

Research Article

# Macapat Aesthetic Education in Contemporary Era: the Descriptive Analysis of *Tembang Pangkur* and *Maskumambang* on *Wayang Kekayon Khalifah*

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## ABSTRACT

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*Macapat* is a traditional New Javanese poem in the form of a *tembang* bound by established conventions. The conventions are *guru gatra* 'number of lines per verse', *guru wilangan* 'number of syllables in an array', and *guru lagu* 'sound of syllables at the end of the line'. Singing poetry is because in its reading it is sung. *Tembang macapat* is based on the beauty of the *titillaras* arrangement of 'notations' that match the meter pattern. The art of the beauty of this *macapat* song has been used since around the XV century AD until now. The use of this *macapat* song is used in various writings, one of which in the contemporary era is in the *Wayang Kekayon Khalifah*. The author wants to present the beauty of the *macapat* song in *Wayang Kekayon Khalifah* as an effort to present education through songs in the present or contemporary era. There are two *macapat* songs that the writer presents, namely, *Maskumambang* and *Pangkur*. It aims to help the reader understand the song's beauty when used for educational facilities. The results of this paper indicate that the *macapat* songs of *Maskumambang* and *Pangkur* can present beauty in the present era of education. The *macapat* song in the *Wayang Kekayon Khalifah* gives the old color of new packaging in the world of education. So that *macapat* can still be present with its beauty in the present era.

## 1. INTRODUCTION

Education will still be needed under any circumstances. There are many ways to educate, but it is a beautiful art that has to be done. One example of the use of beautiful art in educating and preaching is the *macapat* song. Sunan Kalijaga has done this by educating and preaching Kyai Pandandarang. One of the manuscripts that record this incident is the Babad Demak manuscript. This chronicle is one of the records that not only contains the history of the Demak kingdom, legends, myths, but also indirectly contains how to educate with full beauty. In this way, it was proven that Kyai Pandandarang could melt the heart of Kyai Pandanarang, who initially thought that his *hubbudunnnya* become a *hubbul Akhirah* (Lutfianto. 2018).

Non-formal education in Indonesia, while still using beauty in its delivery, is through puppets (Effendy. 1996). Beauty is there; both visuals and stories in the play are fascinating and varied (Senawangi & Senawangi, 1999). Abroad, for example, in Malaysia, also use that (Osnes, Mary Beth. 2010). At least this way has existed and been done. Kelantan puppets, for example. This puppet has a unique visualization. However, there are still similarities in the story, namely the story of Rama and Anoman (Scott-Kemball, Jeune, 1959). Even though this wayang culture penetrated America, they brought experts (dhalang) directly to the country (Cohen, 2007). In this example in North America (Hartana. 2017).

The wayang is Aesthetics in Javanese shadow theatre (Alton. 1979). The art of wayang contains education, social messages and even politics. Puppets are packaged in the unity of visual, craft, sound, literary, theater, music, and so



on, making wayang a smooth and complete art (Harnish, 2003). Many metaphors are found in the shape and color of the wayang.

In this example in the *kekayon* or *gunungan* (Poepaningrat. 2005). One form of visualization of the existing wayang is inserted through the form and processing of calligraphy ornamentation, *sungging tatah* like the artistic and symbolic meaning of the work (Lutfianto & Munip, 2021). So it is not surprising that Sumarsam said that the art of wayang uses a literary style full of sound play and gives a significant psychological effect to the listener (Sumarsam & Sumarsam, 2018). Especially wayang with music, performances can be a means of negotiation between religion and modernity (Harnish, 2003).

The art of literature and theater in wayang performances can be seen in the summary of the *balungan-lampahan* which is used as a guide for the *dhalang*. The *balungan-lampahan* formulation for the Purwa puppet theater is divided into three stages or three *patets*. The three *patets* are (1) *Patet nem*, (2) *Patet sanga*, and (3) *Patet manyura*. While the scenes include; *jejer*, *adeg kèndel gapura*, *adeg kedhatonan*, *adeg pasowanan jawi*, *budhalan*, *kapalan*, *prang ampyak*, *adeg sabrang*, *prang gagal*, *adeg sabrang rangkep*, *adeg pandhita/ gara-gara*, *prang kembang*, *adeg sampak tanggung 1-3*, *prang sintrèn/ prang bégalan*, *adeg manyura 1-3*, *prang sampak manyura*, *prang sampak amuk-amukan*, *tayungan*, *adeg tanceb kayon*, and *golèkan/ gambyongan*. *Patet* and *adegan* are sequential and related to each other, although both have different terms of duration and content (Junaidi & Aji Suseno, 2020). In addition, the depiction of the story uses symbols or metaphors so that the content of the story is not easy to know (Sudarsono, 2012).

With its language styles, Puppet education has an essential role in the life of Javanese society. Puppet seems to be a means of social transformation in social life. Puppet is also an art that contains various aspects of culture and religion. Islamic teachings and morals, for example, can be included in the stanzas of the *macapat* song. Literary works act as a medium to convey goodness (Lutfianto, 2020). One example is the text of the play *Mulabukaning Da'wah Rasul*, an early story of the Prophet's da'wah in the *Wayang Kekayon Khalifah* (Lutfianto. 2017). So it is not surprising that wayang is used in performances that educate/teach ethics and morals in non-formal education (Sunarto & Sunarto, 2012). The use of puppets in education for the development of self-regulation skills in children. Besides that, it also increases a sense of security and is a treatment for each child (van der Hoeven et al., 2021). More specifically, puppet culture is full of morals and character (Nurgiyantoro. 2011).

Although puppet has many forms and variants, the message about education is still present in every performance. An example is a Suluh puppet, a puppet that contains a series of information to raise the spirit of the struggle against the Dutch at that time. There is another Kuluk puppet that takes the history of the Ngayogyakarta Palace. There is also the Dupara puppet, which takes the story of social problems in the 20th century. Javanese puppets that educate/build characters like Prince Diponegoro. Education for children is also available in Kancil puppet. This includes education about Christianity in the Wahyu puppet (Bandem, Bandem, & Murgianto, 1999). There are still more puppets for educating the philosophy of Pancasila and the 1945 Constitution embodied in the Pancasila Puppets (Senawangi & Senawangi, 1999). The form of wayang as education is very dynamic from time to time. There is also a *Wayang Kekayon Khalifah* puppet present in this contemporary era. This puppet uses old Javanese poetry, namely *macapat* in every performance.

## 2. RESEARCH METHODS

The *Wayang Kekayon Khalifah* uses the Javanese poem *tembang macapat* in each of its performances. An old Javanese poem that has rules in every song. This includes having different traits and characteristics. This allows it to be used in educating according to the needs of each character of the song. Even as a medium for educating in formal education based on Javanese culture. Philosophically, this puppet is made as an educational medium that contains morality. Both through the characters presented, the plays held, and the symbols used. At the same time, a religiosity is an approach to understanding the verses in the holy Al-Quran that have literary value.

The *macapat* song, like other Javanese literary works, was created as a means to educate. *Pangkur* song is a means of teaching life that prioritizes life in the afterlife. This song has a philosophy of the beauty of the meaning of the word "*mungkur*" which means backward. Its connotative meaning is to step back from the glittering life of the world and prioritize life in the hereafter by getting closer to the Almighty. The nature of the *Pangkur* song is firm but also friendly, which is firm in reminding fellow humans of wisdom or kindness. There is advice written in the poem. There is an invitation to do good in every stanza of the song. So that it can make humans more noble and dignified.

The *Maskumambang* song has a philosophy of beauty, the meaning of the Javanese word "*mas*" which means gold or something valuable, and the word "*kumambang*" which means floating. The connotative meaning is something valuable/ a fetus still floating (in its mother's belly). It is not known whether the fetus is male or female. The character

of the *Maskumambang* song is the anxiety of parents in waiting for the birth of their child who is still in the womb (Suwarno & Suwarno, 2012). So the next researcher used the *Macapat Pangkur* and *Maskumambang* aesthetic approach in the discussion of this paper. What the discussion will look like will be described in the following article with descriptive analysis.

The research method used in this research is descriptive analysis. This is done to provide an overview or description of the data. This study describes education using the beauty of *macapat* in the *Wayang Kekayon Khalifah* in the contemporary era. *Macapat* we mean the songs *Pangkur* and *Maskumambang*. Description of the songs *Pangkur* and *Maskumambang* with different rules. The rules regarding the number of lines in each stanza, the number of syllables in each line and the final vowel of each line.

### 3. RESULTS AND DISCUSSIONS

Puppet performances in the Demak era were used as a means of communication and information transformation to the public. In his decision, the Sultan of Demak, with the *Wali Sanga*, performances and *wayang* forms considers Islamic fiqh more (Sunyoto & Sunyoto, 2016). In line with *wayang* in the Demak era, *Wayang Kekayon Khalifah* is present in the next six centuries using *wayang* media and *macapat* songs in their performances (Tatik, 2019).

*Tembang macapat* is included in a variety of poetry. Therefore, it is called *tembang macapat* poetry, traditional Javanese poetry bound by specific established rules. The names of the poems are (1) *Dhandhanggula*, (2) *Sinom*, (3) *Asmaradana*, (4) *Kinanthi*, (5) *Pangkur*, (6) *Durma*, (7) *Pucung*, (8) *Mijil*, (9) *Maskumambang*, (10) *Megatruh*, (11) *Gambuh*. These rules are the existence of *gatra* (number of lines), *guru wilangan* (number of syllables), *dhong-dhing* (rhyme/vowel letters at the end of words) (Prabowo & Priyo Prabowo, 2007). These rules can be clearly illustrated in Table 1.

**Table 1.** Tembang macapat poetry

No	Name <i>Tembang</i>	amount <i>Gatra</i>	<i>Wilangan</i>	<i>Dhongdhing</i>
1.	Dhandhanggula	10	10,10,8,7,9,7,6,8,12,7	i,a,e,u,i,a,u,a,i,a
2.	Pangkur	7	8,11,8,7,12,8,8	a,i,u,a,u,a,i
3.	Sinom	9	8,8,8,7,8,7,8,12	a,i,a,i,i,u,a,i,a
4.	Durma	7	12,7,6,7,8,5,7	a,i,a,a,i,a
5.	Asmaradana	7	8,8,8,7,8,8	i,a,e,a,a,u,a
6.	Kinanthi	6	8,8,8,8,8	u,i,a,i,a,i
7.	Gambuh	5	7,10,12,8,8	u,u,i,u,o
8.	Mijil	6	10,6,10,10,6,6	i,o,e,i,i,u
9.	Maskumambang	4	12,6,8,8	i,a,i,a
10.	Megatruh	5	12,8,8,8,8	u,i,u,i,o
11.	Pucung	4	12,6,8,12	u,a,i,a

#### 3.1. Aesthetics of Macapat Song of Pangkur in Wayang Kekayon Khalifah

The song *Pangkur* has a philosophy of beauty, the meaning of the word "*mungkur*" which means retreat. Its connotative meaning is to retreat from the glittering life of the world and prioritize life in the hereafter by drawing closer to the Almighty. The nature of the *Pangkur* song is firm but also friendly, which is firm in reminding fellow humans of wisdom or kindness. There is advice written in the poem. An invitation to do good must be in every stanza so that it can make humans more noble and dignified.

The *Pangkur* song has a set of rules that distinguish it from other *macapat* songs. The order relating to the number of lines in each stanza, the number of syllables in each line and the final vowel of each line. The rules are as follows:

- 1) The number of lines of each stanza or *guru gatra* is seven lines/*gatra*.
- 2) The number of syllables per line or *guru wilangan* (number of syllables) per line (8, 11, 8, 7, 12, 8, 8). This means that the first line has eight syllables, the second line has eleven syllables. This applies until the seventh line consists of eight syllables.
- 3) The final vowel of each line or the "*dhong-dhing*" song teacher of each line as is (a, i, u, a, u, a, i). this means that the first line ends with a vowel "a". The second line ends with the vowel letter "i". This applies until the seventh line with the vowel letter "i".

The rules for the *Pangkur* song will be used by the author to analyze the *Pangkur* song lyrics in the *Wayang Kekayon Khalifah*.

*Translation Al-Quran Verses in Song Pangkur*

The verse of the Al-Quran translation of the song *Macapat Pangkur* will be described as follows.

*Padha gegondhèlan sira  
Gegondhèlan Allah talining iki,  
sarta aja tansah nesu  
eling pêparing Allah  
durung Islam paduka memungsuh-mungsuh  
Allah yen nresnani sira  
Dulur-dulur rak ya asih*

Meaning:

Hold on all of you  
Hold on to the rope (religion) of Allah  
And don't get angry easily  
remember the (favours) Allah gave (to you)  
before Islam was hostile to each other  
If Allah loves by uniting your heart  
Brothers will give love

In this stanza, each line or *guru gatra* has many syllables/ *guru wilangan* and *guru lagu/dhong-dhing* (rhymes/vowels at the end of words), as shown in Table 2.

**Table 2.** Analysis of Song pangkur

Line to-	Cakepan/ poetry	number of syllables / <i>wilangan</i>	<i>Dhongdhing</i> / rhyme / vowel at the end of the word
1	<i>Padha gegondhèlan sira</i>	8	a
2	<i>Gegondhèlan Allah talining iki,</i>	11	i
3	<i>sarta aja tansah nesu</i>	8	u
4	<i>eling pêparing Allah</i>	7	a
5	<i>durung Islam paduka memungsuh-mungsuh</i>	12	u
6	<i>Allah yen nresnani sira</i>	8	a
7	<i>Dulur-dulur rak ya asih</i>	8	i

*Prayogane ana sira  
padha nuntun marang bebêcik iki  
padha akon gawe ayu  
laku panggawe tata  
apadene nyêgaha panggawe satru  
wong kang mangkono ika  
têtêp padha bêgja mukti*

Meaning:

Should be among you  
who calls to virtue  
order to do what is right  
act according to the rules  
also prevent from the wrong  
such a person  
keep getting lucky

In this stanza, each line or *guru gatra* has a number of syllables/ *guru wilangan* and *guru lagu/dhong-dhing* (rhymes/vowels at the end of words), as tabulated in Table 3.

**Table 3.** Analysis of Song pangkur

Line to-	Cakepan/ poetry	number of syllables / <i>wilangan</i>	<i>Dhongdhing</i> / rhyme / vowel at the end of the word
1	<i>Prayogane ana sira</i>	8	a
2	<i>padha nuntun marang bebêcik iki</i>	11	i
3	<i>padha akon gawe ayu</i>	8	u
4	<i>laku panggawe tata</i>	7	a
5	<i>apadene nyêgaha panggawe satru</i>	12	u
6	<i>wong kang mangkono ika</i>	8	a
7	<i>têtêp padha bêgja mukti</i>	8	i

*Translation Hadith in Song Pangkur*

Translation Hadith in the song *macapat Pangkur* in the *Wayang Kekayon Khalifah* will be described as follows.

*Bab utusan kedadusan  
Wonten satengahing manungsa iki  
kados dene ingkang dipun  
kersakaken mring Allah  
Lajeng Allah ngersakaken nggantos iku  
Wontene Khilafah ika  
cara nubuwah puniki*

Meaning:

messenger incident  
in the midst of these people  
as will  
willed by Allah  
Then Allah willed to replace  
the existence of the Khilafah  
according to prophecy

Translation Hadith Ahmad's history relates to leadership with the song *Pangkur* having seven lines/*gatr*s. Each array has the following number of syllables /*guru wilangan* and *dhong-dhing* (rhyme/vowel letters) as shown in Table 4.

**Table 4.** Translation Hadith Ahmad's history relates to leadership with the song Pangkur

Line to-	<i>Cakepan</i> / poetry	number of syllables / <i>wilangan</i>	<i>Dhongdhing</i> / rhyme / vowel at the end of the word
1	<i>Bab utusan kedadusan</i>	8	a
2	<i>Wonten satengahing manungsa iki</i>	11	i
3	<i>kados dene ingkang dipun</i>	8	u
4	<i>kersakaken mring Allah</i>	7	a
5	<i>Lajeng Allah ngersakaken nggantos iku</i>	12	u
6	<i>Wontene Khilafah ika</i>	8	a
7	<i>cara nubuwah puniki</i>	8	i

*lajeng Khilafah menika  
Allah ngersakake gilir gumanti  
Allah mbusek lajengipun  
Badhe wontene raja  
ingkang nyepeng Islam kanthi kenceng brukut  
kados kersanipun Allah  
enggal Allah mbusek malih*

Meaning:

Then the Caliphate  
God wills to take turns  
Allah then deletes  
There will be a king  
Who holds Islam seriously  
As God's will  
Allah then immediately deletes

Translation Hadith Ahmad's history relates to leadership with the song *Pangkur* having seven lines/*gatr*s. Each array has the following number of syllables /*guru wilangan* and *dhong-dhing* (rhyme/vowel letters) as seen in Table 5.

**Table 5.** Translation Hadith Ahmad's history relates to leadership with the song Pangkur

Line to-	<i>Cakepan</i> / poetry	number of syllables / <i>wilangan</i>	<i>Dhongdhing</i> / rhyme / vowel at the end of the word
1	<i>lajeng Khilafah menika</i>	8	a
2	<i>Allah ngersakake gilir gumanti</i>	11	i
3	<i>Allah mbusek lajengipun</i>	8	u
4	<i>Badhe wontene raja</i>	7	a
5	<i>ingkang nyepeng Islam kanthi kenceng brukut</i>	12	u
6	<i>kados kersanipun Allah</i>	8	a
7	<i>enggal Allah mbusek malih</i>	8	i

wonten karaton degsiya  
 lajeng kraton wau gilir gumanti  
 Allah ngersake puniku  
 Ngersakake Khilafah  
 miturut tata cara nubuwah estu  
 Lajeng mendel Rasulullah  
 Ahmad riwayatate Hadits

Meaning:

There is a cruel kingdom  
 Then the kingdoms take turns  
 God wills so  
 Wanting a Khilafah  
 According to the actual prophecy ordinance  
 Then the Messenger of Allah was silent  
 Hadith narrated by Ahmad

Translation Hadith Ahmad's history relates to leadership with the song *Pangkur* having a total of seven lines/*gatr*s. Each array has the following number of syllables/*guru wilangan* and *dhong-dhing* (rhyme/vowel letters) as depicted in Table 6.

**Table 6.** Translation Hadith Ahmad's history relates to leadership with the song Pangkur

Line to-	<i>Cakepan</i> / poetry	number of syllables / <i>wilangan</i>	<i>Dhongdhing</i> / rhyme / vowel at the end of the word
1	<i>wonten karaton degsiya</i>	8	a
2	<i>lajeng kraton wau gilir gumanti</i>	11	i
3	<i>Allah ngersake puniku</i>	8	u
4	<i>Ngersakake Khilafah</i>	7	a
5	<i>miturut tata cara nubuwah estu</i>	12	u
6	<i>Lajeng mendel Rasulullah</i>	8	a
7	<i>Ahmad riwayatate Hadits</i>	8	i

### 3.2. Aesthetics of Macapat Maskumambang's Song in the Wayang Kekayon Khalifah

The *Maskumambang* song has a philosophy of beauty, the meaning of the word "mas" which means gold or something valuable, and "kambang" which means floating. The connotative meaning is something valuable/ a fetus still floating (in its mother's belly). It is not known whether the fetus is male or female. The character of the *Maskumambang* song is that as parents await the birth of their child, who is still in the womb, there is a sense of anxiety, sadness, compassion, and helplessness.

The *Maskumambang* song has a set of rules that distinguish it from other *macapat* songs. The order relating to the number of lines in each stanza, the number of syllables in each line and the final vowel of each line. The rules are as follows:

- 1) The number of lines of each stanza or *guru gatra* is four lines/*gatra*.
- 2) The number of syllables per line or *guru wilangan* (number of syllables) per line (12, 6, 8, 8). This means that the first line has twelve syllables, the second line has six syllables. This applies until the fourth line consists of eight syllables.
- 3) The final vowel of each line or the "dhong-dhing" song teacher of each line as is (i, a, i, a). this means that the first line ends with a vowel "i". The second line ends with the vowel letter "a". This applies until the fourth line with the vowel letter "a" (Dhanu, 2007).

#### Translation Verses of the Qur'an in the Maskumambang Song

The text from verse of the Quran in the Javanese language (Muhammad.1985). The translation of the Quranic verse in the *Maskumambang macapat* song will be described as follows.

He wong mukmin, sira kabeh kudu bekti  
 Bektiya mring Allah  
 Aja padha sira mati  
 Kejaba mati ing Islam

Meaning:

O you who believe, be pious  
 fear Allah  
 don't you die  
 except to die in a Muslim state.

Translation Al-Quran Surah Ali Imran verse 102 with the song *Maskumambang* has four lines/*gatr*s. Each array has the following number of syllables /*guru wilangan* and *dhong-dhing* (rhyme/vowel letters) as seen in Table 7.



**Table 7.** Translation Al-Quran Surah Ali Imran verse 102 with the song Maskumambang

Line to-	Cakepan/poetry	number of syllables / wilangan	Dhongdhing/ rhyme / vowel at the end of the word
1	<i>He wong mukmin, sira kabeh kudu bekti</i>	12	i
2	<i>Bektiya mring Allah</i>	6	a
3	<i>Aja padha sira mati</i>	8	i
4	<i>Kejaba mati ing Islam</i>	8	a

*He wong mukmin, sira kabeh kudu bekti  
ngestokna mring Allah  
uga marang kanjeng Nabi  
sarta wong ingkang kuwasa*

## Meaning

O you who believe, all of you must be pious  
Obey Allah  
Also obey the Prophet  
And people in power

Translation Al-Quran Surah An-Nisa verse 59 with the song *Maskumambang* has four lines/*gatrak*. Each array has the following number of syllables/*guru wilangan* and *dhong-dhing* (rhyme/vowel letters) as tabulated in Table 8.

**Table 8.** Translation Al-Quran Surah An-Nisa verse 59 with the song Maskumambang

Line to-	Cakepan/ poetry	number of syllables / wilangan	Dhongdhing/ rhyme / vowel at the end of the word
1	<i>He wong mukmin, sira kabeh kudu bekti</i>	12	i
2	<i>ngestokna mring Allah</i>	6	a
3	<i>uga marang kanjeng Nabi</i>	8	i
4	<i>sarta wong ingkang kuwasa</i>	8	a

*He wong mukmin, sira mlêbu Islam iki  
Mesthi kudu kaffah  
aja manut setan iki  
setan iki satrunira.*

## Meaning:

O you who believe, enter into Islam  
Must be thoroughly  
Don't follow the devil  
Satan is your real enemy

Translation Al-Quran Surah Al-Baqarah verse 208 with the song *Maskumambang* has four lines/*gatrak*. Each array has the following number of syllables/*guru wilangan* and *dhong-dhing* (rhyme/vowel letters) as shown in Table 9.

**Table 9.** Translation Al-Quran Surah Al-Baqarah verse 208 with the song Maskumambang

Line to-	Cakepan/ poetry	number of syllables / wilangan	Dhongdhing/ rhyme / vowel at the end of the word
1	<i>He wong mukmin, sira mlêbu Islam iki</i>	12	i
2	<i>Mesthi kudu kaffah</i>	6	a
3	<i>aja manut setan iki</i>	8	i
4	<i>setan iki satrunira</i>	8	a

*Prayogane ana sagolongan siji  
Nuntun mring agama  
lan akon tumindak becik  
nyegah ala padha begja*

## Meaning:

there should be one group  
invite to Islam  
order to do what is right  
prevent evil, get good

Translition Al-Quran Surah Ali-Imran verse 110 with the song *Maskumambang* has a total of four lines/*gatrak*. Each array has the following number of syllables/*guru wilangan* and *dhong-dhing* (rhyme/vowel letters) as seen in Table 10.

**Table 10.** Translition Al-Quran Surah Ali-Imran verse 110 with the song Maskumambang

Line to-	<i>Cakepan/ poetry</i>	number of syllables / <i>wilangan</i>	<i>Dhongdhing/ rhyme / vowel at the end of the word</i>
1	<i>Prayogane ana sagolongan siji</i>	12	i
2	<i>Nuntun mring agama</i>	6	a
3	<i>lan akon tumindak becik</i>	8	i
4	<i>nyegah ala padha begja</i>	8	a

*Translation Hadith in Maskumambang Song*

The Hadith translation of the *Maskumambang macapat* song will be described as follows:

*He wong mukmin kabeh sira wajib ngerti*

*Apa ta Khilafah*

*Tata nagara Islami*

*Ngestokna syariah Islam*

## Meaning

Hi all believers, you must know

What is Khilafah

Islamic state system

Implementing Islamic Sharia

Translation Hadith (HR Ahmad and al-Bazar) *Bisyarah Nubuawah* with the song *Maskumambang* has four lines/*gatr*s. Each array has the following number of syllables/ *guru wilangan* and *dhong-dhing* (rhyme/vowel letters) as followed by Table 11.

**Table 11.** Translation Hadith (HR Ahmad and al-Bazar) *Bisyarah Nubuawah* with the song *Maskumambang*

Line to-	<i>Cakepan / poetry</i>	number of syllables / <i>wilangan</i>	<i>Dhongdhing/ rhyme / vowel at the end of the word</i>
1	<i>He wong mukmin kabeh sira wajib ngerti</i>	12	i
2	<i>Apa ta Khilafah</i>	6	a
3	<i>Tata nagara Islami</i>	8	i
4	<i>Ngestokna syariah Islam</i>	8	a

*He wong mukmin apa sira ora wedi*

*Mati jahiliyah*

*Mula aja sira mati*

*Kejaba ngangkat Khalifah*

## Meaning

Hey believers, are you not afraid?

Died in ignorance

So don't you die

Except for appointing the Caliph

Translation Hadith HR. Muslim no. 1851 with the song *Maskumambang* has a total of four lines/*gatr*s. Each array has the following number of syllables/ *guru wilangan* and *dhong-dhing* (rhyme/vowel letters) as tabulated in Table 12.

**Table 12.** Translation Hadith HR. Muslim no. 1851 with the song *Maskumambang*

Line to-	<i>Cakepan / poetry</i>	number of syllables / <i>wilangan</i>	<i>Dhongdhing/ rhyme / vowel at the end of the word</i>
1	<i>He wong mukmin apa sira ora wedi</i>	12	i
2	<i>Mati jahiliyah</i>	6	a
3	<i>Mula aja sira mati</i>	8	i
4	<i>Kejaba ngangkat Khalifah</i>	8	a

#### 4. CONCLUSION

The beauty of the *macapat* song that emerged in the XV century will still exist today in this contemporary era when it is used in teaching or education. Especially education that comes from the Al-Quran and Hadith. *Wayang Kekayon Khalifah* presents a *macapat* song, a translation of verses from the Al-Quran and Hadith. The *macapat* songs used include the songs *Pangkur* and *Maskumambang*. Educational approach with *macapat* aesthetics in this contemporary era can present moral values with old media. This *macapat* aesthetic approach aims to convey education with full beauty and local wisdom (*macapat* songs). So that students can receive it well. At the same time, this method can open up opportunities for other regions with their local wisdom.



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