

# Myth In The Story Of Serat Panji Narawangsa Horse And Raden Klana In Wayang Beber Pacitan

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## Abstract

This research is a structural study of Levi-Strauss which analyzes the myths contained in the Panji story in the Serat Kuda Narawangsa version and Raden Klana in the Pacitan Wayang Beber version of the story. The results of this study are that there are myths contained in the Serat Kuda Narawangsa, namely a female giant creature with the power of disguise as Dewi Sekartaji and the magic of Raden Gunungsari who shoots a female giant who then runs and flies with his strength. Then, in the Pacitan Wayang Beber story there is a myth that is contained in the character Raden Klana Sawendana can change form into Raden Gandarepa with his supernatural powers, besides that there is a myth that is contained, namely Ki Tawang Alun using the Pasopati Keris to kill Raden Klana Sawendana. It can be concluded that the story of the banner in the version of Serat Kuda Narawangsa and Wayang Beber Pacitan has a myth that can be analyzed using a structural study from Levi-Strauss which does not have to be contrasted with history or reality because it is considered a fairy tale even though in the storyline there is a reflection of the life of the people who own the fairy tale.

**Keywords:** Myth, Serat Narawangsa Horse, Wayang Beber Pacitan, Levi-Strauss

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## 1. Introduction

Indonesia is a large nation and has a diverse society so it has many cultures that have been passed down from generation to generation, including myths that develop in a society. People believe that myths really happen and are made by previous people for the next generation (Yulianto, 2016). Myth is a traditional story that contains natural events, supernatural powers and gods to produce a story. These stories are used as rules or guidelines for people's lives (Kurnianto, 2019).

Each region has a story in which there is a myth, then it is told widely so that there are several stories that are similar from one area to another, so it is difficult to know the authenticity. One of these stories is the Panji story, which is a local folk tale with a royal background in East Java. The spread of Panji Stories is not only in Java and Bali, but also in the Malay Peninsula, Sumatra, Selebes, Lombok, Borneo and Thailand, Cambodia and Burma (Hikmah and Roihanah, 2017).

The Panji story comes from Java which was written using ancient Javanese letters and then turned into a literary work so that it is called Panji literature which contains royal issues, the love story of the two main characters and heroism (Yulianti, 2017). However, this Panji story is still less popular than the Mahabharata and Ramayana stories. In addition, the characters in the Panji story are also not well known to the public, while in the Panji story there are myths that contain meaning and can be used as life instructions that are relevant to current developments (Sumaryono, 2020).

Myth is a story from a certain area that reflects a life and in it contains life advice but cannot be scientifically explained. This is in line with the opinion of Eller (2007), who argues that myth is a plan that is used as a model or guide to life. In addition, the opinion of Hinnels (1984), which states that myth is a traditional story that tells of gods, magic people, heroes and also people who have super powers, for example a natural event in the world that cannot be accepted scientifically.

In addition, myths function as a means of control for a society that is the owner of the myth as well as a form of cultural heritage (Kurnianto 2019). So, myths can be used as controllers of a society with the values of people's lives contained in a story, so it is believed that these myths become guidelines in society. Panji stories are classical Javanese literature written in ancient Javanese language and have been recognized as "Panji culture" (Yulianti, 2017). The elements contained in the Panji story are wandering, romance and disguise (Sumaryono, 2011).

The Panji story in this study uses the Central Javanese version written by Paku Buwana II who reigned in 1726-1749 during the Mataram kingdom. Then, Raden Klana's story uses a version of the Pacitan Wayang Beber which developed from pre-Islamic times to the present, especially in the Pacitan area, East Java (Budiarto, 2017). Serat Kuda Narawangsa narrated in Serat Kuda Narawangsa, that before the wedding day, Dewi Sekartaji had disappeared from his room. Panji Inu Kertapati, the King and Empress and the entire royal family felt very sad. However, after several days of grief-stricken royal family, the presence of the False Goddess Sekartaji appeared. Raden Inu Kertapati was very surprised and happy at the same time. They express their longing for each other. Raden Inu Kertapati did not realize that Dewi Sekartaji who was with him was a giant woman (resection) who was infatuated with Raden Inu Kertapati's good looks so that he disguised himself as Dewi Sekartaji. The female giant had also kidnapped and brought Dewi Sekartaji into the middle of the forest. After kidnapping Dewi Sekartaji, then disguised and went to the kingdom of Jenggala.

In the middle of the forest, Dewi Sekartaji experienced a very heavy sadness because of lamenting her fate. Thanks to instructions from the gods, Dewi Sekartaji changes her appearance and disguises herself as a male artist who becomes the mastermind named Kuda Narawangsa. After a long time the Narawangsa horse wandered, he arrived at the Jenggala kingdom and became the entertainer of the False Goddess Sekartaji and Raden Inu Kertapati. The Narawangsa horse was ordered to come and comfort Raden Inu Kertapati and the fake Dewi Sekartaji. While performing, Kuda Narawangsa made innuendos to Dewi Sekartaji because of his fondness for wild boar meat, snake meat, and dog meat. Dewi Sekartaji False became angry because Ki Dalang was quipped and ordered Raden Inu Kertapati to expel Ki Dalang out of Tamansari.

Then, Kuda Narawangsa ended his disguise and turned back into the real Dewi Sekartaji. Finally, Dewi Sekartaji's fake disguise was exposed. The female giant was shot by Raden Gunungsari and immediately changed back to its original form, namely a frightening female giant, and ran and then flew away leaving Raden Inu Kertapati and the original Dewi Sekartaji who were releasing their longing.

In the Wayang Beber story, it is told that Dewi Sekartaji refused to marry Raden Klana Sawendana who came from the opposite kingdom. Then the King held a competition to find Dewi Sekartaji in exchange for being a woman, then he would be made Dewi Sekartaji's brother, if it was a man, he would be made Dewi Sekartaji's husband regardless of rank or status of commoners or nobles, not seeing poor or rich. Hearing the news, Panji Asmarabangun took part in the competition disguised as Jaka Kembara Kuning and then asked for permission that he would look for Dewi Sekartaji with his two servants, Ki Tawang Alun and Ki Naladerma. On his way, Jaka Kembara Kuning met three knights named Jaladara, Gendrayuda and Ganggawercitra who asked him to be a servant but Jaka Kembang Kuning refused. Ki Tawang Alun then gave a way to find Dewi Sekartaji by holding a Barong Terbang performance, a kind of flying art, at Katumenggungan Market.

Finally, Jaka Kembang Kuning found Dewi Sekartaji and sent Ki Tawang Alun to meet Prabu Brawijaya to convey the message that Jaka Kembang Kuning had found Dewi Sekartaji, while Ki Naladerma was sent to give a ring as a sign of engagement to Dewi Sekartaji. Jaka Kembang Kuning was very happy because his proposal was accepted by Dewi Sekartaji. However, on the other hand, Ki Tawang Alun argued with Raden Klana Sawendana and was defeated by Patih Kebo Loro. Jaka Kembang Kuning who saw the defeat of Ki Tawang Alun immediately helped and fought with Patih Kebo Loro. In the fight, Patih Kebo Loro died, causing Raden Klana Sawendana to retreat and rearrange his forces to attack the kingdom of Kediri.

Raden Klana Sawendana transformed into a fake Raden Gandarepa to propose to Dewi Sekartaji, but was rejected because his movements looked suspicious. Raden Klana was then killed by Ki Tawang Alun using the Pasopati Keris. Jaka Kembang Kuning brought female captives including Retno Tenggara to Prabu Brawijaya who was in the Royal Palace of Kediri. Finally, with the blessing of Prabu Brawijaya, Dewi Sekartaji and Jaka Kembang Kuning carried out the wedding.

#### Levi-Strauss Structural

According to Levi\_Strauss, myths in language have contradictory relationships which are perceived as identical as long as the contradictors are similar (Kurzweil, 2010), besides that myths also have many structures whose whole system is related among mythical elements in their chronological order (Sturrock, 2004). ). Myths in Levi Strauss' study are considered as fairy tales so that they do not have to be contradicted with history or reality, although according to Ahimsa, the elements of imagination cannot be separated from the reflection of human life itself. Structural analysis from Levi-Strauss can be used to analyze a myth by breaking it up or dividing it into several segments or events that have a relationship between the characters in the event (Ahimsa, 2006).

Research on the Panji story has been conducted by Manuaba, Setijowati, Karyanti, (2013) with the results of the study that the Panji story is a recognized Panji culture, there are character values contained in the Panji story, and there is a culture that is interpreted from the Panji story. In addition, other research from Anggraini (2018) with the results of his research shows that there are psychological and positive psychological aspects and the value of character education. Then, research from Hadi and Nugroho (2020), with the results of his research, namely the relationship between the figures and the kingdoms presented in the banner story in the Song of Wangbang Wideya.

The novelty of this research based on the previous explanation is that the Panji story has never been analyzed before using the structural analysis theory of Levi-Strauss. The Panji stories studied are the versions in Serat Kuda Narawangsa and Raden Klana's stories in Wayang Beber Pacitan.

Based on this background, the researcher was motivated to dig deeper into the myths contained in the story of Panji in Serat Kuda Narawangsa and the story of Raden Klana in Wayang Beber Pacitan by using structural analysis from Levi-Strauss, so the title of this research is "Myths in the Story of Panji Dalam Serat Kuda Narawangsa and Raden Klana in Wayang Beber Pacitan".

## **2. Research Methods**

**Methods** The method used in this research is descriptive qualitative. Qualitative descriptive method is to analyze phenomena or symptoms in a data. The data source of this research is the story of the banner on Serat Kuda Narawangsa and Wayang Beber Pacitan. The data of this research are stories and myths which are sentences to describe activities, symptoms, or events in sentences. Levi-Strauss (Haddy, 2012:94) argues that myth is a construction element in mystical discourse which is part of a series of words or sentences in the story.

The technique of collecting data in this research is to read repeatedly and mark the selected data findings. Then the researcher carefully reads the source of the data repeatedly, then the researcher marks and notes the sentences that are stories or myths. The steps of data collection techniques are as follows. (1) The researcher reads carefully the text of the banner story in Serat Kuda Narawangsa and Wayang Beber Pacitan (2) Then, the sentences are analyzed which are stories or myths. (3) The data are described using the Structuralism theory of Levi-Strauss.

The validity of this research data is using data triangulation, carried out in several ways, namely reading repeatedly the data source. Triangulation method is to compare the data findings with the theory of structuralism Levi-Strauss. Furthermore, triangulation of sources is the data that has been selected and will be rechecked by combining literature references or library sources.

## **3. Results and Discussion**

### **3.1 Serat Kuda Narawangsa**

Data 1

'Raden Inu Kertapati did not realize that Dewi Sekartaji who was with him was a giant woman (resection) who was infatuated with Raden Inu Kertapati's good looks so that he disguised himself as Dewi Sekartaji. The female giant has also kidnapped and brought Dewi Sekartaji into the forest.'

Based on data 1, it can be concluded that the myth contained is that there is a female monster figure (recession) which is a mythological creature whose scientific explanation cannot be accepted. The female giant also kidnapped and took Dewi Sekartaji into the middle of the forest. It has become a myth of previous people that giants are figures who are known to have criminal motives, and carry out prohibited actions and commit fraud (Dewi, 2017). In data 1, the female giant committed fraud against Raden Inu Kertapati and the entire kingdom of Jenggala, disguised as Dewi Sekartaji because she was crazy about Raden Inu Kertapati's good looks and committed a crime that violated societal norms, namely kidnapping Dewi Sekartaji.

Data 2

'The female giant was shot by Raden Gunungsari and immediately changed back to its original form, namely a frightening female giant, and ran and then flew away leaving Raden Inu Kertapati and the original Dewi Sekartaji who were releasing their longing.'

Based on data 2, it can be concluded that the myth contained in addition to the female giant character is the figure of Raden Gunungsari who has supernatural powers. Myth is a story in which there are stories of gods, magic people, heroes and also people who have super powers (Hinnels, 1984). In incident 2, Raden Gunungsari was considered a magic person and a hero for shooting a female giant disguised as Dewi Sekartaji. Raden Gunungsari's actions can be imitated by daring to eradicate crime, so that the myth in this case can be used as a guide to life (Eller, 2007).

Then, in data 2, it is also told that the female giant character ran and flew away from Raden Inu Kertapati and Dewi Sekartaji. The female giant has superpowers, namely being able to fly, so this is in line with the notion of myth from (Hinnells, 1984) and Kurnianto (2019).

### 3.2 Wayang Beber Pacitan

#### Data 1

'Raden Klana Sawendana transformed into a fake Raden Gandarepa to propose to Dewi Sekartaji, but was rejected because his movements looked suspicious'

Based on data 1, there is a myth that the Raden Klana character can transform into a fake Raden Gandarepa. It can be concluded that myths believe that the ancients had the power/magic to change form. This is difficult to explain scientifically, and Raden Gandarepa is a person who has supernatural powers, so it is in line with the myth theory of Hinnells (1984) and the theory of Levi-Strauss (Ahimsa, 2006) which states that myths are fairy tales so they do not need to be contradicted with history or reality.

#### Data 2

Raden Klana was later killed by Ki Tawang Alun using the Pasopati Keris.'

Based on data 2, there is a myth about the character of Ki Tawang Alun who killed Raden Klana with the Pasopati Keris. In ancient times, kris were used as heirlooms or weapons used for war or weapons to kill (Ramadhan, 2019), this is in accordance with what happened in data 2 that Ki Tawang Alun used the Pasopati Keris to kill Raden Klana Sawendana.

## 4. Conclusion

Myth is a story that is traditional and believed to be a guide to life, contains stories of gods, magic people, superheroes and cannot be explained scientifically. The myth contained in the Panji story in the Serat Kuda Narawangsa is that there is a female monster (recession) who is a mythological creature whose scientific explanation cannot be accepted. The female giant also kidnapped and took Dewi Sekartaji into the middle of the forest. The female giant character defrauded Raden Inu Kertapati and the entire kingdom of Jenggala by disguised as Dewi Sekartaji because he was crazy about Raden Inu Kertapati's good looks and committed crimes that violated societal norms, namely kidnapping Dewi Sekartaji.

Then, in addition to the female giant character, there is the figure of Raden Gunungsari who has supernatural powers. Raden Gunungsari is considered a magic person and a hero for shooting a female giant disguised as Dewi Sekartaji. The female giant character ran and flew away, leaving Raden Inu Kertapati and Dewi Sekartaji. The female giant character has a super power that is able to fly. In the Pacitan Wayang Beber story, there is a myth, namely the Raden Klana character who can transform into a fake Raden Gandarepa. It can be concluded that myths believe that the ancients had the power/magic to change form. In addition, there is a myth about the character of Ki Tawang Alun who killed Raden Klana with the Pasopati Keris. In ancient times, the keris was used as an heirloom or a weapon used for war or weapons to kill.

So it can be concluded that the Panji story in the version of Serat Kuda Narawangsa and Wayang Beber Pacitan has a myth that can be analyzed using a structural study from Levi-Strauss which does not have to be contradicted by history or reality because it is considered a fairy tale even though in the storyline there is a reflection of the life of the owner community. the fairy tale.

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