit. (page 10)*

The quote from the character *Putri* above contains the meaning of an attitude that reflects good manners ethics: an expression of gratitude to other people who have provided help. The etiquette of politeness in expressing gratitude for help received is an important aspect in social interaction. Saying thank you not only shows appreciation for the help provided, but also reflects humility and respect for others. By showing gratitude, we also acknowledge other people's contributions to our lives, which can motivate them to continue doing good. Therefore, the etiquette of politeness in thanking plays an important role in creating kindness and mutual respect between people.

Fifth, the religious value in the play *Lupit Ketemu Jodho* is found on page 13.

*Slenteng : That's right, but you haven't agreed to Qobul yet. That's not allowed ! Just met, even though we both love each other, it's not allowed. There must be a*

**Vol 6, No 2 (2024): ESTEEM**

*Qobul agreement. Guardian, witness, and Qobul's consent.*

*Putri: But, I have promised Kang Lupit. Slentheng : That's right, but that's not the way to express it. Haram is prohibited by the ta'iyeh' religion. Kiye is like maximum kiye, coupled but covered in cloth. Do not come into contact with skin. Does not invalidate ablution. That's not allowed !".(page 13)*

According to the quote from the Slentheng character above, it contains the meaning of limiting/maintaining distance between members of the opposite sex. Maintaining distance between members of the opposite sex in religion is an important principle aimed at maintaining the purity and honor of each individual. Many religious teachings emphasize the importance of boundaries in interactions between men and women to avoid temptation and behavior that is not in accordance with moral and ethical values (hugging, kissing, or bad physical contact). By maintaining this distance both physically and emotionally, individuals can show respect and maintain the honor of themselves and others.

**The Value of Curiosity**

The value of Curiosity has the meaning of an attitude or way of thinking that reflects curiosity or a high sense of curiosity about something around them. This value is innate to humans which represents the desire to know or understand new things and this value is the beginning of knowledge that exists in living creatures.(Hidayah et al., 2019). This curiosity value reveals how much a person wants to learn(Jannah et al., 2021). The value of curiosity in the play Lupit Ketemu Jodho is found on page 8.

*Slentheng: Njenengan wadon?*

*Putri : I'm wadon*

*Slentheng: Hey, are you really sing Arane Dewi Tawangsih?*

*Putri : yes, I am Dewi Tawangsih.*

*Slentheng: Putranipun Syech Badrun Qomari?*

*Putri: Yes, that's right...yes, that's right...*

*Slentheng: who was arrested by the Garuda Kakra Demon being held in a drum?*

*Putri: Yes, that's right, quickly cover me. I really want metu!(page 8)*

From the quote above from the character Slentheng, it has the meaning of curiosity or making sure of everything to find out the truth.

Curiosity is created naturally on the basis of high curiosity. When someone has high curiosity they will tend to ask questions and investigate the environment around them to confirm the truth. Thus, curiosity is the key to personal development in seeking valid truth.

**Tolerance Value**

The value of tolerance is a value that guides behavior in accepting and respecting differences(Tamaeka et al., 2022). The value of tolerance includes an attitude that describes everything that is different without any sense of discrimination between things. The value of tolerance in the play Lupit Ketemu Jodho is found on page 12.

*Slentheng: Ora papa wis. Wong sing gelem wadone boy, if you don't want to be nawani, you will instead be married.*

*Lupit: like a kuwe, huh? yes wis if purun Gusti Putri.*

*Putri : Thank you bro. bro, hug me, don't you ever let go of me even for a second bro*

*Lupit : Likewise me, daughter.*

*Putri : I will be very happy, Brother Lupit.(page 12)*

Based on the quote from the character Putri above, it contains the meaning of respect for differences, especially in matters of love. Based on this explanation, it can be concluded that differences do not prevent someone from determining the direction of their decisions, which in this case concerns differences in matters of love that are related to rank or position.

**Value of Responsibility**

The value of responsibility is a value that shows the behavior of understanding and carrying out what has been done(Syifa et al., 2022). The value of responsibility reflects obedience to a task or obligation related to oneself or others. The value of responsibility in the play Lupit Ketemu Jodho is found on page 10.

**Vol 6, No 2 (2024): ESTEEM**

*Putri: I have promised, Angger sings to help me, wong wadon pan, no dadekna, my brother, bro.*

*Lupit: Pan was your brother's brother?*

*Putri: Yes, that's right. Angger sings for me wong lanang, pan doesn't dadekna my bojone candidate, Kang Lupit.*

*Lupit: Nggeh, kulo dongakaken muga-mugi njenengan wonten sing nulungi tiyang dashing, warrior, and saged mumpumi Gusti Putri. (Page 10)*

Second, the value of responsibility in the play Lupit Meets Jodho is found on page 13.

*Lupit: (laughing Slentheng) week..week..week!!*

*Putri: I will fulfill my promise to you, bro. I will be loyal.*

*Slentheng : (NGLABROK) Wow! hey ! hey ! (e.g. Princess and Lupit hug) Stop! stop! stop! and stop!*

*In the text on page 19 of the conversation:*

*Lupit: Gusti Prabu Badrun Qomari.*

*Slentheng: Wis is good like kuwe kudune mana oh, bro!*

*Lupit: No way, it's my responsibility. I have to be able to handle the stealth kang aran Siluman Garuda Kakra.*

*Slentheng : Good!*

*Lupit: dead! Goleti Raja Awong uwung sings the advice of the Demon Garuda Kakra.*

*Conversation on page 23:*

*Syech : Oh, Habib Eko Sukamto. What do you need from Satria Laras?*

*Satria Laras: Kulo badhe report, prabu. Garuda Kakra sampun kula Kalauaken. (Page 13)*

Based on the quote from the character Putri and Lupit above, this quote means that the attitude of responsibility can be seen from several perspectives. As previously explained, the value of responsibility is a value that contains the meaning of an obedient/obedient attitude towards everything. In connection with the conversation above, the meaning of responsibility can be identified as follows (appreciating someone's help/assistance, keeping promises, obediently carrying out orders, conveying something that has been done).

**Friendly Values**

Friendly values are actions that show a feeling of pleasure in associating, talking and working with other people (Karmila et al., 2021). Friendly values reflect attitudes or actions to encourage people to do anything that is useful or good for themselves or others. The value of friendship in the play Lupit Ketemu Jodho is found on page 18.

*Lupit: (Crying) persecuted a friend*

*Slentheng: no need to cry! don't cry, be raine, don't worry, bro! What are you crying about, mewek! crybaby bro.*

*Lupit: The case of nyong ora dadi mantune nyong ora pateken. Raine Nyong...didone Slentheng...*

*Slentheng : yes, angger jare nyong ta pas. Wong Raine is like your match*

*Lupit: he...eh...Kayong Lara accompanies Atine Nyong Teng. Oh my God, people don't earn money or anything.*

*Slentheng: Yes, if you don't have money or not, don't you papa. Keh bro... the kuwe man is made to wipe the ground... but you, as a man who is diwirang, can be bought like a kuwe. You're welcome to meet arrogant people. Covered but not thanked. It's okay that Carane sings so well, oh. (Page 18)*

Based on the quote from the Slentheng character above, the value of friendship is a set of principles and attitudes that reflect kindness, trust and respect for other people. Being friendly involves an attitude of empathy, where someone tries to understand and feel what their friends feel. This value also includes honesty and openness, which can create transparent communication. In short, the value of friendship is the foundation for building and maintaining healthy, respectful and meaningful relationships.

**Honest Values**

Honest values are values that dare to show themselves, express their beliefs, their hearts are straight, and their words can be trusted (Sudarmin et al., 2021). The value of honesty is an attitude or action that reflects the truth, both in words and deeds, thus making someone a trustworthy person. The



**Vol 6, No 2 (2024): ESTEEM**

value of honesty in the play *Lupit Ketemu Jodho* is found on page 23.

*Syech* : wow, magic mandraguna koen satria laras. Here's the proof!

*Satria Laras*: (looking at the slentheng) *Ndi theng sepakane?*

*Slentheng*: *satus sewu ndisit jembe tak wekna.*  
*Satria Laras*: *Niki Prabu, ndase Garuda Kakra sampun kula pack.* (page 23)

Based on the quote from the character Satria Laras above, there is an honest value, namely proof of what one has done. The value of honesty implies a principle that reflects a person's commitment to saying and acting in accordance with the truth without hiding facts or manipulating information. Thus, the value of honesty can be said to be an important foundation for forming strong character and for building harmonious relationships.

**4. CONCLUSION**

The wayang santri play *Lupit Ketemu Jodho* has a variety of educational values, including religious values (religious education), curiosity values (caring for society), tolerance values (understanding one another among friends in life), responsibility values (responsibility for one's actions), friendly values (mutual friendship), and honest values (education in honesty), according to the outcomes of the above discussion. Many moral lessons can be learned from *Lupit Ketemu Jodho*, a wayang santri play that has numerous teachings. Where is the wayang santri play, a real-life example of a role model whose educational worth we might emulate.

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**Vol 6, No 2 (2024): ESTEEM**

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