

## ANALYSIS OF KI SENO NUGROHO'S DA'WAH MESSAGE IN BAGONG MBANGUN DESO CHARACTER

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### Abstract

*Wayang (shadow play), is a cultural art form utilized by Wali Songo for spreading Islam in Indonesia. Currently, Ki Seno Nugroho uses Wayang to preach and promote goodness. This library research is classified as qualitative research. The outcomes of the study consist of the three primary da'wah(da'wah) messages: the message of faith, moral messages, and Islamic law messages. With a delivery method by the Qur'an, especially using Islamic wisdom (hikmah) and the principle of giving out guidance that pushes into desiring truth (the Maudziah Al Hasanah), and arguing in a manner that is respectful and constructive, the Wayang shadow play media integrates entertainment and da'wah messaging. Wayang shadow play not only depicts real-life scenarios but also serves as a source of guidance and amusement.*

**Keywords:** *Da'wah, Javanese Culture, Wayang Show.*

### Abstrak

Wayang sebagai budaya yang digunakan oleh Wali Songo dalam menyebarkan agama Islam di Indonesia. Kini wayang kembali digunakan oleh Ki Seno Nugroho dalam berdakwah menyebarkan kebaikan. Penelitian ini merupakan penelitian library research yang termasuk dalam jenis penelitian kualitatif. Hasil dari penelitian ini yaitu pesan dakwah yang terkandung yaitu pesan akidah, pesan akhlak, dan pesan syariah. Metode penyampaian dilakukan sesuai dengan Al-Qur'an yaitu dengan Hikmah, Maudziah Hasanah, dan berdebat dengan cara yang baik. Media dakwah wayang mengandung unsur hiburan dan mengandung dimensi pesan dakwah. Selain wayang bisa menggambarkan kehidupan dunia, wayang bisa dijadikan tontonan dan tuntunan

**Kata Kunci:** *Dakwah, Budaya Jawa, Pertunjukan Wayang.*



Lisensi

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## A. INTRODUCTION

Disseminating the teachings of Islam includes da'wah, by inviting to things that are *haq* and avoiding a *bathil*. For every human being, da'wah is a sacred duty, this is to serve Allah SWT which is carried out through efforts to convey the teachings of Islam to all humans, for the glory of his religion.<sup>1</sup> The function of da'wah is not only to invite goodness, da'wah also plays an important role in preventing criminal acts. In religious terminology, the two functions above are called *amar ma'ruf* and *nahi munkar*. Da'wah can be done with various media, one of which is wayang.<sup>2</sup>

Wayang (puppet) is one of the Islamic da'wah media that comes from culture, this is proof that Islam can acculturate with culture. The story in wayang contains a standardized wayang plot that makes wayang a spectacle as well as a guide. The storytelling in wayang is interspersed with moral messages that cover various aspects of life, so it has educational value.<sup>3</sup> Including aspects of wisdom, leadership, personality, and wisdom in family life, society, and the state. Wayang shows are one of the most effective tools for delivering da'wah messages.

Wayang is a cultural art passed down from ancestors, has centuries of age but continues to survive in society, the art of wayang has long been used as a tool to convey noble values, ethics, and religion since the entry of Islam, Wali Songo used it as a medium in carrying out his da'wah.<sup>4</sup> The ability of wayang to survive from generation to generation is an extraordinary achievement and deserves to be appreciated. The ability of these leather wayangs to survive

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<sup>1</sup> Aliyah Mantik et al., "Creative Economy-Based Da'wah Approach: In the Deaf Community in Lampung," *Ilmu Dakwah: Academic Journal for Homiletic Studies* 15, no. 1 (2021), <https://doi.org/10.15575/idajhs.v15i1.9683>.

<sup>2</sup> Anisul Fuad and Apit Nurhidayat, "Strategi Dakwah Wayang Santri Ki Entus Susmono," *Jurnal Dakwah Dan Komunikasi* 8, no. 2 (2017); Evita Dewi Ahmad, Zaenal Mukarom, and Aang Ridwan, "Wayang Golekm Sebagai Media Dakwah (Studo Deskriptif Pada Kegiatan Dakwah Ramdan Juniarsyah)," *Tabligh: Jurnal Komunikasi Dan Penyiaran Islam* 3, no. 2 (2020), <https://doi.org/10.15575/tabligh.v3i2.633>.

<sup>3</sup> Evita Dewi, Zaenal Mukarom, and Aang Ridwan, "Wayang Golek Sebagai Media Dakwah," *Tabligh: Jurnal Komunikasi Dan Penyiaran Islam* 3, no. 2 (2018).

<sup>4</sup> Ahmad Hidayatullah, "Paradigma Dakwah Kultural: Dimensi Sufisme Dalam Kontruksi Karakter Bima Pada Pewayangan Jawa," *Jurnal Ilmu Dakwah* 39, no. 2 (2019), <https://doi.org/10.21580/jid.v39.2.4409>.

amidst the onslaught of modernization is very good, wayangs adapt socioculturally to the development of society.<sup>5</sup> Wayang performances are given variations as found today, namely jokes, campursari, and dangdut. This is a balance of change in following the wishes of society.

Ki Seno Nugroho is one of the famous wayangeers in Indonesia,<sup>6</sup> the wayangeer who has been involved in the world of wayangry since the age of 10 started his career as a wayangeer when he was still in Yogyakarta Arts High School at the age of 15. Ki Manteb Sudarsono became a figure who made young Ki Seno interested in the world of wayangry, so he continued to follow until the end of his life. Ki Seno has never had his wayangry studio, but occasionally some people from abroad learn wayangry from him. Wargo Laras is a musical group that always accompanies Ki Seno wherever he performs. This group was founded by Ki Seno Nugroho with approximately 50 members.

The wayangeer who was born on August 23, 1972, can give satisfaction to the audience with his simple, unique, popular, easy-to-understand language style and full of humor that can attract young people.<sup>7</sup> He is also called a versatile wayangeer, it is even said that Ki Seno is the only wayangeer who can combine the uniqueness and advantages of other famous wayangeers.

Bagong Mbangun Deso is a play written by Ki Seno Nugroho himself, and is also one of the most popular plays performed by Ki Seno Nugroho. This play tells the story of how a leader should be. The character Bagong as a symbol of the common people who try to build the village, in this case the kayangan is not a form of palace or a magnificent building, but an implied message to restore the attitude of the leader to be oriented to the community. The leader must have a sense of care, love, care for his people, a leader must be able to maintain and

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<sup>5</sup> Mohd. Norma Sampoerno, "Nilai Pendidikan Karakter Religius Dalam Pantun Adat Jambi," *Disastra: Jurnal Pendidikan Bahasa Dan Sastra Indonesia* 3, no. 2 (July 30, 2021): 162, <https://doi.org/10.29300/disastra.v3i2.4455>.

<sup>6</sup> Imam Prakoso, "Analisis Ketidaksantunan Tokoh Bagong Dalam Pagelaran Wayang Kulit Ki Seno Nugroho," *The 11th University Research Colloquium: Bidang Sosial Humaniora Dan Ekonomi*, 2020.

<sup>7</sup> Asep Saepudin and Sigit Setiawan, "Perubahan Motif Kendangan Jaipong Pada Pertunjukan Wayang Kulit Ki Seno Nugroho," *Keteg: Jurnal Pengetahuan, Pemikiran Dan Kajian Tentang Bunyi* 19, no. 2 (2020), <https://doi.org/10.33153/keteg.v19i2.3077>.

prosper in order to achieve his goal of creating a country that is prosperous, just, prosperous, and gemah ripah loh jinawi.

Ki Seno Nugroho's way of da'wah using wayang's can be said to be very interesting, departing from the author's anxiety about the culture that began to be eliminated, Ki Seno was able to provide a glimmer of hope for the preservation of Indonesia's original culture which was used for the propagation of Islam. A light-hearted presentation that does not burden the listener with arguments that not all listeners understand, provides an additional point for the da'wah of this wayangeer from Bantul Yogyakarta.

## **B. RESEARCH METHOD**

This research uses a type of qualitative research. Qualitative research is one of the procedures in research that produces descriptive data, in the form of speech, writing, and behavior of the people observed.<sup>8</sup> Qualitative research methods aim to understand a phenomenon or social symptom, more correctly and more objectively, by obtaining a complete picture of the phenomenon to be studied. The data in this study comes from Dalang Seno's YouTube channel on the page <https://www.youtube.com/watch?v=ED0cQx6uF7o>. Data collection is in the form of the text of the puppet show "Bagong Mbangun Deso" which consists of screenshots of performance scenes and several data related to the running of this performance.

Observation in this study was conducted on Dalang Seno's Youtube channel on the video of the puppet performance of the play "Bagong Mbangun Deso" by Ki Dalang Seno Nugroho, which was broadcast live on October 07, 2019 and until now Monday, December 19, 2022 has been watched as many as 595,759 impressions. The shadow puppet show in the framework of the 158th anniversary of Playen village, located in the Playen field, Wonosari, Gunungkidul Yogyakarta. In accordance with the focus of research, namely da'wah messages. The focus of this research is the dialog of puppet characters

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<sup>8</sup> Muhammad Rijal Fadli, "Memahami Desain Metode Penelitian Kualitatif," *HUMANIKA* 21, no. 1 (2021), <https://doi.org/10.21831/hum.v21i1.38075>.

that contain da'wah messages, be it the message of faith, morals, and sharia. Furthermore, the da'wah message is observed in the puppet story and the dialog of the puppet characters played by the puppeteer. Then in the next research focus, namely the packaging of da'wah messages.

The data analysis technique used by researchers is Roland Barthes semiotics. Roland Barthes divides semiotics into a system commonly called the *two orders of signification*<sup>9</sup>. Roland Barthes' *two orders of signification* are denotation as the first analysis system and connotation as the second analysis system used to understand the meaning contained in each round of video documentation of the performance.

Furthermore, a semiotic study was conducted using Roland Barthes' sign map method as follows:

Signifier	Signified	
Denotative Sign		
Connotative Signifier		Connotative Signified
Connotative sign		

Table 1. Roland Barthers Sign Map

A sign is the union of a form of signifier with an idea or signified. The terms signifier and signified were used by Saussure and developed by Barthes.

## C. RESULTS AND DISCUSSION

### Background of the "Bagong Mbangun Deso" Wayang video

Nowadays, wayang has been replaced by other kinds of entertainment that are more modern and easily accessible to the public. Modern society prefers to watch television with a comfortable family rather than spending the whole night watching long, boring and difficult to understand, let alone enjoy, wayang.

<sup>9</sup> Mohd. Norma Sampoerno, Maratun Saadah, and Sean Popo Hardi, "Semiotics Analysis Toward Indonesian Halal Logo," *International Journal Mathla'ul Anwar of Halal Issues*, no. Vol. 2 No. 2 (2022): September (2022): 11–17, <https://journal.halalunmabanten.id/index.php/ijma/article/view/49/45>. See also at, Mohammad Kanzunnudin, "Analisis Semiotik Roland Barthes Pada Puisi 'Ibu' Karya D. Zawawi Imron (Semiotic Analysis of Roland Barthes at 'Ibu' Poetry by D. Zawawi Imron)," *SAWERIGADING* 28, no. 2 (2022), <https://doi.org/10.26499/sawer.v28i2.1040>.

The sophistication of technology to produce entertainment instruments without people leaving the house, it is very appropriate to utilize especially YouTube media as a medium for learning the introduction of puppet culture.

Lakon Bagong Mbagun Deso was created because of the many requests from responders about Bagong plays, including Bagong Duto, Bagong Gugat, Bagong Mbagun SPBU, Bagong Eradicating Corruption and many more. This play also has an impact on Ki Seno's real life, because before Ki Seno puppeteered Ki Seno's life was mediocre, after Ki Seno became a puppeteer, the lives of the surrounding community were also lifted. The infrastructure around Ki Seno also witnessed. For example, what used to be a mushola was built by Ki Seno into a mosque. It can be used by surrounding residents for Friday prayers. The village road to the mosque was also casted by Ki Seno, so indirectly Ki Seno brought his real life story which was then applied to the Wayang, because the character Bagong himself was indeed Ki Seno's character.

With the skyrocketing of the Bagong character who wears red pants, namely Ki Seno Nugroho's Bagong. This opportunity was utilized by Ki Seno to broadcast goodness through every scene of the puppet show. Ki Seno succeeded in delivering da'wah messages in every show.

Ki Seno Nugroho's puppet show Bagong Mbangun Deso consists of four parts. The first part is the opening at the minute 0:00 to 27:35. The second part is the play Bagong Mbangun Deso which occurs at the minute 27:35 to 1:27:40. The third part is Limbukan at 1:29:04 to 2:32:06. The fourth part is a ketoprak play entitled Cempluk Genthos at 2:32:06 to 3:04:40. The performance ends with the show of Bagong Mbangun Deso at 3:04:50 to 5:43:42. In this research, we describe the play Bagong Mbangun Deso into 8 scenes.

### **Storyline of "Bagong Mbangun Deso"**

The scene begins at minute 27:37, where the four punakawan characters, namely Semar, Petruk, Gareng, Bagong gather at Bagong's residence. In this scene, Bagong salutes his father, Semar, with a subtle Javanese language that

touches Semar's heart as a father. Bagong gives his greetings to his two brothers, Petruk and Gareng.

The Punokawan's arrival at Bagong's place is in the context of Bagong's invitation, which turns out to be Semar's arrival along with Petruk and Gareng. The purpose of Bagong gathering Semar Bodronoyo's extended family is because this is the last time of Bagong's tenure in Pringapus village. Bagong intends to make a final offering to the village of Pringapus. Because Bagong is a wise leader and is fully supported by the community, Bagong intends to continue the development of Pringapus village.

As a leader who is respected by the people, the development carried out by Bagong is not only physical development but inner development. "*The physical development can be realized because the inner sing wis podo manunggal dadi siji, rukun tentrem gotong royong manunggal*". Bagong will build the hearts of the people of Pringapus village, emphasizing that we are one country.

At the 43:30 minute mark Bagong says that if there is a congkrah in his village, it will certainly not last long because it will be abolished by Bagong himself. "*My hamlet ki umpomo enek congkrah wes kecekel wonge pak*".

Parents' blessing is the key to a child's success, so Bagong asks Semar for his blessing, as well as his two older siblings so that he can do his job smoothly. Bagong tells Semar that as long as Bagong serves as the leader, several conditions must be met to build the village, namely Pelem Pertonggo Jiwo and Jambu Diponirmolo. Semar said that both of these are difficult requirements because they do not grow in the world. Pelem Pertonggo Jiwo and Jambu Diponirmolo only grow in Kayangan. Both of which are the daily food of the gods with the drink Tirta Amarta, Semar explained to Bagong.

At minute 53:10 Semar explains to Bagong who Semar is, because Bagong is not satisfied with Semar's answer when Bagong asks if Semar is a god "*Sing lenggah enek singasono abdi iku sanghyang Ismaya, Ismaya iku kakange Batara Guru*" hearing Semar's words, Bagong feels happy because he is a child of god. Semar used to be Batara Guru's brother, his father was named Sanghyang Tunggal,

Sanghyang Tunggal at that time his wife gave birth in the form of an egg, and the egg was born into three children, the skin became Tejomoyo, the white egg became Ismoyo, the yolk became Manik Moyo.

Bagong concluded from Semar's story "*Seng jenenge wong duwe gegayuhan kuwi nek ora ngukur karo kekuwatane kui must ngrusak ragane kui must ngrusak batine*" If someone has a desire but does not see his ability, it will damage his body and mind. Therefore Semar and Togog in the story were brought down to earth as commoners, while Manikmoyo or Batara Guru became the gods. From Semar's story, Bagong finally asked Semar for help to go to heaven to ask for conditions in building the village, namely Pelem Pertonggo Jiwo and Jambu Diponirmolo. According to Bagong, Semar still has a hand in kayangan and Semar knows better about the situation there.

The scene continues with the arrival of Batara Guru, who is none other than Semar's younger brother. Batara Guru comes before the punokawan at the request of Semar. Bagong expressed his desire to build a village, with the conditions that must be met are pelem pertonggo jiwo and jambu diponirmolo, Batara Guru agreed to the request, but Batara Guru also gave one condition to Semar.

Hearing the conditions given by Batara Guru Bagong spontaneously immediately intended to undo his intention to get Pelem Pertonggo Jiwo and Jambu Diponirmolo, because according to Bagong the honor of parents is more than everything, as a child who is devoted to both parents Bagong prefers Semar's honor, even though Semar was willing to agree to the conditions of Batara Guru, but for Bagong the good name of parents is the most important.

The scene continues at 3:19:36 where Semar's children Petruk, Gareng, Bagong are preparing to face Batara Guru, Petruk states that in terms of strength the three of them will not be able to face the power of the gods. Batara Yamadipati, Batara Indra, Batara Penyarikan The three gods were sent by Batara Guru to judge the Punakawan. Petruk, Gareng, and Bagong steadfastly defend Semar because Semar is their parent.



Continued at 3:26:53 there was a war between the Punakawan and the gods of Batara Guru's messenger. In short, the Punakawan did not succeed in facing the gods, because the gods have the strength that when the Punakawan wants to attack the gods, they can never touch him. Long story short at the minute 3:44:36 Semar, Petruk, and Gareng leave with Batara Guru to Kayangan leaving Bagong in the world alone to continue Bagong's mission of building the village.

After Semar, Petruk and Gareng left. Bagong was deeply saddened by the sacrifice of his father and siblings. However, Bagong could not do anything. He could only surrender and pray. But Bagong's efforts to save his father and brothers were not enough, Bagong remembered that Semar had told him that Semar had two brothers, namely Batara Guru and Tejo Moyo, who were none other than two Togog, without thinking long to save his brother Bagong immediately went to Togog.

Indeed, Togog is Semar's sibling, so a strong inner bond is always established between them. In the scene at minute 3:57:20, it is told that Togog is at his house with Mbilung. Mbilung complains to Togog because in recent days Togog has been gloomy and unwilling to tell stories, whereas usually Togog always tells Mbilung anything. Hearing Mbilung's complaint, Togog spoke up. Togog told Mbilung that he was upset because a few days ago Togog had a dream about his earthly brother Semar. In Togog's dream, Semar was riding an Ark, but not in the sea, river, or mangrove. In Togog's dream, Semar was riding a boat in Condrodimuko Crater.

Hearing the story, Mbilung tried to comfort Togog by giving Togog positive thoughts. Togog continued his dream story. In Togog's dream, Semar, who was riding the Ark, was swept away by a wave, but it was not a wave of water, but a wave of fire that engulfed Semar's Ark. Every person Semar met only cried out for help but no one could help him. Togog also remained silent without being able to provide any help to Semar. That was the reason Togog was silent contemplating his dream.

Bagong told Togog about what had happened to Semar, Petruk, and Gareng. Bagong asked Togog for help, but as a parent Togog did not want to interfere with Semar and Batara Guru. Togog gave Bagong a solution so that Bagong himself could solve this problem. Togog could help Bagong become anyone to face Batara Guru. Bagong chose to become Raden Werkudoro to face Batara Guru. With Togog's help, Bagong finally turned into Raden Werkudara. However, because Bagong had difficulty in imitating Raden Werkudara's voice, Bagong finally asked Togog to change him into Raden Janaka.

The scene continues at 4:35:15 when Semar, Gareng, and Petruk arrive in Kayangan to face Batara Guru. Before Semar carries out the conditions of Batara Guru, Semar asks that Batara Guru send his children, namely the gods, to come down to earth to send Pelem Pertonggo Jiwo and Diponirmolo guava, because Semar knows that the exchange between self-esteem and these items is not worth it. How angry Semar was when Semar had already fulfilled Batara Guru's conditions but Batara Guru broke his promise.

With Semar's persistence, Batara Guru discouraged him from asking Semar to worship him. Batara Guru realized the mistake he had made. Indeed, Allah SWT has reminded Batara Guru to become a leader who does not give up power. Hearing all that, Semar felt happy because of the opening of Batara Guru's heart, Batara Guru was willing to give Jambu Diponirmolo and Pelem Pertonggo Jiwo. Not only Bagong, but Semar, Petruk and Gareng will also be given Pelem Pertonggo Jiwo and Jambu Diponirmolo.

### **Ki Seno Nugroho's Da'wah Through Wayang**

In spreading Islam, Wali Songo did not use violence or coercion but gave examples to the community about how good behavior or actions are taught in Islam. The spread of Islam by the Wali Songo can be said to be very special.

The Guardians used the culture and order that already existed in the archipelago which was then modified to be accepted by the people of the archipelago. The use of culture in spreading Islam is considered something that

will be accepted easily by the people of the archipelago gracefully and there is no element of coercion given.

Ki Seno Nugroho as a public figure who has many fans includes a da'wah message packaged in puppet show so that it can be accepted by people from all walks of life. This can be seen from the number of followers of Dalang Seno's YouTube account on the Bagong Mbangun Deso puppet show, which currently reaches 595,759. In the show, Bagong Mbangun Deso, Ki Seno Nugroho becomes a da'wah actor marked by the handover of the puppet gunungan by the Playen panewu to Ki Seno Nugroho as a sign of the start of the Bagong Mbangun Deso puppet show.

Bagong is one of the Javanese versions of Punakawan and is the son of Semar who was born from his father's shadow. Because of this, Bagong has a fat and plump body resembling Semar. Bagong is also symbolized as a real human being. This is how human nature has advantages and disadvantages. Bagong has a lot of jokes, sassy but honest when carrying out tasks like haste. In Ki Seno's play Bagong has a characteristic that makes him the main character in Ki Seno Nugroho's puppet show, Bagong has a variety of characters, namely honest, polite, brave, impolite, firm, wise, and many more. but of the many characters, Bagong has one dominant character, namely slengean or at will. Bagong always does what he wants to do. Bagong is an unpredictable figure, sometimes he is funny, brave, sometimes timid, everything is part of the character of the Bagong puppet character.

The object of da'wah in Ki Seno Nugroho's puppet show is the audience who are present in person or who attend live through the puppeteer Seno's YouTube channel. The live-streaming video from Dalang Seno can also be replayed, meaning that the audience can play Ki Seno's puppet show Bagong Mbangun Deso anytime and anywhere. The live-streaming audience can be seen from the YouTube comment chat column.

Ki Seno Nugroho's puppet show uses YouTube media as a means to expand its reach, every Ki Seno puppet show is always broadcast live on Ki Seno

Nugroho's official YouTube channel, Dalang Seno. As of now Saturday, August 05, 2023, the Dalang Seno account already has 744,000 subscribers. This account is managed by Ki Seno Nugroho's media team.

### **Roland Barthes Semiotics Analysis**

Roland Barthes' semiotic analysis used in this study takes several points from the Bagong Mbangun Deso puppet show to determine the signs and markers and the meaning contained. The symbols and signs contained in the puppet show are tried to be captured by analyzing the scenes. The following is a table of the stages of applying Roland Barthes' Semiotics theory to the Bagong Mbangun Deso puppet show.

Based on the results of data analysis in the puppet play Bagong Mbangun Deso by Ki Seno Nugroho, researchers found visual signs and verbal signs. Each of these signs is analyzed denotatively and then the connotative meaning is interpreted based on the interaction of the denotative meaning with the relevant cultural context.

### **Denotation and Connotation**

After identifying all the elements contained in the scene of Ki Seno Nugroho's puppet show with the play Bagong Mbangun Deso. The researcher concludes with the denotative and connotative points of view which will be described as follows.

Denotation in Ki Seno Nugroho's puppet show Bagong Mbangun Deso is found in the dialog "*Nuwon seswu panguwoso tunggal wekeng jagad mboten panjenengan niko kasuwun nitahaken inggih puniko gusti ingkang moho noso*" which occurs at the minute 4:30:10, when Sang Hyang Wenang gives advice to Batara Guru who has missed the bats of considering himself a god.

The connotation meaning of the dialog is that if Batara Guru feels like a god who deserves to be worshipped, it is wrong. The denotation meaning of the dialog at the minute 4:30:10 is that if Batara Guru feels as a god that should be worshipped, it is wrong. The denotation meaning is that a god is just someone who is given advantages by Allah SWT. Given a long life so that he can provide

protection to all his people. God is a leader who can protect the community with his advantages.

### Myth

Bagong's free-spoken style was used by puppeteers to criticize the Dutch East Indies colonial occupation. When Sultan Agung died in 1645, his son Amangkurat I succeeded him as leader of the Mataram Sultanate. The new king was very different from his father. He ruled arbitrarily and cooperated with the Dutch VOC.

Bagong's rebellious nature coupled with his cunning is processed by Ki Seno Nugroho into a leader who uses his expertise in rhetoric to convey the aspirations of the community to the government. Ki Seno's Bagong is a figure who fights for the benefit of the people, in this case, it is told that Bagong will build a village.

### Ki Seno Nugroho's Da'wah Message in Bagong Mbangun Deso Character

Da'wah message is the content of the message conveyed by a da'i to the object of da'wah or mad'u, in the form of Islamic religious teachings 'which have been mentioned in the Qur'an and Hadith. Therefore, as a da'i, he should first study the object of da'wah or mad'u and the da'wah strategy that will be applied first before determining this da'wah material so that he can avoid things that can hinder the continuity of da'wah.

The material delivered by da'i is adjusted to mad'u or recipients of da'wah, community conditions, social status, education, and also age will affect the techniques used by da'i in delivering messages. Analysis of Ki Seno Nugroho's da'wah message in the Bagong Mbangun Deso play uses three category guidelines, namely:

No	Categories of Da'wah Messages	Dialog	Ki Seno Da'wah Message

1	Akidah Message	<i>"Lhadala, mangkeriyen, kedahipun panjenengan meniko emut, nyuwun sewu lo dik, ingkang nami Jawoto meniko wonten tetembungan keno loro luputing pati, Dewo meniko jan-janipun ugi titah namung nyuwun sewu gandeng pitados deneng panguasaning gusti tumuli dewo meniko dipun paringi gesang, ingkang panjang tumuli dewo meniko paring pitadosan supados ngawat-awati dateng mobah-musing poro titah. Mboten kok panjenengan meniko dados aaaaaa, nuwon seswu panguwoso tunggal wekeng jagad mboten panjenengan niko kasuwun nitahaken inggih puniko gusti ingkang moho noso. Milo menawi paduka dik Gugu rumaos panjengan puniko panembah tunggal wonten ing jagat puniko, nyuwun sewu puniko klentun"</i>	Emphasizing that there is no god but Allah SWT
2	Akhlak Message	<i>Bagong : Bapak Semar wilujeng pak rawuhipun? Semar : Heeeee, Wong tuwo di bahasani karo anak ki rasanae neng ati koyo disiram tirta wayusewindu, atiku rasane koyo disiram tirta wayu sewindu, slamet tekaku tole Bangong, heeeeeee aku ngaturake pamujiku tampanono yo cah bagos. Bagong : Kulo punding nge jimat pariping ndayanana ingkasantosan, amowahono kabagyane gesang kulo, bapak dipun prayogaaken ngih pak.</i>	Filial piety to parents

3	Syariah Message	<i>"Mulo aku ndue niat mbangun deso, ning yo kui, opo sing tak lakoni mbangun deso kui bukan hal lahriyah, sing tegese kui ora seng tak bangun ki bongso papan sing magrong magrong, trus mbangun irigasi, ora mbangun perkoro kui. Neng seng tak bangun lak batiniyah pak. Mbangun batine poro kawulo, mergo pembangunan lahir itu bisa terwujud karena batin seng wes podo manunggal nyawiji dadi siji."</i>	Become a wise leader
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Table 2. Framework of da'wah messages

In the puppet show *Bagong Mbangun Deso*, Ki Seno conveyed the *muamalah* chapter delivered through dialogue at minute 43:30 Bagong said that Bagong intends to build his village, but the development carried out by Bagong is not physical development, but inner development, because according to Bagong, outward development can be realized from an organized mind. Ki Seno in the play *Bagong Mbangun Deso* provides an example of *muamalah* in social life, namely Bagong as a leader who fights for the lives of his people, Bagong fights for village development which must get conditions in the form of Pelem Pertonggo Jiwo and Jambu Diponirmolo.

#### D. CONCLUSION

Ki Seno Nugroho's da'wah message succeeded in obtaining several findings which included: adab or manners to parents, not greedy or greedy, leaders who protect the community, jihad to defend the truth, asking for blessings from parents, honesty, maintaining a good name, no success without effort. Of the many da'wah messages above, it can be concluded that the message that Ki Seno wants to convey is implicitly dominant, namely the wise nature of a leader who nurtures people from all classes and does not recognize caste or differences in economic status or rank.

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