

Representation of the panji figure as a millennial-era avenger

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Abstract: The purpose of this research is to explore how the character of Panji is represented in the millennial era. The Panji stories are a treasured historical legacy that once flourished in the past, particularly during the Majapahit era, and spread to various regions in the archipelago and some Southeast Asian countries. Panji is closely associated with being a protagonist figure, which is why he is considered a role model for living a righteous life. In the realm of education, the Panji stories can be thoughtfully incorporated as teaching materials for students, particularly in character education. The character of Panji can serve as a model or avenger, akin to a Nusantara superhero. This research adopts a qualitative research method, and data is collected through secondary sources, such as literature, books, articles, documents, and websites. The findings of this research represent Panji as an avenger in the millennial era, combating the growing influence of Western culture that has seeped into the paradigm of the millennial generation in Indonesia. Moreover, it fosters a sense of patriotism by appreciating the rich cultural heritage of the nation.

Keywords: Banner Representation, Avenger, Millennial Era

PRELIMINARY

In the history of traditional literature in the archipelago, there are various forms of stories, and one of them is the Panji Story. The existence of the Panji story, especially in Java, cannot be separated from legends, myths, and history. Thus, the Panji story is not merely a fictional tale. The Panji story is also presented in various forms of artistic expression, whether in the form of performing arts, oral narration, or written literature (Sumaryono, 2011).

The Panji story has undergone developments influenced by local characteristics. The differences in the versions of the Panji story are generally caused by three factors: 1) The personal creativity of each storyteller in creating literary works based on the Panji story; 2) The flexibility of the Panji story in the form of oral tradition or folklore, which has been widely developed by traditional performing arts artists; and 3) The

adaptation of the Panji story to the myths and legends in each region where the Panji story has spread (Sumaryono, 2011).

The story of Panji is a noble historical legacy of the past, having triumphed in the past, especially in the Majapahit era, until it spread to various regions in the archipelago and several Southeast Asian countries. That the fact that Panji stories are found in many temple reliefs is a "mystery" in itself. The story of Panji was so special at that time that it was later engraved in many reliefs on the temples, all of which were built at the end of the Majapahit era.

The figure of Panji is indeed synonymous with the protagonist, so Panji should be a role model in life. For the world of education, Panji Stories can be packaged in such a way as teaching materials for students. Panji's figure can be used as a role model or avenger (archipelago superhero). As a treasure, the Panji Story must be managed in such a way with various creations without having to fear it will run out because it is different from natural resources which will run out if excavated, the Panji Story as a cultural resource will become more abundant when it is continuously excavated. (sample literature in the form of Panji's works written in scientific papers) (Wahyudi, 2021).

The problems encountered today are many who do not know and know about Panji. What is Panji? Who is Panji? and How Panji?. Not to mention the many fairy tales based on the Panji Stories that have spread and are still popular in society today. These fairy tales are so popular that most people don't realize that what they have known since childhood as bedtime stories are Panji's stories. For example, the tales of Ande-ande Moss, Golden Snail, Panji Laras, Enthit, and so on.

The second issue is the lack of literary culture among children, particularly regarding traditional cultural heritage, which needs to be enhanced to prevent it from fading away and to be further developed. This way, children will feel proud of their own cultural heritage instead of admiring the culture of others.

The example of the Panji story is not only reflected in its characteristics as a person but also the moral of the story contained in it, as well as the inspiration that can be drawn as raw material for the creation of works of art and also the creative economy, for example, is a source of inspiration for the creation of paintings by Rio Christiawan with choose the theme of the romance story in Panji's story (Christian, 2018). One of the

goals in education today is the development of Indonesian culture, where initially the millennial generation is more familiar with and amazed by foreign superheroes so they can admire their own with all their greatness, strength, attractiveness, and so on. Therefore, researchers are interested in Panji's story being used as a research topic with the title Representation of Panji Figures as Millennial Era Avengers with the hope that Panji's figure can become a foothold with the aim of this research, to instill character education in children and on the other hand it can also erode the influences of Western culture which has begun to permeate the paradigm of the millennial generation in Indonesia and fosters a sense of love for the homeland by admiring all the cultural wealth it has.

METHOD

This research used descriptive qualitative research, meaning that in this research it is attempted to collect a lot of descriptive data and set it in the form of reports and descriptions. This research also does not prioritize numbers and statistics, although it does not reject quantitative data. Qualitative research is used to fulfill the characteristics of qualitative research, especially in terms of in-depth disclosure of data through interviews, observations, and interviews. According to Rahmat qualitative research in general can be used for research on community life, history, behavior, organizational functionalization, social activities, and others (Rahmat, 2009).

Researchers try to get the real meaning of the problems that researchers will examine in depth. Researchers can more freely understand the context of preserving local wisdom when using a qualitative approach. Data collection techniques using secondary data: Carrying out the library method to collect data in the form of discourse from books, documents, articles, and websites that discuss the story of Panji.

RESULTS

The research location is Nusantara PGRI Kediri University, with the research subjects being PGSD students class 2021 class 2A to 2F who are prospective elementary school educators. The level of knowledge about superheroes in Indonesia from the total number of students, totaling 249 people who were asked questions in

class during lectures, turned out that all of them did not know who Panji was? and all of them understood superhero figures better than other countries.

The understanding and knowledge provided by researchers who are also teaching lecturers in art courses are to give assignments to find information or references to Panji's stories from books, articles, websites, and videos of performing arts with the theme of Panji and then continue to represent the figure of Panji as an avenger packaged in a script of performing arts.

DISCUSSION

According to Henry (2018), the background of the emergence of the Panji story around the 13th century, and its connection to Javanese history, myths, and legends, strengthen the belief that the Panji story is originally from Java. Efforts to preserve the story and the spirit of Panji's life have been carried out by Javanese ancestors for a long time. This can be evidenced by various artifacts of performing arts that can still be traced to this day, such as wayang bèbèr, wayang gedhog, wayang klithik, and wayang topèng. Additionally, there are remnants of various literary works telling the story of Panji, which should serve as a source of inspiration for creating new stories about Panji for various performing arts presentations.

Kieven (2014) stated that to examine the historicity of Panji, one needs to look at the names of the four kingdoms and their synonyms found in the Panji stories. The names of these kingdoms are (1) Jenggala/Kuripan, (2) Daha/Kediri/Mamenang as Panji's original kingdom and the kingdom of origin for Candrakirana, (3) Singasari/Tumapel, and (4) Gegelang/Urawan/Wengker. In the Panji stories, these various kingdoms are interconnected through complex kinship networks. Desawarnana also provides evidence that the names Kuripan, Singasari, Daha, and Wengker are part of the titles of rulers or princes/princesses who are members of, or connected to, the royal family. Therefore, the Panji stories are a significant part of the political thinking within the Majapahit court. According to Kieven, a fundamental aspect of understanding Panji is the separation of the two protagonist characters in the Panji stories and their eventual reunion at the end of the tale. This corresponds undeniably to the division of the kingdoms into Jenggala and Kediri, and their eventual reunification later on.

In mainstream understanding, the Panji story can be shortened as oral literature which revolves around the romance of Raden Panji Asmarabangun (Inu Kertapati or Panji Kudawanengpati), crown prince of the Jenggala kingdom, and Dewi Sekartadji (Galuh Candrakirana), daughter of the kingdom of Panjalu or Kadiri. Indeed, the love story of this couple did not run smoothly; there were many romantic adventures and disguises. The Panji stories gave birth to numerous versions and variants in the form of fairy tales and other narratives. Even though in the end, they succeeded in becoming a married couple ruling the Kingdom of Kediri, various problems seemed to never stop affecting them, leading to the birth of even more new stories. However, the story mentioned above is just one version; there are still many other versions of the Panji stories.

Panji's story has extraordinary universal values, such as being a reference to heroism, respecting humanity, presenting social ethics, and social diplomacy. This can be seen from the actions of Raden Inu or Panji in his stories, these figures basically always uphold the values of civilization and humanity. So, what about the nature and character of the Panji character himself? From several literary sources, chronicles, and archaeological data, RM Greece then formulated the character of Panji as follows:

1. Handsome face as a knight
2. Be reserved and graceful.
3. Gentle soul, manjing ajur ajer.
4. Likes to study and likes to read
5. Gamben artist (skilled) and qualified in various branches of art.
6. Be honest and upright in his heart.
7. Obey parents, especially mothers.
8. Love animals, especially pets.
9. Friendly and polite to others.
10. Loyal and respectful of his wives.
11. Sympathetic and interesting because they have the science of romance (asmaragama, asmaratantra, asmaranala, and asmaraturida).
12. Good at writing on ejection paper.
13. War hero nicknamed as Kusuma Yudha.
14. Good at dancing and playing gamelan.

15. Expert wayang puppeteer.

As a literary work, the influence and popularity of the Panji story have surpassed the popularity of other Javanese literary works that were born before and after it, such as Pararaton, Negarakertagama, Calon Arang, Tantu Pagelaran, Damarwulan, Harsya Wijaya, Ranggalawe, and Sorandaka. Now, the question arises, Why is the Panji story highly admired and even able to have a strong influence on its readers? Certainly, this is not merely because the Panji story is an original literary work from Java (Indonesia), but also because there are values contained within the Panji story that can be utilized as life lessons for its readers (Pudjasworo, 2014).

In the world of wayang (shadow puppetry), the character of Panji is remarkably identical to the figure of Arjuna. This is why when the comic artist R. Kosasih illustrated Panji in his comics, the character appeared very much like Arjuna. The character of Panji is portrayed as so ideal that many women aspire to be his wife; many parents wish to have him as their son-in-law; many kings or all men desire to emulate his qualities; and it is not uncommon for a king to claim to personify Panji. This is why historical confusion arises, where some consider the Panji story as a historical fact merely because there was a king named Panji who married Candrakirana. However, Panji is not a real historical figure. Panji is a protagonist character, an ideal figure that can be attributed to anyone. In fact, according to I Wayan Dibia, people in Bali who possess honest and brave qualities are given the nickname Panji.

According to Henry, despite the various circulating Panji stories, the essence remains the same, which is the journey and triumph of the hero living within the ancient Javanese culture. The Panji stories possess remarkable universal values, serving as a reference for heroism, promoting human dignity, highlighting ethical conduct, and exemplifying diplomatic interactions. This is evident from the exploits of Raden Inu or Panji in his stories, as the character consistently upholds the values of civilization and humanity (Henry, 2018).

The existence of Panji story is a classic original story from Java that is currently not properly consumed by ordinary people. The importance of Panji story, which is considered by humanists as readers to be another alternative to the great epics of the

Ramayana and Mahabharata. From existing story sources, Panji's example can be said to be a hero.

Panji's story is closely related to the people of Kediri, however, few people in Kediri know that their area was once an important royal area. Kediri used to be a large kingdom that left a lot of classical literature. Although not many Kediri people know Panji's story, there are written documents, reliefs, and statues that remain.

In this research, an attempt is made to represent Panji as an avenger figure in an artwork that can be used as a learning tool in a new method for elementary school children. Avengers can also be considered as superheroes. Representation, according to Hall as cited in Santoso, is a signifying practice that produces a culture (Santoso, 2017). Meanwhile, according to Piliang, representation is the act of presenting or presenting something through something else, which can be in the form of signs or symbols (Piliang, 2003).

Children are the target of learning because children are the cornerstone of the progress of the nation's civilization. As Tilaar said education is not only a center for learning and teaching in the sense of "intellectual development" but must also show a center for appreciation and development of culture, both local culture and national culture, even global culture (Tilaar, 2004).

The choice of Panji as a topic to be transformed into an avenger or superhero is due to children's tendency to imitate and manipulate, which means they tend to imitate what they see around them. An avenger or superhero can be defined as an individual with heroic, universal, selfless, and prosocial characteristics, possessing extraordinary super abilities (Ridwan, 2014). As Sugiri points out, children can channel their energy through these characters and feel like they become leaders in their imaginative world. Children are drawn to superheroes because of the sense of control and power they exhibit (Sugiri, 2018). Superheroes have a positive impact on children's character, as children aspire to become the admired figures themselves. These superheroes are superhumans on the side of goodness, acting as heroes with superpowers, fighting against villains that disturb society (Tobing, 2014).

Panji's representation as an Avenger figure

In the implementation of the independent curriculum, students are printed to be ready to face the world of work. This is especially crucial in the creative industry, which demands creativity and competitiveness. The creative industry can be briefly defined as an industry based on skills, talent, and creativity, such as fashion, crafts, publishing (books and print media), music, film, and the performing arts. The publishing industry, including literary publishing, is expected to play a role in the creative industry, making it more culturally oriented rather than solely profit-oriented (Herfanda, 2013).

In the course of Performing Arts Development, the learning outcome for students is to be able to create performing arts works grounded in local wisdom. Given the issues outlined in the background of the problem, the researcher requests to draw on the source of the Panji story as one of the cultural heritages of Kediri. The creative process of the students begins with seeking literacy about the Panji story, and then each student records the findings of their search.

In the next process, students present the assignments of each individual. The third step is for students to make scripts with individual interpretations, then the researcher as a lecturer concludes and determines which script is suitable to be made into a show that is interesting in all circles, especially for children to consume.

The representation process culminates in a performing arts work that encompasses various art forms, namely dance, music, and theater. According to Priaji, performing arts is an art form that involves individual or group actions in a specific place and time (Priaji, 2017). This performing arts work is presented by students grandly, with each student contributing based on their expertise or ability in dance, music, or theater. In the learning process of this course, due to the current reality, many primary school teachers still adopt classical methods in teaching arts, as mentioned in an article by Fauziah, where dancing allows children to explore their imagination and express their creativity. This creativity is manifested through their thoughts, ideas, and concepts conveyed through movement (Fauziah, 2019).

In a work of art, mature creativity is essential to create or revitalize it. Humardani, as cited by Sari, presents a thought about creativity: the ability to produce something new, something that has not been produced before.

Furthermore, one can delve a bit deeper into this new process: Creativity is the ability to connect things that have not been connected before (Sari, 2017).

The outcome of the Performing Arts Development course includes not only the presentation of artistic works but also the recording of the performance in a video format, which is then published on social media platforms such as YouTube. Additionally, the work is published in Accredited National Articles and registered in Intellectual Property Rights (HKI).

CONCLUSION

The Panji story is not just a folk tale but is closely related to historical facts, as visualized in the reliefs of temples. The presence of evidence from Panji story reliefs in temples proves that the Panji story was highly significant in its time and carries messages and local wisdom that deserve to be preserved. Therefore, the researcher aims to represent Panji as a millennial-era avenger figure who can serve as an exemplary role model for children and contribute to shaping human character.

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