

The Role of Kiai Syakirun in Preaching through the Using of Wayang Kulit in Tipar, Rawalo, Banyumas Regency (1998-2016)

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Abstract

The role of Kiai Syakirun in spreading Islam using the wayang kulit as media demonstrated a fairly exciting method. Every Wayang Kulit performance conducted by Kiai Syakirun conveyed meaningful messages, especially regarding religious, social, and cultural life. In his performance, every wayang movement showed a positive message. This spectacular performance lies because the Islamic values and practices used by Kiai Syakirun are more easily captured by the public. In this study, the authors used historical research methods consisting of heuristics, verification, interpretation, and historiography. The theory used in this research is the theory of cultural and religious relevance. The results of this study are in the process of preaching in Tipar Village, Kec. Rawalo, Kab. Banyumas, Kiai Syakirun using shadow puppet media. He recites Quranic verses echoed with songs and explain the wayang characters depicted in human life. Kiai Syakirun's role in spreading Islam in Tipar Village is very influential within his neighborhood. As Kiai Syakirun's influence gradually increased, inhabitants in his community abandoned their customs, such as worshiping trees and eating wild boars as side dishes. All their habits are abandoned and replaced by worship, praying and, reciting the Koran, eating by relying on natural products such as vegetables.

Keywords: Kiai Syakirun; Wayang Kulit; The spread of Islam; Da'wah Media; Tipar Village

Introduction

Discussing the spread of Islam in Java has been inseparable from the struggle of Walisanga's da'wah. Walisanga means nine saints, while philosophically, it means

nine people who have reached the level of "wali" a high-level degree who can control the nine holes in humans as a requirement for someone who has dreamed of a high guardian rank. One of the guardians who spread Islam using cultural methods was Sunan Kalijaga. Sunan Kalijaga is one of the guardians who preach using shadow puppets. The da'wah method at that time was taken from the daily practice of the community, especially the Javanese people, most of whom were very familiar with Wayang and liked to watch wayang shows (Setiawan, 2020). Wayang was also chosen to be one of the media for da'wah to the community because of the various philosophical values in the puppet characters and the wayang story itself (Anggoro, 2018). Puppets that become propaganda media are not only shadow puppets but also puppet shows because wayang golek art is a folk art where various values are easily accepted by the public (Dewi et al., 2018). The Javanese community recognizes Sunan Kalijaga as a sacred teacher in Tanah Jawi. Having the ability to convey da'wah in a way full of wisdom and wisdom, namely preaching with the three principles of momong, momor and momot. Momong means willing to nurture, guide, and direct, Momor means willing to get along, make friends, and be friendly without having to consider social status. Momot means willing to accommodate aspirations from various levels of society (Saifullah, 2010: 21-23).

The spread of Islam in Java, especially in Banyumas, intertwined with the existence of the Saka Tunggal Mosque in Cikakak Village, Wangon District, Banyumas Regency. Residents around the mosque believe that Mbah Mustolih is the founder of the mosque and the person who first spread Islam in Cikakak. The second mosque in Banyumas, namely the Nur Sulaiman Mosque, was founded in 1725 by Kiai Nur Sulaiman from Gumelem and architected by Kiai Nur Daiman. (Ahmad, 2017: 34).

In its development, Islam has become increasingly widespread throughout the Banyumas region. Until 1992 the spread of Islam began to enter the village of Tipar, district. Rawalo, Kab. Banyumas. One of the figures who spread Islam in Tipar lives Kiai Syakirun or is often called Mbah Kirun. Kiai Syakirun is one of the Kiai dalang in Rawalo circa 1998 who has preached using shadow puppets filled with hadiths. Ten

people only attended the first recitation. As a problem solution, Kiai Syakirun then held a recitation at the Village Hall. This second recitation attracted the public to participate. They say the recitation while listening to Wayang accompanied by gamelan in collaboration with hadroh is easier to catch and understand. Since the beginning, 70% of the surrounding community who regularly attended the recitation began to pray and His orders.

The puppets that Kiai Syakirun used as propaganda material were Samiaji Puppets (*samina wa a'tona*) which means that after they listen to and know the teachings ordered by Allah SWT, the puppet plays are associated with hadith. They have to do in daily life. *Dharmokusuma* is *dharma* (given), *kusuma* (noble knowledge), meaning Allah SWT gives us very noble knowledge as humans. *Kuntadewa, kun* (there are you), *dakwatan* (inviting goodness), then humans are asked to do good things for us. After they heard the recitation that told the wayang play, the people were more enthusiastic about attending the recitation. The next puppet is wayang *Janaka* (*janatuka*) which means your clan, *wong sing gayuh, suwarga*, you have to pray and do dhikr. People who want to enter heaven must pray and multiply dhikr. (Interview with Kiai Syakirun, August 3, 2021)

The authors found several journals from several previous studies that can be used as heritage reviews of the author's research. The presentation of similar research aims to confirm that the author's research is different from existing research.

The first reference is the *ORASI Journal: Journal of Da'wah and Communication* titled "Students Ki Enthus Susmono Puppet Da'wah Strategy" by Anisul Fuad and Apit Nurhidayat, Volume 8, Number 2 2017. The method used is wayang golek which is then called wayang santri, the method of da'wah with puppet stories and inserts of humor. Regarding aesthetics of performances such as chess, Sabet, and karawitan, da'wah material includes issues of faith, shari'ah, and morals (Fuad & Nurhidayat, 2017). The difference is that the research conducted by the author is a case study that examines Wayang as a medium of da'wah in spreading Islam in Tipar Village, Kec. Rawal, Kab. Banyumas.

Second, the Journal of Stage Arts & Culture with the title "Puppet Show as a Form of Moral Education Mediation Room", by Suyanto, Vol.23, No.1, 2013. This research shows that the Captain play has value content that can be a source of value. character education inspiration. Based on the pakliran material in the Begawan Ciptaning play presented by Bambang Suwarno, an illustration can be drawn that the Wayang show is a vehicle for moral education (Suyanto, 2013). This study focuses on one play, namely the Ciptaning Play, while the research conducted by the author is Wayang in general. If this journal emphasizes character education, the research conducted by the author examines the spread of Islam through wayang media.

Third, the Historica Journal titled "The Function of Wayang Kulit in the Spreading of Islamic Religion in Demak at 16th Century", by Anang Ari Indriyanto, Sumarno and Kayan Swastika, Volume 2 of 2018. This journal contains the function of shadow puppets in people's life Demak as a medium of entertainment, education, information, art, philosophical understanding, propaganda media, and others. In the spread of Islam in Demak, modifying existing arts, either modifying stories or creating new puppet characters that previously (during the Hindu period) were not prominent, such as characterizations of Pandavas and philosophy and onokawan (Indriyanto et al., 2018). Although this study examines Wayang as a medium for spreading Islam, the research locations are different. In addition, the author also examines one of the local Kiai Dalang figures, namely Kiai Syakirun as a person who spreads Islam through Wayang.

Fourth, the Cultural Journal with the title "History of the Development and Changes in the Function of Wayang in Society" by Fatkur Rohman Nur Awaln, Volume 13, 2018. The results show that the history of the development of Wayang is conceptually a combination of several cultural elements that entered Indonesia (Javanese). Namely Indian culture with Hindu-Buddhist religion and Islam with its Sufism. Changes in ritual functions can be seen from the waning of guiding or moral values in Wayang, so that Wayang only has an entertainment or spectacle function and as a popular show (Nur Awaln, 2019). The difference is, that the research

conducted by the author shows that Wayang is not only art or entertainment; it is also a medium for spreading Islam, especially in Tipar Village, Kec. Rawal, Kab. Banyumas.

Based on the description above, the writer is interested in examining the role of Kiai Syakirun in his struggle to spread Islam through the shadow puppet media in Tipar Village, Kec. Rawal, Kab. Banyumas. In his preaching, Kiai Syakirun faced many challenges, such as the majority of the people at that time still worshiping trees. The purpose studied by the author is to know the process of spreading Islam by Kiai Syakirun through wayang kulit media in Tipar Village, Kec. Rawal, Kab. Banyumas.

Discussion

Biography of Kiai Syakirun

Kiai Syakirun is a Kiai in Tipar Village who is usually called Mbah Kirun. He was born on January 30, 1958 in Grumbul Kalikulu, Tipar Village, Kec. Rawal Kab. Banyumas. Kiai Syakirun is the second child of Majadi's father and Ralem's mother. Born of ordinary people, his parents are santriwan and santriwati. Kiai Syakirun followed in his parents' footsteps to enter a boarding school. Kiai Syakirun's parents are well known in Tipar as ustadz, imam of the prayer room, and teachers of the Koran.

Kiai Syakirun received his basic education at the Compulsory Learning Council (MWB) or what is now called SD/MI in Tipar Village, Rawalo District. In addition to formal education, Kiai Syakirun received non-formal education by studying at Islamic boarding schools. Kiai Syakirun became a student at PP. Ihya Umuludin Kesugihan, Cilacap led by Kiai Mustolih. Then moved to a boarding school in PP. al-Makmur Sokaraja, Banyumas led by Kiai Hidayat. After being a santri for a long time, he returned to the village of his birth.

Kiai Syakirun has a first wife named Mrs. Warsini. From his marriage to his first wife, he has one child named Nur Astuti Syakirun. However, the marriage ended in divorce, and Kiai Syakirun remarried his second wife, Mrs. Kasminah. This marriage only lasted a few years, and was not blessed with children. Their second marriage also

ended in divorce. From the divorce, Kiai Syakirun remarried his third wife, Mrs. Karti, who has been accompanying him until now. (Interview with Kiai Syakirun, August 3, 2021)

Kiai Syakirun, apart from being a puppeteer, is also a hadroh art guide and a musical guide. Because the mastermind involves karawitan and hadroh. He has no artistic heritage, but he desires to be a puppeteer and has a creative soul. In 1995 Kiai Syakirun began to learn the puppeteer and recite the Koran with the Kiai dalang on the village steps. The Kiai dalang was named Mbah Dullah Assyari, at that time the famous Kiai dalang in Rawalo. From the fame of Mbah Dullah Assyari, Kiai Syakirun went to his Islamic boarding school to ask for permission to study puppetry and explore religious knowledge more deeply. After getting permission from Mbah Dullah, Kiai Syakirun started attending performances wherever Mbah Dullah filled the event.

In 1996 Kiai Syakirun was given the trust to fill a recitation in Gandrungmang, Cilacap, for a celebration event by Mbah Dullah. At that time, Mbah Dullah was sick and could not attend the invitation. When Kiai Syakirun was mandated by Mbah Dullah, Kiai Syakirun initially refused because he did not feel it was enough to take part as Kiai dalang. However, Mbah Dullah gave understanding and believed that Kiai Syakirun could replace him as a propagator of Islam using wayang kulit. After being given an experience, Kiai Syakirun was finally ready to fill the recitation. From this incident, Kiai Syakirun finally started to pioneer preaching using shadow puppets. (Interview with Kiai Syakirun, August 3, 2021)

Definition of Shadow Puppet

Wayang in Javanese means "shadow". In Malay it is called shadow; in Acehnese "bayeng", in Bugis wayang or shadow. Wayang comes from the Javanese word wewayangan which means shadows manifested in the form of dolls and played by a puppeteer in front of the screen (geber). The root word of Wayang is yang; the root of this word varies with yung, yong, among others found in words kite (fly), doyong

(tilt), unstable, royong (always moving from one place to another), poyang payingan (walking staggering).). (Mulyono, 1989: 19)

Wayang kulit is a form of performing art popular and loved by various levels of Javanese society, especially in the Central and East Java regions. Wayang kulit is interpreted as walulang inukir (carved leather), and the shadow is seen on the screen. Although there are different types and forms of Wayang in all provinces, the styles of the two Javanese cultural centers still show their dominance. This dominance cannot be separated from the palace's existence as the patronage of the people in its territory, including wayang culture. Wayang, as a cultural product, contains philosophical symbolic values, which can be used to convey moral education to the broader community. Wayang is appointed as a masterpiece of world culture or Wayang as a Masterpiece of Oral and Tangible Heritage of Humanity, meaning that this recognition has extraordinary strategic value for the development of wayang culture in the future, as well as a responsibility and challenge for this nation to maintain and develop Wayang. on an ongoing basis. (Kasidi, 2012: 26-27)

The function of Wayang for the Javanese people is not just an expression of art and entertainment but also a source of reference for life and a reflection of Javanese culture. The Wayang show contains philosophical, ethical, religious, and educational values through the play. So Wayang is a teaching medium for humans that symbolizes the struggle of life and noble character. (Bambang, 2004: 1)

Wayang Nusantara has a definition that never separates art performances and demonstrations, bringing stories and content with Nusantara values. Wayang is the pinnacle of cultural arts that is very prominent in Indonesia, both in acting, sound art, music art, speech art, literary arts, painting, and symbolic arts with information, da'wah, education, etc., entertainment, and philosophical understanding. (Soetarno, 1995: 19)

How to Preach Kiai Syakirun through Puppets?

The history of the development of Islam in Indonesia cannot be separated from Walisongo's role as a cleric who spread Islam. The role of the dalang as an interpreter

of da'wah is to convey religious messages in every staged play. The propagator of Islam, especially Walisongo, namely Sunan Kalijaga, uses the shadow puppet media to support his da'wah activities. (Kasidi, 2012: 9-31)

In preaching using the shadow puppet media, the dalang has the central task of performing both in terms of presenters, entertainers, and interpreters of da'wah. The puppeteer character must understand the content of the story of each play that will be performed so that messages in social life can be entered with messages of Islamic value accepted by the community. For a dalang, every puppet show will always try to convey messages concerning religious matters, moral values, and human values through the characters presented. Puppets cannot move on their own without a puppeteer, so the role of the puppeteer is significant and decisive for the development of the puppet world.

In carrying out his da'wah, Kiai Syakirun usually uses the shadow puppet media to accompany da'wah. Wayang kulit is used as a medium for Kiai Syakirun's da'wah because he wants to curse or preserve the tradition of the da'wah method that Sunan Kalijaga previously carried out. Kiai Syakirun, in his lectures, is usually preceded by a hadroh group of 13 people consisting of sinden or vocals of 2 people.

In preaching, Kiai Syakirun combines the material to be delivered and song lyrics so that the worshipers get a spiritual shower that hits the heart. After the religious material was delivered, Kiai Syakirun demonstrated the wayang kulit. The puppet figures who are often given public lectures are the Pandhawa and Punakawan puppets. These puppets are interpreted as human traits that exist in the world. Explaining the meaning of wayang characters is accompanied by the sound of gamelan and poems sung by sinden.

Each recitation of material delivered varies depending on the type of study. For example, in the recitation of walimatul ursy, Kiai Syakirun explained how happy the newlyweds are at the aisle. Like the king and queen in one day sitting smiling, the verse that is often sung by the "newlyweds". Kiai Syakirun also relies on the voice that is sung in preaching. The voice ability is unique, and it can change the voice of

the mastermind in a general or ordinary voice. Kiai Syakirun can also perform the voice roles of each puppet character that will be performed. While at the recitation in the context of guardianship of circumcision, Kiai Syakirun explained that it was time for the circumcised children to carry out Islamic teachings.

The way of preaching culture using wayang kulit combined with hadroh groups makes Kiai Syakirun's performance on stage unquestionable, as evidenced by his busy recitation schedule. The spread of da'wah using wayang kulit media is very effective because Islamic values and the application used by Kiai Syakirun are easier to catch. The material presented follows the times and human behavior today. In preaching, which includes stories, songs, and gamelan music accompaniment. Kiai Syakirun has different characters in each Wayang, and the movements that always accompany the songs are related to the content of the story he brings.

Kiai Syakirun always puts forward advice when doing da'wah orally or with wayang kulit performances. By playing wayang kulit, they provide da'wah messages according to the guidelines of the Qur'an and Hadith. The advice aims to stimulate the speech community, whether educational, social, cultural, or religious. When the theme of the recitation concerns children such as Walimatul khitan, Kiai Syakirun plays a puppet that reflects his filial piety to his parents.

Sunan Kalijaga performed wayang kulit with stories and dialogues about Sufism and morality to weaken the people who at that time still adhered to kejawen, whose teachings were centered on kebatinan. Likewise, Kiai Syakirun applied the Sunan Kalijaga method to preach and spread Islam. So that Kiai Syakirun also thinks that Wayang is a media method in preaching to spread Islam to increase the number of followers of Islam, especially in the Kalikulu hamlet, Tipar Village Rawalo District.

The following are examples of wayang performances that are often delivered during the grand recitation by Kiai Syakirun combined with Islamic elements:

1. The Creed

In the wayang figures, Puntadewa or Samiaji is exemplified as the elder brother of Puntadewa. In the wayang story, Puntadewa has a moral attitude and full of

authority, wise, and fair in speech and deed. Kalimah Shahada, the first pillar of Islam, Puntadewa led his four brothers with joy, sorrow, and affection. Such is the sentence of the Shahada as the king of the pillars of Islam. Because if a person does the second, third, fourth, and fifth pillars of Islam, if he doesn't practice the first pillars of Islam, then all of that is not perfect.

2. Five Times Prayers

In the puppet character, Bima is depicted; in the wayang story, the figure is known as the enforcer of Puntadewa. Bima could only stand because he could not sit. Sleeping and closing your eyes are said to be by standing up. Thus the five daily prayers are the pillars of religion. Prophet Muhammad SAW once said: "The five daily prayers are the pillars of the religion of Islam. Whoever runs it means upholding Islam."

As a Muslim, Kiai Syakirun always teaches about Islam in his wayang kulit shows. Kiai Syakirun often performs shadow puppet shows all night long during religious activities, such as the Islamic New Year, Ruwatan, Maulid Prophet Muhammad SAW. In preaching, not everyone accepts the existence of Kiai Syakirun preaching using wayang kulit. However, with the persistence and patience of Kiai Syakirun, these obstacles can be overcome in 2016. In 2016 Kiai Syakirun preached freely, because the surrounding community had accepted it sincerely.

The Influence of Kiai Syakirun in Preaching through Puppets

1. Period Year 1998-2001

In 1998 Kiai Syakirun pioneered in spreading Islam. The environmental conditions at that time were still concerning in matters of the Islamic religion. The people of Tipar Village still adhere to abangan or kejawen. The surrounding community also still believes in the existence of mystics that they believe in.

Kejawen is a special category in Javanese society, called unique because this kejawen (javanism) has a different mystical tradition. The Javanese thinking system likes myths. All Javanese behavior is often difficult to separate from the aspect of belief

in certain things. The method of magical thinking will always dominate the behavior of Javanese life. They believe more in fairy tales. Metaphysical thinking systems often influence the pattern of life that relies on fate. In living the kejawen tradition, the Javanese always refer to the ancestral culture that has been passed down from generation to generation. The most prominent characteristic is the mystical tradition coupled with the slametan ritual. Slametan is a ritual intended to invoke the salvation of life. (Suwardi, 2018 :7-9)

The people of Tipar Village still believe in kejawen teachings; the majority of the population also still consumes wild boar as side dishes every day. In addition to consuming it, people still worship one of the trees, which they believe is a tradition passed down from generation to generation by their ancestors. Kiai Syakirun, in 2000, had started to take part in preaching to spread the religion of Islam. The initial method of preaching Kiai Syakirun was like other Kiai, with ordinary lectures without using shadow puppets. But in that way it didn't last long, only 3 years.

Pada tahun 2001 Kiai Syakirun terus menerus meberikan ajaran agama Islam dan mendapatkan pengikut 13 orang. Dengan ketekunannya. 13 orang tersebut berhasil untuk menjalankan ibadah dan ajaran-ajaran yang sudah di terapkan sejak zaman Nabi. Mereka mulai mengajak keluarganya untuk menghadiri pengajian maupun menjalankan ibadah seperti shalat lima waktu.

In 2001 Kiai Syakirun continued to teach Islam and gained 13 followers. With persistence. The 13 people succeeded in carrying out worship and teachings that had been applied since the time of the Prophet. They began to invite their families to attend the Koran and perform worship services such as the five daily prayers.

One of the obstacles is the unsupportive environment, because this village is far from crowds. This hamlet is located in the middle of the hill. Numerous people have moved away from the hamlet, preferring the hamlet next door, which has a lot of crowds and is close to the market.

In spreading Islam in Tipar Village, all people have not succeeded in following Islam. The lectures that are routinely brought every morning by Kiai Syakirun have not completely touched the hearts of the people.

2. Period Year 2002-2007

In 2002 Kiai Syakirun began to follow Sunan Kalijaga's da'wah using wayang kulit. In the beginning, Kiai Syakirun preached at the Village Hall using shadow puppets, presenting the theme "The Origin of Human Events". The contents of the da'wah story, through the song of Javanese poems entitled "Cublak-Cublak Suweng". The meaning of the song is that humans will not be separated from the breath. Life and breath cannot be separated, and breath can be taken from the meaning of cublak, which means container. The meaning of whole meaning of the song is that humans and the universe always breathe in and out. So from the above understanding, humans in carrying out life must always hold the essence of life. Life doesn't always have to be fun, and life does have to be lived with feelings of pleasure. However, the fun should not be overdone. This pleasure must be accompanied by worship.

The explanation of the worship is also depicted in the puppet character, namely the Punakawan figure. This Punakawan figure is Semar from the Arabic word " nail, " which means strong, unwavering for stability and steadfastness. Therefore, worship must be based on a strong belief so that the teachings are embedded to take root.

Besides Semar, a Petruk character from Arabic Fatruk means leave, leave the bad or God's prohibition. For example, in the month of Ramadan, humans are expected to have an attitude like the Bagong character, from the Arabic bagho which means consideration. The consideration between good and bad thoughts and feelings must dare to rebel against anyone wrong.

The next explanation reflects the Pancasila. Pancasila consists of five human characteristics. These characters are real, nrima, friend, patient, and virtuous. Rila means sincere attitude when surrendering all power, property, and work to God. Nrima is satisfied with the fate he received. Whatever has been held is accepted sincerely, so that his soul is not greedy and stylish. Patience is strong against all trials

or tests but does not mean despair, and it is not narrow-minded. Nobility is the character carrying out his life duties with all the qualities possessed by humans, such as a fair attitude.

From the explanation of the recitation, the people of Tipar Village have started to open their hearts. However, the recitation visitors which were attended by twenty-five people were only two people who followed Islam by carrying out His orders. The twenty-three people did not want to follow His teachings, but they were aware of their actions.

In 2003 Kiai Syakirun continued to invite people to practice the teachings of Islam. Kiai Syakirun is looking for tactics so that people can be interested in practicing the teachings of Islam. For example, in approaching kejawen elders to find gaps in providing an understanding of Islam.

In 2004 they began to realize the teachings that Kiai Syakirun always conveyed. The local community is not fully willing to run it. They are still there who deviate like eating pork, because for them pork is a very luxurious food.

Over time, in 2006, Kiai Syakirun explained to the surrounding community "that eating pork is prohibited by Allah SWT, if you want to eat using meat look for jungle fowl". Kiai Syakirun's message was carried out by the community, but not all were willing to listen to the advice.

In 2007 Kiai Syakirun started to look for jungle fowl to cook and later distribute it to the surrounding community. Kiai Syakirun finally went to the forest to look for chickens, and after a day of hunting, he got five partridges. Kiai Syakirun cooks himself and distributes it in his environment. This technique managed to attract some people to leave their habit of eating pork.

In this way, many people feel the taste of chicken and fish rather than pork. From the taste of this food, they began to pay attention to Kiai Syakirun's way of life. In his daily life, Kiai Syakirun does not only look for partridges and fish but also grows vegetables, secondary crops, and rice on hill lands. The harvest will later be

distributed to the surrounding community so that they can avoid eating pork and eat halal food.

3. Period Year 2008-2012

In 2008 Kiai Syakirun looked for new techniques to approach the local community to spread Islam. Kiai Syakirun slowly approached them by joining the Jaran Kepang art group to preach by playing with them. Kiai Syakirun follow their traditions, follow their customs. In a subtle way like this, Kiai Syakirun entered and invited them to follow the Slametan tradition. From this Slametan which was carried out several times, finally there were those who wanted to deepen their knowledge of Islam. (interview with Kiai Syakirun).

Kata mereka tradisi *Slametan* ini selain berkumpul dengan yang lain mereka juga bisa makan bersama dan pulang mereka membawa *berkat*. *Berkat* tersebut bisa dimakan juga oleh keluarga dirumah, bagi mereka ini adalah rezeki yang berlimpah karena yang ikut *Slametan* kenyang keluarga dirumah juga ikut merasakan senang. (Wawancara dengan Pak Kusworo, 7 Agustus 2021).

They say that in this Slametan tradition, apart from gathering with others, they can also eat together and return home with blessings. The family can also eat this blessing at home, for them this is an abundance of sustenance because those who participate in Slametan are full, the family at home also feels happy. (Interview with Pak Kusworo, 7 August 2021).

According to Gretz, the slametan is not only held with the intention of maintaining a sense of solidarity. But also in maintaining good relations with ancestral spirits. According to Gretz, the slametan also has religious aspects. Gretz also considers that all slametans are religious. In addition, Harsha W. Bachtiar, said that the slametan is sacred, a pure religious belief, and there is a feeling of or impending doom, but it is only a routine habit. (Koentjaraningrat, 1984: 347)

Starting from twelve people who follow the tradition of Slametan. Slametan is held at the home of a family, and is attended by family members. This slametan is usually held at night on Thursday or Friday night. They sat on mats, and in the middle was a

tray of dishes. The dish usually contains tumpeng rice complete with side dishes. Slametan in a short time and was carried out many times, finally one by one the members of Jadran Kepang followed the Slametan tradition. After eighteen people followed, Kiai Syakirun made another technique to attract them to study Islam and the arts. Kiai Syakirun formed a hadroh group which would later be used as his recitation accompaniment to add an atmosphere of recitation to further enhance the atmosphere.

In 2010 Kiai Syakirun started to make a grand recitation which was a collaboration between preaching and Wayang accompanied by gamelan and accompanied by his hadroh group. The more advices that are conveyed, finally, the more people want to deepen the religion of Islam. The members of the jaran braid art have all started to carry out His worship and orders. There is only one person who is the head of the art and that person is also very strong in believing in worshiping trees. The chairman said worshiping a tree would be granted all his requests. So they do not want to follow the teachings of Islam.

For them, this tradition will not be replaced because it has been passed down from generation to generation from their ancestors. Even though Kiai Syakirun has attracted many people to follow the teachings of Islam, the traditional leaders and strong Javanese people will not be able to change their daily lives.

Kiai Syakirun's method of da'wah has a very important role in the delivery of da'wah. The success of da'wah is inseparable in the form of da'wah, which is stated in Surat an-Nahl verse 125 which means: "Call people to the way of your Lord with wisdom and good lessons and help them in a good way. Verily, it is your Lord who knows best who has strayed in His way, and it is He who knows best those who are guided." (an-Nahl: 125)

From the contents of Surah an-Nahl verse 125 above, it is explained that calls and invitations to the path of Allah SWT must use wise methods in using their minds, and people who study Islam are guided.

4. Period 2013-2016

In 2013 eighty percent of the surrounding population had started to abandon their habits that were not taught in Islam. Such as eating wild boar meat, performing the art of horse braids, and worshiping trees. These habits are starting to be abandoned, and they are sure to explore Islam. From the majority of people who have initially been abangan or kejawen they have begun to realize the religion of Islam. Those who have not embraced the teachings of Islam, began to be ashamed and inferior in their activities and traditions. Slowly they began to attend the morning recitation after the Fajr prayer. Even though they don't know the procedures for praying and reading, they still follow the movements led by Kiai Syakirun.

After running for three years, in 2015, the surrounding community started to walk well in carrying out their worship. The community has also begun to be persistent in prayer and completely abandon the prohibitions taught by the Prophet Muhammad. The existence of Kiai Syakirun has an enormous influence that the surrounding community can carry out the worship conducted by Rasulullah through the intermediary of Kiai Syakirun's da'wah. They abandoned their traditional kejawen tradition, worshiped trees, practiced the conventional horse braid art, and ate wild boars as side dishes. All their habits are completely abandoned, and they focus on carrying out worship, and their routines are replaced by worshiping, praying and reading the Koran, the slametan tradition, and eating by relying on natural products such as vegetables when they want to eat meat that is how they look for partridges or they look for fish in the river.

Their habits have been carried out well. The hamlet, other hamlets initially underestimated because of its environmental conditions, is now highly regarded by the condition of its Islamic religion. They are more enthusiastic in worship, and the prayer room, which was initially only at home, now has a prayer room. This mosque stands on the land of residents who donate other material assistance. The existence of this prayer room has a positive impact on its environment. The custom of every month of Suro holding a large-scale jaran braid tradition. Currently, this tradition is stored and takes place at the house of the head of the jaran braid tradition.

Conclusion

In his preaching process in Tipar Village, Kiai Syakirun followed in the footsteps of Sunan Kalijaga, using shadow puppets as a medium of da'wah. Kiai Syakirun uses familiar da'wah media such as reciting poems, and explaining a few wayang who figures depicted in human life, so that they will be aware that they can practice the meaning of the study in their daily lives has been conveyed.

The role of Kiai Syakirun in spreading Islam in Tipar Village is very influential in his environment. The existence of Kiai Syakirun has an enormous influence that the surrounding community can carry out the worship taught by Rasulullah through the intermediary of Kiai Syakirun's da'wah. They abandoned their traditional kejawen tradition, worshiped trees, practiced the conventional horse braid art, and ate wild boars as side dishes. All their habits are completely abandoned, and they focus on carrying out worship. Their routines are replaced by worshiping, praying, and reading the Koran, the slametan tradition, and eating by relying on natural products such as vegetables. When they want to eat meat, they look for partridges or look for fish in the river.

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