



Wayang as a Medium for Da'wah Communication: Integrating Tradition and Spiritual Messages by the Jangkar Bumi Art Community Association

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Abstract: Da'wah is the core of Islamic religious teachings that must be carried out by every Muslim, in its implementation da'wah needs to use the media to deliver da'wah material. At this time da'wah can be done using various media, one of which is the traditional art of shadow puppets. In its development, shadow puppets in some areas have begun to decrease in existence. However, in some areas there are still shadow puppet performances, one of which is Paguyuban Anchor Bumi Art Community in Tulungagung Village which still performs shadow puppets. Shadow puppets that do not keep up with the times will be left behind by the times. However, it is different from Paguyuban Anchor Bumi Art Community which still exists to perform until now. The type of research used is a type of field research (Field Research) and the nature of this research is descriptive qualitative. The data collection methods that the authors use are interviews, observations, and documentation. The result of this study is that shadow puppets are used as a medium of da'wah communication. Islamic values are inserted in every wayang story delivered by the puppeteer. The delivery of religious teachings is conveyed by the puppeteer through conversations or advice from the plays played, and from gending or songs sung by sinden. The delivery of da'wah messages is carried out using language that is easy to understand so that da'wah will be easily conveyed from various circles. In addition to the puppet story that contains past history, it also packs an interesting appearance by combining educational and cultural elements so as to make a special attraction for the audience in watching the shadow puppet performance of Anchor Bumi Art Community. In the performance of shadow puppets, Anchor Bumi Art Community contains Islamic values in the form of aqidah values, sharia values, and moral values. Wayang kulit is effectively used as a medium of da'wah communication, because in addition to displaying cultural elements in the performance of shadow puppets, the content or story conveyed by the puppeteer also contains Islamic values.

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INTRODUCTION

Art is a part of culture that always has a certain role in society, reflecting aesthetic values and taste potential in determining the size of something. In addition, art also serves as a means of da'wah for religious leaders in Indonesia. Javanese people are known to have extraordinary cultural wealth, one of which is puppet performances. Wayang performances are not only entertainment, but also a medium of education and reflection on the philosophy of life. Through the mastermind's

skills, wayang presents various kinds of knowledge, philosophy of life, cultural values, and various elements of art that are integrated in the art of masterminding. Wayang was one of the successful da'wah media during Sunan Kalijaga's time (Kustopo, 2020). Sunan Kalijaga was very instrumental to the development of Islam and the development of Indonesian culture, especially puppet culture. Wayang contains further and deeper meaning, because it reveals a picture of the life of the universe. Wayang for the community is not only entertainment, but also a communication tool that is able to connect the will of the puppeteer through a storyline that can be used as a medium for the development of Islam (dakwah Islamiyah) (Yuli Andriani, 2019). The da'wah method applied by Sunan Kalijaga is still preserved by several people who struggle in the world of puppetry. Wayang as part of the cultural da'wah media, its use in the process of Islamization of Indonesian society, especially in the process of Islamization of Indonesian society, especially in Java has been going on since the beginning of the entry of Islam in the country.

The dynamic process is a continuous life force in the movement of society in a better direction (Anggoro, 2018; Nur Awal, 2018). With the existence of shadow puppets as a traditional media which is a cultural heritage that must be preserved and revived in the hope that people can breathe back the Islamiyah air that once triumphed during the walisongo period, namely preaching with a cultural and artistic approach. Using da'wah media through art. However, da'wah can be done by various methods, one of which is by using shadow puppets as a medium of da'wah, and in it is not just entertainment but contains a lot of messages conveyed in every da'wah using puppets.

In the process of broadcasting da'wah carried out cannot be separated from the process of delivering Islamic messages (communication) to the community (Jafar & Amrullah, 2018). Operationally, da'wah is inviting or encouraging people to definitive goals whose formulations can be taken from the Qur'an and Hadith, formulated by da'i or people who convey messages of virtue, which are in accordance with the scope of their da'wah. Da'wah is shown to humans, while humans are not only creatures that have ears and eyes but humans have reason, feelings, and souls that can accept, can also reject according to the perception of the da'wah received.

Dawah communication through wayang kulit media as a result of culture has several advantages that can be directly benefited by the community to date (Dewi et al., 2018; Jafar & Amrullah, 2018). First, shadow puppet culture has been attached to the community, especially the Javanese community. Second, shadow puppet performances always convey values that have an influence on their fans. Third, the shadow puppet shows contain many values of life and noble values. In its development, shadow puppetry in some regions has begun to diminish its existence. When examined again, shadow puppets are a medium of da'wah communication which is the result of cultural acculturation that has been passed down from generation to generation (Safii, 2019; Yusuf, 2023).

Shadow puppetry is an effective medium for conveying moral, proselytizing, and ethical messages (Anggoro, 2018). Since the arrival of Islam, the Walisongo have used shadow puppets as a means of proselytizing Islam in Java. Wayang kulit experienced its heyday in the past, especially during the spread of Islam in Java, where the guardians incorporated Islamic teachings and rules into wayang stories (Yuli Andriani, 2019). Puppet stories that depict human life and teach moral values that are in line with Islamic teachings, make it easy for the guardians to insert Islamic messages into puppet shows.

This method proved effective, because at that time, shadow puppet shows were popular entertainment that could reach various levels of society. With the creativity of the guardians and modifying the function of wayang without eliminating the nuances of local customs and culture, the spread of religious teachings became easier and more effective (Novrianto, 2019). In its development in the current era of communication and information, wayang kulit has transformed into an effective social communication media, especially in conveying people's aspirations related to social reality.

Wayang as a preaching communication media utilizes traditional performing arts to convey religious and moral messages (Agustin, 2020). In Indonesia, especially in Java, wayang has long

been used by religious leaders to preach, combining cultural traditions with spiritual teachings. In wayang performances, the stories told often contain moral values and religious teachings, as stories from the Mahabharata and Ramayana epics can be adapted to convey messages about kindness, honesty, justice and obedience to God. The puppeteer as the main narrator slips Islamic teachings into the dialog and narration making the story more relevant and meaningful to the audience.

Wayang is full of symbolism and allegory that can be translated into the context of religious teachings. Wayang characters such as Arjuna, Semar and others often represent important moral and spiritual concepts. Puppeteers often adapt classical stories to include Islamic elements (Yuli Andriani, 2019). Stories originally derived from Hindu epics can be altered to include the teachings of tawhid (oneness of God) and other Islamic values, helping to create a bridge between local traditions and religious teachings, making da'wah more acceptable to the community (Sumarno, Kayan Swastika, 2018; Dzikriyah, 2021).

Wayang as a medium of da'wah communication was very appropriate for da'wah Islam at that time, because it was in accordance with the local culture of the local community (Jafar & Amrullah, 2018; Masruroh, 2021). As an ancestral heritage, wayang is able to survive and develop until today, experiencing changes and developments according to the demands of the times. Wayang is widely recognized by the Javanese community, with its distinctive style and shape and high quality. The use of wayang as a medium for da'wah communication is based on its popularity as a traditional art that is very popular (Andrian, 2020; Wibowo, 2023). In addition, wayang also acts as an educational tool and direct communication with the community, so it is effectively utilized for the spread of Islam.

Javanese people see wayang as a complete mirror of life, so it is not strange that wayang is considered a representation of everyday life. As a literary work of art, wayang is the most effective means to spread the noble values contained in Javanese cultural heritage. Thus, wayang has a dual function as entertainment and as learning in people's lives. The preservation of wayang art as part of the nation's cultural heritage is expected to be a means of communication that deepens the attachment of Javanese Muslims to their own culture, which is rich in philosophical values and Islamic teachings.

METHODS

This research uses a qualitative descriptive approach (Sari et al., 2022). The approach used to analyze the research findings is interpretative phenomenological analysis (Fauzi Rachman et al., 2022). This research focuses on the topic of how wayang kulit as a da'wah communication by Paguyuban Jangkar Bumi Art Community in modern times. Participants were selected using purposive sampling technique. Data collection in this study was conducted through in-depth interviews. The interview data was then transcribed and analyzed using an interpretative phenomenological analysis approach (Haryono, 2020). This approach aims to explore and understand individual perceptions of an event, as well as trying to reach the meaning or experience formed by each individual.

RESULTS AND DISCUSSION

Wayang Kulit As A Medium of Da'wah Communication in the Paguyuban Anchor Bumi Art Community

Wayang is a cultural heritage rich in philosophical values and performing arts. In Indonesia, especially in Java, wayang has long been used not only as entertainment, but also as a means of education and delivery of moral messages. One of the most interesting and effective uses is as a medium for da'wah. Combining local traditions with Islamic teachings, wayang becomes a powerful tool to convey religious and moral messages to the community. Paguyuban Jangkar Bumi uses wayang as a da'wah communication by adapting stories in wayang such as the Mahabharata and Ramayana to reflect Islamic teachings (Habib Sulthon Asnawi., 2023). The values of honesty, justice, and kindness are inserted in the storyline, so that the audience can take lessons that are in accordance with religious teachings.

The spread of Islam in Java cannot be separated from the influence of cultural acculturation, especially with local culture. Wayang kulit as a medium of da'wah is a description of the illumination of good things and bad things complete with advice, advice, and teachings about life so that humans can live a prosperous, peaceful, and safe life towards the welfare and happiness of the world and the path to the afterlife. Wayang kulit performances are usually performed during holidays, village cleanings, weddings, thanksgiving, circumcisions, and others.



Anchor Bumi Art Community's shadow puppet show

Wayang as a traditional performing art form that is very popular in Indonesia, especially in Java, has long been used as a medium for da'wah communication. In Pringsewu, a district in Lampung Province that has a sizable Javanese population, wayang blends local traditions with Islamic spiritual and moral messages. Wayang has been an integral part of Javanese culture for centuries. Wayang kulit, wayang golek and wayang orang are some of the popular types of wayang. Wayang performances usually depict stories from Hindu epics such as the Mahabharata and Ramayana, as well as local stories laden with moral values.

Wayang is able to create an emotional attachment with the audience through its compelling stories and deep characters. Stories in puppet shows often contain moral values and ethical messages that are in line with Islamic teachings, such as honesty, justice and obedience to God. Wayang can reach various levels of society, from children to adults, making da'wah messages more easily accepted by the wider community.

Dalang in delivering his da'wah using wayang kulit as a medium of communication often inserts Islamic messages in the play (story) performed, such as puppet characters who are usually from Hindu epics can be adapted and given a background story containing Islamic messages. Classical stories are modified to include Islamic elements. Puppet characters can be given characteristics that depict good Muslim behavior, such as wisdom, patience and humility. Dialogues and monologues in wayang can be interspersed with verses from the Qur'an or hadiths of the Prophet Muhammad, delivered in a language that is easily understood by the local community.

In Pringsewu, several puppeteers have been recognized for their ability to blend wayang tradition with Islamic messages. They use local language and the Javanese cultural context familiar to the local community to deliver their da'wah. Events such as recitations or commemorations of Islamic holidays are often filled with wayang performances that highlight spiritual themes. Puppet shows in Javanese society are more than just performing arts, but also a medium of communication that is rich in knowledge, philosophy of life, and cultural values. The dalang's skill in presenting the story and bringing the puppet characters to life ensures that moral and ethical messages can be conveyed in an entertaining and profound way. Wayang is a reflection of the richness of Javanese culture and an important means of maintaining and spreading noble values in society. In delivering messages during the shadow puppet show, the puppeteer is assisted by the accompanying singers (sinden), as well as the use of shadow puppet characters. Before the performance, the puppeteer always prays to Allah SWT for smoothness and blessings during the shadow puppet show.



"Prayer ritual by the puppeteer before performing"

In Paguyuban Jangkar Bumi Art Community, shadow puppets are not only used as a medium of entertainment, because shadow puppets are a noble art that is displayed as a spectacle, order, and guidance. The attitude of human life is depicted in shadow puppet stories as a result of cultural and artistic creation, puppets are also considered the identity of Javanese society because in various plays the puppet story and its characters can be used as a guide for society as well as a spectacle that entertains the audience. Wayang kulit is one of the arts that is used as a medium for da'wah until now, because in every performance the puppeteer always inserts Islamic values through the play or story performed. During the shadow puppet show, the audience is asked to find their own message contained in the puppet show because the delivery of the message by the puppeteer is not done directly so that the audience does not feel patronized.

Wayang is one of the da'wah media classified as audio-visual media, meaning media that can be seen and heard. Wayang can be used as a tool or means to achieve a certain goal in the performance, which has the advantage of direct contact in a communication process at the time of implementation (Ritonga, 2019). Preaching using puppet media, the puppeteer positions as da'i and the audience as mad'u and puppets become the medium. The material presented is Islamic teachings such as the value of faith, the value of worship, the value of sharia, and so on. Wayang as a medium of da'wah is an art that conveys the meaning of messages in the form of Islamic values in which it tries to bring the audience towards a better change. How a puppeteer as a da'i is able to package Islamic values in his puppet show.

Islamic teachings are inserted in every play or story performed by the puppeteer. The delivery of religious teachings is conveyed by the puppeteer through conversations or advice from the plays played, and from the music or songs sung by sinden. The delivery of da'wah messages is carried out using language that is easy to understand so that da'wah will be easily conveyed from various circles. In addition to the puppet story containing past history, the packaging of the performance is also interesting so that it makes its own attraction for the audience in watching the Jangkar Bumi Art Community shadow puppet show. Such as the use of modern technology and also lighting in accordance with the scene in each character so as to make the wayang performance more lively and interesting.



Shadow puppet show in Tulungagung Village, Pringsewu Regency

In Jangkar Bumi Art Community shadow puppet performances, each puppeteer has his own style and specialty in presenting the play or story performed without leaving the existing standards, such as the language used, the themes presented, and the puppetry techniques. The language usually used in puppetry is *sabsekerta*, *kromo inggil*, *kawi*, although not all of them are used in the performance and sometimes also use Indonesian and colloquial Javanese. Like some of the puppeteers in Paguyuban Jangkar Bumi, Ki Andi usually brings the theme of the story or play related to Islamic faith. In his performances, besides using the Kawi language, he also uses colloquial Javanese so that the delivery is not too complicated and is easily understood by the audience. The puppeteer has his own way of presenting the play so that it can be accepted and easily understood by the audience, so that the messages in the puppet show can be used as lessons and applied in life.

In addition, there is also Ki Setiyoko who has his own technique in playing puppets, he always inserts religious values in every play performed, besides that Ki Setiyoko also adds jokes that are entertaining so that the audience is not bored in watching shadow puppet shows (Dewi et al., 2018; W. Setiawan et al., 2022). Jangkar Bumi Art Community uses the Yogyakarta style. The puppeteer has a central position in the puppet show, he is responsible for the entire ongoing performance, must lead the music, make his life performance, act as a director, as a presenter, as an interpreter and as an entertainer so that the shadow puppet show will feel interesting and not boring. Shadow puppet performances are usually performed overnight for 6 hours or more (Habib Shulton Asnawi & Setiawan, 2021).

Organizing a shadow puppet show is done with the aim of expressing gratitude to Allah SWT which can later be enjoyed by the wider community and providing entertainment in which there are messages containing life values conveyed by the puppeteer during the shadow puppet show. In addition, it also invites people to preserve existing culture so that it does not become extinct and is not forgotten. In every shadow puppet show, the puppeteer has a purpose why the story or messages are important to convey. This relates to the fact that puppeteers have a high social spirit and have a great desire to invite people to behave and do good in their lives.

Wayang kulit can be used as a medium for preaching because it contains elements such as Islamic values and teachings and the effectiveness of wayang kulit if used as a medium for da'wah communication (Arifin, 2019). The shadow puppet show is used as entertainment by the community in which there is guidance that can be used as a role model by the audience by applying the values conveyed through the story or play in the shadow puppet show. Not only is it used as a guide, but in the shadow puppet show there are also order values that remind the audience that in living life they must follow the existing order or rules. So conveying the value of goodness is

something that is mandatory in the shadow puppet show, because what is conveyed in the shadow puppet show will make people understand and apply the good values that have been conveyed by the puppeteer at the shadow puppet show.

The concept of content in shadow puppet stories can be concluded that puppets have a sense or appreciation that includes the meaning of the story, character, or character of each puppet character. The content of the story delivered by the puppeteer is very important because it can provide a deep experience. These messages concern religious values, morals, humanity, loyalty, and justice. The terms in the puppet story conveyed by the puppeteer in the performance also become a da'wah message. In shadow puppet shows there are messages of aqidah, morals, and also sharia which are noble values that must be possessed by every Muslim. In Paguyuban Jangkar Bumi Art Community in Tulungagung Village, in general, shadow puppet stories are taken from the Ramayana and Mahabharata stories, but are not limited by existing rules. One of the characters that is always present in shadow puppet shows is the punokawan puppet character, the punokawan puppet character is always present in the concept of the Ramayana and Mahabharata stories which are often displayed in shadow puppet shows which contain Islamic values. In shadow puppetry, Islamic values are not only displayed in the appearance but also from various kinds of characters or plays even to the simple things of the shadow puppet show equipment itself.

The Values of Da'wah in the Shadow Puppet Show of The Anchor Bumi Art Community

The shadow puppet show is used as entertainment by the Javanese community in Tulungagung Village which contains guidance so that it is used as a role model by the audience by applying the values conveyed through the story or play in the shadow puppet show (Yuli Andriani, 2019). Not only is it used as a guide, but in the shadow puppet show there are also order values that remind the audience that in living life they must follow the existing order or rules. So that conveying the value of goodness is something that is mandatory in the shadow puppet show, because what is conveyed in the shadow puppet show will make people understand and apply the good values that have been conveyed by the puppeteer at the shadow puppet show.

Each shadow puppet show has its own theme which is used as a reference material to find out what the puppeteer will convey during the shadow puppet performance which is related to what kind of play should be played and what messages should be conveyed during the shadow puppet performance. In determining the theme or messages to be conveyed by the puppeteer, it is usually determined by the responders, but there are also responders who leave it to the puppeteer. So that the message that will be conveyed during the shadow puppet show is in accordance with what the audience needs. In addition, the puppeteer also harmonizes the theme with the purpose of the event being held. The theme or story delivered by the puppeteer during the shadow puppet show contains the values of life, religion, social, family, romance, government, and so on.

In shadow puppet shows there are messages of aqidah, morals, and also sharia which are noble values that every Muslim must have (P. Ardhi, 2010; E. Setiawan, 2020). In Paguyuban Jangkar Bumi Art Community in Tulungagung Village, in general, shadow puppet stories are taken from the Ramayana and Mahabharata stories, but are not limited by existing rules. One of the characters that is always present in shadow puppet shows is the punokawan puppet character, the punokawan puppet character is always present in the concept of the Ramayana and Mahabharata stories which are often displayed in shadow puppet shows which contain Islamic values. In shadow puppetry, Islamic values are not only displayed in the appearance but also from various kinds of characters or plays even to the simple things of the shadow puppet show equipment itself.

The value of aqidah or faith is what affects the practice and morals of a Muslim. It is in this aspect of aqidah that the teachings of tawhid are instilled. The value of aqidah in puppetry is shown by praying to Allah SWT so that it is given ease and smoothness when performing shadow puppets. So that we in life must prioritize the hereafter by always asking for prayers to the creator in each of our actions, in order to get the blessings and blessings of the world and the hereafter.

Islamic sharia values include worship, muamalah, munakahat, mawaris, siyasah, and jinayah. Worship is an act or action to get closer to the creator or Allah SWT. The procedure for performing

worship is regulated in such a way by Islamic sharia. In puppetry, the characters or puppet plays that illustrate the value of worship include the Five Pandavas who represent the pillars of Islam, consisting of Yudhistira, Bima, Arjuna, Nakula and Sadewa.

Yudhistira, is the oldest brother of the pandavas. As a king and his brothers are symbols of the pillars of Islam. Yudhistira has a virtuous nature and full of authority. He was a wise and prudent king, fair in every word and deed. Yudhistira is equated with the first pillar of Islam, namely shahadat or shahadatain as an opening.

Second, the character of Bima or Werkudoro. Bima is described as having the character of an ideal knight. He has a good heart, in the puppet story Bima is famous as a pandawa enforcer, he can only stand because he cannot sit. His nature like that symbolizes the second pillar of Islam, namely the five daily prayers because in Islam prayer is a pillar of religion, and the pillar is definitely sturdy like Bima's stature. Arjuna, depicted as the third pillar of Islam, zakat. With the subtlety and softness of Arjuna's heart, it will not look weak, but actually behind his sincerity there is tremendous strength. It is proven that he always excels in every battle. Thus, zakat as the third pillar of Islam is an obligation of every Muslim and also implies that every Muslim wherever they are should strive to get fortune and wealth. Nakula and Sadewa, depicted as the fourth and fifth pillars of Islam, namely fasting in the month of Ramadan and Hajj. These two characters only meet at certain times, as is the case with fasting which is done during the month of Ramadan and the hajj which is done in the month of Dhulhjah.

In shadow puppet shows about the importance and necessity of knowing how important morals are. Moral values include physical and mental human attitudes and actions consisting of noble morals that are the goal of life and despicable morals that need to be avoided. Wayang kulit as a guide for morals is given examples of good and bad, as found in the following puppet plays or puppet punokawan characters that describe the characteristics of human life.

Semar, is one of the characters in the punakawan, told as the main servant figure in the Pandawa family. Semar is described as a patient and wise character. With his head and eyes facing upwards, this shows that humans should always remember the power (Pradikta et al., 2023). In Javanese spirituality, Semar is considered a symbol of divinity, where Semar is depicted as a guide to perform the five daily prayers.

Gareng, in Javanese wayang stories, is depicted as the son of Gandarwa, a kind of genie adopted by Semar. Gareng also possesses "pancalpanor," which means rejecting worldly temptations. He has a crippled leg, a short stature, and always keeps his head bowed, signifying the need to be cautious in his actions. Gareng also has a pair of crossed eyes, indicating his unwillingness to see anything evil, and his curved hands symbolize his refusal to seize others' belongings or inflict physical harm. Petruk, this character is portrayed with a long nose and a penchant for jokes, both in speech and behavior. Petruk is also known as "kantong bolong," which means fond of charity. He is skilled in caregiving, a good listener, and always helpful to others.

Bagong, as described in Javanese wayang, appears as a human figure originating from a shadow. He is short, fat, with wide eyes and mouth (Habib Shulton Asnawi, 2024). Based on this, Bagong is depicted as bold yet honest and powerful. He often acts hastily, teaching us the importance of considering our actions. This character also reminds humans about character and behavior, emphasizing the need for understanding others' traits.

The main characters depicted above represent aspects of Muslim life. These characters aren't merely historical figures; behind them lie many values to be conveyed. Every action in this world, whether positive or negative, is narrated in the shadow puppet shows of the Jangkar Bumi Art Community in Tulung Agung, Pringsewu Regency.

Effectiveness of Shadow Puppetry as a Medium for Da'wah Communication

Shadow puppetry is used as a medium for da'wah by conveying Islamic teachings through performances enacted by a puppeteer, similar to the practices of the Islamic scholars during the spread of Islam in Java, which continues to this day. In addition to showcasing cultural elements in shadow puppet performances, the content or material of the shadow puppet stories presented

by the puppeteer is also related to Islamic teachings. In shadow puppet performances, audiences can discern between right and wrong based on the stories or plots enacted by the puppeteer, thus not feeling coerced to absorb religious knowledge. By incorporating Islamic values into shadow puppet performances, which are part of Javanese culture, people can understand and apply them in their daily lives. Therefore, the use of shadow puppetry as a means of da'wah is highly effective because it provides guidance by presenting good examples in life and embedding Islamic values within them.

In shadow puppet performances, the audience is predominantly composed of older enthusiasts of shadow puppetry. Audiences can understand the values contained in shadow puppet shows by comprehending the storyline and the language used by the puppeteer. However, some audience members, especially the younger generation, may not fully grasp the story and language conveyed by the puppeteer during shadow puppet performances. With the passage of time, the attraction of the younger generation towards shadow puppetry is relatively low. Apart from a lack of understanding of shadow puppet stories, there is also a difficulty in understanding the language used by the puppeteer (Habib Sulthon Asnawi., 2023). This presents a challenge for the puppeteer on how to convey shadow puppet stories so that they are easily accepted and understood by the audience. The preservation of shadow puppetry in the present era can be achieved through innovation and new creativity that can be integrated with modern technology. This is being done by the Jangkar Bumi Art Community in the village of Tulungagung, which also broadcasts shadow puppet performances on YouTube. This is not done to change existing culture but as an effort to maintain the existence of shadow puppetry in the present era (Irfan et al., 2021). Preserving the values of shadow puppetry requires awareness and support from the community, especially the younger generation, as the heirs of local culture, to actively participate in preserving local culture.

CONCLUSION

Shadow puppetry as a medium for da'wah communication is carried out by conveying Islamic values in the performances of the Jangkar Bumi Art Community shadow puppetry. The delivery of religious teachings is conveyed by the puppeteer through dialogues or moral teachings from the enacted plots, and from the melodies or songs sung by the accompanying singers. Each puppeteer has their own distinctive characteristics in every shadow puppet play. The delivery of da'wah messages is done using language that is easily understood so that da'wah can be easily conveyed to various groups of people. Besides the historical narratives contained in shadow puppet stories, their presentation is made attractive by combining educational and cultural elements, thus creating a unique attraction for the audience watching the Jangkar Bumi Art Community shadow puppet performances. Shadow puppetry is effectively used as a medium for da'wah because it combines educational and entertainment elements, so that people do not feel coerced to absorb religious knowledge.

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