

## Conference Paper

# Panji Puppet Reinterpretation of Panji Culture in Java

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### Abstract

Panji culture is a culture that is thought to have developed at the beginning of the arrival of Islam in the archipelago. The story of Panji as an oral literary work has existed in the Majapahit era in the 15th century (Munandar, 2014: XVII). This culture takes the background of the story of the Jenggala and Panjalu Kingdom era. The kingdoms of Jenggala and Panjalu constitute the division of the Airlangga kingdom into 2 parts (Coedes, 2010: 206). King Airlangga at the end of his reign in the 11th century divided his kingdom in two parts, namely the Jenggala kingdom in the East and the Panjalu kingdom in the West. The story of Panji tells the story of Pangeran Jenggala's marriage to the daughter of Panjalu, which is probably related to the efforts to unite the two kingdoms at the literary level.

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Medang Kingdom, Airlangga kingdom developed many religious sects, namely Saiva, Sogata, Rsi, Mahesvara, Mahabrahmana. These sects are derivatives of Hinduism and Buddhism, thus describing a harmonious religious life in the kingdom of Airlangga. Literary life also flourished in this era (Coedes, 2010: 205). Great literary works were born in the era of Airlanggga and later periods. In the Kadhiri era, several great literary works were born, including the batarayuda book in the reign of King Jayabaya in the 12th century (Rahardjo, 2011: 57). The Panji story is thought to have begun in the post-King Jayabaya era, considering the story of Raja Jayabaya being one of the plays in Krucil puppet. Krucil puppet is one of the performing arts that uses the Panji story as a story idea. Panji's stories are also found in gedog puppet, mask puppet, beber pupet and in pranasmara (Saputra, 2017: 3). The stories become variants of the minor Panji stories.

Indian culture dominates the archipelago since the 7th century marked by the entry of Indian trust and knowledge in the cultural system applied in the archipelago. Some Indian texts in the form of Kakawin dominated literature at that time. Literary work in the Indian context in its development received resistance from local literature. Local elites in Java, try to create a culture of rivalry against mainstream culture influenced by Indian culture. Mainstream culture integrated with Hindu or Buddhist teachings is deemed necessary to be revitalized in accordance with the local character of the Indonesian

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archipelago. Culture Panji is thought to be a form of cultural resistance from local elites in Java against foreign cultural influences at that time.

This process has been going on since the 12th century. During the reign of King Jayabaya, several books from India were reconfigured in the local context. At that time the book of Baratayudha was born by empu sedah, the Hariwangsa Book created by empu Darmaja, and also the Hariwangsa book written by empu Panuluh. In literary work, those books originating from India were created in accordance to the local context.

Purwo puppet show that is performed in this era have used the addition of stories related to local audiences. In its development, the shadow puppet show in Java born several local figures who were not found on stage puppet stories in India for example is Buto figure (giant) as a representation of antagonistic figure in Java who are rude or brangasan (Suseno, 1996: 103).

The locality in these shadow puppets has developed even further in wooden puppet stories. Puppets made from wood are known by several designations, including, gedog puppet, klitik puppet, krucil puppet, and also song-song puppet. Wooden puppets are similar to leather puppets, but differ in the stories presented. Wooden puppets take the Panji, Majapahit, to Menak stories. Wooden puppets developed in East Java are known as krucil puppets in the areas of Malang, Kediri, Nganjuk, Ponorogo and Ngawi. Timplong puppet is known in Nganjuk, and song song puppet found in Lamongan and Tuban regions.

The term krucil puppet is more popular than the term timplong puppet or song song puppet. The krucil puppet was originally used to refer to the proportion of puppets that are smaller than the leather puppet in general. Krucil itself means small. The krucil puppet presents a different type of story from the Purwo leather puppet.

Panji's story is the main story in krucil play, in addition to the majestic Majapahit chronicle. The Panji story that was mostly raised in krucil puppet is the story of Panji Asmoro Bangun. The story of Panji Asmorobangun is one of the Panji Major story developed in the archipelago in addition to Panji Kuda Semirang story and the Panji Anggraeni story. The story of Panji Asmorobangun tells a story of the journey of Panji Asmorobangun in finding his girlfriend Dewi Sekartaji. The journey to find Dewi Sekartaji was then developed into the Panji Minor story, including the stories of Ande-dane Lumut and the story of Enthit.xcC/,

## 1. Panji Culture in Krucil Puppet

The Panji culture in the form of the art of show which is often discussed is the art of Mask Puppet. Mask puppet are spread in several regions in the archipelago to Cambodia and Thailand. In East Java, mas puppet is spread in the regions of Malang and Jombang. Mask puppet art is still preserved in these two regions. Panji culture, in addition to being presented in mask puppet performance art, is also found in the art of reog, Kentrung, jaranan, beber puppet and krucil puppet.

The Panji culture traced in krucil puppet is not only written in the structure of the story presented, but also in the procession before and during the performance. The pre-performance process shows acculturative processes in the realm of spirituality. Phenomena can be found in the social situation in the 9th century, which developed 2 major religions and several sects that were side by side in the eastern part of Java. The acculturation of spirituality can be seen in the prayers spoken by following the principles of Islamic religion, prayer activities interspersed with prayers in Javanese followed by frankincense as in the Hindu tradition. In some areas the krucil puppet is still a spiritual icon of Javanese Islam, which depicts a dialogical process with the superpower being in the performance. The dialogical process is channeled through prayer or spiritual activity. Events that are commonly carried out on spiritual processes in the Javanese Islamic community (Geertz, 2017: 71)

The Panji culture takes place in the 9th century, when King Airlangga divided his kingdom into two major kingdoms, namely the kingdom of Jenggala and the kingdom of Panjalu. Raden Panji Asmorobangun is a representation of the crown prince of Jenggala, while dewi Sekartaji is a representative of the royal daughter of Panjalu. The political marriage between Jenggala and Panjalu is one of the ideas of the Major Panji story in Indonesia (Poerbatjaraka, 1968) Panji culture comes from Panji literary literature, which describes Raden Panji's journey with all the characters and socio-cultural and economic backgrounds in his stories. The socio-cultural and economic background which is the background of the story is reconstructed and classified in the realm of ethics, aesthetics and logic, so that it becomes the character of the Panji culture (Nurchahyo, 2017).

Panji as a culture has specific characteristics that tend to be different from other cultures. Panji culture is considered as a typical cultural product of the archipelago with a unique ethical and aesthetic order. The form of Panji culture is a form of collaborative culture. This collaborative concept can be traced to the concepts, ideas and norms developed in the culture. Elements of Hindu and Javanese spirituality blend in one unit.

An idiotic cultural idea in the Panji culture is reflected in the attitude of the characters presented when dealing with the Essence of God or dealing with fellow human beings. Panji's figure is portrayed as a person who comes from a secretist, Hindu and Buddhist background. The religious ceremonies carried out in the kingdom in the Panji story explicitly mention typical traditions in Hindu culture or Buddhist Shiva. The starch defense ceremony, which was described in the Panji Semirang saga, explained the concept of Hinduism. The concept of Moksa as one of the concepts of Hinduism is also found in several versions of the Panji story.

The form of cultural behavior in Panji culture is generally shown in the patterns of behavior and habits of Panji in conducting social relations, both vertical and horizontal relations. The social relations that are built become a reflection of the patterns of traditional behavior in that period. The principles of behavior are expressed through onto wacono, which was conveyed by dalang (puppet player). Onto wacono as a verbal description describes characters, one's relationships or the psychological atmosphere of the characters in puppet shows..

The form of physical culture in Panji culture is reflected in the description of clothing, property, architectural to urban planning in each story displayed. The description of each physical artifact is displayed explicitly. In krucil puppet performances, physical artifacts are very limited and these limitations are dealt with by descriptive text from the dalang to describe the product details presented.

In the krucil puppet show, the figure of Panji is a central figure, although the Panji story is one of several variants of the krucil puppet story. Krucil puppet has 3 main stories, namely the Panji story, the Majapahit story, and the menak story. The Panji figure is shown as a figure resembling Arjuno in the purwo leather puppet, a figure of the knight who has many advantages with several wives. The Panji figure in the Panji Kuda Semirang saga is narrated as the incarnation of Arjuna and dewi Januwati, so that the character and physical characteristics are similar to Arjuno's character in the perception of purwo leather puppet.

## 2. Panji Figure in Krucil Puppet

The Panji figure in krucil puppet is realized in two main forms, namely 1) using tekes and 2) using a rivet. The use of *tekes* is a typical feature of Panji in the main version, while the use of rivets is common for Panji plays in coastal area. *Tekes* is a headband that resembles *udeng*. This form of *tekes* was adopted from the cover of Yudistiro or

Puntodewo in the Purwo puppet. The form of *tekes* itself is referred to as the typical character of Panji in that era.

The headgear that portrays the other panji is the shape of the rivet headgear. Keeling coil headgear resembles the Arjuno character in the Purwo puppet. The shape of the coil in krucil puppet shows is often used for the Panji character of the Coastal region. The panji of the beach in the glasses of the Krucil puppeteer is a Panji character outside Panji Asmorobangun. In krucil puppet show, Panji character has several variants, including Panji Brojonoto, Panji Pamecut, Panji Kuda Semirang and also Panji Jayengrono.

The main characteristic of Panji Asmorobangun is has white face, which shows Panji's position as the right character. The panji character in krucil puppet uses 3 main colors, namely white, yellow and green. These colors show the character of the right character in the order of the blowpipe (*sumpingan*).

In krucil puppets, as purwo leather puppet faces the characters have certain colors. These colors have different meanings. The red color shows hard character, lacks of patience, courage and insolence. The red color is mostly a representation of left figures, red-faced figures, like Minak jinggo, Prabu Klonosewandono and Nyai Buto Locaya.

The black color on the face shows a wise, sentimental, and responsible character. The black color can be found in both the right character and the left character. The black color can be found in Prabu Jayaboyo's character, figures of *pendita* or saints.

The white color symbolizes the holy and clean character. The protagonists mostly use white faces. The Panji figure mostly uses the color white face. The color of gold symbolizes the figure who is *tepo seliro* or introspective. Gold color is usually used for the color of the knights and *keputrian* (noble women). The green color has a narrow and narrow meaning. The green color is relatively rarely matched on krucil puppets. This color is commonly used for characters in the play, for example the characters Umar Madi and Umar Moyo.

Panji is the right figure in the blowpipe of the krucil puppet. The right punch contains the protagonists. The protagonist in the right chopper is dominated by characters with white, yellow or green faces (black). An antagonist character, containing characters with red or black faces. In principle the right or left character is indicated by the color of the face to the proportion of his body.

The panji in krucil puppet is cast as a protagonist with character traits such as Arjuna who is meek with subtle words. The body is described as proportional to the posture that is not too large. Head down (*tumungkul*) with round buttocks (*lump*). The eyes of Panji are modeled as *liyepan* or *eye gabahan*, describing a calm nature. Knights in Javanese terminology are described as masculine figures with feminine tendencies. The concept

of a Javanese knight is a person who is gentle and not brash (rude), has a good level of intelligence and attitude that is able to control himself. The description of the panji's character conveyed the oral puppeteer at each Panji appearance. Panji's appearance in a puppet can be categorized as soma or netya soma appearance. Netya is one of the puppet figures who is described as patient and calm in nature.

Based on the character or sign, Panji belongs to the wanda ruruh. Wanda ruruh in leather puppet symbolizes the noble character of character. Panji's body posture is portrayed as a pidegso figure. Pidegso is interpreted as a figure who is kind and full of tolerance.

The description of the panji figures is delivered satirically, as a typical representation of the Javanese crown prince with many romance stories. The panji is described as Arjuna who has many relationships with several women. Solah bowo or Panji's behavior is classified as cute. Saucy is interpreted as resilient, established, and resistant.

The panji in the visualization of Puntodewo's figure belongs to the Wiratama group. Wiratama is a class with character protecting the universe from evil. The figures in the Wiratama group, hold the promise to pay hayuning bawana ambrastha durangkaran-ingrat. The concept that prioritizes protecting others and eradicating injustice. This concept is displayed in Panji figures and characters with these characters.

### 3. Panji Relation in Krucil Puppet Show

In krucil play, the figure of Panji is criticized to have similar characteristics of Arjuna, although he is not described as a figure who has many powers. In krucil puppet, Panji is described as an ordinary human figure who has several weaknesses. Panji's figure in the krucil puppet show is described as a knight who has two servants who maintain his safety. The power of the two servants exceeded the power of his master.

The two servants of Panji were Bancak and Doyok. Bancak and Doyok in Kanda book, are also called Prasanda and Sadulumur, two punokawan who are other forms of hermits in Argo Jambangan. The first two are incarnations of Lord Vishnu, so they have extraordinary powers. The story of the magic of Prasanta and Sadumulur is spoken in the Kanda book, Panji Jayakesuma book, to Semanji Panji Kuda book.

Prasanta and Sadumulur have many names, for example the kyai bancak in Kediri, the Kyai Bonto in Blitar, the Kyai Precet in Nganjuk, or Kyai Janlen in Tuban. The companion names of Panji are local, so that each region will have different names. Raden Panji Asmoro does not have many names, among puppeteers he is only known as Raden Panji

or Raden Inu. This position of Raden is a central figure who is able to solve problems very well.

Panji's relationship with his servant is equivalent in the context of social relations. The position of the servant as in the semar figure purwo leather puppet is the figure who gave the solution. The problem faced by Panji mostly revolves around his relationship with his lovers. The Panji stories in the krucil puppet do illustrate the social consequences that arise when the relationship between Panji and Sekartaji is not expected.

In contrast to Arjuna in the story of the purwa shadow puppet, which is described as a brave warrior and involved in various wars, the panji in the krucil puppet in personification is a character who is rarely involved in conflict, especially conflicts in a political context. More conflicts were caused by Panji's efforts to maintain his existence. The conflict relation in Panji's play can be related to the concept of Javanese ethics, where conflict is a manifestation of failure in managing taste. Sense is the key in understanding the Panji relationship with other figures.

Relations or interpersonal relationships in the Javanese community system is described as the concept of taste. Representation of the sense concept can be seen in the figure of Panji when establishing relationships with other parties including nobleman, people or with the kadeyan or the punokwan. The concept of taste in Javanese terminology was initially aesthetically not psychologically meaningful in its development to spiritual meanings (Stange, 1998: 25).

The feeling leads to a harmonious situation, peace, balance and consensus. The phenomenon that is the main characteristic of peasant culture in Indonesia, which is based on the creation of balance. The phenomenon that can be equated with the search for a fair queen (messianic). This concept of balance seeking is the final goal in every Panji play in Krucil Puppet. The panji is promoted as a party which is capable of creating balance.

## 4. Conclusion

The krucil puppet is one of the performing arts that raises the stories of Panji. The Panji figure in krucil puppet is positioned as Arjuna and Yudistira or Puntodewo. Panji has properties like Arjuno but he is visualized to resemble Puntodewo. Based on the position, Panji can be described as a character who has the character between Arjuna and Yudistira.

Panji is portrayed as not a powerful figure like the figure of Arjuna but an ordinary human figure who has many weaknesses. In krucil puppet, the Panji character does

not have supernatural powers exceeding his servants or the kadehan, so for the war business the kadehan intervenes. The conflict that appeared in Panji's play on the krucil puppet was caused by Panji's failure to manage harmony. Warfare as the culmination of conflict is caused by failure to manage harmony.

Panji's relationship with his social environment leads to the concept of taste. Taste is the key word for understanding the relationship of Javanese people with their socio-cultural environment. The sense phenomenon as the essence of the panji relationship with its environment can be seen in several plays in the krucil puppet. Panji is positioned as a soft and calculating ksatria

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