

SEMAR

(An Analysis of God's Form of Togetherness with Javanese Society)

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ABSTRACT

This paper aims to find out by analytically describing Semar as a form of God's togetherness with Javanese society. In order to reach the desired goal, one question was asked: how is Semar a form of God's togetherness with the Javanese people?

The method, or way to obtain Semar as a form of God's togetherness with Javanese society, is carried out using hermeneutics, semiotics, dialectics and referentics in accordance with existing forms, where Semar has words or language, symbols and behavior. Semar's approach as a form of togetherness between God and Javanese society is a *makrifat* philosophy, namely a human understanding of God.

The result of this writing is that Semar is a form of God's togetherness with the Javanese people, his *surah* and *sirah* always chant: 1. God, 2. goodness, and 3. humans. Chanting God, in *Surahs*: 1). the gender is neither male nor female, 2). parents, 3). around him. In *sirah*: 1). *namur kawula*, 2). calm, 3). if the weapon farts. Chanting goodness, in the *surah*: 1). hands are accusing, 2). left hand grasps. In *sirah*: 1). *namur kawula*, 2). *memayu hayuning Bawana*, 3). patience, 4). wearing a pole. Chanting humans, a. in the *surah*: 1). with a white tip pointing upwards, 2). wearing a *Kawung batik sarong*, 3). wearing earrings, necklaces, bracelets and anklets. In *sirah*: 1). If you start saying: *lae-lae mbegeg ugeg-ugeg sadilita heml-heml*.

Keywords: Semar, togetherness, *makrifat* philosophy

A. Introduction

According to (Ozias, 1990:11), world society is divided into two camps, West and East. Furthermore, Ozias explained that the western and eastern camps referred to were not merely geographical locations, although in reality they were. But, however, what is important is his understanding of the nature and nature of life, whether it is reality (material) or surreality (God). If his understanding of nature and life is a reality (material), then it means the western side, even though its geographic location is in the east. On the other hand, if his understanding of nature and life is a surreality (God), then it means the Eastern camp, even though its geographic location is in the west.

Western society, in its history from the past until now, has lived in search of material things, until the existing era was divided into the stone age, the iron age, the copper age, the plastic age, the transportation era, the communication era, the modern era, and now this is the era digital which is associated with advances in the internet and computers (Kustyarini, 2020:51)

The people of the eastern camp, including this nation, especially the Javanese people, in their history from the past until now, have lived in their search for God, until the current era is divided into the era of dynamism, animism, politicism and monotism (Kustyarini, 2020: 53)

The Age of Dynamism is an era where people live in search of God, finding God in visible objects, such as fire, water, earth, air, and so on (Zuriah, Nuzul. 2008:18). A clearer depiction of life in its search for God in this era of dynamism can be seen in the film Erre Presents (https://www.youtube.com/watch?v=Bh_Dkbbq_PQ) where a dynamist who believes in fire as his God wants to kill someone. modern does not happen, because a modern person thrusts fire with his match and cigarette at the same time, until a dynamist then worships the fire, and forgets his own intention of killing him. In this way, save a modern person from death.

The Animist Age is an era where people live in search of God, the discovery of God as a mysterious person who is behind things - fire, water, earth, air and so on, so that what is visible is fire, what is not visible is God as the mysterious person in the world. back fire. What is visible is water, what is not visible is God as the mystery behind the water. What is visible is land, what is not visible is God as the mystery behind the land, and so on (Zuriah, Nuzul. 2008:18).

The era of polytheism is an era where people live in search of God, where God is found, a God who is the ruler of things such as fire, water, land, air, and so on, until there are many gods, there are fire gods, there are land gods, there are gods. water, air, and so on (Zuriah, Nuzul. 2008:20).

The era of monotheism is an era where people live in search of God, and find that God is one (qul huwallahu ahad: God is one) (Zuriah, Nuzul. 2008:20). So God is one, because if there are two, three or many Gods, the mind refuses by asking: how will God be able to rule the world because of course there will be a struggle for power? Won't it then be like *rujak sentul-sing siji pengin ngalor, sing siji pengin ngidul* (one wants to go north, the other wants to go south)?, and so on. Now this is where the maqom of Javanese society lives, namely seeking God in an era of monotheism (Liu, 2021:12).

The society is searching for God, so all of life, including the basic aspects such as agriculture, trade, politics, social affairs, art and so on, are all used to search for God, so that whatever life is is a form of togetherness with God.

Semar, according to history, was created by the Javanese people themselves, both in stories and *wayang*, to become authentic Javanese culture (Soetrisno, 1972:15). It is said that Semar first appeared in the Majapahit era literary work entitled Sudamala, the story is that he became a servant of Sudamala's *kinasih* (the 5th Pandawa figure). Semar is presented in the Sudamala story, because he is considered an ancestral figure of the Javanese, so that his shape also has Javanese characteristics, such as the knob on his head.

Semar as a creation of Javanese society, was also conveyed by GAJ in the book *Dunia Semar* by Ardian Kresna (see <https://jateng.solopos.com/asal-ulus-semar-nenek-moyang-orang-jawa-1239024>), that it is indeed a *wayang* story It originates from India, but in the *wayang* stories from India, both the Mahabarata and the Ramayana, there is nothing in them about Semar, either the story or the *wayang*.

In his discussions, Semar is always related to Gareng, Petruk, and Bagong, all of whom are one family. Semar is the father, Gareng is the first child, Petruk is the second child, while Bagong is the third child. Even though they are all interconnected, Gareng, Petruk, and Bagong will not be discussed here.

Semar, was created as an image of humans (Sujuddin, Adiman, 1981:23). Because Semar was created as an image of a human being, while humans (Javanese people) live their lives always looking for God, in T. Yakup's terms: longing for the appearance and longing for the taste, the appearance of God and the feeling of God, then Semar was created as an image of this human being as well as the human being as he is, is a human who is always looking for God, because he longs for appearance and longs for taste, so that he can look for a form of togetherness between God and his creator, in this case the Javanese people.

This paper aims to find out by analytically describing Semar as a form of God's togetherness with Javanese society. Next, in order to reach the desired goal, a question is created that will guide it to completion, namely: how is Semar a form of God's togetherness with the Javanese people ?.

The importance of this article is that the results will be used as a foundation for humans in general, and Javanese society in particular, in living creatively based on their true search for God, namely monotheism, and the rest is so as not to lose the identity of eastern society which always seeks God with the term longing for appearance, longing for feeling.

B. Theoretical Study

1. Semar

There are many Semar, *dasanama* or other names, including Badranaya, Nayantaka, Dhudha Manangmunung, Janggan Asmarasanta. This is in the Java area, especially Surakarta and Yogyakarta. I don't know how many more there are in other areas such as: Bali, Banyu Mas, West Nusa Tenggara and so on where there are also *wayang* (readers can track them down for themselves).

According to Abdullah (2002:13), Semar comes from the word *ismar* (Arabic), meaning nail, meaning a nail or reinforcement in the lives of the Pandavas as a symbol of goodness). It is also said that Semar comes from the word *Samar*, meaning vague or dim (not clear), in this case whether he is a man or a woman. Badranaya, *badra* means: moon, *naya*: caterpillar (demeanor), caterpillar is like the moon (its behavior is like the moon), meaning its behavior emits light (not rays as in general), but light in the sense of *nur sirri* (face light that cannot be seen with the eyes, but with the heart). Nayantaka, *naya*: caterpillar, *taka*: dead: caterpillar is rich in dead people (its behavior is like that of a dead person), meaning that its behavior is like that of a *dhikr (alamiyah)*, or in Javanese terms it is called *ngeningken Cipta*. Dhudha manangmunung: no man, no woman (not meaning *wandu* or sissy). Janggan Asmara Santa, *janggan*: servant or servant, *asmara*: love, *santa*: role model (servant or servant who is full of love and role model).

Semar is a depiction of a human figure created by the Javanese people, not only a depiction of a human figure, but a depiction of a true teacher (Suwardi in see <https://jateng.solopos.com/asal-ulus-semar-nenek-moyang-java-1239024>). Meanwhile, a human figure, especially a true teacher, according to Tafsir (2004:14) must have the elements: 1. *surah*, and 2. *sirah*. In line with Tafsir, Budiono (1984:102) states that humans have two elements, namely 1. body, and 2. soul (visible in behavior).

The origin of the *surah* is from the Arabic word *suwarun*, meaning picture (Muthoifin, 2015:12). In relation to human images, according to Palmer (1969:19) are the body and clothing. For example, the body has an oval face, a sharp nose, brown

skin, narrow eyes, and so on. For example, the clothes are batik clothes, long sleeves, T-shirts, jeans, and so on.

Sirah also comes from the Arabic word *Surathun* which means road (Muthoifin, 2015: 12), but what is meant by road here is not a road as usual for passing cars, motorbikes, bicycles and pedestrians or others, but is a road that humans take to reach the goal of life, namely God, so that the path here is better understood as *tariqah* or *mujahadah* or serious practice.

Surahs and *sirah* related to the Javanese creative works, of course, for humans who long for appearance and taste (longing for God), will not be based on their own desires, but based on His will as the path taken to *ittiqodi* (uniting themselves with God). His).

2. Form

a. Understanding Form

Form according to Nahak (2019:19) is *ujud*. Manifestation is something that appears as what can be seen, what can be heard, what can be touched, what can be felt. In essence, form is everything that humans can perceive.

For example, all things that humans can sense in terms of appearance are elements or elements such as: points, lines, planes, textures, colors, space, darkness, light, and so on (see elements of fine art in Djelantik, 1999: 58). In terms of sound, these are tone, melody, harmony, tempo, time signature, rhythm, theme, and so on (see: sound elements in Pono Banoe 2000: 17). It's different in terms of movement. In terms of movement, what can be sensed is: the movement itself, then the floor pattern, and so on (see: elements of movement in Hermin (2000:17).

b. To Get Form

To get the form of something, of course it must be done with careful observation, assisted by supporting instruments, which are made in such a way as to suit existing needs (Sumandiyo. 2011: 14).

What is obtained from these observations is then hermeneutic, meaning it is interpreted if they are words or sentences, in semeutics it means interpreting existing symbols, in dialectics it means asking an expert by means of dialogue if they don't know, or in reference it means looking for the reference (whichever which is more precise).

3. God's Togetherness with Javanese Society

The togetherness of God with the Javanese people, or if the MH term in *Macapat Syafa'at* is *ma'iyah* (togetherness) - God with the Javanese people (see: the *Maca Pat Syafaa'at* event at Aditivi every Friday evening (Thursday Night), the meaning is God becomes his thoughts and heart, God becomes his actions - God becomes his eyes, God becomes his hands, and God becomes his feet (Zakariyya, 2011: 106). The result of something is a form of their understanding of God-the Creator. So, God's togetherness with the Javanese people is *ma'rifat* which in Javanese terms is usually called *manunggaling kawula lan Gusti* (the union of humans with God).

Semar is related to depicting a human figure or even a true teacher created by the Javanese people, so the form of God's togetherness in it must be that Semar

chants: 1. God, 2. goodness, and 3. humans in accordance with God's will as its manifestation.

Semar who chants God as his will to *ittiqadi* (unite oneself with Him) is the Greatest, in other words also the Most Great, the Most Glorious, where this God is the essence that humans aim for or desire, because it is God on whom humans depend (*Allaahushshamad*). God is the Greatest, Most Great, Most Glorious because he created the world, controlled it and gave it sustenance.

Semar chants goodness as his will to *ittiqadi* (one with the commandments) as His manifestation, where this command as a manifestation is a path that humans must take. There are many virtues, including general goodness and religious goodness. The general good referred to is the good that is based on human thought, while the good of religion is the good that is based on God's "thought" (revelation).

Semar who chants humans as their will to *ittiqadi* (one with humans) as a weak self, another language is, small, and stupid, where the human self is as a servant who desires Him. Human weakness starts from *mijil* (birth), *manten* (adult) to death (death), not by one's own will, but by His will - proof: the sick self cannot be healthy, the old self cannot be young, the dead self cannot live. The smallness of humans, compared to the size of the earth, moon, sun, sky, is not even a magical thing. Humans are stupid, even though they can make such sophisticated computers, they cannot reverse the course of the sun from west to east.

C. Method

1. How to Get Semar as a Form of God's Togetherness with Javanese People

The way to get something as a form, explained by Rahmat Jalaludin (1999:26-27), can be done using hermeneutics, semiotics, dialectics and referentics.

Further information from Rahmat Jalaludin, hermeneutics, means interpreting existing words or sentences, semiotics interprets existing symbols, dialectics asks by means of face-to-face dialogue with expert informants who can be accounted for, and referentics means looking for references or points of reference both in books, notes, that have been there all along.

Based on the statement of how to get something as a form, the way to get Semar as a form of God's togetherness with the Javanese people is also done using hermeneutics, semiotics, dialectics and referentics in accordance with existing forms, where Semar has words or language, there are symbols, and there are behaviors.

It is carried out using hermeneutics, meaning that the words or sentences in the chess narrative, both the puppeteer and Semar's dialogue, are interpreted in such a way that they are consistent (steady), coherent (cause and effect), and can be accounted for.

This is done using semiotics, meaning that the symbols in Semar are interpreted in such a way on the basis of conventions such as: icons, indexes and symbols (see: Sehandi, Y., 2014:17)

This is done using dialectics, meaning that if Semar exists, if he doesn't know, ask the creators of the creation, in this case genuine Javanese people who are thought to know about Semar's problem.

It is carried out referentially, meaning it is carried out based on existing references or benchmarks. Clearly, the existing Semar is interpreted according to

references that have existed so far. References or references that exist so far, can be searched for in books, writings, or informants.

2. The Semar Approach as a Form of God's Togetherness with Javanese Society

Semar as a form of togetherness between God and Javanese society, both *suras* and *sirah*, will be approached with *makrifat* philosophy, where *makrifat* philosophy is the philosophy of human understanding of God. Meanwhile, humans' understanding of God is that whatever their behavior, they will always recite three things, namely 1. God, 2. kindness, and 3. humans.

D. Semar

Semar, is a depiction of a human figure who has a *surah* and *sirah*

1. Surah

a. No Men No Women.

Neither male nor female (gender) is characterized by its shape, which has large breasts (milk), and has buds (head hair in fists at the front end) on its head. Therefore, this form is very vague in accordance with the name Semar, which means vague (Adrian, 2012: 17). The same form is then cited in the song:

*Semar iku dudu estri dudu jalu, kalamun estria, akekuncung
mustakane, lamun jalu geng ingkang payudaranya*
(see <https://www.youtube.com/watch?v=UBOIUScpo7o>)

Translation

Semar is not a woman or a man, if it is a woman, it has spikes on its head, if it is a man its milk is very large.

b. Old Man

This old man (his age) is characterized by his wrinkled forehead, only two missing teeth (bottom teeth), his body position is bent. If you walk, look down to find a safe path. The same form is then cited in the song:

*Semar iku wong tuwa ingkang satuhu
Ompong untune pan
Goyal gayul kari siji
Yen gumuyu latak-latak mawa teja*
(see: <https://www.youtube.com/watch?v=UxMlpESNNnc>)

Translation

*Semar is a true parent
His teeth have fallen out
Just one move
When you laugh you look radiant.*

c. The body is Round.

The round body (shape) is not just the round body shape, but the body shape is round in the calculation sense. That is, his body calculations give the impression

of being round. Circular is a shape whose starting and ending points are not clear (it doesn't exist), unlike line shapes, triangular shapes, rectangular shapes and so on. Line shapes, triangular shapes, rectangular shapes and so on are clear starting and ending points, namely between connected lines (M I Jawid Nazir, et al. (2012:43).

d. Pointed Upwards, White.

Having a head pointing upwards is white, having a pointy head, which means that the head has pointy hair (a little hair about the size of the palm of your hand at the front end of the head pointing upwards). The white color (of his hair), is not because his curly hair has been dabbed, polished, or dyed white, usually people nowadays have it dyed red, a bit whitish like westerners' hair, but because Semar is already old and his hair is white.

e. His Right Hand Pointed

His right hand is pointing, this is clear, the index finger of the right hand is pointing towards the front, the other fingers (thumb, *penunggul*, sweet flick, and grasping flick are pointing backwards (towards himself).

f. His Left Hand is Holding

His left hand is holding this in contrast to his right hand which is also holding. His left hand is holding all the fingers that are there (perfect grip), while his right hand is holding these fingers that are not holding perfectly, but there is another finger that is pointing forward, namely the index finger.

g. Wearing a *Kawung Batik Sarong*

Wearing a sarong with *Kawung batik*, a sarong is the bottom garment, *Kawung batik* is *batik* with a picture of a box containing what looks like four leaves in it. *Kawung batik* is a very simple *batik*, and is usually worn by the people, or by people on the outskirts.

h. Using *Timang*

Wearing a *timang*, a *timang* is a set that goes around the stomach to strengthen lower clothing, in this case a sarong or trousers, but there is a difference between a *timang* and a *setut*. The difference between a *timang* and a *setut* is that if the *timang* is wide, there is a pocket next to the waist, but if the *setut* is small, there is no pocket.

i. Wearing Earrings, Necklaces, Bracelets and Anklets

Wear earrings, necklaces, bracelets and anklets. An earring is an accessory that is placed in the ear. This earring is in the shape of a chili. The necklace is loose like a cow necklace, the wrist bracelet is usually circular, and the ankle bracelet is also usually just circular.

2. Sirah

a. If You Speak, Start by Saying: *Lae-lae mBegegeg Ugeg-ugeg Sadilita Heml-heml*.

If you start saying: *lae-lae mbegegeg ugeg-ugeg sadilita heml-heml*, this means that not every time you say something you have to say: *lae-lae.....*, but what is clear is that it is a characteristic of Semar's habit when he says -say.

b. *Namur Kawula*

Namur kawula, which means Semar, is actually the god of Sang Hyang Wenang's very noble son, but always accompanies ordinary humans, namely the Pandavas, as servants who serve him. Regarding Semar like that, then in *candra* (described in the language of the puppeteer):

Semar, tegese: samar: dewa apa titah. Yen dewa kok papa sudra ngulandara, yen titah kok mawa teja.

(see *gara-gara*: <https://www.youtube.com/watch?v=WVst5-J-RIQ>)

It means

Semar, meaning vaguely, is he a god or a human. If it's a God, why is it that ordinary humans are poor and poor, but if ordinary humans are poor, why is there a light?

c. Calm

This is calm when you see any Pandawa difficulties, even though as someone who is being cared for, starting from difficulties in the form of small disputes (inner wars) to big conflicts (very intense physical wars), Semar only says *lae-lae*, meaning calm- Just being cool is no problem, and there is no burden for him.

d. Be patient

Patience here means as a guardian, if he saw a Pandawa problem, such as losing in a war, for example, Semar remained silent, aka being patient and didn't rush to help him, meaning that the Pandavas would be serious (*mujahadah*). Because, sincerity has its own value in good efforts.

e. Mesmerizing Hayuning Bawana

Memayu hayuning Bawana, means that Semar, if the Pandavas really couldn't solve a problem, such as a war with the enemy, for example, would definitely not stay silent, but would then intervene until the Pandavas win. Because of this, there is not a single play or story that ends with the Pandavas losing.

f. If he's Angry his Weapon Farts

If Semar wants to intervene, meaning if he is angry, including if he wants to intervene when the Pandavas lose in battle, it is not a difficult matter. Against this intervention, Semar just by farting, the problem would have been solved, the Pandawa enemies would be afraid and run helter-skelter away from the battlefield.

E. Semar as a Form of God's Togetherness with Javanese Society

Semar is a form of togetherness between God and the Javanese people, his *surah* and *sirah*, is chanting: 1. God, 2. goodness, and 3. humans.

1. Chanting God:

Semar, as a form of God's togetherness with the Javanese people, is chanting God. Semar as a form of togetherness between God and the Javanese people chanting God can be seen in the *surah* and *sirah* as follows:

a. In his *Surah*

1). The Gender is Neither Male Nor Female.

The gender is neither male nor female, as a form of God's togetherness with the Javanese people. So as a form of God's togetherness with Javanese society, because the gender is neither male nor female, the philosophy is God in terms of his essence and nature, where indeed God is a substance and his nature is different from creatures such as humans or animals which have the male gender. male or female (Nasir. Purba, Amal, 2021:47)

The nature and essence of God which is different from these creatures will be very clear if you look closely at the verse: *qulhu allaahhu ahad, Allaahushsamad, lam yalid walam yuulad, walam yakunlahuu kufuwan ahad*: say that Allah is one, Allah is dependent on, no man and no woman, and there is no creature equal to her (Qur'an, Surah Al-Ikhlâs).

2). Old Man

Old man is a form of God's togetherness with Javanese society. So as a form of God's togetherness with the Javanese people, because these old man philosophy is that their souls are already mature; already know the essence, already know ma'rifat (Chodjim, 2004:27). Chodim further explained regarding the old man's age: being able to control his desires, knowing the nature of life, where everything only comes from God and returning to God, and already feeling like he is close to death, until he returns to God, he then feels You must sincerely and earnestly carry out all His commands, and stay away from all His prohibitions.

The philosophy of such parents will be very different from the philosophy of young people or even children. Young people or even children, their philosophy is that they still cannot control their desires, they cannot know the nature of this life that comes from God, they will later return to God, they are not yet aware of death, they still feel that they have a long life, so they are not really sincere in what they do. all His commandments and stay away from His prohibitions.

3). The Body is Round.

Semar has a round body, which is a form of God's togetherness with the Javanese people. So Semar's body is round like that as a form of God's togetherness with the Javanese people, because his body is round, his philosophy is round: *huwal awwalu huwal Akhiru*, meaning that God has no beginning and no end.

Round is the philosophy: *huwal awwalu huwal Akhiru*: there is no beginning and no end, further information is like time or era. Like time or era, there is not a single time or era that is without God. Before there were humans (still in the wilderness), God existed, even before, because it was God who created it all. The human era then existed, God was also in it. During the *Bahula* era, God was also involved in it. Nowadays, God is also in it. Tomorrow in the days of heaven and hell and after that, God will also remain in it and will not end.

b. In his *Sirah*

1). *Namur Kawula*

Namur kawula is a form of God's togetherness with the Javanese people. So as a form of God's togetherness with the Javanese people, because these people's philosophy is *da'wah*, where this *da'wah* must provide good service to its targets by humbling oneself as low as possible until no one else can humble them anymore because they are already low in their ranks. lower. Apart from being humble as low as possible, you also give up on those who lose until no one else can beat you again, because you have already lost.

2). *Calm*

This calm is a form of God's togetherness with the Javanese people. So as a form of God's togetherness with the Javanese people, because this calm philosophy is God, where God is the essence of the Almighty, the One who creates all situations and conditions, has no desire for creatures, so he is calm and is not afraid of any of his creatures as described in a verse: *yaa ayyatuhannafsul muthmainnah irji'ii ilaa rabbiki...* (O serene soul, return to your Lord.....) (Qur'an Surah Al-Fajr-21).

A calm soul whose philosophy is God can be explained further by comparing it to humans who cannot will, who cannot create atmosphere and circumstances, who desire God, who are afraid of their own creation.

God is the Almighty who wills, humans cannot will - being sick cannot make you healthy, an old self cannot make you young, a dead self cannot make you live.

God is the Almighty who creates all atmospheres and circumstances, humans cannot create any atmosphere and situation - hot atmosphere, cold atmosphere, even war atmosphere, peaceful atmosphere, everything comes from God.

God has no desire with creatures, humans have desire with God. Like when you want to make rice food, for example, humans have a desire for rice, rice does not necessarily exist, but must be made from rice, rice grows on the earth, the earth was created by God. Thus, humans desire God.

God is calm and not afraid of any of his creatures - God created mountains, not afraid of them erupting. God created the sea, not afraid of drowning. God created the sky, not afraid of it collapsing. On the other hand, humans are afraid of their own creation. Humans created airplanes, afraid of them falling. Creating bombs, fear of exploding, creating cars and motorbikes, fear of being hit, and so on.

3). When Marh's Weapon Farts

If he is angry, his weapon is farting as a form of God's togetherness with the Javanese people. So as a form of God's togetherness with the Javanese people, because when he gets angry his weapon farts, this philosophy is the nature of God, where God is the Most Great Being, the God who has the words *kun fayakun*, *bin salabin*, *abrag gedhabrag*, *ompipah alapihum gambret*, what does it mean? God's will will definitely come to pass just by the word of the *kun fayakun*, even what is desired will happen faster than the word of the *kun fayakun* itself, even without saying anything what is willed will come to pass. If you have to use *kun fayakun's* words, it is only because it is only to explain to this very weak and stupid human being.

This God who has the character of *kun fayakun* is indicated by the fact that Semar is willing to intervene in a difficult Pandava problem, it is not a difficult matter for him, just by whining the difficult Pandava problem is resolved, and the Pandava enemies are afraid to run away.

If you are angry the weapon farts in practice, it can be seen in various plays, for example in the play Begawan Kilat Buana. In the play Begawan Kilat Buana, when none of the Pandavas could defeat Begawan Kilat Buana who was going to kill him, Semar was the one who finished. As for how to complete it, Begawan Kilat Buana is far away. After farting, Begawan lightning Buana became intoxicated and then changed into the real form, namely Betara Guru (see <https://www.youtube.com/watch?v=H3VgNR9ArQU>). In another play it is Tejamaya. When the Pandavas could not defeat Begawan Dorawacna, the Kuurawa teacher who wanted to kill him, Semar then intervened to confront him. In the face of this, Semar also farted so that Begawan Dorawacana lost and then changed into Batari Durga (<https://www.youtube.com/watch?v=AQO-Nz7rB24>)

There are many other stories that Semar got involved in because the Pandavas couldn't solve the problem (couldn't win against their enemies), usually because the enemy was Dewa Betara Guru, Betari Durga, or it could also be Dasamuka who changed his form disguised as a priest. or begawan.

2. Chanting Kindness

Semar as God's togetherness with the Javanese people who chant goodness, can be seen in its *surahs* and *sarirahs*.

a. In his *Surah*

1). His Right Hand Pointed

The details of his right hand are pointing: the index finger is pointing towards the front or towards another person, the other fingers are the thumb, the tip, the sweet flick, and the flick towards the back or towards yourself, or holding.

His right hand pointed out that this was a form of God's togetherness with the Javanese people. So as a form of God's togetherness with the Javanese people, because his right hand is accusing, his philosophy is accusing or showing the truth (*da'wah*). *Da'wah* has the following characteristics: a). shows the truth, b). do not pass the blame onto others, and c). adhere strictly to the *Shari'ah*.

Regarding the nature of this preaching, it is complete with accusing hands which are clear as stated. The detailed philosophy is then presented as follows.

1. The index finger of the right hand pointing forward or towards other people is to give instructions for goodness (preaching) to fellow humans.
2. The other fingers (thumb, *penunggul*, sweet finger, and flick) are towards the back or towards yourself, the preaching has the nature of self-introspection, so that it does not blame other people, but rather on oneself. If you see that society is wrong or not good, that is a portrait of your own wrong or bad behavior, unlike what usually happens when society is wrong or not good, it is wrong and not good for them.
3. The other fingers (thumb, *penunggul*, sweet *jenthik*, and *jenthikan*) grasp his philosophy, namely holding tightly to preaching as God's command, where he considers God's command (preaching) as a very basic work (*sunnanul huda*).

2). His Left Hand is Holding

His left hand holding is a form of God's togetherness with the Javanese people. His left hand holds it as a form of God's togetherness with the Javanese people, because of his philosophy: holding it means holding tightly to all goodness as His command.

The philosophy of his left hand holding is different from the philosophy of his right hand which is also holding, if his left hand is holding, his philosophy is to hold all the good things, both preaching and worship as His commands, but if his right hand is also holding, he is holding only his preaching. So we only consider his preaching specifically, because it is accompanied by pointing fingers.

b. In his *Sirah*

1). *Namur Kawula*

Namur kawula, meaning Semar, is actually Dewa Ismaya, the son of Sang Hyang Wenang, who is very noble, but always follows ordinary humans, namely the Pandavas, as servants who serve him. So, in fact Semar is a noble human being who has a high rank, but reveals himself to be an ordinary person who has a low rank. Regarding Semar as such a noble human being, almost no one knows about the *wayang* characters, because every time he appears, Semar appears as an ordinary human figure and even a *panakawan* who in reality is roughly a housemaid or even a batur, even more rude. are slaves.

Namur kawula is a form of God's togetherness with the Javanese people. So as a form of God's togetherness with Javanese society, because *namur kawula* are like that, the philosophy is: it is a good thing as God's command that must be carried out as His path or *tariqah*. Therefore, the *tariqah* has a deeper meaning as a mentor who nurtures and nurtures so that those who are cared for (who are cared for) become good people. Semar as a civil servant has a song, namely Pocung:

Semar iku pamonging satria tuhu
Trahing witaradya
Tut wuri pan handayani
Panakawan kang mijil saking kayangan

It means
 Semar is the guardian of the warriors
 Descendants of educated people
 Always giving strength to follow from behind
 Semar is a servant from heaven

2). *Memayu Hayuning Bawana*

Memayu hayuning Bawana, Semar means that if the Pandavas cannot solve a problem, such as losing a war against an enemy, for example, they will definitely not remain silent, but will intervene until the Pandavas win. So until the Pandavas won, because the Pandawa philosophy was good. As for goodness, Javanese people understand that they must win against evil. Because of this, the Pandavas must not be allowed to lose. Against this philosophy, there is not a single play or story that ends with the Pandavas losing. If a play or story ends with the Pandavas losing, the meaning is not ethical

Semar *memayu hayuning Bawana* is a form of God's togetherness with the Javanese people. So as a form of God's togetherness with the Javanese people, because of the philosophy: *memayu hayuning Bawana* where Semar does not remain silent if the Pandavas lose but instead intervenes until the Pandavas win, this is God's command which must be carried out as a *thariqah* or the path of goodness that is taken.

Semar, when the Pandavas lose, definitely does not remain silent but intervenes until the Pandavas win. This can be seen in plays, for example: Semar builds heaven. The play *Semar mBangun Kayangan* is when the Pandavas lose against Begawan Dorawacana, then Semar is the one who advances, until Dorawaca loses and Badhar or changes his form to become the real Batara Guru. Thus, the Pandavas won. In another story is *Begawan Kilat Buwana*. In another story, Begawan Kilat Buwana, when the Pandavas lost against Begawan Kilat Buwana, Semar was also the one who stepped up until Begawan Kilat Buwana lost and Badhar changed into what was actually Batari Durga. With Badhar changing appearance and the defeat of Begawan Kilat Buwana and becoming Batari Durga, the Pandavas win at the end of the story.

3). Be patient

Patience, meaning that if you see a problem like the Pandawa War with its enemy, for example, that can win, then Semar just stays silent. Semar just kept quiet, meaning he didn't rush to help so he could win. Don't rush to help in order to win, because the intention is for the Pandawa to have *mujahadah* (there is seriousness in facing problems, not helping in small increments). So for the Pandavas to have *mujahadah*, because *mujahadah* is the cause of guidance or goodness (guidance).

Patience is a form of God's togetherness with the Javanese people. So as a form of God's togetherness with the Javanese people, because patience is the philosophy of God's command that must be carried out as a *tariqah* or the path of goodness that is taken.

4). Using *Timang*

Wearing *timang* is a form of God's togetherness with the Javanese people. So as a form of God's togetherness with the Javanese people, because the philosophy of using *timang* is to always seek knowledge from when you are still small or still being carried (birth) until you enter the grave (death).

Regarding Semar's philosophy of using *timang*, which means that every human being seeks knowledge from the moment he is carried (birth) until he enters the grave (death), this is also highly recommended in the Islamic religion as mentioned in a *Hadits: uthlubul'Ima minal mahdi illallahdi*: seek knowledge starting from the swing (*minal mahdi*) to entering the grave (*illallahdi*) (Marimba, 1985:17).

3. Chanting Man

Semar as the togetherness of God with the Javanese people who chant humans, can be seen in his surah and sarirah:

a. In his *Surah*

1). Pointed Upwards, White

With a white tip pointing upwards, it is a form of God's togetherness with the Javanese people. So as a form of God's togetherness with Javanese society, because of the philosophy: having a head pointing upwards means that humans intend to have *ittiqadi* with God, which people usually say is up there (in the 'ars-heavens to the destination). While the color is white, the philosophy is that again humans intend to have *ittiqadi* with the Most Holy God (white is a symbol of purity).

The philosophy that the *kuncung* pointing upwards is God, strengthened by various acts where if the *kuncung* is spat on, Semar will become furious, and will make himself *triwikrama* (do something extraordinary). This is because it means that people have spat on religion, have spat on God, so that's why Semar was furious (see: [//www.youtube.com/watch?v=8akErKoyamA&t=7325s](https://www.youtube.com/watch?v=8akErKoyamA&t=7325s)).

2). Wearing a *Kawung Batik Sarong*.

Wearing a *Kawung batik sarong* is a form of God's togetherness with the Javanese people. So as a form of togetherness between God and the Javanese people, the philosophy behind wearing the *Kawung batik sarong* is: humans have the desire to do *ittiqadi* to their God, so the *Kawung batik sarong* means prayer. *Sarong* comes from the Arabic word *syar'i*, meaning law, which means adhering to the law in accordance with the Shari'a or law (Syakir, 1993: 17). Meanwhile, *Kawung batik*, *Kawung* means *suwung*, *suwung* means quiet, the quiet place that people usually say is in the air. The clouds are up there. Up there, as far as human thought is a'rs. *Ars* or the seventh sky, where the seventh sky is not where humans live, not where animals live, not even where angels live, in essence it is not where anyone lives. 'Ars is the place of the only Divine *Robbi* (God) (read the story of the Prophet Muhammad's *Israk-mi'raj* in Qadi 'Iyad Ibn, 2002:40). So, the meaning of *kawung batik* is a prayer so that you can pray to God.

3). Wearing Earrings, Necklaces, Bracelets and Anklets

Wearing earrings, necklaces, bracelets and anklets is a form of God's togetherness with the Javanese people. So as a form of God's togetherness with the Javanese people, because of its philosophy: wearing earrings, necklaces, bracelets and anklets are common people. This means feeling like an ordinary human being who has many weaknesses, many mistakes, many shortcomings and mistakes, but still has the desire to be true to God.

b. In his *Sirah*

1). When You say Something, Always Start by Saying: *Lae-lae mBegegeg Ugeg-ugeg Sadilita Heml-heml*

If you say something, always start by saying: *lae-lae mbegegeg ugeg-ugeg sadilita heml-heml*, it is a form of God's togetherness with the Javanese people. So as a form of God's togetherness with the Javanese people, because *lae-lae mbegegeg ugeg-ugeg sadilita heml-heml* is the philosophy: it is the human will to do *ittiqadi* to God, so that this sentence is a prayer.

Lae-lae mbegegeg ugeg-ugeg sadulita heml-heml as a prayer means this: *lae-lae* comes from the words *halala-hlaa ilaaha illallaah*: there is no god but Allah. Please note that *lae-lae* is the same as *lole-lole* (Durna language), *laela* (story language), *lela-lela* (*lela ledhung* song). *mBegegeg ugeg-ugeg*: O Allah, give me strength, *sadilita*: *ndulit*. *Ndulit*, it grabs something with one finger. *Dulit* is usually used to make chili sauce. One, meaning faith in one God, *heml-heml*: many. Clearly: O God, give me a lot of strength of faith.

There are other interpretations related to *sadulita*. *Sadulita*: *ndulit*, which means accusing, like accusing in prayer during *attahiyat* (sitting to read *attahiyatulillaah*...). So, *sadulita* means praying for strength to be able to pray well. If this is used, then *Lae-lae mbegegeg ugeg-ugeg sadilita heml-heml* is included in chanting goodness.

F. Conclusion

Semar as a form of God's togetherness with the Javanese people, his *suras* and *sirah*, always chant: 1. God, 2. goodness, and 3. humans.

1. Chanting God

Semar as a form of togetherness between God and the Javanese people, chanting God, can be seen in its *surahs* and *sarirahs*.

a. In *Surah*

1). The Gender is Neither Male Nor Female

The gender is neither male nor female, the philosophy is that God is a substance and his nature is different from creatures such as humans or animals which have male or female gender.

2). Old Man

Old man, their philosophy is that their souls are mature; already know the essence, already know *ma'rifat*.

3). The Body is Round

His body is round, his philosophy is a god who is *huwal awwalu huwal Akhiru*: there is no beginning and no end.

b. In Sirah**1). Namur Kawula**

Namur kawula, the philosophy is da'wah, where this da'wah must provide good service to its targets.

2). Calm

Calm down, the philosophy is God where God is the Almighty, the One who creates all situations and circumstances, has no desire for creatures, so he is calm and not afraid of any of his creatures.

3). If he's Angry his Weapon Farts

If he gets angry his weapon farts, his philosophy is the nature of God where God is the most powerful being, the being who has the word *kun fayakun*.

2. Chanting Kindness

Semar is a form of God's togetherness with the Javanese people, his chanting of goodness can be seen in his surah and sarirah.

a. In Surah**1). His right Hand Pointed**

His right hand is accusing, his philosophy is accusing or showing the truth (da'wah). Da'wah has the following characteristics: a). shows the truth, b). do not pass the blame onto others, and c). strictly adhere to the Shari'a.

2). Left Hand Grasping

The left hand holds, the philosophy is to hold all goodness as His command.

b. In Sirah**1). Namur Kawula**

Namur kawula, the philosophy is that goodness is God's command that must be carried out as His path or *tariqah*.

2). Memayu Hayuning Bawana

Memayu Hayuning Bawana, the philosophy is that God's commands must be carried out as a *tariqah* or the path of goodness that is taken.

3). Be Patient

Patience, the philosophy is God's command that must be carried out as a *tariqah* or the path of goodness that is taken.

4). Using *Timang*

Using a *timang*, the philosophy is to always seek knowledge from when you are still small or still being cradled (birth) until you enter the grave (death).

3. Chanting Man

Semar is a form of God's togetherness with the Javanese people, the singing of humans can be seen in its surahs and sarirahs.

a. In *Surah*

1). Pointed Upwards, White

With the head pointing upwards in white, the philosophy with the head pointing upwards, is that humans intend to have *ittiqadi* with God who people usually say is up there: in 'ars there. The white color is again for *ittiqadi* with the Most Holy God.

2). Wearing a *Kawung Batik Sarong*.

Wearing a *Kawung batik* sarong, the philosophy is that humans desire to do *ittiqadi* to their God, so wearing a *Kawung batik* sarong means prayer.

3). Wearing Earrings, Necklaces, Bracelets and Anklets

Wearing earrings, bracelets, hands and anklets, the philosophy is to feel like an ordinary human being who has many weaknesses, many mistakes, many shortcomings and mistakes, but still has the desire to be true to God.

b. In *Sirah*

1). If You Start Saying "*Lae-lae mBegegeg Ugeg-ugeg Sadilita Heml-heml*"

If the word begins by saying *lae-lae mbegegeg ugeg-ugeg sadulita heml-heml*, the philosophy is the human will to *ittiqadi* to God, so that the sentence is a prayer.

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Attachment



Semar
(Photo, Mukti, 2024)