

Correlation of Panji's Lust in *Wangbang Wideha* Manuscript with Javanese Spirituality

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ABSTRACT

The aim of this research is to investigate: (1) the existence of Panji's excessive love for Warastrasari (Sekartaji), (2) the will of Panji to achieve his obsession, and (3) Panji's desire to get sexual lust satisfaction. The purpose of this study is to examine the existence of lust owned by the main figure in Serat *Wangbang Wideha* namely Prince Makaradwaja or Panji and correlate it with Javanese spirituality. The theory used for this study is the theory of genetic structuralism. The data is obtained from the results of text studies in the form of manuscript descriptions, transliterations, translations, text criticism, and text analysis. The data collection is then continued with the watch-read-note technique technique. The results showed three forms of lust Panji figures namely, (1) anger, (2) desire to have many women, and (3) obsession to seize married women. Then it is connected with lust in Javanese Spirituality which includes (1) lust of Panji anger in javanese spirituality, (2) desire to have many women as a form of lust supiah, and (3) obsession seize Warastrasari as a form of lust aluamah. This research proves that Panji's love for Warastrasari is not pure love but rather a contribution of lust.

Keywords: *The lust of panji, Wangbang wideha, Javanese spirituality, The figure of panji, Lust control.*

1. INTRODUCTION

The figure of Panji has become a legend not only in Javanese society but also in cities around Indonesia. Panji's love story reveals many things, one of the things is lust. From the many stories that spread, the love that Panji has for his idol woman made him did many things to get her. However, this research reveals whether Panji's love is pure sincerity or there is lust in it.

The reason for choosing the topic is because the Panji story has many versions and is depicted in several literary works and even non-literary art. To learn how the shape and depiction of the lusts of Panji, this research is useful so that we can control our passions as well as possible.

Research on the characters in the Panji story is still relatively small. The research on the characters of the Panji story conducted by Anwar [1], Hidajat [2], Kieven [3]. Then, recent research was conducted by Wijaya [4] with the title Character Values in the Visual Symbolic Structure of the Yogyakarta Style Panji Mask. Sebelas Maret University, Surakarta's Fine Arts Study Program. Research that describes the visual symbolism in the Yogyakarta style of Panji mask and the character values

contained in it. Those previous research did not focus on the lust of Panji.

From this explanation, problems can be formulated including, 1) The form of Panji's lust in Manuscript *Wangbang Wideha*, 2) The relationship of Panji's lust with lust in Javanese spirituality.

The theory used for this research is the theory of genetic structuralism. It is a structural analysis by paying attention to the origins of literary works. In short, it means that genetic structuralism also pays attention to intrinsic and extrinsic analysis. This study examines the intrinsic elements of the characters, especially the characterizations with the form of lust.

Wangbang Wideha Manuscript is a folk tale using the middle Javanese language published by Robson. *Wangbang Wideha* Manuscript is a story that is in written form but contains folklore about heroism. Panji's story is themed about Prince Koripan's love for Princess Daha. Each version of the Panji story has a similar or almost the same plot but the way to represent the creator is different [5].

The essence of the Panji story is that it is a folk tale. According to Suwarni [6], it is divided into five. First, the

background or setting of the story is divided into Kahuripan, Daha, Gegelang, and Singasari. Second, the marriage of the crown prince of Kahuripan to the princess of Daha is the main theme of Panji's story. Third, the prince is called Raden Panji or Raden Ino, but other variants of the story also have a different name. Fourth, at the beginning of the story, Raden Ino and his fiancé and then his fiancé disappeared. This is a way to find the princess using a pseudonym. The whole story of Panji has ended with the scene of bringing a princess he coveted. The fifth is the main character who is often accompanied by friends.

2. METHODS

The method used in this research is a research approach, namely a methodological approach. The methodological approach using a descriptive qualitative approach. The qualitative approach aims to find out the phenomenon of what is experienced by the research subject. So, the approach is only done based on the facts, described and explained in more depth so that what is produced in the discussion is also as it is.

The data in this study include document data. The data obtained are text studies that produce data in the form of manuscript descriptions, transliterations, translations, text criticism, and text analysis. Through the study of the text, data can be obtained in the form of words or sentences that exist in each stimulus in the *Wangbang Wideha* Manuscript, the results of the transliteration are associated with lust in Javanese spirituality.

The data was obtained according to the translation of the *Wangbang Wideha* manuscript. Followed by the watch-read-note technique to collect data on the symbolization of Panji's lust for interpretation of its meaning. The use of these techniques is expected to make it easier for researchers to obtain the necessary data under the contents of the manuscript to be analyzed. And can provide an overview of the background of this research data as a subject. This research was conducted directly, in which the researcher surveyed by observing the manuscripts, such as which manuscripts were interesting to be the object of research and which manuscripts had not been studied before by students of the Universitas Negeri Surabaya before determining the source of data or manuscripts to be studied.

3. RESULTS AND DISCUSSION

This discussion leads to the character possessed by the Panji character, especially the depiction of lust contained in *Wangbang Wideha's* Manuscript. The Form of Panji's Lust in *Wangbang Wideha*. In the *Wangbang Wideha*

Manuscript, three forms of Panji's lust are found, namely, the desire to have many women, anger, and obsession to seize married women.

3.1. The Form of Panji Lust in *Wangbang Wideha*

3.1.1. Desire to have many women

A man is a visual creature which means he processes whatever is seen in the physical and makes short judgments. A specialist in palliative care at Fort Portal referral hospital, without the distractions of modern social and religious teachings, humans would be like primates working hard (with instinct) to pass their genes on to the next generation. Men are genetically programmed that way. Therefore trying to make men monogamous is against the natural genetic program.

In *Wangbang Wideha*, the character Makaradwaja (Panji) fails to marry his fiancé, Warastrasari (Sekartaji) because the bride disappeared into the forest. With Warastrasari's disappearance, Makaradwaja turned his attention and sadness towards Warastrasari on Kesawati's matchmaking. It can be seen in the following data excerpt.

Kweh ing rabinira mentri tan ana amada ring ayunira makadi guna antianta sihira raden Makaradwaja saya tan kahitang sang sangkaning anglalana korugan dening raras ning sang stri winong sakarsanira wus mulih sira mareng Kahuripan. (Wangbang Wideha bagian 1.3b)

Translation:

Many princes want to marry her, there is no flaw in her beauty like no end (limit). Raden Makaradwaja is increasingly not wasting it, because to divert (problems) buried by feelings to the fiancé he covets. He had returned home to Kahuripan. (*Wangbang Wideha* part 1.3b)

The data quoted above tells of Kesawati a beautiful woman coveted by many princes. In the text, we can see that Makaradwaja wanted to marry Kesawati because he wanted to divert attention from the problem where his bride disappeared. In addition, with many princes who want to propose to Kesawati, Makaradwaja increasingly wants to have her because of the perfection of her face. The desire to have someone based solely on their appearance or physical condition is a visual desire. Furthermore, the passion of the Panji figure can be seen from the following data quotes.

Anembah kan apatih amisinggih lingira cri aji pan puniki masa kawura manih punini depun Makaradhwaja wus akweh rabinayayu lewih wiryane tan papacuhan paran kakurang ananghing iki lamun tulus acrdha ing putinira kaki Singhamatra. (Wangbang Wideha bagian 1.21b)

Translation:

Worship the Patih, namely Sri Aji who in the past had stimulated desire (covetousness) so that Makaradhwaja had married many beautiful (women) with more courage without regard to prohibitions, as this lack but sincerity and confidence to end (business) with Ki Singhamarta. (Wangbang Wideha part 1.21b)

From this quote, it can be seen that Panji has married many women. This shows that Panji is not satisfied with one woman but he wants more than that. This dissatisfaction is a manifestation of Panji's lust. The quote also shows that Panji married beautiful women. Interest in appearance also shows the lust that Panji has. Although Panji seems to have many women, he also insists on solving the problem with Singhamarta, namely the matter of getting back Warastrasari. This also shows that Panji's desire to have many women is increasingly visible. The following data quotes support Panji's lustful nature.

Pěpěk sapamangku ing puri tinuha-tuwa raaden Warastrasari cwarī sira anom twan Kecawati. (Wangbang Wideha bagian 'Zang IV', 93)

Translation:

Complete to hold the palace of Raden Warastrasari and young master Kesawati. (Wangbang Wideha part Zang IV, 93)

The quote above shows that Panji is satisfied to have two truly beautiful women. The satisfaction of being able to hold two beautiful women is a form of lust where the satisfaction focuses on the looks of the two women as well as the number of women they have. This further shows that Panji wants to have many women with beautiful facial details.

3.1.2. Anger

Displeasure will trigger anger. According to Chaplin [7], defines anger is an acute emotional reaction caused by several stimulating situations including outward threats, verbal self-restraint, and disappointment. In the book on the psychology of religion, by Setiyani [8] it is explained that the lust of anger the soul who surrenders and obeys the will lust and stake an invitation Devil, unable to fortify themselves to resist evil deeds, because

in fact in soul human it has soul animality is the center of the action.

The lust for anger that the Panji character has included anger in the biological aspect. Physiological responses arise because the activities of the autonomic nervous system react to epinephrine secretion, so that blood pressure increases, the heart rate increases, the face becomes red, the pupils dilate, and the frequency of urine output increases. Panji's anger also triggers his biology, more details can be seen in the following excerpt.

lumrah punan wrēta tēkēh Kahuripan awas punan awrēta katur iñ raden mantri yen sira rakryan dewi Warastrasari wus prasadālaki lan rahaden Siñhamatra ěnti bramatyānira rahaden Makaradhwaja katarēñ liriñ amrēdu atuñtuñ mirah. (Wangbang Wideha bagian 1.25a)

Translation:

Naturally, if the news reached Kahuripan, it was reported to the prince that Rakryan Dewi Warastrasari had been married to Raden Singhamatra, Raden Makaradhwaja was very angry, it could be seen from his red eyes. (Wangbang Wideha part 1.25a)

From the data excerpt, it can be seen that the news about Warastrasari who was proposed to Singhamarta caused Panji's biological anger to emerge as evidenced by the statement, Makaradhwaja was very angry, as seen from his red eyes. Red eyes are a sign that someone is angry.

The anger lust of Panji's character includes anger in the emotional aspect. The emotional aspect of anger is that someone angry feels uncomfortable, helpless, irritated, frustrated, vengeful, wants to fight, is hostile, hurt, blames. The anger was caused because Panji had heard the news that his fiancé, Warastrasari, had been proposed to by Singhamarta. This can be proven by the following quote.

sěkēliñ ati denira wus sakarma iñ lyan arēp sirañrēbut iñ jurit kewuhan denira sri bupati. (Wangbang Wideha bagian 1.72a)

Translation:

Disappointing because he has been married to someone else, wants to seize Warastrasari in war but is ashamed of Raja. (Wangbang Wideha part 1.72a)

From the quote above, we can see that Panji's anger is anger that can be seen from the emotional aspect as evidenced in the translation of "Disappointing" the heart as well as in the sentence, wanting to seize through war.

Disappointed and wanting to go to war is evidence of anger in the emotional aspect. Because high anger ultimately causes sadness and leads to frustration. Actions in a state of frustration can cause a person to act recklessly. Panji almost did the same thing as evidenced in the following excerpt.

ndan citanira in uni tan ana amadani ayunira rahaden Kesawati dadi ta ana sira saṅ aṅlimpadi kadukan raras srēṅgaramanis lwir hyaṅ-hyaṅniṅ pasir gēṅdis aminḍa pamratniṅ lara tan pahamēṅhan suka pējah yēn tan katēkan arsa. (Wangbang Wideha bagian 1.67b)

Translation:

In the past, he thought that no one could match Raden Kesawati's beauty, so there was someone who could match her, her face was very sweet like sweet sugar disguised as a human, her sadness was immeasurable. It's better to die if it doesn't work out. (*Wangbang Wideha part 1.67b*)

From this quote, we can see that Panji was so sad and frustrated that he even thought of committing suicide if his goal was not to get Dewi Warastrasari. In addition to anger from the emotional aspect, anger from the social aspect also appears. It appears in the sentence that he wants to be seized through a war of shame with the King. The sentence reflects culture, the concept of trust, and dependence. Angry emotions often stimulate anger from others and lead to rejection from others. The experience of anger can interfere with interpersonal relationships so that some people choose to deny or pretend not to be angry to maintain the relationship. Because he was embarrassed or ashamed of the King, Panji's anger, who wanted to go to war with Singhamarta, could not be realized.

3.1.3. *The Obsession to Seize Warastrasari (Women with Husbands)*

A very big desire to achieve something can be interpreted as an obsession. According to Connolly et al. [9], obsessions generally include problems, cleanliness, germs, or contamination; do something that can injure other people or damage certain objects; made a mistake; feel like a demon or a person full of sin; hateful or violent thinking; thinking or moving on sexual matters; thinking about inappropriate behavior; thinking about a particular disease or disorder, and think of something that is not symmetrical or imperfect.

Panji's obsession with thinking about inappropriate behavior, namely infiltrating the Singhamarta kingdom

on a mission to seize Warastrasari. On the table. 4 Panji was not willing if Warastrasari got engaged to Singhamarta. With Siwasmreti's advice, Panji was able to calm his anger so he sent Caranglengkara as a spy. In addition, the task of Carang Lengkara is to make Singhamarta interested in someone who will enter the Daha area. That person is Raden Makaradwaja disguised as *Wangbang Wideha* Apanji Wireswara. The disguise was to dig up Warastrasari's information and he would be taken away to Kauripan.

Meanwhile, Panji's action was to do something that could injure other people or damage certain objects, namely damaging the relationship between Warastrasari and Singhamarta. Evidence of Panji's obsession can be seen in the following data.

manjke ta ari tan pawēh pun Wanḅaṅ Wideha yen sira datēṅṅ wukir ih aṅur muṅsiha riṅ Wano Kēliṅ. (Wangbang Wideha bagian 3 'Kadiri Tambeh', 104a)

Translation:

but now my sister, Wangbang Wideha will not permit you to go to the mountain, I'd better take it to Wano Keling. (*Wangbang Wideha part 3 'Kadiri Tambeh', 104a*)

From the quote above, it can be seen that Panji had managed to get out of Daha by taking Raden Warastrasari away. The efforts made by Panji are considered very long, take a lot of time and sacrifice a lot of feelings. This shows Panji's obsession with Warastrasari. Following up on the success of the mission, Panji immediately formalized his relationship with Warastrasari. The continuation of Panji's obsession with Warastrasari can be seen in the following quote,

nēhēr sama lumaris tkēṅ paṅastryan tumuli ta manjke pinisaat muwah sarwi pinanḅu sira raden Warastrasari sira mpu brahmaraja prapti manḅkwā mamalēni saṅ papaṅantyan umrēṅ swaraniṅ goṅ tatabuhan lan gēṅta saerē. (Wangbang Wideha part 3 'Kadiri Tambeh', 143b)

Translation:

Then everyone rushed to the hall, also reunited in the marriage with Raden Warastrasari on his lap, the Brahmaraja master came and gave the bride the sound of beautiful sounding gong and gamelan, along with trumpet and swara swara. (*Wangbang Wideha part 3 'Kadiri Tambeh', 143b*)

In the end, Panji married a married woman. Although previously Warastrasari was his fiancé, he did not hesitate to do everything he could to get away and propose to Warastrasari even though Warastrasari's status was the wife of Singhamarta. The obsession with having someone and not caring about the norms of the husband-wife relationship and the feelings of the abandoned partner is Panji's actions in the story.

3.2. The Correlation of Panji's Lust with Lust in Javanese Spirituality

In the concept of human lust, there are four types of lust, namely the lust of *amarah*, *aluamah*, *supiah*, and *mutmainah*. Javanese people know him as *sedulur papat lima pancer* which consists of four natural elements in the form of earth, fire, water, and air, and as the center is the soul/soul that is united in elements with the essence of God. However, this study only relates to bad lust, namely *amarah* (anger), *aluamah*, and *supiah* lust.

3.2.1 Panji's Anger Lust in Javanese Spirituality

The fire that radiates from the sun is often symbolized as anger. It is smoldering and destroys anything in its territory. According to Shashangka [10], anger means fierce can cause anger, jealousy, and emotional anger. In the *Wangbang Wideha* script, Panji's character has a lust for anger, namely when he wants to fight with Raden Singhamarta but is very ashamed of the King. Panji's anger is limited to respect and contempt for the king but the expression of war refers to lust for anger. Certain hormonal reactions when angry appear in physical conditions where it is not good for the body. This physical condition when angry is also found in *Serat Wangbang Wideha* when Panji heard of Warastrasari and Singhamarta's marriage he was very angry and his eyes were red. The two forms of lust can be categorized as lust of anger.

In Islamic Sufism, anger is natural from God in humans where anger cannot be removed by anyone. However, to make the anger balanced, anger can be managed positively. Prophet Muhammad SAW said that a strong person is someone who can control his anger. This is as the hadith directs to control anger, "It is not a strong (real) person by (always defeating his opponent in) a struggle (fight), but none other than a (real) strong person who can control himself when angry" (HR. Bukhari, No. 5763 & HR. Muslim, No. 2609).

In Javanese spirituality, there are various ways to control anger, namely by applying silence and silence in the hope of achieving patience or in Javanese terms calm and surrender. To achieve this is to get out of the way, sitting still, releasing anxiety, and calming the body so

that it will reach *anranga suksma*. When you have achieved this, you unite yourself with God or in Javanese terms *manunggaling kawula Gusti* which means the Creator is the place where all creatures return. By returning to his God, it means that man has been united with his God. When the body and soul have remembered and drawn closer to God, the lust of anger will subside. This self-management is called meditation or meditation.

In one of the Javanese beliefs, two meditations that can be done to prevent and avoid the lust of anger in Javanese known as *Tapa Raga and Tapa Jiwa*. There are several forms of bodily asceticism or bodily asceticism, namely *tapa netra*, *tapa grana*, *tapa tutuk*. When being enveloped in the lust of anger, what can be done is asceticism, namely, asceticism, namely preventing *nepsu mboten mirengaken wiraos awon*, meaning not listening to bad things from other people that trigger heart disease and lead to anger. The second *tapa* is *tapa grana*, which is preventing *ngunjuk mboten angisap awonipun ti* which means not imitating or taking the bad of others so that you stick with goodness. *Tapa tutuk* can also be done to prevent and avoid the lust of anger, namely by preventing *boten mboten angraosi awonipun*, which means not talking bad about other people. Talking bad about other people can lead to anger and can influence other people to get angry.

The asceticism of the body is incomplete without the asceticism of the soul. In Javanese spirituality, the *tapa* of the soul is divided into seven chapters, namely *tapa badan*, *tapa manah*, *tapa napsu*, *tapa nyawa*, *tapa rasa*, *tapa cahya*, and *tapa atma*. One of them is *tapa napsu*, other words is *lila* (willing) with patient temptation which means to patiently give up in all trials. It is to prevent and avoid the lust of anger. By letting go, humans try to be sincere and will not be ignited by anger. Then, *Tapa cahya* is done to calm the lust of anger in silence, namely seeking calm. The last penance that can be done when the lust of anger is controlled is *tapa atma* i.e. remember and alertness. Always remember God and do good and be alert or alert to all bad possibilities that can shake the heart.

3.2.2 The Desire to Have Many Women as a Form of Supiah's Lust

Supiah's lust is symbolized by wind. According to Shashangka [10] living humans certainly breathe air. From the air, the yellow color of supiah's lust radiates. Sufiyah, lust that causes lust, longing, desire, and pleasure. The Panji character in *Wangbang Wideha's* Manuscript, this type of lust is the dominant lust. From a strong desire to have Warastrasari, this lust develops into other passions (lust *aluamah* and anger). The form of

Panji's lust is when he is sad to lose Warastrasari on his wedding day he decides to immediately marry Kesawati with the calculation of Kesawati's extraordinary face. The basic reason for marrying Kesawati was specifically because of her beauty. This proves that at that time Panji was lulled by the lust of *supiah*. In addition, it is said that Panji has had many beautiful wives but he could not stop craving Warastrasari. In the last stanzas, it is also said that he was very happy when he carried two beautiful women namely Kesawati and Warastrasari in the palace. This evidence shows that lust and pleasure control Panji's self.

Love and lust are not synonymous [11], [12], [13]. Love is not a prerequisite for sexual desire, and sexual desire does not always lead to love. Love and lust can exist alone or in combination, and to any degree [14]. It can be said that Panji was complacent because of Warastrasari's beauty in the name of love. This cannot be confirmed as the sincerity of love. The Javanese have the expression, "*Tresna Merga Rupa*, can be old." That is, don't love someone just because of their appearance. Because actually, their appearance will decrease with age. In addition, Panji is also dissatisfied and greedy, namely *kumudu-kudu oleh akeh* in terms of getting many wives. Panji's many wives did not make Panji not want Warastrasari.

In the perspective of Islam, the management of lust that can be done to control the lust of *supiah* is by *riyadah*, namely purification of the heart where the goal is to control the passions to cleanse the soul so that they can be closer to God Almighty. This is as the word of God in the letter Asy-Shams verses 9-10 which reads,

قَدْ أَفْلَحَ مَنْ زَكَّاهَا وَقَدْ خَابَ مَنْ دَسَّاهَا

Arabic-Latin: *god aflaha man zakkaahaa, wa god khooba man dassaahaa*

Meaning: "Blessed are those who purify their souls and loss are those who pollute them" (Surah As-Shams: 9-10).

In *riyadah*, Sufism experts make a hierarchical system that is arranged in three levels, namely *takhalli*, *tahalli*, and *tajalli*. *Takhalli* is cleaning oneself from despicable nature, outward and spiritual immorality, and avoiding dependence on worldly pleasures. *Tahalli* is to treat oneself with commendable qualities. *Tajalli* is the revelation of supernatural light for the heart. Apart from *riyadah*, another effort that can be made in the management of lust is to cultivate the nature of *khauf* (scare) and *raja'* (hope) which becomes the impulse of lust in overcoming the invitation to the desire to commit immorality and crime. If someone is can control it then he is included in the victory.

How to control *Sufiah's* lust in Javanese society can be done by asceticism, namely *tapa dakar*. *Tapa Dakar* prevents *sahwat kanthi mboten ambandrek jina* means preventing lust by not committing adultery. In Bausastra the word "*bandrek*" means *dhêmenan karo bojonong liya* i.e. liking someone else's partner.

Talking about Panji having many wives is called the practice of polygamy. Polygamy is a form of patriarchal concept. The concept of patriarchy is reinforced in the book or Manuscript "Wulangreh". The advice given by Nyi Hartati to her daughter in the book represents the community's opinion that the nature of women must honor their husbands. Honoring a husband is indeed an obligation for a wife, but this is wrong when the wife's obedience is overwhelmed by oppression and violence on the part of the husband. Women's voices against polygamy have been loudly voiced since 1911 starting with Kartini, a national hero. In 1928 the first Women's Congress demanded a ban on polygamy, in 1930 the Federation of Indonesian Women's Associations called for it, and until now it is still being fought for because polygamy has an impact on violence against women and children.

In the Islamic perspective, it is implicitly explained in the Qur'an which allows polygamy, but this opportunity is accompanied by requirements that can be said to be quite heavy to be carried out except by certain people. Allah's permission for polygamy is with the expression "if you are afraid or worried that you will not be able to do justice, then marry only one woman". This is as the word of Allah in Surah An-Nisa' verse 3 which reads,

وَإِنْ خِفْتُمْ أَلَّا تُقْسِطُوا فِي الْيَتَامَىٰ فَانكِحُوا مَا طَابَ لَكُمْ مِنَ النِّسَاءِ مَنًى وَثَلَاثَ وَرُبْعَ فَإِنْ خِفْتُمْ أَلَّا تَعْدِلُوا فَوَاجِدَةٌ أَوْ مَا مَلَكَتْ أَيْمَانُكُمْ ذَٰلِكَ أَدْنَىٰ أَلَّا تَعُولُوا

Arabic-Latin: *Wa in khiftum allaa tuqsituu fil yataamaa fankihuu maa taabalakum minan nisaaa'i masnaa wa sulaasa wa rubaa'a fa'in khiftum allaa ta'diluu fawaahidatan aw maa malakat aimaanukum; zaalika adnaaa allaa ta'uuluu*

Meaning: "And if you are afraid that you will not be able to do justice to (the rights of) an orphaned woman (if you marry her), then marry (other) women that you like: two, three or four. Then if you are afraid that you will not be able to do justice, then (marry) only one, or the slaves you have. That is closer to not doing wrong." (Surat an-Nisa': 3)

Many women who become second wives, third, and so on are traditional women. According to Darni [15], traditional women are women who always depend on men, are weak and encourage men's progress and humble

themselves. Traditional women tend to play behind men. As in the Javanese expression, *swarga nunut, neraka katut, wong wadon iku minangka kanca wingking*. This means that you will go to heaven, you will go to hell, you will also go to hell, women are friends who are always behind men, or obviously wherever they go. In this case, it is the same as what happened to Warastrasari, namely when he was found by Singhamarta while in the forest and brought to the kingdom of Singhamarta he was very obedient. No different when he met Panji he also agreed to be brought to Kauripan.

3.2.3 *The Obsession of Seizing Warastrasari as the Form of Lust Aluamah*

Lust *aluamah* in Arabic is called *lawwamah*. The symbol of *aluamah* itself island or earth. According to Shashangka [10] *Lawwamah*, found in the stomach, is born from the mouth like a heart that shines black and results in the emergence of sleepiness, thirst, and hunger. This lust is a source of misguidance because it is obedient to reason, but sometimes it does not cause regret. In the Qur'an, it is explained that: "And I swear with a soul that is very sorry (*Lawwamah*) itself" (Surah Al-Qiyamah: 2). Panji's *aluamah* lust in *Wangbang Wideha's* Manuscript is when Panji hides the truth about him. Disguise in the Daha kingdom is an action for the mission to seize Warastrasari where Warastrasari is the wife of Singhamarta. It all ended with Panji marrying Warastrasari.

The lust that is still turbulent inside has the potential to be a bad actor. In the case of Panji's lust, it has become a disservice to Singhamarta. This action can be said to be selfish because Panji only thinks about his wishes without thinking about the good of others. The Javanese have the expression *nrima ing pandum*, this is relevant to Panji's act of self-serving desire to get someone else's lover. Damaging other people's husband-wife relationships is a behavior that does not accept God's will, especially since Panji already has a wife, namely Kesawati. In line with the opinion of Kurnianto [16], controlling lust and being free from self-interest is part of the representation of Javanese ethics.

When talking about lust, it is closely related to egoism. Sabadi [17] states that in real life, two things threaten human beings, namely: lust (*hawa nepsu*) and egoism (self-interest). Lust in the view of the Javanese society is considered dangerous because the people they control no longer obey their minds. Humans who are covered in lust can cause conflicts and tensions in society. Supported by the statement of Geertz [18], lust shows that reason and reason have not yet occupied the helmsman's seat in humans. Behavior that is still determined by lust is

found only in children, madmen, animals, and strangers, but in adults, it is considered unpleasant and shameful.

For further details "Self-interest is mainly seen in three passions, namely: wanting to be the first person (*menang dhêwê*), assuming that one is always right (*bener dhêwê*), and only paying attention to one's own needs (*butuhe dhêwê*). Other despicable attitudes are the habit of taking advantage of each situation without regard for others (*aji mumpung*) or thinking that certain merits have more rights than others (*dumêh*). Another thing that is prohibited is all actions that are only based on selfish motivations, therefore do not be proud of all your greatness, power, wealth, intelligence, and other things, because all of them are only goods entrusted from the Almighty [19]. Panji has all the forms of lust that are mentioned, that is, *Menange Dhewe* wants to have a woman who has even become someone else's right. *Benere dhewe* considers his actions in the name of love and is a legal action to do. *Butuhe dhewe* is an ambition for one's interests without thinking about the feelings of others. Aji while, without the knowledge of Singhamarta, he took Warastrasari away. The last is *dumeh*, which is that he feels more entitled to have Warastrasari because before marrying Singhamarta, Warastrasari was Panji's fiancé. Aji while, without the knowledge of Singhamarta, he took Warastrasari away. The last is *dumeh*, which is that he feels more entitled to have Warastrasari because before marrying Singhamarta, Warastrasari was Panji's fiancé. Aji while, without the knowledge of Singhamarta, he took Warastrasari away. The last is *dumeh*, which is that he feels more entitled to have Warastrasari because before marrying Singhamarta, Warastrasari was Panji's fiancé.

The way to control the lust of *aluamah* in Javanese spirituality is to do meditation or penance. The first is to do *tapa netra*, namely by preventing *sare* or staying awake to always do self-introspection and remembering God, this is done to reduce the sense of self-interest in Javanese, namely *mboten ningali sawernaning pamrih*. The second is doing *tapa asta*, namely by avoiding the act of stealing in Java known as preventing *climut* from performing *tapa asta* in the hope of being kept away from the act of "playing hands" or acting violently in Javanese called *mboten anggebag mara asta*. In addition to the two tapas, what can be done is tribal asceticism by avoiding bad deeds known as preventing *lumampah pandamel awon* with *remena lumampah pandamel sae*, namely doing all good deeds.

In addition to physical asceticism, mental asceticism is also recommended to control *aluamah* lust. It is recommended to do bodily asceticism, which is to always do good. The second is to do penance by not interfering

in other people's affairs or in Javanese terms, namely *mboten dahwen munasika*. Another meditation recommended is *tapa rasa* in the sense of silence (*heneng*) with *kendel anelangsa*. The word "*nelangsa*" means daring to experience discomfort for a good cause. This good goal leads to avoiding the lust of *aluamah*.

4. CONCLUSION

From the explanation above, it can be concluded that Panji is controlled by lust, *aluamah*, and anger. In Javanese spirituality, human desire is divided into five, called *malima*, namely *mateni* (kill), *madad* (single forever or do not want marriage), *main* (gamble), *maling* (thief), *madon* (commit adultery). Of these five things, Panji commits a thief, namely stealing someone else's wife and *Madon*, namely adultery and destroying other people's relationships. The Panji's story in this manuscript proves that his love for Warastrasari is not pure love but lust contributes to it.

In Javanese spirituality, there are things that can be done to avoid harmful lust. *Tapa Raga* and *Tapa Jiwa* are two things that can be a solution to these problems. In addition, in the concept of divinity, which leads to the purification of the soul and self-approach to God. These efforts are theorized in lust management. So that it reaches the level of spirituality.

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