

# Local Wisdom of Panji Laras Panji Liris Legend Lamongan East Java Indonesia

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## Abstract

Province of East Java has a lot of cultural richness. One of them is the Legend of the *Panji Laras Panji Liris* which is an oral literature in Lamongan Regency. Oral literature in the scientific world has an important position and function, so that oral literature needs to be saved, maintained, and developed to improve national development and maintenance. One of the efforts to preserve local wisdom, namely the behavior that appears in social life, in it containing the values of character or character, this describes attitudes and behavior in relation to God, oneself, society and the natural surroundings contained in oral literature in Lamongan Regency. It is assumed that today's oral literature is only stored in the memories of parents (Javanese = *sesepuh*, elders) whose number is decreasing day by day. Thus, based on the oral literary text, several social functions taken from the community will be described, as the identity of the pride of a region. Based on this paradigm, the Legend of *Panji Laras Panji Liris* Lamongan is studied based on its functions and cultural values. This study aims to describe local wisdom, in the form of cultural values contained in the Legend of the *Panji Laras Panji Liris*, which are relevant to the values of human life, and as a lesson for today's young generation. The method used in this research is a descriptive qualitative method. The material in this research is excerpts from stories related to cultural values. This oral literature data collection technique uses observation, interview, recording, and story recording techniques. The data analysis technique used in this research is descriptive analysis technique and content analysis technique. Based on the results of the study, that the cultural values in the Legend of the *Panji Laras Panji Liris*, it can be concluded that the oral literature of the Legend of *Panji Laras and Panji Liris* has five social functions of the story, namely as an education for young people, to increase the solidarity of a group, to provide social sanctions so that people behave well, as a means of social criticism, and as a pleasant escape from reality. Cultural values that are also considered important, namely the customs of the Lamongan people in carrying out marriages, namely, a tradition of the bride-to-be applying for the male bride-to-be, and also the belief of Lamongan people in relation to the mysticism.

**Keywords:** function, cultural value, legend, panji laras panji liris

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## Introduction

Culture is essentially a manifestation of human efforts in responding to the environment actively. Human ability to respond actively to the environment is possible because of the ability and cleanliness in using symbols that are given meaning systematically, making it possible to use them as a means of communication and interaction effectively. This shows that culture is dynamic, where culture will develop as long as the supporting community still exists.

Indonesian society has a diversity that is motivated by different cultural, religious and belief conditions. It is a priceless ancestral heritage and should be proud of. One example of the national culture of the Indonesian nation is oral literature. Oral literature is literature that includes the literary expressions of citizens of a culture that are spread and passed down orally or by word of mouth (Hutomo, 1991:1). It is spread by word of mouth, that is, culture that is spread both in terms of time and space is carried out by word of mouth.

The life of oral literature is always changing according to the dynamics of the supporting community. In order to remain sustainable and documented and not lost from the supporting community, the oral literature of the legend of *Panji Laras Panji Liris* must be preserved so that it is not in a situation that is on the verge of extinction due to various obstacles it faces. Therefore, an effort to preserve oral literature needs to be done. If oral literature is allowed to continue without any research effort, while the process of change and extinction of oral literature continues, then at the same time the cultural richness contained in oral literature will also be extinct.

Oral literature can be related to the study of folklore, because oral literature is part of the science of folklore. Brundvand (in Danandjaja, 2002:2) defines folklore as part of the culture of a collective that is spread and passed down from generation to generation, among any kind of collective, traditionally in different versions, both in oral form and examples, accompanied by tools to assist reminders. .

Oral literature is a part of culture that is maintained by the supporting community for generations and is spoken directly to other people. Literature is a reflection of the situation, conditions, and customs of a society.

The growth and development of a society's literature is a picture of the growth and development of culture, especially the language of that community. Literature is a culture that uses language as its medium and is closely related to the progress of the language of the supporting community. Traditional societies whose collective nature is greater than their individual nature causes oral literature to be more intimate than written literature.

Oral literature is a hereditary regional cultural heritage that can be developed and utilized and has high noble values in the relationship between efforts to foster and determine literature. The assumption that literature can function as a development of regional languages and also the expression of the mind and cultural values (Nebarth, 1985:1). It is clear that oral literature has an important position and function so that oral literature needs to be saved, maintained and developed. This kind of saving effort is not only important and useful for the people who support the oral literature concerned, but also for the national interest. This is relevant to the government's policy in the field of culture, which among other things aims to improve the development and survival of national culture.

Oral literature which is passed down from generation to generation can also be studied to get a picture of the culture that developed at the time they lived. The knowledge gained from this oral literature can help in the effort to study, know, understand and then present the history of the development of the Indonesian nation. In addition, oral literature also acts as a means for understanding of ideas and the inheritance of values that grow in society.

Lamongan Regency is one of the areas in Province of East Java, which has a lot of cultural richness, one of which is oral literature. It has an important position and function so that it needs to be saved, maintained, and developed to improve national development. The importance of preserving oral literature in Lamongan Regency is because oral literature is only stored in the memories of parents whose numbers are decreasing. In fact, oral literature can function as the identity of the pride of a region.

The legend of the *Panji Laras Panji Liris* has an important meaning for the Lamongan community today. It is assumed that the legend represents the world of ideas of past peoples. Even though the legend is past, the people who support it greatly glorify and preserve it. Along with the development of the era with various currents of globalization as it is now, it is not impossible that various forms of legends, including the legend of the *Panji Laras Panji Liris* in Lamongan, have been neglected and lost without a trace, or perhaps the original elements are no longer known.

The legend of the *Panji Laras Panji Liris* in Lamongan can be extracted from local folk tales, and it is possible that the story could consist of several versions. These legends, which are still attached to the people's views and are highly trusted, are usually transmitted by the oldest members of the community that we can obtain orally.

Based on initial observations, the fate of oral literature in this case the Legend of the *Panji Laras Panji Liris* in Lamongan is almost extinct. This is because many people do not know the Legend of the *Panji Laras Panji Liris*, but some people still keep and preserve some historical evidence or facts that are still perpetuated and preserved by the people who use it until now. The evidence of the relic is in the form of two jars or *genuk* (a Javanese term) and two pieces of stone which are now placed in front of the Great Mosque of Lamongan.

The social functions of the Legend of the *Panji Laras Panji Liris* in Lamongan Regency are still carried out and obeyed by the people who use it. For example as a means of enactment of social norms. In addition, the Legend of the *Panji Laras Panji Liris* in Lamongan can also give rise to a new form of custom and tradition, such as the emergence of the tradition of the bride-to-be applying for the male bride-to-be. Such traditions are still valid and entrenched in the community, such as in the city of Lamongan, Karanggeneng, Kalitengah, Karangbinangun, Mantup, Keputran, Blawi, Kedungpring, Kembangbahu, Deket, and Tikung.

Based on the description above, researcher is interested in researching and analyzing the *Cultural Values in the Legend of the Panji Laras Panji Liris in Lamongan*. In this study, it is hoped that the Legend of *Panji Laras Panji Liris* in Lamongan can increase the understanding of history, appreciation and community relations with their environment. Thus, this research is very necessary to determine the phenomenon of the people of an area both in the past and present.

## RESEARCH METHOD

The type of research used in this research is descriptive qualitative research. It is said so because the data collected is in the form of words, pictures, and not numbers. This study does not use mathematical calculations. This research is used to understand what phenomena are experienced by research subjects such as behavior, perceptions, motivations, actions and others holistically and by way of description in the form of words and language in a special natural context and by utilizing various natural methods (Moleong, 2005:6).

Furthermore, this research is descriptive in nature which aims to describe facts systematically about the characteristics of a particular population in a factual and accurate manner. The nature of this research is more concerned with results, and the results in this study are the description in the form of an oral text about the Legend of the *Panji Laras Panji Liris* in Lamongan in the study of cultural values that reveal the values of

human life. The target or object in this study is oral literature in the form of a legend, namely the Legend of the *Panji Laras Panji Liris* in Lamongan Regency. The technique used to collect data in this study, namely the technique of determining informants, observations, interviews, noting, and recording.

The informant determination technique is intended to present an informant who is assumed to be able to determine an analysis based on oral texts. The informants involved were informants who met the requirements of (1) full enculturation, (2) direct involvement, (3) a known cultural atmosphere, (4) sufficient time, and (5) non-analytic (Spradley in Sudikan, 2001:167). Informants who are used as sources of information must be clearly described, such as those related to name, age, religion, beliefs in society. The considerations used to determine informants are (1) having experience with folklore; (2) mature; (3) physically and mentally healthy; (4) information is neutral; (5) community leaders; (6) knowing the problems to be studied (Sudikan, 2001:91). The informants involved in this study were H. Achmad Chambali (Cultural and *Dalang Kenprung*), H. Ach. Kusyairi (*Dalang Kenprung*), and Munaji (Head of RT.01, RW.04 Bandung, Kel. Sukomulyo, Lamongan District).

The observation technique is carried out with the aim of actively and selectively observing the attitudes and behaviors displayed by the supporting community groups, as well as in order to see firsthand the place or object that is the core of a legend story. At the same time to make documents in the form of photos that can be used as a complement to the results of the validity of the research data. Thus, researcher can find out the socio-cultural background of the people who support oral literature in Lamongan.

Interview technique was conducted to interview informants in order to obtain data according to the research focus (Danandjaja, 2002:102). Interview techniques include planned interviews and unplanned interviews. Planned interviews, before the researcher goes to the field, must compile a uniform list of questions with the same language and data sequence. Unplanned interviews, researcher did not compile a strict list of questions, but still conducted structured and unstructured interviews with the hope that researcher could collect in-depth and open-ended data (Sudikan, 2001: 90-91).

The noting technique in this research is done by noting things that are considered important that have not been recorded. In oral literature research, the things that need to be recorded include three things, namely recordings, information, and materials. Matters related to recording techniques, noting techniques include: (a) date of recording, (b) place of recording, (c) original or non-original recording, and (d) recorder. Regarding informants, noting techniques include: (a) name, age, gender, occupation or education, language, position in society, (b) expert or non-expert, (c) experience regarding material issues (Hutomo, 1991: 78-79).

The recording techniques used in the research include two types, namely: (a) recording in the original context, meaning that the recording is done without being made up, without an element of intent, and held for research purposes, (b) recording in a non-original context, namely recording that is done intentionally to get data (Hutomo, 1991:77). The tools used to collect data, namely a tape recorder to record all statements of informants, a camera as a recorder of facts, places or objects that are the focus of stories in legend, as well as a recorder of behavioral situations carried out by supporting community groups, and notebooks, used to note things - things that are considered important in connection with the research, for example the identity of the informant.

The techniques of data analysis used in the research are descriptive analysis and content analysis. The technique of descriptive analysis used for describing data obtained from the field of research, after that it is analyzed and interpreted so that the readers can comprehend it. Meanwhile, content analysis is used for finding out the meanings of the story which is in the research object (Endraswara, 2003:161-162). Content analysis is a scientific analysis in connection with the content or communication message. Technically, content analysis consists of the efforts: (a) classification; (b) usage of criterion based upon the data as the basic classification; (c) usage of certain analysis to make prediction. Thus, content analysis is a technique that emphasizes the meaning or content contained in the object of research, in this case the Legend of the *Panji Laras Panji Liris*. The stages of analysis of this research are analysis that is in accordance with the study of cultural values, namely: (a) initially the data was transcribed, (b) the transcribed data was classified based on the existing problems, (c) the data was analyzed according to the existing theory, (d) interpreted, and (e) concluded. The function theory used in this research is the function theory of William R. Bascom (in Dundes, 1965: 290) which states that folklore has four functions, namely (1) as a form of amusement (as a form of entertainment), (2) it plays in validating culture, in justifying its rituals and institution to those who perform and observe them, (3) it plays in education as pedagogic devices, and (4) maintaining conformity to the accepted patterns of behavior, as a means of applying social pressure and exercising social control, and the theory used to analyze cultural values in the Legend of the *Panji Laras Panji Liris* in Lamongan, that is, the theory of cultural values of Koentjoroningrat.

Data validity techniques are techniques that seek to increase the degree of trust that has existed in the body of qualitative research from the start. Careful examination of the validity of the data can be accounted for by research results from all aspects. Lincoln and Guba (in Sudikan, 2001:169) state that the implementation of the inspection technique is based upon a number of certain criteria, which consist of four criteria, namely the degree of trust (credibility), transferability, dependability, and confirmability. Sudikan (2001: 169) stated that to check the validity of the data, the following activities were carried out: (a) triangulation, (b) peer debriefing, (c)

member check and (d) audit trial. To check the validity of the data in this study, the following activities were carried out: (a) triangulation, (b) peer debriefing, (c) member check and (d) audit trial. Triangulation is carried out by the following steps: (a) triangulation of data sources, which is carried out by seeking data from informants, (b) triangulation of data collection, which is carried out by observation, interviews, documentation, and (c) triangulation by examining various relevant theories.

The peer debriefing technique was carried out to examine the data and test the results of the analysis by means of peer examination through discussion. Discussions were also held with experts in folklore and methodological experts for oral literature research, both the results of the interim analysis and the results of the final analysis. To test the truth and accuracy, this determination is consulted with the supervisor in stages until the results are felt to be correct. The member check technique is done by checking the informants regarding the data and information that have been collected. The results that have been interpreted are confirmed to the informants to determine the validity of the data. Trial audit technique, carried out to test the accuracy of the data, through examining the raw data (field notes, recordings, documents, and photos), the results of data analysis (summaries and concepts), results of data synthesis (interpretation, conclusion, definition, theme, inter-relation of theme, pattern, relationship with the references and final report), and process notes used (method, design, strategy, validity effort, credibility, dependability and self audit trial).

## RESULTS AND DISCUSSION

The social function of the legend of the *Panji Laras Panji Liris* in Lamongan Regency is still carried out and obeyed by the people who wear it. It is, for example, as a means of forcing the enactment of social norms. In addition, it can also bring up a form of new customs and traditions, such as the emergence of the tradition of brides-to-be applying for male brides-to-be. Such traditions still exist and entrenched in the community, such as in the city of Lamongan, Mantup, Keputran, Blawi, Kedungpring, Kembangbahu, Deket, Tikung, Kalitengah, Karanggeneng, and Karangbinangun.

The existence of the value of teaching is one of the social functions of the story. In analyzing the function of the story in the the legend of the *Panji Laras Panji Liris* in Lamongan Regency uses the theory of the social function of the story according to Alan Dundes. The following are the findings of the social functions of story contained in the legend of *Panji Laras Panji Liris* in Lamongan Regency as follows:

### SOCIAL FUNCTION: As an Educational Tool

The legend of *Panji Laras Panji Liris* are basically not just fairy tales or bedtime stories, but the legend contains many lessons, values, and several social functions that can be taken advantage of by the surrounding community or society in general. One of the social functions of the stories in the legend of *Panji Laras Panji Liris* is that the values contained in the story which can be used as the educational tools for young people.

In general, the legend of *Panji Laras Panji Liris* present the theme of love between *Panji Laras* and *Panji Liris* Lamongan with two daughters from the duchy of Kediri. A love that should have a happy ending, turns into a bloodbath, only due to an inconsistent heart in keeping promises. Through the big theme depicted in the story, listeners or people who inherit the oral literary tradition can take life lessons from various events that occur in the story. This is in accordance with the opinion of Lickona (1991), that noble character (good character) includes knowledge of goodness, then creates a commitment (intention) to goodness, and finally actually does good. In other words, character refers to a set of knowledge (cognitives), attitudes, and motivations, as well as behaviors and skills. By reading or hearing the story, they are indirectly taught or educated so that similar problems can be avoided in the future. In addition, readers and listeners of the current generation can also take lessons from the moral values displayed in the story. In the following, the social function of stories as an educational tool will be presented

### *Keeping Promises*

The social function of the story that contains the values of the lesson can be seen in the parts of the story that describe the undoing of intentions *Panji Laras* and *Panji Liris* to accept the application of Dewi Andanwangi and Andansari even though both of them had fulfilled the requirements desired by Tumanggung Lamongan. The intention changed only because both of them saw the strangeness found in Andanwangi and Andansari's feet which were like the feet of a man. They see more beauty and do not want to be embarrassed by the abnormality of the legs of the two daughters. For more details, the description can be seen in the following parts of the story.

*Arriving at Lamong River, precisely around Babatan village, without the knowledge of Kertosono's entourage, it turned out that Panji Laras and Panji Liris and a number of their bodyguards had been waiting for a long time. They hid across the river that Andansari and Andanwangi and their entourage were passing. At that time, Panji Laras and Panji Liris*



*witnessed a strange incident. That is, they saw that Andansari's and Andanwangi's feet did not step on the water while crossing, they floated like they were flying. There is another opinion which says that when Andansari and Andanwangi crossed, Panji Laras and Panji Liris saw their future wife's legs have thick hair like the legs of a horse.* (Interview with informant H. Ahmad Chambali)

Based upon the quote from the story, it can be seen that the attitude of *Panji Laras* and *Panji Liris* were inconsistent in carrying out their agreement with Andansari and Andanwangi. As a knight, the two of them should not simply reject Andansari Andanwangi's mutually agreed proposal, just because of an insignificant problem. In the opinion of the researcher, both of them must first discuss, so that they maintain a humanistic attitude, so that humanity is maintained between them.

Furthermore, the quote from the story above also clearly describes the reasons underlying the breach of the agreement made by Panji Laras and Panji Liris. Both feel ashamed to marry a beautiful girl who has legs like horses. Truth is overcome by shame and far from chivalrous. Not only that, in another part of the story, the Lamongan party also cheated by installing a magical fence, which made the Andansari and Andanwangi daughters unable to put the *genuk* and the stone fan in their place. Reality like this that eventually trigger the war. The war was caused by the death of Andanwangi's daughter. It is narrated in an oral literary text that Andanwangi's daughter died because of her deep sadness, unable to put *genuk* and fan in the Bandung lake which was a requirement to marry Panji Laras and Panji Liris. With the death of Princess Andanwangi, a war broke out between Tumenggung Lamongan and the Duchy of Kediri, caused by Panji Laras and Panji Liris had broken promises.

Thus, it can be concluded that the story contains educational value, which furthermore a person must keep his promise to what he has said to get something should not be done in ways that are not true or inhumane. Disobedient and inhumane acts will usually bring bad things, not only to the actors in the story but also to other people who are the inheritors of the story.

### ***Respect for Others***

Life in this world is full of various choices, but humans should not choose decisions that benefit only themselves but make others miserable. Moreover, the decision was taken without involving the party who will accept the decision. This picture is contained in the Legend of Panji Laras and Panji Liris. They abandoned their intention to marry Andansari and Andanwangi even though they were the first to express their intention to propose to the two daughters of the Duke of Kediri. As recounted in the transcript of the story, Panji Laras and Panji Liris and their father accepted applications from Andansari and Andanwangi on terms that had been agreed upon by both families. Namely, Andansari and Andanwangi had to carry *genuk* and *tepas batu* (written stone) to Lamongan on their shoulders and had to walk. However, after Andansari and Andanwangi succeeded in fulfilling the requirements proposed by Panji Laras and Panji Liris, their marriage was not accepted. Panji Liris did not accept Andansari and Andanwangi's proposals because he saw their legs when crossing in Lamong River, they floated like they were flying and had thick hair like the legs of a horse.

After seeing this fact, Panji Laras and Panji Liris were restless and sad. Immediately, both of them reported the incident to Tumenggung Lamongan and asked his father to cancel the engagement that they had previously agreed upon. In order to thwart the engagement, the party from Tumenggung Lamongan finally played a cheat, by installing a magical fence so that the group from Kediri could not enter Tumenggung Lamongan. This picture can be seen from the following quote.

*"My brother Panji Liris, how is it? Shouldn't this engagement be thwarted? Before they find out that we welcome here. I mean earlier, welcoming her because I want to know more clearly the beauty of my future wife. And I almost greeted her earlier but suddenly found out that our future wife's legs were so scary. In that case, let's just go back to Lamongan."* (Interview with informant H. Ahmad Chambali).

The quote from the story can be seen that the character Panji Liris as a main character who decides something is done in a fraudulent way and harms others. As a knight, should prioritize the way of deliberation to resolve the problems faced. Moreover, the problem arises due to the attitude of the two who are not responsible for the decisions they have made themselves.

Based upon some of these descriptions, it can be concluded that in addition to contain a message to fulfill the promise, Legend of Panji Laras and Panji Liris also contain lessons that are important for human life to decide something, one should not harm others and not use fraudulent ways.

### ***Belief Difference***

Other lessons to be learned from Legend of Panji Laras and Panji Liris are that marriage is a sacred bond. As a sacred bond, marriage is carried out in a good and responsible way. One of the requirements that must be met is the similarity of belief between the two brides. If not, a dispute will arise as depicted in the Legend of Panji

Laras and Panji Liris.

One of the important lessons that the current generation can benefit from Legend of Panji Laras and Panji Liris are differences in beliefs between two people who will get married can cause a rift in the relationship between the two parties. In the Legend of Panji Laras and Panji Liris, it is told that there are differences in beliefs held by the Duchy of Kediri and Tumenggung Lamongan.

At that time the belief or religion adopted by almost all the duchy under Majapahit rule was syncretism, namely Shiva Buddhists who liked to meditate, not least the Duchy of Kediri. The Duke of Kediri, Ki Ageng Panuluh and all his people at that time were Hindu-Buddhist followers who had a penchant for cockfighting. Meanwhile, Tumenggung Lamongan, who at that time was led by Raden Panji Koloran, according to the transcript of the story that the researcher obtained from Mr. Chambali, had converted to Islam.

According to the story conveyed by Mr. Chambali, one of the factors that caused the great conflict and war that occurred between Tumenggung Lamongan and the Duchy of Kediri was because of their different beliefs. Although Panji Laras Panji Liris and Andansari and Andanwangi loved each other, but because their beliefs were different, the marriage could not take place. For more details, the description can be seen in the following sections of the story.

*Even though everyone was ready and agreed and both were in love, it still couldn't be continued, so there was a magic battle that ended in war. Andansari and Andanwangi chose death rather than not getting a husband because of shame, so he committed suicide and the other was killed in battle. At that time there was a battle between regions, namely in the transition of the Hindu-Buddhist rulers being replaced by Islamic rulers.* (Interview with informant H. Ahmad Chambali).

Based upon the data excerpts, it can be seen that the main reason behind the dispute between Tumenggung Lamongan and the Duchy of Kediri, is that the beliefs of the two are different. This kind of picture, when associated with the reality that occurs in society, has relevance. Many households have run aground because they do not share the same belief, even though the condition for a valid marriage according to Islam is the same belief. Thus, the story can be used as a lesson and contains an educational element that marriages of different faiths can cause big problems.

Based upon these data, regarding the social function of stories as educational tools, it can be concluded that educational values can be drawn from Legend of Panji Laras and Panji Liris, that is, a person should keep his promise to what he has said, decide something, should not harm others by using fraudulent ways, and differences in beliefs, can often cause problems.

### **SOCIAL FUNCTION: *Increasing Solidarity***

The social function of increasing solidarity between groups in the oral stories studied is clearly seen in the part of the story that explains Ki Ageng Ongso's solidarity. Indirectly, Legend of Panji Laras and Panji Liris advised their supporters about the importance of keeping solidarity among others.

Solidarity that appears in Legend of Panji Laras and Panji Liris are more caused by brotherhood, position and kinship factors. Based upon the brotherhood factor, it is illustrated by the attitude of Ki Ageng Ongso who defended Ki Ageng Panuluh during the war between Tumenggung Lamongan and the Duchy of Kediri. Ki Ageng Ongso did not accept that the Duchy of Kediri was humiliated by Tumenggung Lamongan. For more details, the description can be seen in the following section of the story.

*The number of soldiers who died, not to mention the Tumenggung Ki Ageng Panuluh who also died made the Kediri troops who were still alive, finally surrendered in Tumapel. The Kediri side at that time was assisted by Ki Ageng Ongso who attacked from the east which was finally defeated and surrendered. So, that's the origin of the soldiers of Tumapel Singosari, brothers who participated in sending the engagement but it turned into war.* (Interview with informant H. Ahmad Chambali).

The data shows that it is not only caused by brotherhood and kinship factors, the solidarity shown by Ki Ageng Ongso is actually also based upon the solidarity of a subordinate to his superior. Before helping Ki Ageng Panuluh leads the Duchy of Kediri, Ki Ageng Ongso is the brother of Ki Ageng Panuluh's teacher. According to Mr. Chambali's story, the two of them together with Ki Ageng Dumpi at a young age were loyal supporters of King of Majapahit, Kertabumi who in 1401-1406 AD fought against Wikramawardhana. In the history of the war it is called the "Paregreg War".

Based upon the close relationship between the two, it is not surprising that Ki Ageng Ongso also desperately protects and defends his dignity Duchy of Kediri humiliated by Tumenggung Lamongan. The magnitude of Ki Ageng Ongso's solidarity is evidenced by his death.

In addition to the picture of solidarity, the solidarity between groups depicted in the Legend of Panji Laras and Panji Liris are also reflected in the attitude shown by the *Patih*, *Punggawa*, (Javanese terms) and guards of both sides. The solidarity of the courtiers and bodyguards of Panji Laras and Panji Liris, for example, was shown by their loyalty in guarding Panji Laras and Panji Liris while traveling to various places to fight

cocks, and to spy on the arrival of Andansari and Andanwangi at Lamong River. Likewise, the solidarity of the courtiers and guards of Andansari and Andanwangi was shown by their loyalty in escorting their masters who walked to apply to Tumenggung Lamongan. For more details, the description can be seen in the following section of the story.

Thus, the quote from the data clearly shows that the solidarity between a group as seen in the Legend of Panji Laras and Panji Liris are seen in Ki Ageng Ongso who desperately protects, and defends the dignity of the Duchy of Kediri who was humiliated by Tumenggung Lamongan, even though he had to risk his life. In addition, solidarity in the Legend of Panji Laras and Panji Liris can be seen in their loyalty to the courtiers and bodyguards of Panji Laras, Panji Liris and Andansari and Andanwangi in guarding their respective masters.

### **SOCIAL FUNCTION: *Social Sanction***

Further social functions can also be found in Legend of Panji Laras and Panji Liris, namely as social sanctions given to someone who violates customary law or does not uphold the values of human life. Social sanctions are punishments or unfavorable consequences caused by the response of the community supporting the story. In addition, social sanctions can also be interpreted as punishment given by God to someone who behaves badly so that he is aware and can realize his mistake.

The social function of the story as a social sanction so that people behave well is clearly seen in the part of the story that tells of fate of Panji Laras and Panji Liris. Due to their irresponsible attitude and fraudulent treatment, Panji Laras and Panji Liris figures get a number of unfavorable consequences for themselves and their descendants. *First*, the figures of Panji Laras and Panji Liris received social sanctions from the Duchy of Kediri due to their behavior in rejecting Andansari and Andanwangi's proposals in an inhuman way, so a war broke out. *Second*, receiving a curse from Andanwangi and Andansari issuing lucky words that apply to seven generations, namely the curse on the male of Tumenggung Lamongan will always be played by women from the Duchy of Kediri. The same thing happened to Panji Laras and Panji Liris, before they both died, they also issued the lucky words that women must propose to men.

*The Kediri party could not accept Andanwangi's death, and there was a terrible battle in the Bandung area heading east to Sidoarjo Tlogo Anyar and even to Tambak Jurit. Andanwangi's sister, Andansari, eventually died in the war. There is an opinion that she died by suicide, her body was then placed in Kali Bumbung which became known as Rondo Kuning. The number of soldiers who died, not to mention the Tumenggung Ki Ageng Panuluh who also died made the Kediri troops who were still alive, finally surrendered in Tumapel.*

*Likewise, at that time, Panji Laras and Panji Liris were killed in the war, both of which collapsed, were hidden in the village of Delik, and fainted (semabut, kejoto-joto, Javanese terms) in Joto Sanur and died and was taken to Lamongan. (Interview with informant H. Ahmad Chambali).*

Everything that is received or experienced by the parties of Panji Laras and Panji Liris in the story quote is social sanctions that he gets because of his own actions. There is a social function of this kind of story so that humans can act well. Humans are meant not only humans or characters who are actors in the story but also applied to other humans as the supporting community. In relation to humans in the story, it is clearly illustrated that in the end the bad deeds committed by Panji Laras and Panji Liris led to a war and the curse of the male of Tumenggung Lamongan will always be played by women from the Duchy of Kediri.

Based upon some of the descriptions above, the researcher can conclude that the social function of the story is as a social sanction so that people do good in Legend of Panji Laras and Panji Liris are depicted in the story section that describes the fate of Panji Laras and Panji Liris. As a result of their bad deeds, Panji Laras and Panji Liris got a number of consequences that were less favorable for themselves. First he got resistance from the Duchy of Kertosono-Kediri until both died, and secondly he got cursed by women from Kediri.

### **SOCIAL FUNCTION: *Social Criticism***

This is the social criticism as a function of education for young people, as a tool to increase the solidarity of a group, and people to behave well. As it is known, the birth of literary works (including oral literature) cannot be separated from the conditions of the era. In sociological studies, literary works can be seen as a tool for conducting social criticism. This is because literary works talk a lot about human life with all the complexity of the problems it faces.

The existence of social criticism in literary works is what researcher also sees in oral stories about legend of Panji Laras and Panji Liris. In general, these oral stories provide social criticism of the rulers or anyone should not break the promises that have been made. For children of rulers should not have fun when they are young. In addition, it also provides criticism so as not to cheat. For example, this picture can be seen in the part of the story that tells of the actions of Panji Laras and Panji Liris who liked to have fun when they were

young, and their irresponsible attitude towards the promises they had made with Andansari and Andanwangi. For more details, the description can be seen in the following excerpts from the story.

*When they migrated to the south, Panji Laras and Panji Liris were escorted by their courtiers who were tasked with showing the way, starting from Lamong River and then walking south through Jombang, Nganjuk to Tlatah Kertosono. In their wanderings, Panji Laras and Panji Liris often played cockfighting in every place they stopped. Strangely, every time the Panji Laras and Panji Liris chickens always win and never lose like the Sawunggaling chickens who are also undefeated.*

*Panji Laras Panji Liris competes against each other from a small place to a large place. Finally news about the greatness of the fighting cock of Panji Laras Panji Liris was heard by the Tumenggung of Kediri, namely Dewa Kaloran. Duke of Kediri is the brother of Ki Ageng Panuluh from Singosari who became a fellow teacher. (Interview with informant H. Ahmad Chambali)*

Some of the quotes from the story, if examined carefully, can become a kind of social criticism. Through the characters of Panji Laras and Panji Liris in which the story is told, the readers seem to be reminded not to indulge their passions, have fun when they are young, and not to break promises. The criticism that exists in literary works is certainly different from the criticism that is conveyed directly in everyday life. Criticism in literature is usually conveyed through the character and behavior played by the characters. Likewise with the social criticism in the legend of Panji Laras and Panji Liris.

Based upon some of the descriptions above, the researcher can conclude that indirectly the legend of Panji Laras and Panji Liris contains social criticism. Social criticism which according to the researcher stands out in the legend is criticism directed at rulers and humans in general, should not always comply with lust, be responsible for promises, and resolving all problems with deliberation and peace.

### **CULTURAL VALUES: Upholding Customs and Traditions**

When viewed sociologically, a literary work, including oral literature cannot be separated from the social values in which the literary work was born. Likewise with the legend of Panji Laras Panji Liris. This legend, when examined carefully, cannot be separated from the socio-cultural aspects of the Lamongan community, who are Javanese. In fact, the socio-cultural aspects depicted in it are not only in the form of social aspects related to the social culture of the Lamongan people but also the social aspects of Javanese society in general.

Based upon the analysis that the author conducted on the legend of Panji Laras Panji Liris, researcher can find some cultural values of the Lamongan people. Among the most prominent cultural values in the legend of Panji Laras Panji Liris are the customs of the Lamongan people in carrying out marriage. Where it is customary for the bride-to-be to apply for the male bride-to-be. This tradition was originally based upon the habits of the ancestors of the Lamongan people, in this case it was related to the stories of Panji Laras and Panji Liris which were proposed by the daughters of Andansari and Andanwangi. This is as narrated in the following excerpt of the story.

*On this occasion, at the insistence of his twin daughters, Ki Ageng Panuluh whispered to his two twin guests to be taken by his son-in-law, later they were paired with his daughters, namely Andansari and Andanwangi in a Hindu custom, namely the daughter would apply first to Lamongan by bringing a sufficient dowry.*

The cultural values seen in the quote above are still firmly held by the Lamongan people. that a woman must propose to a man who will be her future husband. This tradition until now does not only apply in the village of Sukomulyo which is the center of the birth of this story, but has become entrenched in the community, such as in the city of Lamongan, Mantup, Keputran, Blawi, Kedungpring, Kembangbahu, Deket, Tikung, and others.

In addition, aspects or cultural values that also stand out in the legend of Panji Laras Panji Liris is the existence of a culture of *kanuragan* (Javanese term) or supernatural knowledge in Lamongan. Lamongan people are people who still believe in supernatural powers outside of themselves. This power can come from the strength of the spirits of the ancestors, from objects or from others. We can find this picture in the following excerpt of the story.

*How is it, you can carry it here and there but you can't just put it here?" said Ki Ageng Panuluh.*

*"Well, there must be something wrong. It must have been given a magical fence by the Lamongan people.*

*The Kediri people are matched, but the Lamongan people still know that the Lamongan people are more powerful, and higher. After that, Andansari and Andanwangi couldn't help but cry and cry because they couldn't put the genuk and the stone there. Because of the long crying, both of them fainted and then breathed their last in front of the sub-district. In that*



*place now, the name of Andanwangi is immortalized as the name of a street.* (Interview with informant H. Ahmad Chambali)

Based upon data, it can be seen that the belief of the Javanese (read: Lamongan) believe in the existence of mystical powers, occult sciences. The story indirectly describes the social culture of the Lamongan community which is closely related to mystique or belief in something that has supernatural powers. Not only that, the story can also show that the ancestors of the Lamongan people were once very powerful people.

Based upon the description above, the researcher can conclude that among the most prominent cultural values in the legend of Panji Laras Panji Liris is a custom of the Lamongan people in carrying out marriage. Where it is customary for the bride-to-be to apply for a male bride-to-be, as well as the Lamongan people's belief in something that is in contact with mysticism, occult knowledge and magic.

## Conclusion

Legend of Panji Laras and Panji Liris is one of the most famous legends of Lamongan. In general, the legend not only tells about love stories, but also about the politics of the government at that time and about the customs of the people. As a story rooted in the Lamongan community, of course the story is not just an ordinary story. Inside it has social functions of stories that can be used by the community and by listeners in general. Several social functions of the legend of Panji Laras Panji Liris in Lamongan Regency are still being carried out and obeyed by the people who use it. For example, it is as a means of forcing the enactment of social norms. In addition, the legend of the Panji Laras Panji Liris in Lamongan Regency can also bring up a new form of custom and tradition, such as the emergence of the tradition of bride-to-be applying for male bride-to-be. Such traditions are still valid and entrenched in society, such as in the city of Lamongan, Mantup, Deket, Karangbinangun, Kedungpring, Kembangbahu, Tikung, Turi, Kalitengah, Karanggeneng, and Glagah. The Social Function of Stories as Educational Tool contained in the Legend of Panji Laras and Panji Liris are basically not just fairy tales or bedtime stories. But the legend contains many lessons, values, as well as several social functions that can be taken advantage of by the surrounding community or society in general. One of the social functions of the story in the legend of Panji Laras and Panji Liris is that the values contained in the story can be used as educational tools for young people. The social functions in the legend of the Panji Laras Panji Liris are (1) as an educational tool; (2) increasing solidarity between a group; (3) as a social sanction; and (4) as social criticism. Social functions as an educational tool include: (a) a person must keep his promise to what he has said, (b) deciding something, must not harm others, (c) differences in belief, often do not cause problems .

Furthermore, this legend also works to increase solidarity between a group in the form of solidarity caused by factors of position, brotherhood, and kinship. Social functions as social sanctions so that people behave well, social sanctions are found in the form of punishments or unfavorable consequences caused by the response of people outside, for example, due to their irresponsible attitude and cheating, Panji Laras and Panji Liris get a number of unfavorable consequences. for themselves and for their descendants. *First*, the legend of Panji Laras and Panji Liris received social sanctions from the Duchy of Kediri, which did not accept their rejection of the Andansari and Andanwangi proposals, resulting in a war. *Second*, receiving a curse from Andanwangi and Andansari issuing lucky words that apply to seven generations, namely the curse on the men of the Duchy of Lamongan in the future will always be played by women from Kediri. The social function as social criticism that this legend provides social criticism of the rulers or anyone should not break the promise that has been made. The children of rulers should not have fun when they are young. In addition, also provide criticism so as not to cheat. This kind of picture can be seen, for example, in the part of the story that tells of the actions of Panji Laras and Panji Liris who liked to have fun when they were young, and their irresponsible attitude towards the promise that had been agreed with Andansari and Andanwangi. Through the characters of Panji Laras and Panji Liris in the story, it is as if the reader is reminded not to indulge his passions, have fun when he is young, and not to break promises.

Cultural values in legend of Panji Laras and Panji Liris when viewed sociologically, a literary work cannot be separated from the social values in which the literary work was born. Thus, the most prominent cultural values in the legend of the Panji Laras Panji Liris are the custom of the Lamongan people in carrying out marriage. Where it is customary for the bride-to-be to apply for the male bride-to-be. This tradition was originally a habit of the ancestors of the Lamongan people, who imitated the behavior of Panji Laras and Panji Liris proposed by the daughters of Andansari and Andanwangi. This kind of cultural value is still firmly held by the Lamongan people. that a woman must propose to a man who will be her future husband. This tradition is still valid in Lamongan Regency, such as in the city of Lamongan, Mantup, Deket, Karangbinangun, Kedungpring, Kembangbahu, Tikung, Turi, Kalitengah, Karanggeneng, and Glagah. In addition, aspects or cultural values that also stand out in the legend of the Panji Laras Panji Liris are the existence of a culture of *kanuragan* (powerful) or supernatural knowledge in Lamongan. Lamongan people are people who still believe in supernatural powers outside of themselves. This power can come from the strength of the spirits of the ancestors, from objects or from others.

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