



Dhikr Appreciation Service Through The *Wayang Lakon Keluarga Ali Gutama* for *Ikapen Laras Budaya Yogyakarta* in an Effort to form the Character of *Eling Pati*

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Published Online:

29 August 2026

Article DOI:

[10.55677/CRB/18-03-CRB2026](https://doi.org/10.55677/CRB/18-03-CRB2026)

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ABSTRACT:

Wayang (puppet), in its function, can be used for anything: worship, preaching, entertainment, and so on, depending on the will of the *dalang*. This Community Service (PKM) will attempt to: 1. provide a dhikr appreciation service to the *Ikapen Laras Budaya Yogyakarta* community through the *wayang lakon Keluarga Ali Gutama* in an effort to foster *eling pati*. 2. describe its success.

The method used is presenting and watching *wayang*. Presenting the *wayang* is done by the puppeteer, in this case the person conducting the Community Service Program (PKM), while watching the *wayang* is done by the *mudzakir* (people who recite dhikr), namely the *Ikapen Laras Budaya Yogyakarta* community, in this case the target group of the PKM.

The results of PKM are: 1. PKM services are carried out by: a. *gupuh*, namely arranging concepts, carried out from the beginning before the implementation of PKM until PKM begins. b. *lungguh*, realizing the concept into the form of material. c. *suguh*, providing material, and d. *aruh* asking questions after being given the material on the *wayang lakon Keluarga Ali Gutama*. 2. The success rate of PKM is very high, this can be seen from the existing indications: a. The number of people from *Ikapen Laras Budaya Yogyakarta* who were invited to watch the *wayang lakon Keluarga Ali Gutama*, attended 100 0/0. b. the number of *Ikapen Laras Budaya Yogyakarta* members invited to watch the *wayang lakon Keluarga Ali Gutama* who returned the questionnaire with the answer "happy" 90 0/0. c. the number of *Ikapen Laras Budaya Yogyakarta* members invited to watch the *wayang lakon Keluarga Ali Gutama* stated that it was beneficial: "yes, there is *eling pati*" 90 0/0. d. the members of the *Ikapen Laras Budaya Yogyakarta* community who were invited to watch the *wayang lakon Keluarga Ali Gutama* agree to hold *wayang* again 100 0/0.

KEY WORDS: Service, Dhikr, Ali Gutama

Cite the Article: Mukti, M., Sutiyono, S., Wahyuningsih, S. (2026). *Dhikr Appreciation Service Through The Wayang Lakon Keluarga Ali Gutama for Ikapen Laras Budaya Yogyakarta in an Effort to form the Character of Eling Pati*. *Current Research Bulletin*, 3(8), 285-292. <https://doi.org/10.55677/CRB/18-03-CRB2026>

A. BACKGROUND

The function of *wayang*, regardless of religion, Islam, Hinduism, Christianity, Buddhism, etc., used to be for worship, that's why the name *wayang* comes from the word *Hyang* which means ancestors, meaning that *wayang*'s function is to worship ancestors (Mulyono, Sri, 1976:40).

Wayang, over time, used to worship ancestors, but in the time of the Guardians their function changed not to worship ancestors, but to propagate the Islamic religion. Now, it has changed again, not for preaching the Islamic religion, but for mere entertainment, to the point where it is called a *wayang* without a mission (Masroer, 2015:17).

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Over time, the changing function of *wayang* has become evident, as it can be used for anything: politics, worship, preaching, social work, or simply entertainment, depending on the purpose for which humans use it (Abdullah, 2002:22).

Islam is both a religion of worship and a religion of preaching. This means that it teaches humans to worship God and to preach, inviting others to worship God as well.

In Islam, especially in worship, some aspects are directly guided, while others are not. Examples of these include prayer, fasting, pilgrimage, and so on. Examples of these are not directly guided, such as dhikr. Some forms of dhikr are directly guided, such as after prayer, reciting *Subhanallaah* 33 times, *Alhamdulillah* 33 times, and *Allahu Akbar* 33 times. After prayer, recite *Hlaa ilaahaillallaah* 100 times, and so on. However, there are also dhikr that are not directly guided, such as the dhikr of *tadabur alam* (seeing nature) as the greatness of God. This dhikr of *tadabbur alam*, seeing nature as the greatness of God, does not directly guide the nature, it can be anything like nature such as the earth, sun, moon, stars, and so on, or even the natural world such as the life of people on the pilgrimage, the life of traders, farmers, or the life of people passing by, and so on. It can also be natural and artificial life made by humans, because artificial nature made by humans is also part of nature and life itself.

Dhikr *tadabbur* nature in this way, then *wayang* is included in the artificial nature and life that is made or depicted by humans, so that it can be used as a medium for dhikr to God, because it can be contemplated and absorbed with the heart, and even easier can be done while sitting, standing, or even while sleeping resting in a place without having to walk here and there, because nature and life depicted by humans are what moves in front of the *mudzakkir* (people who do dhikr).

Dhikr, including the aforementioned dhikr involving contemplation of nature, is related to human understanding of religion, a process that develops over time. This understanding of religion doesn't develop immediately, especially with the ability to perform dhikr, especially dhikr involving contemplation of nature, but rather gradually. This gradual journey of human religion begins with childhood, progresses through adulthood, and then finally, into old age.

Religious understanding for children is still limited to the lack of understanding. Religious understanding for adults includes understanding, but is still limited to sharia. Meanwhile, religious understanding for adults involves understanding, and has reached the level of knowledge (*makrifat*). This journey of religious understanding is based on the understanding of *shariat*, *tariqat*, *haqiqat*, and *ma'rifat* (see Javanese Sufism: The Transformation of Sufism into Javanese Mysticism in Simuh, 1995:42).

The *Ikapen Laras Budaya* Yogyakarta community is very large, almost 100 percent *Muslim*. He explained that of the 75 existing members, 67 are *Muslim*, the rest are Christian, and *Hindu* (data from an interview with Wien, the head of *Ikapen Laras Budaya Yogyakarta*, 2026). Those who are *Muslim* are people who practice their religion well, because there is a religious atmosphere in it: there are congregational prayers, there is dhikr, there is reading the *Qur'an*, there are religious studies, monthly religious studies, religious studies on important days, and so on, there are still other religious activities not mentioned here.

Every year there is something interesting in the activities of *Ikapen Laras Budaya Yogyakarta*, namely the end of year activities, where this end of year activity *Ikapen Laras Budaya Yogyakarta* holds various activities there are music, there are *karawitan*, there are dances, there are also *wayang* (occasionally). However, all of these are only for entertainment purposes, not for religion such as for worship, for dhikr, or for preaching and so on (Interview May 28, 2025 with Wien Puji, chairman of *Ikapen Yogyakarta*).

This Community Service (PKM) will try to provide dhikr appreciation services (hereinafter referred to as dhikr) specifically to the *Ikapen Laras Budaya Yogyakarta* community through the *wayang akon Keluarga Ali Gutama*. So try to provide dhikr services specifically to the *Ikapen Laras Budaya Yogyakarta* community through the *wayang lakon Keluarga Ali Gutama*, because: 1. the *Ikapen Laras Budaya Yogyakarta* community rarely or never carries out such activities, while the *Ikapen Laras Budaya Yogyakarta* community really needs it, 2. in reality the *wayang* can be used for dhikr, especially contemplation of nature, moreover 3. the *wayang lakon Keluarga Ali Gutama* has a philosophy of *makrifat*, closer to human surrender to God, asking only to God, hoping only to God, on the other hand not asking to other than God, not hoping to other than God.

Hopefully, the *Ikapen Laras Budaya Yogyakarta* community, especially those aged 60 and over, can appreciate and appreciate this *wayang* performance as a form of dhikr (remembrance of God).

To ensure that this community service for the *Ikapen Laras Budaya Yogyakarta* community is directed and controlled, the following questions were raised: 1. how is the dhikr service provided to the *Ikapen Laras Budaya Yogyakarta* community through the *wayang lakon Keluarga Ali Gutama wayang* performance? 2. Has the *wayang lakon Keluarga Ali Gutama* performance been successful in providing dhikr services to the *Ikapen Laras Budaya Yogyakarta* community?

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The importance of PKM in providing dhikr services to the *Ikapen Laras Budaya Yogyakarta* community through the *wayang Keluarga Ali Gutama* is carried out, 1. for lecturers to be able to express their applied knowledge related to puppets and their functions, 2. for the *Ikapen Laras Budaya Yogyakarta* community, through the *wayang lakon Keluarga Ali Gutama*, they will get *tarbiyah* (education) dhikr from *wayang* presented according to their characters without being stressed, and hurt, even feeling happy, because the nature of puppets is entertainment, 3. for the *Ikapen Laras Budaya Yogyakarta* community, through the *wayang lakon Keluarga Ali Gutama*, they will get a new method, namely dhikr *tadabbur* nature through artificial *wayang*, 4. for *dalang*, the *wayang* material presented can be used as a guideline in providing dhikr services.

B. THEORETICAL STUDY

1. Service and Appreciation of Dhikr

Service is an effort to sincerely provide service to others so that they become better (Supardan, 2010:12). Service with this intention is both an obligation and the right of others. Providing service can be in the form of goods or non-goods to someone according to their needs.

Appreciation of dhikr, appreciation comes from the word "appreciation" (English), meaning appreciation; understanding (Rusyana, 1978:65). Dhikr (Arabic), means remembering (Nata, 2013:13). Appreciation of dhikr means the appreciation or understanding of remembering God for His greatness, and oneself as a servant, while religion is the path to reach Him.

The service of dhikr appreciation (hereinafter referred to as dhikr as it has been conveyed) through the *wayang lakon Keluarga Ali Gutama* to the *Ikapen Laras Budaya Yogyakarta* community, will be carried out with the service concept of the Javanese community in Sutrisno (1996): *gupuh*, *lungguh*, *suguh*, and *aruh*. The essence of the concept is: 1. *gupuh*, meaning organizing the concept, 2. *lungguh* realizing the concept in written form, 3. *suguh* implementing the concept, 4. *aruh* is asking about the results of the implementation of the concept.

2. Presentation of the *Keluarga Ali Gutama Wayang Play*

The *wayang lakon Keluarga Ali Gutama* is a story performance with *wayang* made from buffalo or cow hide (Bambang Murtiyoso, 1978:8). The *Keluarga Ali Gutama* play is a *wayang* story resulting from a work or creation of the *Sugriwa-Subali* play, ready to be presented to serve a purpose, in this case, the dhikr (remembrance and contemplation of nature).

Clearly, the *lakon Keluarga Ali Gutama* originated from the *Sugriwa-Subali* play. The *Sugriwa-Subali* play was then reworked to become the *Ali Gutama* Family play. The *Sugriwa-Subali* play was then reworked into the *Ali Gutama* Family play, because the *Ali Gutama* Family play would then be used for the purpose of serving dhikr (remembrance and contemplation of God). Therefore, the *Sugriwa-Subali* play was reworked into the *wayang lakon lakon Ali Gutama*, intended to be used as a means of dhikr (remembrance and contemplation of God).

The *Sugriwa-Subali* play is indeed a basic play. The meaning of a basic play is that it can be adapted into other plays according to its purpose, such as politics, economics, religion, culture, and so on (Subalidinata, 1985:16). Some even make it the *Sugriwa-Subali* play, as it already exists (Soetarno, Sunardi, Sudarsono, 2007:13), as well as the *Cupu Manik Astagina* play (Abdullah, 1978:7), *Maesapura-Lembusura* (Abdullah, 1978:7), and so on.

The *Sugriwa-Subali* play is related to efforts to serve dhikr (remembrance of God). The purpose of the *Sugriwa-Subali* play is to be used as a means of remembering God. Therefore, it is adapted in a special way, including its title, plot, characters, and content.

The title, as a heading or story, is typically used in *wayang* performances at various events, places, and times (Depdikbud, 1984:17). In an effort to be used for dhikr, this performance was given the title "*Keluarga Ali Gutma*."

The plot, as a series of events, is typically used in *wayang* performances at various events, places, and times (Rusyana, Yus, 1979:35). In an effort to be used for dhikr, this performance was given an Islamic plot, meaning events with Islamic nuances were created.

The characters featured in *wayang* performances are also typically used in *wayang* performances at various events, places, and times (Harimawan, 1977:36). In an effort to be used for dhikr, this performance was given the characters Sunan Kalijaga, Gus Kasan, and Gus Maksum.

The content of the teachings of goodness in the stories used as the basic material for developing and presenting *wayang* performances is also generally varied (not uniform). Sometimes the teachings of goodness are general in nature, sometimes they are specific (Muyosuseno, 2002:11). In an effort to be used for dhikr, these teachings of goodness are made into Islamic teachings.

3. The *Ikapen Laras Budaya Yogyakarta* Community

The *Ikapen Laras Budaya Yogyakarta* community refers to a group of people within an organization, in this case the *Ikapen Laras Budaya Yogyakarta* organization.

"*Ikapen*," in Javanese, is called "*tembung jamboran*," similar to, for example, "*dubang*" (red spit), "*krikil*" (trickling to the feet), and so on. *Ikapen* is also called "*tembung jamboran*" in Javanese. *Ikapen*, in Indonesian, is a synchronization of the two words

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"ika" and "pen." "ika" means bond, and "pen" means pensioner. *Ikapen* is an organizational institution that binds a community or group of retirees.

Laras Budaya is the name of the retiree association, an organizational institution. The name *Laras Budaya* aligns with its program of activities, specifically cultural activities, specifically the traditional arts of *karawitan* and *wayang*.

Yogyakarta represents the members of the retiree association, all of whom are from *UNY Yogyakarta*. Not all of them have to be from *UNY Yogyakarta*; some can, and do, come from outside the association, such as *UPPI Bandung*, *ISI Bali*, or even other institutions. Therefore, it's possible for members from outside the association to join, as the distance between the two institutions would be prohibitive. Those who do so can participate in *Ikapen*.

Yogyakarta (in Yogyakarta) is where the *Ikapen* community holds many regularly scheduled activities, such as meetings, gymnastics, seminars, and cultural performances including *karawitan*, songs, *wayang* performances, and so on.

The *Ikapen* community, as it is called, is a community of retirees, so it's clear that the community is comprised of elderly people aged 60, 70, 80, and even 85, who still actively participate in its activities.

For older people aged 40, let alone 60 years old, in all seriousness (thoughtfully) whatever they do, the main aim and objective is to attain prosperity in an effort to gain religious understanding. In other words, whatever is done, the aim and purpose is to make provisions for life in the eternal place in the future, namely death. To musical instruments and puppets, they are made as *dhikr*, where this *dhikr* is apart from being a preparation for facing death, it also has *fadzilah* or reward benefits.

4. Efforts to Develop the Attitude of Eling Pati

Efforts to develop the quality of *eling pati* can be achieved in various ways, including through contemplation of nature (Ismail, 2017:18), including the artificial realm as a part of it (Saleh, 2005:25). Contemplation of nature means contemplating, observing, and experiencing nature as a sign of God's greatness (Nasir, 2021:17).

Wahana (2020:23) explains the quality of *eling pati* (remembering death) in his biographical study of Ki Enthus Susmono in *Da'wah Using Wayang Santri* (Puppet Master), as the habit of remembering or feeling like a servant of God, hoping for His pleasure, to be kept away from hell, and to be brought closer to heaven. The manifestation of this *eling pati* quality is the habit of carrying out all His commands and avoiding all His prohibitions. So, the essence is doing good and avoiding evil.

A theory that any effort, including to form this *eling pati* nature, of course, the result is not that the target that is formed can immediately carry out all His commands perfectly, avoiding all His prohibitions like the Prophets and Apostles, but must be done step by step, at least starting from the stage of being able to identify oneself with the truth of His commands and prohibitions (Pala, Aynur. 2011:12).

C. PKM ACTIVITY METHOD

1. Problem-Solving Framework

It is undeniable that the *Ikapen Laras Budaya Yogyakarta* management has made numerous efforts to provide religious charitable services, such as communal prayer, communal *Qur'an* study, communal religious reading (*dzikir*), and so on. However, despite these numerous efforts to provide religious services, there are still gaps that can be explored by new initiatives, including the practice of *dhikr* (remembrance of nature) through the *wayang lakon Keluarga Ali Gutama*.

This new initiative does not mean that it is not taught by religion, but rather that it has never been explored (never practiced) due to limited facilities. It is reasonable that these puppet facilities are absent, as it is commonplace everywhere, especially for an organization like the *Ikapen Yogyakarta*, to predictably lack *wayang* with its *dalang* and musicians. Therefore, this gap remains unexplored.

Based on this reality, the solution to the problem of serving *dhikr* to the *Ikapen Laras Budaya Yogyakarta* community through the performance of the *wayang* play *The Keluarga Ali Gutama* can increase their awareness of *eling pati* (remembering God's greatness).

On this occasion, the Community Service Program (PKM) will attempt to serve *dhikr* to the *Ikapen Laras Budaya Yogyakarta* community through the *wayang lakon Keluarga Ali Gutama* which is designed with the theme of "awareness of *eling pati*." It is hoped that this *wayang* performance and play will truly encourage the *Ikapen Laras Budaya Yogyakarta* community to be more mindful of God.

2. Target Audience

The target audience for this Community Service Program activity, which serves *dhikr* to the *Ikapen Laras Budaya Yogyakarta* community, is all 35 *Muslim* members, consisting of 30 men and 5 women. However, a sample of 20 people was selected to identify those who still had the strength to appreciate *dhikr* through *wayang*. The rest are participants, including people outside the group (people outside *Ikapen Laras Budaya Yogyakarta*).

It is important to explain why the target audience for this PKM is the entire *Ikapen Laras Budaya Yogyakarta* community. First, because in the context of watching *wayang*, the venue and time are very adequate, and could even exceed that. This means

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that the *wayang* can be watched by a large crowd (100 people or more), and the time happens to be during free hours. Second, because the *Ikapen Laras Budaya Yogyakarta* community, both men and women, share the same values of being people who remember death and remember God.

3. Activity Method

The Community Service method used is the dhikr (remembrance) service method, in this case, presenting and watching *wayang*. The *wayang* presentation is carried out by the puppeteer (puppeteer), in this case the Community Service participants, while the viewing is carried out by the mudzakir (person who performs dhikr), in this case the entire *Ikapen Laras Budaya Yogyakarta* community, the target group for the Community Service.

Because watching *wayang* for these groups (the *Ikapen* community) is not merely entertainment but also dhikr (remembrance of God), this method of appreciation is not simply presentation and viewing, but also includes *taskhikhunniat* (alignment of intentions). Therefore, appreciation begins with *taskhikhunniat*. This initial alignment of intentions allows the PKM participants to convey that the *wayang* material presented to the *Ikapen Laras Budaya Yogyakarta* community is to be appreciated as material for reflection and guidance, not simply as entertainment.

D. SUCCESS EVALUATION PLAN

The evaluation plan for the success of providing services to the *Ikapen Laras Budaya Yogyakarta* community through the *wayang lakon Keluarga Ali Gutama* will be conducted after the Community Service Program implementation. The following indicators indicate that this PKM was successful:

- The 20 members of the *Ikapen Laras Budaya Yogyakarta* community who were invited to watch the *wayang lakon Keluarga Ali Gutama* had a minimum attendance of 75%.
- The members of the *Ikapen Laras Budaya Yogyakarta* community who were invited to watch the *wayang lakon Keluarga Ali Gutama* returned the questionnaire with the answer "happy," with a minimum score of 75.
- The members of the *Ikapen Laras Budaya Yogyakarta* community who were invited to watch the *wayang lakon Keluarga Ali Gutama* stated that it was beneficial: "yes, there is eling pati," with a minimum score of 75.
- The members of the *Ikapen Laras Budaya Yogyakarta* community who were invited to watch the *wayang lakon Keluarga Ali Gutama* agree to hold *wayang* again, minimum 75 0/0.
- The sum of all indicators a, b, c, and d is at least 75.

If the results do not meet the specified criteria-meaning that any of the components (a, b, c, or d) fall below the 75% threshold-then this PKM program is deemed unsuccessful. This evaluation framework was deliberately designed with a binary outcome of "successful" or "unsuccessful" because the dhikr service initiative targets a foundational level, serving as a starting point for individuals on their journey to understanding the religion.

E. IMPLEMENTATION OF COMMUNITY SERVICE ACTIVITIES

1. Monday, March 1, 2026

On Monday, March 1, 2026, Community Service participants lobbied the *Ikapen Laras Budaya Yogyakarta* community board. They then gained access through Mr. Wien Pudji, a member of *Ikapen Yogyakarta*. After meeting, they conveyed their intentions, and then surveyed the existing facilities. They were shown a *gamelan* instrument that was in very good condition, even brand new.

2. Wednesday, March 3, 2026

On Wednesday, March 3, 2026, Community Service participants surveyed facilities that could be used for *wayang* performances with Mr. Wien Pudji. In the survey, it turned out that there was a *gamelan* that was so beautiful that it was still new, said to be a donation from *Danais Yogyakarta* (interview with Mr. Wien Pudji, May 3, 2026) which was rarely played for *wayang* purposes, so that I really wanted to immediately play it or use it for *wayang* in the next PKM.

3. Monday, April 12, 2026

The PKM participants randomly met with the Yogyakarta *Ikapen Laras Budaya*. They were then invited to a meeting in the meeting room. The management was very open to welcoming the PKM and all its plans, but they had to go through a process, including obtaining permission from the highest leader. From this meeting with the Yogyakarta *Ikapen* management, the PKM participants were then escorted to the head of the Yogyakarta *Ikapen Laras Budaya* (Mr. Wien Pudji).

4. Saturday, April 24, 2026

On Saturday, April 24, 2026, the PKM participants sat together to discuss the PKM that had been accepted and would be implemented later. This included the *wayang* material, including the plays and *gamelan* to be used, as well as the technical details of the *wayang* performance, such as the venue, time, and who should be invited. The point is to organize the concept, which is done

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from the beginning before the implementation of *PKM* until *PKM* begins, in the sense of realizing the concept until material is formed.

F. DISCUSSION

1. Dhikr Service to the *Ikapen Laras Budaya Yogyakarta* Community with the *Wayang Lakon Keluarga Ali Gutama*

a. *Gupuh*

Gupuh refers to conceptualizing. This conceptualizing process takes place before the *PKM* implementation begins, and continues until the *PKM* begins. The explanation is as follows:

Before the *PKM* implementation (after assessing the existing situation and conditions), *PKM* participants gather again and again to consider and discuss how to provide effective *wayang* appreciation services for the *Ikapen Laras Budaya Yogyakarta* community, ensuring a balance between the material and the target recipients. This gathering occurs repeatedly, occurring several times-no less than five times. Once the concept is deemed adequate, a proposal is created and uploaded to be submitted as a *PKM* plan.

The *PKM* program begins immediately after the proposal is accepted. The participants gather again and again to discuss the details of the concept. These details relate to various aspects, such as the type of *wayang* material and the community. The *wayang*, in this case, is the narrative of the *wayang lakon Keluarga Ali Gutama*, designed with an Islamic theme.

Other details relate to the *Ikapen Laras Budaya Yogyakarta* community. For the *Ikapen Laras Budaya Yogyakarta* State University (*YSU*) community, 30 *Muslim* participants were selected. Twenty of them were chosen because, in addition to being *Muslim* and able to distinguish between good and bad, the venue's spaciousness is also ideal for viewing *wayang*.

Other conceptual details include how to assess the success of the *PKM*. The assessment of the success of the *PKM* relates to the members of the *Yogyakarta Ikapen Laras Budaya*. Those invited are not simply invited, but are also provided with sufficient knowledge to watch *wayang* based on the performers' abilities.

In addition to providing sufficient knowledge to watch *wayang* based on the performers' abilities, a questionnaire is also provided to gauge the audience's participation. The questions are worded so that they are easily understood by the *Ikapen Laras Budaya Yogyakarta* community, enabling them to provide answers based on the desired questions.

In order to gather feedback from participants on whether they found it helpful or not, easy-to-understand sentences were also created, encouraging participants to respond in accordance with the statements given.

To reach an agreement on whether the puppet appreciation could be held at another time, programs were created to encourage that, such as a "*mahabbah*" (compassionate) meeting after the *wayang* appreciation service.

b. *Lungguh*

Lungguh means realizing a concept into a material. This realization of the concept into a material is carried out through a sit-down meeting between the *PKM* actors and the target group (the *Ikapen Laras Budaya Yogyakarta* community) up to 10 times. The meetings to develop the material include:

1. About the play development
2. Development of the accompaniment
3. Development of the play and accompaniment
4. Application of the play and accompaniment
5. Presentation 1
6. Presentation 2 with various input and suggestions
7. Presentation 3 (finishing), and the material is ready to be presented to the *Ikapen Laras Budaya Yogyakarta*.

c. *Suguh*

Suguh refers to providing material, which is provided on Tuesday evenings. The process of providing the material is as follows:

- 1) The *PKM* participants remind the members of the *Ikapen Laras Budaya Yogyakarta* of the existing agreement, that on that day, they are to see *wayang*.
- 2) The *Ikapen Laras Budaya Yogyakarta* management informs its members that they are to see *wayang*. The members of the *Ikapen Laras Budaya Yogyakarta* then view the *wayang*, accompanied by the management.

d. *Aruh*

Aruh refers to asking about how the *wayang* material was presented to members of the *Ikapen Laras Budaya Yogyakarta*, meaning after the members of the *Ikapen Laras Budaya Yogyakarta* watched the *wayang*, they were then asked about their awareness of remembering God.

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- 1). The PKM participants provided a questionnaire to the administrators of the *Ikapen Laras Budaya Yogyakarta* to be administered to their members regarding their responses after watching the *wayang*. This was done to determine their success in reminding them of God after watching the *wayang* presentation.
- 2). The *Ikapen Laras Budaya Yogyakarta* administrators provided the questionnaire to their members to answer, and upon completion, they were asked to return the questionnaire.

2. The Success of the *Ikapen Laras Budaya Yogyakarta* Community Dhikr Through the *Wayang Lakon Keluarga Ali Gutama*

The success of the 20-person *Ikapen Laras Budaya Yogyakarta* community dhikr through the *wayang lakon Keluarga Ali Gutama* will be assessed using the activity evaluation instrument developed previously. The results of the *Ikapen Laras Budaya Yogyakarta* community dhikr through the *wayang* play, as seen using the activity evaluation instrument developed previously, are as follows.

a. Number of *Ikapen Laras Budaya Yogyakarta* Members Invited to See the *Wayng Lakon Keluarga Ali Gutama*

The number of *Ikapen Laras Budaya Yogyakarta* members invited to see the *Keluarga Ali Gutama* wayang play was over 75 percent. Not just over 75 percent, but over 100 percent. Specifically, all 20 *Ikapen Laras Budaya Yogyakarta* members were invited to see the *wayang lakon Keluarga Ali Gutama*, and all were in attendance.

b. Number of *Ikapen Laras Budaya Yogyakarta* Members Invited to Watch the *Wayang Lakon Keluarga Ali Gutama* who returned the questionnaire with the Answer "Happy"

The number of *Ikapen Laras Budaya Yogyakarta* members invited to watch the *wayang lakon Keluarga Ali Gutama* who returned the questionnaire with the answer "happy" was more than 75 0/0, namely 90 0/0. This is more than 75 0/0, namely 90 0/0, because two people did not return the questionnaire.

c. The number of *Ikapen Laras Budaya Yogyakarta* members invited to Watch the *Wayang Lakon Keluarga Ali Gutama* stated that it was beneficial: "Yes, there is eling pati."

The number of *Ikapen Laras Budaya Yogyakarta* members invited to watch the *wayang lakon Keluarga Ali Gutama* stated that it was beneficial: "Yes, there is *eling pati*." This is more than 75 0/0 namely 90 0/0, because two people did not return the questionnaire.

d. The Members of the *Ikapen Laras Budaya Yogyakarta* Community Who were Invited to Watch the *Wayang lakon Keluarga Ali Gutama* Agree to Hold Wayang Again.

The members of the *Ikapen Laras Budaya Yogyakarta* community who were invited to watch the *wayang lakon Keluarga Ali Gutama* agree to hold wayang again, 75 0/0, even 100 0/0, or all of them.

G. CONCLUSION

Based on the extensive description of Community Service as presented above, it can be concluded that it is related to: 1. the dhikr service to the *Ikapen Laras Budaya Yogyakarta* community through the *wayang lakon Keluarga Ali Gutama* wayang, and 2. the success of the dhikr service to the *Ikapen Laras Budaya Yogyakarta* community through the *wayang lakon Keluarga Ali Gutama*.

1. Dhikr Service to the *Ikapen Laras Budaya Yogyakarta* Community Through the *Wayang Lakon Keluarga Ali Gutama*.

The dhikr service to the *Ikapen Laras Budaya Yogyakarta* community through the *wayang lakon Keluarga Ali Gutama* is carried out with: a. *gupuh*, b. *suguh*, c. *lungguh*, and d. *aruh*.

2. The Success of the Dhikr Service to the *Ikapen Laras Budaya Yogyakarta* Community Through the *Wayang Lakon Keluarga Ali Gutama*.

The success of the dhikr service to the 20 people from the *Ikapen Laras Budaya Yogyakarta* community through the *wayang lakon Keluarga Ali Gutama* was demonstrated. Evidence of this success can be seen in the percentages of the respective indicators, as follows:

- a. The number of *Ikapen Laras Budaya Yogyakarta* members invited to watch the *wayang lakon Keluarga Ali Gutama* was 100 0/0 in attendance.
- b. The number of *Ikapen Laras Budaya Yogyakarta* members invited to watch the *wayang lakon Keluarga Ali Gutama* who returned the questionnaire with the response "happy" was more than 75 0/0, even 100 0/0.
- c. The number of *Ikapen Laras Budaya Yogyakarta* members invited to watch the *wayang lakon Keluarga Ali Gutama* who stated it was beneficial: "yes, there is *eling pati*," was more than 75 0/0, even 100 0/0.
- d. The members of the *Ikapen Laras Budaya Yogyakarta* community who were invited to watch the *wayang lakon Keluarga Ali Gutama* agree to hold wayang again, 75 0/0, even 100 0/0, or all of them.

Dhikr Appreciation Service Through The Wayang Lakon Keluarga Ali Gutama for Ikapen Laras Budaya Yogyakarta in an Effort to form the Character of Eling Pati

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