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THE VISUALIZATION OF THE STORY OF PANJI IN THE FILM OF PANJI SEMIRANG AS THE GAMBUH DANCER

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Abstract

The development of information, communication and technology, as the indicator of the modern era, has much been used by man to satisfy his daily needs. The digital technology, as one of the media, can be easily accessed anytime. The visualization of the story of Panji in the film entitled Panji Semirang as the Gambuh Dancer is the production of a film produced as the result of the collaboration between the Ministry Education and Culture through *Balai Pelestarian Nilai Budaya* (BPNB) of Bali Province and the Sanggar Seni Satrya Lelana, Batuan, Gianyar with the platform that Indonesiana is one of the creations using the digital technology. The visual audio record, which is commonly presented in the form of the classic performing art, has been transformed to the digital technological domain. The story presented is the time when Galuh Daha and her servant disguises as the Gambuh dancer "Panji Semirang" when the wedding ceremony is organized for Panji and Galuh Ajeng. This strategy can make Panji aware that he is bewitched by Galuh Ajeng. Love is used as the theme of the film; in its dialogues the main characters speak the Old Javanese language and the servants spleak the Balinese language. The actor wears the traditional makeup and clothing. The pictures were taken at the area of Puseh Temple (a cultural heritage), Batuan Village, Gianyar, and at a traditional house located at Negara Village, Batuan, Gianyar. Satires and the other figurative expressions both in the Balinese language and Old Javanese language, as the verbal languages used by the characters, are used to express affirmation, comparison, contrast and allusion.

Keywords: Visualization, Panji, Ministry of Education and Culture, *Antawacana*, *Bali*

Introduction

The Indonesian movie industry does not only take the common themes but also the local wisdom-nuanced themes (Hidayat et al., 2019). It is surprising that the Archipelago-nuanced films have been able to penetrate the international arena (Kholidun & Channa, 2021). As an illustration, the film entitled *Sekala Niskala* penetrated the international arena in 2018 (Hadibrata, 2015). The film entitled *Semirang Si Penari Gambuh* is the visualization of the story of Pandji, which is then expected to introduce the story created in the Archipelago to the international arena, and in Indonesia it can be used as the learning and informational media for the public (Nurcahyo, 2022). The

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visualization of this story cannot only be viewed but it can also be used as part of the media used as a guide to the character education for the young generation through the character Pandji Semirang. Before the character could only be observed through the traditional presentation of Gambuh, but now it can be observed through the picture produced through the process of digital designing. The essence why the character Panji Semirang has been presented in the form of a film is that he works hard to make Pandji aware of the magic shackling his soul. In addition, he is also loyal and disciplined. This film presents the aura of Gambuh using a different medium without leaving its spirit. This film was prepared in March 2022 and the pictures were taken on 30 July 2022.

Gambuh is the oldest form of the Balinese dance drama contributing to the forms of the dance dramas appearing after it. It was created in the Old Bali era. Its appearance can be traced through several manuscripts of palm leaves (*lontar*) and inscriptions mentioning the matters pertaining to Gambuh. For example, the *Candra Sangakala* manuscript of palm leaves dated 929 Saka Year (1007 AD), in which it is explained that Gambuh is a combination of the Balinese dance and Javanese dance. The *Baturan* Inscription dated 944 Saka Year mentions the terms *masuling* (playing the flute), *juru suling* (the flute player) (Santosa et al., 2022). It also mentions that the flute is the main instrument of the gamelan accompanying the Gambuh dance drama. Apart from that, it is also mentioned in the *Samprangan* inscription dated about XIV century that the Majapahit Aryans created the Gambuh drama dance after they could successfully conquer Bali.

It is identified that Gambuh is taken from the story of Panji. The characters use the verbal language and dialogical technique (*antawacana, tetandakan*) in its presentation. The main characters speak the Old Javanese language and the servants (*punakawan/abdi*) speak the Balinese language (Setiawan et al., 2018). The characters involved in its presentation can be classified into the male and female characters. The characters can be differentiated through whether they are female or male, their basic attitude (*agem*), dance moves, vocal, whether they are hard and subtle characters, the types of make-up, clothing and crown worn, and the type of gamelan accompanying it.

As a classic dance drama, the patterns of the Gambuh dance drama are already standard (Gunawan, 2019). Its royal nuance is prominent as it presents the life journey of the kings in Java and often mentions Kediri, Singasari, Gegelang, Pranaraga, Pamaton, Kebalan, Lasem, Pajarakan, Pandan Alas, Mataum, Mataram, Tuban, Trate Bang, in its plot. The characters in the Gambuh drama dance are Condong, Kakan-kakan, Putri/Galuh, Demang, Tumenggung, Rangga, Arya, Kade-kadean, hard/old Prabu, Prabu Lasem, Begawan, Semar, Togog, Turas, Potet, Prabangsa, Banyak Talawarsa, Banyolan, and so forth.

The songs accompanying the Gambuh drama dance performed at Batuan Village, Gianyar are *bapang selisir, subandar, playon, maskumambang, bapang gede, kunjur, sekar gadung, lengker, sumeradas, gadung melati, gabor, brahmara, jaran sirig, bia kalang, geguntangan, tangis, batel, tabuh gari, ginanti, sekar* and *lelet/eled.* Four techniques of playing the flute (*patet*) are applied; they are *tetekep selisir, tetekep baro, tetekep lebeng,* and *tetekep sundaren.*

The Gambuh gamelan instruments include 4-10 flutes, a pair of *kendang kerumpungan* (two drums, one is set in such a way that it is referred to as male and the other is set in such a way that it is referred to as female), *kajar, kempur, ceng-ceng/rincik* (symbals)*, klenang, kenyir, gumanak, gentorag*, and *rebab.* Based on the text and context, Gambuh can be performed in relation to the Bali Hindu religious rituals referred to as *Panca Yadnya. Panca* means five ("lima") and *Yadnya* means holy offering. Therefore, *Panca Yadnya* means five types of holy victims sincerely offered. *Panca Yadnya* includes *Dewa Yadnya*, the holy victim sincerely offered to God; *Pitra Yadnya*, the holy victim sincerely offered to the ancestors; *Rsi Yadnya*, the holy victim sincerely offered to the priests for what they have done to develop religious teachings; *Bhuta Yadnya*, the holy victim sincerely offered to the spirits controlling the lower nature; and *Manusia Yadnya*, the holy victim sincerely offered to clean human beings physically and mentally.

Research Method

The story of Panji in the form of Gambuh dance drama specifically performed at Batuan Village, Gianyar is the material analyzed in the current study based on the need for its transformation into the digital domain/film. The descriptive qualitative method is applied and the data were collected through observation, interview, and library research. As the first step, the arts Gallery (*Sanggar Seni*) "Satriya Lelana" located at Batuan, Gianyar, which has a Gambuh association (*sekaa Gambuh*), was observed to see how the Gambuh drama dance at Batuan Village was traditionally performed, what story was presented, and the characters involved in its presentation. The second step was that several Gambuh artists were interviewed as the key informants from whom the supporting data needed were obtained concerning the process of preparing the film. They are I Made Suteja and I Wayan Gendra. The next step was that the books, articles, journals, the research results and texts related to Gambuh were read to find out the dialogues involving each character needed as the data of the study. The dialogues are in the Old Javanese language and Balinese language. The last step was that the texts were elaborated with the data of the dialogue texts obtained from the informants.

Results And Discussion

In 2022 the writer had an opportunity to collaborate with the Ministry of Education and Culture of the Republic of Indonesia through "Balai Pelestarian Nilai Seni Budaya (BPNSB)" in the production of a film with "love" as its theme taken from the story of *Panji* (Malat). It was supported by Sanggara Seni Satrya Lelana, Batuan, Gianyar, which prepared the artists needed when pictures were taken. The short film is entitled "Panji Semirang Si Penari Gambuh". The collaboration lasted for more or less three (3) months, starting from when the audio-visual was taken. Before the story presented was decided, several discussions were held to coordinate and to have the same perception of the story of Panji Semirang.

Picture 1

The Interview with the Producer
Document: Budiarsa, 2022



Through the intensive discussions, it was decided that the following characters would appear in the scenes of the plot. They were one Galuh Daha, one Condong, two Kakan-kakan, one Galuh Ajeng, one Panji, and two Kade-kadean. They were supported by 30 viewers, one story teller, and 15 crew members who were responsible for the clothing, make-up and property worn by the characters. It was decided that the characters wore the traditional innovative make-up and clothing. The main characters spoke the Old Javanese language and the servants spoke the Balinese language.
The information obtained by interviewing I Wayan Gendra on 2 July 2022 is as follows.

> *"The Old Javanese language spoken by the main characters can be adjusted to the film produced. If it is too long, it can be shortened. It is not the same as the Old Javanese language variety spoken in the traditional performance with its complete patterns. What is important is that the essence of the dialogues describes what, where, and so forth. The character Panji and the character Galuh Daha use short dialogues and the servant or Condong is supposed to the develop the translation. "*

The information obtained from I Made Suteja, whom was interviewed on 5 July 2022, is as follows.

> *"Although this film is produced in the digital form, it is expected that it should be designed in such a way that it will not degrade the soul of Gambuh. If the plot and climax of the story of Panji Semirang is good, there will be a conflict between the black magic and white magic. This will be very good as it can function as a guide for the viewers to being always in the righty way. The characteristics of the characters, the body postures of the actors, the make-up and clothing they will wear should be selected in such a way that the result will be maximum. Attention should also be paid to the music accompanying the performance so that it can liven up the atmosphere."*

From the information obtained from the above informants, it can be affirmed that the film should be produced without leaving the soul and identify of Gambuh as a classic

music; it should be produced based on what is needed. Apart from that, attention should be paid to the elements such as the dialogues, the actors, the make-up and clothing, the music accompanying the performance, the location where it is performed. The development of digital technology is also expected to be able to promote the story of Pandji in the international scene. Further, the story taken can be used as a meaningful guide to the common society.

Through several discussions with the producer, it was agreed that the pictures would be taken at Puseh Temple (a Cultural Heritage), Batuan Traditional Village, and at a traditional house located at Negara Village, Batuan, Gianyar. The crew members' responsibilities were as follows. The title was "Panji Semirang Si Penari Gambuh". I Wayan Budiarsana, S.Sn., M.Si. was the story and dance director as well as the story teller. Dirmawan was the scenario writer, and the Shooting Script was written by Harvan Agustriansyah. The writer translated the Indonesian language into the Old Balinese Language based on the characters, scenes, atmosphere and what was needed during the production process.

Synopsis

It is narrated that Galuh Daha is very sad when she hears that Raden Jenggala (Panji), her lover, will get married to Galuh Ajeng (Liku Pejarakan). The decision to get married is the consequence of being bewitched by Galung Ajeng who masters black magic, causing Pandji to be unconscious. The news that Panji will get married to Galuh Ajeng spread all over the kingdom and was heard by Galuh Daha. As Galuh Daha loves Panji very much, she and her servant wish to do something that can cause Panji, her lover, not to be married to Galuh Daha. Remembering that they have promised to live a lifetime, she intends to reclaim her lover using magic. Finally, Galuh Daha disguises herself as Panji Semirang, Condong disguises herself into Semar, and *Kakan-kakan* disguises themselves into *Kade-kadean*. Then they perform Gambuh in the wedding ceremony held for Raden Panji and Galung Ajeng. Feeling that the Gambuh performance presents something that exactly the same as his way of life, Raden Panji finally becomes aware and they meet again in happiness. Galuh Ajeng feels that she is wrong and leaves Jenggala kingdom for Pejarakan kingdom to meet her mother.

The Scene Arrangement

First, the pictures were taken in the temple area located at Batuan Village with the scene of the wedding ceremony held for Panji and Galuh Daha/Candrakirana watched by their people. Wearing classic clothes, Kakan-kakan and Condong sit down in the corner watching them. *Second*, the pictures were taken at the area of the traditional house located at Batuan, where the gamelan players started playing the gamelan music. Then we saw a wide shot of performance, the viewers who were sitting down on the ground, the characters Galuh, Kakan-kakan and Condong who were involved in the dialogues with the following atmosphere.

Picture 2
Puseh Temple, Batuan



Documentation: Budiarsa, 2022

Galuh
(lyrical)
Ratna Ni Condong, muang sanak prasama (Hi Aunt Condong, the aunt of Kakan-kakan).
Apa hana gatra warah ta lawan ingsun! (what other news will you inform me, speak up!).
Natan sipi-sipi manastapa ingsun (this heart is so sorrowful).

Kakan-kakan, dialogue:
(slow)
Singgih ratu mas (Hi the Princess). *Karenga maring jenggala hana kang pawiwahan* (it's true that the Jenggala kingdom will soon carry out a magnificent wedding).

Condong, dialogue:
Kewanten piragi orti pawiwahan punika singsal, ratu dwagung istri (but it sounds like something wrong with the plan of their wedding, the Princess). Galuh Daha feels very sad about the news, her expression is made to wander far away, she looks at Kakan-kakan and Condong one by one.

Galuh says:
(curious)
Apa hana ikang baya lawan sira ye kaka, Natan menget lawan ingsun? (what happens to my lover, Raden Panji, causing him to make himself leave me suddenly?). While Galuh is moving and dancing, Condong starts informing what sounds to be wrong with the wedding.

Third, in the Jenggala Kingdom, Raden Panji with his royal clothes is sitting on a chair. This process shows that Raden Panji is exposed to the witchcraft carried out by Galuh Ajeng, his prospective wife. Something is given to him and magic in the form of powder is blown on his head. Galuh Ajeng is happy as she will have Raden Panji as her husband.

While Galauh Daha feels depressed, Condong always strengthens the princess' feeling. The dialogues and atmosphere are as follows:
Condong, dialogue:
Dukke lintang ida I raka nerima galuh ajeng, ratu dwagung istri (One day Raden Panji

welcomes a guest named Galuh Ajeng, the Princess's step younger sister).

Condong, dialogue:
Tityang ngetonin ida I raka nginem toya atur-aturan sakeng galuh ajeng (I did see that Raden Panji was given a type of ingredient causing him to be as if he had been dead). The atmosphere appearing is as follows: Raden Panji is dancing with Galuh Ajeng; however, he feels nothing as the only his body that is dancing; his soul is empty.

Picture 3
Kakan-kakan and Condong



Document: Harwan, 2022

Kakan-kakan say:
Ta mengaran pangsiwa. Sira mas pangeran menadi ile, lan arep alaki rabi lawan galuh ajeng (that's the magic of Galuh Ajeng, who is wicked. The consequence is that Raden Panji becomes mad, leaves the Princess, and only wishes to be married to Galuh Ajeng).

Fourth, returning to the corner of the area where Gambuh is performed, Galuh Daha carefully listens to what is said by Condong.

Condong, dialogue:
Tityang nyantenan tresna sih ida irake sareng dwagung istri (Aunt believes that the Princess is the only royal lady who loves Raden Panji). Galuh feels sad and then cries.

Galuh, dialogue:
Sira kaka kakeneng desti? (Raden Panji is bewitched?). *Kang kadi punapa neitannyan ingsun mangke*? (what should I do aunts Kakan-kakan and aunt Condong?).

Condong, dialogue:
Paneluhan wantah kasor antuk kalila cita ratu dwagung istsri (the princess, magic can only be neutralized using happiness …!) Galuh is thinking for a moment, then her face becomes wrinkled and has the answer at once.

Galuh, dialogue:
Sira ya kaka suka anonton gambuh (Raden Panji likes Gambuh performance).

Condong, dialogue:

Patut pisan ratu dwagung istri, sedurung kasep ratuu (that's true the Princes, before everything comes late). Galuh, Kakan-kakan, and Condong leave the corner of the arena where Gambuh is performed.

Fifth, the viewers in one of the corner of the arena where Gambuh is performed appear again to act, those who are sitting on the ground clap their hands. Then the camera traced the Story Teller sitting among the viewers with the following narration.

The Story Teller says:
Pawiwahan ring Jenggala tan urung pacing kelaksanayang. Napike diah galuh pacang ngemolihang tresna asih raden Panji? *Abot pisan negemanahang antuk galah sane kosekkang* (the great wedding in the Jenggala kingdom will be carried out soon. Will the Princess Galuh Candra Kirana be loved again by Raden Panji? This is not an easy problem within a limited period of time).

Sixth, the scene is that Galuh Daha transforms herself into a man acting the role played by Panji Semirang. Galuh is made to appear with moustache and men's clothing by Condong and Kakan-kakan. The scene when Galuh transforms himself into Panji Semirang accompanied by the voice over (VO) made by Galuh takes place at the traditional house.

Galuh, dialogue:
Mangke kinkin akena prasama bipraya a ngigel Gambuh (we are prepared to offer the best Gambuh performance for lovely older brother Lord Panji). *Wit mangke, ingsun bipraya Amari* aran *Panji Semirang* (starting from now, I transform myself into Panji Semirang). *Ratna ni condong*, *menadi Semar* (you Condong transform into Semar). *Sanak prasama menadi kadean* (you Kakan-Kakan transform into Kade-Kadean).

Seventh, the scene taking place at the Jenggala Royal Palace is enlivened by the Gambuh performance. Raden Panji's eyes are close. The gamelan music accompanying the performance sounds beautiful, and Raden Panji and Galuh Ajeng sit side by side. The servants screen Panji Semirang using an umbrella or fan him. One of the dancers dances as Panji Semirang, the other dances as Semar and the last dances as Kade-kadean. The face of Panji Semirang has already looked like the face of a man, and his eyes pay attention to Raden Panji, who is handsome and sitting next to Galuh Ajeng. Galuh Daha is sadly involved in the following dialogue.

Galuh, dialogue:
Manastapa ingsun a ngetonin sira ye kaka mas (I am extremely sad to see Raden Panji sitting next to another). *Nanging ingsun reres a ngigel Gambuh* (but I should be strong enough to continue the Gambuh performance).

Eighth, The Jenggala Royal Kingdom – the Gambuh Performance. In the Gambuh performance, Panji Semirang is surrounded by Semar and Kade-Kadean. Panji Semirang is sitting on a chair saying nothing, acting as if he were losing his intelligence. The dialogue is as follows:

Semar (Condong), dialogue:

Ratu dwagung putra, sedih manah tityang saantukan Ida I Raka pacang alaki rabi sareng istri tiyosan (Hi Panci Semirang, I'm very sad to see your condition as you'll get married to another lady).

Kade-Kadean (kakan-kakan), dialogue:
Singgih pakulun mas pangeran, menget pwa kita lawan diah daha (Dear Panji Semirang, be aware please, you'll only give your love to one Daha princess only).

Panji Semirang, dialogue:
Kakang i semar, patik kita, ingsun natan sidha atemu lawan sira yayi mas mirahku (Hi uncle Semar, Hi Kade-Kadean, I feel really lost and don't know the direction where to go to meet my lover the Princess. The scene taking place at the moment is that Raden Panji starts being aware, Galung Ajeng starts feeling disturbed by the performance of Gambuh Panji Semirang. Panji Semirang keeps paying attention to Raden Panji who smiles when viewing the Gambuh performance. Raden Panji becomes more aware and asks Galung Ajeng next to him.

Raden Panji, dialogue:
Ingannika yayi, menawa ingsun sama lawan wong pradesa? (Hi my prospective wife, am I like them, do I get lost?)

Galuh Ajeng, dialogue:
Kaka mas pangeran, natan sisu mapan pepareng lawan ingsun (Hi Raden Panji, you don't get lost as you're with me).

Raden Panji, dialogue:
Sakewala Panji Semirang sama kelawan lampah kaka (but the story of Panji Semirang, the gambuh dancer, is similar to the way of my life, Hi Galuh Ajeng).

Galung Ajeng, dialogue:
(being restless)
Natan, natan bener kaka, wong paradesa ngawi-ngawi (that's wrong my older brother, they only pretend to be like that). The plot – Panji Semirang is getting more intense with the Gambuh dance, and Galuh Ajeng cries to ask for the Gambuh performance to be stopped.

Galuh Ajeng, dialogue:
(being angry)
Mandeg, mandeg-mandeg prasama … ingsun arep kita mandeg a ngigel! (stop, stop all, I ask the Gambuh performance to be stopped!). Panji Semirang, Kade-Kadean and Semar

stop the performance as instructed by Galuh Ajeng. Then Panji Semirang is approached by Raden Panji and unmasks him; then, the figure behind Panji Semirang is exposed; the figure is Galuh Daha, who is beautiful.

Raden Panji, dialogue:
(being aware)
Yayi, mas mirah sira ya kaka (Galuh! My Lover). Apart from the situation that the scene is far enough, Galuh Ajeng looks angry and cries seeing that Galuh Daha turns to be in the guise of Panji Semirang.

Panji Semirang (Galuh), dialogue:
Singgih ingannika kaka, ingsun sira yayi Galuh Daha, natan rered ngruruh sira kaka (Hi my older sister, I'm the Prince's older sibling, who has never felt tired to look for you).

Panji and Galuh Daha look intimate when they meet each other, causing Galuh Ajeng to say the following sarcastically:
Lah ta Galuh Ajeng, kita natan sidha angawe gargita mas pangeran, ta nemitanyan sira kaka menget mangke, lepas dening teluh desti (Hi Galuh Ajeng, you'll never give happiness to Raden Panji as that'll make you aware of the magic used on another).

Galuh Ajeng, dialogue:
Kita panji semirang angawe ingsun wangsul alaki rabi. *Yukti kita stri corah* (you've ruined the plan of my marriage with Raden Panji, how dare you, wicked lady.

Picture 4
The Story Teller



Document: Harvan, 2022

Utsaha diah galuh ngewangun sesolahan gambuh kearseyang pisan olih ida dwagung putra. Dwagung putra gargita pisan. Gargitan idanne mewastu ngawe eling ring angga sarira, lepas saking teluh desti trangjana galuh ajeng (the attempt made by Galuh Daha/Candra Kirana to become Panji Semirang, the Gambuh Dancer, highly interests Raden Panji. Raden Panji becomes happy. Such happiness enables him to open his feelings and to make him aware again of the magic used by his prospective wife, Galuh Ajeng, on him.

Ninth, the marriage of Raden Panji with Galuh Daha. Having worn the simple

wedding costume, Raden Panji and Galuh Daha will get married. Kakan-kakan and Condong and the Servant of Raden Panji surround them. Raden Panji and Galuh are very happy.

Picture 5
The Marriage of Panji and Galuh Daha



Document: BPNB Bali, 2022

Ingannika yayi, paramasuksma, sida kaka menget mangke (Hi Galuh, thank you for having looked for me. Your birth is my happiness, therefore, the magic on me has disappeared).

Galuh, dialogue:
Singgih kaka mas pangeran, kaka mas ta bungah yayi (Hi my lovely older brother Prince Panji, you're my happiness). In the last scene Panji and Galuh Daha are happy, as they have been made to meet again.

The Educational Values

It can be observed from the plot of the story of Panji visualized in the form of a film is included in the Program of 18 values of character education proposed by the Ministry of National Education and Culture (Ni Ketut & Ni Komang, 2020). Thy are religious value: the attitude and behavior of being loyal to the religion adhered to, being tolerant to other religious worship, and living harmoniously with the adherents of the other religions; 2) being honest; the behavior based on the attempt made to make what one does and says trusted; 3) being tolerant; the attitude and behavior to appreciate the religions that the others adhere to, the ethnic groups that the others belong to, the way in which the others behave, and the things that the others do; 4) discipline; the behavior of showing orderliness and being loyal to different terms and regulations; 5) working hard; the behavior of showing the attempts to overcome different things obstructing the learning process and the process of doing what is supposed to do; and the behavior of doing what is supposed to do as well as possible; 6) being creative; thinking and doing things in order to create the ways and produce the things which are better than what one has already created and produced; 7) being independent; the attitude and behavior that are not easily dependent on others when completing what is supposed to do; 8) being democratic; the way of thinking, behaving, and acting that do not discriminate the way of thinking,

behaving, and acting of others; 9) being curious; the attitude and behavior that always attempt to know better what is learned, observed, and heard; 10) the spirit of nationality; the way of thinking and acting and being insightful that place the interests of the nation above personal and group interests; 11) loving the homeland; the way of thinking, behaving and acting shows loyalty, care about and high appreciation of the language, physical, social, cultural, economic and political environments of the state; 12) appreciating achievement; the attitude and action that encourage one's self to produce something that is useful to society, and recognize the success achieved by others; 13) being friendly/communicative; the action showing being happy to talk to others, making friends with others, and working together with others; 14) loving peace; the behavior of speaking and acting that can make others feel happy with and safe from the others' existence; 15) being fond of reading; being prepared to spare time for reading different reading materials giving virtue to one's self; 16) caring about environment; the attitude and action that always attempt to avoid the surrounding environmental degradation, and to develop the attempts that can be made to be able to repair the natural damages already taking place; 17) caring about social things; the attitude and behavior always leading to the desire of helping others and society needing assistance; 18) being responsible; the attitude and behavior to do what is supposed and obliged to do, in accordance with what one should do for one's self, society and environment (the nature, socio-culture), the state and the Almighty God.

Out of the 18 values of educational character, the ones that are related to the values of the story of "Panji Semirang as the Gambuh Dancer" are as follows (Murgiyanto, 2018): being religious and the struggle between the white magic and black magic reflect the Galuh Daha's belief that she cannot separate herself from what she has proposed to God as the thing determining the cycle of life. Being loyal; the value of Galuh Daha's loyalty cannot be denied resulting from different things obstructing her love relationship with Panji. Being honest; the value implemented through honest love will defeat evil. Working hard; the value of working hard can be observed from how Galuh Daha does her best to regain her bewitched lover by performing a dance that can release the black magic used by Galuh Ajeng. The value of being responsible is implemented through the attempt made to make herself and her lover, Raden Panji, happy.

Conclusions

The visualization of the story of Panji in the film of "Panji Semiarang as the Gambuh Dancer" is a production taking the theme of love involving the character Panji and the character Galuh Candrakirana (Galuh Daha). The film is the result of the collaboration with the Ministry of Education and Culture of the Republic of Indonesia and BPNB-Bali and Sanggara Seni Satrya Lelana, Batuan, Gianyar. The pictures were taken at the area of Puseh Temple, Batuan Village, Gianyar and at a traditional house located at Negara Village, Batuan. By maintaining the classic elements of the Gambuh performance, the film produced is different from that visualizing the story of Gambuh by the other Gambuh dancer. The characters appearing in its scenes are Condong, Kakan-

kakan, Galuh Daha, Galuh Ajeng, Panji, and Kade-kadean.

The set of gamelan music used to illustrate the performance include the songs *lagu Selisir*, *Batel, sumeradas, tangis*, and *maskumambang.* It is presented using the Old Javanese language and Balinese language. It presents the classic atmosphere and uses the make-up and clothing traditionally innovated and modified as needed. The pictures were taken on Saturday, *Saniscara* Merakih, 30 July 2022.

The story is intended to make the wide society aware that it should be able to maintain the Gambuh performance that is highly meaningful, and can be used as a means of character education for the young generation in the digital era to strengthen the identity of the nation and state, based on the local wisdom with universal insight.

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