

Conference Paper

Cultural Transformation of Farmers and Cycle Panji in the Puppet Krucil

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Abstract

The farmer cultural system is based on tillage and planting cycles. The patterns produced from system tillage and planting cycles then form a system of civilization based on the future of the garden or tillage. The agrarian ecological system inspired cultural expression that is manifested in a variety of cultural activities. One of the cultural products of farmers is the stories of the wayang Krucil, who were involved in the Panji cycle. Krucil puppet art shows are cultural performances that are creative and reflect the spirit of the times. Panji stories in the puppet Krucil can be described by their constituent structures. Cultural farmers are very dependent on the presence of the sun and water, so the sun and water symbols are very dominant. The structure of peasant culture can be demonstrated by a reciprocal relationship between humans, the sun, water and air. Symbols can transform into various forms. The transformed symbols of the sun and water can be found in the model of the stage, the structure of the story, and the depiction of the characters in the puppet Krucil. Agrarian society has always had mechanisms to develop their culture, including developing cultural patterns that are different from the maritime community.

Keywords: farmer culture, pennant cycle, puppet Krucil

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Peasant culture is a culture that is based on an agrarian system. System values peasant culture was built from local understanding of soil tillage. The value systems, patterns of behavior and physical cultural products built on cosmological concepts. Farmers' knowledge about the regularity of the cosmos, the basis for maintaining their culture. The phenomenon of the cosmos or the universe have special marks that affect the earth and everything in it. Farmers in Java float system or institution prey season's tally based on natural signs, so that the determination of planting and harvest time can be determined.

The reading of the signs of nature are always returned to the soil tillage system. The procedure for tillage had a recurring cycle, has a fixed pattern and are likely permanent. The patterns that are likely permanent agriculture and the recurring influence public

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perception of farmers towards cultural patterns. Culture farmer produces a distinctive art structure. One typical product farmer art is the art of puppet Krucil.

Krucil puppets are puppets made of wood and growing among farmers in rural Java. These puppets take Panji stories as the main story (Timoer, 1980: 12). The origin of puppet Krucil still being debated, some versions mention puppet Krucil born during the arrival of Islam in Java in the 15th century Sunan Kudus referred to as one of the creators of puppet Krucil, besides Prince Pekik figures from Surabaya [1]. Panji stories against a background of royal Dhaha in Kediri [2]. The events narrated in the Panji stories tend to repeat themselves in each version. The term used to describe the cycle of Panji are the repetitive pattern. Characters resembling peasant culture Panji cycle, which has a repetitive pattern.

Puppet Krucil classified third generation, the puppet who takes the story beyond the Mahabharata and Ramayana. Krucil puppet thrive in an environment of farmers and life outside the court [3](Sudikan, 2000). Krucil puppet activity associated with rural traditional ceremonies or rituals related to farmers' lives. Agrarian peasant culture that became the reference values are built on the puppet stage Krucil.

This paper will discuss the cultural patterns transform for farmers and cycle Krucil banner on the puppet stage. Panji cycle is a term that appears in the writings Purbatjaraka in 1958 to describe the patterns of recurrence in Panji stories (Perbatjaraka, 1968: 10). The term Panji cycle is then used by Rassers to Kieven, to describe a search pattern by Galuh Raden Panji Candrakirana in literary story Panji. Panji Literature has a repeating pattern, although there are several versions. Panji cycle was transformed in Krucil puppet play and adapt to the culture of farmers.

1. Culture Farmers

Java community grew up in the culture of farmers. Culture farmers closer every activity of life in the patterns of tillage and rotation of the seasons. Mythology farmers also lead to the crops and agricultural products. The life cycle of agriculture can be simplified into two main activities, namely planting and harvest. Planting and harvest time can be determined because the public has been to understand the calculation of the season and soil treatment technologies. Basic abilities possessed these farming communities that distinguish the earlier strata of society. The calculations of the season in the Java community about the teachings set forth in the order of prey.

The season divide into 12 categories. The division which refers to the nature and character of *mangsa* (season). Each season is represented by notable figures with

divine, the character of the season and form constellations. Farmers must observe the constellations to determine the beginning and end of a particular season. An understanding of the constellations and then transformed into with divine figures show the process of abstraction in the understanding of Javanese culture. Calculation bioclimatology elaborate cosmography and simplified in forms of characters and symbols with divine that is easier to remember and understand. For example *mangsa* (season) *katelu Mituna* symbolized by the constellations under the auspices of the god Rudra. This season character called *suta manut ing Bapa*.

The division of the agricultural cycle in two major parts, be one indication of the use of the principle of duality in the Java community cultural classification system. The principle of duality in this peasant culture which is then translated into a variety of ritual activities. The principle of duality in its development into the core of the culture of the farmers. Javanese society was formed from an agrarian culture, which makes everything have a partner. The existence of one pair for each tune. The concept pairs that later became the cultural characteristics of society archipelago.

Farming communities look upon the earth as a mother figure and the sky as a father figure. Father and mother relationship or relationship of men and women become a central point in the cycle of peasant culture in the archipelago. Mother earth father sky concept is translated in the prayers or mantras rituals

Father and mother relationship or the relationship of men and women in its development into concepts in peasant culture. The story of the earth and the sky as a symbol of man and woman in the story or the story of the goddess Dewi Sri Luhwati in Krucil. Luhwati goddess Dewi Sri and described as a female figure who seeks to maintain the sanctity, to finally come down to earth. His body fell to the earth which then transformed into plants that are useful to humans.

The principle of peasant culture relies totally see everything round two of two. This principle is further symbolized by the relationship of men and women. Panji story against the background of royal Dhaha, basically tells the relationship of men and women meeting as just concept peasant culture. Relations Raden Panji and Dewi Sekarkataji written in many versions of the same pattern. These patterns are called as the Panji cycle.

2. Panji Cycle on Puppet Krucil

Panji cycle term is used to illustrate the repetitive pattern Panji stories (Kieven,2017:3). Panji stories always have the same pattern, although it has a storyline that is different.

Panji tale begins with a farewell to the Goddess Sekartaji Raden Panji, then search phase and ends with the meeting. In each phase is developed into a minor Panji stories, including the story of Panji Laras, Ande-ande Lumut, Enthit or Klething kuning (Yellow). In the case of Krucil puppets, stories Panji evolved towards *carangan* or *srambahan*. *Carangan* a puppet stories that are local.

Panji stories in literary form has more than 10 versions spread across the archipelago. Variants of literature with the theme of this Bannerman spread of Java, Bali, to the Malayan peninsula, with diverse stories and using local names as the main character. Distribution pennant cycle is likely related to cultural diplomacy in the era of Majapahit, which reached the peninsula Malaysia to Thailand. Panji stories in Krucil puppet has a different character of Panji stories in the form of literature. Themed the Panji puppet only found in East Java and Central Java.

Panji stories in the puppet Krucil become the main story in some regions, in addition to stories and stories Menak Majapahit. Panji stories commonly staged among others, the story Semirang Panji, Panji Reni (Anggraeni), until Panji Jayakesuma. Panji stories in Krucil puppet performances are divided into several main scenes as the division of the scene in shadow puppet show. All scenes are scenes *Jejer*, *kedhatonan* scene, *Paseban Njawi* scene, *Budhalan* scenes, *Perang gagal* scenes, and the closing scene.

Jejer scene is scene after *Kayon* or mound meetings shifted to the edge of the screen. *Jejer* in Krucil puppet there are several stages: first row, second row, three row, depending on the situation. *Jejer* scene contains some of the royal family met to discuss something. This scene is the background story, which is usually filled with a problem or conflict. *Jejer* scene can take place in several parts, depending on the type of story being presented. *Jejer* scene can be a sign of a song (the piece), tones of the gamelan, or blow on the city puppet. *Gendhing* common as is the piece *Patalan* row markers. *Patalan* the piece is the musical that symbolizes the concept of the *Martabat Tujuh* (dignity of seven). The concept of dignity *Patalan* seven in the piece symbolizes the world of trees, light (nur), mirror,

Conflicts that arise at the scene *jejer* must be completed within *kedhatonan* room or meeting room in the palace. *Kedhatonan* scene is the scene of the retainer royal meeting to report the situation to the king's kingdom. In this scene important decisions are taken. A king will give orders to his subordinates to perform certain actions. In *kedhatonan* scene was also marked by the servants or *Punokawan* appear as a facilitator of the knights.

Paseban njawi scene is a scene to execute the king's order that occurred outside the court. At the scene Panji stories *Paseban njawi*, occurs when Panji get the problem

to be solved outside the palace. At this stage Raden Panji described getting ready to travel. On his journey Raden Panji will encounter many hurdles or face battle. *Budhalan* scene is the scene after jejer paseban njawi which contains scenes of the departure of the knight somewhere. *Budhalan* scene also shows skill in playing puppet puppeteer in high speed. This scene shows the preparation of the journey the main character, usually Raden Panji to be the king.

The next scene is a row into two or directly on a failed war scenes. Failed war scenes are scenes battle between good versus evil. Failed war scenes are also filled with battle scenes between the characters in the first row to the figures in the second row. Failed war scenes also be key to understanding the position of the protagonist and antagonist. In this scene there is no party that win or lose, good character protagonist or antagonist. Warring parties will find a way each, including kings and warriors. Failed war is not an arena killing of one another, but the arena, to assess the strength of each party.

In some areas failed war scenes followed by another war scenes, the fireworks and the war brubuh war. Flower of war is a war of the knights were accompanied by a servant or ponokawan. The Punokawan Raden Panji will accompany her wherever she goes, including to help him on the battlefield. Another war were present in the puppet is brubuh war. Brubuh battle scene is a scene of war between major knights.

In the story Panji, Panji existence as a knight is always accompanied by the servants. This man of the same position with the punokwan in Leather puppet show. Punokawan on a puppet show Krucil amounted to 2 pieces, namely Bancak and Doyok figure to the right figure and Kedrah or Precet to leftist figures. Punokawan figure became an important figure before tancep Kayon. The scene of the Punokawan used as peak scene in a puppet show. This scene usually contain advice to the knights of the Punokawan., This scene usually contain about the process of resolving the conflicts. At the end of the scene is always shown in the process of unification of Raden Panji Asmorobagun and Dewi Sekartaji. The final scene is the closing scene or scenes Kayon tancep Kayon is the end of the show Krucil, characterized by embedding Kayon or mountains in the middle of the screen. Overall puppet performances is considered complete when the puppeteer two dolls (golekan) at the end of the stage.

Patterns of Panji scene in a puppet stage Krucil always repeated in a pattern that is likely to remain. The patterns are fixed and repetitive form Panji cycle.

3. Culture Farmers on Puppet Krucil

Puppet Krucil in East Java province developed in the district of Malang, Tulungagung, Kediri, Nganjuk and Ngawi. Krucil puppet developments in conjunction with the development of peasant culture. Krucil puppet performances to follow the life cycle of the farmers, which is associated with planting and harvest. Two periodization of the most decisive in the life of the farmers. Krucil puppet stage corresponds to the planting or harvest them.

Clean ceremony village, whether as a marker of the beginning of the growing season or the beginning of the harvest, need not be marked with a special ceremony. Wayang Krucil be one option. That the peasants, as a marker of turnover or in the beginning of the planting. Krucil puppet election partly because of this puppet staged at noon. Puppet Krucil generally performed at noon, in contrast with the shadow play at night. Puppet performances during the day, typically for special purposes, such as for ruwatan activity. Ruwatan or activities related to the calculation of the sun's position will present a cultural activity during the day. Ruwatan must be carried out before the sun reaches its highest point, because it deals with mythology Bethara Kala.

The role of the sun as determinants of a cultural activity is also found on the net procession village, jamasan heritage, and similar ceremonies involving elements of water and soil as a medium. The element of water and soil is a major component in the culture of the farmers, so that all performances in Javanese culture held during the day can be associated with the circulation pattern of the sun. Sun into consideration early to determine the time and the implementation process of cultural activity.

The sun as the center of cosmological, resulting in all matters relating to the culture of farmers into account existence. Instruction puppet Krucil held before the sun reaches its zenith or before sunset. Sun benchmark used by farmers to determine everything. Different concepts with the use of the lunar calendar to spiritual calculations based on the culture palace. Cultural activities palace in Java, mostly held in the evening, while the majority of farmer's cultural activities during the day.

Peasant culture divide activities in two major events, namely the growing season and harvest. The division round two which appeared in all the cultural activities. In round two puppet Krucil division was found in the structure of the staging. Krucil puppet stage is divided into two major groups, namely staging puppet and the search for meaning. Staging puppet meaning Krucil done through media, while the media search for meaning is done with puppets (*golekan*).

Peasant culture is male culture. The processing of land almost entirely carried out by the men. Minimal involvement of women in peasant culture, looking at the puppet stage Krucil. Krucil puppet stage does not involve women. The involvement of women as new waranggana appear on end decade, before the puppet stage Krucil not know waranggana women. Wiraswara waranggana position filled by the man.

The position of women *waranggana* known in the leather puppet stage featuring stories from the Mahabharata and Ramayana. Krucil puppet story Panji cultural backgrounds do not display the female figure in the play. The male role is more dominant in Krucil puppet stage, as in the peasant culture. Rituals related to agriculture do not involve women. The position of women is in the domestic space. In Krucil puppet dominance of men also appeared in several stories, even in the play figure Panji Anggraeni told women seeking male figure.

The relationship between men and women are not equal in peasant culture. The position of women is in the domestic space were instrumental in helping the workload of men. Women's work in agriculture is only visible in the growing season. Activities graft or grow rice is always done by women, it is probably related to Goddess Sri mythology as the goddess of fertility. When women entered the Javanese real agrarian space he enters the world of men. Exchanged their gender status on the farm. The position of women to be on par with men. A similar phenomenon can be seen in the Panji stories Semarang. The position of the male and female are interchangeable.

4. Conclusion

Puppet Krucil pattern indicated by farmers growing cultural influence outside the palace. Pattern cosmological calculations oriented circle of the sun affects the appearance of the art of Wayang Krucil. Staging at noon, the division of the two parts in the play, as well as the appearance of male dominance in performance structure shows the influence of several cultures farmers in Krucil puppet stage. Wayang Krucil have a repeating pattern, and boils down to four conditions, namely gathering phase, phase separation, the search phase, and the phase of the return encounter. These four stages are repeated as a cycle of cycles in Krucil puppet.

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