



The Kurawa's Redemption: Contemporary Punakawan Navigate The Kurawa's Shifting Allegiances for Gatotkaca Heroism and Subversion of Traditional Morality in Satria Dewa's Gatotkaca Film

Aufa Auly Nona Bunga Evelyn Bias Iswara^{1*}

¹ Universitas Indonesia, Depok, Indonesia

(*) Corresponden Author: aufa.auly31@ui.ac.id

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Abstract

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The Gatotkaca character from comics has been adapted into several cultural products, one of which is a film. This study examines the reimagining of traditional Javanese morality in Satria Dewa: Gatotkaca through the lens of the Kurawa's potential redemption. This article analyzes the reinterpretation of the transformation of the Gatotkaca character who represents Javanese idealism into a modern superhero who symbolizes criticism of Kurawa superpower in a global context. Focusing on how contemporary Punakawan navigate the Kurawa's shifting allegiances, this research explores the film's subversion of traditional morality as presented in the original Mahabharata. Through an analysis of narrative structure, character archetypes, and symbolic representation, the study investigates the ways in which the film portrays the Kurawa's capacity for good and the challenges this poses to established notions of heroism and villainy. It also considers how the contemporary Punakawan act as moral guides, mediators, and catalysts in the Kurawa's journey, influencing Gatotkaca's understanding of justice, compassion, and the complexities of human nature. Ultimately, this research aims to shed light on how Satria Dewa: Gatotkaca uses the narrative of redemption to reflect contemporary social values and ethical dilemmas, while simultaneously redefining the role of the Punakawan in shaping a more nuanced understanding of Javanese heroism.

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INTRODUCTION

Gatotkaca, as an iconic superhero figure in Javanese cultural treasures, demonstrates significant continuity in various media representations (Gunawan, 2015: 40). Gatotkaca is the son of Arimbi (the giant of Pringgadeni) and his father, Bimasena

(one of the Pandawa Lima figures), which makes him a hybrid hero of "otot kawat balung wesi" (steel muscle, iron bone) (Riyanto, 2000: 80). His epic narrative in the context of the Bharatayudha war—initially passed down through the traditional media of wayang kulit (shadow puppets) and wayang orang (human puppets)—establishes his character as a powerful knight who embodies the values of courage, loyalty, and fidelity.

Within the epic narrative of Mahabharata, which forms the basis of Javanese wayang, Gatotkaca's existence is inseparable from other characters that shape the story's dynamics. One of them is the Kurawa, the hundred sons of Destarata who serve as the main antagonists. They are conventionally depicted as representations of arrogance, greed, and injustice, consistently in conflict with the Pandavas. Their role is essential in triggering the Bharatayudha war, where moral and ethical values are at stake. Historically, the Kurawas were born from Gandari, who blindfolded herself as a form of solidarity with her blind husband, Destarata. Due to a curse and these peculiar circumstances, Gandari carried her pregnancy for many years. Eventually, she gave birth to a lump of flesh that was then divided into a hundred parts by Resi Abiyasa, each part developing into a Kurawa child. On the other hand, there are also the Punakawan, a unique innovation of Javanese wayang not found in the original Indian epic. Consisting of Semar, Gareng, Petruk, and Bagong, the Punakawan act as loyal servants to the Pandavas. They are not merely comedians but also wise advisors who often deliver social criticism and life philosophies in a humorous style. The presence of the Punakawan adds a dimension of populism and humanism to the wayang story, bridging the world of gods and knights with the realities of everyday life for the Javanese people.

In the context of Javanese wayang related to Gatotkaca, there are several Gatotkaca performances rooted in the Mahabharata epic and interpreted through wayang kulit by Dalang Ki Nartosabdo, Ki Anom Suroto, and Ki Mantep Sudarsono (Riyanto, 2000: 68). These wayang kulit performances include (1) Lakon Gatotkaca Ngalor Ngidul, which emphasizes Gatotkaca's self-exploration and search for the meaning of life as a knight, (2) Lakon Gatotkaca Ngrabut Kayangan, which tells the story of Gatotkaca's efforts to reclaim the kayangan (heaven) stolen by the was. (3) Lakon Gatotkaca Gugur, which depicts the tragic moment of Gatotkaca's fall in the Bharatayuddha war against the Kurawas, and (4) Lakon Gatotkaca Winishuda, which tells the story of the conquest of Brajamusti and Brajadenta, who later played a role in Gatotkaca's acquisition of power.

The evolutionary development of the Gatotkaca story has been reinterpreted through wayang orang performances presented without a puppeteer in the 16th century (Bonneff, 2001: 35). There are several examples of Gatotkaca wayang orang performances that can be used for Javanese wedding traditions, such as Gatotkaca Gandrung. This Lakon tells the story of Gatotkaca falling in love with a woman named Pergiwa and emphasizes Gatotkaca's emotional side and how he faces love and competition in life. Furthermore, Lakon Gatotkaca Petruk tells the story of the adventures of Gatotkaca and Petruk, two characters with different personalities, but who still support each other, showing the importance of brotherhood and togetherness. Lakon Gatotkaca Gugur also exists in wayang orang with a storyline similar to wayang kulit. However, Gatotkaca's appearance in wayang orang highlights the dramatic and emotional side, showing Gatotkaca's brave struggle bravely until he finally falls in the Barathayudha war.

Wayang performances have had a major influence on Indonesian comic artists, such as R.A. Kosasih, Oerip, Sweta Kartika, and Is Yuniarto, in developing wayang comics titled Mahabaratha, Sri Asih, Tutuka Lahir (Kosasih); Arjuna Sasrabahu (Oerip); Garudayana, Wayangverse, Grand Legend Ramayana (Is); and Wayang Nusantara (Sweta) (Bonneff, 2001: 50). Wayang comics have a unique genre that is not found in

other comics by issuing wayang story themes with the naming of adisatria (Setiawan, 2014). Wayang comics highlight local values comprehensively, one of which is within the framework of the Mahabharata epic that is rooted in Indonesia. They try to transform the storytelling by localizing popular figures as an adaptive form of the environment—many Indonesian comic artists make independent stories reaching thirty pages.

One of the comic artists who became avant-garde (pioneer of wayang comics) by transforming local values from Sundanese wayang is R.A. Kosasih. He succeeded in bringing the Mahabharata epic into the comic book media. Mahabharata is a great epic from Indian mythology and the foundation of Javanese civilization which is heavily influenced by Hindu culture. Mahabharata in Java has experienced deep and complex cultural penetration (Pigeaud 1924: 66). This process involves various factors, including Hindu-Buddhist influences, local traditions, and political developments. The Mahabharata story was adapted, interpreted, and integrated into Javanese culture through various media and traditions. This process shows that Javanese culture is able to absorb and assimilate external cultural influences to create a distinctive culture in the storytelling pattern. The "Javanization" of Indian culture can be seen in the composition of the Tantu Panggelaran book, which, among other things, describes the transfer of Mount Mahameru, the center of the universe, from Jambhuwipa (India) to Jawadwipa (Java) (Pigeaud 1924: 70). Along with this transfer, the residence of the gods also moved to Java; as a result, Java is an important location as the center of the cosmos.

R. A. Kosasih's Mahabharata comics became popular because the distinctive visual nature of the images in his works has a very strong character, especially in depicting the Adisatria Gatotkaca character (Zpalanzani, 2006: 78). R.A Kosasih succeeded in raising local-laden figures—one of which is the wayang figure Gatotkaca—and was able to convey traditional values that are rooted in Javanese and Sundanese society. Kosasih's works not only introduce the epic Mahabharata story from Indian mythology into an interesting comic form, but are able to present local values that are relevant to heterogeneous readers in Indonesia. R. A. Kosasih's work is one of the important factors that can introduce the story of Sundanese wayang to the younger generation in the 80s.

Kosasih adapted the wayang kulit performance and the Bhagawad Gita narrative into the Mahabharata comic series, which was first published in 1955 by Melodi publisher (Zpalanzani, 2006: 73). This creative process requires high dedication to Kosasih's efforts in completing an average of one volume (42 pages) per month for two years to produce 26 volumes. The making of the comic is based on the classical Javanese wayang tradition rooted in Hinduism but enriched with local elements, including references from ancient Javanese literature such as Bharatayuda, Gatotkaca, and Arjuna Wiwaha. Kosasih reconstructed the story of Pandawa Lima, set in Hastinapura at the foot of Mount Mahameru, with the integration of Sundanese vocabulary, information about wayang genealogy, and traditional cultural practices. The narrative structure of this comic reflects the internal relations between lacons formed by the causal relationship between characters.

Mahabharata comics became a cultural epicenter for children to get to know various Javanese epic stories—then inspiring many artists, directors, and creators, including Hanung Bramantyo, to continue to develop and promote the story of Javanese wayang in various more modern forms of media. The popularity of R. A. Kosasih's Mahabharata comics in the 80s is strong evidence of the implications of Javanese wayang stories in Indonesia. This is reflected in films with the theme of local Indonesian adisatria produced and developed by Jagat Sinema Bumilangit Films is formed by Bumilangit Comics, one of which is the Gundala film directed by Joko Anwar and Satria Dewa Universe produced

by Satria Dewa Studio, namely the *Satria Dewa Gatotkaca* film directed by Hanung Bramantyo.

Hanung Bramantyo directed the film *Satria Dewa Gatotkaca* (2022) which raised the story of Javanese wayang, especially the wayang figure Gatotkaca, with more complex conflicts. By combining traditional elements with a modern touch, this film brings the story into a space of modernity and new meanings through narrative patterns and character journeys as an adaptive form of Kosasih's Mahabaratha comics. The journey of the Gatotkaca story from wayang media to comic and film media shows the interpretation that traditional figures can continue to develop and be relevant in various eras. Comics and films can elaborate on the story of Gatotkaca from wayang by adding new elements such as romantic, fraternal, and dramatic sides. However, the core of Gatotkaca's character—strength, courage, and loyalty—remains the main element that is timeless.

This research aims to address the research questions arising from the reinterpretation of Gatotkaca's heroism as it transitions from the Mahabaratha comic (2022) to the *Satria Dewa Gatotkaca* film (2022). Specifically, this study seeks to explore: Firstly, how does the transformation of Gatotkaca's heroism evolve from its origins in the Mahabaratha comic (2000) into a globalized context as depicted in the *Satria Dewa Gatotkaca* film (2022)? Secondly, how does the critical perspective of Gatotkaca's heroism, as portrayed in the *Satria Dewa Gatotkaca* film (2022), reflect and engage with contemporary Indonesian conditions and societal issues?

Related to this context, this research focuses on identifying the reinterpretation of Gatotkaca's heroism in a global context from Kosasih's Mahabaratha comics to Hanung Bramantyo's *Satria Dewa Gatotkaca* (2022) film in two different vehicles. More specifically, this study will examine how the film *Satria Dewa: Gatotkaca* reimagines traditional Javanese morality through the potential redemption of the Kurawas, who in the original epic are depicted as eternal antagonists. The analysis will focus on how contemporary Punakawans guide the shifting allegiances of the Kurawas and how the film subverts the traditional morality present in the Mahabharata. Thus, this research aims to understand how the film reflects contemporary social values and ethical dilemmas while redefining the role of the Punakawans in shaping a more nuanced understanding of Javanese heroism. Through an analysis of the basic themes of journey, hybridity, and a series of specific values associated with Gatotkaca, this article attempts to gain a better understanding of the transformation of Gatotkaca's heroism from a classic hero into a modern superhero rooted in classic Javanese values. The reinterpretation of this transformation in the contemporary Indonesian situation reflects a historical awareness of Gatotkaca's long journey in seeing the issues faced by Gatotkaca by bringing classic Javanese values to a global context.

LITERATURE REVIEW

The analysis of the archetypal theme of the journey and the hybrid prototype of Gatotkaca in the film *Satria Dewa Gatotkaca* cannot be separated from previous research related to the reinterpretation and transformation of the Gatotkaca character, the aesthetic and narrative aspects of the film, and the concept of the monomyth. Based on the explanation in the introduction, research on the reinterpretation of heroism in mythology has attracted the attention of researchers, especially in the context of film and popular media. A number of previous studies have traced the superheroism of characters through Joseph Campbell's monomyth lens through the stages of Departure (the hero's departure),

Initiation (tests for the hero), and Return (the hero's return). The research conducted by Totok Zunianto (2016) only focuses on the storyline based on the heroic awareness experienced by Hercules through these three stages, so he did not find the return stage in the film. In this case, Totok only maps and affirms the functionality of Campbell's heroic stage without conducting an in-depth analysis of the Hercules character, but he also focuses on the visual analysis of Hercules' cinematography.

This research gap was continued in the second study, which narrowed down the stage of heroism through the concept of Indonesian locality with Javanese mythology by Dicky Hidayat and Adinda Maharani Putri (2022) entitled "Myths in the Gundala Film: An Analysis of Joseph Campbell's Monomyth". However, in this study, there was no sufficient elaboration on the limitations of the monomyth. This study only focuses on the application of the monomyth in Gundala without critically evaluating its limitations or exploring alternative perspectives on heroism. Researchers found similarities in analysis with the same corpus from the Satria Dewa Gatotkaca film through the analysis of Joseph Campbell's stage of hero by Qurrotul Aini and Dina Nurmalisa (2023) who researched the values of heroism in the Satria Dewa Gatotkaca film. This study shows that the film displays heroic values such as courage, patience, self-sacrifice, and optimism.

However, this study also did not produce a critical interpretation of Gatotkaca's heroism and only affirmed the narrative structure of Campbell's theory. Therefore, the gaps in the second and third studies were carried out in the fourth study by Zul Fahmi and Gunawan Wiradharma (2020) discussing the transformation of the characterization of the Gatotkaca figure in the novel *The Darkness of Gatotkaca* and the *Mobile Legends: Bang Bang!* Game, which produced the interpretation that although there are similarities in physical appearance and knightly values, there are significant differences in physical strength, attribute variations, position in the game, and the origin of the adaptation, which reflects the context and purpose of each medium.

The fourth study was conducted by Adi Kristina Wulandari et al (2023) who examined the recontextualization of Sun Wukong's heroism in the *Monkey King* film trilogy. This study not only maps the narrative structure based on three stages (Departure, Initiation, and Return) but also successfully produces a critical interpretation by revealing the recontextualization of Sun Wukong's heroism from a Chinese archetypal hero to a modern hero through an analysis of the film's visual hybridity. In addition, the Sun Wukong character represents the ideology of social and individual values in the "Twelve Core Values of Chinese Socialism" in the modern context. Although the fourth study has comprehensively explained Sun Wukong's heroism by looking at the transformation of the main character's heroism, this study only identifies Sun Wukong's journey from the three corpora through the context of filmmaking. Research related to Sun Wukong is used as a foundation for researchers to analyze the latest research on the reinterpretation of Gatotkaca from Kosasih's *Mahabaratha* comics to Hanung Bramantyo's *Satria Dewa Gatotkaca* film, which can be associated with the concepts of hybridity, transmedia, and recontextualization raised in the Sun Wukong research, connecting the theoretical framework of Joseph Campbell's Stage of Hero. In relation to this, this research can help in understanding how the Gatotkaca character functions in modern narratives and how heroic values are reinterpreted in the current Indonesian context.

In connection with this, three keywords in previous research, such as ideology, transformation, cinematographic visuals, film hybridity, and the heroic journey, become guidelines for continuing the latest research that discusses the reinterpretation of the heroism of local Indonesian heroes from classic heroes with Sundanese locality to modern heroes who carry the classic Javanese values of Sura Dira Jayadiningrat Lebur Dening

Pangastuti in a modern global context through two different media, namely from comics to film. This study intends to fill the gap in the latest research to uncover the recontextualization of Gatotkaca's heroism through the specification of the basic patterns of the hero's journey, ideology, visual imagery, and the image of heroism as a critique of government corporations that are built in the film through the representation of the Kurawas.

METHODS

To analyze the reinterpretation of Gatotkaca's transformation, the concept of adaptation serves as the primary foundation for this article. The significance of adaptation lies in the fact that the film *Satria Dewa Gatotkaca* successfully demonstrates Linda Hutcheon's (2013: 5) assertion regarding financial appeal as the main objective of adaptation productions. The primary goal of adaptation is related to the pursuit of profit and cost-effectiveness, given that the basic story idea is already well understood by the public. Moreover, the adaptation concept embodies an effort to concretize the shift in storytelling mode from verbal narration to visual presentation of Gatotkaca, portraying his journey as a deity born from the fusion of giant and human, possessing the power to protect the Pandavas, and interpreting its meaning within the context of contemporary Indonesia.

Therefore, the concretization and reinterpretation of Gatotkaca in this article are analyzed based on the construction of narrative structures in both the comic and the film. The construction of Gatotkaca's heroic journey becomes the narrative aspect to be revealed using Joseph Campbell's concept of the monomyth hero's journey. In this regard, Campbell (2010) defines the monomyth as a narrative structure or typical scenario of a hero's journey in literary texts that explores the essence of human actions and the truths they believe in. This narrative structure is divided into three main stages: Departure, Initiation, and Return, further divided into 17 parts, with five in Departure, six in Initiation, and six in Return. Gatotkaca's heroic journey, based on the monomyth, constructs his cyclical journey with a unique physical image to achieve his ideal goal, while also serving as the basis for his narrative transformation into a superhero with Indonesian characteristics.

In analyzing socio-political issues in the comic and film, this research employs a sociology of literature approach and Gramsci's theory of power hegemony, emphasizing that literature is not only a reflection of social structures but also an independent force capable of influencing social, political, and cultural realities (Dayanti & Triadnyani, 2019). Utilizing a descriptive qualitative method and data collection techniques through literature review, this study focuses on the hegemony of power in the *Mahabaratha* comic and the *Satria Dewa Gatotkaca* film, specifically the Kurawa, as a representation of dominance, employing manipulative strategies to control society through propaganda and ideological control. This analysis reveals how the Kurawa shape public perception and maintain their power, providing new insights into the dynamics of power and the role of literature in understanding and critiquing socio-political issues in popular culture.

Furthermore, cinematic aspects become crucial to discuss in order to uncover the transformation of Gatotkaca's heroism. As Linda Hutcheon (2013:40) mentions, in the shift from a literary work as a print medium to film as a performance medium, the focus changes from the verbal storytelling mode in novels to the performative mode in film, moving from imagination to actual visual perception. Thus, the three stages of the monomyth are necessary to underpin Gatotkaca's characterization, focusing on

visualization or imagery combined with several methods as outlined by Boggs and Petrie (2012: 49-55), namely characterization through external actions, internal actions, characterization through the reactions of other characters, and characterization through appearance.

Visual characterization with the monomyth can reveal the film's aesthetic adaptation of the journey theme and the shifting hybrid image of Gatotkaca as a hybrid of human and giant in the comic to a modern hero without this hybridity in the contemporary space of the film. Gatotkaca in Satria Dewa Gatotkaca demonstrates a transformation from a classic hero with a mythological figure carrying Javanese classical principles to a modern Indonesian hero, representing a critique of systemic injustice represented by the Kurawa, while upholding the Javanese classical principle of "Surya Dira Jayaningrat Lebur Dening Pangastuti." This indicates that the transition from comic to film can reinterpret Gatotkaca's heroism, reinforcing his classical idealism by inserting social critique as a contemporary issue.

In line with the title "The Kurawa's Redemption? Modern Punakawan and the Subversion of Traditional Morality in Satria Dewa's Gatotkaca," this research also delves into the portrayal of the Kurawa within the film's narrative and its implications for traditional morality. The method will explore whether the film presents a nuanced perspective on the Kurawa, potentially depicting them as more than mere antagonists, and how this reinterpretation challenges or subverts traditional moral judgments. Furthermore, the role of the Punakawan will be examined as agents of social commentary and their influence on Gatotkaca's heroic journey, particularly in relation to the Kurawa's actions and potential redemption. This analysis will consider how the film uses these characters to reflect on contemporary Indonesian society, questioning established norms and values through the lens of a reimagined epic narrative

RESULT AND DISCUSSION

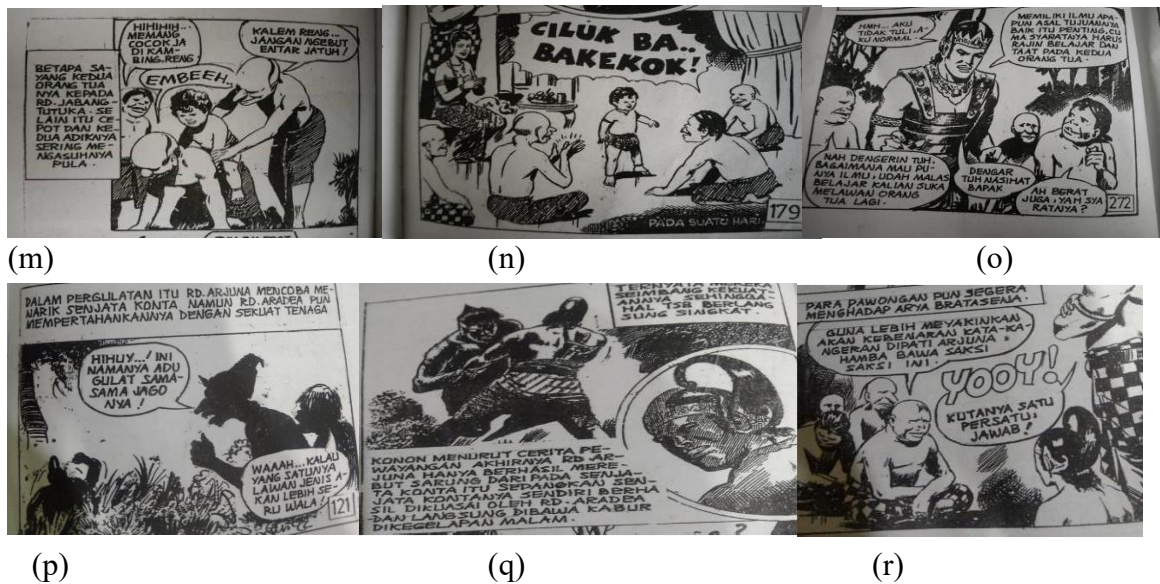
1. The Punakawan's Shifting Lens: From Traditional Wayang Discourse to the Contemporary Era in Shaping Gatotkaca's Heroism

In the Mahabarata comic, Kosasih narrates and visualizes the character development of Gatotkaca with the creation of the Punakawan characters within the traditional Javanese and Sundanese wayang discourse, namely Semar, Petruk, Gareng, and Cepot. These four characters possess distinct and complementary personalities. They often accompany the main characters in wayang stories, namely the Pandavas, and assist Jenet (Arjuna) in finding the Kunta weapon to cut Tutuka's umbilical cord as a baby. The Punakawan not only serve as heroic companions but also as archetypal mentors who hold an important position in influencing the image and heroism of Gatotkaca from infancy to adulthood. They become an integral and multidimensional part that enriches the story and the exemplary nature of the hero. Through humor, intelligence, and social critique, the Punakawan make the story more human, relatable, and meaningful. They highlight the darker sides of life, reinforce moral messages, and become a reflection of a complex society within the world of the Gods (Zpalanzani, 2006: 78).

In relation to this, the functionality of the four Punakawan characters in the comic can be demonstrated through four stages of events. First, when Semar meets Arya to convey the divine blessing that Tutuka's umbilical cord can be cut with the Kunta sheath. Second, the Baratha grace possessed by the four Punakawan concerning Gatotkaca's knighthood until his death during the Baratayudha war. Third, they possess a duality of roles, namely guarding Gatotkaca from childhood to teaching the science of Baratha by

introducing the giant Nagapercona and the Kurawa. Fourth, they contribute to Gatotkaca's romance with Dewi Pergiwa, which results in Gatotkaca's inner turmoil in the forest. These four stages can be seen in the following image excerpts systematically.

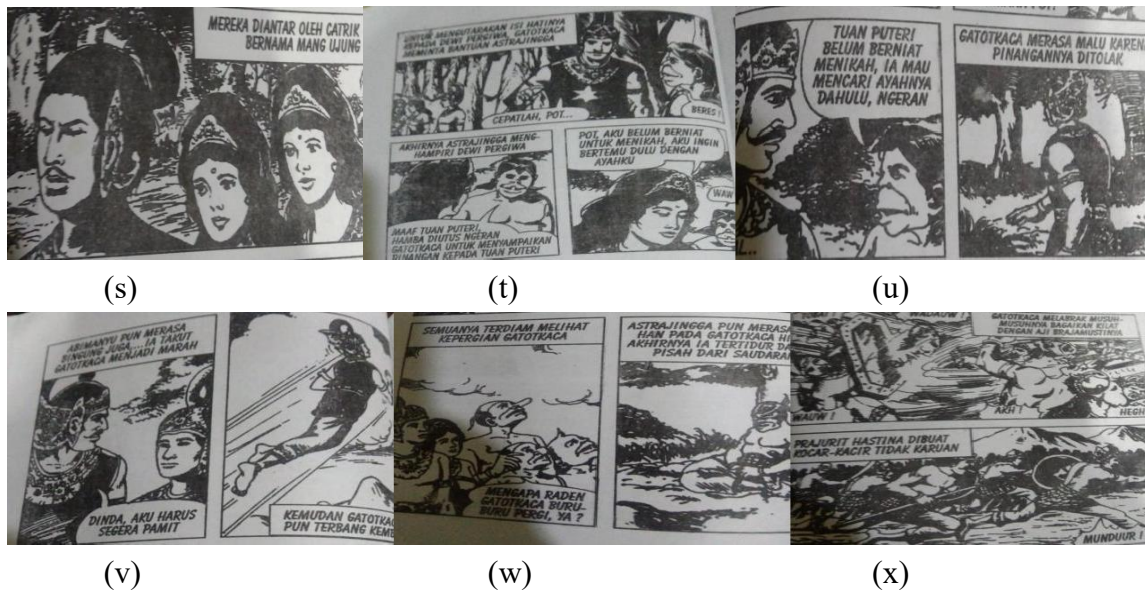
The presence of the Punakawan in the comic narrative above highlights an important theme regarding the relationship between grace, knowledge, and the value of heroism. They remind us that every individual, like Gatotkaca, must understand and utilize their inherent gifts for the sake of goodness and justice. This message becomes the core of the story, illustrating the importance of guidance and support in achieving the highest potential balance, or what Campbell refers to as the master of two worlds in the realm of myth, as a form of return from the hero's consciousness.



In this context, the Punakawan, as characters who hold an important role in the Mahabharata story, do not only function as entertainers but also as drivers of consciousness for the main characters, including Arya and the Pandavas. In this context, they provide insights and guidance that help Gatotkaca understand his potential and responsibilities. Through the discovery of the Konta sheath, which possesses the extraordinary ability to cut Gatotkaca's umbilical cord, the Punakawan act as a bridge between the spiritual and real worlds. This can be demonstrated through the connection from image (m) to image (o), namely the position of the Punakawan providing an important space for meaning-making regarding the awareness of Arya and the Pandavas regarding the highest grace possessed by Gatotkaca, starting at the time of the discovery of the Konta sheath.

They know the course of events faced by Jenet when seizing the Konta from Ardea (disguised as Jenet) and receiving inspiration from the Gods that the Konta sheath can cut Gatotkaca's umbilical cord. This is a hallmark of the classic Punakawan in comics that is not found in the film. Furthermore, in images (p-r) explains the transition of roles to guard, teach the science of Baratha, and the knowledge of the Kurawa to Gatotkaca from childhood until he can abort Nagapercona as an adult. The transition of roles in guarding and teaching the science of Baratha to Gatotkaca shows the importance of learning and self-development. The Punakawan serve as mentors who equip Gatotkaca with the knowledge and skills necessary to face future challenges.

In addition, in his journey of knighthood, Gatotkaca experiences inner conflict over his love affair with Pergiwa, which is classified in Campbell's initiation stage through the concept of women as the temptress. In Gatotkaca's inner turmoil, the Punakawan become symbols and reflections of the emotional and intellectual support that is important to Gatotkaca as he matures. This can be seen when they contribute as love mediators to convey Gatotkaca's intentions to propose to Pergiwa through the character Cepot. By providing a deeper perspective, Cepot helps Gatotkaca to realize that every action has consequences, namely presenting a dilemmatic attitude between the balance of maintaining love and the responsibility of a hero. Gatotkaca's inner turmoil can be seen in the following image excerpts.



The six comic panel images above demonstrate the initiation stage through women as the temptress, namely the archetype of one of the twin daughters, Pergiwa, the daughter of Arjuna and Subadra who was lost for 20 years in the forest. The presence of Pergiwa caused Gatotkaca to temporarily reject the call to heroism (refused of the call) to bring the two twin daughters before Krishna so that Abimanyu (Arjuna's son) - a prerequisite - could marry Siti Sondari (Krishna's daughter). This situation plays an important role for Gatotkaca as a superior entity trusted by Kresna to protect them. The series of events and Gatotkaca's inner conflicts show that his heroism can be influenced by emotional complexity and women to gain the highest grace. Thus, the position of the Punakawan provides influence towards Gatotkaca's heroism by providing moral perspectives, helping to overcome emotional conflicts, and enlivening the purification of his heroism in the lens of romance and his identity as a hybrid hero.

In contrast to the Mahabharata comic, in the film, there is a shift in quantity from the Punakawan formation as a Yodha Pandawa group. In the narration and visualization of the film, Yodha Pandawa consists of only three people, namely Gege, Dananjaya, and Bu Mripat, while in the comic, Punakawan consists of four people, namely Bagong, Petruk, Gareng, and Cepot in the classic concept of Javanese wayang. In addition to the quantity of formation, the role of Yodha Pandawa in the film has an essential value shown by Hanung, namely the placement of Pandawa and Kurawa genes.

In the film, not all of the Yodha Pandawa as Punakawan have Pandawa genes, this can be seen from the character Bu Mripat who has Kurawa genes. This situation refers to the concept of neutrality that Hanung wants to build in placing the role of Yodha Pandawa towards Gatotkaca's heroism. The process of the Punakawan's role from the Mahabharata comic also has a significant transition. The functionality of the Punakawan in the comic, which only acts as an entertainer, fortune teller, and moral guide for Gatotkaca, then changes its role as an intellectual assistant who is technologically literate and participates in fighting against the Kurawa to help Gatotkaca in the film. By changing the role and composition of the Punakawan, Hanung provides a new interpretation of Gatotkaca's heroism in the context of a modern story. This film emphasizes the importance of neutrality, intelligence, courage, and collective awareness in facing more complex challenges. The Satria Dewa Gatotkaca film creates a new dynamic in the narrative pattern that is relevant to the values and conditions that have coherence with the social, political, and economic situation in Indonesia through the creation of the Kurawa character.

The modern Punakawan are reinterpreted as Yodha Pandawa who have high intellectuality related to the science of Baratha and the ownership of sophisticated technology to help Gatotkaca in his fight against the Kurawa Aswatama. This is an interesting metaphor that reflects how traditional knowledge and modern technology can synergize in facing the challenges of the times. By combining the science of Baratha, which represents wisdom, noble values, and sophisticated technology, this film shows that human progress does not have to ignore its cultural roots. As in the previous sub-chapter, Yodha Pandawa plays a full role in the process of making Yudha aware as Gatotkaca by internalizing Baratha's knowledge which is not always guided by the classical narrative. This shows that Hanung Bramantyo not only reinterprets the characters, but also deconstructs the traditional norms in the Mahabharata narrative.



(a) Kurawa and Pandawa gene detection device owned by Yodha Pandawa

By presenting Yodha Pandawa as a guide who is not fixated on classical dogma, this film encourages viewers to think critically about the interpretation of traditional values in a modern context through the creation of modern technology owned by Yodha Pandawa. This is a representation of progressive thinking that is able to adapt old knowledge to current realities, especially in helping Gatotkaca investigate the Kurawa case. Through Yudha's awareness process, this film affirms that morality and noble values are not always static and absolute, but can evolve with the times. This is a reflection of how noble values can remain relevant in the modern era with appropriate adjustments and reinterpretations. The functionality of Yodha Pandawa plays an important role in Gatotkaca's process of becoming a knight. They are a central catalyst for the development of Gatotkaca's ambivalent character as a hero, which can be explained in the following series of images.

The six film segments above show Yudha's journey as Gatotkaca, who is conflicted both internally and externally, providing a more complex dimension than the representation in the comics. The anti-hero process experienced by Yudha, which began with the search for the perpetrators of his family's death, shows how personal trauma can influence heroic decisions and actions. The confrontation with Aswatahama and the Kurawa commanders brings the conflict to a greater level, as he is not only fighting for himself, but also for the Astinapura community. In contrast, in the comics, Gatotkaca is more idealistically and linearly depicted, with a focus on justice and acceptance of fate. The absence of deep inner turmoil makes the representation tend to be simpler. When Gatotkaca protects Arjuna from Karna, the narrative focuses more on heroic actions and loyalty, without highlighting the emotional complexities experienced by the character.



The process of Yudha's meeting with Yodha Pandawa until he changed form into Gatotkaca

In image (a), Yudha finds clues about the Kurawa's hiding place (near Tetuka Temple and Cafe Viola Paris) through the Pupuh Kinanti Book when Yudha mourns at Erlangga's house. He focuses on finding the mastermind behind Erlangga's murder and fights with market thugs (Kurawa soldiers) as seen in image (b). Until finally Yudha is reunited with Yodha Pandawa (Erlangga's friend) who has a mission to eradicate the Kurawa in the Satria Dewa project initiated by Erlangga in image (c). Yudha's meeting with Yodha Pandawa at their residence provides Yudha with a deep understanding of Erlangga's other role as representing the younger generation to eradicate the Kurawa's superpower and their leader, namely Aswathama, who places Astinapura City as a city with problems of corruption, criminality, capitalism, environmental damage, and disease.

Yudha's understanding ultimately gives him awareness to take part in Erlangga's Satria Dewa project as a central hero and successfully finds his identity as Gatotkaca—he initially refused the call to heroism because his initial goal was to find the perpetrators of Erlangga's murder. In the end, he agreed to protect the entire Astinapura community. This can be seen in image (d) when he transforms into Gatotkaca at Tetuka Temple. In image (e), Yudha experiences the next "anti-hero" process, namely he experiences a fever after transforming into Gatotkaca. This also indicates that the fever he feels after transforming into Gatotkaca reflects the burden of responsibility that he must bear as a hero. Even though he is determined to protect the people Astinapura, Yudha began to realize that being a hero can also face the emotional and mental consequences of his new role.

This transformation process also shows Yudha's ambivalent inner journey. He must fight against the fears and doubts that arise along with the increasing responsibility. Thus,

Yudha not only transforms into Gatotkaca physically, but also undergoes mental and emotional evolution. He is committed to fighting for justice and goodness, even if he has to face many obstacles along the way. In the end, Yudha becomes a representation of hope for the Astinapura community as well as a critique of the dominance of government corporations to face external challenges in fighting for change involving conflict in Astinapura City.

Yudha in the Satria Dewa Gatotkaca film has a more complex journey compared to Gatotkaca in the comics. In the film, Yudha experiences ambivalence through deep internal conflicts, struggles against past traumas, and finds his identity as Gatotkaca. This journey made him experience an "anti-hero" phase before becoming a true hero. This shows that his exemplary nature is not always linear and perfect. Despite having ambivalence, Yudha's exemplary nature remains relevant because it shows that to become a true hero, one must face the past, trauma, and internal conflicts.

Thus, the shift in the role of Punakawan in comic and film narratives, especially related to the character of Gatotkaca, shows significant dynamics towards Gatotkaca's identity and knighthood which is formed through social interactions and different narrative contexts. In comics, Punakawan acts as a mentor and companion who teaches Gatotkaca the values of knighthood, although their influence seems limited in raising Gatotkaca's awareness of his potential and responsibilities as a hero. In contrast, in the film, the character Yudha Pandawa takes a central role in shaping Gatotkaca's identity and awareness, emphasizing the importance of collaboration and intersubjectivity in the process of self-discovery.

This transition reflects that knighthood also involves inner turmoil, interpersonal relationships, and a broader social context. In a modern context, the film highlights resistance to social and systemic injustice, where Gatotkaca is not only functions as a hero, but also as a symbol of hope and solidarity in facing the challenges of an era corporatized by the Kurawa and the Indonesian government. Therefore, this analysis confirms that the representation of characters in various media can influence understanding of knighthood and heroic identity. Furthermore, narrative elements and supporting characters also contribute to the development of the main character, as well as how social and cultural contexts influence the reinterpretation of heroic values in an evolving society.

These differences create two important perspectives regarding Gatotkaca's knighthood in both media. The film emphasizes the inner journey and character growth, while the comic emphasizes the Pandawa's orders and heroic actions to carry out war strategies. These two approaches, although different, still reflect deep Javanese cultural values, especially in the context of Sura Diraja Jayadiningrat Lebur Dening Pangastuti, which teaches that goodness and justice can overcome evil through sincerity and sacrifice. The climax faced by Gatotkaca in the film and comics also shows how these values can be interpreted in different ways but remain relevant in a broader social and cultural context. This provides a rich picture of how traditional stories can be adapted and used as reflections on contemporary social conditions today.

2. Transition of Character Roles Based on Archetypes and Narrative Structure from the Mahabaratha Comic to the Satria Dewa Gatotkaca Film

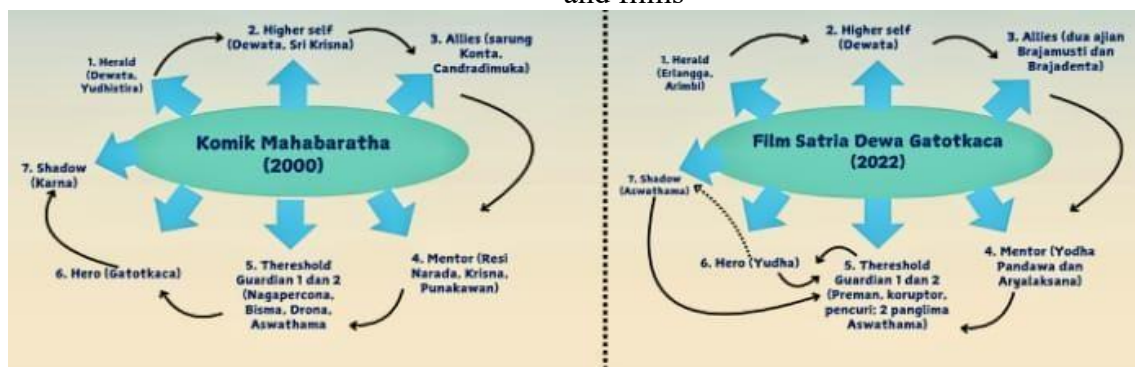
To gain an understanding of the construction of Gatotkaca's journey to knighthood, the analysis is classified based on three main stages based on seventeen (17) parts within the monomyth concept of the interconnectedness of each archetype belonging to Joseph Campbell to identify the narrative structure. This is done to see the patterns and

transformations of Gatotkaca's character from the Mahabaratha comic (2000) to the Satria Dewa Gatotkaca film (2022) resulting in a new interpretation in the contemporary space.

Narrative and cinematographic aspects in film are important elements that have a complementary relationship. The narrative in a literary work can provide structure and storyline intrinsically by strengthening the description or narration in the story (Joseph M. Boggs and Dennis W (2008)). The narrative in the film provides structure and storyline, while cinematography is a visual element that describes the story through the use of cameras, lighting, and techniques. A strong narrative structure can provide direction to cinematography to choose the right visual techniques for effectively conveying the story. Thus, creative and skilled cinematography can strengthen the narrative to visualize the emotions, atmosphere, and messages that want to be conveyed in the film (Ibid, 2008).

According to Campbell, stories around the world have the same structure and patterns and the characters are representations of archetypes that recur in various cultures and eras. Gatotkaca as a hero is a central archetype. He is connected with various other archetypes that play a role in his journey as a Hero, identified based on five archetypes in sequence (1) herald (2) mentor and allies (3) higher self (4) threshold guardian and (5) shadow. This study discusses Gatotkaca's character based on seventeen (17) monomyth concept with archetype relationships classified into three stages, namely departure, initiation, and return in the Mahabarata comic and the Satria Dewa Gatotkaca film, as seen in the chart below.

Figure 1. The difference in the archetypal roles faced by Gatotkaca in the comics and films



The comparative analysis between the representation of antagonistic characters (shadow) in the Mahabarata comic and the Satria Dewa Gatotkaca film, as shown in the chart, reveals significant differences in narrative construction and characterization. In the comic, Karna is explicitly positioned as the main shadow faced by Gatotkaca, indicated by the solid arrow connecting the hero (Gatotkaca) with the shadow (Karna) through a linear narrative sequence. This relationship shows a direct confrontation and central conflict between the two characters that form a simple and focused narrative structure.

In contrast, the Satria Dewa Gatotkaca film presents Aswathama as a shadow, but in a much more complex and indirect way. The use of dashed arrows between Gatotkaca and Aswathama indicates that their confrontation is not direct. Gatotkaca instead faces the Threshold Guardians (Beceng and Aryalaksana), who act as intermediaries or representatives of Aswathama. This indicates a simplification or modification of the narrative in the film adaptation, where the main conflict is mediated by other characters.

This difference shows two different adaptation approaches. The comic maintains a narrative structure that is more faithful to the original source, while the film reinterprets and modifies it to suit the context and needs of the film's storyline. These differences are not just minor changes, but reflect different storytelling strategies, which have an impact on thematic emphasis and character interpretation. This transformation highlights the importance of understanding how the adaptation process can change and shape meaning in literary works, and how narrative choices can influence the audience's or reader's understanding of the characters and conflicts presented.

Furthermore, this analysis can be expanded to investigate the factors that drive these differences, such as target audience, genre conventions, and artistic goals of each medium. The use of arrows in the two charts above explains the interconnectivity of archetypes from the Mahabaratha comic to the Satria Dewa Gatotkaca film. The following will show the narrative structure of Gatotkaca's journey based on Joseph Campbell's 17 monomyths through the interconnectedness of archetypes that influence Gatotkaca's knighthood in the Mahabaratha comic to the Satria Dewa Gatotkaca film.

3. Contemporary Indonesian Socio-Political Corporation as a Form of Fulfillment of the Ideal Ego of the Angkara Murka Character in the Film

The theme of Gatotkaca's journey and the hybrid visualizations created in the film mutually present a cycle of heroic journeys, constructing Gatotkaca as a hero with Javanese characteristics, embodying the principles of Sura Dira Jayadiningrat Lebur Dening Pangastuti. Then, Yudha transforms into a superhero, not only preserving Javanese principles and philosophy but also embodying global modern values adapted to the characteristics of modern Indonesia, in line with the industrial revolution 4.0 and the inclusiveness of filmmakers towards digitalization. This demonstrates the spirit of the times, reflecting the interconnectedness of Javanese philosophy in Indonesian film production, thus offering great potential for building a strong cultural identity in the era of nation-building while simultaneously serving as a critique of socio-political issues in Indonesia.

This situation can be realized through the creation of the character Aswatama in the film Satria Dewa Gatotkaca. He is the son of Drona's war guru, depicted as a vengeful figure for his father's death and ambitious for power. The symbol of Aswatama represents the ideal ego of the Kurawa, who desire power without regard for moral values and justice. Hanung reinterprets Aswatama as a shadow reflecting the state of Indonesia's socio-political hierarchy by creating two commanders to mobilize government officials who abuse their power to oppress the people.

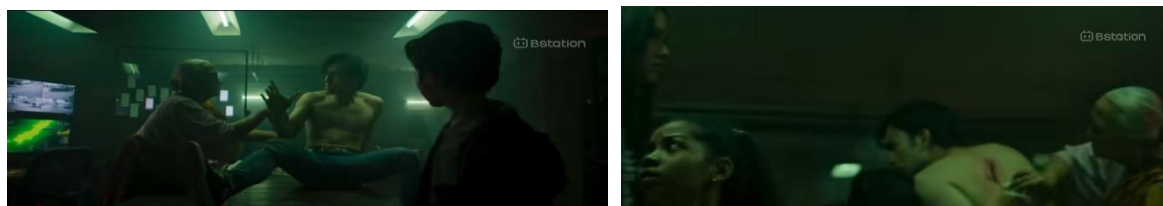
This demonstrates that power structures can be a tool of deception, and Aswatama's role can be understood in the context of the struggle against injustice. In the film, Gatotkaca is depicted as two central Kurawa figures: the two main commanders of Aswatama, tasked with eliminating the superior Pandavas (possessing supernatural powers), Aryalaksana and Beceng. They must find 100 superior Pandavas to free Aswatama from the Patala Dimension. According to Hindu mythological historiography, Aswatama was cursed by Krishna and imprisoned in Patala. 2 Beceng and Aryalaksana serve as Threshold Guardians for Gatotkaca before confronting Aswatama. They wield complete dominance over other Kurawa armies, symbolized in modern terms by Hanung: market thugs, thieves, and the overpowering government of Astinapura (collusion, corruption, nepotism, environmental damage, and the coronavirus).

Hanung bridges the history of Javanese wayang with contemporary Indonesian issues by using the concept of the Kurawa facing Gatotkaca. In traditional wayang

discourse, the Kurawa are essentially a group that enjoys plundering, destroying, dominating, and absorbing. This is then reinterpreted metaphorically by Hanung through a group of thugs, thieves, corruptors, and government officials who represent the Kurawa's nature in classical discourse in the film. This demonstrates that Gatotkaca's chivalry and the problems he faces in the modern world are more metaphorical and contextual. This situation is illustrated through the dialogue between Gatotkaca and Yodha Pandawa regarding the concept and nature of the Kurawa, as shown in the image below.



(a) Confinement of Aswatama —————> (b) Crowd of thugs



c) Explanation of the Kurawa concept to Gatotkaca (d) release of poison by the Kurawa character

Figure 2. Issues that are corporated by the Kurawa



In image (c), Yodha Pandawa explains to Gatotkaca that the Kurawa are not always evil if their power is used for good. This is seen through the figure of Bu Mripat as a Kurawa who is part of Yodha Pandawa when she takes poison (image d) in Yudha's body from the Kurawa Aswatama's attack. This shows a form of neutrality in the characterization of the essence of the Pandawa and Kurawa that is built in the film. This exposure reflects a paradigm shift in the interpretation of characters in the Mahabharata

narrative, especially related to the moral dualism between the Pandawa and Kurawa. In the work Hanung Bramantyo, there is an emphasis on the complexity of characters, where the Kurawa, who are often constructed as antagonists, are given a new dimension through the figure of Bu Mripat. Bu Mripat serves as a symbol of the ability to divert the function of power from evil intentions into positive actions.

This is also in line with Gramsci's opinion regarding the hierarchy of power that this film can be analyzed through the lens of the concept of hegemony and collective consciousness. In "Satria Dewa Gatotkaca," the Kurawa, personified through the character Aswatama and his commanders, serves as a symbol of an authoritarian and oppressive power structure. The hegemony shown in this film shows how certain ideologies can dominate and shape people's behavior and attitudes (Gramsci, 1971:50). However, the creation of characters such as Bu Mripat who have two sides—as Kurawa who have the potential to do good—shows that there is room for negotiation in the narrative hegemony. This film invites the audience to participate in building collective awareness, where individuals are expected to be able to understand and criticize existing power structures. Thus, the collaboration between Gatotkaca and Yodha Pandawa in fighting the Kurawa reflects the collective spirit needed to face injustice, and affirms the importance of collective action in facing social and political challenges in the modern era.

The Satria Dewa Gatotkaca film challenges traditional stereotypes that associate the Kurawa with absolute evil, creating space for discussion about morality, intention, and context in character assessment. In contrast, in Kosasih's narrative, the Kurawa are still seen as a representation of consistent evil. Furthermore, the use of arrows from image (a) to image (b) also shows that there is a new narrative constructed through the representation of groups of thugs and thieves. These symbolizations and narrative strategies serve to directly connect Aswatama's freedom with a more simplistic and dichotomous interpretation. This shows a shift in the narrative pattern of the story that is built from the comic, namely Karna carrying the Kurawa conflict to destroy Gatotkaca to Aswathama's internal conflict who wants to avenge his father's death, Drona can influence a more complex meaning in the two corpora from traditional wayang discourse to the contemporary space.



(a) Karna's source of power comes from the Sun God.

The image above shows that Kosasih positions Karna's characteristics in the comic as fulfilling the Kurawa's ego through Karna's functionality and naivety—he is given wealth and power—which influences the story's climax as a reflection of the 100 Kurawa's desire to destroy the Pandavas and their descendants. This relates to Karna's background as the son of Surya and Dewi Kunti (mother of the five Pandavas) and also the eldest brother of the Pandavas, who was bestowed with the 'baju tamsir' (armor) and 'Senjata Konta' (anyone struck by this weapon would fall). Meanwhile, the justice fought for by the Pandavas and Gatotkaca in the comic narrative involves Drupadi (wife of the

five Pandavas, disrobed by Dursasana (Duryodhana's second younger brother)) when the Pandavas lost in a dice game with the Kurawa, the death of Drupadi's children, and the right to the Angga kingdom. The issues constructed in the comic are very different from the issues in the film, which can be explained through the cinematic visual language of the film with modern technology owned by Yodha Pandawa in the following six images.



(a) Issues faced by Gatotkaca in contemporary space

The cinematic narrative with the medium shot aspect above shows the focus of Gatotkaca's struggle to face modern issues in a more global contemporary space, thus creating a strong resonance with audiences from various backgrounds and eras. By presenting Kurawa characters who are not always evil, Hanung Bramantyo has succeeded in raising complex issues that are relevant to contemporary realities, such as moral ambiguity, shifting values, and the importance of understanding context in assessing actions.

The film segment above shows an important understanding of Yudha's knighthood through the Satria Dewa Project initiated by Erlangga, his friend. Yodha Pandawa and Erlangga had carried out the project, but the project data was hacked by the Kurawa, so it stopped 15 years ago. The Satria Dewa Project formed by Yodha Pandawa contributes as a collective effort to create social change and save society from the Kurawa's domination. The description of social, political, capitalist, and disease issues that occur in Astinapura City is explained comprehensively through the visualization of the film's cinematography and the narrative from Erlangga's recording.

This film shows that Gatotkaca's knighthood is more narrated by Hanung as a reflection of the representation of socio-political criticism accompanied by maturation, self-discovery, and conflict of trauma healing in the contemporary space. This can be shown through the point of view of cinematography which acts as a narrative medium to explain the state of Indonesia in the context of global modernity through the technological sophistication possessed by Yodha Pandawa (Yudha's companion).

Regarding this context, Sapardi Djoko Damono's theory of literary sociology provides a deep insight into the complexity of narratives and characters. This film not only functions as entertainment, but also as a tool for social reflection that is able to arouse critical awareness of society towards relevant contemporary issues (Damono, 2020:35). By integrating traditional Javanese values and global modernity, this film shows great potential in building a strong cultural identity and encouraging active participation in social change.

Gatotkaca fully contributes as a symbol of hope and struggle for the future of Astinapura City. Gatotkaca also plays a role as a reflection of the values of humanity and

solidarity that seek to restore balance in a society affected by aggressive capitalism. Regarding this context, Hanung highlights the complex dynamics in the Javanese Mahabharata story, especially regarding the Kurawa's ideal ego which is fulfilled through the creation of Karna's characterization to Aswathama. The final conflict point of Gatotkaca emphasizes more on the shift in roles and the narrowing of the shadow character's plot that is built in the comic as an external conflict (Baratayudha War) into Aswathama's internal conflict over the death of Drona (his father) through the interconnectivity between subjects in the film. This shows that comic and film adaptations use different techniques to explore complex themes in the Javanese Mahabharata. Thus, this shift shows how adaptation and reinterpretation in different mediums can produce a richer understanding in the depiction of characters and morality in literary and art works in line with the classic Javanese values that Gatotkaca brought from the comic to the film, which increasingly complicates his idealism as Gatotkaca's knighthood in different spaces,

With the support of Yodha Pandawa, Gatotkaca shows that the collaboration formed from intersubjectivity among caring individuals can form a force capable of fighting injustice in the modern global context. Related to the Satria Dewa Project, the social issues constructed in the film can be carried out by Gatotkaca and Yodha Pandawa who have the ability and resistance strategies to uncover the Kurawa's falsehood. This indicates that resistance to the Kurawa's injustice can be carried out collectively. The war plans and strategies possessed by Yodha Pandawa play a role in shaping Yudha's awareness to carry out heroic actions against the Kurawa.

CONCLUSION

The functionality of Joseph Campbell's monomyth theory and Huetchon's adaptation concept contribute significantly to showing the reinterpretation of Gatotkaca's knighthood from Kosasih's Mahabaratha comic to Hanung Bramantyo's Satria Dewa Gatotkaca film.

Gatotkaca's heroic transformation becomes an evolutionary reflection from traditionalism to modernity with several key findings: (1) There are two similar episodes of Gatotkaca's characteristics through the event of cutting the umbilical cord and dream interpretation which reinforces Huetchon's adaptation concept that the film adapts the Javanese Mahabarata from Kosasih's comic. (2) There is a form of neutrality between the Kurawa and Pandawa that is formed in the Yodha Pandawa and Aryalaksana groups which influences Gatotkaca's spiritual journey. (3) The difference in the creation of the shadow character faced by Gatotkaca in the two corpora is a form of reflection on the fulfillment of the desire for the fulfillment of the Kurawa's ideal ego. (4) The Kurawa's superpower in the film is narrated metaphorically and connected with contemporary social issues in Indonesia. Hanung uses corruptors, thugs, and thieves as representations of the evil that Gatotkaca must fight. This shows that Gatotkaca's enemy is not only a representation of abstract evil, but also a representation of real problems faced by Indonesian society. (5) There is a shift in meaning in the transformation of Punakawan from comics who act as entertainers of knights to Gatotkaca's assistants who are intellectuals, technology literate, and participate in fighting the Kurawa in the film. This shows a shift in the pattern of Gatotkaca's heroism narrative in the contemporary space which is constructed through the film medium.

This comparative analysis from comic to film shows significant similarities and differences in the depiction of Gatotkaca's knighthood. The comic successfully maintains

the integrity of Gatotkaca's character by comprehensively displaying the values of heroism through the spiritual journey and loyalty of the knight rooted in the philosophy of Javanese puppetry. Meanwhile, the film modifies the narrative strategy by changing characters and characterizations, adding complexity to Yudha's internal conflicts—traumatic, conflict with his father—while the film still maintains Javanese idealism.

This is reflected in the redemption of some Kurawa characters, such as Bu Mripat, who atone for their past actions by joining the modern Punakawan (Yodha Pandawa) in fighting against other Kurawa figures like Aryalaksana. Furthermore, the film offers a moment of grace and redemption even for Aryalaksana, who experiences a moment of realization before dying at Gatotkaca's hands. This transformation highlights the potential for moral complexity and the possibility of redemption, even within traditionally antagonistic figures, aligning with a modern understanding of justice and social responsibility, and self-discovery—as a form of adaptation to global modern values, but still maintains Javanese idealism. This shows that Gatotkaca's knighthood in the film is reduced compared to the comic because the film is more adapted to global modern values that focus on Gatotkaca's internal conflicts. This results in a reduction in focus on the traditional aspects of Gatotkaca's knighthood which are more dominant in the comic. This shift highlights criticism of systemic injustice represented by the Kurawa and faced by Gatotkaca in a modern context.

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