



Locality vs Globality: Wayang Sasak's Practice and Teaching in the World Literature

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Abstract: This research aims to examine the issue of the relationship between locality and globality which is the practice of Sasak puppets in teaching global literary values. The research was conducted on the work on the play Brambang Ulung, one of Amir Hamzah's series of stories in the Sasak puppet. The method combines ethnographic studies, video recordings, literature reviews and interviews. Processing the data using the movie avi 15 plus and excel. This research applies discourse analysis and representation of the Bourdieusian model. Data analysis showed that the field practice lasted all night around 6:56:21 (six hours and fifty-six minutes and twenty-one seconds, divided into preparation, 0.27:20 or 6.75%; modal gending with a duration of 1:30:47 or 21.80%; and the play modal with a duration 4:58:18 or 71.63%. The analysis of the play modal with a duration of 4:58:18, found the main play modal is in Middle Javanese language, 2:35:51 or 52.26%; the intermediate play modal is in Middle Javanese and Sasak language, with time duration 0:52:40 or 17.66%; and Sasak language play modal with a duration of 1:29:43 or 30.08%. This study reveals the global (Arabic) literary value of Amir Hamzah's story, including da'wah. This practice is a legacy of local teaching networks and pre-modern global. Ricci termed this network with Arab Kosmopolis, a literary network that forms a network of *ummah*. Pre-modern models of local and global relations, such as in the field practice of Sasak puppets, appear grounded. This is different from the model in local textbooks, wayang Sasak and other local contexts are taught as complementary.

Article History

Received: 20-08-2022

Revised: 07-10-2022

Accepted: 18-11-2022

Published: 16-12-2022

Key Words:

Literature; Puppets;
Sasak; Practice;
Teaching; Sociology;
Ethnography.

How to Cite: Habiburrahman, L. (2022). Locality vs Globality: Wayang Sasak's Practice and Teaching in the World Literature. *Jurnal Kependidikan: Jurnal Hasil Penelitian dan Kajian Kepustakaan di Bidang Pendidikan, Pengajaran dan Pembelajaran*, 8(4), 1063-1073. doi:<https://doi.org/10.33394/jk.v8i4.5834>



<https://doi.org/10.33394/jk.v8i4.5834>

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Introduction

Education is one of the essential elements of a country, one of its efforts is to create an excellent curriculum to realize students can learn independently, actively, creatively, and can think critically. Indonesia often suffers curriculum changes, starting from the KBK (competency-based curriculum), KTSP (Education Unit Level Curriculum), to the 2013

The question of locality and globality seems to have aroused the interest of researchers recently. This is due to the fact that the current relationship between locality and globality is more unequal. In simple terms, locality can be interpreted as a condition related to a particular place or region, while globality is a global situation. If locality presupposes diversity and dynamics, then globality presupposes the absence of boundaries (uniformity) and tends to be static. A number of discussions in the field of literary education have been carried out, for example: (Sultoni and Hilmi 2015), offering character strengthening based on local wisdom through literary learning; (Disi and Hartati 2018), offering the importance of learning language and literature based on local wisdom to face global challenges; (Mukhibat 2015), re-examines the pesantren culture to see the relationship between locality, modernization and globality. Outside of teaching, there are studies such as: (Damanik 2018), discussing cultural engineering as an agenda for creativity and an instrument of social

dynamics or (Diah and Setyaningrum 2018), discussing globality as a challenge to the locality of the archipelago.

In general, discussions around this topic always consider locality and globality as a challenge to the dynamics locality on the static efforts of uniformity of globality. This perspective, then puts this issue in the opposite direction. This research offers a perspective that puts both locality and globality into their nature. To examine this question for what it is, this research will carry out fieldwork on Sasak puppets.

Sasak puppets can be defined from the form and play. As a form, the Sasak puppet grows and develops in the midst of the Sasak community. This also distinguishes it from the puppets in other areas, such as Javanese, Balinese, Sundanese, and Banjar puppets. Although different, the forms of Sasak puppets are not independent. This puppet is identical to the *wayang gedog* in East Java. These identical forms presuppose a network of Sasak puppets combined with Javanese. In fact, the existence of puppets in the Sasak community has been recognized by scholars as part of the project to spread Islamic teachings by the Wali Songo. This project is believed to have been going on since around the 17th century.

In terms of plays, the main source of Sasak puppet plays comes from the heroic stories of the Prophet Muhammad's Uncle, Amir Hamzah. Morrisons (1991) notes the following:

“The most extensive body of Javanese texts which have been correct among the Sasak is the Amir Hamzah cycle, a romanticized story of Hamzah ibn Abdul Muttalib, a companion of the prophet, a brave soldier, especially at the battle of Badr in 624 AD, who was killed in the Battle of Uhud in 625AD. In Persia, his story was combined with distant memories and legends of the Arab conquest of the countries of the Middle East from 633 to 640 AD, which is the cycle was attributed to him.

Looking at the forms and plays of the Sasak puppets, he shows a mix of global literary teaching networks. It lasted for hundreds of years. While the network has existed for a long time, it certainly reflects how locality and globality fieldwork is practiced. If pre-modern locality and globality are linked, then why are modern networks weak? The answer to this question will be researched in the fieldwork of Sasak puppet and the teaching of globality literature. Groenendael noted that to date, research on wayang, especially Javanese puppet has produced more than 1000 research works. Since 1964, Groenendael noted that there has been a shift in the field of study interest in Javanese puppet from which previously tended to examine the field of literature and then developed in other fields, ranging from anthropology, sociology, etc. Recent discussions about puppet in Java, for example: (Jeanette DeBouzek (Jeanette DeBouzek 1986), Suhardjono, Liliek Adelina, 2016, (Clara van Groenendael 1992), (Clara van Groenendael, 1987), (Boonstra 2014), (Weintraub 2001). These studies describe the functions of puppet through performance symbols. (Kayam, 2001), discuss the order of puppet. Dalang creations are studied, Peterson. Outside of symbol studies, other models are found in this study. texts, for example (Subandi 2005), (Sudarsono 2012) and (Nugroho, Sunardi, and Murtana 2018), (Nugroho, 2016), compose work on *pakeliran*.

Discussions about puppet outside Java even though (Boonstra, 2014) in his research on Sundanese puppet. The limited discussions of puppet outside Java seem to be identical to that of Javanese puppet. Discussions about puppets in Bali, performed by (Sedana 2002), (Sedana 2005). He discussed puppet and the order of the cosmos. Discussion about Banjar puppets, for example (Kartomi 2010) .



The studies of the Sasak puppet have attracted the interest of a number of researchers since the colonial era. These studies are summarized by Marrisons (9-13: 1999), as follows: conservation, FA Liefrinck (1853-1927), LC. Heyting (1928 and 1965); cataloging, Poerbatjaraka (1940, 1950); discussion of the story of Amir Hamzah, Th.G. Pigeaud (1967). Marrisons himself discusses the relationship between Sasak and Javanese literature, Morrisons (1999). In addition, the relationships of puppet Sasak and Karangasem, Hinzler, (1981); modern and traditional contestation, (Harnish 2003); and the study of puppet figures, (Qodri 2018).

Discussions about puppet, both in Java and outside Java, including the Sasak puppet, show a number of tendencies as follows: first, there is a shift in the field of literary studies from the analysis; second, the direction of recent studies is to see puppet as a symbol that is interpreted by researchers; third, the text analysis model that was carried out removed the puppet analysis from the context of the performance. This research is literary research. To examine the Sasak wayang in the global literary teaching network as a study of symbols as well as texts, this research will examine the practice of Sasak wayang performances. More specifically, the research conducted a field study on the work on the Brambang Ulung play. Determination of this data material as the object of analysis because it is classified as best-selling rented between July 2018 and July 2021. Among the recorded data with the same play, the researcher chose the recording on September 22, 2018. This performance in the context of the wedding celebration took place in the Penenteng Aik area, Bonjeruk Village, Central Lombok, West Nusa Tenggara.

Research Method

This research combines ethnographic research and literature study. The researcher was present and recorded the work on the Brambang Ulung play in video format. The recorded data was then analyzed using the movie avi editor 15 plus and excel software. The entire structure of the play and its duration were transcribed from: voice, dialogue, gending and tembang. The data is further grouped by elements: setup, playback, and background music. The results of this data grouping are then presented in graphical form.

Data analysis uses a number of key Bourdieu concepts including: practice, field and capital (Bourdieu, 1996; Eastwood, 2007). Practice is understood as a mode of understanding social action. The field consists of two important concepts, namely the field of power and the field of struggle. If the former allows works of art and literature to be placed relatively autonomously along with the work produced, the latter allows organizational schemes, differentiation and struggles for arenas and social classes. Capital in this study is further understood as a resource that is exchanged in the trade of symbolic goods. Bourdieu mentions a number of capitals including: economy, language, culture, education, politics, etc. Presentation of analysis data in the form of charts and descriptions. This research model is included in the sociology of genetic literature.

Results and Discussion

Summary of the Brambang Ulung Puppet Play

Working on the Brambang Ulung play is one of Amir Hamzah's series of puppet stories in the Sasak community. This is about King Barongasti, King of the kingdom of Brambang Ulung. King Barongasti has a younger sister named Calon Arang. Once upon a time, King Barongasti led the Brambang Ulung troops to attack the Kingdom of Mecca led by King Jayengrana. Candidate Charcoal did not participate in the attack. The attack occurred because Ni Diyah Rangdirah (Barongasti's daughter) loved Raden Manusantun (Jayengrana's

son). Ni Diyah Rangdirah then tried to kidnap Raden Manusantun. The attempt failed. Ni Diyah Rangdirah was even killed by Alam Daur, a member of a high-ranking Meccan officer (*Aristing line*).

Due to the death of his daughter, King Brambang Ulung then attacked the Kingdom of Mecca. The powerful strike defeated all *the arsonists*, namely Alam Daur, Umar Madi, Taptanus and Saptanus, Maktal and Umar Maya. Ni Diyah Marpinjun, Jayengrana's pregnant wife, went to flee with Jayengrana's father and uncle, King Abdul Muttalib and Abbas. After his wife fled, Jayengrana was arrested by Brambang Ulung troops. Raden Kelan Swara, son of Jayengrana was almost defeated by Brambang Ulung troops. Luckily he was saved by the Angel Gabriel. It was then hidden in the Kaaba. Before leaving Raden Kelan Swara, Angel Gabriel ordered him to stay in that place until someone shouted. The cry was a sign that he had to come out from inside the Kaaba to help save the Kingdom of Mecca. When conditions became increasingly critical, Raden Citra Sulaiman came as a savior. He is the son of Jayengrana from the exiled Ni Diyah Marpinjun. Now Raden Citra Sulaiman has grown up. He was with two of his followers, namely Khalid and Ibn Walid. The two followers are the sons of Raden Wal Jamaah and Ni Diyah Ahlussunnah Sari, the vassal king of Jayengrana. They came together to save Mecca from the attack of Brambang Ulung troops.

The Brambang Ulung troops tried to capture the Meccan knights. They made a trap hole. Raden Citra Sulaiman, Khalid and Ibn Walid fell into a trap. Raden Citra Sulaiman then mustered all his magic and shouted. They then managed to survive the trap hole. Raden Kelan Swara who was in the Kaaba heard the shout. He then went out into the battlefield. While Citra Sulaiman and his followers attacked the forces of Brambang Ulung, Raden Kelan Swara went to save Jayengrana. Jayengrana managed to survive from the *fused* well (poisonous well) because he wore a magic scarf (silk kemanden) which was obtained in the Land of Jin named Ajrak. When he arrived at the battle field, Jayengrana then fought to conquer King Barongasti.

The Structure of the Brambang Ulung Puppet Sasak Performance

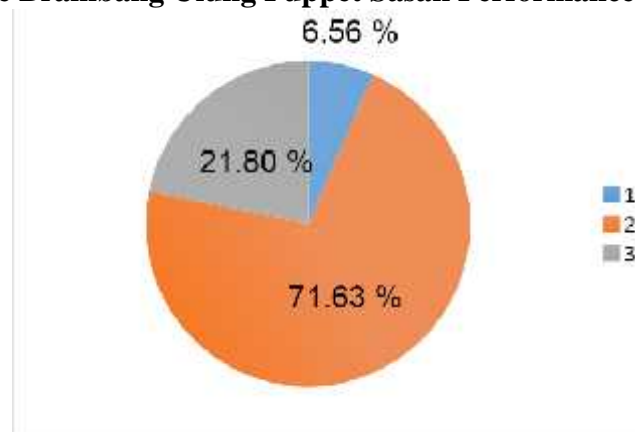


Figure 1. Graph of the Structure of the Brambang Ulung

The Brambang Ulung play performance in this study took place from 22 September 2018 to 23 September 2018. The performance begins at 21.000.00 (twenty-one) and ends the next day at 4.56.21 (four hours, fifty-six minutes and twenty-one seconds). This all-night model of performances used to be common in several areas in Indonesia, such as in Java, Bali, Banjar, and various regions in Indonesia, including the Sasak community in Lombok. Puppet performances in the tradition of the Sasak people generally take place in live ceremonies. Among the ceremonies of life are wedding celebrations, circumcision and paying vows. However, there is a number of data on working on wayang plays that took place in the

context of the election campaign, celebrating the victory of the village head election, opening tourist sites, etc. Working on the Brambang Ulung play that night took place at the wedding celebration.



Figure 2. Dalang Performing the Work on the Play

Capital Modal's

Referring to graph 1, the structure of the Brambang Ulung play that night consisted of the following elements including: preparation, gending and working on the play. The duration of the preparation for the performance was 0:27:20 (twenty-seven minutes and twenty seconds), equivalent to 6.56% of the overall percentage of the duration of the show. Gending spends a duration of 1:30.47 (one hour thirty minutes and forty-seven seconds) or equivalent to 21.80% of the entire duration of the performance. The most duration spent on the play was 4:58.18 (four hours and fifty-eight minutes and eighteen seconds) or equivalent to 71.63% of the total duration of the performance.

Analysis of the structure data for working on the play shows that the percentage of the duration of the preparation elements is 6.56% of the overall duration of the performance structure. The percentage of the duration of the musical elements is higher, which is 21.80% of the overall duration of the performance structure. The highest percentage of the duration of the overall performance structure is spent on play elements, which is 71.63%.

Main Capital, Intermediary VS Play by the Dalang

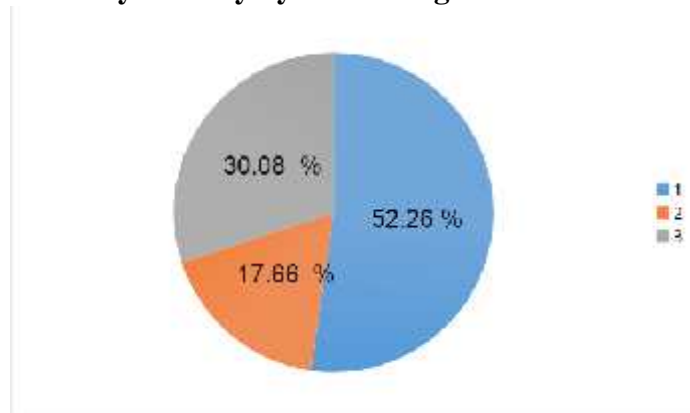


Figure 3. Graph of Capital in the Field

Referring to figure 3, data on duration and percentage of play capital are as follows. The main capital spends a duration of 2:35:51 (two hours and thirty-five minutes and fifty-one seconds), equivalent to 52.26%. The brokerage capital spends a duration of 0.52.40

(fifty-two minutes and forty seconds), equivalent to 17.66%. The modal composition of the dalang, which is equivalent to the carangan play in the Javanese wayang tradition, lasts 1.29.43 (one hour twenty-nine minutes and forty-three seconds), equivalent to 30.08%.

Analysis of these capitals shows that the percentage of the duration of the main capital is 52.26%. The percentage of brokerage capital duration is 17.66%. Meanwhile, the duration of the mastermind's composition is 30.08%. Analysis of this data shows that the main capital sourced from the Serat Menak Book or lontar is central while the intermediary capital and essay capital are peripheral. However, if the duration of the intermediary capital and the authorship capital is combined, the combined duration of these two modalities reaches around 47%. This duration is almost close to the duration of the main capital, which is 52.26%.

The data shows that working on the Sasak puppet play conveys the main capital with the original language combined with the context of the audience. If Petersen divides the working capital of the performance play into the main play and the essay, the analysis of the Sasak puppet play actually consists of three modalities. The three modalities of the play in the Sasak puppet show are: the main capital, the intermediary capital and the puppeteer's composition.

The main capital in working on the Brambang Ulung play involves the dialogue of the central characters in the right and left puppets. Right wayang figures in working on this play include: Old King Abdul Muttalib, King Jayengrana, Misan Raja Jayengrana, namely Raden Abbas. Jayengrana's children involved in this play: Raden Kelan Swara/Repatmaja/Banjaran Sari, Raden Manusantun, Raden Citera Sulaiman. Row of Archers (High Officers): Umar Maya, Maktal, Darundia, Taptanus & Saptanus, Alam Daur/Serandil, Umar Madi. In addition, figures such as Angel Gabriel, Ahlussunnah Sari, Wal Jamaah, etc. The central figures of wayang left are; for example: King Barongasti, Patih Lumbe Laut and Patih Lumbe Geni. This main capital contains a serious play without humor. According to Dalang Muhammad, the language used in the main modal is Kawi. According to Danurusamsi, the language used in wayang is similar to the language in the lontar and the Serat Menak Book, namely Kawi/Middle Javanese. The main function of the Sasak puppet show is to tell orally the wayang stories sourced from the Serat Menak/lontar book by means of a puppeteer monologue. This is then assisted by certain expressions of wayang kulit characters.

In working on the Brambang Ulung play, the main capital was for example: when Jayengrana had a meeting at the paseban in Mecca. He and his subordinates were discussing the attack of the Brambang Ulung troops. In addition to this main model, when King Barongasti held a meeting in Brambang Ulung to attack Mecca. Another example, was when Diyah Marpinjun, Prabu Abdul Muttalib, and Raden Abbas were in the middle of the forest to evacuate. Just as when Prabu Abdul Muttalib was visited by the Angel Gabriel to be ordered to leave Dyah Munigarim alone; etc. The main modal model in the conversation between Jayengrana and Ni Diyah Marpinjun is as follows.

Jayengrana : Lah iye, Yayi Marpinjun sire, edene pun ape sire marmene mengarse wantening ajengan ire sun iki.

Ni Diyah Marpinjun : singgih Dewe Tuan Jayengrana raga ingandike. Hambe hangrungu aturin cake ingandike, wadue balanire akeh tan pade kandap wantening medan. Rasa-rasane abot sangganing yude nire iki wong Negare Brambang Ulung, nanging aje/aye kirang prayatne Dewe. Menawe kandap raga ingandike wantening rane paberatan iki/iga wah, aje raga ingandike lali wantening Sang Hyang Wiwakasan.

Jayengrana : Lah iye yen mangkane. Yayi Marpinjun sire.

Ni Diyah Marpinjun : Singgih, yen sengkale raga ingandike, iki wetengan ire hambe dahat abot mingkini, agung wetengan ire hambe, iki hampir-hampir lahir putre nire raga ingandike.

Jayengrana : Lah iye yen mangkane, pade aje ne lali wantening Sang Hyang Wiwakasan. Nyerah jiwe rage wantening Widi sire Yayi Marpinjun.

Translation

Jayengrana : O my wife Marpinjun, what are you doing here?

Ni Diyah Marpinjun: I'm sorry Padukan Jayengrana, I heard that many armies were defeated on the battlefield. I feel like I want to take up arms against the people of Brambang Ulung, but please be patient. Even if you lose on the battlefield, don't make your majesty forget Sang Hyang Wiwakasan.

Jayengrana: that's how it is, Dinda Marpinjun.

Marpinjun: Forgive me, if anything happens to you, my stomach is heavy now. My servant's stomach is already big, it seems like your majesty's son will be born soon.

Jayengrana: if that so, let's put our trust in Sang Hyang Wiwakasan. We surrender our souls and body to Widi Dinda Marpinjun.

Intermediary capital is play capital that is still tied to the main capital. The languages used are Middle Javanese and Sasak languages. The characters in the intermediary capital are peripheral figures. The peripheral characters in the Brambang Ulung play are as follows. In the right puppets: Mamiq, Cingang, Amaq Kerenjek, Dolah, etc. The peripheral characters of the left puppet are Amaq Ibu and Blouse. The dialogue model in the intermediary modality is that the central characters speak in Middle Javanese while the peripheral characters answer in Sasak. The function of the intermediate modal is to convey the content of the main modal in the Sasak language without destroying the flow of the play. An example of intermediatery capital in working on the Brambang Ulung play, when Mamiq reported about the arrival of Brambang Ulung troops. This round took place at minutes 74:00-79:00.

Mamiq : Nurgee Raje Maktal.

Maktal : Ane paran panakawan marmene megap-megap pelayu nire saking jawi kute Negara Harab. Ane paran de nagi tutur akne suniki tesare kangkadiye ngape?

Mamiq : Meraan, gawek sak bampes-ampes jak parek jok pelungguh de kaji Raje Maktal, sengak kaji, wah kaji cobak dadar ruen siatn dengan Brambang Ulung malik neturuk juk Dese Mekah. Eeeh ruen elokan, barisn Raje Barongasti, marak ruen edokan teres ekek ruen. Mate satak sik kaji, malik dateng samas. Kalah samas, due amas malik

Maktal : Wadue balane Raja Barongasti malik angetang Negare Harab.

Mamiq : Meran sendiken de kaji

Maktal : Lha ki iyen mangkane den agi mundur sire panakawan. Sun lembar akne sahidaning wadue balane kara gusti, mangdane agih cendek punayude.

Mamiq : Meran sendiken de kaji.

Translation

Mamiq's: I'm Sorry your Highness Maktal.

Maktal: What's wrong, friend, until you run panting into this Arab Kingdom, is there anything you need to report, tell me immediately, what's wrong?

Mamiq: I'm sorry Your Highness, I'm running on horseback to meet His Majesty Raja Maktal, because I, I have fought with Brambang Ulung's forces, they have followed here to the City of Mecca, what a line, winding Barongasti's forces, like a line of ants. One hundred I killed, two hundred that came, two hundred I killed, four hundred that came.

Maktal : the Barongasti army is back to besiege Mecca?

Mamiq: It is true what you said

Maktal: well then, go now. The wrestling team must be prepared immediately, get the weapons ready immediately...,

Plays by puppeteers are plays that take a small part of the puppetry plot but contain mostly puppeteers. The characters who dialogue in this play are peripheral characters. The language used in this play is the Sasak language. This play tends to be connected to the social context where the play takes place. The social context can be in the form of criticism of religious behavior etc. This capital model is in the following role.

Cingang : Hangkak iye, yet pade hati-hati ntan. Serah dik lek Allah Taale. Dakakn kuat dengan Brambang Ulung, laguk lamunt telindungi sik Deside Allah Taale, tetepyak menang Miq.

Mamiq : Lamunt telindungi?

Cingang : Aok.

Mamiq : Lamun ndek?

Cingang : Nendekt berniat ndek ntan dengan. Menang nu.

Mamiq : Uli aok, menang bae jak angent laguk lamunt talo yakmngembe.

Translation

Cingang : Therefore, we must be careful. Surrender only to Allah. Even though the Brambang Ulung troops are strong, if we are protected by Allah Taala, we will win Miq.

Mamiq : If protected?

Cingang : Yes

Mamiq : If not?

Cingang: don't mean to be unprotected. Win it.

Mamiq : Well, yes, our intention is to win, if we lose. how?

The Practice of Sasak Puppets in Teaching Global Literary Values

The analysis shows that teaching world literature (Arabic) about Amir Hamzah is the main capital for working on the Sasak puppet play. The language used in this main capital is Central Javanese. The duration of this main capital is 52.26%. Foreign messages in the main capital cities were then delivered with an intermediary capital of 17.66%. The intermediate capital combines Central Javanese and Sasak languages. In this intermediate capital, the central character has a dialogue in Central Javanese and then the peripheral character answers in Sasak. It is not enough with the intermediary capital, these messages will be discussed again with the puppeteer's capital. The puppeteer's capital is the story capital that takes a small part of Amir Hamzah's wayang stories connected with the daily experiences of the dalang. This capital is delivered in the Sasak language. In working on the Brambang Ulung play, the duration of the modal composition of the Sasak puppeteer is 30.08% (Petersen, 2001).

Field analysis shows that the Sasak puppets and the teachings of world literature (Arabic) are combined in working on the play. This is the practice of what Ricci (2011) termed the Arab cosmopolitan to form a network of ummah. This network is spread across South Asia, including Indonesia. This distribution involved what Ricci termed the literary network. A network that involves not solely written but spoken production overlaps. In Indonesia, the performance of this network by Wahid is termed grounded. His training in working on the Brambang Ulung play shows the production of this down-to-earth Cosmopolis Arab. Amir Hamzah, borrowing the term Istanti (2008), is greeted as Jayengrana in the Sasak puppet. However, he was still constructed as the ruler of Mecca. A number of collective symbols involved in working on this play tie the representation of the Sasak puppet to Arabic. This is illustrated for example from the Kaaba where Raden Kelan Swara was waiting for the rescue of Mecca by Raden Citera Sulaiman. Another example is illustrated by the involvement of the Angel Gabriel in the construction of the story.

The placement of a number of these symbols collectively will not interfere with tracking the representation of the wayang discourse itself. This further guides the study of wayang towards value teachings or value education (Purwanto 2018) beyond its main function as entertainment. A number of researchers show the teachings of the puppet values, including: da'wah (Marsaid, 2016); Anggoro, 2018) or Sufism (Pramana and Yudoseputro 2007). In the Sasak wayang, these value teachings appear to be conveyed through intermediary capital and the puppeteer's composition in a humorous way.

It is different, for example, with the partial analysis conducted by Groenendaal (1994) which traces the representation of the figure of Umar Maya to the character of Narada in India. This can be considered as the meaning constructed by the researcher, not the meaning of the wayang itself. It is true that the Indian literary network, which spread through what Pollock (2006) termed the Sanskrit Cosmopolis, had brought the wayang tradition into the archipelago. However, what Groenendaal did was skip a period of Islamization of wayang and the da'wah mission carried out by wayang itself. Unfortunately, as illustrated in the local content teaching materials (Team Compilation, 2018), the Sasak puppets and local contexts seem to have only complementary positions. The teaching is done in the form of definitions and pictures. These methods, of course, abandon the social practice of the Sasak wayang in the midst of society, which Wahid (2007) termed as being grounded.

Conclusion

This study found a blending model of Sasak wayang and world literature teaching (Arabic). This combination is very solid. The legacy of this pre-modern tradition seems to be a tradition of the Sasak people. However, when it broken down into the smallest element, it is clear that the genetics of this tradition are part of the literary network of the Arab world, especially the stories of Amir Hamzah. This shows that being part of an Arabic literary network does not eliminate the locality of the Sasak people. In their ways, the Sasak people grounded Amir Hamzah's literature. This certainly enriches the world's literary treasures. This is different from the case of modern teaching which teaches local contexts as a complement.

Recommendation

These pre-modern modes of locality and globality relations seem important to study. This is because modern locality and globality relations are currently lame. The findings of this study seems to show symptoms of this inequality. The teaching of local contexts, including the Sasak puppet is done as a complement. These methods certainly will not be a solution to locality and globality problems and the teaching of literature today. For that, the



government's role needs to be involved starting from research, formulation, and application of locality contexts including literature in the modern era. This is so that locality and globality relations can be grounded.

Acknowledgement

This paper is part of the author's dissertation at Gadjah Mada University. Thank you to Prof. Dr. Faruk, S.U. as the promoter and Dr. Wisma Nugraha Christianto R., M.Hum. as co-promoter. This work was supported by the Research Fund provided by Beasiswa Pendidikan Pascasarjana Dalam Negeri (BPPDN).

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