

The Panji Narrative Structure in *Hikayat Susunan Kuning dalam Negeri Gagelang*

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ARTICLE INFO

Keywords: Panji Stories, Hikayat, *Hikayat Susunan Kuning Dalam Negeri Gagelang*, Classical Malay Literature, Philology

Received : 10 December 2025

Revised : 15 January 2026

Accepted: 30 February 2026

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ABSTRACT

This article examines Panji narrative elements in *Hikayat Susunan Kuning dalam Negeri Gagelang* (HSK) and its transformation within classical Malay literary ideology. Using a qualitative philological and literary analysis, this study analyzes the HSK manuscript (Or. 1755, Leiden University Library) through close reading of characterization, setting, atmosphere, and narrative motifs. The Panji tradition is treated as a court romance model representing noble ideals and political legitimacy. The analysis shows that HSK retains core Panji structures, court centered world, noble heroes, inter-kingdom networks, and motifs of journey, warfare, and marriage, but reorients them toward a heroic-dynastic narrative emphasizing territorial expansion, political stabilization, and state legitimacy. This finding confirms HSK as a Malayized and politicized Panji variant

INTRODUCTION

Panji stories can be understood as a transregional narrative cycle that forms one of the important foundations in the history of classical Southeast Asian literature. Recent scholarship has emphasized Panji as a mobile narrative structure that circulates across political and cultural boundaries in Southeast Asia (Purnomo, 2020; Suthiwan, 2020; Vickers, 2020). As a cultural phenomenon that transcends geographical boundaries (transnational), Panji narratives have migrated and adapted to various regions in Southeast Asia, such as Thailand (known as *Inao*), Cambodia (*Eynao*), Myanmar, and the Malay Peninsula (Ras, 2014; Robson, 1971). Typologically, Panji narratives belong to the genre of court romance, namely narratives that construct the figure of the ideal noble through motifs of wandering, conflict, disguise, and the restoration of socio-political order. The wide acceptance of these stories in Southeast Asia is due to their flexible nature. According to Henri Chambert-Loir (2011), each local culture is able to embed its own values of heroism and morality into the narrative framework of the original Javanese stories. In the Javanese tradition, Panji stories do not merely function as entertainment literature, but also serve as a medium for conveying political ideology and royal legitimacy (Robson, 1971; Zoetmulder, 1985), a perspective reaffirmed in contemporary performance and manuscript studies (Prakosa, 2023). This extensive diffusion has turned Panji stories into a unique regional identity, as Panji characters have been adopted into various artistic media, from theater to visual arts (Kieven, 2013) (Vickers, 2005) (Prakosa, 2023).

When Panji stories were transformed and circulated within the Malay literary environment, they underwent a process of cultural and ideological adaptation that can be understood as a form of “Malayization” of the text, namely an adjustment to aesthetic conventions, narrative structures, and the value system of Malay-Islamic literature. In this context, Panji stories in classical Malay literature, which appear in the form of hikayat romances, tend to place stronger emphasis on heroism, statecraft, and the ethics of governance, while the Hindu-Javanese cosmological dimension is weakened or eliminated (Fang, 2016) (Braginsky, 1998) (Winstedt, 1969). Therefore, Panji stories in the Malay world cannot be regarded merely as copies, but rather as products of creative transformation involving shifts in function, ideological orientation, and the horizon of readers.

In a broader framework, Braginsky (1998) asserts that classical Malay literature operates within three main orientations, namely *indah* (aesthetic beauty), *berfaedah* (didactic or practical value), and *kamal* (spiritual or intellectual perfection). The integration of this framework explains that Panji hikayat do not stop at the function of entertainment alone, but also carry pedagogical and ideological functions as a means of shaping aristocratic ethics and legitimizing power. In this context, the Panji elements that are retained or altered in a text represent conscious strategies to fulfill the *berfaedah* aspect for readers and to achieve the standard of *kamal* in representing the image of the perfect king.

One text that explicitly absorbs Panji elements is *Hikayat Susunan Kuning dalam Negeri Gagelang* (HSK). The manuscript, preserved in the Leiden University

Library under shelfmark Or. 1755, was copied in 1820 by a Malay scribe named Ja'in Abdurrahman at the request of Colonel Jan David van Schelle, a Dutch colonial official in Batavia (Rahayu, 2020). This indicates the presence of colonial involvement in the production of the HSK text. The transmission of this hikayat took place within a colonial environment with the assistance of Malay scribes who were well acquainted with Malay narrative structures and textual conventions. Although produced within a colonial context, the writing of hikayat in Batavia developed by incorporating Javanese narrative materials. For example, *Hikayat Agung Sakti*, composed by Muhammad Baqir of Pacenongan in 1892, employed the Malay language to serve readers in the colonial urban milieu (Sudardi, 2003).

HSK tells the story of a king of Gagelang named Susunan Kuning who succeeds in killing Pakubuwana Jaya Negara of the kingdom of Daha in a war. Subsequently, Susunan Kuning's son is appointed to rule the kingdom of Daha after its king is killed in battle. Although this hikayat was written by a Malay scribe at the order of a Dutch official, the characters and conflicts draw upon historical events in Java in the eighteenth century (Rahayu, 2020). Although an edited version of the HSK text is already available, studies that place this text specifically within the framework of the Panji tradition have not yet been conducted. The most striking gap in HSK lies in its strong narrative distinction. Unlike other Panji texts that are dominated by romantic elements, HSK presents a Panji narrative of a heroic and dynastic type, emphasizing motifs of warfare, succession, and dynastic formation. This is evident from the structure of the text, which is dominated by massive war episodes and royal enthronement ceremonies rather than narratives of romantic relationships between princes and princesses.

Therefore, there is an urgency to analyze the Panji elements in HSK based on its narrative structure and ideological functions. This study aims to identify and describe the Panji elements in HSK, including characters, setting, motifs, and patterns of conflict, as well as to explain the process of Malayization and how the framework of *indah, berfaedah, kamal* shifts the orientation of this text into a form of political-didactic narrative.

LITERATURE REVIEW

A. Panji Tradition as Court Romance

The Panji tradition is widely recognized as a cycle of Javanese court romances centered on the ideal noble hero whose legitimacy is tested through wandering, warfare, disguise, and eventual restoration of political and cosmic order through marriage and enthronement (Zoetmulder, 1985) (Ras, 2014) (Robson, 1971). Beyond entertainment, Panji narratives function as symbolic representations of kingship ideology and royal legitimacy. Through cultural transmission across Southeast Asia, the Panji narrative framework has proven highly adaptive, allowing different regions to reshape its structure and values according to local ideological needs (Robson, 1971) (Chambert-Loir, 2011) (Kieven, 2013).

B. Malayization and Ideological Reorientation

When Panji stories were transformed within the Malay literary environment, they underwent a process of ideological adaptation that can be understood as “Malayization.” Recent studies demonstrate that this process involved structural retention combined with political reorientation toward dynastic continuity and statecraft (Satrya, 2023; Tan, 2024). In classical Malay hikayat, romantic motifs are frequently redirected toward functions of sovereignty and political legitimacy rather than personal love (Braginsky, 2004) (Fang, 2011). This transformation situates Malay Panji variants within a broader framework of court-centered political narrative.

C. Court-Centered World and Motif Transformation

Both Panji romances and Malay hikayat construct a court-centered narrative world in which palaces and kingdoms function as symbolic centers of power and legitimacy (Braginsky, 1998; Zoetmulder, 1985). The core Panji motifs, journey, warfare, and marriage are generally retained, but in Malay adaptations these motifs undergo functional reorientation. Journey becomes political or military expansion, warfare becomes a means of legitimizing rule, and marriage functions as a strategy of dynastic consolidation rather than the climax of romantic union (Braginsky, 1998; Fang, 2011).

Recent journal publications highlight that Panji narratives function as adaptable narrative templates capable of ideological transformation across regions (Vickers, 2020). Studies on Thai and Malay variants of Panji indicate that diffusion was accompanied by reinterpretation aligned with local court politics and identity formation (Suthiwan, 2020). Meanwhile, manuscript-based research demonstrates that nineteenth-century textual transmission often involved conscious restructuring by scribes to suit contemporary political contexts (Purnomo, 2020). Research in performance studies further reveals how Panji motifs continue to operate as cultural-political symbols in modern reinterpretations (Prakosa, 2023; Satrya, 2023). These findings provide a contemporary scholarly framework for positioning *Hikayat Susunan Kuning dalam Negeri Gagelang* as a Malayized and politicized Panji variant.

Based on these theoretical perspectives, this study positions *Hikayat Susunan Kuning dalam Negeri Gagelang* as a Malay Panji variant that preserves the Panji narrative structure while transforming its ideological orientation into a heroic-dynastic and state-centered narrative.

METHODOLOGY

This research, conducted within the framework of philological studies, employs a qualitative descriptive approach. The text is positioned as the primary object of study, and literary analysis is placed as the interpretative stage of philological work (Fathurahman, 2015) (Robson, 1971). The primary data source is the text of *Hikayat Susunan Kuning dalam Negeri Gagelang* (HSK), manuscript Or. 1755 from the Leiden University Library, which has been transliterated and serves as the basis for critical reading. Secondary data are obtained from various studies on the Panji tradition and classical Malay literature.

In accordance with the principles of philological and literary research, data collection is carried out through library research and close reading of the text to identify narrative structures, textual formulas, and Panji elements, including characters and characterization, setting, narrative motifs, and patterns of conflict (Fathurahman, 2015) (Teeuw, 1984). The analysis combines a structural approach to examine the textual construction and a contextual and ideological approach to interpret the functions and orientations of meaning in HSK within the tradition of classical Malay literature, particularly by referring to the concept of the Panji romance as a court romance and the framework of *indah*, *berfaedah*, and *kamal*. The stages of analysis include the identification of textual data, classification of narrative elements, and philological and literary interpretation, which are then synthesized to determine the position of HSK within the Malay Panji tradition (Moleong, 2017) (Creswell, 2014).

RESULTS AND DISCUSSION

A. Characters and Characterization in *Hikayat Susunan Kuning dalam Negeri Gagelang* from the Perspective of the Panji Tradition

In the Panji narrative tradition, the main character is generally constructed as an ideal noble figure with a strong structure of moral virtue, political legitimacy, and inner and outer perfection. In Javanese literature, the protagonist in Panji stories does not merely function as a romantic hero, but also as a representation of the ideal king rooted in court cosmology and the ideology of power (Zoetmulder, 1985) (Robson, 1971) (Teeuw, 1984). This pattern can also be found in various Panji variants across Southeast Asia, although it undergoes adjustments according to the cultural horizons of each region (Ras, 1968).

This pattern of characterization is also evident in *Hikayat Susunan Kuning dalam Negeri Gagelang* (HSK), although with an emphasis that differs from Panji stories centered on romance. In HSK, the main characters are not constructed as subjects of a love quest, but rather as political and military figures who function to drive the narrative of succession and the formation of power. This shift in orientation is in line with the tendencies of classical Malay literature. Braginsky (2004) explains that classical Malay literature tends to direct romance narratives toward functions of statecraft and the ethics of power. This phenomenon may also be understood as part of the process of “Malayization” of Javanese stories within the Malay hikayat tradition (Fang, 2016).

B. The Protagonist as a Panji Figure in a Heroic Narrative

Susunan Kuning appears as the center of the narrative and the axis of political legitimacy in the story. He is constructed as a noble who, from the outset, already possesses ideal qualities, extraordinary bravery, administrative competence, and military superiority. This pattern of characterization parallels the figure of Panji Inu Kertapati in the Javanese tradition, who, according to Zoetmulder (1985) and Robson (1971), is consistently positioned as a representation of the ideal king, namely a figure whose fitness to rule is tested through a series of conflicts and crises.

However, unlike Panji in hikayat texts oriented toward romantic romance, such as *Hikayat Panji Kuda Semirang* or *Hikayat Cekel Waneng Pati*, Susunan

Kuning is not primarily presented as a wandering hero in search of his beloved, but rather as a conqueror and the founder of a political order. The dominance of war narratives, the conquest of kingdoms, and the reorganization of power indicates that the narrative center of gravity lies in military force. From this perspective, Susunan Kuning can be understood as a transformation of the Panji figure into a dynastic-heroic type, namely a character whose legitimacy is primarily obtained through success in subduing political disorder and establishing state stability, a pattern commonly found in Malay statecraft romances (Winstedt, 1969) (Braginsky, 1998).

The construction of Susunan Kuning's power is already emphasized from the very beginning of the text through repeated stress on the greatness of his kingdom, his personal invincibility, and his political authority.

"Bermula ada satu cerita orang dahulu kala bernama Maharaja Susunan Kuning dalam negeri Gagelang terlalu amat besar kerajaannya. Dan gagah beraninya tiada siapa yang berani lawan pada zaman itu. Karena ia terlalu sakti sekali. Dan banyak raja dibawah perintahnya yang takluk sama dia." HSK page 1.

This passage shows that from the very beginning of the narrative, Susunan Kuning is positioned as a hegemonic figure, a great king who is unrivaled in bravery and supernatural power and who rules over many subordinate kingdoms. Accordingly, the narrative world of *HSK* is not constructed as a world of the quest for love, but rather as a world of power. Susunan Kuning, as the main character, is thus not portrayed as a romantic wanderer in the manner of the classical Panji hero, but as the founder and enforcer of a political order. This confirms that *HSK* represents a reorientation of the Panji tradition into the framework of a heroic-dynastic romance characteristic of classical Malay literature.

C. Female Characters: From Sekartaji to a Figure of Political Queenship

In classical Panji narratives, the female character, usually identified with Sekartaji or Candra Kirana, occupies a central role as the goal of the hero's quest and as a symbol of perfection. She is not merely the partner of the main character, but rather the emotional and a cosmic symbol of the restoration of harmony (Zoetmulder, 1985) (Joll & Aree, 2020).

In *HSK*, however, this function undergoes a significant shift. Female characters no longer constitute the emotional center of the narrative conflict, but instead appear primarily as figures who consolidate political legitimacy and dynastic continuity. Marriage is not constructed as the climax of a love romance, but rather as a strategy for the unification of power and the reinforcement of inter-kingdom alliances. This shift is consistent with the general tendency of classical Malay literature. As Braginsky (1998) has argued, Malay literature tends to redirect romance toward ethical and statecraft-oriented functions. Furthermore, Javanese stories that were "Malayized" also underwent adjustments in value orientation and narrative purpose (Fang, 2011).

Accordingly, the characterization of women in *HSK* demonstrates a desanctification of the romantic function of the Panji heroine and, at the same time, a strengthening of her politico-dynastic function. This is already evident at the beginning of the text, where the female character (the wife of Susunan

Kuning) is introduced not through a love conflict, but through her political status, royal origin, and genealogical function within the structure of power. This is clearly reflected in the introduction of Susunan Kuning's queen consort as follows.

"Adapun bini raja itu bernama tuan putri ratu Majapait dari negeri Darwati. Namanya terlalu bagus sekali. Rupanya tiada satu permanguan dalam dunia itu yang seperti tuan putri itu. Dan masyhurlah segala negeri disebut orang. Adapun tuan putri itu adalah berputra dua orang satu laki-laki dan satu perempuan. Dan yang laki-laki itu bernama raja Dikarma Denta Jaya. Dan yang perempuan itu bernama tuan putri Laila Dandam Hayali terlalu amat baik parasnya gilang gemilang cahayanya. Tiada dapat dilihat nyata dari sebab elok perkasannya." HSK page 2.

This passage shows that the female character, although described according to the aesthetic conventions of classical literature (beautiful, radiant, and renowned), is placed within a framework of genealogy and the reproduction of power. She is introduced as a queen consort from another kingdom, the mother of the heir to the throne, and a part of a dynastic network. Her beauty, therefore, does not function as a trigger for romantic conflict, but rather as a symbolic attribute that reinforces royal dignity and political legitimacy.

Accordingly, the characterization of women in *HSK* reveals a desanctification of the romantic function of the Panji heroine and, at the same time, a strengthening of her political function. Whereas in classical Panji narratives the female figure constitutes the emotional and cosmological center of the story, in *HSK* she primarily serves as a guarantor of dynastic continuity and as a binder of political alliances, a feature that underscores the transformation of the Panji tradition within the framework of the classical Malay romance.

C. Setting in *Hikayat Susunan Kuning dalam Negeri Gagelang* in the Perspective of the Panji Tradition

1. Palace-Centered (Court-Centered) Setting

One of the fundamental characteristics of the Panji narrative tradition is the construction of a story world dominated by palace spaces, great kingdoms, and centers of power, or in other words, a court-centered world. In Javanese Panji romances, the narrative world is almost always framed by a network of kingdoms, such as Jenggala, Daha, and Kahuripan, which function as arenas of conflict, wandering, and the restoration of political order (Zoetmulder, 1985) (Robson, 1971) (Kieven, 2013). This world is not merely a geographical setting, but rather a symbolic map of power representing both cosmic and political order.

A similar construction of the narrative world is clearly visible in *HSK*. From the very beginning, the narrative moves among various kingdoms and centers of power, with the Kingdom of Gagelang serving as one of its main axes. In addition, several other realms are mentioned in the text, namely Daha, Darwati, Majapahit, Tuban, Kuripan, Palinggam Cahaya, and Zamin Umbara. The world constructed in *HSK* is not the world of common people or a free space of adventure, but rather a world of kingdoms confronting one another, whose relations are determined by warfare, political marriage, and the succession of power.

"Adapun bini raja itu bernama Tuan Putri Ratu Majapahit dari Negeri Darwati." HSK page 2.

"Alkishah maka tersebutlah perkataan maharaja di Negeri Daha bernama Pakubuwana Jaya Negara." HSK page 5.

"Maka disuruhkan empat orang menteri yang kepercayaan pergi meminang ke Negeri Tuban kepada tuan putri Sekanda Dewa anak Maharaja Carang Tinanglu Mangkurat Datar di Negeri Tuban." HSK page 17.

"Adapun kemudian telah jadi pangeran ratu maka disuruhkan oleh bagindah maharaja pergi menjadi raja kecil memegang desa di Negeri Kuripan." HSK page 31.

"Setelah sudah itu maka ada kira-kira tujuh bulan lamanya maka terdengarlah warta orang konon dari Negeri Palinggam Cahaya namanya." HSK page 36

"Maka datang lagi khabar dari Negeri Zamin Umbara namanya dan ia suruh seorang sulu namanya Nulanil pergi ke Negeri Palinggam Cahaya." HSK page 45.

These quotations show that numerous kingdoms or realms function as the spatial settings of *HSK*. From the perspective of the Panji tradition, such a structure of the narrative world confirms that *HSK* belongs to the lineage of court romance, even though the orientation of its conflicts has shifted from the quest for love to the struggle for political hegemony (Braginsky, 1998) (Fang, 2016).

Moreover, the settings in *HSK* are also depicted as palaces or kingdoms characterized by magnificence and multi-layered defensive systems. The depiction of cities with fortifications, gates, audience halls, and royal residences indicates that the principal narrative space is a space of power organized in a hierarchical manner. In the Javanese Panji tradition, representations of palaces and cities likewise serve a symbolic function as the center of the cosmos and the source of royal legitimacy (Zoetmulder, 1985). *HSK* preserves this pattern, but places stronger emphasis on military and administrative aspects, that is, the city is not only a ceremonial center but also a defensive stronghold and a base for warfare.

"Adapun kotanya daripada batu hitam tujuh lapis dan selapis datang kepada selapis satu jam perjalanan jauhnya dan satu pintu kota itu. Beberapa raja-raja yang jaga pintu itu dan menteri hulubalang pahlawan rakyat sekalian berjaga-jaga siang dan malam. Tiadalah berkeputusan senantiasa hari di dalam sehari semalam yang jaga pintu kota itu tujuh ribu banyaknya." HSK page 5.

This passage shows that the city in *HSK* is constructed as a militarized space of power. The seat of royal sovereignty is guarded through layered defensive structures and the presence of a large number of officials and troops. Thus, the setting in *HSK* does not merely function as a stage for events, but also as a marker of state ideology and a concrete representation of political power that supports the ruler's legitimacy.

2. The Setting of Journey: From Romantic Space to Political Expansion

a. Narrative Motifs in *Hikayat Susunan Kuning dalam Negeri Gagelang* from the Perspective of the Panji Tradition

In the Panji tradition, narrative structures are generally built upon a set of recurring core motifs, especially those of journeying, separation and reunion, disguise, warfare, and the restoration of political order through marriage and royal enthronement. These motifs form the basic framework of the Panji court

romance, namely a narrative of the trial of legitimacy of an ideal noble figure before he attains both rightful power and a legitimate spouse (Zoetmulder, 1985) (Robson, 1971).

In HSK, this Panji motif framework remains recognizable, yet it undergoes a significant shift in functional orientation. Whereas in classical Panji narratives these motifs primarily serve the story of romantic quest and identity crisis, in HSK the same motifs are redirected to support a narrative of territorial expansion, political stabilization, and dynastic formation, in line with the general tendency of classical Malay literature.

b. From the Motif of the Quest for Love to Political Mission

In the Javanese Panji tradition, journeying constitutes a central motif that functions both as a means of testing the hero's identity and as the path toward reunion with the ideal partner. Panji frequently leaves the palace, assumes disguises, and wanders through forests, villages, hermitages, and foreign lands (Zoetmulder, 1985) (Robson, 1971) (Kieven, 2013). This space of wandering is liminal in nature, that is, a transitional space in which the protagonist's identity is put to the test.

In HSK, the motif of journeying remains present in the form of inter-kingdom travel and spatial movement, yet its function changes fundamentally. Travel is no longer primarily understood as the search for a spouse or an identity crisis, but rather as a political and military mission: to meet other rulers, to lead expeditions, or to conquer enemy territories. This is evident, for instance, in the enthronement of Susunan Kuning's son as king of the Kingdom of Daha after Pakubuwana is killed in war.

"Alkishah maka tersebutlah perkataan setelah selesailah daripada perang maka Maharaja Susunan Kuning itu pun hendak merajakan anaknya ganti maharaja Pakubuwana dalam Negeri Daha. Dan segala hulubalang pahlawan dan segala bala tentaranya sekalian datanglah menghadap maharaja Dikarma Denta Jaya Kusuma Diningrat disebut orang. Maka setelah suda menjadi raja, maka masuk di dalam kota sepi elok lalu ke dalam keraton memakai mahkota merah." HSK page 16.

This passage shows that spatial mobility in HSK is not directed toward the search for love, but rather toward the consolidation of power and political legitimacy. Accordingly, journeying in HSK can be understood as a transformation of the Panji motif, namely from existential and romantic wandering into a form of power mobilization and political expansion within a dynastic framework.

2. The Marriage Motif: From the Union of Love to the Consolidation of Dynasty

In classical Panji narratives, the climax of the story generally takes the form of the reunion and marriage of the two main characters, which simultaneously signifies the restoration of cosmic and political order. In HSK, however, the narrative climax takes the form of royal enthronement, the transfer of power, or the official recognition of a legitimate heir.

The marriage motif appears repeatedly as an indication that the ultimate goal of the story is not merely personal happiness, but rather the continuity of

the dynasty and the stability of the state. This motif is articulated through marriages with nobles from other kingdoms, as illustrated in the following passage.

“Maka disuruhkan empat orang menteri yang kepercayaan pergi meminang ke negeri Tuban kepada tuan putri Sekanda Dewa anak maharaja Carang Tinanglu Mangkurat Datar di negeri Tuban. Setelah sampai utusan empat orang itu maka ia pun masuk ke dalam kota Tuban maka penunggu pintu itu pun masuk kedalam keraton kepada maharaja.” HSK page 17.

This passage shows that marriage is constructed as a diplomatic act and a strategy of inter-kingdom alliance, rather than as the climax of a love romance. Accordingly, the marriage motif in *HSK* can be understood as a transformation of the classical Panji motif of the union of love into a mechanism for dynastic reproduction and legitimation. What is restored, therefore, is not a personal relationship between two individuals, but rather the structure of power, political continuity, and the stability of the state, as is typical of state-oriented romances in classical Malay literature (Braginsky, 2004) (Fang, 2016).

CONCLUSIONS AND RECOMMENDATIONS

Based on the analysis conducted, it can be concluded that *Hikayat Susunan Kuning dalam Negeri Gagelang* (*HSK*) is structurally rooted in the Panji tradition, yet undergoes a significant ideological transformation within the framework of classical Malay literature. *HSK* retains the basic features of the Panji court romance, such as an istana-centered world, the figure of the ideal noble hero, inter-kingdom networks, and the motifs of journey, warfare, and marriage. However, the orientation shifts from a romance and cosmological narrative to a heroic-dynastic romance that emphasizes political legitimacy, territorial expansion, and political stabilization.

The main character is no longer constructed as a lover-errant, but rather as the founder and enforcer of state order. Meanwhile, the female character functions primarily as a guarantor of dynastic continuity and a binder of political alliances. The setting and atmosphere of the story also show a shift from the spaces and emotions of romance toward a world of warfare, state ceremonies, and the rhetoric of royal grandeur. The motifs of journey and marriage likewise undergo a functional reorientation, no longer serving the restoration of personal relationships, but rather the consolidation of power and the legitimation of dynasty.

Thus, *HSK* can be understood as a Malay Panji variant that has been politicized and “Malayized,” in accordance with the orientation of classical Malay literature that emphasizes the functions of *berfaedah* and *kamal*. This text demonstrates that the Panji tradition in the Malay world is not merely inherited, but is creatively reworked into a state-oriented narrative that affirms the image of the ideal ruler and a strong, well-ordered state.

Further research is recommended through comparative studies between *HSK* and other Malay and Javanese Panji texts in order to map more systematically the patterns of narrative and ideological transformation across regions. In addition, interdisciplinary approaches combining philology, literary studies, and historiography may deepen the understanding of the relationship

between Panji narratives, political ideology, and historical contexts. Finally, the preparation of a critical edition of HSK and related manuscripts is strongly encouraged to provide a more solid textual foundation for future studies.

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