

WAYANG WAHYU "MUSA THE LIBERATOR": INCULTURATION OF FAITH AND CULTURE IN FOSTERING A SENSE OF NATIONALISM

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ABSTRACT

Wayang Wahyu play "Musa Sang Pembebas" is a form of inculturation of the Catholic faith and Javanese culture through puppet performance. The story of Moses from Exodus 14:15–15:1 was adapted as a symbol of liberation and the spirit of nationalism. This performance involved the students of SMP PL Bintang Laut Surakarta and was innovatively packaged with Indonesian, gamelan, dance, and theater so that it was easy for the younger generation to understand. This study uses an aesthetic reception approach with the method of sanggit and pakeliran. The results show that the proclamation of faith through local cultural media can strengthen religiosity, foster nationalism, and strengthen the attachment of the younger generation to cultural heritage. This work reflects the spirit of "100% Catholic, 100% Indonesian" as a form of synergy of faith and love for the homeland.

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INTRODUCTION

The Church, as a living faithful, as part of the concrete history of humanity, is certainly inseparable from culture. Pope Paul VI wants evangelism to enter into human cultures not only as a jewel, but deeply to its roots. Van Lith, a priest of the Society of Jesus from the Netherlands, in the spread of Catholicism in Indonesia, harmonized Roman Catholic teachings with Javanese traditions so that they could be accepted by the Javanese people. This alignment was apparently infused by some Catholics in Java so that various efforts were made so that the proclamation of Catholic teachings could be accepted by the wider community. One of the efforts to align in terms of evangelism in Java is through puppetry. The fact that wayang has gone through various historical events, from generation to generation, shows how the puppet culture has been inherent and has become a part of the life of the Indonesian nation, especially Javanese. Therefore, Catholics in Java created wayang Wahyu as a medium for proclaiming the teachings of Christ. (Martasudjita, 2021) (Hapsoro, 2023) (Nurgiyantoro, 2011)

Indonesia is known as a country with a very diverse cultural richness, one of which is the tradition of wayang and gamelan which has become an important part of the nation's identity. This performing art is not only entertainment, but also a medium for learning moral, historical, and spiritual values that are passed down from generation to generation. However, in the era of globalization and modernization, the introduction and preservation of this culture requires an innovative approach to remain relevant for the younger generation (Rahardjo, 2005, p. 45).

Introduction to biblical teachings is very necessary from an early age as an effort to accompany faith to foster religiosity and maturity of faith. So far, faith assistance to young people has only been through Sunday School activities. With the existence of wayang Wahyu as an alternative media for preaching, it can be an option to introduce the teachings of the Bible to young people. The lack of attention in particular greatly affects the existence of the puppet

of Wahyu itself. In fact, not a few Catholics do not know the puppet of Wahyu. Concern about the decline of the existence of Wayang Wahyu for young people is the basis for the importance of this research to work on Wayang Wahyu performances which are then applied to young people, in this case the target is students of Junior High School PL Bintang Laut.

Wayang Wahyu as an alternative to the media of preaching is very necessary for its existence and development in the church environment. Therefore, this research will apply the work of the Wahyu puppet show to be staged in the midst of the community, especially the Catholic church environment. This performance will involve students of SMP PL Bintang Laut Surakarta as a supporting presentation. Their involvement is necessary in order to get to know the teachings of the Bible more closely and to take a role in preserving culture. Through this research, it can provide space for Wayang Wahyu to develop, as well as open opportunities for the younger generation to continue the relay of Wayang Wahyu preservation.

Mgr. Albertus Soegijapranata emphasized the importance of being "100% Catholic and 100% Indonesian". He invited Catholics to live the faith without relinquishing their cultural roots and love for the homeland as part of a wholesome identity. In line with this spirit, this work raises the event of Moses freeing the Nation of Israel from the oppression of the Egyptians. The story contains the value of 'liberation' or 'independence' which is very relevant to Indonesia's struggle to achieve independence. In addition, the event of Moses' victory over the Egyptians is one of the important life points, because it was chosen to be one of the 7 (seven) Old Testament readings in the Easter Vigil Mass, namely the reading from the Book of Exodus 14:15-15:1. There is a lot of oppression carried out in society, in this story the oppression of the rulers on their people, as well as the oppression by the powerful nation on the weak nation. This story not only contains spiritual values about liberation and faith, but can also be linked to the struggle for independence of the Indonesian nation and the spirit of nationalism that continues to live today. By using puppet media and gamelan accompaniment, this work is a form of inculturation that integrates the message of the Catholic faith with local culture so that it is easily accepted by the wider community. (Soegijapranata, 2012) (Djamaludin, 2022) (Paul II, 1999)

In addition, the active involvement of the students of SMP PL Bintang Laut Surakarta as performers, dancers, conductors, and theater performers shows that this work also functions as an educational means that unites faith and cultural education. Through direct participation in performances, children not only learn about the biblical story conceptually, but also experience and live cultural values and nationalism in a practical way (Second Vatican Council 2021, 22). Therefore, this work is not only a work of art but also a manifestation of the integration of faith and culture that is able to build a love for local culture while strengthening nationalism among the younger generation.

METHOD

This research focuses on the cultivation of the liberation event by Moses using the theory of literary reception, to the realization of the Wahyu puppet performance. The active reception is done by realizing what he has read, in this case the Bible. In the reception process, there is an interpretation of the primary source, namely the Book of Exodus 14:15-15:1 which tells about the event of Moses' victory over the Egyptians. The source is accompanied by secondary data outside of the primary source, but has the function of strengthening the data or completing the data. This study refers to the aesthetic reception of Wolfgang Iser and the views of Umar Junus. Literary reception is how the "reader" gives meaning to the literary work he reads, so that he can give an active reaction or response because he realizes it in a puppet show. Given that the values in the Bible contain certain rules that must be obeyed, the reception process is indispensable in the work of this work. The realization carried out includes understanding primary convention sources, searching and understanding secondary sources, sanggit, script making, selection of puppet figures, working on sabet and shadow work, and selection of karawitan pakeliran gencing. (Junus, 1985) (Widaningrum, 2023)

The reception of primary sources is part of the process of puppeteer creativity which is commonly referred to as sanggit. Sanggit is "the idea or imagination of a puppeteer about something that has never existed before." Sanggit also means "a puppeteer's interpretation of a pre-existing puppet work." These two meanings can be used as a basis for thinking in the process of presenting works, both in relation to the basic reference for the preparation of plays or the cited hypogram texts, as well as in terms of the arrangement of the scene, characterization, theme, and mandate. The garap is a series of activities carried out by the puppeteer with his relatives in all elements of pakeliran expression, including: chess, sabet, gending, and sulukan. Thus, sanggit and gakarya pakeliran are two things that are interrelated; Sangit plays a role in directing the work of Pakeliran, while the work implements the puppeteer sangkit. The principle of sanggit work includes 'imagination' and 'arrangement', while the principle of working includes 'style' and 'presentation'. (Nugroho, 2012) (Nugroho, 2012)

RESULTS AND DISCUSSION

One of the inculturation efforts in terms of evangelism carried out in Java is by creating puppets of Wahyu. Wayang can be a bridge in the newsroom to convey religious values which is an important aspect as a deepening of faith and spiritual strengthening. Wayang Wahyu is an inculturation in the field of catechesis (proclamation) even though it is still part of the inculturation process. Wayang Wahyu includes inculturation at the adaptation stage, namely adapting Javanese art (wayang kulit purwa) to tell the content of the Gospel. (Widawati, 2023) (Setyanto, 2017)

Wayang Wahyu was first created in 1960 by the Wayang Wahyu Association, which was founded by Br. Thimoteus L. Wignyosoebroto, F.I.C. The creation of Wayang Wahyu takes a story sourced from the holy book of the Catholic Religion. This association consists of A.P. Soeradi, R. Ng. Th. Martosoedirjo, S. Budisetiaatmojo, A. Bambang Pujiatmojo, A.J. Soeparno, M.M. Atmowijoyo, and G. Indrati. The Wayang Wahyu association is called Ngajab Rahayu which produces wayang Wahyu and now has up to two puppets. All are made of buffalo skin and are realistic. The makeup and body of the puppet character Wahyu are depicted as humans, this is certainly different from puppet puppets whose hands are longer than knees. (Wignyosoebroto, 1975) (Widaningrum, 2023)

The teachings of the Bible are not enough to be taught through formal religious practices, such as worship or Sunday services in church. These values can be conveyed through puppet media as another form of spiritual appreciation. Wayang can be a bridge in the preaching space to convey religious values which is an important aspect as a deepening of faith and spiritual strengthening. In this case, puppets can be used as a space for contemplation and conveying religious values, namely through proclamation as a spiritual life for Catholics. Wayang Wahyu brings people to be able to reflect on their lives in the light of God's word and make God's word part of their lives. (Widawati, 2023) (Fantaw, 2014)

The side of preaching faith and spiritual deepening must be emphasized in the preparation of the script of the Wahyu puppet. In addition, Wahyu's puppet show must be presented in a lively and interesting way. The play is said to be successful if it makes the audience feel at home watching and the values of the gospel are conveyed well. Therefore, the role of Moses in liberating Israel from the oppression of the Egyptians requires a thorough analysis of the biblical texts, and how the value of 'deliverance' or 'freedom' can be clearly expressed in this performance. The process of cultivating is not only through the manuscript, but also its relationship with the work of sabet and accompaniment. The existence of innovations that are not constrained by conventional things can be a special attraction in working on this play. (Setyanto, 2017)

The realization of aesthetic reception into puppet performances lies in the formulation of sanggit and work referring to the concept of compact packaging, the medium of language used, and the work collaborated with theater and dance. Innovation and collaboration are carried out to increase the understanding of audiences from various circles. The language used in the preparation of chess is Indonesian so that this performance is easier to understand by the audience from various cultural backgrounds. Scenes that are usually shown using puppets only, innovations are made by displaying visualizations of puppet characters by humans or people directly to support interactive dialogue between the supporting and the audience. Sabet work will also be collaborated with dance and theater work, as well as shadow work by puppeteers. The accompaniment used is ecclesiastical songs, coupled with creating several new gending and sulukan according to the needs of the atmosphere of the scene displayed. The work "Moses the Liberator" was staged at the St. Peter Purwosari Parish Church Surakarta in the context of the Catholic School Education Expo in Surakarta and the 85th Anniversary of St. Peter Purwosari Surakarta Parish Church on June 21, 2025. This performance involved teachers and students of SMP PL Bintang Laut Surakarta, as well as lecturers and students of the Indonesian Institute of the Arts Surakarta.

Reception of the Primary Source Exodus 14:15–15:1

When the Israelites were on the shores of the Red Sea and the Egyptian army was approaching, the Lord commanded Moses to lift up his rod and divide the sea, so that the Israelites could cross over dry land. The Lord hardened Pharaoh's heart, so that he and his entire army pursued Israel into the middle of the sea. However, God protected His people by moving a pillar of cloud between Israel and the Egyptian army. When Moses stretched out his hand, the sea parted, and Israel crossed safely. When the Egyptian army followed them, God shattered their chariots, then commanded Moses to close the sea again. The entire Egyptian army sank and perished, while Israel survived and witnessed the great power of God. In response to the deliverance, Moses and the entire nation of Israel sang praises to the Lord, glorifying Him as the savior and victor over their enemies.

The story of the parting of the Red Sea in Exodus 14:15–15:1 has long been one of the most central and dramatic texts in the traditions of the Jewish and Christian faiths. The reception of this text saw it not only as a

historical event, but also as a powerful theological symbol of salvation, divine presence, and deliverance of God's people from oppression.

Reception of Secondary Sources

1. Exodus 1 verse 11
The building of the cities of Pitom and Ramses by the Israelites under Pharaoh's pressure is recorded in the Book of Exodus chapter 1 verse 11. After the appearance of a new Pharaoh who "did not know Joseph," he felt threatened by the rapid growth of the Israelites living in Egypt. To suppress them, Pharaoh forced the Israelites to work hard to build supply cities for Egypt, namely Pitom and Ramses.
2. Exodus 3:1–12
Moses was tending sheep belonging to his father-in-law, Jethro, in the wilderness, and he came to Mount Horeb, the mountain of God. There, God appeared in a flame that came out of the burning bush but did not burn. Through this event, God called Moses and sent him to lead the Israelites out of slavery in Egypt. Mount Horeb as a symbol of divine revelation and prophetic calling. Horeb, often likened to Mount Sinai, is received as an important location in the covenant tradition between God and His people. Moses' experience in the burning bush is often interpreted as the first sacred encounter between man and the transcendent but present God, with the statement "I am I" (YHWH) being the theological basis of God's existence in the monotheistic tradition.
3. Exodus 7:8–12
When Moses and Aaron were sent by God to confront Pharaoh and demand the Israelites' freedom from slavery in Egypt, God gave them a sign of power to prove that they had come in His name. When Pharaoh challenged them to perform miracles, Aaron (at God's command) threw his staff on the ground in front of Pharaoh and his servants. Instantly, the stick turned into a snake. Not staying silent, Pharaoh summoned his sorcerers and sages, who also managed to turn their staff into snakes through magic and spells. However, the serpent that came from Aaron's rod showed the superiority of God's power by swallowing the serpents of the sorcerers. This event confirms that God's power far surpasses all forms of human magic, and that Moses and Aaron were not mere messengers, but messengers of the living God.
4. Output of articles 7 to 12
The events of the 10 plagues upon Egypt are recorded in Exodus chapters 7 through 12, and are a series of divine actions to free the Israelites from slavery under Pharaoh's rule. These ten plagues are not only the condemnation of Egypt, but also God's declaration that He is sovereign over all creation and sovereign over all nations, including Egypt and its gods. Regarding the ten plagues, secondary sources often underline that this series of disasters was not merely a miracle, but a theological demonstration of God's power over the Egyptian nature and gods.

A Scene from "Moses the Deliverer"

Based on the reception of primary sources and secondary sources that have been carried out, then the following sanggit is arranged:

1. Prologue
In the 1400s BC in Egypt, the Israelites flourished and populated the land. Feeling threatened, a Pharaoh who did not know Joseph rose up and enslaved them, forcing the Israelites to work hard to build the cities of Pitom and Ramses.



Figure 1. The Scene of the Enslavement of the Israelites by Egypt Is Embodied with Dance

2. Moses Kills Egyptian Soldiers

In the midst of that suffering, Moses grew up in the palace environment but still recognized his ancestral blood as Israelite. One day, he saw an Egyptian soldier beating an Israelite mercilessly. Driven by a sense of justice and anger, Moses killed the soldier. However, Moses was afraid that his deeds would be known and was forced to flee Egypt to save his life.



Figure 2. Cultivating the Shadow of the Emergence of the Character of Moses

3. Muse of Gunung Horeb

Moses' escape took him into the wilderness, until he arrived at Mount Horeb. There, he saw a strange sight: the bushes were lit by fire, but not burned. From the bush, the voice of God came calling Moses to carry out a noble mission: to free the nation of Israel from Egyptian slavery. Moses felt that he was unworthy and could not speak. However, God calmed him by sending Aaron, his brother, as an accompaniment and spokesman.

4. A Tribute to the Blessings and Blessings

The characters of Berkah and Dalem appeared to dilute the atmosphere with their typical jokes while interacting with the audience. Both of them expressed their appreciation to St. Peter Purwosari Church which is an open space for art and culture, and showed how the church embraces national and cultural values in harmony. In a witty chat, SMP PL Bintang Laut Surakarta was also introduced as a school that not only instills education and faith values, but also encourages its students to be active in art, manners, and cultural preservation. In a light-hearted style, they close the scene with an invitation to continue to support collaboration between education, faith, and culture.



Figure 3. Scenes of Interruption of Dagelan Berkah and Dalem Invite Interaction with the Four Fathers and Students of Junior High School PL Bintang Laut Surakarta

5. Moses and Aaron Appear to Pharaoh

Moses and Aaron returned to the Egyptian palace to face Pharaoh. They conveyed God's request that the Israelites be freed from slavery. Pharaoh flatly refused. As a sign of God's power, Aaron threw his staff to the ground and turned into a serpent. Pharaoh's astrologers imitated him, but Aaron's serpents ate their

serpents. Despite seeing the miracle, Pharaoh's heart remained hardened and refused to deliver the Israelites.



Figure 4. From left: Aaron, Moses, Pharaoh, and the Astrologer

6. **The Ten Plagues of Egypt**
Pharaoh's rejection brought God's wrath. Ten plagues were sent down to the land of Egypt in succession: the water of the Nile turned to blood, frogs filled the land, dust became mosquitoes, fly plague was rampant, Egyptian cattle died, the bodies of the inhabitants were full of ulcers, hail ruined the crops, locusts devoured all the crops, and darkness covered the land for three days. However, the most terrible plague was the tenth plague, the death of the firstborn sons of Egypt, including Pharaoh's own firstborn. Weeping mourning echoed throughout Egypt.
7. **Pharaoh Expels Moses**
Heartbroken and full of grief, Pharaoh carried the lifeless body of his son. In desperation, he summoned Moses and Aaron, and ordered them to leave Egypt immediately with all the Israelites. He wants them to disappear from his land. However, after their departure, Pharaoh's anger and pride resurfaced. He regretted his decision and immediately ordered his army to pursue the Israelites and bring them back by force.



Figure 5. The scene of Pharaoh and Moses. Pharaoh Mourns the Death of His Firstborn

8. **The Return of the Egyptian Army**
The Egyptian troops prepared to depart. The chariots were pulled by the best horses, fully armed soldiers chasing the Israelites who had come out of the land of Egypt. With burning spirit and fierce determination, they sped across the desert, pursuing the tracks of the Israelites.
9. **The Deep Sea Is Split**
Meanwhile, the Israelites arrived on the shores of the Red Sea. They were trapped in front of the vast sea, behind the rapidly approaching Egyptian troops. In fear and confusion, they looked to Moses. Moses lifted

his staff toward the sea and asked God for help. A miracle occurred, that the waters of the sea were split in two, and in the midst of it there appeared a dry road for the Israelites to cross. They walked between the high walls of water, step by step towards safety.



Figure 6. Moses Lifts His Rod and Begg God to Divide the Sea to Escape the Egyptian Pursuit

10. Egyptian Troops Sink

The Egyptian troops arrived and without hesitation chased into the open sea road. However, after all the Israelites had crossed, Moses again lifted up his rod at God's command. Immediately, the sea water closed again and drowned the entire Egyptian army. None of them survived. The Teberau Sea is calm again, storing the story of the awesomeness of God's power.

11. Epilogue

Moses and the Israelites now stood across the Red Sea, safe from danger and free from oppression. They thanked God for their salvation and freedom. In joy, they praised and sang victory songs. Their journey to the Promised Land had just begun, and they stepped forward with renewed faith and hope under the leadership of Moses.



Figure 6. The Puppeteer Delivers the Closing Narrative with the Dancers Who Bring Kayon Puppets as a Sign of the End of the Play or Story

Wayang Wahyu as an Educational Media for Nationalism

Independence, nationalism, and liberation are fundamental values in the life of a nation. In the history of the Indonesian nation, these values were manifested in the long struggle against colonialism and oppression. However, this struggle is also part of the spiritual dynamics of human beings in achieving true freedom, both socially and spiritually. The value of this liberation is also raised in this work how Moses was able to lead the Israelites free from the slavery of the Egyptians. God commanded Moses to part the Red Sea, allowing the Israelites to cross and finally be freed from the pursuit of Pharaoh's army. This story is a symbol of the power of faith, leadership, and liberation from oppression.

The story of liberation was adapted into the form of puppet performance art titled "Musa the Liberator", which is a form of inculturation of the art of preaching the Catholic faith with local Indonesian culture, especially puppetry

as the cultural heritage of the archipelago. In this context, puppet performances are not only a means of entertainment, but also a medium for faith education and the formation of social awareness. By telling the story of Moses, this work conveys the message that deliverance is God's will, and faith must be a force to fight injustice in real life. This concept of inculturation is also closely related to the thoughts of Mgr. Albertus Soegijapranata, a national hero and the first indigenous bishop in Indonesia, who echoed the motto: "100% Catholic, 100% Indonesian." Through this expression, Soegija emphasized that being a Catholic does not reduce national identity, and on the contrary, being an Indonesian citizen does not contradict the call of the Catholic faith. In his pastoral letter, he wrote: "We cannot separate the love of the homeland and the love of the Church. An Indonesian Catholic must be a good citizen and a devout believer." (Soegijapranata, 2012)

The work "Moses the Deliverer" is a concrete manifestation of that spirit. Through this performance, the Christian faith is not only inherited, but also grounded in the culture of the nation. This is in line with the Church's teaching on inculturation which states that "the Gospel does not abolish culture, but perfects it". Thus, this work is a form of testimony that faith and nationalism can go hand in hand: a liberating faith and a nationalism that unites. Wayang Wahyu is not just a performance, but a proclamation of Allah who liberates, through a way that is familiar and meaningful to the Indonesian people. (Paul II, 1975)

This work showcases the character of Moses who can be an example of nationalist and religious leaders. He was faithful to God's call and did not turn a blind eye to the suffering of his people. This work contains the meaning that nationalism and faith are not two opposites, but can unite in the struggle to free human beings from all forms of slavery, both structural, moral, and spiritual. A true nationalist is one who is devoted to the liberation of others, and a true believer is one who fights for God's will to be done for his people. In that light, Catholics are called to continue the spirit of Moses, which is to be an agent of liberation, to resist oppression, to defend the truth, and to build a nation based on love, justice, and hope. Just as Moses did not give up in the face of Pharaoh, so we are called not to give up fighting for a more humane and divine future of the nation.

The social teachings of the church itself affirm the importance of the involvement of the faithful in public life. *Gaudium et Spes* No. 76 affirms that the Church values and upholds the responsibility of citizens to build society for the common good. Furthermore, Pope John Paul II in his document *Christifideles Laici* also affirmed that the laity are called to be the salt and light of the world, including in the midst of the socio-political life of the nation that the laity, through their work and their daily lives, must be witnesses of Christ in society. Thus, the role of Catholics in independence cannot be separated from their call to faith. Independence does not only mean being free from colonialism, but also an opportunity to build a nation that is just, prosperous, and based on noble values. In the light of faith, the struggle for independence is a tangible form of the proclamation of the Gospel, namely proclaiming love, upholding the truth, and fighting for human dignity. (*Council Vatican City II: Gaudium et Spes: Joy And Hope* , n.d.) (Paul II, 2010) (Paulus II, 1979)

The spirit of the struggle for independence continues to be relevant to this day. In the midst of the challenges of modern times, Catholics are still called to continue the struggle of their predecessors by becoming active citizens, moral leaders, enlightening educators, and faithful servants of the community. Because being 100% Catholic and 100% Indonesian is not just a slogan, but a call to live fully for Allah and the homeland. Independence is a gift as well as the fruit of a long struggle rooted in the spirit of justice, humanity, and the hope for a more dignified future. In the history of the struggle of the Indonesian nation, Catholics have taken a significant role, not only as part of the religious community, but as citizens who are fully committed to national ideals.

Wayang Wahyu's work "Musa the Liberator" not only serves as a medium for preaching the Holy Scriptures, but also as an effective means in fostering a sense of love for the homeland and pride in local culture to the younger generation, especially teenagers. The direct involvement of the students of SMP PL Bintang Laut Surakarta as performers, leaders, dancers, and theater performers makes the learning process of faith and culture conveyed directly and comprehensively. Of course, this activity can be carried out optimally because of the full support of several lecturers and students of the Pedalangan Art Study Program of the Surakarta Institute of the Arts, who also help and accompany the work process with students and teachers of SMP PL Bintang Laut Surakarta.

Wayang Wahyu as a Form of Inculturation of Javanese Culture

The work, which is based on the liberation of the Israelites by Moses (Exodus 14:15–15:1), invites children and the ummah to recognize the values of independence, courage, and hope that can be associated with the struggle of the Indonesian nation to achieve independence and build national identity. Through performing arts media; namely puppetry, theater, and dance; children are also invited to appreciate the rich culture of the archipelago, which is an integral part of the nation's identity. Inculturation is not just an adaptation of a language or art form, but a process of

dialogue between faith and culture that allows the proclamation of the Gospel to be relevant and alive in a distinctive cultural context.

The story of Musa's liberation is conveyed through the Wahyu puppet show and is packaged innovatively using Indonesian so that it is easily understood by a wide audience. The use of Indonesian language in the narrative of the show does not reduce the essence of wayang which is one of the manifestations of Javanese culture. In addition, the use of gamelan musical instruments and the collaboration of puppets with dances further add innovation to this work, although the treasury of dance movements used is still based on traditional or conventional dances. The gending used takes the ecclesiastical gending treasury. There are also several songs and gending that are created by yourself for the needs of supporting the atmosphere of certain scenes.

Pope John Paul II in his encyclical *Ecclesia in Asia* explained that inculturation is the process by which the Gospel is brought to life in the local culture in such a way that the culture itself is illuminated by the light of Christ and lifted up without losing its identity. This emphasizes that inculturation does not mean eliminating original cultural values, but reviving it with the spirit of the Gospel so that it becomes an effective means of preaching and touching the hearts of the people. (Paul II, 1999)

The Second Vatican Council in *Gaudium et Spes* emphasized the importance of respecting culture as part of the proclamation of faith, that is, the church values all that is good in culture and gladly accepts anything that can enrich the spiritual life of the people. By elevating local culture as a medium of preaching, Catholics are invited to get to know and love the nation's culture better without losing their faith identity. Wayang Wahyu's work "Musa the Liberator" shows that the proclamation of faith through traditional arts not only enriches spiritual experiences, but also strengthens the awareness of nationalism and love for the nation's indigenous culture. (*Council Vatican City II: Gaudium et Spes: Joy And Hope* , n.d.)

Pope John Paul II spoke about the concept of inculturation, which is the process by which the Gospel is brought to life in local culture so that the message of faith can be received and understood deeply, especially by the younger generation. In this way, youth not only learn about the biblical story textually, but also feel and experience how the values of faith live in their own cultural traditions. The use of Indonesian as the language of narrative ensures that the message can be received easily, while elements of local culture maintain emotional closeness and national identity. In addition, the Second Vatican Council affirmed that the involvement of young people in culture is an important part of the proclamation of the faith. Culture must be used as a means to convey the message of faith so that it becomes part of the daily life of the people, especially the younger generation. (Paul II, 1999) (*Council Vatican City II: Gaudium et Spes: Joy And Hope* , n.d.)

The interlude of Berkah and Dalem dgalan also enlivened the performance. The interaction between the puppeteers, the food supporters, the host, and the audience makes the atmosphere more fluid and fresh. The position of the puppeteer was initially behind the kelir and then moved in front facing the audience, making it easier for the communication process that occurred so that the audience entered the presentation.



Figure 7. Puppet Show by Displaying Shadows Behind the Curtains for the Main Scenes in This Show.



Figure 8. Dagelan's Interlude With the Appearance of Blessing and Dalem Figures with Debog Moved to the Front So that the Puppeteer Can Interact with the Audience

The innovation is carried out for the purpose of facilitating the interaction in accordance with the function of puppetry itself which is not only a guide and order, but also a spectacle that can provide fresh entertainment to the community. In addition, the involvement of the students of SMP PL Bintang Laut Surakarta as performers in the performing arts gives them the opportunity to express their personal and national identity creatively. They are not only recipients of messages, but also actors who build a sense of togetherness, responsibility, and love for cultural heritage and faith. The Wayang Wahyu performance "Musa the Liberator" which involves the younger generation as performers and supporters of cultural arts becomes a medium for learning faith as well as effective and lively nationalism education.



Figure 9. The Puppeteer interacted with Father Albertus Agus Ariestiyanto, MSF as the Host of St. George's Parish Church. Holiday rentals in Surakarta (Bali)

CONCLUSION

Wayang's puppet work "Musa the Liberator" is a tangible form of synergy between the preaching of faith and the preservation of local culture. Adapted from Exodus 14:15–15:1, the show conveys a message of liberation, faith, and hope through the story of Moses freeing the Israelites from Egyptian bondage. The story not only contains spiritual values, but also inspires the struggle for independence and the spirit of nationalism.

The use of Indonesian in the narrative of this performance does not reduce cultural value, but rather expands access to understanding for the younger generation. Indonesian as a language of unity allows the message of faith to reach a wider audience throughout the archipelago. On the other hand, the use of puppets and gamelan accompaniment strengthens the Javanese cultural identity and form of inculturation that is in line with the motto of Mgr. Soegijapranata, namely "100% Catholic, 100% Indonesian" which means to preach the Gospel without losing the nation's cultural roots. Through this performance, the people are not only invited to reflect on the meaning of liberation and faith through Moses, but also to love and preserve Indonesia's cultural heritage. Thus, Wayang Wahyu "Musa the Liberator" becomes a bridge between faith and culture, between divine messages and national reality, and becomes

an effective means to foster nationalism rooted in spiritual values and rich Javanese cultural traditions.

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