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Research Article

Utsman bin Mazh'un in Visual, Literature and International Exhibition

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ABSTRACT

This paper aims to discuss Uthman bin Mazh'un's paragraph in visuals, literature in the Nusantara and the international exhibition of the power of the Ka'bah II. The character of the Prophet Muhammad's companion is that of a friend who cares about others' suffering. Next, the visual form of paraga Uthman bin Mazh'un will be explained, along with its meaning in a review of Indonesian literature and in the international exhibition of the power of the Ka'bah II. Visual, literary, and exhibition discussions will help readers understand the character in a cultural context. Visual paraga in the form of wayang implies a specific message to the audience. Especially when exhibited on the international scene. Apart from that, the messages in Javanese literature are moralistic and intended for connoisseurs. Therefore, Uthman bin Mazh'un's paragraph in the wayang Kekayon Khalifah can serve as a beautiful educational tool for the public, both in appearance and language.

1. INTRODUCTION

Until now, wayang art still survives amid the influence of cultural values from abroad and the lack of interest of the younger generation of Muslims in this traditional art. At least it is maintained by the supporting community who enjoy wayang with stories in every performance. Wayang still provides benefits to its supporters. For example, wayang in the Special Region of Yogyakarta, home to the Ngayogyakarta Hadiningrat Palace, is a traditional performance. However, it is not considered a significant part of Islamic life. There are differences of opinion among the scholars. Some argue that wayang is a beautiful form of entertainment and is not harmful to the faith of Muslims. (Lutfianto and Fahmy Lukman, 2023). Meanwhile, other scholars consider wayang to be contrary to Islam. (Ahmad Haris, 1998). In other parts of the world, wayang is also used as a medium of educational entertainment, such as Nang Talung in Thailand. (Routledge, 2022). Karagoz in Turkey, (Peter O'Connor, 2022) and Khayāl al-Ẓīll in Egypt (Nargis Abdel Ghafar Bazheir,, 2022). There are elements of local folklore, mythology, religious traditions, and satire. Some even contain political satire. On stage, the orchestra is arranged in a modern configuration.

The existence of wayang has a spiritual significance among Muslims in Yogyakarta, in particular, and in Indonesia in general (Sena Wangi, 2005). They make wayang and incorporate elements of Islamic spirituality and traditional Javanese cultural practices into their exposition (Lydia Kieven, 2022). There is symbolic meaning in his stories; they convey moral lessons and spiritual insights to the audience (Ras, 1982). Wayang performances depict stories and plays and present the hero or heroes as a representation of the principles of truth in general (Burhan Nurgiyantoro, 2011). Wayang, specifically in Java, plays a significant role in creating figures that embody spiritual wisdom and local values, both drawn from historical figures and created by artists' imagination (Syafril & Agel, 2022).

This article contains practice-based research on the creative and technical processes of wayang creation and exhibition in Indonesia (Ayoub, 2003). The formulation of wayang involves artists embodying sociocultural, theological, aesthetic, and educational elements as an act of indirect communication to art connoisseurs (Sirithorn,

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Siriwan, & Sukhumvada, 2022). Wayang performances, within the framework of Indonesian Muslim performers, have complex intellectual and psychological effects due to their nature as a means of interpersonal relations within semiotic activities. This analysis considers the formulation and presentation of wayang in Indonesian contemporary art, with a focus on the creation of "Khalīfah Paraga Utsman bin Mazh'un's Kekayon Puppet." This puppet is associated with the figure of Uthman bin Mazh'un, who died the first time among the Muhajirin who migrated to Medina. Uthman bin Mazh'un is a historical figure who played an important role in the early history of Islam.

This article examines the special forms, elements, and meanings of contemporary wayang through the lens of artisans. The materiality of wayang in Indonesia does not only serve as a form of traditional, fun entertainment (Asef Bayat, 2013). but also as a complex semiotic experience between an artist and connoisseurs of his work in an exhibition. The materiality of Wayang Kekayon Khalīfah Paraga Uthman bin Mazh'un is a means of theological-cultural transmission to convey spiritual wisdom (Lutfianto, 2020). The contemporary wayang exhibition in a public space at the Jakarta Islamic Centre in 2023 encourages further reflection on the condition of a Muslim in the millennial era, thereby eliciting an emotional response that revives the mechanism for the greatness of a Muslim, namely Uthman bin Mazh'un.

2. RESEARCH METHODS

Wayang is a highly refined theatrical art that combines religion, folklore, history, mysticism and philosophy. Primarily supported by music, dance, and literature. However, wayang remains only entertainment for the audience. Until now, wayang has provided many benefits to human life; UNESCO has recognised it as a world cultural heritage. Puppet provides comprehensive benefits. This performing art has the potential to serve as a means of communicating and transforming information to the public (Setiawan, 2022). So that this art can convey a range of values, understandings, concepts, ideas, and perspectives. One example is conveying the character's character.

The creation of shapes and forms is a concern in the historical trajectory of wayang. One of them is the first decree of the Sultan of Demak with the Sanga trustees. The existence of wayang forms and the packaging of unique wayang stories; The uniqueness lies in Islamic principles (Hannula, Suoranta, & Vadén, 2005). One of them is the shape of the mountains. This form has an illustration of Dewandaru. Dewadaru is a symbol of the tree of life. The saints reinterpret this form as kayon or khayyu, meaning life. This meaning originally symbolised the source of knowledge and the source of life.

The presence of Wayang Kekayon Khalifah paraga Uthman bin Mazh'un in the millennial era provides an answer: indeed, the wayang model contains a philosophy of community life (Binti Arifin, 2004). This will play a vital role in recording and remembering all the events that are happening and have happened. In this case, the greatness of a Muslim in the millennial era is compared to the greatness of Muslims in the time of the Prophet's friend, Uthman bin Maz'un.

The form of wayang can be used to describe Indonesian cultural forms that shape culture, so that today's society readily accepts this improvisation. So this form of embodiment is both a response and the preservation of wayang culture (Putri & Zafi, 2022). This can be done by developing and maintaining the authenticity of wayang as a culture to sustain its existence (Goldstein, T. R., Stutesman, M., & Thompson, B., 2022). The Wayang Kekayon Khalifah paraga Uthman bin Mazh'un was created with considerations of beauty in its manufacturing process. There are three basic elements to consider: shape, weight, and appearance (D. A. A Djelantik, 2004). First, the shape or appearance you want to make is a mountain made of buffalo skin. The primary material is formed into a gunungan and can be placed beside or displayed as the main work.

Second, the weight of this work has ideas originating from the figure of one of the Prophet's companions, namely Uthman bin Mazh'un. This figure is extraordinary; his character exemplifies youth in various ways, including his prowess. The representation you want to present is a form of hope that always exists in humans, the hope of becoming great human beings. Even though the greatness of youth does not need the media to describe it, this work uses the media to present the character of Uthman bin Mazh'un. This media is a symbol of character depiction that represents the figure you want to present. Apart from that, this thought departs from the current Javanese culture, which still likes wayang. A culture that is loaded with moral content, etiquette, and noble character

The symbols are 13 spears, rags, pincers, iron, fire and calligraphy. Cultivation is done with inlay and singing techniques, as in the cultivation of wayang in general (Khalid, 2015). The thirteen spears describe him converting to Islam after thirteen friends. The term 'dirty cloth' describes asceticism or a simple life. The iron was clamped with pincers and then burned, depicting the torment of the Quraysh infidels against it.

Third is the appearance or presentation. Presentation is an integral part of the aesthetic element (Anggraeni, Hartati, & Nurani, 2019). This process involves placing it on the side of the puppet where the other figures are. It can also be placed in front of the class or in the library as a learning medium. Beautiful learning media is the basic idea of this creation. Currently, the function of art is to meet various needs. This is a depiction of each artist's personal expression. In fact, leather craft works of art can combine two functions at once, namely personal and social. First, namely, personal, in its creation, it is a form of self-expression as well as a means to fulfil needs related to valuable goods. Second, social is expressing aspects of social existence from personal experience. However, in practice, this work serves to present beauty in society. Therefore, this work can open the horizons of art connoisseurs by offering a variety of choices. The form of this work originates in the idea of Gunungan Sunan Kalijaga and in gunungans from wayang performances in general. The step scheme used to explain the main idea and form an idea is as follows:

Initially, this idea was to create a work for educational media that was aesthetically pleasing and of high value, inspired by wayang culture. One of them is the gunungan wayang. There is a symbolic meaning to gunungan wayang, which, philosophically, represents the universal world. Virgil C. Aldrich argues that the difference between an artist (artisan) and an artisan lies in the choice of medium, which serves as a tool, a medium, and a language. Craftsmen produce objects as aesthetic objects while craftsmen produce physical objects (Aldrich, V. C., 1963).

3. RESULTS AND DISCUSSIONS

The wayang form has been preserved in Javanese cultural treasures—a work of Javanese culture, represented in life through human taste and intention. The creator expresses the culture in his works (Hidayatullah, A., & Bakhri, S., 2021). Representation of figures that represent the character of intelligence and greatness at that time. How are the characters' characteristics and personalities represented through the wayang cultural approach? So it will be beneficial when presented to the public at an exhibition, especially when staged for an audience. How far was Uthman bin Mazh'un's greatness in embracing Islam in religious and cultural literature? Then, can Uthman bin Mazh'un's model be implemented in the current context?

The presentation of the model in the form of wayang, which is a role model for the current generation, is critical. Attitudes in addressing and dealing with a permissive culture really need to be presented in society. So that people have an idea of how great human character is. Making wayang models really needs to be preserved (Johnson & Lim, 2022). This is due to the development of culture-based media amid advanced, sophisticated technology that must be maintained. A very valuable model that cannot be exchanged for anything (Prahmana, R. C. I., & Istiandaru, A., 2021). Ideas and messages that are very valuable to convey to the public in the form of wayang should be showcased at international exhibitions.

3.1. Overview in Visual Form

Uthman bin Mazh'un is an extraordinary figure; the character of this figure is an example of a young man who received protection from his uncle amidst the torments of Quraysh infidels but chose the way of life as a Muslim. The representation that you want to present is a form of hope that actually always exists in humans to become Muslim individuals. Even though Muslims do not need the media to describe it, this work uses it to present the character of one of the Prophet's companions, namely Uthman bin Mazh'un. This media is a symbol of character depiction that represents the figure you want to present. Apart from that, this thought departs from the current Javanese culture, which still likes wayang. A culture that is full of moral content and manners, as well as virtuous character.

Uthman bin Mazh'un cared for others, lived a simple life, and was good at making poetry. Moreover, he received his uncle's protection. He also has an extraordinary awareness of Islam. The symbol of the dirty cloth implies a message about Uthman bin Mazh'un's simple life. Spear number 13 implies he converted to Islam after the thirteenth. So that he includes asabiqunal auwalun. Iron painted and heated describes the torment he experienced.

Uthman bin Mazh'un was one of the figures who received protection from torture by the Quraysh infidels when he returned from migrating to Habasyah because he was deceived. Although in the end he reconciled with the other friends who were tortured, this was a form of caring for the other friends who were being tortured. He joined the migration to Medina with a simple life. He was good at writing poetry and was the first among the Muhajirin to die.

3.2. Overview in the form of Nusantara literature

The attitude of someone who has become a role model for future generations, as well as Uthman bin Maz'un's example in Islamic behaviour and principles of life, needs to be conveyed to the public. Moreover, today's society is characterised by a permissive lifestyle. Attitudes and examples like this need to be expressed in visual models and the local wisdom of each region, for example, with wayang and geguritan. So, in situations like this, people need examples

that inspire them to live by Islamic principles. Apart from that, it is also hoped that they will emulate the correct figure in dealing with life in the millennial era, as did his predecessor, namely Uthman bin Mazh'un. So it is not surprising that the appearance of the Kekayon Khalifah paraga Uthman bin Mazh'un puppet became a media representation for exhibitions. The form of wayang is made of inlaid leather to depict characters in exhibitions and traditional drama performances (Dwitayasa, I. M., 2020).

Utsman bin Mazh'un, Kadonyan mung sampiran, akherat dadi paran
Dening Ki Lutfi Caritagama

Sakabat Nabi ingkang tumut hijrah dhateng Habasyah
Mireng kabar bangsa Qurays mlebet agami Islam
Para sakabat kathah ingkang wangsul dhateng Makkah
Pawartos kasebut namung apus krama
Para sakabat kathah kang pinilara

Begja kemayangan Utsman bin Mazh'un
Pikantuk pangreksa saking paklikipun
Walid bin Mughirah kayungyun
Kasengsem tresna prunan wilangun

Mangertosi para kancanipun kathah ingkang dipun pilara
Amargi mboten pikantuk pangreksa
Utsman bin Mazh'un oncat minggat
Medal uwal saking pangreksa
Bela kanca ngraosaken nikmatipun kasiksa

Namung Allah kemawon ingkang dados gegondhelan
Pasiksan kados dene kawah candra dimuka
Ingkang ndadosaken manah tinarbuka
Ugi ngresiki imanipun saking rereget
Kados dene pandhe wesi damel resik teyeng sarana geni

Saksampunipun hijrah dhateng Madinah
Luwar saking kaum Musrikin
Tindak Yasrib kanthi sangu iman
Winisuda lulus saking ujian

Ing Madinah gesang kanthi prasaja
Kiyat dzikir lan prihatin
Lir berleyan ingkang gilap katingal
Senajan sandhangan ala kados gombal
Badan pribadi minangka wadal

Wasis damel gurit kangge panglipur
Umayah bin Khalaf kasembur
Mawi basa rinakit ing pitutur
Minangka pepenget manungsa bakal dikubur

Kalebet asabiqunal auwalun
Urut nomer kawan welas miturut etangan
Kaum Muhajirin ingkang seda sepisanan ing Madinah
Ing Baqi kapetak kebak barokah

nDalem Caritagama, Jetis RT 03 Tamantirto Kasihan Bantul Yogyakarta
8 Januari 2022. 12.00 WIB

Translation:

Utsman bin Mazh'un, the world is just an attachment; the hereafter is the goal.
By: Ki Lutfi Caritagama

Sakabat of the Prophet who joined the migration to Habasyah

Heard the news that the Quraysh people embraced Islam
Many Companions returned home to Mecca
The news is just a hoax
Many friends who ended up being tortured

Uthman bin Maz'un was very lucky.
Get protection from his uncle.
Walid bin Mughirah, who likes him
Too bad for the nephew

Knowing that many of his friends were tortured
For not getting protection
Uthman bin Maz'un left (his uncle)
Get out of cover
Caring for his friend also feels the torment

Only God is the handle.
Torment became a forge.
Which makes the heart open
Also cleans his feet from dirt
As a blacksmith cleans dirt with the medium of fire

After migrating to Medina
Get out of the clutches of the Musrikin
Go to Yasrib armed with faith
Graduated and passed the test

In Medina lived simply
Strong dhikr and concern
Like a diamond that looks shiny
Even though his clothes were just plain clothes
His body became the leading supporter of da'wah

Good at writing poetry that entertains
Umayah bin Khalaf was called
With smooth language to give advice
Be a reminder that humans will die

Good at writing poetry that entertains
Umayah bin Khalaf was called
With smooth language to give advice

Good at writing poetry that entertains
Umayah bin Khalaf was called
With smooth language to give advice
Be a reminder that humans will die

Including asabiqunal auwalun
Number fourteen in order
The Muhajirin who died first in Medina
In the tomb, Baqi is buried

nDalem Caritagama, Jetis RT 03 Tamantirto Kasihan Bantul Yogyakarta
8 Januari 2022. 12.00 WIB

In the creation of wayang paraga, aesthetic values differ from those of other artists. Other artists mostly use the aesthetic value of liberalism, namely, art for art's sake. This creation is in order to raise awareness of Allah SWT. So that in making works using three parameters. First, the manufacturing process, ingredients, production process, and serving must not violate Islamic jurisprudence. Second, it looks visually aesthetic. Therefore, the manufacturing stage (concept, drawing design, sculpting, editing/colouring) is carried out by experts under the designer's direction. Third,

the work contains a call for goodness. Paraga Wayang Kekayon Khalifah Uthman bin Maz'un was made with these three parameters.

3.3. Overview of International Exhibitions

Wayang Kekayon Khalifah appears as a medium that presents a visualisation of a caring and ascetic figure, namely Uthman bin Mazh'un. Wayang as art exhibited in the millennial era. Wayang is part of the culture that was born in society. Wayang contains elements of local wisdom in a particular area. Likewise, with Wayang Kekayon Khalifah paraga Uthman bin Mazh'un, the paraga in this puppet appears amid the lack of care and asceticism among Muslim youth in the millennial era, especially in Yogyakarta.

In the puppet exhibition at the second month of JIC (Jakarta Islamic Centre), The Spirit of Ka'bah in 2023 AD, this paragraph can serve as a role model for realising caring and ascetic youth while still adhering to Islamic principles. Uthman bin Mazh'un, a caring and ascetic young man, has become a discourse on living in the world, especially in Indonesia and Java, which has a wayang culture. During international exhibitions, it is encouraging to present caring and ascetic youth who uphold Islamic principles. The figures of the Prophet's companions, especially Paraga Uthman bin Mazh'un, introduce a new nuance in the world of wayang, offering support for the caring and ascetic lifestyle of a Muslim youth through a local wayang cultural approach.

In the puppet exhibition at the second month of JIC (Jakarta Islamic Centre), as seen in Figures 1 and 2, The Spirit of Ka'bah in 2023 AD, this paragraph can serve as a role model for realising caring and ascetic youth while still adhering to Islamic principles. Uthman bin Mazh'un, a caring and ascetic young man, has become a discourse on living in the world, especially in Indonesia and Java, which has a wayang culture. During international exhibitions, it is encouraging to present caring and ascetic youth who uphold Islamic principles. The figures of the Prophet's companions, especially Paraga Uthman bin Mazh'un, introduce a new nuance in the world of wayang, offering support for the caring and ascetic lifestyle of a Muslim youth through a local wayang cultural approach.



Figure 1. Wayang Kekayon Khalifah paraga Uthman bin Mazh'un



Figure 2. Paraga Uthman bin Mazh'un and other paraga in the international exhibition displays

4. CONCLUSION

This study found that the creation of Uthman bin Mazh'un's paragraph in the Kekayon Khalifah puppet can spark concern and ascetic discourse among Muslims today. The care and asceticism of a Muslim needed a role model at that time, like Uthman bin Maz'un. Explanation of a person who cares and is an ascetic will not materialise through mere exhibitions. However, this method is essential for raising awareness of a lifestyle of caring for others and of asceticism in society.

So, researchers need to reveal the Companions of the Prophet's caring and ascetic character in the past, which can serve as role models for the current generation. There are still many Muslim youth heroes with noble characters who need to be brought to the surface through the genius of local art. Therefore, Uthman bin Mazh'un's fist is just one example. Research and explanation of the character Uthman bin Mazh'un in other characters is still very much needed in this millennial era.

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