



**MORAL VALUES IN THE STORY OF NAAMAN SANG  
SENOPATI: A DISCOURSE ANALYSIS OF JAVANESE  
FOLKLORE**

Seruni Widaningrum<sup>1</sup>, Bagong Pujiono<sup>2</sup>  
Departement of Art, Postgraduated , Institut Seni Indonesia Surakarta, Indonesia<sup>1,2</sup>

cahyarum467@gmail.com<sup>1</sup>, bagongpuniono@gmail.com<sup>2</sup>

Accepted: June 12<sup>nd</sup>, 2023

Published: June 14<sup>th</sup>, 2023

**Abstract**

Wayang wahyu grows and develops among Catholics as a proclamation of church teachings. Church teachings have moral values that need to be instilled in humans for character education. Dalang presents a reflection of a life that is full of moral messages through the drama of the Wayang wahyu so that the delivery of moral messages becomes familiar to the Javanese community. This study aims to reveal the moral values contained in Lakon Naaman Sang Senopati. This research uses a qualitative descriptive method with a value analysis approach. The results of this study can be concluded that the Wayang Wahyu performance is an effort by Catholics to bring their teachings closer to the Javanese community, especially Catholics. The performance of Naaman Sang Senopati contains moral values that are useful for building the character of Catholics. The result of this study is that this performance is full of values of religiosity, trust, self-surrender, nationalism, obedience, universality, and love. The puppet revelation performance of the play Naaman Sang Senopati implies a moral message, namely: religious, trust, self-surrender, nationalist, universal, obedient, and love. These values are in accordance with the morals that must be shown as Catholics. Because by implementing these values, peace and harmony between religious communities can be realized. Naaman's attitude of respecting other people's principles and not imposing the beliefs of his king is a reflection of the principles of Catholics in Indonesia, namely 100% Catholics and 100% Indonesians. Being 100% Catholic is manifesting the law of love; while 100% of Indonesia is creating harmony between religious communities, solidarity, working together, helping each other, and taking part in nation-building programs. These values are expected to form a national character full of morality.

**Key words:** *wayang wahyu, education, moral value.*

**How to Cite:** Widaningrum. S., Pujiono. (2023). Moral Values in The Story of Naaman Sang Senopati: A Discourse Analysis of Javanese Folklore. JUPIIS: Jurnal Pendidikan Ilmu-ilmu Sosial (81-91)

\*Corresponding author:  
cahyarum467@gmail.com

ISSN 2085-482X (Print)

ISSN 2407-7429 (Online)

## INTRODUCTION

Character education is very much needed to build the nation's morality, given the increasing number of criminal cases that have occurred in Indonesia. Such as cases of murder, theft, sexual harassment, fights, bullying and other cases. These cases are mostly carried out by young people. The behavior of adults is also not spared from irresponsible acts such as: rampant corruption, infidelity, brawls, and others (Zubaedi, 2013, p. 2).

The negative impact of globalization affects the nation's character education. This is because every child is able to access the internet without any filters so that content that is pornographic, criminal, etc. freely accessible and viewable. If not addressed immediately it will result in the weakness of the nation's character. Therefore, character education is needed to strengthen and shape the national character with full of good values.

Character is a reflection of a person's complete personality, namely mentality, attitude and behavior (Zubaedi, 2013, p. 11). Character is a personality attached to a person. According to Skaggs & Bodenhorn in Tasrif the main principles of character are respect, truth, fairness, and responsibility (Tasrif, 2021, p. 88). Character education can be formed through family education, formal education, and the community environment. Education must pay attention to three important aspects, namely moral, mental, and physical (Daryanes et al., 2022, p. 16). The most important aspect that can be taught is the moral aspect. The word moral always refers to the merits of humans as humans. The moral field is the field of human life in terms of its goodness as a human being (Suseno, 1987, p. 57).

In other words, morals are always related to various things that have positive connotations, are useful for life, and educate. Moral deals with good and bad issues, but the term moral is always connoted with good things (Salfia, 2015, p. 7). Good behavior or things that can be instilled such as: honesty, loyalty, love, religion, faith, piety, and others.

Moral education is not just an effort to train certain skills so that they can act in certain ways, but this education must also include efforts to equip students to be better able to understand and apply moral principles related to situations and human existence (Haricahyono, 1995, p. 88).

Human character is also formed from the social environment. As in Java, the community is very close to wayang performing arts. Wayang is a masterpiece that contains various values, ranging from philosophy of life, ethics, spirituality, music (gendhing-gendhing gamelan), to the aesthetics of a very complex form of art (Burhan Nurgiyantoro, 2011, p. 22). These values are packaged in plays and then presented in wayang performances. Through wayang, the dalang conveys moral messages related to human problems concerning personal, social and religious life. For the Javanese people, wayang performances do not only live as a performing art, but can be used flexibly to accommodate and bridge the interests of society (Soetarno, Sarwanto, 2007, p. 6). For the Javanese, wayang is a reflection of their life, and they like to imitate the characters in their daily lives (Herlyana, 2013, p. 129). Wayang plays are full of problems that raise moral questions (Suseno, 1996, p. 161). Therefore, wayang becomes a reflection of human life which presents choices to overcome moral problems.

Discussions and inculcation of moral values often occur in religious communities. For Catholics, moral values are discussed at the time of Bible study, sharing of faith carried out by several church communities such as youth, adult, and charismatic communities. Instilling moral values can be done through sermons by religious leaders. In its development, religious leaders use art as a medium for their sermons, one of which is the wayang revelation media that was born from the Catholic Religious community (Setyanto, 2016a, p. 2).

Wayang Wahyu is a stage reality as a presentation of Catholic universal truth teachings to give guiding values to the realities

of the times (Budi, 2003, p. 1). The main value that becomes the law and guideline is the value of love. Through wayang revelation, Catholic values are expressed in performances that are very close to the life of the Javanese people. Wayang Wahyu is sourced from the Bible and the life stories of Catholic saints. The stories of the Scriptures (which consist of the deuterocanonical Old Testament and the New Testament) experience adaptation when they enter the wayangwah. In adaptation, of course, there is a transformation, although it does not change the essence of the story. Wayang Wahyu is the church's attempt to portray Catholic thoughts that tend to adhere to Western thoughts, so that they can enter into the subconscious mind of the Javanese people. The work on wayang Wahyu also follows the work on wayang purwa, both in the wayang form and in the dramatic work on the show.

One of the Wayang Wahyu performances that experienced a fusion of values between Javanese and Catholicism was the play Naaman Sang Senopati. This play is adapted from the Old Testament Scriptures 2 Kings 5: 1-27. Javanese values and aesthetics are reflected in the literary language in the dialogues and poetry accompaniment of wayang, then moral values such as: heroism, love, religiosity contained in the Scriptures can be conveyed through this performance. The story of Naaman Sang Senopati tells of a commander from the Arameans, a nation of idol worshippers, enemies of the Israelites, whose name is the commander of Naaman. It is said that Naaman was a brave commander and always won wars so that Israel was subdued by the Arameans. However, he was struck by misfortune because of his leprosy. A servant of Naaman who came from Israel suggested that Naaman meet the Prophet Elisha in Israel and ask him for healing. After Naaman was healed by the Prophet Elisha, Naaman believed in God and no longer worshiped idols. However, Naaman asked God for forgiveness because he could not leave his king and had to accompany his king when he was at Rimon Temple.

This study aims to analyze the moral values in the folklore Naaman Sang Senopati: A discourse analysis of Javanese folklore. These moral values are useful for the formation of the character of Catholics. The reason for choosing this play is because there is a fusion between Catholic moral values and Javanese aesthetics and values. These values are reflected in the aspects of working on accompaniment and working on chess. In the midst of the widespread negative influence of social media, this puppet show is present and can be accessed via the YouTube platform. This study is expected to add insight to Catholics in performances that are full of moral teachings of life as a means of character education.

## **METHODOLOGY**

This research is a qualitative analysis research with a value and moral approach. Qualitative research is research that intends to understand phenomena about what is experienced by research subjects such as behavior, perceptions, motivations, actions, etc., holistically, and by means of descriptions in the form of words and language, in a special natural context and with utilizing various natural methods (Moleong, 2012, p. 6). The data collection stage was carried out by observation, interviews, and literature study. Observations were made on December 22, 2022 at the Sekar Setaman Studio, Purworejo, Central Java. The interview was conducted with Agustinus Handi Setyanto, Pr., a priest from the Central Seminary of St. Agustinus of the Purwokerto Diocese who has presented the play. Literature study was conducted to collect the theories used in this play approach. The data collected from observation, interviews, and literature study were then sorted, reduced, and analyzed using a value and moral approach.

## **RESULT AND DISCUSSION**

According to Frankel, values are standards of behavior, beauty, justice, truth, and efficiency that bind humans and should be

carried out and maintained (Kartawisastra, 1980: 32-35). Lewis argues that, value is found in human moral, cognitive, or aesthetic responses to facts (Bagus, 1996). According to Kartono Kartini and Dali Guno (Kartini, 2003), value is something that is considered important and good, such as a person's belief in what should or should not be done (eg honest, sincere) or ideals that someone wants to achieve (eg happiness, freedom). Value can be interpreted as a trait or quality that is always used as a basis, reason or motivation in behaving and behaving well based on a complete state (objective). Moral comes from the Latin word "mores". Therefore, moral refers to values that are considered by individuals and society as the value of something that is good and proper (Hudi, 2017).

### **1. Puppet Revelation**

Wayang Wahyu is a puppet born from among Catholics. This puppet was inaugurated on February 2, 1960 which was initiated by Brother L. Timotius Wignyosubroto, FIC in Surakarta, Central Java (Setyanto, 2016b, p. 22). The preservation of wayangwah was not spared from the wayangwah group called Ngajab Rahayu under the auspices of the Pangudi Luhur Surakata Foundation, which was performed for the first time at the Franciscan Purbayan Sisters on February 2, 1960 with puppeteer Ki Atmowijoyo and karawitan led by J. Soetarno (Setyanto, 2016b, p. 9) . At that time, wayang was still made of cardboard and resembled a human (unlike wayang purwa, which had arms that were longer than its knees and a long nose). This puppet is the inculturation of Catholicism in the field of preaching. According to Collet in Martasudjita, inculturation is:

*As an ongoing process, in which the Gospel is revealed in socio-political and religious-cultural situations and at the same time the Gospel becomes the power and force that transforms and transforms the situation and the lives of the local people. (Martasudjita, 2021, p. 24) .*

According to Sumandiyo in Setyanto, wayang revelation is an inculturation of the field of preaching at the adaptation stage, namely adapting Javanese art (wayang kulit purwa) to tell the gospel (Setyanto, 2016b, p. 19). Wayang Wahyu is an attempt by Christians to "ground" the teachings of Christ in the Bible. The Holy Bible is a book full of guidelines for socializing behavior and is still relevant today (Gutama, 2020, p. 129). Apart from being a means of conveying the Holy Scriptures, wayangwah is also a representation of the culture that lives in the souls of Javanese Catholics. Even though Catholic teachings come from the West, the Javanese accept these teachings and try to "Javanese" them. Like the phenomenon that occurs in other religions, namely Hinduism, Buddhism which is embraced and "Javanese" (Suseno, 1996, p. 1); Islam was accepted because the preachers, namely the kyai and ulama, maintained traditional Hindu-Buddhist traditions and matched Islamic mystical teachings with the traditional Javanese worldview. Even the guardians are considered as the inventors of wayang and gamelan which are used as a means of preaching Islam (Suseno, 1996, p. 32).

Wayang Wahyu is one of the expressions of the soul of Javanese Catholics, where in Catholicism and Java there is harmony in values, namely harmony in society and the universe (Suseno, 1996, p. 212). Catholic teachings reveal that God is responsible for man's actions, will, and words. In addition, God gave the mandate to humans to rule the earth. Therefore humans are fully responsible for caring for the earth and its contents (Haricahyono, 1995, p. 176). According to inculturation theology, Catholics can find values in other cultures that do not depend on their religious origin, in other words, not only is Jesus deliberately present in that culture but also finds Jesus in that culture. This is one of the stages of understanding culture in inculturation, namely "listening to culture" with the belief that Christ in His Holy Spirit is present and incarnate in every culture

(Martasudjita, 2021, p. 30). Javanese cultures that always emphasize the characteristics of valley-manah, lung tinulung, meayu hayuning bumi are inculturation values that can enrich the Catholic faith.

The development of wayang revelation is not only in Surakarta, but also in other areas, one of which is in the Purwokerto Diocese. A praja priest of Purwokerto Diocese received a mandate from Mgr. J. Sunarka, SJ to become a puppeteer and spread the teachings of Christ through wayang. The puppeteer named Agustinus Handi Setyanto, Pr., a puppeteer of revelation born in Purworejo, August 26, 1980 is a priest who was ordained in 2008. He began to actively perform after becoming a priest and built the Hamangunsih Association which was established in the Tyas Dalem Kroya Parish, Cilacap. Agustinus Handi Setyanto, Pr. presenting the play Naaman Sang Senopati on December 22, 2021 and broadcast live streaming on the YouTube channel "Anjani Solo", and rebroadcast on the "Wayang Wahyu Romo Handi Bible Story" channel. In the process of creating this play, the language is harmonized with Javanese idioms. This appears in the titles prabu (king), padhepokan (place of education for the Javanese), senopati (commander), and the budhalan scene which is the hallmark of wayang purwa performances.

## **2. Naaman Sang Senopati Story**

The story of Naaman comes from the Old Testament Scriptures. According to Setyo Budi, it is easier to adopt stories from the Old Testament than the New Testament. This is because the New Testament is related to the Word of God, so it is forbidden to be changed or made flexible for the sake of entertainment (Budi, 2003, p. 6). This opinion is the same as Agustinus Handi Setyanto, Pr.'s acknowledgment that stories originating from the Old Testament are more acceptable to the wider community, namely heterogeneous communities. This is because the New Testament sources tell about the life and about Jesus Christ, whereas in the Old

Testament the majority tell about prophets whose existence is also contained in the dogmas of other religions. Therefore the wayang Wahyu show which refers to the New Testament can only be accepted in Catholic circles.

It should be noted that according to the Scriptures, the Israelites are God's chosen people who are always blessed and guided by sending down prophets to free Israel from the oppression of other nations. However, in the Old Testament, God loved an enemy of the Israelites. This story is contained in passage 2 Kings 5: 1-17 which tells of a commander in chief of Israel's enemy named Naaman. Naaman was a commander of the Arameans or also called the Syrians, who were very mighty. Naaman succeeded in conquering Israel so that the Syrian King named Ben Hadad gave a servant from Israel as a gift.

However, it is very unfortunate that Naaman suffers from leprosy and the cure for this disease is unknown. Through his servant, Naaman went to the Prophet Elisha (the Prophet of the Israelites) to treat his leprosy. He brought with him his soldiers who were embodied in Buddhist scenes. When the King of Israel named Joahaz met Naaman, King Joahaz tore his clothes as a sign of rejection. Because of the stigma at that time, leprosy was a disease that was born from sin, so people affected by leprosy were shunned by society. However, God through the Prophet Elisha accepted Naaman and invited Naaman to come to Elisha's house. He ordered a servant to tell Naaman that he should bathe seven times in the Jordan River. Even though he felt unappreciated because Elisha did not meet him, in the end Naaman agreed to obey Elisha's orders because of the advice of his employees. After soaking seven times, Naaman recovered from his leprosy. Naaman then returned to Elisha to give gifts but Elisha refused. Naaman expressed his faith in Elisha that there is no other God besides the God of the Israelites. Then Naaman brought a pair of mules to the land of Israel to worship when he was in Syria. This story ends with Gehazi

(Elisha's servant) who gets leprosy for deceiving Naaman and taking gifts that Elisha has refused.

In the performance of the play Naaman Sang Senopati there are two works which contain moral values, namely working on accompaniment and working on chess. The following is the meaning of garap:

*"Working on is a system or series of activities carried out by the puppeteer and his working relatives (pengrawit, entrepreneur, and swawati) in all elements of expression pakeliran, including chess, sabet, gendhing, and sulukan (Nugroho, 2012, p. 245)."*

Working on accompaniment is an element of puppetry that is related to gendhing (song) or karawitan while working on chess is an element of puppetry that is related to all forms of dalang's discourse in the form of narrative or dialogue. The accompaniment work contains religious moral values, trust, and self-surrender. Meanwhile, working on chess contains moral values: nationalism, universalism, obedience, and love.

### 1) Religious

According to the Big Indonesian Dictionary, religious are things that are religious, religious, or belief in nature; belief in God; belief in the existence of a supernatural power over humans; beliefs related to animism and dynamism ("Meaning of Words - Big Indonesian Dictionary (KBBI) Online," n.d.). Religius is a human feeling about a view or vision that intuitively sees that the Holy One (God) is present in the world and in human life, giving life to humans. Humans are bound to Him but do not know in what form (Tarigan, 2018, p. 11). The religious value contained in this performance is the religiosity of faith which refers to the beliefs of the Catholic Religion.

The show was opened with the accompaniment of the Talu Doa piece by Blacius Subono, whose verses contain prayers from the teachings of the Catholic Religion,

namely: Sign of the Cross, Our Father, Hail Mary, Fatima, Glory and Praised be. This prayer is included in the series of Rosary prayers (devotion to Our Lady). The poem uses Indonesian, worked on, and was first popularized by Blacius Subono in the context of the 2020 Greget Dalang (Amarta, 2020). Before starting the performance, the dalang prays and is manifested in the accompaniment of the talu piece. The prayer begins with the name of the Father, Son and Holy Spirit, which means acknowledging the Triune God: God-above-us, God-with-us, and God-in-us (Haricahyono, 1995, p. 175). After the piece of prayer, it is continued by the song of Ayak Pamarta which contains a request for God's blessing that the puppeteer will tell the story, says the Holy Spirit, on behalf of the Father and the Son. In the scene of the servants there is the piece ladrang Amba Asih Mring Pangeran. The lyrics in the piece reveal about the people who really love God because God always protects them from all kinds of dangers and accompanies them when they are attacked by enemies.

### 2) Trust

One piece of musical accompaniment that contains moral teachings is Srepeg Tawakal Laras Pelog Pathet Lima. The piece is the work of Agustinus Setyanto, Pr. which has a line with the following verses:

*"Kanthi sabar lan tawakal datan mendharing pambudi Mesthi bakal kasembadan katurutan kang den esthi"*

When translated into Indonesian, namely:

*"With patience and trust, don't stop trying, you will definitely achieve what you want"*

The poem reveals that if a human being wants to achieve his goals, he must be patient, trust, and keep trying. Patience is a wise trait, not in a hurry, and not easily emotional. When someone wants to be successful, they must encounter many obstacles, so patience is needed in order to examine which is the right path. Patience is not enough, must be added with trust. According to Islam, tawakal or

tawakkul means to represent or surrender. Tawakal means surrendering oneself completely to Allah (Arifka, 2017, p. 4). The nature of this trust is also important to build the religiosity of religious people. For Catholics, trust is the main foundation in faith, apart from believing in Jesus. Tawakal can mean surrendering all life's problems to God and believing that there must be a way. This is the same as the character of the Javanese, namely *nrima surrender sumarah*, which means a sincere attitude when accepting bad luck and believing that luck will come behind suffering (Endraswara, 2012, p. 35). Therefore humans should not stop trying and endeavoring.

This Srepeg Tawakal was used by Agustinus Handi Setyanto, Pr to accompany Naaman's departure in order to seek healing in Israel. With a whole heart and great determination, Naaman wanted to be cured of his leprosy, so he took his chariot and soldiers to meet the Prophet Elisha in Israel. However, his efforts met with obstacles, namely when Naaman met the King of Israel named Joahaz. Joahaz was displeased with Naaman and tore his clothes as a symbol of humiliation, because in those days leprosy was a cursed disease. Through his persistence and efforts, Naaman finally managed to meet the Prophet Elisha and get healed.

### 3) Self Surrender

The accompaniment that contains moral teachings about self-surrender is Panyuwunan's *srepeg*. This *Srepeg* was used when accompanying Naaman who was bathing in the Jordan River. This *Srepeg* takes a poem from the ballad Panyuwunan by Romo Kuntoro which had gone viral on social media when Indonesia was facing the COVID-19 virus pandemic. Here are the lyrics of the song:

“Gusti kula nyuwun saras: sarasing sukma-  
resiking maras  
Gusti kula nyuwun tamba: tambaning jiwa-  
segering raga  
Gusti kula nyuwun seneng: senenging  
manah-tulaking sereng  
Gusti kula nyuwun sabar: sabaring budi-

nalar jembar”

When translated into Indonesian as follows:

“Lord, we ask for healing: healing of the  
soul, purity of heart  
God, we ask for medicine: medicine for the  
soul-fresh body  
Lord, we ask for joy: the joy of the heart-the  
antidote to envy  
Lord, we beg you to be patient: patience is  
mind-broad insight”

This song is used to accompany the character Naaman who bathes in the Jordan River 8 times in order to obey the Prophet Elisha's order so that Naaman recovers from his illness. The lyrics of this song describe self-surrender to God and asking God for healing. Healing does not only lie in the physical (healing of the soul, medicine for the soul, freshness of the body), but also lies in the heart and mind (cleanliness of heart, joy of heart, patience of mind). This poem really identifies with the characteristics of the Javanese people who are always submissive, patient, steadfast, *nerima ing pandum* (grateful) in the face of trials. In this song, it is taught that humans, in dealing with illness, apart from surrendering themselves to God, must also think positively in order to get maximum healing.

### 4) Nationalism

In the play Naaman Sang Senopati, it is told that Naaman was a person who was very loyal to his people. This was shown when he dared to take up arms against the enemies of the Syrian people, one of whom was the Israelites. Naaman's attitude of love for the country is called nationalism. Nationalism is not only an attitude of blind love for the country without regard to the value of truth, but nationalism is also manifested in attitudes that aim to build national unity. simply means nationality, where the interests of the state and nation receive great attention in the life of the state (Cipta, 2020, p. 116). When Naaman was healed by the Prophet Elisha who came from the Israelites, he still defended his people. Naaman's healing did not immediately

make Naaman turn away from his people. He still loves his people, accompanying King Benhadad to rule the Syrians. Elisha did not condemn Naaman's actions, he even gave teachings on love that Naaman could embody in his life. Even though he returned to his people, Naaman did not turn away from God. In the land of Israel, a number of mules were brought to the land of Syria as a manifestation of worshipping God.

The motto 100% Catholic 100% Indonesia which was coined by Mgr. Soegijo Pranoto (Cipta, 2020, p. 118) is reflected in Naaman's behavior. Indonesian Catholics are obliged to love their own nation in order to realize national unity. Just as Naaman was loyal to accompany his king, Catholics are also loyal to take part in the development of the country. However, Naaman's attitude in participating in oppressing other nations for the sake of his king is an act of blind nationalism. Therefore his meeting with the Prophet Elisa brought him in an attitude of repentance by absorbing the teachings of love explained by the Prophet Elisa. Naaman's act of nationalism is irrelevant today. It should be noted that any religious teaching does not teach its adherents to do evil. Therefore, of all the various differences, there are things that must be shown by all religious people, namely to see similarities in the religion they believe in, such as in terms of peace, humanity, helping government programs in educating the nation's children (Nazmudin, 2018).

### **5) Universal**

The church has the nature: one, holy, catholic, and apostolic. The story of Naaman implements one of the characteristics of the church, namely catholicism. St. Ignatius of Antioch (c. 100 AD) uses the word catholic which means "universal" to describe the church (letter to the church in Smyrna). The Church is catholic in the sense that Christ is universally present in the Church and that He has sent the Church to proclaim the Gospel throughout the world - "Go therefore, make disciples of all nations" (Matt. 28:19).

(Paristiyanti Nurwardani, 2016, p. 171). The catholic or universal nature of the church is manifested by the act of embracing anyone regardless of social status and religion. At that time, the paradigm of leprosy was a cursed disease. Moreover, Naaman was an idol worshiper from the Syrian Nation who had oppressed the Israelites, so King Joahaz got rid of him by tearing his clothes. King Joahaz considered Naaman to be accursed because of his sins against Israel. However, it is different from the view of the Prophet Elisha. Ordinary people are incapable of thinking what God thinks and wants. The prophet Elisha, who was a prophet, was able to respond to what God wanted, he wanted to accept Naaman and intercede for God to heal Naaman's illness. As written in the Gospel of Matthew 5:45, "For in this way you became children of your Father who is in heaven, who causes the sun to rise on the evil and on the good and sends rain on the just and on the unrighteous." Here it is clear that God has a universal nature, who is free to choose anyone to be used as a means of His work of salvation. Naaman witnessed God's work of salvation when he was healed of leprosy.

### **6) Obedience**

Humans in social life, are often faced with matters that can cause disputes. Among these is the difference in principles and beliefs. According to Ali, quoted by Lely, God Almighty does not prohibit living in a community with those who do not share the same views or religion, in the hope of avoiding mutual hostility (Nisvilyah, 2013, p. 384). In this play it is shown that differences are not a reason for fighting each other. After being healed, Naaman expressed his faith in the Prophet Elisha that he believed in God and no longer believed in idols. In addition, he asked forgiveness for his actions later when serving his king in Syria and when accompanying the king into the temple to worship idols. This proves that Naaman valued the beliefs and principles of his king. Naaman did not need to show faith through divine symbols or



deliberately show himself worshipping God so that his people would know. However, he showed his faith through loving behavior in everyday life. That was Naaman's way of showing his obedience to God. However, it would be better if Naaman's renewal of faith must be accompanied by a thorough education on Catholic teachings. In order for faith to be able to teach correctly, faith must always learn, reflect on its own nature in new situations (Subagya, 1976, p. 88). Naaman's faith must be nurtured so that it will be more fruitful and avoid syncretistic attitudes such as worshipping the land of Israel as many as a pair of mules brought to Syria. The land will be worshiped as a substitute for idols as the form of the God of Israel who is worshiped. Even though such a form of worship is not necessary, because God is present in humans when humans silently close their eyes and pray or even just think about Him.

### **7) Love**

The value of love is a general teaching that can be practiced by anyone and in any religious teachings. Just like what Naaman did to his people, he did not insult people who had different beliefs from him. He even accompanied the king when he prostrated himself at the temple of King Rimmon. This value is also manifested in Elisha's teaching to Naaman, namely the law of love. Elisha's actions also reflect love by healing Naaman from leprosy. The value of the teaching of love is also contained in the law which is especially or better known as the law of love, which reads as follows: (1) love the Lord your God with all your heart, all your soul, and all your mind (2) love your neighbor as yourself (Matt 22: 37 -39). In Java this value of love is called compassion. Compassion is a Javanese attitude that arises as a result of understanding each other. This attitude is usually accompanied by the expression *nepakakewak e dhewe*, which is to feel the suffering of others and is likened to when it happens to oneself (Endraswara, 2012, p. 172).

Naaman's love is realized when he

respects people who are different from him. The love shown by Naaman is an attitude of tolerance that is relevant for Indonesian society. Indonesia consists of various tribes and cultures. So that tolerance is needed to avoid disputes. With tolerance, there will be harmony between religious communities. Tolerance is manifested by appreciating, helping, and working together to achieve success. The love that God offers to humans is free, but God wants humans to repay His love voluntarily. Love is called love when humans are self-aware, with their own will, and voluntarily given back to God (Haricahyono, 1995, p. 177). The manifestation of that love is always remembering God and sharing love with others so that there is harmony in the world.

### **3. Actions that are contrary to morality**

This performance not only shows something that is in accordance with morality, but also shows actions that are contrary to morality, namely Gehazi's act of deceiving Naaman in order to enrich himself. Gehazi is a beauty of Prophet Elisha. In the Wayang Wahyu show, it is called a *cantrik*, because in Java, a *cantrik* is a person who has studied under the divine beings or *brahmanas*. Gehazi was blinded by wealth so corrupted the morality that was in his heart. Judging from his life experience, Gehazi knew God first compared to Naaman. He has long been a follower of the Prophet Elisha. However, knowing Allah first does not guarantee that the person upholds morality. The closer to Allah, the more trials and tests you will face. Finally, Gehazi received a punishment from God, namely suffering from leprosy to his descendants.

### **CONCLUSION**

Character education begins with the cultivation of moral values which are the most important elements in character education. One of the moral approaches that can be done in Java is through wayang. Like the teachings of moral values carried out by the Catholic

church to its people, namely through wayangwah. Wayang Wahyu is a means of the Catholic Church for the inculturation of church teachings and wayang which is a traditional Javanese art. The specific morality of the teachings of the Catholic Religion is expressed using wayang figures which are exhibited in a clear and vivid manner so that Catholics are able to grasp and understand them.

The puppet revelation performance of the play Naaman Sang Senopati implies a moral message, namely: religious, trust, self-surrender, nationalist, universal, obedient, and love. These values are in accordance with the morals that must be shown as Catholics. Because by implementing these values, peace and harmony between religious communities can be realized. Naaman's attitude of respecting other people's principles and not imposing the beliefs of his king is a reflection of the principles of Catholics in Indonesia, namely 100% Catholics and 100% Indonesians. Being 100% Catholic is manifesting the law of love; while 100% of Indonesia is creating harmony between religious communities, solidarity, working together, helping each other, and taking part in nation-building programs. These values are expected to form a national character full of morality.

## REFERENCES

- Amarta, D. M. (2020). *Greget Dhalang Wayang Wahyu Lakon Musa Sang Pangentas Ki Blacius Subono*. Indonesia: Honocoroko Live. Retrieved from <https://www.youtube.com/watch?v=KBIiKITYyyA>
- Arifka. (2017). Konsep Tawakal dalam Perspektif M Quraish Shihab (Kajian Tafsir Tarbawi). *Pendidikan Agama Islam*, 1-63.
- Arti kata - Kamus Besar Bahasa Indonesia (KBBI) Online. (n.d.). Retrieved September 20, 2022, from <https://kbbi.web.id/>
- Bagus, L. (1996). *Kamus Filsafat*. Jakarta: Gramedia.
- Budi, S. (2003). Spesifikasi Dan Karakteristik Wayang Wahyu Surakarta. *Bahasa Dan Seni*, 31(2), 300-316.
- Burhan Nurgiyantoro. (2011). Wayang dan Pengembangan Karakter Bangsa. *Pendidikan Karakter*, 1, 18-34.
- Cipta, S. E. (2020). 100% Katolik 100% Indonesia. *Jurnal Sosiologi Agama*, 14(1). <https://doi.org/http://doi.org//10.14421/jsa.2020.141-07>
- Daryanes, F., Zulaini, E., Putri, I. M., Syamsurizal, M., Widiyawati, S., & Amalina, S. (2022). Analisis Pendidikan Karakter Berbasis Pendidikan Agama Pada Era Modern di Desa Langgam Kabupaten Pelalawan Riau. *Jurnal Pendidikan Karakter*, 13(1), 15-26. Retrieved from <https://journal.uny.ac.id/index.php/jpka/article/view/47013/pdf>
- Endraswara, S. (2012). *Ilmu Jiwa Jawa "Estetika dan Citarasa Jiwa Jawa."* Yogyakarta: Narasi.
- Gutama, T. A. (2020). Wayang Wahyu : Hiburan Dan Media Pembelajaran. *Jurnal Analisa Sosiologi*, 9(1), 212-223. <https://doi.org/10.20961/jas.v9i1.29192>
- Haricahyono, C. (1995). *Dimensi-Dimensi Pendidikan Moral*. Semarang: IKIP Semarang Press.
- Herlyana, E. (2013). Pagelaran Wayang Purwa Sebagai Media Penanaman Nilai Religius Islam Pada Masyarakat Jawa. *Thaqāfiyyāt*, 14(1), 128-143.
- Hudi, I. (2017). PENGARUH PENGETAHUAN MORAL TERHADAP PERILAKU MORAL PADA SISWA SMP NEGERI KOTA PEKAN BARU BERDASARKAN PENDIDIKAN ORANGTUA. *Jurnal Moral Kemasyarakatan*, 2(1), 30-44.
- Kartini, K. (2003). *Kamus Psikologi*. Bandung: Pionir Jaya.
- Martasudjita, E. (2021). Teologi Inkulturasi "Perayaan Injil Yesus Kristus di Bumi Indonesia." In *PT Kanisius Daerah Istimewa Yogyakarta*.
- Moleong, L. J. (2012). *Metodologi penelitian kualitatif edisi revisi*. Remaja Rosdakarya. Retrieved from <http://library.stik-ptik.ac.id>
- Nazmudin, N. (2018). Kerukunan dan Toleransi Antar Umat Beragama dalam Membangun Keutuhan Negara Kesatuan Republik Indonesia (NKRI). *Journal of Government and Civil Society*, 1(1), 23. <https://doi.org/10.31000/jgcs.v1i1.268>
- Nisvilyah, L. (2013). Toleransi Antarumat

- Beragama dalam Memperkokoh Persatuan dan Kesatuan Bangsa (studi kasus umat islam dan kristen Dusun Segaran Kecamatan Dlanggu Kabupaten Mojokerto) Kabupaten Mojokerto). *Kajian Moral Dan Kewarganegaraan*, 2(1), 382–396.
- Nugroho, S. (2012). *Sanggit dan Garap Lakon Banjaran Pertunjukan Wayang Kulit Purwa Gaya Surakarta*. Sekolah Pascasarjana Universitas Gajah Mada Yogyakarta.
- Paristiyanti Nurwardani, H. Y. S. (2016). *Pendidikan Agama Katolik*. Jakarta: Direktorat Jenderal Pembelajaran dan Kemahasiswaan Kementrian Riset, Teknologi, dan Pendidikan Tinggi Republik Indonesia.
- Salfia, N. (2015). Nilai moral dalam novel 5. *Jurnal Humanika*, 3(15).
- Setyanto. (2016a). *Wayang Wahyu Lakon "Hana Caraka Nabi Elia" Sajian Ki Blacius Subono Mediasi Kisah Alkitab* (Vol. 15). Pascasarjana Program Studi Seni Pertunjukan dan Seni Rupa Universitas Gajah Mada.
- Setyanto, A. H. (2016b). *Wayang Katolik Cara Cerdas Berkatekese* (7th ed.; Victi, Ed.). Yogyakarta: PT KANISIUS.
- Soetarno, Sarwanto, S. (2007). *Sejarah Pedalangan*. Surakarta: CV. Cenderawasih.
- Subagya, R. (1976). *Kepercayaan Kebatinan-Kerohanian-Kejiwaan dan Agama*. Yogyakarta: PT Kanisius.
- Suseno, F. M. (1987). Etika Dasar "Masalah-Masalah Pokok Filsafat Moral." Penerbit PT Kanisius, p. 156. Yogyakarta: PT Kanisius. Retrieved from [https://scholar.google.co.id/citations?view\\_op=view\\_citation&hl=en&user=-MKMDKEAAAAJ&citation\\_for\\_view=-MKMDKEAAAAJ:M05iB0D1s5AC](https://scholar.google.co.id/citations?view_op=view_citation&hl=en&user=-MKMDKEAAAAJ&citation_for_view=-MKMDKEAAAAJ:M05iB0D1s5AC)
- Suseno, F. M. (1996). *Etika Jawa "Sebuah Analisa Falsafi tentang Kebijakan Hidup Jawa"*. Jakarta: PT Gramedia.
- Tarigan, J. (2018). *Religiositas dan Gereja Katolik* (Victi, Ed.). Yogyakarta: PT Kanisius.
- Tasrif. (2021). Nilai-Nilai Pendidikan Karakter "Maja Labo Dahu" dalam Pedagogi. *Jurnal Pendidikan Karakter*, XI(April), 88–100.
- Zubaedi. (2013). *Desain Pendidikan Karakter Konsepsi dan Aplikasinya dalam Lembaga Pendidikan*. Jakarta: KENCANA PRENADA