

Research Article

Khalid Bin Walid in Javanese Visual

Lutfianto^{1*}, Kasidi², Maharsi³¹Islamic Studies Concentration in Islamic Education, UIN Sunan Kalijaga, Yogyakarta, Javanese language teacher at SMAN 1 Pajangan, Bantul, Yogyakarta²Institut Seni Indonesia Yogyakarta³Faculty of Adab and Cultural Sciences UIN Sunan Kalijaga Yogyakarta**Abstract.**

This paper aims to discuss the model for the creation of wayang figures depicting Kekayon Khalifah, specifically focusing on Khalid bin Walid, a renowned figure in leading battles. The method employed involves Artistic Research and Practice Based Research in contemporary art. The focus of this discussion lies in the development of practice-based artistic techniques. Furthermore, it explores the realization of these figures on buffalo skin, portraying the character as a respected warlord by his troops and feared by his enemies. Realization of embodiment through decorations and ornaments on beautiful leather crafts. This leathercraft works will produce artifacts in the form of the Khalid bin Walid paraga puppet. The ornaments and decorations in this work are complemented by the calligraphy of the characters' names. Then an interesting visual is created and can imply a certain message to the audience. Especially when this media is exhibited. Works that can be enjoyed by viewers. So this art can be used as education to the public, both formal and non-formal.

Keywords: wayang kekayon, modern art of decoration and ornamentation, paraga Khalid bin Walid

Corresponding Author: Lutfianto;
email: lootfie80@gmail.com

Published: 9 May 2024

Publishing services provided by
Knowledge E

© Lutfianto et al. This article is distributed under the terms of the [Creative Commons Attribution License](#), which permits unrestricted use and redistribution provided that the original author and source are credited.

Selection and Peer-review under the responsibility of the ICADECS Conference Committee.

1. Introduction

Wayang is still a traditional performance in Indonesia, even though this performance has received less attention from young people. They prefer pop culture that emerged from abroad. Especially the younger generation of Muslims. Very few of them even make it as a hobby. This is not surprising because the opinions of various scholars, some allow it and some prohibit it. Scholars who allow it argue that wayang is just a game that provides entertainment. Entertainment that is neutral and does not harm the faith of a Muslim.[1]–[3] While the scholars who tend to forbid because of the many resulting harm. *Wayang* performances are still far from Islamic values and even contradict Islamic teachings. [4, pp. 37–38], [5, pp. 22–25], [6]The popularity of *wayang* is also felt in foreign countries. An example is Nang Talung in Thailand,[7], [8] *Karagoz* in Turkey,[9, Ch. 18-Educational and Critical Dimensions in Turkish Shadow Theatre: The Karagöz Theatre of Anatolia] and *Khayāl al-Zīl* in Mesir.[10], [11] In terms of content and story, they are not much

OPEN ACCESS

different from *wayang* in Indonesia, namely the appearance of the hero. Both heroes exist in folk tales. Apart from that, the mythological stories of the area are also raised. While the contents are related to social criticism, satire and political allusions. As for the properties for staging, it also requires that there are stage settings, music orchestras and accompaniment songs.

Wayang performances in Indonesia have their own meaning. This meaning is not only entertainment but also spiritual meaning. (Sena Wangi. Ensiklopedi Wayang Indonesia. (Jakarta: Sena Wangi Sekretariat Nasional Pewayangan Indonesia, 1999); RM Pranoejoe Poepaningrat, Nonton Wayang dari Berbagai Pakeliran (Yogyakarta. PT. BP. Kedaulatan Rakyat, 2005).) The scholars in Java especially have a big role in playing *wayang* in various styles and playing symbols and symbolism in the story; [12], [13] there are spiritual values that can be obtained by viewers. *Wayang* performances are like modern drama performances. There are storylines, characterizations, narration, dialogues that describe plots, dialogues, characters, and narration as a representation of life in the world. (Burhan Nurgiyantoro. 2011. Wayang dan Pengembangan Karakter Bangsa . Jurnal Pendidikan Karakter, Tahun I, Nomor 1, Oktober 2011.) The diversity of *wayang* in Indonesia shows the local wisdom of each region that presents the hero to the public.

This writing is practice-based on how a creative process and wayang embodiment techniques work. In formulating wayang, the creator indirectly researches and develops wayang and presents it in a performance with full semiotic meaning. [14]–[16] Whereas in analyzing the researcher considers the formulation and presentation of wayang in today's modern art with a focus on the creation of "Paraga Khalid bin Walid's in wayang Kekayon Khalifah " This puppet is associated with the figure of Khalid bin Walid. The character plays a big role as a great warlord. Even to the extent that his troops praised him so that Caliph Umar b. Khattab dismissed as troop commander for fear of disturbing the Islamic faith. [17, pp. 89–119], [18, pp. 39–49]

This article presents the unique form of wayang with a contemporary meaning through the collaboration of makers and craftsmen. The result can not only be used as mere entertainment but also as a medium for interaction between the puppeteer and the audience. The presence of the character Khalid bin Walid in the art of wayang kulit is a means of conveying the heroism of Khalid bin Walid in local wisdom. Especially if this puppet is held in the form of a performance, it will have an emotional effect in reviving the heroism of the war commander who has never been defeated, namely Khalid bin Walid.

2. Collaboration of Craftsmen and Craftsmen in Making Puppets

The reproduction of form and story has long been a major concern in the trajectory of history. One of them is the first decree of the Sultan of Demak with the Wali Sanga. There is a development of wayang forms and unique wayang story standards that do not conflict with Islamic principles. Gunungan is one of the forms of wayang which is the main concern. This form has an illustration of Dewandaru. Dewadaru is a symbol of the tree of life. This form is reinterpreted by the saints to become kayon or khayyu which means life which originally symbolized the source of knowledge.

The presence of Wayang Kekayon Khalifah paraga Khalid bin Walid in the 21st century in the millennial era provides an answer that indeed the *wayang* model contains a form of philosophy of community life. This will play a very important role in recording and remembering all the events that are happening and have happened. In this case, the glory of warlord Khalid bin Walid during Khulafaurasyidin's reign can be resurrected in the 21st century in the millennial era.

The form of wayang from time to time shows the diversity of cultures in Indonesia. This indirectly builds the nation's culture. So that wayang reproduction can be well received. So that this creation can be easily accepted by today's society. So this form of embodiment is a response as well as the preservation of wayang culture. This can be done by developing and maintaining the authenticity of wayang as a culture in order to maintain the existence of existing wayang.[21] Wayang Kekayon Khalifah paraga Khalid bin Walid's work was created with considerations of shape, weight and appearance. First, the shape of a gunungan made of cowhide.

Second, the weight from a figure from one of the Prophet's companions, namely Khalid bin Walid. This figure is very extraordinary, the character of this figure is an example of a war commander who has never been defeated. The symbols are the sword, spear, horseshoe, desert dust and the troop commander's flag. Cultivation is done with inlay and sungging techniques as in the cultivation of wayang in general. The sword depicts firmness, the spear describes dexterity in playing the spear weapon. The horseshoe describes his skill in riding a horse. The dust of the desert describes the exclamation and thunder of the war troops he leads. The black flag depicts him as a war troop commander. Calligraphy of the name Khalid bin Walid which shows the character's name.

Third, is the appearance or presentation. Presentation is an integral part of the aesthetic element. Currently the function of art has a goal to fulfill the personal expression

of each artist. However, other functions of art are personal and social. In their creation, artists express their own personalities. Socially he reveals aspects of the existence of his social life. Works of art to display beauty in a society that has a wide variety of choices.

Initially, this creation was an idea to create a work for educational media that has beauty. Including being inspired by wayang culture. A person named Virgil C. Aldrich argues about artists (craftsman) and artisans. The difference between the two is that the artist produces objects as aesthetic objects. Craftsmen produce physical objects. The idea of form and main idea is an embodiment in the process of creating art that needs to be considered by craftsmen. According to him, art materials include the use of material, medium, content, form, and subject matter.

Form and Materials of Wooden Puppets Character Khalid bin Walid

The creation of the work of paraga Khalid bin Walid requires media and techniques. First studied the characteristics of the material in the form of media in creation. This is done to support designers to realize their ideas. Media in the form of cowhide as a means to realize this work. Cowhide was chosen because this skin is usually used to make shadow puppets. However, using buffalo skin will be even better because it contains less oil. The technical aspects of making simple leather crafts are the same as making wayang in general. However, it requires steps to go through. The technique used in this work is the same as in wayang production in general, namely inlay and sungging techniques

The creation process requires deeper sensitivity and sufficient work experience. So that it will produce forms that are more interesting and unique. Start by preparing materials and tools. This process begins with the selection of materials in the form of cowhide which is processed and ready to be inlaid. Cowhide cutting is done with scissors or chisels manually. attaching sheets of paper by sticking them on cowhide. The next process is carving with a special inlay tool according to the existing design and filling. After finishing inlaid then given the color / sungging according to the desired color. The final step is giving a gapit made of buffalo horn. After that the work can be displayed.

As for the discussion of the work of Paraga Khalid bin Walid on the elements of fine art in the form of points, lines, planes, colors and textures. There are also principles and principles of art, namely rhythm, balance, unity, proportion, simplicity and clarity. There are sections called frame and center. The frame is in the form of a side ornament while the center bears the name Khalid bin Walid with Arabic calligraphy, there are images of swords, spears, horseshoes, desert dust, flags.

There are shapes in the form of dots on the powder inlay and small thin dots on the edges of the ornament. There are also curved lines in the dynamic niche ornament. While the weight of the contents of *paraga* is more emphasized on Arabic calligraphy which reads Khalid bin Walid. Whereas in his presentation it was more about delivering leadership education to the figure of Khalid bin Walid. The performance when presented to audiences with a conceptual background that has studied Javanese literature and puppetry literature academically. Meanwhile, *wayang* makers are craftsmen with guidance from designers.

3. Wayang and Symbolism of Paraga Khalid bin Walid

The form of *wayang* has been present in the form of culture. A creation represented from life through culture. The culture is expressed by the creator in his works. (Hidayatullah, A., & Bakhri, S. (2021). Dekonstruksi Karakter Drupadi Dalam Pewayangan (Studi Gender Dan Living Qur'an Mengenai Poliandri). Jurnal Sosiologi Reflektif , 15 (2), 424-445.) Representation of figures who managed to overcome the plague at that time. How are the characteristics and personalities of the characters represented through the *wayang* cultural approach. So it will be very useful when presented to the public. How far is Khalid bin Walid's attitude in leading the troops. Then, can Khalid bin Walid's model be developed in the current context.

The presentation of the model in the form of *wayang* which is a role model for the current generation is very important. Attitudes in leading troops really need to be presented in society. So that people have an idea of how to lead troops. Making models in the form of *wayang* really needs to be preserved. This is due to preservation in the midst of increasingly advanced and sophisticated media developments. Models are valuable and cannot be exchanged for anything. Ideas and messages that are very valuable to be conveyed to the public in the form of *wayang* should be appreciated in the form of performances. An entertaining and educational event in leading troops.

3.1. Image Characteristics

This figure is extraordinary, the character of this figure is an example of a war commander. The representation you want to present is to present the figure of a great troop commander. Even though the troop commander does not need media to describe him, the creation of this work uses media to present the character of one of the Prophet's

companions, namely Khalid bin Walid. This media is a symbol of character depiction that represents the figure you want to present.

Khalid bin Walid has a very strong leadership character, especially when leading troops in war. He also has an awareness of the psychology of troops, meaning that he is ready to lead and ready to be led. The sword symbol implies Khalid bin Walid assertiveness, the spear symbolizes shrewdness, the horseshoe represents agility in riding a horse, the dust of the desert indicates the roar and blazing of Khalid bin Walid troops which caused fear in the enemy, the black flag indicates him as the commander of the troops.

Khalid bin Walid is one of the figures respected by the Quraysh. He was the commander of the Uhud war which ravaged the Muslim armies. But after embracing Islam, being educated directly by the Prophet then turned into a civilized human being. He remains the commander of the war troop and wins every battle.

3.2. Narrative Mechanism of Exemplary Khalid bin Walid

The attitude of someone who has become an example for generations to come, as well as the example of Khalid bin Walid leading the army of war. Moreover, society is experiencing a crisis of leadership of a general. Attitudes and examples like this need to be expressed in the language model and local wisdom of each region, for example with wayang. So in situations like this, the community needs to get a figure of a reliable war troop leader. Apart from that, it is also hoped that they will take the right steps in emulating the figure as their predecessor, namely Khalid bin Walid.

So do not be surprised if the appearance of the wayang Kekayon Khalifah *paraga* Khalid bin Walid becomes the media, as a media representation for the performance. The form of *wayang* is made of inlaid leather to depict characters in traditional drama performances. (Dwitayasa, I. M. (2020). Mantra In The Text Of Dharma Pewayangan. Vidyottama Sanatana: International Journal of Hindu Science and Religious Studies, 4 (2), 269-282.) The play conveys the message of the troop leadership like Khalid bin Walid.

In the creation of *wayang paraga*, aesthetic values are used that are different from other artists. Most artists use the aesthetic value of liberalism, namely art for art's sake. While this creation is in order to raise awareness of Allah SWT. So that in making works using three parameters. *First*, in the manufacture, ingredients, production process and serving must not violate Islamic jurisprudence. *Second*, it looks visually aesthetic. *Third*,

the work contains a call for goodness. Wayang Kekayon Khalifah *paraga* Khalid bin Walid was made with these three parameters.

3.3. Wayang Performance & Islamic Values

Wayang Kekayon Khalifah appears as a media that presents the visualization of a figure who was once the commander of the force, namely Khalid bin Walid. *Wayang* as a traditional show. *Wayang* are part of the culture born from society. *Wayang* contains elements of local wisdom in a certain area. The same is the case with Wayang Kekayon Khalifah starring Khalid bin Walid. The character in this *wayang* show appeared in the middle of the leadership crisis of the commander of the war force.

In a *wayang* show during the leadership crisis of the military commander, this character can be a role model in facing the crisis. Khalid bin Walid in the face of rioters and disturbers of the country's stability, even *futuhat* freed other regions from the worship of fellow human beings to the worship of only Allah swt has become a solution to the above problems. The presence of the character Khalid bin Walid in the movie wayang Kekayon Khalifah has been an inspiration in facing the crisis. The character of the Prophet's friend, especially the character of Khalid bin Walid, provides a new nuance in the world of puppetry that provides support in handling the leadership crisis through the approach of local *wayang* culture.

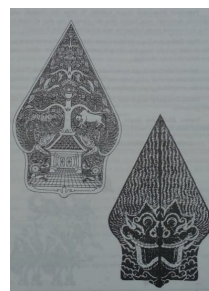


Figure 1: *Gunungan Kalpataru* and *Gunungan Sunan Kalijaga*.



Figure 2: *Wayang Kekayon Khalifah paraga Khalid bin Walid*.

4. Conclusion

This research found that this creation of paraga Khalid bin Walid can be a model for war commanders in the present era. That a leader or troop commander is needed in the current leadership, as is the leadership of Khalid bin Walid. You don't have to wait for a physical war with another country. However, a reliable leadership discourse to build leading character is still needed in people's lives.

So that researchers need to reveal the resplendent leadership character like Khalid bin Walid. There were still many figures with the character of leaders who were able to solve various problems in society at that time which needed to be revealed in today's life in their respective regional arts and culture. Therefore the making of Wayang Kekayon Khalifah paraga Khalid bin Walid is only one example.

References

- [1] Anggraeni D, Hartati S, Nurani Y. Implementasi metode bercerita dan harga diri dalam meningkatkan kemampuan berbicara anak usia dini. *Jurnal Obsesi: Jurnal Pendidikan Anak Usia Dini*. 2019;3(2):404–15.
- [2] Ras JJ. The social function and cultural significance of the Javanese Wayang Purwa theatre. *Indones. Circ. Sch. Orient. Afr. Stud. Newsl.* 1982 Nov;10(29):19–32.
- [3] Setiawan A. Polemic and Reasons for Reusing Wayang and Gamelan as A Medium for Contemporary Preaching Islam Religion in Central Java, Indonesia. *Harmon. J. Arts Res. Educ.* 2022 Dec;22(2):2.
- [4] Lutfianto and F. Lukman. "Religious Message Abdullah Bin Umar Paraga In The Wayang Kekayon Khalifah," *Al-Mada J. Agama Sos. Dan Budaya*. 2023;6(1):1.
- [5] Haris A. "Innovation and Tradition in Islam: A Study on Bid'ah as an Interpretation of the Religion in the Indonesian Experience," Doctoral Thesis, Temple University, USA, 1998.
- [6] R. binti Arifin, "Elements of Bid'ah and Khurafat in Wayang Kulit: A Case Study in Kota Bharu Kelantan," Thesis, Kolej Universiti Islam Malaysia, Kuala Lumpur, 2004. Accessed: Jan. 08, 2023. [Online]. Available: <http://ddms.usim.edu.my:80/jspui/handle/123456789/7183>
- [7] Putri VA, Zafi AA. "Membongkar Hukum Akulturasi Budaya Sunan Kalijaga," *Tsaqofah Dan Tarikh J. Kebud. Dan Sej. Islam*. 2022 Feb;6(2):2.
- [8] Thai Theatre and the Interplay of Perfection and Imperfection. Routledge; 2022. pp. 116–30.

- [9] Johnson IC, Lim D. Curating Shadows: Malayan Shadow Puppets in Singapore's Asian Civilisations Museum. *J Malays Branch R Asiat Soc.* 2022;95(1):51–88.
- [10] O'Connor P. *Insights in Applied Theatre: The Early Days and Onwards.* Intellect Books; 2022.
- [11] Bazheir NA. The Stages of the Play's Development from Ancient Arab Times. *J Posit Sch Psychol.* 2022 Nov;6(10):10.
- [12] Bazheir NA. Arab Theatre and Plays: Developmental Stages and Challenges. *ARTSEDUCA.* 2023;(34):34.
- [13] Kieven L. 'The wandering poet'; Depictions on ancient Javanese relief panels. *Wacana J. Humanit. Indones.* 2022 Dec;23(2):288.
- [14] Fawaid A, Udasmoro W, Margana S. "Islam Behind the Court Wall: Politics and Aesthetics of Javanese Islam in Babad Tanah Jawi," presented at the International Symposium on Religious Literature and Heritage (ISLAGE 2021), Atlantis Press, Feb. 2022, pp. 76–84.
- [15] Hannula M, Suoranta J, Vadén T. *Artistic Research: Theories, Methods and Practices.* Helsinki: Academy of Fine Arts University of Gothenburg; 2005.
- [16] Puri LA, Kartika DS. "Reinterpretation of Wayang on Indonesian Contemporary Art: Case Studies 'Heri Dono dan Indieguerillas,'" *Int. Interdiscip. Conf. Arts Creat. Stud.*, vol. 4, no. 1, pp. 29–45, Dec. 2022.
- [17] Syafril EP, Agel NA. Wayang Sada (Sodo): A Media of Indonesian Language Learning and Cultural Introduction for Foreign Learners. *Lond. J. Soc. Sci.* 2022 Oct;2(4):4.
- [18] J. ad-D. 'Abd al-Rahmān as-Suyūṭī, *Tārīkh al-Khulafā.* Beirut, Lebanon: Dar Ibn Hazm; 2003.
- [19] Ayoub MM. *The Crisis of Muslim History: Religion and Politics in Early Islam.* Oxford: Oneworld Publications; 2003.
- [20] Bayat A. Piety, Privilege and Egyptian Youth. *ISIM Newsl.* 2002;10(1):23–23.
- [21] Bayat A. "6. The Politics of Fun," in 6. *The Politics of Fun.* Stanford University Press; 2013. pp. 129–50.
- [22] Reid-Searl K, Quinney L, Dwyer T, Vieth L, Nancarrow L, Walker B. Puppets in an acute paediatric unit: nurse's experiences. *Collegian.* 2017;24(5):441–7.