

Developing the *Wayang* Performance of the *Sugriwa-Subali* Story to Foster Happy Families

Prof. Muhammad Mukti¹, Drs. Bambang Suharjana², Sri Wahyuningsih, M.Pd.³

^{1,2}M.Sn (Yogyakarta State University (UNY))

³(Yogyakarta State University (UNY))

ABSTRACT: The *wayang* performance featuring the *Sugriwa-Subali* story is based on a foundational narrative that can be adapted for various purposes-such as economic, political, social, ethical, or moral objectives. This study aims to develop this specific *wayang* (shadow puppet) performance to foster happy families, while simultaneously evaluating the resulting product and its effectiveness.

This study employs a qualitative Research and Development (R&D) approach. The development procedure utilized is the ADDIE model-as applied by Reiser in “Application Data Security Standards Implementation” (2010)-which follows this sequence of actions: 1. analyze, 2. design, 3. develop, 4. implement, and 5. evaluate.

The research results are as follows: 1. The *wayang* performance of the *Sugriwa-Subali* story was adapted into a performance product featuring the *Keluarga Ali Gutama* story, encompassing the title, characters, plot, and content. 2. The product validity test regarding the medium confirmed it was valid (suitable), with a score of 2,000 (excellent); specifically, 20 items were rated on a numerical scale, with each receiving a score of 5 ($100 \times 20 = 2,000$). 3. The product validity test regarding the content also confirmed it was valid (suitable), with a score of 2,000 (excellent); specifically, 20 items were rated on a numerical scale, with each receiving a score of 5 ($100 \times 20 = 2,000$). 4. The product effectiveness test-conducted with 20 members of the Sanggar Bandung Bandawasa community to measure success in fostering a happy family-showed a high level of effectiveness. The total score from the administered questionnaires was 9,900; this figure was derived because the aggregate score for each of the 5 items across the 20 participants was 500, except for two individuals who scored 450 each, resulting in a grand total of 9,900. Thus, the score of 9,900 indicates a high level of product effectiveness.

KEYWORDS: Development; *Sugriwa-Subali*; Happy Family

A. BACKGROUND OF THE PROBLEM

To this day, *wayang* remains popular among segments of the Indonesian population, particularly the Javanese (Sri Mulyono, 1976: 18). This is evidenced by the fact that *wayang* performances continue to be held across various locations, times, and events; audiences remain reasonably sized-though perhaps not at peak levels due to competing activities.

Theoretically, when people-or an individual-watch a *wayang* performance with proper decorum and sincerity, they come to identify with the virtuous characters; subsequently, they translate this identification into their own real-life conduct and actions, ultimately leading to virtuous behavior (Syahban Yasasusastra, 2011:17). Given this theory-whereby viewing *wayang* fosters positive behavior-it would be highly appropriate to craft *wayang* performances specifically to shape the national character in the desired manner.

There is a vast array of *wayang* stories-including the *Mahabharata* and the *Ramayana*-with their respective subdivisions: the *Mahabharata* features the *Bharatayuddha* war and is divided into 18 *parva* (see Mukti in *Apresiasi Pedalangan*, 2025:18), while the *Ramayana* includes the *Sari Kuduk Palwaga* war (a battle between the monkey warriors of Pancawati and the giant warriors of Ngalengka) and is divided into 7 *kanda* (see Mukti in the *Cerita Ramayana* file, 2025:20).

In particular, the *wayang* story of *Sugriwa and Subali*-part of the *Ramayana* epic-is highly dramatic. It possesses the qualities of a compelling drama, particularly in terms of its plot, theme, and narrative arc.

The narrative flow is not merely linear or unidirectional; rather, it branches out in ways that captivate the audience, piquing their curiosity and compelling them to watch the *wayang* performance through to its complete conclusion. Examples of this non-linear progression can be seen in the stories of *Sugriwa*, *Subali*, and *Anjani*: *Sugriwa* undertakes *ngalong* asceticism (hanging from a tree branch like a bat), *Subali* practices *ngidang* (moving by walking and running like a deer), and *Anjani* performs *nyanthuka* (leaping about like a frog). Each of these paths leads to a distinct and unique resolution.

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The theme is complex, meaning it can be shaped into any number of themes—such as greed, truth, purity, and so on. It is versatile in this way because the narrative itself is multifaceted, encompassing stories of family, war and conflict, brotherhood, and more.

The story is extensive, extending from the death of Maesasura—meaning it could conclude with his demise, or continue through Sugriwa becoming king, the death of Subali, the Sarikuduk Palwaga war, and even the return of Sinta to Rama Wijaya.

The Sugriwa-Subali story holds great appeal for *dalang* (puppeteers), many of whom have performed it—notable examples include Ki Enthus Susmono (lihat https://www.youtube.com/results?search_query=Sugriwa-Subali+Ki+Enthus+susmono), Ki Hadi Sugito (https://www.youtube.com/results?search_query=Sugriwa-Subali+Hadi+Sugita), and Ki Manteb Sudarsono (https://www.youtube.com/results?search_query=Sugriwa-Subali+Manteb), among others—not to mention the many **dalang** active in rural areas.

The puppeteers do not present the story in the same way; the plot, theme, and length vary. In other words, the story is crafted according to the puppeteer's own vision, allowing for diverse interpretations of the narrative's characters without abandoning its essential elements.

The Sugriwa-Subali *wayang* figures can be effectively utilized for various purposes, including the cultivation of national character within the context of family education.

This article attempts to draw upon the *Sugriwa-Subali* story to shape a happy family—popularly known as a *sakinah, mawaddah, wa rahmah* family (a family characterized by tranquility, affection, and compassion).

To ensure this study achieves its intended objectives, the following questions are posed to provide a focused framework: 1. How can the presentation of the *Sugriwa-Subali wayang* play be developed to foster a happy family? 2. What is the validity of this developed presentation regarding the medium itself in the context of fostering happy family character? 3. What is the validity of this developed presentation regarding the content itself in the context of fostering happy family character? and 4. What is the effectiveness of this developed presentation in fostering a happy family in relation to the educational content?

The significance of this development lies in the fact that the results can be utilized by other puppeteers who share the same mission and spirit—namely, the desire to foster happy families. Furthermore, given the versatility of the story's content, puppeteers can perform it without hesitation or fear of deviating from established conventions.

The assumptions regarding the successful development of this *wayang* presentation—featuring the *Sugriwa-Subali* story—are as follows: 1. the target audience will become aware of the developed *wayang* presentation of the Subali-Sugriwa story; 2. the target audience will understand the developed presentation, specifically regarding its title, characters, plot, and content; 3. the target audience will recognize the importance of a happy family through this developed presentation; and 4. the *dalang*, acting as a facilitator, will be able to perform the *wayang* presentation based on the developed *Sugriwa-Subali* story.

B. THEORETICAL REVIEW

1. Development

Fundamentally, *pengembangan* (development) entails a change from an initial state (KBBI, 1999:400). In this context, the change implies a shift toward improvement. Furthermore, development signifies a process resulting from an endeavor that spans the journey from the beginning—starting with the raw material—to the end, where it becomes a finished product that meets existing needs (Nasir, 2021:24).

The development of instructional media typically employs frameworks such as ADDIE—comprising 1. analyze, 2. design, 3. development, 4. implement, and 5. Evaluate—or DDDD (D4), consisting of 1. definition, 2. design, 3. development, and 4. dissemination (as cited in Hamzah, 2019:39).

2. Performance of the Wayang Kulit Play Subali-Sugriwa

The presentation of the *wayang kulit* play *Sugriwa-Subali*—a form of *wayang*—is a storytelling performance featuring puppets made from buffalo or cow hide (Bambang Murtiyoso, 1978:8).

The *Sugriwa-Subali lakon* (narrative) is a *wayang* story that, in its presentation, can be creatively adapted to suit various purposes—such as politics, religious outreach (*dakwah*), social causes, or other objectives (Subalidinata, 1985:16); in addition to the Sugriwa-Subali story (Soetarno, Sunardi, Sudarsono, 2007:13), other examples include the *Cuipu Manik Astagina* (Abdullah, 1978:7) and *Maesasura-Lembusura* (Abdullah, 1978:7) narratives, among many others not listed here.

The existing presentation of the *wayang kulit* performance featuring the Sugriwa-Subali story is further explained below.

The presentation of the *Sugriwa-Subali wayang* play—like any such performance—typically involves a narrative serving as the foundational material, which is then adapted and staged for specific purposes. As is customary when a story serves as the basis for a *wayang* performance, it embodies moral teachings regarding goodness; indeed, this was the prevailing view of *wayang* in the past, where the didactic content—embedded within the narrative itself—was prioritized to the extent of accounting for 80 percent of the performance (Abdullah, 2002:22).

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In Javanese society, the concept of a *cerita* (story) encompasses title, plot, and characters, with the questions commonly asked being: *apa critane* ? (what is the story?), *piye critane* ? (how does the story go?), and *sapa critane* ? (who is the story about?) (Murtiyoso, 1977:15).

A title serves as the heading for a story or performance; in the context of *wayang* presentations—which take place across diverse events, locations, and times—these titles vary and are not uniform (Murtiyoso, Bambang, 1977:34).

Plot refers to a sequence of events; however, the specific sequence of events typically presented in *wayang* performances—across various occasions, venues, and times—has historically varied (Murtiyoso, Bambang, 1977:35).

The characters refer to the *wayang* figures presented; the specific figures featured in *wayang* performances have traditionally varied depending on the event, venue, and timing (Murtiyoso, Bambang, 1977:36).

The moral teachings contained in the stories—which serve as the source material developed and presented in *wayang* performances—typically vary in nature; sometimes they are general in scope, while at other times they are specific—such as teachings particular to Hinduism, Buddhism, Christianity, Islam, and so forth (Muyosuseno, 2002:11).

3. Happy Family

A happy family, among Muslims, is commonly referred to as a *sakinah mawadah warahmah* family (harmonious and peaceful). A happy family or *sakinah mawadah wa rahmah* family is meant in substance, not as is usually imagined by many people, everything is happy, there are no hardships, everything is sufficient, nothing is lacking, but a happy family or *sakinah mawadah wa rahmah* family is a family that obeys God's commands and stays away from his prohibitions (Abdullah, Yatimin. 2007:17).

Thus, a family that obeys God's commands and shuns His prohibitions can do so in any situation—whether in plenty or in want, in hardship or in happiness, while sitting or standing, walking or running, sleeping, resting, and so forth (I Wayan Suastra, 2017:18).

So, a family that obeys God's commands and avoids His prohibitions can be in any condition, it can be in a state of sufficiency or lack, it can be in a difficult or happy situation, sitting or standing, walking or running, sleeping, resting, and so on. Based on this information, then a happy family or *sakinah mawadah wa rahmah* family as it appears is obeying with goodness, while obeying with goodness is essentially remembering God as the Essence of His God, remembering oneself as a servant who must worship Him, and goodness is the way that must be done (Farid, 1980:18).

C. METHOD

This study essentially aims to: 1. develop a medium into a product using specific procedures, 2. test the product for feasibility, and 3. test the product for effectiveness (success).

Product feasibility testing is typically conducted by two validators: one media expert to assess the product's suitability regarding its media aspects, and two subject matter experts to evaluate its suitability regarding the content.

1. Product Testing

Two product tests were conducted in this study: a product validity test and b. product effectiveness test.

a. Product Validity Test

Product validity testing is an assessment conducted by experts to determine the suitability of a developed product. There are two aspects to this validity testing: one concerning the medium—in this case, the *wayang* presentation—and the other concerning the material, specifically the instructional content.

1). Validity Test of the Media-Related Product

The validity of the product—specifically regarding the media or *wayang*—will be assessed by an expert: Mr. Marsono (a *dalang*), lecturer at ISI Surakarta (Institut Seni Indonesia Surakarta), and owner of the *Sanggar Wayang Bandung Bandawasa* in Klaten, Jawa Tengah).

To validate or assess validity, a numerical scale is converted into a reality scale, which is then converted into a verbal scale. Specifically, the validity test for the media-related product involves rating 20 items using a numerical scale consisting of the values 5, 4, 3, 2, and 1. These numerical values are subsequently converted into a reality scale: 5 corresponds to 100, 4 to 80, 3 to 60, 2 to 40, and 1 to 20. Finally, the reality scale is converted into a verbal scale: 100 represents "excellent," 80 "good," 60 "fairly good," 40 "poor," and 20 "very poor."

The scores for the 20 items are summed up; the total indicates the following: 800–2000: excellent; 600–700: good; 400–500: fair; 200–300: poor; 100: very poor.

2). Product Validity Test Related to the Subject Matter

A validity assessment of the product regarding its material (teaching content) will be requested from an expert: Kyai Haji Iftironi—a learned religious scholar, the grandson of Muhammadiyah founder Kyai Ahmad Dahlan, and an Islamic studies lecturer at the Islamic University of Indonesia.

To validate or assess validity, a numerical scale is converted into a reality scale, which is then converted into a verbal scale. Specifically, the validity test for the media-related product involves rating 20 items using a numerical scale consisting of the values

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The scores for the 20 items are summed up; the total indicates the following: 800–2000: excellent; 600–700: good; 400–500: fair; 200–300: poor; 100: very poor.

b. Product Effectiveness Test

Product effectiveness testing is conducted to determine the product's success rate in fostering happy families. This test-aimed at assessing the product's efficacy in raising spiritual awareness-will be administered to the general public in the vicinity of *Sanggar Bandung Bandawasa* in Klaten, Central Java. The community surrounding the center was selected due to its diverse nature-comprising both individuals of good character and those who are not-thereby allowing the product's preventive and curative functions to come into play.

To determine a product's success rate or assess its effectiveness, qualitative scale ratings are converted into numerical values. Specifically, 20 individuals evaluate two items using a scale defined by "high" and "low" descriptors. These qualitative ratings are converted into numerical values-100 and 50, respectively-and then multiplied by 20. A total score between 6,000 and 10,000 indicates a high rating, signifying successful implementation regarding the intended aims and objectives. Conversely, a score below 6,000 (5,550 or lower) indicates a low rating, signifying a lack of success in implementation relative to the aims and objectives.

2. Data Collection Techniques

Data collection regarding the product's effectiveness-specifically to assess its success in fostering *sakinah mawadah wa rahmah* families among the general public near *Sanggar Bandung Bandawasa* in Klaten, Central Java-was carried out by distributing questionnaires.

3. Data Collection Instruments

A data collection instrument is a tool used to gather or obtain data. In this context, the tool takes the form of a sheet containing questions administered to the target respondents for them to answer.

D. DEVELOPMENT PROCEDURE

The development procedure employed in this study is the ADDIE model, as utilized by Reiser in *Application Data Security Standards Implementation* (2010). This procedure follows a specific sequence of verbs: 1. analyze, 2. design, 3. develop, 4. implement, and 5. evaluate. These verbs and their corresponding sequence are applied to either create something new or revise an existing entity that is deemed insufficiently effective. The ADDIE model is further described below.

1. Analyze

The essence of analyzing is examining the existing material. What is the ontology of the existing material? From this ontology, the true meaning of the existing material can be understood.

2. Design

The essence of designing is to examine the existing material and determine its potential. Can it be developed-changed, added, reduced, processed, and so on—to become a product that meets existing needs?

3. Development

The essence of developing is to immediately develop the existing material, after identifying the potential of the existing material-changing, adding, reducing, processing, and so on—to become a product that meets existing needs.

4. Implement

Implementation entails taking the materials-which have been developed, modified, expanded, condensed, processed, and so forth-and putting them into actual practice as a tangible product that meets existing needs.

5. Evaluate

Evaluation takes place once the product has been created to meet the identified needs. In other words, the product is evaluated after it has been realized. This evaluation is conducted by evaluators-including validators for both content and media-who were specifically involved in the research.

The ADDIE development procedure will subsequently be integrated with the Javanese community's *riyadhah* (spiritual discipline) practices-namely *prihatin* (spiritual austerity/vigilance), prayer, and seeking blessings from "elders."

E. PERFORMANCE OF THE WAYANG KULIT PLAY SUGRIWA-SUBALI

Performances of the *Sugriwa-Subali wayang kulit* (shadow puppet) play-based on observations, interviews, and documentation gathered from various sources-are typically intended for entertainment. While the presentation styles vary, the core of the story remains as described. The titles used for *wayang* performances featuring the *Sugriwa-Subali* story have varied over time: *Sugriwa-*

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Subali (see Susila Tengkleng in <https://www.youtube.com/watch?v=zleMIb6d63Y>), there is Cupu Manik Astagina (See Irham Zaski in https://www.youtube.com/watch?v=q5hyJ_Nt0s), there is the Ali Gutama Family (Mukti, in <https://www.youtube.com/live/FKIaM-WKq5Q?si=v5AY1zdck0SRZLrP>), there is *Maesasura-Lembusura* (see Enthus Susmono in <https://www.youtube.com/shorts/VOZibx0AtHI>), and so on; there are still other titles not mentioned here.

The narrative flow of the *wayang* performance featuring the *Sugriwa-Subali* story begins with the celestial scene (*jejer kayangan*) discussing Maesasura's proposal to Dewi Tara, and concludes with Maesasura's death at the hands of Subali inside the Kiskendhapura Cave. The complete story is as follows.

Maesasura, an emissary of Patih Lembusura, traveled to the celestial realm to seek the hand of Dewi Tara in marriage. The gods were unwilling to consent to this union, as Dewi Tara was a celestial nymph while Maesasura was a giant; however, Maesasura threatened to attack if his proposal were rejected. Faced with this threat, the gods descended to the mortal world in search of someone to slay him, offering Dewi Tara's hand as a reward.

From the Kis Kendhapura Cave, King Maesasura dispatched the minister Lembusura, accompanied by an army of giants, to the celestial realm to seek a decision regarding his marriage proposal to Dewi Tara. Carrying out this mission, Lembusura and the giant warriors set off for the heavens.

Upon arriving at the scene, Lembusura and his army of giants caused a commotion, leading to a battle between the gods and Lembusura's forces. The gods were defeated, and Lembusura demanded to know whether King Maesasura's marriage proposal had been accepted; the gods asked him to be patient, promising to attend to the matter shortly.

At the Grastina hermitage, the sage Resi Gotama asked who owned the *Cupu Manik Astagina* held by Anjani. Anjani explained that it belonged to her mother, Windardi (Resi Gotama's wife); however, when Resi Gotama questioned his wife, she remained silent. Irritated by her silence, Resi Gotama cursed her, transforming her into a stone pillar. While Dewi Windardi was turned into a pillar, the *Cupu Manik* was snatched from Anjani's hands and cast into the Sonya Pringga forest, where it became the Sumono pool. Subali, Sugriwa, and Anjani pursued the *Cupu Manik Astagina* and entered the pool, a process that transformed all three of them into monkeys.

Subali, Sugriwa, and Anjani repented and set out to find someone who could perform the ritual to restore them to human form. Along the way, they encountered Batara Narada, who instructed them to undertake specific ascetic practices: Subali was to perform *tapa ngalong* (hanging from tree branches like a flying fox or bat), Sugriwa was to perform *tapa ngidang* (moving by leaping like a deer), and Anjani was to perform *tapa nyanthuka* (immersing herself in water like a frog). Additionally, Subali and Sugriwa were asked to help slay Maesasura—who sought to marry Dewi Tara—at the Kis Kendhapura cave; they were promised that whoever succeeded would be allowed to marry Dewi Tara.

Subali and Sugriwa set out for the Kiskendhapura cave; upon arriving at the entrance, they deliberated on who should go inside to kill Maesasura. They decided that Subali would enter to slay Maesasura, while Sugriwa would stand guard at the entrance.

Subali entered the cave, giving a message to Sugriwa that if red blood flows under the river gate, open this door, you will immediately come out because Maesasura is dead. but if white blood flows, close the door of this cave, because the self is dead, so that Maesasura cannot come out and die in it.

It's true that after Subali entered the cave, some time later water flowed under the door, but the color was red mixed with white, which was actually a sign that Maesasura had died and had his head broken, he was pitted against Lembusura until his head broke, red blood mixed with white came out as his polo. But because of Sugriwa's ignorance, he was confused, so he decided to close the cave because there was white blood that thought Subali was dead in it.

Sugriwa immediately appeared before the deity to report that Subali had died inside the cave, and that the cave entrance had been sealed, preventing Maesasura from escaping and ensuring his death within.

Upon hearing Sugriwa's report, the deity believed him. Consequently, Sugriwa was wedded to Dewi Tara. Meanwhile, Subali-trapped inside the cave after the entrance had been sealed—kicked his way out, bursting the opening wide open; he then pursued Sugriwa with the intent to kill him, believing Sugriwa had laid claim to Dewi Tara.

After being captured, Sugriwa was beaten black and blue, and his head was pinned between two trees until he wept in agony. Amidst his suffering, King Rama Wijaya—who was searching for Dewi Sinta—arrived and rescued him. Sugriwa was then asked to help retrieve Dewi Sinta, who had been abducted by King Rahwana and taken to Ngallengka. He agreed, but on the condition that King Rama first kill his enemy, Subali.

Against Sugriwa's request, Rama ordered him to fight again against Subali. When fighting again against Subali, Subali was shot by an arrow by Rama Wijaya and died. Sugriwa then sent Anoman to Alengka to reveal the truth about the existence of Dewi Sinta there.

Hanuman set out for Alengka and confirmed that Dewi Sinta was indeed there. After seeing her, he returned to King Ramawijaya to report that Dewi Sinta was in Ngallengkadiraja. At this point, the *Sugriwa-Subali* wayang play concludes.

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There is a vast array of characters featured in the *wayang* performance of the *Sugriwa-Subali* story, including Sugriwa, Subali, Anjani, Gutama, Windardi, Rama Wijaya, Anoman, and various deities—such as Batara Guru, Batara Brahma, Batara Indra, and Batara Yamadipati—as well as Semar, Gareng, Petruk, Bagong, and others.

The moral teachings conveyed in the *wayang* performance of the Subali-Sugriwa story focus primarily on the virtues associated with the *kadewakan* (deities)—specifically, the ethical teachings of Hinduism. This is evident in the reverence shown toward the gods, and particularly toward Ramawijaya as the earthly incarnation of Vishnu.

F. DEVELOPING THE *WAYANG* PERFORMANCE OF THE *SUGRIWA-SUBALI* STORY TO FOSTER A HAPPY FAMILY

The *wayang kulit* performance featuring the *Sugriwa-Subali* story was subsequently adapted—using the ADDIE model—into a performance based on the *Keluarga Ali Gutama* (Ali Gutama Family) story, with the aim of fostering a family characterized by tranquility, affection, and mercy (*sakinah, mawaddah, wa rahmah*).

The presentation of the *wayang* performance featuring the Sugriwa-Subali story—aimed at fostering a family characterized by tranquility, love, and compassion—is outlined here in terms of its title, plot, characters, and moral teachings.

The *wayang* performance of the *Sugriwa-Subali* story—originally intended to foster a family characterized by tranquility, affection, and mercy (*sakinah, mawaddah, wa rahmah*)—has been creatively adapted into a performance titled *Keluarga Ali Gutama* (The Ali Gutama Family) with the same objective. The name "Ali Gutama" (or simply "Ali") derives from the Arabic word *ahli*, meaning "family" (Mahmud Zulus, 1989:67).

The narrative structure of the *Sugriwa-Subali wayang* performance has been creatively adapted to center on the principles of a harmonious, loving, and compassionate family (*sakinah, mawaddah, wa rahmah*). This marks a departure from the traditional presentation of the *Sugriwa-Subali* story, which typically focuses on divine themes—specifically the reverence shown by Subali and Sugriwa toward the gods, and particularly toward Rama Wijaya as the incarnation of Vishnu. In essence, the storyline of the *Keluarga Ali Gutama wayang* performance unfolds in this manner.

At the Grastina hermitage, the sage Gotama asked who truly owned the *Cupu Manik Astagina* held by Anjani. Anjani stated that it belonged to Windardi (Gotama's wife); when Gotama questioned his wife, she remained silent. Because of her silence, he cursed her to become a stone pillar, and she was transformed into one. Exasperated, Gotama cast the *Cupu Manik* away into the Sonya Pringga forest, where it became the Sumono pool. Subali, Sugriwa, and Anjani pursued the *Cupu Manik Astagina* into the Sumono pool, and in doing so, all three were transformed into monkeys.

Sugriwa, Subali, and Anjani sought a way to be cleansed of their curses and restored to human form. During their journey, they encountered Batara Narada, who instructed them to perform specific ascetic practices: Subali was to practice *ngalong* (hanging upside down like a bat), Sugriwa *ngidang* (mimicking the movements of a deer), and Anjani *nyanthuka* (mimicking the movements of a monkey). Additionally, Narada tasked Sugriwa and Subali with slaying Maesasura—who intended to marry Dewi Tara—at the Kiskendhapura cave, promising that the victor would be granted Dewi Tara's hand in marriage.

Sugriwa and Subali set out for the cave of Kiskendhapura; upon arriving at the entrance, the two conferred on who would go inside to kill Maesasura. They decided that Sugriwa would enter to slay Maesasura, while Subali would stand guard at the entrance.

Sugriwa entered the cave with instructions: if red blood flowed beneath the entrance, the door was to be opened, for he would be emerging victorious after killing Maesasura; however, if white blood flowed, the entrance was to be sealed, for it would mean he had perished, thereby trapping Maesasura inside to die.

It's true that after Subali entered the cave, some time later blood flowed under the door, but the color was red and white, which actually indicated that Maesasura had died, his head had been smashed, so the red blood and white polo were mixed. But because of Sugriwa's ignorance, he was confused, so he decided to close the cave because the white blood thought that Subali had died inside.

Sugriwa then came to the gods to report that Subali had died inside the cave, and that the cave entrance had been sealed shut, preventing Maesasura from escaping and ensuring his death within.

Convinced by Sugriwa's account, the deity arranged for Sugriwa to marry Dewi Tara. Meanwhile, Subali, finding the cave entrance sealed, kicked it open; he then set out to kill Sugriwa, whom he regarded as a rival for Dewi Tara's affections.

After being captured, Sugriwa was beaten black and blue; his head was pinned between two trees until he wept in agony. Narada intervened, urging him to end the conflict, for it was evidently his destiny—he could not transform into a human. Better to remain a monkey with a human heart than to be a human with the heart of a monkey. At this point, the *wayang* performance concludes.

The *wayang* performance of the *Sugriwa-Subali* story features a vast array of characters, including Sugriwa, Subali, Anjani, Gutama, Windardi, Rama Wijaya, and Anoman, as well as various deities such as Batara Guru, Batara Brahma, Batara Indra, and Batara Yamadipati, alongside figures like Sunan Kalijaga, Gus Kasan, and Gus Maksum.

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The moral teachings conveyed in the *wayang* performance of the *Ali Gutama* story focus primarily on Islamic values regarding a family characterized by tranquility, affection, and mercy (*sakinah, mawaddah, wa rahmah*).

G. DEVELOPING THE WAYANG PRESENTATION OF THE SUGRIWA-SUBALI STORY TO FOSTER A HAPPY FAMILY.

The development of the *wayang kulit* presentation based on the Sugriwa-Subali story into the *Keluarga Ali Gutama* (Ali Gutama Family) story-as previously mentioned-was carried out using the ADDIE process:

1. Analyze

This analysis was conducted to determine the potential of the *Sugriwa-Subali wayang* story. The analysis revealed that the *Sugriwa-Subali* story possesses the characteristics of a narrative performance, comprising a title, characters, a plot, and content.

a. Title

The titles used for the *wayang kulit* performance featuring the Sugriwa-Subali story vary, though the core subject remains Sugriwa and Subali. Titles range from simply *Sugriwa-Subali* to *Kembang Dewaretna* and *Maesasura-Lembusura*, with a later variation known as *Ali Gutama*.

b. Plot

The plot of the *Sugriwa-Subali wayang* performance—originally spanning from the celestial scene (*jejer kayangan*) discussing Maesasura's marriage proposal to Dewi Tara up to Maesasura's death at the hands of Sugriwa in the Kiskendhapura Cave-was modified. The revised narrative begins with the Grastina scene and culminates in Sugriwa and Subali learning that it is better to be an ape with a human heart than a human with an ape's heart, a lesson grounded in the principles of a harmonious family (*keluarga sakinah mawaddah wa rahmah*).

c. Characters

The characters featured in the *Sugriwa-Subali wayang* performance—originally including figures such as Sugriwa, Subali, Anjani, Gutama, Windardi, Rama Wijaya, Anoman, and various deities (Batara Guru, Batara Brahma, Batara Indra, Batara Yamadipati, etc.)—have been modified to include Sunan Kalijaga, Gus Kasan, and Gus Maksum.

d. Content

The content of the *Sugriwa-Subali wayang* performance—originally centered on the importance of revering the deity Vishnu—has been transformed to convey Islamic teachings regarding the importance of building a *sakinah mawaddah wa rahmah* (peaceful and harmonious) family, emphasizing that it is better to have a good heart despite an unattractive physical appearance than to have a beautiful appearance but a bad heart.

2. Design

The design phase was undertaken after recognizing the potential of the Sugriwa-Subali *wayang* story—which already possessed a title, characters, a plot, and content—and adapting it into a *wayang* performance titled *Keluarga Ali Gutama* (The Ali Gutama Family). This adaptation was crafted to create an Islamic atmosphere while simultaneously aiming to uplift and improve the community.

3. Development

The development phase focused on transforming the *Sugriwa-Subali wayang* design into the *Keluarga Ali Gutama* play, with the specific goal of fostering a family characterized by *sakinah mawaddah wa rahmah* (peace, affection, and mercy). To achieve this, the title was changed to *Keluarga Ali Gutama*, and new characters—Wali Sunan Kalijaga, Gus Kasan, and Gus Maksum—were introduced. The plot was restructured to begin with a scene at the Grastina *pesantren* (Islamic boarding school) and conclude with Sugriwa, Subali, and Anjani remaining in monkey form but possessing human hearts. Finally, the narrative content was developed to convey teachings on the importance of building a family grounded in peace, affection, and mercy.

4. Implementation

Once the design for the *wayang* performance—originally based on the *Sugriwa-Subali* story—was adapted into the *Keluarga Ali Gutama* (Ali Gutama Family) narrative, it was implemented as an actual performance. This live presentation took place over a two-hour period, running from 8:00 to 10:00.

5. Evaluation

Evaluation took place after the *Keluarga Ali Gutama* performance—designed to foster a family characterized by *sakinah mawaddah wa rahmah* (peace love and mercy)—had been presented. The evaluation involved specific evaluators: the researcher herself and the validators—Mr. Marsono (media validator) and Kyai Haji Iftironi (content validator)—all of whom were intentionally included in the study. Essentially, the evaluation aimed to determine the product's suitability as a *wayang* performance for cultivating a happy, harmonious family (*sakinah mawaddah wa rahmah*) and to assess its level of effectiveness.

6. Spiritual Practice

In this context, the researcher engaged in *riyadah* (spiritual practice) by offering prayers every night over a specific period and seeking blessings from elders—specifically, the *dalang* (puppeteers) and *Kyai* (religious scholars) involved in the project.

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H. PRODUCT VALIDITY TEST

The product validity test—conducted to determine the suitability of the *wayang* (shadow puppet) performance featuring the Ali Gutama family story as a means to foster a happy family characterized by *sakinah mawaddah wa rahmah* (tranquility affection and mercy)—is evidenced by the results of the validity trials regarding both (1) the content and (2) the medium.

1. Product Validity Test Results: Media Aspect

The validity test results for the product regarding the media (the *wayang* and its presentation)—assessed by a competent expert in the field of media, Mr. Marsono—indicate that the product is valid or suitable, with a score of 2000 (excellent). The details are as follows.

There were 20 items evaluated using a numerical scale, with each item receiving a score of 5. ($100 \times 20 = 2000$). Thus, the validity test result regarding the media aspect is excellent.

2. Product Validity Test Results: Content Aspect

The validity test results for the product regarding the content (the story itself)—assessed by a competent expert in the field, Mr. Kyai Haji Ifitroni—also indicate that the product is valid or suitable, with a score of 2000 (excellent). The details are as follows.

There were 20 items evaluated using a numerical scale, with each item receiving a score of 5. ($100 \times 20 = 2000$). Thus, the validity test result regarding the content aspect is excellent.

I. PRODUCT EFFECTIVENESS TEST

A product effectiveness test was conducted to determine the product's success in fostering leadership qualities and in helping to build a happy family—one characterized by *sakinah* (tranquility), *mawaddah* (affection), and *rahmah* (mercy). This test involved 20 members of the general public living near the Sanggar Bandung Bandawasa in Klaten, Central Java.

The results of the trial—conducted with the aforementioned group of 20 people—indicated a high level of effectiveness (demonstrating the product's capacity to help form a happy family).

These high-level results, reflecting the product's ability to foster happy families among the 20 participants, are evidenced by the data collected via the administered questionnaires.

The total score from the questionnaires was 9,900. This figure was derived because, for each of the five items, the score was 500 across the participants—with the exception of two individuals who scored 450 each—resulting in a grand total of 9,900. Consequently, this score of 9,900 indicates a high level of product effectiveness.

J. CONCLUSION

Based on the research results presented in detail, the following conclusions can be drawn:

1. The *wayang* (shadow puppet) presentation of the *Sugriwa-Subali* story was adapted into a presentation of the *Keluarga Ali Gutama* (Ali Gutama Family) story, encompassing elements such as the title, characters, plot, and content.
2. The *wayang* presentation of the *Sugriwa-Subali* story was adapted into the *Keluarga Ali Gutama* presentation—aimed at fostering a family characterized by *sakinah, mawaddah wa rahmah* (peace, love, and mercy)—and was validated as a medium with a score of 2,000 (excellent).
3. The *wayang kulit* presentation of the *Sugriwa-Subali* story was adapted into the *Keluarga Ali Gutama* presentation—aimed at fostering a happy family characterized by *sakinah mawaddah wa rahmah*—and was validated regarding its content with a score of 2,000 (excellent).
4. The effectiveness of the product in fostering a happy family characterized by *sakinah mawaddah wa rahmah*—assessed among 20 members of the general public near the Sanggar Bandung Bandawasa in Klaten, Central Java—was found to be high (capable of fostering a happy family). The questionnaire yielded a total score of 9,900; this figure was derived because, across the 20 participants, the score for each of the five items was 500—except for two individuals who scored 450 each—resulting in a grand total of 9,900.

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