

Book Review: Panji Boma: Love, Throne, and Ambition, By Andri Noviadi. Tasikmalaya, Reference Style 2023, 182 pages, ISBN: 9786238295135, 80.000 Rupiah

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This novel tells the story of the life journey of a main character named Panji Boma from the Dayeuhluhur Kingdom with his complicated love and his acts in power. Other characters in this novel are Maharaja Sakti, Princess Anjungsari, Captain Argus, Fluer, Pieter, and General Pieter. At the beginning of the story, the peaceful Dayeuhluhur kingdom was described with two crown princes, namely Panji Boma and Maharaja Sakti. After their father's death, tensions began to emerge within the Dayeuhluhur royal family. First, no one told Maharaja Sakti about his father's death, which slightly sparked tension between the brothers. The character Princess Anjungsari makes a new chapter in the love journey of the brothers. The younger brother, who first knew and had a love affair with Princess Anjungsari, fought as hard as he could to win the competition aimed at determining the candidate for Princess Anjungsari's husband, even though his rival was his own older brother. The competition was finally won by Maharaja Sakti. However, a tragedy occurred. Maharaja Sakti was killed by Panji Boma because Panji Boma suspected his younger brother of cheating in the competition. The marriage between Maharaja Sakti and Anjungsari failed. King Panjalu asked Panji Boma to marry Anjungsari as a form of responsibility. However, that marriage also could not take place, because Panji Boma faced some obstacles. According to the king, these obstacles were due to Maharaja Sakti's soul not wanting Princess Anjungsari to marry Panji Boma. Deep remorse haunted Panji Boma until he finally left the kingdom. Panji Boma lived in Dudukuy. Panji Boma began to interact with the Dutch who could catch Panji Boma under the tricks. Panji Boma's character which people of Dudukuy had thought kind, turned into someone whom the community disliked. Being interested in Miss Fluer blinded Panji Boma's heart. He did a lot to comply with Miss Fluer's wishes until finally he was caught in a conspiracy with the Dutch. Panji Boma was not aware of the fact that Miss Fluer was brought by General Josef to set him up. People who could not stand Panji Boma's acts asked the kyai (Pious and religious person) for help. At the end of the story, Panji Boma died horribly and his body parts were buried separately so that he could not live again. Not long after Panji Boma's death, Miss Fluer was also found tragically dead with gunshot wounds to the head and chest.

The advantage of this novel is that the author provides an eye-catching title for the readers. The chapter titles are written in understandable language and there are inspirational and motivational sentences written below the chapter titles. These sentences in the story generate deep meaning. The language in the novel is light and easy for readers to understand. The first impression that arises when reading the title is that the main character, Panji Boma, is a protagonist. However, it turns out, at the end of the story, Panji Boma is an antagonist. The author also presents mysteries such as the unexpected figure of Princess Anjungsari who is Panji Boma's own sister. It was not explained at the beginning how Maharaja (Panji Boma's younger brother) was able to develop a love story with Princess Anjungsari. The Readers wonder about Princess Anjungsari's choice of man, which was not conveyed to her father, so the King held a competition to find a husband for Princess Anjungsari. All the puzzles

were revealed after the death of Maharaja Sakti. The writer can also lead their readers into the imagination of battle scenes and sad feelings implied in the story. The author presents a beautiful natural picture of Dudukuy. The reader also manages to be carried away by his emotions of hatred for Panji Boma's bad behavior and his conspiracy with VOC, which of course contrasts with his previous character as a king. Panji Boma's attitude towards Dutch women is described as very weak and easily tempted.

This novel shows several shortcomings, including several words that are not found to be in accordance with standard Indonesian grammar. The word "kewedanaan" (area between district and regency in the Dutch Colonial) is applied to the name Dayeuhluhur which in the next section is referred to as "Dayeuhluhur Kingdom". It is certainly not appropriate in terms of the different definitions of *kewedanaan* and kingdom. "*Kewedanaan*" is mentioned on another page. The reader assumes that what is meant is "*kewedanaan*". The author tries to present a historical aspect but the period is not mentioned, so the readers will wonder what century or year this story took place. From the historical perspective, there are spelling errors, for example, the term Dutch colonial which is applied to the Dutch people in the story. On the other hand, related to the VOC timeline, the VOC period is certainly different from the Dutch Colonial period. The people called VOC *Kompeni*, while the Dutch colonial or Dutch East Indies Government period was the period after the VOC. The storyline that ends in a tragic story makes the reader feel less inner pleasure.

In the Ciamis Regency, the name 'Panji Boma' has become the name of the Community Learning Activity Center (PKBM). Furthermore, this name is also used as the name of a site in Sukawangun Hamlet RT (neighborhood) 021 RW (neighborhood) 006 Dayeuhluhur Village, Jatinagara District. The structure of the site is a pile of stones shaped like a tomb, including upright stones/*lingga* and perfectly round stones shaped like tombstones. The orientation of the site is north-south. In the southern part, there are fortress walls and roof tile ruins as well and the floor of the wall serves as a place for pilgrims to sit. On the other side of the site, there is a large rock shaped like a horse saddle. Around the site, many large trees and vines grow (Panji Boma Dayeuhluhur, 2022). The name of the second Panji Boma Site is Nanggela Hamlet, Linggapura Village, Kawali District. The Panji Boma/Kabuyutan Eyang (great-grandparents) Prabu (King) Panji Boma Sacred Site was built around 1970. There are two tombs in that area, namely the tombs of Eyang (Great-grandfather) Surasaba and Eyang (Great-grandmother) Siti Maryam. Karso explained that the site was a stopover or resting place for Panji Boma. Meanwhile, Eyang Surabasa and Siti Maryam are gardeners who are skillful in farming (Kabuyutan Eyang Prabu Panji Boma Linggapura, 2022).

Based on several places that use the name 'Panji Boma', such as PKBM and websites, it means that Panji Boma is considered a good figure. The community will not take someone's name to become an educational institution like PKBM Panji Boma. This assumption is contrary to the description of the character Panji Boma in the novel. Likewise with site naming.

The author reveals in the prologue that the novel is based on "Babad Panjalu". The story in the novel is different from the contents of the Babad Panjalu manuscript, both in the names of the characters and the plot of the story. The book "Babad Panjalu" is a documentary manuscript as one of the collections of C.M. Pleyte.

Babad (the story) Panjalu was compiled by Prajadinata, head of Mawarah village, Panjalu. Its composition was completed on Monday, July 10th, 1905. Babad Panjalu, also named Babad Lake Lengkong, was composed in Sundanese and was in the form of a poem (*wawacan*). The original manuscript was handwritten in Latin letters on folio-sized lined paper, 108 pages thick, and each page contains 30-38 lines. The manuscript is stored in the Manuscripts Section of the Jakarta National Library with code number Plt. 24 from box number 121. This manuscript was published by the Padjadjaran University Cultural Institute, in 1976, without translation. The Archipelago Culture Research and Study Project Section in 1992 translated the manuscript into Indonesian and wrote the introduction. Babad Panjalu was compiled based on a manuscript that is considered a heirloom and legacy from his father, namely the last regent of Panjalu, Raden Cakranagara IV (1789-1819). The

story begins with Sanghyang Prabu Boros ascending the throne in the Panjalu Kingdom to replace his father. It was he who initiated the creation of Lake Lengkong and Lake Panjalu which covers an area of around 140 tumbak (1 tumbak equals 14,0625) or 2,000 square meters and there is an island that is used as a new palace complex in the middle of the lake (Babad Panjalu, 2016).

Babad Panjalu manuscript is a story connected to the genealogy of the regents in Panjalu and it was compiled by the author in the form of pupuh (traditional Sundanese poem). The manuscript "Babad Panjalu" is valuable for the thoughts, attitudes, and particularly cultural values of the Sundanese people. The following is a summary of the contents of Babad Panjalu. Prabu Borosngora had two sons named Raden Aria Kuning and Raden Aria Kencana. The heir to Prabu Borosngora's power was handed over to Raden Aria Kuning. Prabu Borosngora and Raden Aria Kencana lived in Jampang. Raden Aria Kuning's reign was safe and peaceful until finally, riots arose because Raden Aria Kencana, who visited on behalf of his father, was not treated like a guest. Raden Aria Kuning himself invited Prabu Borosngora even though he was represented by Raden Aria Kencana. The sibling dispute was settled by the governor of Kampuh Jaya. After that incident, Raden Aria Kuning left Panjalu and lived in Cilangkung, while the one who replaced Aria Kuning in Panjalu was Aria Kencana. Raden Aria Kuning finally became regent in Cilangkung with his father's blessing (C.M. Pleyte, 1982). Babad Panjalu is included in traditional historiography which does not emphasize facts. In fact, it contains many myths, and religious magic in nature, as well as it has a high element of subjectivity (Fauzan, 2020). Historical writing was initially more of a cultural expression to record the past. Historical truth is not the main goal, but guidance and confirmation of values take priority (Wijayanti, 2019). The function of writing history includes genetic function and didactic function. The genetic function seeks to reveal the origins of events, while the didactic function reveals teaching about humans, wisdom, and role models to be conveyed to readers (Daliman, 2012). The author's efforts to preserve folklore need to be appreciated even though there are discrepancies with the contents of the Babad Panjalu which are stored in the manuscripts section of the National Library of the Republic of Indonesia.

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