

Research article

The Development of the Wayang Panji Nusantara Network Model to Strengthen the Articulation of the Panji Culture in Southeast Asia

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Abstract.

Wayang Panji is a puppet based on Panji stories that developed in Southeast Asia. The story of Panji in the art of wayang is found in Malang mask puppet art, Krucil Kediri puppets, Madurese puppeteers' puppets, Banjar Kalimantan puppets, Thai Siamese puppets, and wayang puppets in Kelantan Malaysia. The development of Panji culture in Indonesia has been partly through the Panji Nusantara Week activity, which is held once a year, and features performances of Panji-themed arts in several cities in Indonesia. The Panji Cultural Week, which has been held for the past few years, has yet to touch all areas of Panji-themed art, both in Indonesia and abroad. Panji wayang art, which is one of the Panji cultural products, is overlooked by practitioners of Panji culture, even though Panji wayang art is spread across several regions in Indonesia and in several Southeast Asian countries. This research sought to develop Panji-themed wayang art in the Southeast Asian region, so that it has parallels with other Panji-themed arts, through the development of the Panji wayang network in the Southeast Asian region. The Panji Nusantara wayang network aims to build cultural communication between actors and observers of Panji wayang art in the Southeast Asia region and serve as a publication media for Panji puppets for the general public. The cultural communication media was formed as a virtual collaborative performance event, while the wayang Panji publication media is in the form of a digital application-based platform that contains a database for the Panji Nusantara puppet, profiles of the Panji wayang artists, and a roster of the performance activities. This research used the Willis design development method combined with ethnographic methods. The research data were collected in East Java and Kelantan Malaysia.

Keywords: Development, puppet, panji nusantara, southeast asia

1. Background

The Panji tradition began to develop in the province of East Java, during the Majapahit era, which later expanded outside Java following the diplomatic route of the Majapahit kingdom to foreign countries. The Panji tradition departs from Panji stories which are delivered orally and in the form of chronicles, kidung or kakawin books. Panji

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stories in various versions eventually also developed in peninsular Malaysia, Thailand to Cambodia [1]. The birth of the Panji tradition influenced the form of physical cultures in the archipelago, which became an early marker of the archipelago's cultural resistance to Indianization hegemony. The Panji story eventually became the main menu of the Panji tradition in the archipelago which then spread to several countries in the Southeast Asian region. Wayang krucil Indonesia and wayang Siam or Kelantan Malaysia, are two genres of wayang that take the Panji story as a story concept, in addition to the Malang mask puppet, the Madurese puppet mask puppet and the Gung puppet in Kalimantan.

In recent developments, Panji wayang performances have become increasingly rare. Ordinary people, especially the younger generation, do not know much about the existence of wayang Panji as an intangible cultural heritage in Indonesia. The existence of wayang Panji in Indonesia as well as in Malaysia is on the verge of extinction, so it requires revitalization efforts to re-popularize the existence of wayang Panji in Indonesia and Malaysia. Efforts to revive the wayang Panji as the art of wayang Nusantara can be started with the development of the network of wayang Panji Nusantara which publishes the existence of wayang Panji through digital applications. This research is expected to be useful for 1) For cultural research institutions, as a reference research on Panji culture that is developing in Indonesia and Malaysia, especially with regard to the development of the Panji tradition in each cognate country and 2) For universities, this research can be a pioneering cultural research between Indonesia and Malaysia, so that it can be developed on a wider scale.

2. Panji Tradition

The Panji tradition begins with Panji stories told in the form of mentrum kidung and some lesan folklore that developed in Java. The Panji stories were originally written in Middle Javanese, then rewritten in a new Javanese language in the form of macapat songs. These Panji songs then spread to outside the island of Java [2]. The story of Panji is set in the Kadhiri kingdom in East Java Province which was founded in the 11th century [1]. In Kakawin Smaradahana, it is stated that King Kameswara of the Kadhiri kingdom was consort of Sri Kiranaratu, the daughter of the Jenggala kingdom. King Kameswara is also called Hinu Kertapati or Raden Panji, while Sri Kiranaratu is referred to as Dewi Galuh Candra Kirana in Panji's stories [2]. The Panji story, after being presented in the form of kakawin and kidung, is then transformed into another form.

3. Puppet with Panji story

Wayang Panji is a term to describe wayang performances with Panji stories. Wayang Panji in Java developed in the province of East Java, which is spread along the Brantas delta. Wayang Panji in the case in East Java Province is called the Krucil puppet. This puppet is made of wood on the body and leather on the hands. The Siamese puppet is a development of the Pathani puppets in Thailand which had developed earlier. The main Siamese puppet stories still come from the Mahabharata and Ramayan stories. Wayang Siam, is one of several types of wayang that developed in Malaysia which is presented with a typical Kelantan dialogue, so Siamese puppets are often referred to as Kelantan puppets. The two other types of wayang, namely the Malay wayang and the Javanese wayang, which developed in Malaysia are closer to the Javanese wayang kulit, because some of them were brought by some Javanese immigrants to Malaysia (Pundentia, 2015: 308). The Siamese puppets or Kelantan puppets take the Panji story as a branch story, a condition that is thought to have been influenced by the spread of the Panji culture in Peninsular Malaysia. Kelantan puppets are spread in the northern areas of Kelantan, Kedah and Perlis which are derivatives of Nang Talung Thailand [2].

Javanese wayang in Malaysia that developed in Malaysia has similarities with wayang kulit purwa in Java, namely that most of the characters have two arms, while the Malay wayang has only one arm. Javanese wayang, Malay wayang and Siamese puppets use 3 main stories, namely those from the Mahabharata, from the Panji story, and from an Islamic story (Hikayat Amir Hamzah), and some local stories. The visual expression of the Panji story in the Siamese wayang or Kelantan puppets is represented differently from the wayang krucil or wayang gedog in Java.

4. Research Method

This research is a qualitative research designed in two stages, the first stage with an ethnographic approach and the second stage of product development using the Willis development method. This research will be conducted in Kediri, Malang and Madura Regencies in East Java Province and in Kuala Kerai Kelantan Malaysia. The choice of location in the area was based on 3 main considerations, namely 1) Panji-themed puppets that developed in the two areas and 2) Panji-themed puppet shows have opposite styles in the two areas,

The types of data in this study are divided into two categories, namely quantitative data and qualitative data. Quantitative data includes 1) Documents in the form of

archives, photos and manuscripts on wayang and relevant research on Panji-themed puppets in Indonesia and Malaysia that have been carried out previously 3) Histogrammic data of Panji-themed puppets in Indonesia and Malaysia, and 4) Panji-themed puppets in Indonesia. and Malaysia to obtain descriptions of form, function and meaning.

5. Variety of Indonesian and Malaysia

Wayang Panji in the archipelago is divided into 2 major groups, namely puppets in 2 dimensions and wayang in 3 dimensions. The 2-dimensional wayang is divided into 2 parts, namely the Krucil puppet made of wood and the Gedhog puppet made of leather. Wayang Krucil is a 2-dimensional wayang whose body parts are made of wood, while the hands are made of leather. Wayang Gedog uses completely leather materials. Both Krucil puppets and Gedhog puppets are classified as third generation puppets, because they were born after the era of purwa shadow puppets. Wayang Krucil is spread in the southern part of East Java province, from Malang, Blitar, Tulungagung, Kediri, Ngawi, Trenggalek, to the Ngawi area. Wayang Krucil is also known as wayang Klitik, with the main stories being stories with the theme of Panji, both the Panji minor and the Panji major stories.

The wayang in Malaysia has similarities with the wayang in Indonesia (Java). The history and development of the Southeast Asian region influenced the form of the Malaysian wayang. Among these influences are from Java, which is seen in almost all forms of wayang kulit throughout Malaysia, especially in the stage, wayang forms, stories, and music. The existence of Wayang Kulit in Malaysia cannot be separated from the arrival of Javanese people to Malaysia in the 17th century. Malaysian puppets are closely related to Javanese style, even the name wayang is a word that comes from Javanese. The Malaysian puppets were originally functioned as entertainment for the nobility. The Javanese wayang style stylization in Malaysian wayang is influenced by Cambodian and Thai wayang. On several occasions Javanese wayang is considered the ideal type of shadow art in Asia, although it is not the only wayang that has developed in Asia. In areas in China and India also found several types of wayan, with beautiful and varied sizes. It is not known exactly where or when Asian shadow puppets first appeared. Some experts argue that from the Indian region, shadow puppets were first brought to China via Central Asia, via a trade route known as the Silk Road. The earliest references to shadow puppets in India appear in the Jataka stories, which tell of the birth of the Buddha. Scholars are still debating whether the references in these ancient Sanskrit texts are sufficient evidence that the art of wayang originated in India.

6. Variety of Indonesian and Malaysia

6.1. Wayang Gedog

Wayang Gedog is a puppet made of leather. Wayang Gedog in East Java is found on the slopes of Mount Guarantee. There are 55 characters in Wayang Gedog, which are divided into right and left characters, just like the characterizations in wayang kulit. Wayang Gedog in addition to presenting the stories of Panji also uses the Babad Majapahit story as a story.

6.2. Krucil Prepet

Wayang Krucil is a puppet that presents the story of Panji as the main story. Wayang Krucil developed in East Java and Central Java. Krucil puppet products can be found in the Kediri area, Nganjuk, Ngawi to the Bojonegoro area. The Krucil puppet is a development of the Gedog puppet made of wood. Some references state that the Krucil wayang or Klitik puppets were born after the arrival of Islam in Java, because they have presented stories with Islamic backgrounds. The existence of wooden puppets in several artifacts has existed since the pre-Islamic era, although there has not been a comprehensive study on it. The main characters in the puppets include Raden Panji Asmorobangun, Dewi Sekartaji, Joko Sesuruh, Damarwulan, Begawan Tunggulmanik, and Ratu Kenconowungu.

6.3. Wayang Gedog Jatim

Wayang Gedog Jatim consists of 55 characters with distinctive specifications, because they reflect the character of Malang style, or wayang Jek dong. The East Java Wayang Gedog has not been widely exposed, because the last stage was in the era before the 1960s. The existence of wayang gedog as the main puppet in the Panji story in East Java is commonly performed in performances from village to village. The existence of the East Java puppet Gedog only has one box that is stored in a village in the Mojokerto area and was never performed again after the 1960s. The main characters in the East Java Gedog puppet are Damarwulan, Raden Panji Asmorobangun, Joko Sesuruh, Dewi Sekartaji, and Minakjinggo or Joko Umbaran.

6.4. Puppet Krucil Tuban

Wayang Krucil Tuban is a puppet Krucil that has developed since the 19th century. Wayang Krucil Tuban is found in the Semanding and Merakurak sub-districts. The Wayang Krucil Tuban is a wooden puppet used as a medium for village ruwat or alms earth. Wayang Krucil Tuban is already in a critical phase, because it doesn't have a good next generation. An average of 50 Krucil Tuban puppet boxes. Panji stories and local tuban stories with a background story from the Babad Tanah Jawi. The story of Panji became a favorite story in the 1970s, side by side with the chronicle of Tanah Jawi. The story of Bajul Kliwon and Ronggolawe became a popular local story in that era.

6.5. Panji Cultural Network Platform

This Malaysian and Indonesian Panji wayang network is formulated in the form of interactive media which is operated through the android platform. The android platform in the Panji wayang network in this design is described in the navigation in the figure. The navigation is divided into three main routes, namely the intro, content and outro paths. The intro section contains the introduction to the content section. The intro section only contains a brief explanation of the intent and purpose of creating the media. This information is needed so that users understand the function of the media as an informative tool. The content section consists of two main parts, namely the Panji route and the Panji cultural products. The Panji cultural path is divided into two parts, namely the Panji cultural path in Indonesia and the Panji cultural path in Malaysia.

The display of this android platform prototype is still in the development phase because uploading applications on android takes a long time. Google gives around 3 months for media uploads on the platform.

7. Conclusions

The Kelantan puppet is one of the representations of the Panji culture in Malaysia. The Panji stories that developed in the Kelantan puppets only became branch stories or stories that came out of the main story patterns. The main story of wayang in Malaysia is mostly based on the Ramayana story, in contrast to the wayang in Java, which focuses on the Mahabharata story.

The existence of Panji culture in Indonesia and Malaysia experienced significant differences. Panji culture in Indonesia in the art of wayang is a follow-up to the existence of

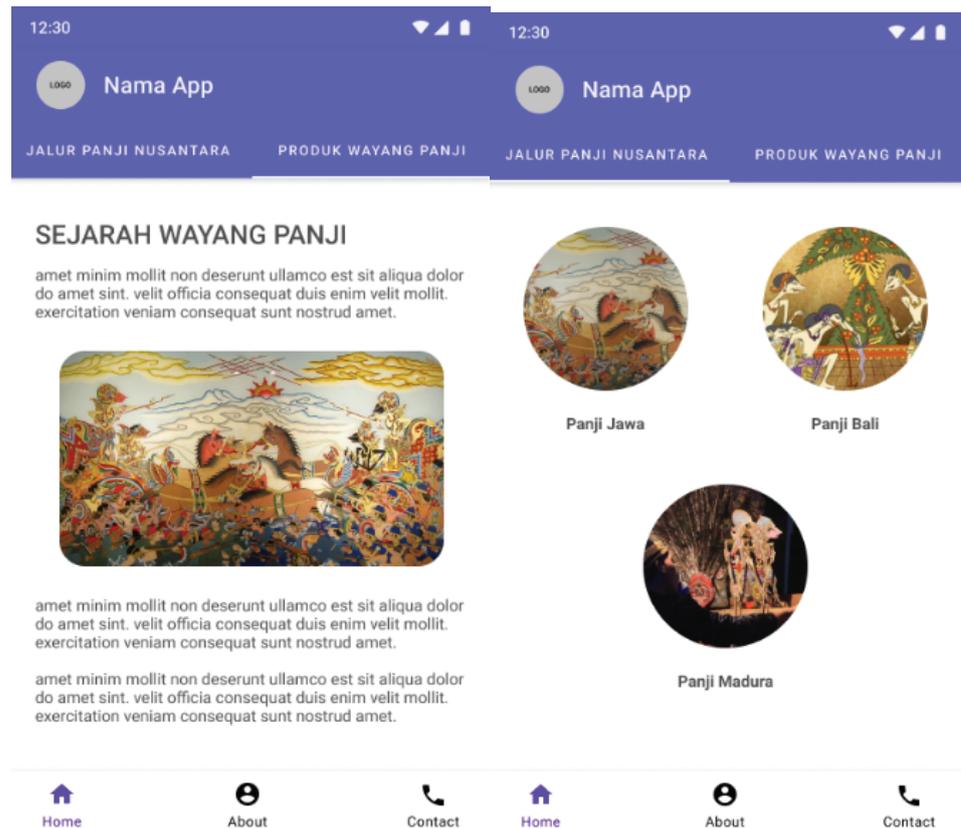


Figure 1: The appearance of the Panji Nusantara puppet network android platform (2021).

wayang purwa and developed among farmers. Meanwhile, the Panji culture in Malaysia has become a branch story developed by Malaysian puppeteers after being influenced by the Patani puppets in Thailand.

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