

## Metaphors and Idioms of *Wayang* Tradition: A Dialogue Between Javanese Literature and Islamic Character Values

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This study explores the use of metaphors and idioms in *Wayang*, a traditional Javanese art form, and its potential to convey Islamic character values. The research analyzes five popular *Wayang* plays, namely Banjaran Noroyono, Banjaran Bima, Wiratha Parwa, Wahyu Makutha Rama, and Babat Wanamerta, to identify and categorize various metaphorical and idiomatic expressions. The study employs a qualitative approach using an inductive method that involves the observation of *Wayang* performances, examination of corresponding manuscripts, and systematic documentation of metaphorical and idiomatic structural units. The analysis revealed 52 patterns of metaphors and idioms encompassing figurative, personification, simile, verbal, phrase, sentence, and adjectival idioms. These expressions convey a wide range of meanings, from descriptive phenomena and social values to complex concepts, such as hedonism, pessimism, and domestic issues. Moreover, metaphors and idioms reflect diverse character traits, including responsibility, courage, patriotism, honesty, and humility, which align with Islamic teachings. This study highlights the potential of *Wayang* metaphors and idioms to enrich dialogue between Javanese culture and Islamic values, fostering tolerance, inclusivity, and cultural preservation in the era of globalization. Despite the limitations of focusing on the five selected plays, the research underscores the significance of harmonizing religious and cultural values to promote a more civilized society.

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### Public Interest Statement

This research explores metaphors and idioms in the *Wayang Kulit*, a Traditional Javanese Art Form that is an important heritage in Javanese literature and can be used as a medium to strengthen national character values in line with the values of Islamic teachings. With the strong current of globalization, *Wayang* can be used as a bridge between local traditions and religious values that are relevant to society. In addition, this research provides insights into the harmonious cultural dialog between local wisdom and Islamic spirituality, so that it can contribute to cultural preservation efforts and strengthen character education based on universal values.



### Introduction

*Wayang* is an epic or heroic story that depicts various attitudes and characters. Heroism, courage, exemplary and noble behavior, or vice versa, the attitude of wrath, arrogance, and so on, are shown in almost all puppet plays. What is interesting about a puppet story is the noble value it conveys, that truth will always be able to defeat errors, and that courage will result in success (Nurgiyantoro, 2011). *Wayang* contains concepts that are used as guidelines for the attitudes and actions of certain social groups. These concepts are organized into a system of cultural values that are implied in *Wayang*. Attitudes towards the nature of life, the origin and purpose of life, the relationship between man and God, the relationship between man and his environment, and the relationship between man and his fellow human beings. In *Wayang*, one deals with general theories and models of life and human behavior (Magnis et al., 1995). The researcher used the following metaphorical expressions as an example:

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*“Suwe anggonku angrantu rawuhing dewa Prasasat kaya ngenteni sileming palwa gabus kumambanging sela kresna. Lha kok ora ana Jawata sing mrepeki papan dununge Gajah Sena.” [I waited so long for the arrival of gods. It feels like waiting for a cork raft to sink while floating on sharp rock. Yet, no deity seems to pay attention to the place where Gajah Sena resides]*

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The bolded sentence "*Prasasat kaya ngenteni sileming palwa gabus kumambanging sela kresna*" is a metaphorical expression that implies the impossibility of something occurring. It is a pessimistic expression created using a comparative Majaz (metaphorical expression) pattern. This metaphorical expression conveys a profound lesson regarding the importance of punctuality and the value of maintaining integrity in all verbal commitments. According to Qalyubi's (2009), a metaphorical pattern constitutes an expression that has undergone a semantic shift, either to a connotative meaning or a meaning that has deviated significantly from its denotative original. Researchers who engage in dialogue with the values enshrined in the Qur'an and Hadith will undoubtedly encounter numerous examples that substantiate this assertion. Most of these values are honest.

عَنِ ابْنِ مَسْعُودٍ قَالَ: قَالَ رَسُولُ اللَّهِ ﷺ: عَلَيْكُمْ بِالصِّدْقِ، فَإِنَّ الصِّدْقَ يَهْدِي إِلَى الْبِرِّ، وَإِنَّ الْبِرَّ يَهْدِي إِلَى الْجَنَّةِ، وَمَا يَزَالُ الرَّجُلُ يَصْدُقُ وَيَتَحَرَّى الصِّدْقَ حَتَّى يُكْتَبَ عِنْدَ اللَّهِ صِدْقًا، وَإِيَّاكُمْ وَالْكَذِبَ، فَإِنَّ الْكَذِبَ يَهْدِي إِلَى الْفُجُورِ، وَإِنَّ الْفُجُورَ يَهْدِي إِلَى النَّارِ، وَمَا يَزَالُ الرَّجُلُ يَكْذِبُ وَيَتَحَرَّى الْكَذِبَ حَتَّى يُكْتَبَ عِنْدَ اللَّهِ كَذَابًا. مُتَّفَقٌ عَلَيْهِ.

The hadith above emphasizes the need to be honest, because honesty will always lead to goodness. This is where the values meet, namely, between the value of honesty in the puppet story and the narrative of Islam in the hadith of the prophet SAW.

Meanwhile, something similar to metaphorical patterns is the use of idioms in puppetry. Keraf (2009) explains that idioms are structural patterns that deviate from the general rules of language, usually in the form of phrases. However, their meanings cannot be explained logically or grammatically by relying on the meanings of words that form them. The *Banjaran Bima* play, which recounts the life story of Bima from Mahabharata and conveys moral and philosophical lessons, contains many idiomatic expressions, such as *cancut taliwondo* (lit. “tighten the belt and pick up the sword,” meaning to face challenges with courage and take responsibility resolutely). *Cancut* means to roll up, and *taliwanda* means to pant. This phrase means trying hard. Likewise, the phrase *mukti ngaribawa nyokrowati bau dendo, kekeceh bondo donyo*. It uses an idiom pattern that overlaps with that of idioms and metaphors. *Mukti ngaribawa* means to gain glory and authority, while the phrase *kekeceh bondo donyo* is a figurative form, one type of metaphor.

Likewise, *mban cinde mban ciladan* has an idiomatic overtone. *Mban/emban* means to carry, *cinde* means silk cloth, and *ciladan* means thin bamboo skin or a blade that can hurt. This expression is an expression of a person's favoritism, where *the mban cinde* is interpreted as an attitude of affection, and *mban ciladan* is interpreted as an attitude of hatred (Hariwijaya, 2004). If one witnesses the flow of puppetry, then this speech has character value so that one does not have favoritism in behavior. This is a fair characteristic intended in the above speech. Researchers have tried to dialog Islamic teachings that talked about this. Many hadiths and even QS verses emphasize the need to be fair and not show favoritism, even to someone hostile to him. One of them is QS al-Maidah 8:

يَا أَيُّهَا الَّذِينَ آمَنُوا كُونُوا قَوَّامِينَ لِلَّهِ شُهَدَاءَ بِالْقِسْطِ وَلَا يَجْرِمَنَّكُمْ شَنَا نُ قَوْمٍ عَلَىٰ أَلَّا تَعْدِلُوا اعْدِلُوا هُوَ أَقْرَبُ لِلتَّقْوَىٰ وَاتَّقُوا اللَّهَ إِنَّ اللَّهَ خَبِيرٌ بِمَا تَعْمَلُونَ

In connection with this verse, al-Qurthubi explains that disbelief in a disbeliever should not prevent someone from remaining fair (Al-Qurtubi, 1273).

The few studies on *Wayang* are often narrative and normative, so concrete forms of high-value utterances are often lacking. In this paper, researchers extract data on puppetry utterances that have high literary value, namely those that have a metaphorical tone. The researcher chose this metaphorical study because a high value of literary work is not shown in the form of vulgar conversation, but the form of speech that deviates from its basic meaning has a high literary level. It is a form of deviative expression of the speech it uses. In addition, the researcher will show the character values contained in the puppet speech along with the dialog with Islam, as reflected in the Qur'an and

hadith. From here on, the expected initial conclusion is that there is an attitude of moderation in religion after someone learns puppet speech. This is supported by the results of research by Elly Damayanti, who stated that there are values of religious moderation in *Wayang* performances. The values of religious moderation in the *Wayang* tradition are as follows: respect for the local culture, non-violence, moderate and tolerant attitudes, and maintaining social harmony (Pulungan, 2024).

This study explores the dialogue between the ideologies of Islam and the Javanese tradition, which at times appears to be in conflict. Issues such as claims of *haram* (prohibited) or accusations of *shirk*s (associating partners with God) in puppet plays are addressed from the perspective of wisdom and balance. In this research, we emphasize the value of moderation by seeking a middle ground and fostering convergence whenever ideological clashes arise between Hindu and Javanese traditions and Islamic beliefs. By highlighting the positive character traits conveyed through puppet play, this study underscores the significance of moderation as a framework for resolving ideological tensions and promoting harmony.

The urgency of this research lies in its relevance to the era of globalization, particularly in fostering cultural and religious identity among the younger generation. Metaphors and idioms in puppetry represent an integral part of Indonesia's cultural identity, especially for Javanese people. By understanding and appreciating the cultural context of these expressions, the younger generation can develop deeper love for their heritage and build positive character traits inspired by the values portrayed in puppet shows. This will better prepare them to navigate the challenges of globalization and critically filter external influences while maintaining a strong cultural foundation.

## Literature Review

The discussion of metaphors and idioms cannot be separated from the discussion of meaning. A word or phrase certainly has a basic meaning, the first meaning, textual meaning or also known as denotation meaning, which is a meaning of words and phrases based on existing preferences. When someone says the word "chair," he will directly direct his understanding to the preferential meaning, where "chair" is an object made of wood, iron, or plastic, has a backrest and four legs, and serves to sit (Badan Pengembangan dan Pembinaan Bahasa, 2016). That is the preferential meaning of the word "chair." However, when the word is added to 'presidential chair,' it will no longer be understood as a place to sit. It will have a new meaning, namely the "position." This change from one meaning to a new one occurs because of a conscious desire to turn away from the original meaning to the second meaning, which is what is called a connotative meaning.

The classification of metaphors in Indonesian is extensive, with the term "metaphor" commonly referred to as *majas* in theory. The *majas* are broadly categorized into three main types: Comparison, Contrast, and Linkage. The Comparison category includes subcategories such as simile, allusion, and personification, each of which involves drawing parallels or attributing human characteristics to nonhuman entities. The Contrast category consists of hyperboles, litotes, and irony, emphasizing exaggeration, understatement, or opposing meanings. The linkage category comprises metonymy, synecdoche, flash (likely referring to symbolic brevity), and euphemism, which are used to substitute or soften expressions for a particular effect. Each of these subcategories can be analyzed based on the contextual use of words and their intended meanings, providing a rich framework for understanding figurative language in Indonesian rhetoric.

Unlike Indonesians, Javanese have a simpler classification of metaphors. In Javanese, metaphorical speech takes the form of *paribasan*, *bebasan*, *saloka*, and *pepindhan* (Sumodiningrat and Wulandari, 2014). 1) *Paribasan* is a fixed expression that consists of a collection of words or phrases with a specific meaning. For example, the *paribasan* "*Abang-abang lambe*" means lip-flushing, meaning a job that only fulfills the requirements. 2) *Bebasan* is a fixed utterance consisting of a collection of words (phrases) with a specific meaning. Example: "*Adol lenga kari busike*" means to sell the oil, meaning the person who distributes the oil to many people, while he himself does not get any 3) *Saloka* is a speech that has a fixed use, containing a simile of the appropriate shown to someone, comparing someone with something. For example, "*Dadia banyu mob nyawuk, dadiya godong mob nyuwek, and dadia dalam mob ngambah*." If it were water, it would not take; if it were a leaf, it would not tear; and if it were a road, it would not pass. The purpose of this verse is to break the bonds of brotherhood and friendship with intense hatred 4). *Pepindhan* is a sentence to emphasize situations and conditions to be deeper or more meaningful than the actual meaning of the word. Example "*Polabe kaya gabah diinteri*" means that his behavior is like being shuffled, meaning a person who behaves erratically because of confusion (Hariwijaya, 2004).

To understand a language, one must understand simple words, word combinations, phrases, and their meanings. Therefore, talking about idioms is the same as talking about the science of meaning or semantics ((Fromkin et al., 1997). Boatner and Gates divide idioms into four forms: lexemic, phrase, frozen, and proverbs. 1) Lexemic idioms are idioms related to verbal idioms (meaning verbs), nominal idioms (meaning nouns), adjectival idioms (meaning

adjectives), and adverbial idioms (in the form of adverbs). For example, the idiom "die away" does not mean "to die on the road" as a literal interpretation might suggest. Instead, it refers to something that gradually fades or disappears, such as a sound or sensation. Similarly, the idiom "dead to the world" is not to be understood literally as being physically "dead to the world." Rather, it describes someone who is deeply asleep and completely unaware of their surroundings. These examples highlight how idioms often carry meanings that differ significantly from their literal interpretations, thus requiring a cultural and linguistic context for proper understanding. Idioms can have various forms. For example, "kick the bucket" textually means to kick a bucket, but as an idiom, it means "to die." Similarly, proverbs often have deeper meanings. For instance, "all roads lead to Rome" textually means that many roads lead to the city of Rome but metaphorically signifies that there are many ways to achieve the same goal or destination. These examples demonstrate how idiomatic expressions often convey meanings far beyond their literal interpretations (Boatner and Gates, 1975).

The relevance of metaphor theory and Javanese idioms to the context of puppetry in this study is that symbolism, tropology, or figures of speech do not speak directly with a metaphorical style that compares two worlds and conveys themes through transference from one idiom to another. These two traits are distinguishing features of literature from scientific discourse. The literature does not use a single-sign system to consistently convey a system of abstractions, such as scientific discourse. The literature has established patterns that are unique and unrepeatable. In the literature, each object and sign is used in a way that is sometimes unpredictable by systems outside the literature. Each object and sign in the literature is used in a way that is sometimes unpredictable by systems outside the literature. From this point onward, the puppet play presents an image. In psychology, the word "image" means a mental reproduction of a past memory that is sensory and perception-based - not necessarily visual. Imagery can function as a description, as in the case of metaphors. In addition to imagery, there is another term related to metaphors: symbols. Symbols appear in a wide variety of contexts and are used for various purposes. A symbol is a term used in mathematical logic semantics, semiotics, and epistemology (Wallek & Warren, 2016). Symbols are characterized by the appearance of properties that are particular to the individual or properties that are common to the particular. When observing a puppet play, readers can map specific traits to certain puppet characters. For instance, if the character portrayed embodies sturdiness, commitment, honesty, and might, it is symbolized by *Werkudara*, also known as *Bratasena*. As one of the *Pandava* brothers in the Mahabharata epic, *Werkudara* is renowned for his strength, loyalty, and dedication to justice, making him a prominent figure representing these virtues in *Wayang* performances (Susantina, 2009). Meanwhile, Patih Arya Sengkuni symbolizes a character who embodies deceitfulness, cunning, and a tendency to prioritize personal gain—often portrayed as the mastermind behind evil schemes. In Javanese *Wayang*, Sengkuni is a key antagonist and uncle of the *Kaurava* brothers in Mahabharata. He is known for his manipulative nature and strategic plotting, making him a representation of dishonesty and self-interest in *Wayang* narratives (Anderson, 1965).

The relationship between Islamic values and local cultural arts in promoting religious moderation lies in the integration of Islamic educational values within *Wayang* tradition. This tradition aims to instill moral teachings, often referred to in the archipelago as "*Wayang toto kromo*", or the cultivation of a good character (Abdillah, 2022). The value of moderation can be understood when readers understand the storyline of *Wayang*. For instance, Hindu narratives often highlight ideologies such as *mokswa* (liberation of the soul) and *nggayuh kasuwargan jati* (attaining true heaven), concepts unfamiliar to Islam. The convergence of these ideologies is achieved by interpreting *Wayang* as a fictional story that emphasizes specific moral characters. This does not contradict Islamic values, but aligns with the hope for a good death, which in Islam is expressed as the desire for *khusnul khotimah* (a good ending) (Al-Bukhari, 1890).

This is where religious moderation between the two ideologies can occur. In fact, there has been an ongoing process of cultural acculturation between *Wayang* plays, originally derived from Hindu-centric Mahabharata and Ramayana epics, and Islamic values. Whether intentional or not, Islamic principles have been incorporated into and have influenced the narrative structure of *Wayang* performances, creating a unique blend of cultural and religious elements.

## Data and Research Methods

This study adopted a qualitative approach using an inductive method. The inductive method involves a reasoning pattern that derives general conclusions from specific observations. This study specifically focused on the use of metaphorical and idiomatic expressions in *Wayang* (puppet play) speech. We then followed a systematic procedure to obtain necessary data.

First, we observed the *Wayang* performance in its visual form and subsequently examined the *Wayang* manuscripts (*serat*) corresponding to the performance. Second, structural units containing elements of metaphor and idiom were identified based on the relationship between the signifier and the signified. Third, these metaphorical and idiomatic structural units are documented in a table with the full sentences included to ensure that their contextual meaning

within the narrative is preserved. This step-by-step process ensured the accurate identification and analysis of metaphors and idioms within the cultural and narrative framework of *Wayang*.

The procedure used to analyze the data is as follows: 1) Translate the puppeteers' speech into Indonesian with a focus on metaphorical and idiomatic aspects. 2) Grouping metaphorical structure units based on themes. 3) Analyze the types of metaphors and idioms in each group and analyze their meanings and formal characteristics. 4) Analyze the deep meaning of metaphors and idioms, as well as the reasons for their use in the puppetry context. 5) Analyzing the character values contained in the metaphors and idioms, comparing them with values in Islam, and looking for references in the Qur'an and hadith. Data analysis was conducted simultaneously with the data collection. Data analysis activities that are simultaneous with data collection consist of enrichment (Miles and Huberman, 2013). In this study, the data were analyzed in the form of a corpus in the form of sound symbols at the smallest level and discourse at the largest level (Samarin, 1967).

The corpus in this study is in the form of puppeteer speech in puppet plays and puppetry fiber data from several different plays: the *Banjaran Noroyono* play, the *Banjaran Bima* play, the *Wiratha Parwa* play, the *Makutha Rama Revelation* play, and the *Babat Wanamerta* play. From the two data sources above, the researcher attempted to extract the metaphor and idiom structure units. Inductive data collection for the selection of five puppet plays was carried out based on popularity, theme relevance, or character diversity. We selected certain plays in his research with the following considerations: 1) Completeness of the story: The selected play can tell the story as a whole from beginning to end, thus facilitating analysis. 2) Relationship between plays: Some plays that were not selected were included in the other selected plays. For example, Baladewa's story is already in the play of the Banjaran Noyorono. 3) Good values: The selected plays contained many moral messages and good values that can be emulated, such as persistence, leadership, and patience in facing trials. 4) Character representation: Each play was chosen because it represented certain characters that we wanted to study, such as a wise leader or a character who perseveres in the face of adversity. 5) Overall, we believe that the selected plays are valuable for learning and can be a source of inspiration for many people.

## Research Results

In line with the research objective of revealing the types, meanings, and characters contained in metaphors and idioms in shadow puppet plays, the analysis of five shadow puppet plays produced interesting findings. The results show the diversity of metaphors and idiom patterns used, as well as the depth of meaning contained in them. Character values based on the Islamic perspective were also found in the analyzed metaphors and idioms, as presented in Table 1.

Table 1. Data Analysis Results

<b>Wayang Performance</b>	<b>Metaphor. Idioms</b>	<b>Type</b>	<b>Meaning</b>	<b>Character value</b>
The Banjaran Noroyono				
" <i>Lumereke wanci lumampahing dina, wis nderbala putra mandura ingkang mapan wonten ing Widarakandang, inggih Raden kokroso lan noroyona datan kantun Bratajaya.</i> "	Metaphors	Figuratively	Describing the phenomenon (descriptive)	Responsibility
" <i>Opo kowe wis jeleh nyawang gelare jagad lan eseme rembulan, opo kowe wani karo wong sangkapura.</i> "	Metaphors	Personification	Challenge	Courage and responsibility
Nadyan wis peteng dedet jagate, kerana tatu netrane. ora weruh <i>gelaring jagat eseming rembulan</i> , ananging isih anguwuh-uwuh ngamuk punggung sura tamtaha nir baya nir wikara.	Metaphors	Persoification	Optimistic	Nationalism/ homeland spirit
" <i>Kedep tesmak sang Kangsa dewa anggane ngawuningani citrane Rara Ireng, nggih sang Bratajaya. Eling-eling wanodyo sulistya ing warna, mula kawowo nyiram bramantyaning kakung kang kaduk kepanasen.</i> "	Metaphors	Figuratively	Satisfaction	Preparedness for duty and not easily tempted
Tumindakmu iku " <i>rusak ajak-ajak dosa ngupaya kanca</i> " Kowe bakal <i>nyiprati rah letuh kabeh kawula sak widara kandang..</i> "	Metaphors	Figuratively	Worry and pessimism	Sense of nationhood

<b>Wayang Performance</b>	<b>Metaphor. Idioms</b>	<b>Type</b>	<b>Meaning</b>	<b>Character value</b>
Yen Ratu Mandura dawuh supaya Widarakandang diobong, kuwi ora ana hukume, merga panjengane iku ratu kang wenang <i>njenang ebor</i> wong sak Negara...	Metaphors	Figuratively	Worry and pessimism	Authoritarian and undemocratic
“Wong nggawa gadha sak lengen bayi, ngobrak abrik barisan. Akeh kanca-kancaku Ratu Sewu Negara padha <i>blasah kaya babatan pacing</i> . Endi Prabu Nara Singa...”	Metaphors	Parable	Worry and pessimism	The spirit of defending the country
“Ger surak mawurahan. Sandya para wadya bala kawula negari Mandura sami ngawuningani adon-adon wonten alun-alun negari Mandura. <i>Prasasat nganti koyo samudra angrok ing dedaratan</i> , samiya mirsani adon-adon menika.”	Metaphors	Parable	Pride	Social care
“Menawi sampun ngaglah jago saking negari Mandura, sampeyan munggah wonten glanggang adon-adon <i>blabar wojo janget cinencang</i> .”	Metaphors	Figuratively	Pride	Sportsmanship and honesty
<i>Wis teka wahyaning mangsa kala</i> , titi mangsa wus nekani. Ora jeneng ndisiki kodrat, aku ingkang bakal sumilih ngrenggani Negara Ndwarawati.	Metaphors	Personification	Awareness of the end of something	Responsibility for carrying out tasks
Sinayangan saya geger negari Mandura, karena tingkah laku nipun Raden Kangsa Dewa ngowahi pernataning negari ingkang nekak gesanging kawula mandura. Satemah <i>nungsang puyang nggudel bingung numbuk bentus</i> gesanging kawula Mandura.	Idioms	Verbal	Confusion marker	Responsibilities of a leader
<i>Uripe kedungsang-dungsang</i> (hidupnya terlunta-lunta)	Idioms	Verbal	Confusion marker	Responsibilities of a leader
Aku weruh yen to para nayaka Mandura lan Sangkapura, nggone njaluk pajek para kawula nganti nekak uripe wong sak widara kandang. Wekasane negarane makmur, nanging kawulane <i>remuk bubuk dadi rempon</i>	Idioms	Verbal	Damage marker	Responsibilities of a leader
Kongso dewa. Jagat Mandura dadi <i>bubrah slangkrah</i> merga saka pokal gawemu.	Idioms	Verbal	Damage marker	Responsibilities of a leader
Petangan ipun tiyang akrami menika siji dadi, loro jodo, telu padu. Dene tiba padu, niku nggone mbangun omah mung <i>gembyeng kempyung</i> ora ana tentreme.	Idioms	Verbal	Household problems	Family harmony
Bejo niku samubarang sarwa mathuk, bebaskan <i>obah mamah, menggok ngemplok</i> , rejekine mbanyu mili, bandane koyo disuntak.	Idioms	Phrases	Welfare	Optimistic
Senapati Singa Mulanjaya's speech to Prabu Nara Singa: <i>Nyuwun amit pasang kalimat tabik tinebihno iladuni dumawaho ing tawang towang</i> . Ngantos kagiyat manah ipun ingkang rayi pun Singa Mulanjaya, sinuwun	Idioms	Imperative	Greetings	Politeness
Ngaglah senapati Ndwarawati sang singa mulanjaya, Mulat barisan Ndwarawati wis ngendelong awit nrajang Ratu Sewu Negara,	Idioms	Sentence	Passion and responsibility	Responsibility in carrying out tasks

Wayang Performance	Metaphor. Idioms	Type	Meaning	Character value
sgra ngliga Kyai Gada wesi kuning <i>ngamuk punggung sura tamtaha nir baya nir wikara, nggih Sang Singa Mulanjaya.</i>				
The Banjaran Bima				
Prabu Destarastra, <i>bebasan ngemut gula krasa legi, supe dateng pitungkas ipun kang rayi...</i>	Metaphors	Parable	Reluctance	Keep the promise
Patih Harya Sengkuni's words: Son of Prabu Duryudana, <i>ing kang sajak sengkeli ing penggalih, cawusing guwaya, tepunging wimba, miwah gligaping paningal, benten kelawan padatan</i>	Metaphors	Personification	Sadness	Optimistic
Duryudana's speech: Wonten punggawa sesepuhing projo ing kang tansah <i>anglelo-lelo, kinudang-kudang, rinangkul, miwah hanggu siningkepan, linuberaan tresno asih, ginolo golo samudayanipun</i> , menapa menika mboten nglelenggo rasa.	Idioms	Verbal	Disappointment	Communication
Duryudana's speech: Begawan Durna sajak <i>mban cinde mban ciladan</i> , manawi kaliyan Pendawa mban cinde, menawi kaliyan kurawa mban ciladan	Metaphors	Figuratively	Compassion	Teacher and student love
<i>Sak glugut</i> mboten wonten <i>ceceking raos</i> ngrumiyini purbawasesaning noto	Metaphors	Figuratively	Sincerity	Sincerity and sincerity
Yen guru ora tresno marang murid lan murid uga tida-tida marang guru, maka <i>bebasan tutur ketawur</i> ora ono gunane	Metaphors	Parable	Debates and disagreements	Sincerity and sincerity
Kathahing Para priyagung pini sepuh podho lenggah <i>silo tumpang kendangan dengkul</i> , mangan bondo negoro ning gaweyane podho ora mingsro	Metaphors	Figuratively	Hedonistic and pessimistic	Responsibility in duty and hedonistic attitude
Yen kahanan kados ngaten Ora nganti <i>sak siring bawang, sak umuring jagung</i> bakal remuk bubuk dadi rempon	Metaphors	Figuratively	Fleeting and filled with disappointment	Responsibility in tasks
Yen pandowo dereng sirno <i>saking kureping bumi lumahing langit</i> , kula mboten saget tentrem	Metaphors	Personification	Overall destruction	Passion and responsibility
Sampeyan bisa <i>mukti ngawibawa nyokrowati ambau dendo, kekeceh bondo donyo</i> , diuruki bondo	Idioms	Phrase	Happy and authoritative	Commitment to duty
Gunung condro muka, wono tebro soro, guwo sigranggo kuwi <i>gawat keliwat wingit, kepara sato moro sato mati, jalmo moro keplayu</i>	Idioms	Phrase	Scary and creepy	Steadfast in the test
Jebul pinanggih ipun <i>nggedabyah kokehan cacah, ngredo tanpo guna</i>	Idioms	Phrase	Failure	The need for professionalism is not just about quality
The Wiratha Parwa				
Speech of patih Kencoko Rupo to Salindri (drupadi): <i>Atiku koyo kasiram tirta wayu sawindu</i> sak wise ketemu karo sliramu.	Metaphors	Parable	Courtship	Love
Nadyan nembe kawiyosing pangandikan wae. <i>persasat kaya wis tumplak punjen sinundul</i>	Metaphors	Parable	Retired	Parental love

<b>Wayang Performance</b>	<b>Metaphor. Idioms</b>	<b>Type</b>	<b>Meaning</b>	<b>Character value</b>
<i>puyuh</i> , pangrasanipun eyang ing ngental kondo.				
Prabu Duryudana's Speech to Resiwara Bisma: Mugi kasekecakna anggen panjengan lenggah kanjeng eyang. Saestu ndados aken kagiyat wonten ing manah. Dene rawuh panjengan engkang sengan-sengan datanpa pepoyan. Upamiya alit utusan cantrik Ngental Kondo. Bilih ri kalenggahan menika Paduka eyang badhe kepareng Rawuh wonten Projo Ngastina. <i>Saestu kula bade ngrakit rata kencana, tinarik kuda wolu kinarya amethuk paduka kanjeng eyang saha anyawisaken her mawar kinaryo amijiki ampeyan paduka kanjeng eyang, katihna tanda bekti engkang wayah ing Ngastina pun Duryudana dateng kanjeng eyang ing ngental kanda Kanjeng eyang Mahatma Resi Wara Bisma.</i>	Metaphors	Personification	Respect	Love and compassion
Prabu Susarman's speech to Duryudana. Negeri wirotho menika <i>Bebasan reco, menika inggil ipun saking emas, badan ipun saking perunggu, ning suku nipun saking lempung</i> . Sak wanci-wanci dipun jorok aken menika bade remuk bubuk dadi rempon.	Metaphors	Figuratively	Spotification Advice	Warrior spirit and sportsmanship
Pambegane Begawan: <i>Tanduk aris ulat manis ing ing cipta demen tetulung, adoh penggawe cidro, ngalah tan anggugung diri, gawe senenge liyan.</i>	Idioms	Phrase	Exemplary	Love the kindness of a teacher
Ora ketang <i>sesambung obor cecolok lintang mangkato sak iki</i>	Metaphors	Figuratively	Spirit with makeshift conditions	Optimism in struggle
<i>Krit klampit brungkat kimpul gajah gelar singo barong</i> . Kaben wadyo bala dibudalake ojo eneng sing kecicir, nggepuk wiratha saka ngarep, wong Ngastina nggepuk saka mburi. Ora nganti suruping surya, wirata bakal rubuh tumpes datanpa kelo	Idioms	Phrase	Unity without discrimination	Passion and optimism in struggle
<i>bebasan sak dumuk batuk sak nyari bumi</i> , bade kula totohi kanthi nyawa engkang pungkasan	Idioms	Phrase	The spirit of national defense	Passion and optimism in struggle
<i>Ngudi tuwuh males lara wirang atiku</i> nalika tinampik dening ratu Wirata Prabu Durgandana. Tatu atiku ora bisa mari nadyan tak gawa mati yen ora Ngudi tuwuh males lara wiranging wong wirotho.	Idioms	Phrase	Revenge	Take care of yourself and carry yourself to avoid grudges
Patih Kencoko's speech to Dwijo Kangko: Kok nggedangkrang neng ngarepe patih. Opo kowe pengen tak ilangi <i>cagak sirahmu?</i>	Metaphors	Figuratively	Emotions	Humble
Ucapan Prabu Durgandana kepada Dwijo Kangko: Yen mbok pindo anggonmu mulang marang Makswapati bakal tak ilangi <i>cagake sirahmu.</i>	Metaphors	Figuratively	Vanity	Humble

<b>Wayang Performance</b>	<b>Metaphor. Idioms</b>	<b>Type</b>	<b>Meaning</b>	<b>Character value</b>
<b>The Wahyu Makutha Rama</b>				
Senggono's speech to Begawan Kesawa Sidi: Kula menika ngrumaosi nadyan sampun madek brahmana, ananging <i>tasih putung landep dengkul nalar kula</i> . Pramila pendak-pendak wonten Brahmana ingkang kaloningrat, pramila kula mboten badhe kendat anggen kula necep ngilmu nipun brahmana menika.	Metaphors	Figuratively	Humility	Politeness and humility
Sak sampun ipu midanget dawuh panjengan, tumunten padhang paningal kula, katingal <i>kadya lumampah ing wanci peteng kapapak obor sosro byar trawangan</i> .	Metaphors	Parable	Heart satisfaction	Thank you
Pancen senggana kula wastani <i>gembong mangleawan, senopati pilih tanding boboting yudha</i>	Idioms	Phrase	Praise	Appreciate kindness and praise
Kiyai kuntha lumarap <i>kebat koyo kilat kesit pindo tatit</i> , sampun kula peneraken wonten jangganipun Kesawa Sidi, nanging mboten nginten anoman langkung banter lampahipun tinimbang kyai kunto. Maka menawi tanpa kyai kunto kula menika <i>bebasan wastra lungset ing sampiran sarah mungguhing lautan</i>	Metaphors	Parable	Optimistic	Optimism
Opo kang wis ditindakne rama mangreh sagunging kawula ana ing Ngalengka terusno ngger. Kanthi adedasar nggunakna watak <i>suma beda dana denda</i> , Lire ojo mbaku marang kapine. Nadyan wong liyan kebrayan ning labuh marang Negara, paringana ganjaran kang sak murwat. Ning sanajan kulit dagingmu dhewe, luwuh luwih keluargamu dhewe maka nandang kaluputan marang Negara, <i>haywo kongsi ringih wingo-wingo</i> , piningana pidendan kang sak murwat.	Idioms	Adjectives	Wisdom	Leadership
<b>The Babat Wanamerta</b>				
Antarane Pendhawa karo Kurawa iku ibarate banyu karo lengo. Karo-karone ora bisa nyawiji. Destarastra kuwi <i>bebasan ngemut gula krasa lengi</i> , banjur moh nglepeh	Metaphors	Parable	Insult	Keep the promise
Pendhawa kuwi wong kang <i>teteken ati suci pepayung budi rahayu</i>	Metaphors	Figuratively	Praise	Repaying evil with good
Janturan dalang tentang sikap Bratasena: Bratasena <i>datan mundur saking geguntur datan mendo saking pangrepe</i> , panthok pepunthone tekad nedyo babad wanamerta, sigro cancut tali wondo, nglinset ake sabuk bandange mematek aji bandung bandawasa wungkal bener pengantep-antep. Sikil tengen den balangake kebat kaya kilat kesit pindo tatit. Saben suku dawah wonten ing bantala jemblong sak sumur-sumur.	Idioms	Sentence	Praise	Steadfastness and commitment

<i>Wayang Performance</i>	<b>Metaphor. Idioms</b>	<b>Type</b>	<b>Meaning</b>	<b>Character value</b>
Sebab wis katulis menawa Pandhawa iku minangka utusan adil para jawata mangrorah satru murka kang mapan ana ing jagad.	Idioms	Phrase	Praise	Nahi munkar

The results in Table 1 show that metaphors and idioms in puppetry produce several meanings and character values that can be applied by generations in the era of globalization. For example, the Islamic character values of enthusiasm, optimism, nahi munkar, commitment, keeping promises, optimism, repaying evil with good, leadership, optimism, honesty, responsibility, politeness and kindness and having a warrior spirit

## Discussion

### 1. Figurative Pattern

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*“Yen Ratu Mandura dawuh supaya Widarakandang diobong, kuwi ora ana hukume, merga panjengane iku ratu kang wenang njenang ebor wong sak Negara...” [If the King of Mandura orders Widorokandang to be burned, there is no law, because he is the king who has authority over the whole country]*

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Metaphor categorization in *Wayang* performances often utilizes figurative expressions to convey deeper meanings, without explicitly stating comparisons. For instance, the metaphor comparing Prabu Mandura's attitude toward his people to the actors preparing the *jenang ebor* is expressed implicitly, without the use of explicit comparative devices. The term *jenang ebor*, derived from traditional Javanese food made of rice and coconut milk placed in a large container, symbolizes a cultural practice linked to water-related rituals such as digging springs, which are believed to bring fortune. (Purwadi, 2020). This tradition reflects the universality of culture, as Koentjaraningrat (1994) highlights, noting that every human culture contains seven universal elements: language, social organization, livelihood systems, and religious practices. The authority to perform the *jenang ebor* tradition rests with the host who holds the intention, mirroring Prabu Mandura's authoritative nature over his people in the narrative.

The metaphorical use of the *jenang ebor* in *Wayang* performances extends to emphasize character values. In this context, Prabu Mandura's authority, as represented by the metaphor, is far from democratic and tolerant, highlighting a rigid and absolute leadership style. However, this contrasts with the tolerance value, which is essential for a leader. Tolerance involves justice and fairness, embodying the absence of hostility and is a fundamental obligation in Islamic teaching. (Al-Husayn, 1924). Leaders are expected to foster tolerance under all circumstances and promote harmony and inclusivity, which are vital for effective leadership and societal cohesion. Therefore, metaphorical expressions in *Wayang* serve as a critical reflection of leadership ideals and cultural practices within Javanese traditions.

وَالْتَّسَامُحُ بِمَعْنَى الْبِرِّ وَمُقَابَلَةِ السَّيِّئَةِ بِالْحَسَنَةِ أَمْرٌ مَطْلُوبٌ وَمَرْغُوبٌ مَا لَمْ يَتَرْتَّبْ عَلَيْهِ إِعَانَةٌ عَنِ الظُّلْمِ أَوْ خَدْلَانٌ لِلْمَظْلُومِ أَوْ إِنْتِهَاكٌ لِمَبْدَأِ الْعِرَّةِ لِلَّهِ وَلِرَسُولِهِ وَلِلْمُؤْمِنِينَ.

Tolerance refers to kindness and facing evil with a good. It is something that is expected and desired as long as it is not related to helping injustice, degrading the oppressed party and undermining the principle of the glory of Allah, His messenger and the *mu'minin* (al-Husayn, 1924). However, the lack of tolerance and authoritarian impression of Prabu Mandura is in order to maintain the peace of the Mandura people. This is the attitude of one's commitment to carrying out a mandate as a leader. Commitment refers to familiarizing oneself, holding a firm, and a firm soul over something (Taimiyah, 1986).

### 2. Personification Pattern

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*“Yen Ratu Mandura dawuh supaya Widarakandang diobong, kuwi ora ana hukume, merga panjengane iku ratu kang wenang njenang ebor wong sak Negara...” [The country of*

*Wirata is like a statue, its top is made of gold, its body is made of bronze, but its feet are made of clay. When pushed, it will fall and fall apart...]*

---

Metaphor categorization in the above expression conveys a conceptual insult articulated through a personification style. This figurative speech, spoken by Prabu Susarman to Prabu Duryudana, serves as an expression of contempt directed at Prabu Makswapati Wiratha: The insult stems from the loss suffered by Wiratha, whose Senopati and Patih, Kencoko Rupa, were killed by Abilawa's Butcher, along with Raja Mala, Wiratha's younger brother. The simultaneous deaths of these key figures, coupled with Prabu Makswapati's advanced age, amplify the validity of Susarman's disparaging remarks.

Furthermore, Wiratha's sons Raden Utara and Raden Seto fail to embody the qualities of true knights. This is demonstrated when Raden Utara resolves to flee the battlefield while facing Astina Pura troops, as depicted in the *Wayang* performance *Lakon Wirotho Parwo* (YouTube). This sequence of events strengthens the context and weight of Susarman's metaphorical expression, emphasizing the perceived decline in leadership and valor within Wiratha's lineage.

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*"Dina samengko Negara wiratha wisangan cagak, merga patine patih Kencoko rupo lan Raja Mala. Ratu Wirata, Prabu Durgandana, was only currying with his children." [Today, the Wiratha State has lost its pillar because of the death of the patih Kencoko Rupa and his younger brother, King Mala. The King of Wiratha, Prabu Durgandana, is left alone with his sons who are not as powerful.]*

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The character values conveyed in the first metaphorical expression reflect a child's respect for their parents. While Duryudana's behavior does not fully embody this value, the puppet play teaches the importance of expressing love and respect through verbal expressions. In contrast, despite highlighting a negative character, the second metaphorical speech carries an underlying message. It emphasizes that, to avoid being perceived or reviled as weak, individuals must demonstrate patriotism and chivalry. Together, these expressions offer valuable lessons on both positive and cautionary behavior, showcasing the depth of moral teachings embedded in the *Wayang* tradition.

### **3. Parable Pattern**

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*"Wong nggawa gadha sak lengen baby, breaking up the ranks. Akehkankan-kancaku Ratu Sewu Negara padha blasah kaya babatan pacing. Endi Prabu Nara Singa..." [Ravaging ranks a bat as big as the baby's arm. Many of Queen Sewu's friends immediately fell to the ground, like the cut vegetation. Where is Prabu Nara Singa...]*

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The metaphor categorization in the structural unit above is represented by the phrase "*blasah*," falling down like "*babatan pacing*" (cutting plants). This simile draws a comparison between plants being cut down and falling to the ground and troops being defeated and collapsing during the battle. The use of the comparison device "*like*" classifies this as a simile. In the context of the *Wayang* play, this metaphor was delivered by the leader of the Ratu Sewu Negara during a battle against Senapati Singa Mulanjaya. After losing more than half of his troops, the leader confronted Singa Mulanjaya directly to assess his power, uttering this phrase as a recognition of the inevitable defeat of the kingdom of Dwarawati.

The character value embedded in this metaphor extends beyond the expression itself and is deeply tied to the plot of the puppet play. The determination shown by the leader of Ratu Sewu Negara to defeat Prabu Dwarawati and Senapati Singa Mulanjaya, driven by his pursuit of Rara Ireng, exemplifies dedication and resilience. His seriousness, patriotic spirit, and unwavering determination, even in the face of likely defeat, reflect commendable qualities. Although portrayed as an antagonist in the story, these traits serve as a moral lesson, highlighting the values of perseverance and commitment that transcend the boundaries of good and evil within the narrative.

#### 4. Verbal Idiom Pattern

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*Sinayangan saya geger negari Mandura, karena tingkah laku nipun Raden Kangsa Dewa ngowahi pernataning negari ingkang nekak gesanging kawula mandura. Satemah Nungsang puyang nggudel bingung numbuk bentus gesanging kawula Mandura [My performance depicts the chaos in the kingdom of Mandura, caused by the behavior of Raden Kangsa Dewa, which disrupted the order of the kingdom and affected the lives of the people of Mandura. As a result, it plunged them into confusion and turmoil, leaving the people of Mandura struggling to find stability in their lives]*

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The idiom under study in the speech above is the phrase "*Nungsang puyang nggudel confused numbuk bentus.*" Literally, this phrase translates to "tumbling towards his great-grandfather, like a buffalo calf that is confused and bumped and hit." This expression conveyed a sense of extraordinary confusion. The use of such an expression, which combines words to convey meaning beyond their literal interpretation, is categorized as a verbal idiom. (Badan Pengembangan dan Pembinaan Bahasa, 2016).

In the context of the puppet play, this idiom is spoken during the puppeteer's Janturan to depict the confused, sorrowful, and difficult situation of people whose lives have been disrupted by Kangsa Dewa and the Sangkapura army. Idiom reflects the chaos and despair of a community that has lost its sense of stability. Under the burden of oppressive taxes and conflicting demands from their kings, people find themselves with no one to turn to for help. This state of turmoil and frustration is aptly encapsulated in the idiom "*Nungsang puyang nggudel confused numbuk bentus.*"

The idiom also conveys a critical moral lesson through its portrayal of negative character traits, which anyone in a leadership position should avoid. A leader's responsibility should be reflected in their ability to nurture and care for their citizens, resolving their problems, rather than creating policies that add to their distress. In *Wayang* performances, such negative traits are often highlighted to reflect tyranny and what leaders should avoid. This aligns with Islamic tradition, which teaches that a true understanding of virtue emerges only when one recognizes falsehood. (Taimiyyah, 1995). By juxtaposing negative and positive characters, puppet plays emphasize the importance of goodness and righteous leadership.

#### 5. Phrase Idiom Pattern

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*Bejo niku samubarang sarwa mathuk, bebasan obah mamah, menggok ngemplok, rejekine mbanyu mili, bandane koyo disuntak [Luck is everything that fits. Like moving to chew, turning to devour, fortune is like running water, wealth is like being poured]*

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The idiom discussed above is categorized as phrasal idiom because it consists of a combination of phrases that share the same meaning. In the context of *lakon* puppetry, idiom appears in the narrative when Begawan Durna reveals a symbolic calculation of fate through nominal numbers. This calculation includes phrases such as: "*Siji pati*" (one is death), "*loro jodo*" (two is destiny in marriage), "*telu tibane wahyu*" (three is the descent of divine grace), "*papat pegat*" (four is separation), "*limo bejo*" (five is fortune), "*enem gunem*" (six is chatter), "*pitu tunggak sem*" (seven is growth from setbacks), "*wolu bumi kapetak*" (eight is buried land), "*songo lebu katiuup*" (nine is scattered dust). When Begawan Durna mentions "*limo bejo*," it symbolizes the fulfillment of all financial needs and is used as a metaphorical expression of prosperity.

The character value embedded in this idiom is the importance of maintaining an optimistic attitude when facing challenges in life. While the calculation itself is fictional and rooted in traditional beliefs, Javanese people often accept it through the science of *titen* (observational knowledge and wisdom). This optimism reflects a cultural approach to life, emphasizing hope and perseverance despite uncertainties and serves as a valuable lesson in resilience and positivity.

## 6. Sentence Idiom Pattern

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*Bratasena datan mundur saking geguntur datan mendo saking pangrepo, panthok pepunthone tekad nedyo babad wanamerta, sigro cancut tali wondo, nglinset ake sabuk bandange mematek aji bandung bandawasa wungkal bener pengantep-antep. Sikil tengen den balangake kebat kaya kilat kesit pindo tatit. Saben suku dawah wonten ing bantala jemblong sak sumur-sumur [Bratasena did not retreat because of Guntur, did not weaken because of temptation, his determination was strong, remembering the wana merta babat. Immediately rolling up his sleeves, tightening his belt, and chanting Bandung Bandawasa, Aji sharpened his resolve. The right foot was thrown quickly, similar to the lightning. Every footstep fell into a well-sized hole in the ground]*

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The idiom discussed above is categorized as sentence idiom because it consists of a long phrase combining multiple words to form a complete sentence. In the context of puppet play, this idiom serves as a descriptive depiction of Bratasena's traits, providing a visualistic representation of his conceptual character. The emergence of such puppet characters is often demonstrated through recurring behaviors in various *Wayang* narratives. Since a character is shaped by repeated actions, it requires observable phenomena within the stories to validate and reinforce the character's traits.

For instance, in the Babat Wanamerta play, Bratasena refuses to be indebted to anyone outside his Pandawa brothers. When Destarastra offered help from the Astina troops, Bratasena firmly rejected it. Similarly, even when Senggana or Anoman, his brother, repeatedly offered assistance, Bratasena ignored him. The only help he accepted was from his fellow, Pandawa, Permadi, facilitated by the weaponry provided by Bethara Indra. These instances from the puppet play exemplify Bratasena's steadfast character, reflected in the traits of *datan mundur saking gegurur* (never retreating from challenges) and *datan mendo saking pangrepo* (never deviating from his aspirations).

The idiom encapsulates the values of steadfastness, commitment, and adherence to one's goals without being easily swayed or tempted. This admirable character aligns with prophetic teaching, which emphasizes persistence and focuses on original intentions, providing moral guidance that resonates both culturally and spiritually.

حَدَّثَنَا أَبُو هِشَامِ الرَّفَاعِيُّ مُحَمَّدُ بْنُ يَزِيدَ حَدَّثَنَا مُحَمَّدُ بْنُ فُضَيْلٍ عَنِ الْوَلِيدِ بْنِ عَبْدِ اللَّهِ بْنِ جُمَيْعٍ عَنِ أَبِي الطُّفَيْلِ عَنِ حَدِيثِهِ قَالَ: قَالَ رَسُولُ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ لَا تَكُونُوا إِمْعَةً تَقُولُونَ إِنْ أَحْسَنَ النَّاسُ أَحْسَنًا وَإِنْ ظَلَمُوا ظَلَمْنَا وَلَكِنْ وَطِنُوا أَنْفُسَكُمْ إِنْ أَحْسَنَ النَّاسُ أَنْ تُحْسِنُوا وَإِنْ أَسَاءُوا فَلَا تَظْلِمُوا قَالَ أَبُو عَيْسَى هَذَا حَدِيثٌ حَسَنٌ غَرِيبٌ لَا نَعْرِفُهُ إِلَّا مِنْ هَذَا الْوَجْهِ.

Abu Hisham Ar Rifa'i Muhammad ibn Yazid narrated to us Muhammad ibn Fudlail from Al Walid ibn Abdullah ibn Jumai' from Abu Thufail from Hudhayfah who said: The Messenger of Allah (blessings and peace of Allah be upon him) said: "Do not be people who follow others. If people do good, we will also do good. If they do wrong, then we will also do wrong. But make up your minds that if people do good, you will do good too, but if they do bad, you will not do bad."

Abu Isa said: This is a hasan gharib hadith that we do not know except through this route (At-Tirmidzî, 1975). Thus, it is possible to combine the characters found in puppet plays with the teachings of Islam.

## 7. Adjective Idiom Pattern

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*Opo kang wis ditindakne rama mangreh sagunging kawula ana ing Ngalengka terusno ngger. Kanthi adedasar nggunakna watak suma beda dana denda, Lire ojo mbaku marang kapine. Nadyan wong liyan kebrayan ning labuh marang Negara, paringana ganjaran kang sak murwat. Ning sanajan kulit dagingmu dhewe, luwuh luwih keluargamu dhewe maka*

*nandang kaluputan marang Negara, haywo kongsi ringih wingo-wingo, pinaringana pidendan kang sak murwat. [Has it been carried out, father, to govern all people in Alengka? Continue, my child. Based on the principle of using character, kindness, and fines, meaning is not strict with punishment alone. Even if others commit offenses but remain loyal to the country, they receive fair rewards. However, if it is your own flesh and blood, especially your own family, who commits a wrongdoing against the country, do not hesitate or waver; they must be given a fair punishment as well.]*

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The utterance "*suma beda dana denda*" can be categorized as *pinulang* (teaching). However, because it is a fixed combination of words that cannot be replaced by other terms, it is classified as an adjectival idiom. In the context of discourse analysis, *suma* signifies that the king must ensure equal legal treatment for all citizens. *Bedha* emphasizes a leader's ability to distinguish between friends and foes as well as between good and bad. *Dana* refers to a leader's responsibility to promote the welfare of their people, while "*denda*" highlights the importance of firmness in punishing anyone who commits an offense, without exception. (Hariwijaya, 2004). These four principles are collectively referred to as *catur upaya sandhi* in the Hindu concepts adopted in the *Wayang* stories. Additionally, in the Makutharama play, at its conclusion, Begawan Kesawa Sidi introduces the Makutharama Pepakem, which includes *hasta brata* or eight guiding practices for leaders.

The character values embedded in the above expressions reflect various forms of good characters, especially in the context of leadership. These values align with the concept of *catur upaya sandhi*, which encapsulates the principles of *sama, bedha, dana, and denda* and is further complemented by the eight behavioral traits of *hasta brata*. Islamic teachings have numerous character traits associated with these virtues. However, the overarching qualities of justice, fairness, and responsibility are often highlighted in prophetic traditions, as reflected in the following general hadith.

حَدَّثَنَا أَبُو الْوَلِيدِ الطَّيَالِسِيُّ وَحَفْصُ بْنُ عُمَرَ قَالَا حَدَّثَنَا ح وَحَدَّثَنَا ابْنُ كَثِيرٍ أَخْبَرَنَا شُعْبَةُ عَنِ الْقَاسِمِ بْنِ أَبِي بَرَّةَ عَنْ عَطَاءِ الْكَيْخَارَانِيِّ عَنْ أُمِّ الدَّرْدَاءِ عَنْ أُمِّ الدَّرْدَاءِ عَنِ النَّبِيِّ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ قَالَ مَا مِنْ شَيْءٍ أَثْقَلَ فِي الْمِيزَانِ مِنْ حُسْنٍ

Abu Al Walid Ath Thayalisi and Hafsh bin Umar both said: They have narrated to us. Ibn Kathir said: They have narrated to us Shu'bah from Al Qasim bin Abu Bazzah from Atha Al Kaikharani from Umm Darda from Abu Darda from the Prophet (peace and blessings of Allaah be upon him) who said: "Nothing weighs more heavily in the scales of charity than good manners." (Abu Dawud, 1972).

The puppet metaphors and idioms can be used to support Islamic moderation-based character education, such as the character values contained in puppet speech, along with the efforts to dialogue with Islam, which is reflected in the Qur'an and hadith. From this, the initial conclusion that is expected is that there is an attitude of moderation in religion after someone learns puppetry speech. In this research, puppet shows can be a means of da'wah to spread Islamic character values to generations in this era of globalization. For example, the character in this puppet show is the character of authority in power, away from democratic attitudes and tolerances. Tolerance here means no hostility, has absolute value, and is obligatory for every Muslim because it means justice.

## Conclusion

Based on the results of the data analysis in the previous discussion, several conclusions can be drawn regarding the use of metaphors and idioms in the five puppet plays studied. Overall, 52 patterns of metaphors and idioms were found to consist of various types, including figurative, personification, simile, verbal, phrase, sentence, and adjectival idioms. The largest number of patterns were found in the figures of speech and simile. Metaphors and idioms in shadow puppet plays have various meanings, ranging from descriptive meanings of phenomena, sincerity, challenges, and debates to more complex meanings such as hedonism, pessimism, destruction, and domestic problems. In addition, there are also meanings related to social values such as welfare, exemplaries, the spirit of national defense, and so on. The use of metaphors and idioms in puppet plays also reflects various characteristics, such as responsibility, courage, national spirit, professionalism, love for parents, democracy, patriotism, social care, honesty, humility, and family harmonization. This analysis shows that metaphors and idioms play an important role in puppets' play. The use of figurative language not only enriches the aesthetics of the story but also serves to convey deeper meanings, reflect noble values, and portray characters more vividly. The researcher has limitations in this study, namely, only

examining five puppet plays, including the Banjaran Noroyono play, Banjaran Bima play, Wiratha Parwa play, Wahyu Makutha Rama play, and Babat Wanamerta play. The research on puppet metaphors and idioms that the researcher conducted has enormous potential to enrich scientific treasury and strengthen the dialogue between Javanese culture and Islamic culture. By combining religious and cultural values, this research can make a significant contribution to building a more tolerant, inclusive, and civilized society in this era of globalization.

This study is limited to examining five selected puppet plays: Banjaran Noroyono, Banjaran Bima, Wiratha Parwa, Wahyu Makutha Rama, and Babat Wanamerta. These limitations reflect the defined research boundaries that provide a focused exploration of contemporary interpretation. This approach provides rich and nuanced insights but is tailored to the specific cases under study, offering in-depth interpretations rather than aiming for generalization across all *Wayang* narratives. To enhance our understanding of these cultural elements further, future research could adopt a historical lens to explore the evolution and dynamics of *Wayang* metaphors and idioms over time. Such studies could enrich academic discourse by tracing their transformations and relevance across different eras.

Despite these limitations, the findings of this research underscore the enormous potential of *Wayang* metaphors and idioms to contribute to scholarly dialogue and cultural preservation. By harmonizing religious and cultural values, this research fosters an understanding of Javanese tradition as a platform for promoting tolerance, inclusivity, and a more civilized society in the face of globalization.

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