

PROCEEDING THE INTERNATIONAL SEMINAR OF PANJI 2018

*Prosiding Seminar
Internasional Panji
2018*

Hanggar Budi Prasetya (Editor)



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THE INTERNATIONAL
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2018

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1. Panji Story

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Preface

Head of the Cultural Office of
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Assalamu'alaikum Wr. Wb.

We are very grateful for the implementation of the 2018 International Panji Festival. This events is a collaboration of the Directorate of Arts, the Directorate General of Culture, the Ministry of Education and Culture with the Culture Office of Yogyakarta Special Region. Through the organization of this International Panji Festival, a “shared cultural heritage” in Southeast Asia, is expected to be an initiator that will strengthen the unity, peace and identity of each nation.

This International Panji Festival is the beginning of a cultural dialogue between nations that will revive the Panji/Inao culture. This revival includes all of Panji’s cultural heritage such as literature, and Panji culture, performing arts such as dances, puppets, and mask art. A cross-cultural/cross-cultural collaboration that will cover the fields of research, preservation, and performances of shared cultural heritage. Through this implementation it is intended to advance cross-cultural understanding and exchange knowledge and understanding of Panji in various fields such as history, art, and culture among nations in Southeast Asia.

The series of events of the 2018 International Panji Festival in Yogyakarta which followed by Yogyakarta, Cambodia, and Thailand are performance at the Pagelaran Keraton Yogyakarta, exhibitions, seminars held at the Sono Budoyo Museum (Eks. KONI) and cultural visits. The expected outputs of the events were as a follow-up to the acceptance of the script of Panji by UNESCO as a “Memory of the World” Heritage, which required the dissemination of literature and Panji culture.

Furthermore, we express our deepest gratitude to the Directorate of Arts, the Directorate General of Culture, the Ministry of Education and Culture, artists, cultural experts, resource persons, speakers, curators of the exhibition, and all related parties who have supported this events.

Wassalamu'alaikum Wr. Wb.

Salam Budaya!

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Introduction

International Panji Festival
Yogyakarta Special Region,
July 5th-8th 2018

Panji's story emerged about the 13th century towards the end of King Airlangga's reign in the Singasari Kingdom. Panji's story itself is related to the fragment of the story as long as King Airlangga gave two areas, each of which was dedicated to his two sons. One area is to the east of the Berantas river named Jenggala, and another region to the west of the Berantas river named Panjalu. The Panjalu region is today known as Daha, which is now called Kediri. It was recorded in history that the brothers who led Jenggala and Panjalu always had conflicts or wars. On the contrary, in Panji's story which later became a Javanese legend, the brothers who led Jenggala and Panjalu actually lived in harmony. The king of Jenggala has a crown prince named Panji Inu Kertapati, also known as Panji Asmarabangun. The King of Kediri has a crown daughter named Dewi Sekartaji or Candrakirana. Two kings of brothers agreed to match Panji Inu Kertapati with Dewi Sekartaji. But before the marriage Dewi Sekartaji was kidnapped and lost from the kingdom.

From here comes the various versions of the Panji story which are always marked by wandering, disguising, and romance. The Panji story is thus original from Java, especially East Java which appeared around the 13th century AD. But in its development, from the 17th to the 21st century, the popularity of the Indian Mahabarata and Ramayana stories was more popular and better known to the public than the Panji story. In order to regain memories of the Panji story with all the values contained in it, the "International Panji Festival" was held. The International Panji Festival in Yogyakarta is a series of the International Panji Festival organized

by the Ministry of Education and Culture of Jakarta in collaboration with four regional governments; DKI Jakarta, Bali, East Java, and the Yogyakarta Special Region Government. Relating to this events in Yogyakarta includes three activities which are thematically derived from the Panji story; 1) “Senirupa Panji” visual arts exhibition, 2) Panji dance performances and dramatics, and 3) Panji story seminars of various dimensions. Two Southeast Asian countries, Cambodia and Thailand, each with repertoire of Panji performances also participated in this festival.

In the exhibition of Senirupa Panji, visitors can see various expressions of Panji art, both in the form of paintings, sculptures, and art crafts. Visitors can also see the wayang beber sheets, gedog, and wayang klitik puppets, as well as literature sources about Panji. While the stage shows a number of dance/drama repertoires originating from the Panji story with headgear characterized by ‘tekes’, Guntur Segara dance, for example, the Keraton Yogyakarta’s dance that has something to do with the son of ‘Amiluhur’ king in Jenggala. *Jathilan* folk art is likewise, besides covering it up, there are also the emergence of two Bancak and Doyok clowns (Pentul and Tembem). The Panji drama entitled “Sekartaji Kembar” is presented in the form of a mask drama. Furthermore, the repertoire of Panji performances from Thailand and Cambodia at the same time shows a trace of history that the spread of Panji’s story is not only in various parts of the archipelago, but also to countries in Southeast Asia. Thus the story of Panji contained the spirit of mediation which had influence to the regions of the peninsula of Southeast Asia.

Yogyakarta, July 5th 2018

Curator Team

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Prof Dr. Ing. Wardiman Djojonegoro

Reviving Panji Tales in Arts and Culture

Wardiman Djojonegoro*



A 'wayang beber' performance around 1902 in the house of Wahidin Soedirohoesodo in Yogyakarta. (Leiden University Library/Kassian Cephas)

/1/ Introduction

Massively popular for centuries in Java, Bali, Sumatra, and even in other Southeast Asian countries, Panji tales have become the sources of inspiration of other forms of local culture. Indonesian people have enjoyed Panji tales for generations. Children cherish childhood stories that include

the legends of Keong Emas and Ande Ande Lumut, both derived from Panji tales. Yet with the influx of information and foreign culture, Panji tales and other indigenous forms of culture are being pushed further aside and find it hard to compete with modern publishing and communication technologies. (Read also: *Great Indonesian literature: Tales of Panji*).

The influence of Panji tales can be found in dances, theatrical performances, traditional *wayang* (*wayang beber*, *wayang kelir*, *wayang krucil*) shows and a variety of Panji masks. Panji tales are found engraved on temple reliefs with Panji featured as a character with a distinctive cap on his head. The UNESCO has in October 2018 inscribed the Panji Tales Manuscript in the Memory of the World (MoW) as a World Heritage which was submitted by Indonesia, Malaysia, Cambodia, United Kingdom, and the Netherlands. Here are several local cultures influenced by Panji tales: <https://youtu.be/bh8PblkT7Mg>

/2/ Gambuh Traditional Dance

This traditional dance performance has developed over a significant length of time and has spread widely as a popular folk culture. In Bali, the Gambuh dance is one of the oldest surviving forms of Balinese performing arts, dating to the time when Majapahit came to Bali circa the 15th-16th centuries. The new royal court introduced a new element of narrative, such as mask dances and Aria operas to Balinese performing arts that have influenced other forms of dance-drama on the island. <https://youtu.be/bh8PblkT7Mg>

Some experts even state that Gambuh drama is the forerunner of contemporary Balinese dance. Formerly dependent on royal patro-

nage, Gambuh is now supported by the local community by presenting performances during temple ceremonies. Gambuh is a performance that combines dance, music, and acting, with the narration based on *Malat*, a Balinese version of the Panji tales representing the love story of a Javanese prince, Raden Panji Inu Kertapati, and his lover, Princess Chandra Kirana, that conflicts with the disapproval of the queen. Chandra Kirana who escapes to the woods, and followed by Inu Kertapati. The two lovers are reunited following a series of adventures, disguises, and battles. Gambuh is now regularly performed in temple rituals in several villages in Bali.

In 2015, UNESCO included three genres of Balinese traditional dance in the list of Intangible Cultural Heritage (ICH), comprising three *wali* (sacred dances): *Rejang*, *Sanghyang Dedari* and *Baris Upacara*; three *bebali* (semi-sacred dances): *Topeng Sidakarya*, *Gambuh* and *Wayang Wong*; and three *balhi balihan* (entertainment dances): *Legong Kraton*, *Joged Bumbung* and *Barong Ket Kuntisraya*.

/3/ Masks

Indonesian *topeng* (mask) dances predated the Hindu-Buddhist eras. Some native Indonesian tribes still perform traditional mask dances to represent nature or ancestors' spirits. With the arrival of Hinduism in the archipelago, the *Ramayana* and *Mahabharata* epics began to be performed in the local mask dances.

The most popular stories that are represented in the local mask dances are however derived from the locally developed Javanese Panji character, which is based on the tales and romance stories of Prince Panji Inu Kertapati and Princess Chandra Kirana, set in the 12th-century Kediri kingdom.



A Panji Kelana mask from Cirebon. (disbudparpora.cirebonkab.go.id/File)

The local masks used in these dances were also developed in the early days of Panji, and combined with the dances create a unique performance. The popular Cirebon mask dance is a development of Panji tales that have been developed with the influence of the typical Cirebon style.

Local mask dances and mask production are actively supported in Malang, East Java. Local dance workshops that are actively reviving and maintain the popularity of mask dances can be found in Malang and Yogyakarta. (Read also: *Saving the Javanese heritage of 'Cerita Panji'*)

/4/ 'Wayang Beber'

Being a popular form of folk entertainment, wayang has developed in a unique way into some forms known as *wayang beber*, *wayang kelir* or *wayang krucil*. A famous version *wayang beber* thrives well in Pacitan and Wonogiri. This typical wayang performance uses a screen or *kelir* around 1.5 meters long. It is unrolled by the *dalang* (puppet master), and rolled up each time he has finished telling the episode depicted on the screen. Another screen is unrolled afterward to continue with the following episode. (Read also: *Rekindling Malang's Ang Hien Hoo 'wayang orang'*)

Usually a performance consists of six episodes, each containing four scenes, therefore involving 24 screens or scrolls in total. A *wayang beber* artist, Pudjianto, made a screen of 60 meters in length, and the story is presented by gradually unrolling the whole screen, while the Dalang walks and tell the story moving with opening of the screen.

In the 17th century the scrolls are made from "Java paper" or *daluwang*, which was prepared from the bark of the mulberry tree. Nowadays the scrolls are made from paper, as the *daluwang* productions has practically stopped.



Ki Slamet Raharjo from Gunung Kidul with a scroll of 'wayang beber' depicting Panji Asmara Bangun. (Danang Agis Arok /File)

Wayang beber was once a very popular attraction that used to be performed at weddings or anniversaries. Now it is losing popularity in local communities. The East Java and Central Java administration is making efforts to revive this traditional art form by appealing to the local

people to include *wayang beber* performances in community events and celebrations, such as weddings, thanksgivings and to encourage the training of new *wayang beber* performers.

Wayang Beber in East Java is still active in Pacitan where several groups exists. while in

Central Java a traditional Wayang Beber can be found in Wonosari. Contemporary or modern Wayang Beber can be found in Pacitan and in Jakarta. They still used the scroll, but the stories and the paintings on the scroll are modern daily life stories. Some group even experimented with a big LCD television instead of a traditional folded scroll.

/5/ Epilog: Reviving the Panji Arts and Culture

The Director General of culture in collaboration with the East Java province have drawn up plans to revive the Panji culture, of which the popularity is declining nowadays.

In July 2017 a Panji festival was organized in East Java and in August in Jakarta. The activities consist of seminars, dances and wayang performances, as well as mask exhibitions.

From July 16 2017, the region of Kediri staged a week of Panji cultural activities featuring a mass dance performance that will involve more than 1,000 dancers, a number of wayang performances, a mask exhibition and seminars.

While on Aug. 3-5 2017, a Panji festival was staged in Kota Tua, Jakarta, to commemorate the 50th anniversary of ASEAN, that comprised of Panji dance performances from five provinces, an exhibition and seminars.

In 2018, an international Panji event will be staged in Indonesia that will include dance groups from South Asian countries, from Thailand and Cambodia, as as local dance group participants. The performance and Workshop will be staged in Den Pasar (28-29 June 2018), in East Java: Pandaan (1 July), and Malang (2 July), In Yogyakarta 6- July), and in Jakarta (10-11 July)

The UNESCO has in October 2018 inscribed the Panji Tales Manuscriptas in the Memory of the World (MoW) as a World Heritage which was submitted by Indonesia, Malaysia, Cambodia, United Kingdom, and the Netherlands. A purpose of the festival is a preservation and celebration of the shared cultural heritage in South East Asia also to commemorate the acceptance by UNESCO of the Panji/Inao Tales as a World Heritage, and we hope the festival will promote cross cultural exchange, and enhance understanding on Panji/ Inao literature and culture between participants and countries, and could be the begin of a regional Panji/Inao collaboration and cooperation.

*) **Prof. Dr. Ing. Wardiman Djojonegoro**, is a former culture and education minister. Since 2016, he has been a member of the National Library team registering old manuscripts of the Panji tales with UNESCO's registry of the Memory of the World. Currently he is working together with the Directorate General of Culture in reviving the Panji literature and culture.



Prof. Dr. I Made Bandem, MA.

Gambuh: History and Characterization

I Made Bandem*

By the eighth century, Hinduism had reigned in many kingdoms and principalities all over the island of Java and also Bali. Dance and visual arts were always an important part of Hinduism and were lavishly supported by the Javanese royalty. Around the same period, Islam was thriving and commencing to spread including to India, South East Asia and Indonesia.

The Javanese royalty were forced to flee to Bali in order to preserve their religion and way of life. Together with their priests, artists, writers, and musicians, these royal families started all over again in Bali. During the time, the indigenous belief in Bali was based largely on the worship of nature, mythical animals and the spirit of life. This faith system gradually merged with the cosmology of the new comers to become what it is known today, Hindu Dharma. Furthermore, the local worship system and culture became the mosaic and inspiration to the myths and legends brought by the princely immigrants. Among many, includes the story of Panji, an archetypal story of a trickster figure, which already existed predating the arrival of Hinduism to Java.

Traveling singers and storytellers made the story popular and passed it on from one generation to the other. Dancers adopted the story as a central theme to enliven their arts and the dance drama was born. Prior to this time, dance was used more as an aesthetic adjunct to worship than to tell a story. The distinctive features of what we recognize today as Balinese dances have their origin in the dancing style used to dramatize the Panji stories. The style is known as Gambuh. It has its own particular kind of music, composed chiefly of very large flutes and a variety of percussive

instruments. The Gambuh dance is considered to be the classical form of Balinese dance drama. Panji is revered as an ideal and noble prince who is invincible in battle and irresistible to women. He is famous as musician, dancer, warrior, poet, puppeteer and lover.

The story evolves around the reunion between Panji with his wife, Candrakirana, the “Radiant Ray of the Moon.” The story includes performing impossible deeds, magical transformation, and battle of wits with mighty weapons against gods and demons. Panji is an amorous adventurer, a happy deceiver, a trickster; but also a protector of the weak and a champion of light and goodness. The essence of his character is paradox. He is the culture hero of Indonesia, the symbol of cosmic dualism. Like all myth cycles, Panji stories are of epic proportions. In performance a *dalang* or a dance group might choose an episode which begins just at the time when Panji’s mother kills Martalangu, his irritably beautiful lover, because she is angry that Panji has been neglecting his fiancée Candrakirana and his kingdom.

Here the play might start with the entrance of Condong, the chief maid of the royal court. Her dance establishes an air of expectancy as she moves about the performing area, her movements fixed precisely to the music. She calls her helpers to move and get things ready for the entrance of the Panji’s fiancée, the Radiant Ray of the Moon, Candrakirana. Their dancing is punctuated by stylized exclamations of admiration for the princess and the court. In this story the demon god Kala has decided to punish this kingdom because it has forgotten to make offering and give thanks to the gods. On the stage we hear the court

assistants complaining about the strong winds and strange weather that has been threatening the kingdom.

It turns out that they are very worried about the princess who seems to be lost while she was in the forest chasing golden dragonflies, to which like the winds, thunder, and lightning were all created by Kala to lead the princess astray and punish the kingdom. The court attendants and the princess retire and the scene shifts to Panji’s kingdom where his advisors, the Demang and Tumenggung enter. Their full names translated as “Wild Bull” and “Roaring Tiger”.

The music changes abruptly to vigorous ostinato, as they pompously step into the arena. They identify themselves and call forth the court guards. Their movements are full of righteous self-importance and each tries to outperform the other. The crowd laughs appreciatively at the exaggerated sound of their voices and their movements.

The court guards come in and the advisors put them through their paces. The old prime minister is the next one to enter. The advisors and the guards sit respectfully as he makes his entrance in a very dignified manner. Since Panji is still young and inexperienced, he functions as his advisor and teacher.

The stage is now set for Panji’s arrival and entrance. His music, like that of his teacher is slow and refined. He enters with his servant Semar, who interprets the poetic language of the royalty into everyday speech so the audience can understand. Panji has learned that his fiancée is missing, lost in the forest, and he orders a search party to prepare to go and try finding her. The

search begins but becomes halted by three black deer who seem easy prey. They split up and set off in pursuit. The deer Panji is chasing runs through the village of Pangapiran. As he follows it he catches sight of a girl so beautiful that he falls madly in love with her and forgets everything else. Weeks pass, emissaries from his friend and parent can do nothing to dislodge him. His new love is Martalangu. She is more beautiful than any on earth. In fact, she is a nymph and maid to the gods, but was cursed and forced to take human form. Needless to say, Panji has forgotten entirely about his search for his fiancée.

In Gambuh, the story can go for days. Usually they start around nine in the evening and last around six hours. Continuing the next day where they left off. In this story Panji’s mother who cannot stand to have Panji’s wedding plans spoiled by this rogue love affair kills Martalangu.

Things do work out at the end. Martalangu is released from the curse, her body dissolves and she returns to heaven. Panji recovers from the shock of his loss and resumes his search for his fiancée, the Radiant Ray of the Moon.

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Dr. Sumaryono, M.A

The Spread of the Story of Panji in the Spirit of Kenusantaraan

Sumaryono*

/1/ Introduction

In 1049, along with the end of the reign of King Airlangga in Singasari, the king divided his country into two-part destined for his two sons. One of his sons got the area to the east of Berantas River, and another one got the west of it. The eastern region named Jenggala, and the western named Panjalu, which later became known as Daha or Kediri. The two sons of King Airlangga later became leader/ruler in their respective territories (D.G.E. Hall, 1988: 68). The ruler of the Jenggala is known as Mapanji Smarawijaya, and of Panjalu is Mapanji Garasakan (Kartodirdjo, 1975: 108). But unfortunately, the two brothers never got along in exercising their power. Jenggala and Panjalu constantly in conflict/at war up to their posterity, and it seems Jenggala was in the defeated side. Thus, the name of Jenggala as a region gradually sank and was lost in time. In contrast, the Panjalu region as a kingdom lasted several periods and its name changed to Daha and Kediri.

The relationship between Jenggala and Panjalu (Daha/Kediri), as described in historical excerpts above, on the contrary to the Story of Panji appearing in the early 14th century AD. In the story, the two kings agreed to betrothed their respective heirs. In other words, the King of Jenggala and the King of Kediri also established relationships through marriage of their progeny. As is known, the crown prince

of Jenggala is Panji Inu Kartapati, who in oral tradition was also known as Panji Asmarabangun. And the crown princess of Kediri named Sekartaji, or commonly known as Galuh Candrakirana. When the betrothal time come to an end, at the night before the wedding ceremony, the prospective bride, Galuh Candrakirana, has lost from the bride's room. It was this incident drove Panji Asmarabangun wandering to seek out his lost future wife. The king of Jenggala and Kediri's help each other through their relatives and soldiers in seeking out Galuh Candrakirana.

Therefore, the emerged Story of Panji is merely not a fiction or a fairy tale, but it has a red thread connected to historical excerpts as described above. The literary poet, the author of the Story of Panji, seems inspired by the dark history of the relationship between two brothers who did not get along well and ceaselessly fighting over the power influences. Inseparably connected with this, the Story of Panji narrates of two kings of brothers who lived in peaceful, harmonious relationships and strengthened by the betrothal of their heirs. This shows that values of family education and brotherly relationship among family members included in this story need to be guarded, maintained, and honored to uphold human values.

In addition, the fact that the Story of Panji is spread in various parts of the archipelago, and even to the Southeast Asia peninsula, of course, indicates something that lies behind it. The Story of Panji's traces, that spread along with its accompanying historical narratives, certainly important to the spirit of the present, be proud of because the story represents the spirit of *kenusantaraan* (unity of behind the diversity of the archipelago). The spirit of *kenusantaraan*, in the context of the spread of the Story of Panji,

needs to be explored again and revived in the contemporary spirit. That spirit might have something to do with a previous research entitled *Panji: Citra Pahlawan Nusantara* (Baried, 1987). In this connection, the figure of Panji, with a number of names in various versions of the story, can no longer be seen as a mere figure/profile of a local hero (i.e. East Java, its original source), but it has risen to the level of "the Nusantara's hero", as has been found in the just mentioned research. Ironically, despite comes from Java, the Story of Panji less popular than the Mahabharata and Ramayana epics among the Javanese themselves. Indeed, the Story of Panji and his characters are not well-known in the community. The puppet characters or figures commonly used as wall hangings in Javanese family homes or in office interior are of Mahabharata and Ramayana. It is very rare that *gedog* puppets of the Story of Panji are displayed in the Javanese house.

/2/ Identification Story and Characters in the Story of Panji

A. The Story of Panji

The main elements in the Story of Panji basically include odyssey, disguise, and romance (Sumaryono, 2011: 469). The odyssey began when Dewi Sekartaji as a prospective bride suddenly disappeared from her room. In almost all Panji's Story, the odyssey is about looking for and finding Dewi Sekartaji. However, Dewi Sekartaji herself wandered. After disappeared from Jenggala's palace, she was in the forest, wandered and then Deva gave her instructions to disguise herself as a condition to meet again with her future husband. Some versions of the Story of Panji also narrated that Raden Panji Inu Kartapati also made disguises

in his odyssey to find Galuh Candrakirana or Sekartaji.

The following are some versions of Panji Stories and disguises of its main characters.

1. Serat Kuda Narawangsa (Central Java Version)

Serat Kuda Narawangsa was written when Paku Buwana II reigned in the era of Mataram Kartasura (1726-1749). In 1983, Moelyono Sastronaryatmo and Indri Nitriani adapted the manuscript into Indonesian for the Indonesian and Regional Literature Publication Project, funded by Department of Education and Culture, Jakarta. Serat Narawangsa narrated that the very night before the marriage ceremony, the bride Dewi Sekartaji, lost from her room. Panji Inu Kartapati was certainly very sad as did the king, queen, and all the members of the royal family. A few days in the midst of sadness, suddenly "Dewi Sekartaji" appeared. Raden Inu Kartapati of course was surprised and his heart became blossom. The whole royal family happily welcomed the return of Dewi Sekartaji to the palace. On another occasion, Inu Kartapati and "Dewi Sekartaji" ceaselessly expressed their longing by making love. Inu Kartapati did not realize that "Dewi Sekartaji" who was in his lap was a *rhaksasi* in disguise who was crazy about his good-looking. It was the *rakshesha* who has kidnapped Dewi Sekartaji and took her into the forest. The *rakshesha* then disguised herself as Dewi Sekartaji and go to Jenggala.

Meanwhile in the middle of the forest Dewi Sekartaji was lamenting her bad luck and sinking in protracted sadness. At the direction of the deva, Dewi Sekartaji disguised herself as a male artist, becoming a *dalang* (puppeteer) named Kuda Narawangsa. In short, after long wandering Kuda Narawangsa arrived in Jenggala and managed to serve as entertainer to Panji Inu Kartapati and 'Dewi Sekartaji'. One day, Kuda Narawangsa

was ordered *mendalang* (to play the puppets) to entertain "Dewi Sekartaji" and Panji Inu Kartapati. When Kuda Narawangsa was playing the puppets, he incessantly mocked Dewi Sekartaji, who fond of eating snake, wild boar, and dog meat even though she is a prince's wife. Dewi Sekartaji became angry of the puppeteer's mockery. Then she asked Inu Kartapati to drag Kuda Narawangsa out of the palace. At last, Kuda Narawangsa put an end to his disguise and returned to be the genuine Dewi Sekartaji. While the fake Dewi Sekartaji was unmasked and hit by an arrow of Raden Gunungsari, she returned to be *raksheshi* again. She ran away and fled leaving Panji Inu Kartapati who was letting go his longing for the true Dewi Sekartaji.

2. Serat Wangbang Wideya (Bali Version), (Robson, 1971)

Serat Wangbang Wideya was written in the second half of the 16th century in Gelgel kingdom, Bali. The main characters' names in this version are different from the Panji's Story in Javanese version. Raden Panji Inu Kartapati's name in Java's version changed to be Raden Makaradwaja. And Warastrasari, the beautiful female figure, refers to Dewi Sekartaji in the Javanese version. The story begins with the lost of Raden Makaradwaja's bride, Warastrasari. While in the forest, she was found by Raden Singamarta, the crown prince of the Kembang Kuning kingdom. The prince escorted Warastrasari back to Kediri. In return for his kindness, Singamarta was married to Warastrasari. Makaradwaja who was wandering heard that his bride had returned to Daha (Kediri) and was married to Singamarta. Then he return to Kediri to win the heart of Warastrasari by disguising himself as a music artist and painter. In his disguise as an artist, Makaradwaja changed his name to "Wangbang Wideya Apanji Wireswara"

(Robson, 1971: 2). Warastrasari finally learned that Wangbang Wideya actually is her bridegroom, namely Raden Makaradwaja. The crown prince of Kahuripan (Jenggala) finally reunited with the crown princess of Kediri Dewi Warastrasari.

The names of the main characters such as Panji Asmarabangun, Inu Kartapati, Candrakirana/ Sekartaji were not found in Serat Wangbang Wideya. However, a strong indicator that the story in Wangbang Wideya is influenced by the Story of Panji of Java discernible from the words 'Ino' and 'Galuh'. The word "Ino" is identical to "Inu", the first name of Kertapati (Inu Kertapati). There is the word "ino" in one of the sentences in Wangbang Wideya: "...*wijinanom apekik paramarta supala kretawiryang angaji sastra sira raden Ino*". The appellaton "Galuh" contained in the sentence: "...*wus enti kederan punang desa tani pasir gunung rusit patapan ndatan amanggih rahaden Galuh ...*" (Robson, 1971: 58, 1.a and 1.b).

3. The Saga of Panji Kuda Semirang (Malay Version), (Poerbatjaraka, 1968: 3)

The Saga of Panji Kuda Semirang is a literary work be adapted from Javanese literary works, and finalized in September 1832 (Poerbatjaraka, 1968: XVIII). The story of the odyssey and disguising of main characters is narrated in a tortuous manner. Disguise and change names of the main characters occurred in more than two events. The course of story begins with the desire of King Kuripan's wife to have a crown prince who in due time would replace his father as King. The king and empress then held prayers to the gods, and their request was granted. After a while, the queen became pregnant, and in due time, she gave birth to a good-looking baby boy. The baby was named Inu Kertapati. In the meantime, in another place, the Queen and the King of Daha also wished to have a crown princess. So, after praying and worshipping,

the Queen was pregnant, and gave birth to a beautiful baby girl, and was named Candrakirana.

The birth of the crown prince in Kuripan, and the crown princess in Daha raises a desire for two kings of who are brothers, namely King Kuripan and King Daha, to betroth their crown childrens. As time went by Inu Kertapati grew into a handsome young man who like to exercise supernatural power and love hunting animals in the forests. One day Raden Inu went hunting, and passed a village. He wants to get rest at a village head's house who has a daughter named Martalangu. Raden Inu fell in love with the girl, and with the permission of her father, she was brought to the kingdom as his lover. Raden Inu and his lover resided in Pranajiwa, the official residence of the crown prince of Jenggala. The Jenggala King's wife learned that Inu Kertapati had a lover and resided in Pranajiwa. The Queen did not want Martalangu's presence because Raden Inu had been betrothed to Daha King's crown daughter, Candrakirana. One night, when Raden Inu Kertapati went hunting, the Queen came to Pranajiwa to kill Martalangu. When Raden Inu came home from hunting, and entered his residence, he found Martalangu dead. Raden Inu was devastated by the death of his beloved lover.

Meanwhile the news came from Daha that Candrakirana was missing from the royal park. Royal families both Kuripan and Kediri afflicted by grief, especially Raden Inu Kertapati who actually still loved his bride, Candrakirana. Since the girl's disappearance, searches began to be carried out by the royal families and royal courtiers to find her. Raden Inu Kertapati, too, eager to wander in seeking out his bride. He swore not go home without Candrakirana. Then, accompanied by his brothers, he went wandering to hermits in caves and mountains to ask for clues as to whether Candrakirana was still alive, and where she is.

The following are the pseudonyms of Inu Kertapati and his brothers who accompanied him. When he was studying at Mount Danuraja (Danaraja?), Raden Inu's pseudonym was Maesa Angulati Sira Panji Sangulara. One day he almost found his bride disguising as Endang Sangulara, but she suddenly disappeared while they both fainted at the riverside. Then Maesa Panji Sangulara (Raden Inu) acted like a madman, walking aimlessly. In such condition, Raden Inu was called Kelana Edan Sebanjar Sira Panji Margaasmara. So did Raden Inu's brothers, Carangtinaluh, for example, while he was living in Mount Lewihijau he was named Ajar Wirapati. And when Raden Brajanata succeeded in defeating the ruler of Madiun, he also changed his name to Misa Yuda Panji Kusuma Indra. The escort guards also changed their names, Jurudeh, for example, become Kudawiracita and Punta become Kuda Naracita. By the same token Kartala became Kuda Naragempita, and Semar and Cemuris respectively became Wangsawita and Sutawangsa. As for Raden Perbatasari, Candrakirana's younger brother, in his odyssey and disguise was named Kuda Nestapa Astrawijaya.

After being taken away by Dewa Kala, Candrakirana and her servants were placed at Arga Jembangan. In this place Candrakirana changed her name to Endang Sangulara, Ken Bayan became Mayalara, and Ken Sangit became Mayabrangti. The Deva hasn't allowed Inu Kertapati to meet Galuh Candrakirana. So, when Panji Sangulara and Edang Sangulara fainted on the riverside, He took away Endang Sangulara to the kingdom of Tumasik. There Endang Sangulara was disguised as a man named "Kuda Semirang Sira Panji Rupa", which was later popular as Panji Semirang. In time the disguise of Raden Inu and his brothers, likewise Galuh Candrakirana and her servants put to an end in the kingdom of

Gegelang. Raden Perbatasari, who disguised as a dalang artist named Ki Surengrana, also served in Gegelang. It is in this Gegelang kingdom Raden Inu and his brothers as well as Raden Perbatasari could meet again with Galuh Candrakirana. Then the wedding ceremony of Raden Inu Kertapati and Galuh Candrakirana was held at Gegelang, attended by kings and queens from the two kingdoms, Kuripan and Kediri.

Odyssey and disguise by Raden Inu and his brothers as well as Raden Perbatasari were always done while conquering small kings. And daughters of conquered kings always become wives or lovers of the wanderers.

B. Tekes As the Marker of Panji's Characters

The main character in Story of Panji has a distinctive marker in the form of a headgear called *tekes*. The word *tekes* already exists in the Nagarakratagama Book authored by Mpu Prapanca in the heyday of the Majapahit empire which was completed in 1365 (14th century AD). In connection with the word *tekes* in Nagarakratagama, R.M. Soedarsono quoted a passage of the text rather long, as the following:

*"crikrtawarddanecwara mamanjaki sira runuhun,
nkana rika witana ri tnah rinacana dinadak,
corinireki gitada lawan/tkeseire rahajong,
sotan ulah karamyan ikanang guyu juga winahun"*

*[The famous Lord Kertawardhana became a gamelan player (opener) for the King, where the Witana ward was in the middle, decorated quickly,
Shori the King is here, as well as Gitada and the beautiful tekes,
since the show is meant for entertainment only, it only brings laughter"] (Soedarsono, 1997: 8-9).*

At a glance, the word 'tekes' in the sentence refers to beautiful women (escort dancers before the King come forth as a dancer). It can also be assumed that the word '*tkesira rahajong*' is used to describe the beautiful dancers who wear the headdress (headgear) called *tekes*. The shape of the *tekes* headgear that now can be seen worn by Panji figures in wayang beber paintings, by puppets of *wayang gedog* and by dancers in the dance drama show that plays the Story of Panji, can be analogized as a typical hair styling model. Such *tekes* hairstyles can be found in many street intersections of major cities, including Yogyakarta, what is so-called 'punk rock'. *tekes* model can be found in the intersections of major cities, including in Yogyakarta called 'punk rock'. The head ornament (headgear/*irah-irahan*) in the form of *tekes* has similarities to the ornament/headgear which is used in the Gambuh dance drama show in Bali that also display the story of Panji. In a book, *Kaja and Kelod*, it is explained that Gambuh dance drama of Bali indeed was influenced by the Majapahit art-culture. As I Made Bandem explained, in the Gambuh show, aspects of nobility's behavior of the Majapahit era still retained until today (Bandem dan deBoer, 2004: 37).

C. *Raket*, the Genre of Arts Show at Majapahit's Palace

The Gambuh dance drama in Bali presumably got influence from the '*raket*' show of Majapahit palace in ancient times. In the 17th century, at the palace of the Banten Sultanate, there used to be a *raket* show, the dance drama narrating the Story of Panji whose dancers are Sultan's families and royal nobilities. An indicator showing that the *raket* show is about the Story of Panji, discernible from its main characters i.e. Panji (Inu Kertapati),

Sekartaji, Wirun, Andaga, Gunungsari, Brajanata, and all the dancers didn't wear masks (Th Pigeaud, 1938: 125). The Story of Panji in the *raket* show of the Banten Sultanate evidently was closer to Central Java's version. Unfortunately, no more the *raket* show in Banten's palace along with the end of the Banten Sultanate.

The *raket* show in Majapahit's palace, in its heyday, allegedly narrated the Story of Panji. In his study, R.M. Soedarsono explained that the role characters in the *raket* show indicated that Shori was the Panji character (Inu Kertapati), one of the *tekes* was a representation of Candrakirana, and the Gitada figure was an escort servant who liked to entertain with jokes and songs. (R.M. Soedarsono, 1997: 7-8).

Along with Majapahit heyday, the Story of Panji also well-known at the era. According to Supriyanto (1997: 14), in 1375, the beginning of the Majapahit Kingdom establishment, the Story of Panji has already popular.

/3/ The Spread of The Story of Panji and the Spirit of Kenusantaraan

A. Majapahit Golden Era

The spread of the Story of Panji in various regions of the archipelago with all its versions, can be considered as traces of Majapahit's influence in its efforts to unite the archipelago under its power. This reminds us of the famous 'Palapa Oath' by Gajah Mada (1331), in which he took oath will never enjoy/eat fruit palapa until he succeeded to unite the whole Archipelago under Majapahit Empire. The Gajah Mada's oath was proclaimed one year (1330) after he was appointed by Queen Tribhuanatunggadewi as the 'Chief Minister' of Majapahit Empire (D.G.E. Hall, 1988: 81). This oath

is important in its connection to the history of Indonesia's independence struggle. The content of the the oath and the idea of the unity of the whole archipelago more or less have inspired the founders of this republic. The aspiration to unite the Archipelago and the 'Bhineka Tunggal Ika' seems having the same spirit. The red and white colors of the Indonesian flag are also often associated with the spirit of 'coconut sugar' of the Majapahit era.

The spread of Panji's stories in various regions in the archipelago with all their different versions represents the values of 'diversity' in the spirit of *kenusantaraan*. It is also one of the evidences of the Majapahit culture-art's influence and the fruitfulness of Gajah Mada's aspiration in uniting the archipelago under Majapahit. The movement and struggle to unite the archipelago greatly massive after the Tribhuanatunggadewi died and was replaced by her son, Hayam Wuruk. He was only sixteen when he was crowned as an emperor, which means that he has no enough experience as the leader of the empire. So, since then Gajah Mada has more and more authority, and presumably it was he who the real ruler of the empire (Majapahit) (D.G.E. Hall, 1988: 81).

It was during this reign of King Hayam Wuruk and Maha Patih Gajah Mada that the Majapahit Empire reached its heyday and golden age. During this era, Majapahit's art and culture, such as the *wayang beber* show, mask dance, *raket*, the recitation art of Mahabharata and Ramayana, as well as gamelan art rapidly developed. The Story of Panji was popular during this era. Thus, it's conjecturable that the spread of the Story of Panji takes place along with Gajah Mada's expansion political in various regions of the archipelago, and even to the kingdom's territories in the Malay Peninsula and Southeast Asia. The Story of Panji

from Majapahit with its nuance of romance, odyssey and disguise, has drawn the attention of literary poets and artists in areas that then have been under Majapahit's political influence. The fact is, the distribution of Panji's stories in various regions of the archipelago, and even to several countries in Southeast Asia, produces various versions of Panji's stories.

Despite of different versions of the story in various regions, even to some extent contradicts one another, but the main point of the story is still the same (Nurcahyo, 2016: 46). Two main figures, namely Inu Kertapati (Asmarabangun) and Sekartaji (Candrakirana) remain as a couple of lovers. Differences lie more on vagaries of odyssey events, disguise, and Raden Inu's romantic stories with the women he met during his odyssey and disguise. These romantic stories sometimes seemed awkward. It turned out that Raden Inu was still easily tempted and fell in love with the beautiful women he met. But perhaps it is those dramatic-romantic scenes that make the Story of Panji draw literary poets' attention in various regions of the archipelago.

B. Traces of the Spread of the Story of Panji

Three versions of the Story of Panji from different sources, namely the story of Panji Kuda Narawangsa, Wangbang Wideya, and Hikayat Panji Kuda Semirang, have been described formerly. But in addition to the three versions, there are still many versions of Panji stories that adopted and developed in Lombok, Maluku, Sulawesi, Kalimantan, Palembang, Malaysia, Singapore, Thailand, Cambodia and Laos. King of Thailand, Rama I (1782-1809) initiated the writing of literary works originating from Indian and Javanese. The Story of Panji is one of the literary works that adapted to Thai culture. The Story of Panji in the

Thai version is then transformed into the forms of performing arts, namely 'Dalang' and 'Inao' (D.R. SarDesai, 1994: 72-73). This shows that in the 18th century AD, the story of Panji was widespread in various regions of the archipelago. Even now, in Thailand, Cambodia and Laos, there is performing arts narrating the story of Panji, which, of course, has been adapted to local art and culture, still popular and well known by the local community. But the fate of the Story of Panji is somewhat different in Indonesia itself. The Story of Panji in various representations of the works of art are increasingly less frequently displayed or written. The Story of Panji sinks more and more compared to the stories of Mahabarata and Ramayana which are even more popular, especially in *wayang kulit* performances and dance dramas which are more easily adapted to artistic expressions which represent the spirit of his time.

C. The Story of Panji, a Monumental Cultural Heritage

The Story of Panji will be more valuable and can foster the pride of millennial generation of this nation's children when the values contained therein can be explored. The Story of Panji should be positioned as a monumental cultural heritage, one of the nation's identities. The fact that the Story of Panji originally came from Java cannot be denied. So it is not surprising that the story not just a series of accounts about the two main characters in the forms oddyssey, disguise, and romance. The story, as told by their writers, is always colored by elements of Javanese culture. Therefore, lately, in various study forums on the Story of Panji, the topic of discussion is not just the stories in itself, but more than that, cultural values therein. That is the reason why the Story of Panji is increasingly referred to as the 'Panji Culture'.

Furthermore, what positive values are contained in the Story of Panji that which deserved to be passed on to the millennial generation?

1. The Story of Panji as a Guide and Lesson for a Harmonious Life

The background of the emergence of the Story of Panji, as previously mentioned in the beginning of this paper, related to endless strife between two brothers. The two brother repectively controlled the one of areas of two sides of Brantas River, the east side named Jenggala, and the west side was Panjalu. Their strife continues until the third generation. At that time the people longed for reconciliation of that two kings who were brothers and descendants of King Airlangga. Then the Story of Panji compiled narrating of two brothers who lives in harmony, respect and love each other. Some regional names in the story still use Jenggala and Panjalu or Kediri. Thus, actually, the Story of Panji is a symbolism teaching that two kings who were brothers could live in harmony through the betrothal of their own crown children (Nurcahyo, 2016: 27).

2. Story of Panji and the Spirit of *Kenusantaraan*

The spread of Story of Panji to various regions in the archipelago, and the emergence of its various versions that adapted into their respective local arts and cultures, certainly needs to be examined in terms of their spirit's values. First, the spread of the Story of Panji to various regions of the archipelago is more or less a testament to the success of Gajah Mada's aspiration to unite the whole archipelago. Secondly, that the Story of Panji later appear in different versions in different regions of the archipelago, it can be interpreted due to the fact that this archipelago region, which now become Indonesia, consisted of a variety of arts and cultures, which differed from one

another but have one and the same *the spirit of kenusantaraan*. Presumably, such condition and situation that then inspired the founders of the Indonesian state to formulate a phrase: "*Bhinneka Tunggal Ika* (Unity in Diversity)."

With that in mind, and in the context of nationality, the Story of Panji is a monumental cultural work, that which once has inspired the founders of this country in establishing the country of 'Indonesia'. The story of Panji is a monumental cultural work, which should be proud of because it originated from Java, so it needs to be re-actualized with the spirit of the present, especially for the millennial generation. A study of the Story of Panji has shown that it contains heroic values, especially in its main characters. What is meant by heroism here is an intact personality with behavior and other qualities that make many people happy (Baried, 1987: 13). The results of the study were recorded in a book entitled: *Panji: Citra Pahlawan Nusantara*. So, even though Story of Panji originates from East Java with some strong elements of Javanese culture, it represents the the spirit of *kenusantaraan*. What's more because the Story of Panji has colored regional literary and performing arts in various regions of the Archipelago.

/4/ Epilog

The Panji International Festival held by the Ministry of Education and Culture, Jakarta, in collaboration with four regional governments, Bali, East Java, Yogyakarta and DKI Jakarta, and with the engagement of two art groups from Thailand and Cambodia, is something refreshing. This festival also can be utilized as a space, opportunity, and media to let go of longing for the Story of Panji which is still less popular than the stories of Mahabarata and Ramayana. The presentation in

this paper has not yet comprehensively described how the Story of Panji contains values related to national values. The Story of Panji can be linked with the spirit of unity amid the facts of differences as contained in the '*Bhinneka Tunggal Ika*'. Hopefully this little description will be able to inspire efforts or movements to revive the glory of the Story of Panji as happened in the golden age of the Majapahit empire.

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The Flower in Panji Literature from Time to Time: Study of its Functions and Meanings in the Life of Javanese People

Wisma Nugraha Christianto R. & Rudy Wiratama

The presence of flowers, *sĕkar* or *puspa* as if synonymous with Javanese culture and traditions inherited from generation to generation. This can be seen from the role of flowers which is always present both as a meaningful decoration or part of certain Javanese rites and ceremonies, ranging from marriage, birth to death. The role of flowers, as part of tradition, is not limited to indigenous Javanese religions and beliefs, because religion and culture that come later and blend in with the culture of the local community also retain it despite different meanings.

The presence of flowers in the realm of the *sakala* (tangible) and the *niskala* (intangible), the transcendent and the profane, various beliefs, ideologies and social contexts of the Javanese people that which increasingly diverse from time to time, because almost everyone agrees that the parts and the whole of the flower have a positive meaning. Colorful flower petals symbolize beauty and diversity; fragrance smells associated with sincerity and purity, even the pollination process it experiences is often associated

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with the survival of the entire universe through an endless process of growth and development.

The use of flowers as part of culture can be seen in historical records, some of which are literary works. Literature as a product of culture, according to Umar Junus, inseparable from two values, namely “past value” which is related to cultural background written in a work, and the “present value” reflecting the actual conditions in the writing environment of the work.¹ The two values contained in a literary work make it a document that not only has a textual meaning, but also serves as a record of socio-cultural history that is taking place in the surrounding environment at the time of writing the work. One literary work that can be used in the study of the socio-cultural realm of Javanese society is the Panji literary variety, which began to be developed along with the popularity of the story among the people in the 15th century AD.²

The structure of the Panji story, according to Riboet Darmosoetopo is formed from several unique elements, namely

- a. The main theme is the intricacies of romance between Janggala Prince or Raden Panji and the Panjalu Princess or Raden Galuh
- b. At the beginning of the story they are told to be engaged, but the princess disappeared. Panji left the palace to look for her
- c. The princess's search process is colored by the change of name, identity and behavior of both parties

- d. The main characters in disguise get along closely with ordinary people
- e. The end of the story usually narrates the meeting of two lovers who have long been separated
- f. This story does not escape the mythic and legendary nature, although it is universal.³

Panji Story, according to S.O. Robson, who tells the ins and outs of the love between Panji and Raden Galuh (Sekartaji), is an authentic Javanese product, not influenced by India or Islam. Panji's story is considered a palace literary product, because its characters almost always come from the palace environment. Palace culture is not only seen in the selection of the protagonist, but also in the depiction of the life of the palace and the cultural aspects in it such as dress codes, performing arts and so on. Robson assumed that the palace-centric Panji literature (in contrast to Panji literature in the populist pre-literary era) was a valuable source of information to understand the context of time, place and social environment when the story was written.⁴ Sastra Panji is familiar with Indonesian readers in terms of geography, social and culture, also provides space for the appearance of various intricacies of local customs and culture while preserving it so that it can become a source of knowledge for academics in the future.

Panji Literature inseparable from the writers who draw many inspirations from the Panji story as an ingredient for their work, and then

they themselves produced a lot of Panji-themed literary works from the Majapahit era to Mataram Surakarta and Yogyakarta. Panji Literature in Java, in broad outline, can be divided into three periods, namely (a) Middle Javanese kidung period, (b) *Kandha* era Java-Islamic era (*Panji Pesisiran*) and (c) Modern Javanese period post-*Pagiyanti* (*Panji Kraton*). In this paper, each period is represented by five manuscripts, namely: *Wangbang Wideya* (1532 Saka) for Middle Java; *Sĕrat Kandhaning Ringgit Purwa* manuscript LOr 6739 (era of Islamic Mataram) and *Serat Panji Angreni Palembang* script (ca.1801 AD)—the summary was made by Roorda van Eysinga in 1869—for the *Panji Panji Pesisiran* variety, *Sĕrat Panji Raras* from Kasunanan Surakarta (1805 AD) and *Serat Pustaka Raja Antara* from Mangkunegaran (1917 AD) for *Panji Kraton* variety. These five manuscripts are used to discern the role of flowers as part of Javanese civilization that appears in the narrative of Panji's story which continues to develop over time. A review of this topic is outlined in the following subjects:

(i) *Flowers in the Panji literature in kidung era: a means of expressing beauty*

Robson considered Kidung Wangbang Wideya from the Middle Javanese period as a belles-letres, romance literature which emphasized the beauty of the style of disclosure, not only the content and moral values it contained.⁵ This can be seen clearly from the fact that this kidung gives a lot of attention to things that are not essential, but is very carefully detailed: the architecture, the shape and type of art tools, the motifs and fashion designs worn from head to toe. This style of expression in the Panji variety of kidung version makes the storyline at a snail's pace as complained

by Purbatjaraka, in such a way that “the reader almost dies immersed in the inventory of all the jewelry and clothing that worn by characters in the story”.⁶ however, Robson views this as a positive ones, because the Panji text contains recordings of the literary, artistic and social conditions that occurred during his writing, especially considering that Panji's literature at certain times was part of Javanese popular culture.⁷

The presence of flowers in the Panji text of the *kidung* era, in this case the *Wangbang Wideya*, has two contexts, namely the interest that is denotatively present as the equipment for the daily life of the story characters, and the interest presented connotatively as a poet's way of expressing a certain sense of being lived in in the storyline. The interest in the denotative realm present in this text mainly to describes the various motifs of clothing. The *Wangbang Wideya* manuscript mentions many names of flowers as *sumping* (ear ornaments), either literally (flowers tucked in the earlobe as decoration) or symbolically (metal ear ornaments with a certain flower stylation). The names of flowers are also mentioned as fabric motifs that are mainly worn by important figures in this text.

The names of the flowers mentioned in this manuscript as inspiration for fashion design, among others are *mandalika* (I: 38b), *puspanidra* (I: 51b), *katirah* (hibiscus flower) (I: 52a), *rabuyut* (also called great rara, namely the *campaka* flower (I: 53a), *parijata* (II: 69a), *sempol* (I: 73a), *sumanasa* (I: 72b), and so on. The types of flowers mentioned are mostly worn or changed in the form of *sumping* or drawn on cloth as a pattern of fabric motifs made using three techniques, namely

1 Umar Junus, *Resepsi Sastra, Sebuah Pengantar*, (Jakarta: PT. Gramedia, 1985),123.

2 Lydia Kieven, 2015,376,381.

3 Riboet Darmosoetopo, “Sejarah Panji dalam Perspektif Arkeologi (History of Panji in Archeological Perspectives)”, in St. Hanggar B. Prasetya and I Wayan Dana (ed.), *Prosiding Seminar Tokoh Panji Indonesia: Panji dalam Berbagai Tradisi Nusantara*, (Jakarta: Dirjen Kebudayaan Kemendikbud, 2014), 29.

4 S.O.Robson, *Wangbang Wideya: a Javanese Panji Romance*, (The Hague: Martinus Nijhoff. 1971), 11.

5 Robson, 14.

6 Purbatjaraka, 1968, 261.

7 Robson, 15.

gringsing, ornamentation with *prada* and perhaps batik. Special attention is given to *pudhak* or pandan flowers, which Raden Makaradwaja uses as a medium to write love letters (I: 101a). *Pudhak* or pandanus flowers in the world of *kakawin* are often referred to as an alternative to written media, especially for temporary works such as short poems made by a young man to describe his love for his lover. This is because of two things, namely, the surface of the *pudhak* flower which is relatively wide and brightly colored and leaves a dark mark if it is scratched using sharp objects, and quickly withers.⁸ The fragrant smell of the *pudhak* is also considered to sharpen the flavor that is lived in accordance with the contents of the short *kakawin* which is usually written on it, which is a longing for lovers who have not met for a long time and can only be addressed through a letter.

Flowers as a means of aesthetic expression in *kidung* literature also appear in connotative forms, including naming places and expressive idioms to express vaguely certain nouns, verbs or adjectives. The presence of flowers in *Wangbang Wideya* as a toponym can be seen in naming gardens in the palace of Daha. The name of the king's garden in the palace of Daha in *pupuh* I: 94a is referred to as *Taman Bagénda* (Your Majesty Park), which is described literally "famous for its beauty with various flowers blooming and fragrant smell" (*konaŋ-onar laŋëniŋ taman panëḍëniŋ kusuma sarwañjah mar mrik minin*). i.e. the residence of Raden Warastrasari, called Junut-sëksari (I: 103a) which means "a garden full of flowers". Another garden (III: 163a) is called *Samuha-sari* ([the]) place of "all kinds of flowers". The presence of flowers in the Warastrasari park does not only mean literally

(that the place is indeed planted with various flowers), but also full of beauty, both in terms of architecture and influenced by the beauty of its inhabitants. Many flowers in the connotative realm also intersect with love and sexual activity. The tendency of the meaning between flowers and erotic association in *kidung* literature is shown in the following phrases: *maŋkin mëtaniŋ astrakusuma makas anitir amisra rahasyanira sa pinrahasëŋ mattress* (III: 115a) "the more fierce the flower arrow's amuck, it [the more] hardened and wilder penetrated its [her] secret part that was conquered on the bed", also in the phrase, *jinëm mrik* (III: 117b) "fragrant mattress", each of which was related to the Apanji Wireswara flirtation with Dyah Warastrasari.

The *Wangbang Wideya* is interesting because it does not mention specifically about flowers in the *karanayajña* religious ceremony (offerings before the war). The elements of offerings that which is mentioned comprise of fire (*bahni*), sow rice (*wija*), smoke (*kukus*), holy oil (*tela kotama*), *caru* (various kinds of food) and other elements. There is no explicit mention of flowers (II: 39a-b). Of course, the description of *Wangbang Wideya* is different from the *Bhagawadgita* text which states that the main offering component consists of *patram* (leaf), *puspam* (flower), *phalam* (fruit) and *toyam* (water) (BG IX: 26).⁹ The absence of flowers as a component of these offerings should not be interpreted as a sign that *puspam* is not significant in Javanese culture. No mention of flowers in the *Wangbang Wideya* narrative can mean that this element is very common and blends with other elements, such as *caru* (literally "sacrifice" or "*tumbal*"), which Robson translates as "serving

food", but can also mean "meal offerings" in general, whose synonym is *bantën*.

The above description, based on the reading of *Wangbang Wideya*, shows that the role of flowers in *kidung* literature is closely related to the nature of the literary genre itself, which focuses on the style of expression and gives a lot of attention to the details related to the linguistic and aesthetic beauty that which it wants to achieve. The function of flowers that is very prominent in the *kidung* mostly related to artistic matters: as a medium to write poems and send messages of love, as inspiration for jewelry designs and fabric motifs, as a toponym of a particular place and ultimately related to the world of literature, namely as a form of plentiful expressions regarding various things related to beauty, elegance as well as sensuality and eroticism.

(ii). *Flowers in Panji Panji Pësisir literature of Javanese-Islamic era: as the name of a title in war*

The Panji literature of Pësisiran variety appears as a continuation of the Panji tradition of *kidung* type and it began to develop in the Javanese-Islamic era. But it doesn't mean that when there was a massive shift of power in Java at the beginning of the sixteenth century, Panji's literary variety immediately developed in the Javanese-Islamic environment. Its development was hindered by a series of wars and feuds between small countries for about a century on the island of Java, until it was finally reunited by the authority of Mataram (1586-1670) although only temporarily. De Graaf argued that the literary life in Mataram only

began after Prince Pekik of Surabaya lived in the capital of Mataram around 1628, when the Coastal tradition was considered more civilized than the rustic countryside.¹⁰ This opinion can be used as a basis for establishing that the Panji literary variety began to develop in Mataram in the first half of the XVII century, some of which were Serat Kandha of Leiden manuscripts LOr 6739 and Sërat Panji Angrëni of Palembang manuscripts, on which Roorda (1869) has made an extensive overview.

The story of Panji in the *Sërat Kandha* variety has features that are somewhat different from the *kidung* tradition. Although the *kidung* tradition has placed Kadiri (Panjalu/Daha) and Janggala (Kahuripan/Koripan) as background of the story, the identity of the protagonists is still very fluid. The *Wangbang Widëya* (1532 Saka) named Raden Makaradwaja and Warastrasari as the main protagonist couple.¹¹ The characters in Panji literature of *Pësisiran* variety have begun to be standardized: the Panji character referred to in the story is none other than Ino Kertapati or Prince Asmarabangun the son of the Miluhur king in Jenggala. Panji's story is gradually eroded as a novel because there is an attempt to make it a continuous story, and also an attempt to put Panji as the "ancestor" of the Javanese kings.

The Panji's storyline of *Pësisiran* version, although its orientation is similar to the Panji of *kidung* variety which tells about Panji's romance and his lover (here it has been standardized as Candrakirana or Sekartaji Lembu Mijaya's daughter), but somewhat different, because it contains more and more scenes of wars and conquests of countries by Panji in his odyssey to meet again

⁸ Zoetmulder, 1985: 161-162.

⁹ Dayanand Verma, *The Bhagavadgita, A Modern Interpretation*, (New Delhi, 1999: Diamond Books, Pvt. Ltd.), 228.

¹⁰ De Graaf, *Puncak Kekuasaan Mataram*, (Jakarta, 1985: Grafiti Press), 219.

¹¹ Robson, 26-27.

with his lover. The War and conquest are also a foothold for him to establish himself as a knight who are *lĕlananging jagad* ("male" of the world—a nickname for a knight or king who has superior qualities) which is realized through his *mbĕdhah praja mboyong putri* campaign that he did until he ascended the throne at the end of the story with the title Prabu Panji Surya Amisesa.

The description of the Panji story in *Sĕrat Kandha* may be a bit disappointing for some people because in the manuscript the story of Angreni, Panji's lover who was killed by his kadeyan (close friend or brother), was removed.¹² The story of Panji in *Sĕrat Kandha* is too focused on the description of the courage and courage of the knights in fighting, conquering or showing off each other's magic. However, on the other hand, the Panji of the *Sĕrat Kandha* variety is very useful for the development of Panji's literature for the next period because it has laid solid foundations for characterization and narrative structures for later texts. The texts referred to as post-Serat Kandha manuscripts are independent Panji stories that which have the characteristics of *Kandha*, including *Panji Palembang* and *Panji Jayakusuma* which were composed at the beginning of the Surakarta era.

In the *Palembang* and *Jayakusuma* manuscripts, there is a storyline narrating a disaster after Panji was broken hearted by the death of his first wife, Angreni (in the *Jayakusuma* manuscript: when he was about to sail to the Keling country to ask his grandfather's blessing for his marriage).

Panji and all of his *kadeyan* were hit by a big storm when sailing on a *Indrajala gorab* boat and *Jaladara* lifeboat, the boat sank and many members of the retinue were swept away. Panji, several kadeyan and two of his *punakawan* (clown-servants), Jarodeh and Prasanta, survived the disaster. Thanks to the supernatural instructions of the gods, they were ordered to start wandering by conquering various regions before they returned to Jenggala. Panji changed his name to Klana Jayengsari, or in another script called Klana Tumenggung Jayakusuma (literally means "the most superior among the flowers"). His escorts changed their name: Sinompradapa or Astramiruda became Jayengpati, Punta became Macanwulung, Kertala became Gajahwulung, Jejetan mnejadi Kebo Kanigara, Gadingan became Kebo Kenanga, and Tambangan became Kebo Rejasa.¹³ In other texts both in the kidung and Pĕsisiran traditions, there are somewhat different pseudonyms of kadeyan Panji: Jurudeh as Rangga Tangguli, Kartala as Rangga Srigading, Widasaka Rangga Bakung, and Wangbang Lembu Tigaron.¹⁴ Names such as *kanigara*, *kenanga*, *rejasa*, *tangguli* (*trengguli*), *bakung*, *srigading* and *tigaron* in Javanese society are names of flowers and some of them can also be found in other narratives, for example the calculation of *pawukon*. The use of the names of flowers as a guise of Panji's *kadeyan* is interesting, because in contrast to the general assumption that the flower is a symbol of feminine and beauty, these names are used, contrary, in a context of wandering, conquest and warfare.

The use of the names of flowers in this war can mean many things. The first meaning that can be observed from this phenomenon is that the *kadeyan* use only one flower name in particular for their disguise, while Panji uses the name of all flowers in general (*kusuma* or *sari*, or *sĕkar*, in other variants). Starting from this assumption, Panji's figure in literature seems to have been transformed from a lover prince who devoted all his life to his lover, becoming a main prince who nurtured his *kadeyan*, equipped with various supernatural powers and skills, also seen as a superior figure among his colleagues. This is consistent with the Javanese view of the *lĕlananging jagad* which in the Mataram era developed even more rapidly, including the formation of the mythical marriage of Senapati and Ratu Kidul, as well as other stories.

The names (plant) of flowers used by the Panji's *kadeyan* in disguise can also be traced through the *pawukon* narrative. The name *tangguli* (*trengguli*) as a disguise for Jurudeh, in the primbon is often interpreted as a flower plant that which describes the character of *tan kĕna kinongkon adoh* (cannot be ordered to go far).¹⁵ The nature of the *panguli* tree with its flower which is *tan kalap gawĕné* (cannot be utilized) but cannot be far from its master, is in accordance with the character Jurudeh who does not has a knight appearance, but is dwarfed like a clown-servant in general. However, Jurudeh was always present to accompany Panji as a loyal advisor as well as solace.

The character of the flower associated with the human character in the naming of Panji's *kadeyan* cannot be based on *pawukon*, because the description of the types of flowers and human

nature in thirty *wuku* is very limited. In fact, the number of *kadeyan* using names of flowers as a guise is increasing: in the *wayang gĕdhog* of Surakarta Keraton Kasunanan, also mentioned names such as Kebo Terate, Kebo Sulastri, Carang Mandalika, Kebo Melathi, and others, which are not mentioned in the original manuscript source. Another source that can be used to find out the relation between flowers and human nature is the legacy of oral knowledge that Javanese possess to observe natural phenomena around them. Examples include, among other things, the Javanese consider the *srigadhing* flower tree to be used to fence the yard from spirits, it is also often found to be planted in cemeteries along with frangipani trees. The name Rangga Srigading or Sridenta is used by Kartala, a figure identified with Werkudara or Bhima in the *Mahabharata*. Although physically srigading plants in the form of shrubs do not fit the large body of Kartala as large as imagined by Javanese, functionally the role of srigading as neutralizing the disturbance of spirits is the same as the role of exorcism carried out by Bhima or Kartala which is often displayed "cleaning" the stage through passing *pĕrang brubuh* at the end of the puppet show.

The growth of Panji literature in the Javanese-Islamic period cannot be separated from the development of *wayang gĕdhog* with the same repertoire of stories, which influenced the audience's image of the life of Panji and his work, which was originally an independent local hero turned into affiliated with Vishnu and Arjuna of the *Mahabharata*. The tendency of the relationship between literature Panji and *wayang gĕdhog* helped shape the atmosphere of the Panji-themed

12 Poerbatjaraka, 1968, 381.

13 Poerbatjaraka, 188.

14 Christianto, Wisma Nugraha, "Kisah Panji dan Lakon Wayang Jekdong (Panji Story and Wayang Jekdong Play)", in *Prosiding Seminar Tokoh Panji Indonesia: Panji dalam Berbagai Tradisi Nusantara*, (Yogyakarta, 2013: Direktorat Pembinaan Kesenian dan Perfilman Dirjen Kebudayaan Kemendikbud RI dan ISI Yogyakarta), 79.

15 R. Soemodidjojo, *Kitab Primbon Betaljemur Adammakna*, (Surakarta, 2014: CV. Buana Raya), 86.

literary growth in later eras, especially the post-Pagiyanti Keraton era which will be described in the next item.

(iii). *Flowers in the post-Pagiyanti Manuscript: a spiritual means to achieve perfection*

The Panji post-Pagiyanti manuscript (1755) mainly grew in the Surakarta region with the repertoire of *wayang gĕdhog* play as its center of gravity. Some Panji-themed works are produced massively, ranging from those that take the form of *sĕrat waosan* (reading books) that use *macapat* metrum, *sĕrat gancaran* (prose), to the scenario of *wayang gĕdhog* performances which are also called *pakĕm padhalangan*. The prominent texts from the Surakarta era include the trilogy of *Panji Sekar-Panji Raras-Panji Dadap* by Pakubuwana IV (1788-1820) and Panji texts composed by Ranggawarsita (1802-1873) collected in the King Antara Library.

The role of flowers in the Panji manuscript in the post-Pagiyanti era, in addition to inheriting the traditions of manuscripts from the previous era, it's also experienced an increase in significance, especially in relation to the world of spirituality. *The Panji Raras* manuscript by Pakubuwana IV mentions the function of the cempaka flower as a magical means, which is used by Batara Surya as a tool to deceive the sight of Panji Asmarabangun, by kidnapping Sekartaji and replacing it with cempaka flowers (*sĭgra anyipta warni, sekar cepaka winangun*, III Pangkur: 18).¹⁶ Chrysanthemum as a spiritual means of safety is also often mentioned in the hermitage scene, both in *wayang purwa* and *wayang gĕdhog*, when a rishi told his knight

disciple to take a *cempaka mulya* flower, whose tree ducked towards the road, as a *sumping* useful to keep perils away (*cĕpaka mulya kang manglung ing dalandalan kinarya susumping*). In addition to having a magical function, Retna Kenakasasi also used the flower, in Panji Dadap, as a bun decoration (II Sinom: 17). she thrown the flower towards the Panji Sinompradapa as a sign that she was attracted to the knight who was Asmarabangun's younger brother.¹⁷ Kenakasasi threw flowers to greet Sinompradapa because he felt (according to custom at that time) it was very taboo for her as a girl to start a conversation with a man (*wanodya anyarwĕ priya, tĕka datan idhĕp isin*). Flowers as a woman's hair ornament, in this manuscript can also function as a simple means of communication, which encourages both parties to communicate more intimately if they both open themselves.

The role of flowers as *a deus ex machina* which resolves various problems, apart from being a means of materializing a goal pursued through *pujabrata*, it is also closely related to the human journey to perfection. Ranggawarsita, in the *Pustaka Raja Antara*, mentioned that Prabu Panji Surya Amisesa or Inu Kartapati, after becoming a king wants to die in *muksa* way (without leaving a physical body) by preparing the means in the form of mountain *kĕmbang*, *lĕnga wangi*, *mĕnyan*, *wastra*, *bujana*, *rukmi* (a mountain made of flowers, perfume, frankincense, cloth, various foods and jewelry) before meditating, then he is disappeared magically with his body.¹⁸ Prabu Surya Amisesa's *muksa* process changed quite dramatically com-

pared to his predecessor kings. The kings in *Pustaka Raja Purwa* were able to *muksa* easily even in very urgent situations without ceremonial preparation. Kings in the *Pustaka Raja Madya*, Anglingdarma, for example, in order to attain *muksa* he must place himself inside the *sĕkar* temple. Literally, *sĕkar* temple is a "temple made of flowers", but G.W.J. Drewes interpreted it as a burial temple.¹⁹ Although Ranggawarsita's description is considered too fantastic in the present view, if it really happened, but in practice, the role of flowers as part of the means to perfection is still found in various cultural rites on Java and Bali. Ranging from the presence of sawur or flower sowing in the Javanese-Islamic cemetery, to the creation of a bade or a body of burning temples in the form of a variety of materials including flowers—which may have inspired Ranggawarsita to describe the *Sĕkar* temple as a means of *muksa*—in the procession Ngaben in Bali. The vital role of flowers in spiritual-valued processions in the post-Pagiyanti era can also be found in the various narratives of Surakarta style puppet shows that are being developed today. Here flowers (and frankincense) are considered to represent something that is *ganda ingkang tan kuciwa* (the aroma that which isn't "despicable"), the sacred, the transcendent, so that it is always present in the scene of the *sanggar pamujan* (the king prays in a special place of worship) as one of the principal means. Flowers are also mentioned in *jĕjĕr* (the first session scene) which is sown around the King's throne (*sinĕbaran sari ginanda wida*) so that the king's human nature is destroyed, then the nature of his divinity surfaces when meeting before his court-officials and the people (*tĕmah sirna kamanungsané yayah jawata ngĕjawantah*).

The description that has been presented gives us an illustration, that in the Panji culture, especially in the Panji-themed literary products developed over the past six centuries, flowers seem to be inseparable from the spiritual and material culture of Javanese society. Flowers in various contexts are inspirational springs that are never dry in artistic inventions which include designs of fabric motifs, jewelry, to various beautiful *pamor* (pattern in blade of kris) of weapons. Flowers as a symbol of beauty are often used as a toponym for a region, which in addition to describing the conditions of the place is also considered to contain *angsar* or *tuah* (good luck) that is good for an area and its inhabitants (in this context, can be found in names such as *Banjarsari* District, *Anggrek* Road, *Kusuma Sari* Restaurant and so on). Flowers in relation to traditional physiognomy and psychology is often used by Javanese to portray the character, strengths and weaknesses in a person's personality to be able to position oneself and develop his personal potential as he recognizes the benefits and uses of the flower that which represent his characteristics.

Flowers in relation to naming oneself function as a prayer (*asma kinarya japa*) intended so that the good luck of the flower can be manifested (*numusi*) in the person itself. Flowers in the view of Javanese society, in connection with its sacred nature, often used in various ceremonies as a means of communicating with the Transcendental Substance. All uses of flowers in Javanese understanding contained in Panji's literature, both as literary works and means of recording historical, social, political and cultural dimensions, explain to us that Javanese society in the past has always

16 Pakubuwana IV, A.Hendrato (transl.), *Panji Raras I*, (Jakarta, 1978: Departemen Pendidikan dan Kebudayaan), 19.

17 Pakubuwana IV, Sudibyo Z.H., Wirasmi Abimanyu, *Panji Dadap I*, (Jakarta, 1980: Departemen Pendidikan dan Kebudayaan), 92.

18 Citrawarsita, "Pakem Hantara", naskah koleksi Reksa-pustaka Mangkunagaran nomor D 88, 483.

19 G.W.J. Drewes, *The Romance of King Angling Darma in Javanese Literature*, (The Hague, 1975: Martinus Nijhoff), 321.

connected itself with natural power resources around it, in order to get supernatural powers to solve properly all obstacles to its life in reaching the perfect end.

Thus, it is not an exaggeration, in the Javanese society's view of life, that as a reciprocal to human attitudes that require natural power, Javanese people must also maintain the balance of nature (*memayu hayuning bawana*) so that this mutualistic relationship remain sustainable.

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The Life of Panji's Show in Yogyakarta: A Case Study of Jathilan Dance

Kuswarsantyo & Hanggar Budi Prasetya

Introduction

Among the various arts that developed in Yogyakarta, *jathilan* is the most popular, stemmed from the story of Panji. The story itself is a unique and original of the Nusantara's tradition. This story has undergone a variety of vehicle changes, both in the forms of text, relief, and performances (Prasetya & Dana, 2014). In the form of text, the Panji story is written in Central Javanese and New Javanese. In its reliefs' form, the story of Panji is engraved in the reliefs of Gombyak in Kediri and the pavilion of Second Terrace of Penataran Temple. In the form of performances, Panji's stories appear in *Wayang Topeng*, *Wayang Gedog*, *Ketoprak*, and *Jathilan*.

The art of *Jathilan* was developed from the Ponorogo area, in which the *jathil* was a braid horse player of the art of Reog Ponorogo. One of the legend versions about the origin of Reog Ponorogo links Raja Bantarangin (Ponorogo) to the story of Panji. It is told in the legend that Klana Sewandono fell in love with Dewi Sanggalangit (Dewi Sekartaji) of Kediri, then he sent Bujangga Anom, his vice regent, to propose a marriage to her. Dewi Sanggalangit refused it subtly by demanded a dowry that too difficult to be fulfilled, namely in the form of a show that has never been displayed on the face of the earth involving a tiger-headed human with a peacock on it. The dowry must be escorted by a number of horsemen and they may not walk on the ground. Thanks to his supernatural powers, Klana Sewandana

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had been able to fulfill the dowry, but Dewi Sanggalangit remained unwilling to marry and run away from Kediri Kingdom. Klana Sewandono was depressed. To console him, Bujangga Anom performed the procession again accompanied by various attractions that which now is known as Reog Ponorogo (Simatupang, 2014: 143).

As the proof that *jathilan* is an art that derived from the Panji story can be seen from two points. First, various documentation shows that the *jathilan* performances mostly use Panji-nuanced costumes that can be seen in the *tekes* (hats) worn by dancers (Figure 1). Secondly, the presence of *punakawan* figures that is Penthul and Tembem. Although they are not functionally the

same as Bancak-Doyok in the actual Panji story, the visualization of the *punakawan* figures—Penthul-Tembem—is a representation of the performance with the background of Panji’s story.

Jathilan art is identical with a dance performance in which its object is the movements of a horse. The horse has inspired, ranging from the dance’ movements to the meaning behind the popular dance. Etymologically, the term *jathilan* comes from the Javanese word *njathil* which means jumping up and down like a horse’s movements. From movements that were initially irregularly free, then arranged in such a way that they became more interesting movements to watch as a dance that mimicked the motion of a horse prancing.



Figure 1. Prabu Klana Sewandana
(Photo: Kuswarsantyo, 2017)

Pigeaud (1938: 217) explained that initially the *jathilan* art was only carried out by four people and a *dalang* (puppeteer). However, here, the *dalang* is not a narrator like in a puppet show, but acts as a leader. The group of *jathilan* dancers go around to perform at a wedding party or village’ celebrations.

Jathilan is one of the many types of traditional arts that has grown and developed in the Special Region of Yogyakarta. In 2014, there were at least 1,151 *jathilan* groups spread across four districts and one city in the Yogyakarta region (Table 1). This art has grown and developed in remote villages that are often associated with or linked with certain ritual beliefs. The connection of ritual ceremonies with the community has produced simple patterns of tradition that exist and live in society, as possessed by *jathilan* art. As a ritual dance, the creation of *jathilan* is motivated by noble values of societal life. It is a part of social activities, such as *merti désa* or village cleansing ritual, that bring out a social effect on its community as a means for the mutual cooperation (Nuryani, 2008: 7).

Tabel 1. Distribution of *Jathilan* art in Yogyakarta

No	Regencies/town	Number of active groups
1.	Sleman Regency	307
2.	Bantul Regency	109
3.	Yogyakarta city	20
4.	Gunung Kidul Regency	301
5.	Kulon Progo Regency	314
Total		1151

Source: www.jogjabudaya.com, 2014

Jathilan art in the Yogyakarta region developed due to cultural interactions between the city and village communities in the vicinity. This interaction led to a clash between the modern culture that which capitalistic in nature and the traditional culture that tend to be more resigned. In this context, the *jathilan* art represent the latter, while profit-oriented performances for celebrations and for tour packages represents the former. These have impacts on the varied styles of *jathilan* arts with various options of models and types tailored to the needs. The emergent types or models of *jathilan* have consequences on the communities of *jathilan*. The contradiction in the performance of *jathilan* is an aesthetic issue that is mostly caused by market demands.



Figure 2. *Jathilan* Asmorojati (Foto: Kuswarsantyo, 2017)

The today *Jathilan* still maintains a standard pattern of motion which is characteristic of a *Jathilan*, namely the pattern of sirig, onclangan, and gebes head. The development pattern used in the *jathilan* today is the classical dance pattern of Yogyakarta's style that has been developed into a more dynamic new creation. The aesthetic problems arising are very complex, related to source of the story reference, choreography, accompaniment development, costumes, property, to a variety of movements that must be adapted to the place of performance.

Kuswarsantyo (2016) classified *jathilan* performances in choreographic terms into three types, namely: (1) *Jathilan* for rituals; (2) *Jathilan* for celebration; and (3) *Jathilan* for festivals. *Jathilan* for rituals usually has a simple and repetitive pattern of motion. This is because *jathilan* for rituals is more focused on ritual missions, namely for offerings, so that the choreography aspect is not prioritized.

Jathilan for celebration is currently booming and growing rapidly because of the emergence of various styles. There are *jathilan* campursari, *Jathilan* campur (wayang), jedilan gedrug, and the like. All of these gives a signal that *jathilan* in the modern era is growing and is in demand by the public.

Jathilan for festivals is indeed packaged specifically with standard rules that conform to the assessment criteria. Especially for this category, *dadali* (trance) scene is not allowed because its orientation is to show off the choreography.

Components of the *Jathilan* Performance

1. *Jathilan* dancers

Jathilan was initially shown around only by a pair of dancers or two in pairs. But in its development, the number of dancers increased, but still in pairs. The addition of the number of dancers has no special consequences in relation to the needs of the event, only concerning aesthetic considerations, for example because the place of performance is very wide. The number of *jathilan* dancers, as written by Pigeaud (1938: 319), has changed to eight people or four pairs. Until now the number of dancers varied, depending on the needs of the performance, what matters is the number remains even. Holt (2000: 34) explains that the number of *jathilan* players is four, six, or eight horsemen, the players who wear half-black masks are called *Tembem*, and the half-white ones are called *Penthul*.

2. *Jathilan* Accompanists

Referring to the concept of *barangan* (traveling around), the number of *jathilan* musicians initially consisted of four people who play drum, *kecer*, *bendhe*, and two others who play *angklung*. This concept is used as a reference for traveling around from house to house. The number of simple instruments is still preserved until now by a *jathilan* group named Turangga Ngesti Laras of Pendoworejo village, Girimulyo sub-district, Kulon Progo regency (Figure 1). Currently *jathilan* musicians can reach ten or more people, along with the inclusion of additional instruments such as *saron*, drum, Sunda's *kendhang*, cymbals, bass and keyboard into the accompaniment of *jathilan*.

3. *Jathilan* Costumes and Makeup

Initially, when *jathilan* began to appear in several areas of Yogyakarta, namely in Sleman, Kulon Progo, Gunung Kidul, and Bantul, the clothes used as *jathilan* costumes were all white and long sleeves. The reason is because these clothes are the easiest to get. *Jathilan* makeup is made simple without special characters. what distinguishes each player is their internalized role or expression when performing dance, war, or trance scenes.

The concept of makeup used in *jathilan* arts is of two types, Corson (1967: 23) calls it *corrective makeup* and *character makeup*. The former is a makeup used in everyday life, as used by mothers folk. The use of makeup of this type is not excessive, so it actually looks more attractive. It is simple, can be done by anyone and can be used for any purpose. The most important demands lie in the way of expressing motions to fit the characterization of the *jathilan* performance that takes a particular story.

4. The Properties of *Jathilan*

The equipment for a *jathilan* show actually consists of only two types, namely *kébang* horse and weapons. The color of *kébang* horses that is used in *jathilan* art has special meanings in the context of Javanese people's beliefs. The colors of the *kébang* horse can be interpreted as four human passions, namely: (1) *mutmainah* or *tumainah* symbolized by white meaning goodness; (2) *amarah* is symbolized by red, meaning brave; (3) *supiyah* is symbolized by yellow, meaning easily tempted by the desire to possess something; (4) *lauamah* is symbolized by black, meaning greedy (Pigeaud, 1938: 446). At present the shape of the *kébang* horse is more varied and even there some that gigantic in size.

Equipment in the form of weapons has more variety because it was developed by *jathilan* groups from various regions. Based on the results of observations in the field, as a whole, in the Yogyakarta region, five types of weapons were used, namely: *kemucèng*, sword, *pecut* (whip), spear, and kris. Each of these weapons is chosen flexibly according to the theme of the story that will be displayed.

5. The Setting of the Stage

Traditionally the stage setting for *jathilan* performances in the open field using a roof (tent) to reduce the heat of the sun. However, there are also many *jathilan* arts groups performing without tents, so dancers exposed to the heat of the sun. The position of the gamelan in a show is usually used as the background of the show and faces the audience. Because it is usually displayed in the daylight or in the afternoon, *jathilan* staging does not require lighting. Picture ... shows a *jathilan* arena used for the show.

Sosial Dimension and the Development of the *Jathilan*

Social functions in the context of the development of traditional arts change constantly from year to year. This indicates that the artists came from the village social environment or from the lower sections of the village's community with varied social backgrounds. Although they want to get additional income, they don't use traditional arts as a means to make a living (Pigeaud, 1938: 231). Therefore, traditional arts are more directed as a means for social interests. The relationship that has been created thanks to this artistic activity has become the main objective besides the artistic activities themselves.

In its function as entertainment, *jathilan* is now growing rapidly with various forms and variations in its presentation. This is in line with the development of situations and times that have progressed more. *Jathilan* has changed its function to become a spectacle or entertainment for the community and this shows that the art has never been separated from the influence of its supporting community (Kayam, 1981: 36).

The duration of a *jathilan* presentation and staging is something not so important to note. This aesthetic aspect in *Jathilan's* appearance is oriented to the market's needs or invitees. This means that the *jathilan* package will be largely determined by the duration of time provided. This includes the need for the *dadali* (trance) scene. In the presentation of *jathilan* for entertainment the trance scene can be eliminated or engineered or pretended.

The development of the form of presentation and types of *jathilan* art performances based on their functions will always follow the dynamics of changing times. The form of an art living and growing in a society will never cease, even though it sometimes seems stagnant. Indeed, there is always a change, even if it's slow, but sometimes changes can also take place very quickly, as if a leap occurred. And that change can produce innovations and new creations that have never existed before (Jacob, 1998: 11).

A contact with other cultures may lead people to interact one another. This process may encourage the growth of a culture and enrich it. The arrival of new residents who brought with them a new culture had a lot of influence on the orientation of the *jathilan* art presentation. Such a process includes a socio-cultural one, because it involves two things, as Irwan Abullah (2007: 41) stated. First, at the social level there is a dynamic

process of cultural domination and subordination. Second, at the individual level there is a process of resistance in the reproduction of the cultural identity of a group of people in a particular socio-cultural context.

The occurrence of developments that can result in a change inseparable from the people's desire for a change. A Social change is any changes that occurs in social institutions of a society that affects its social systems which includes values, attitudes, and patterns of behavior among groups within the community, as stated by Selo Sumarjan. Thus, it can be concluded that social change is a change in elements or social structure and human behavior in a society from a certain state to another state (Sumarjan, 1980: 14).

These developments ultimately changed people's understanding of the their own culture, that is, that the culture was not something stagnant, but something dynamic, evolves along with the flow of time towards progress. Rohidi (2000: 41) emphasizes the understanding that today a culture can be understood as: 1) a life guidance that functions as a blue print or an overall design for the life of its supporting members, 2) a symbol system, giving meaning, cognitive models transmitted through codes symbolic, and 3) adaptive strategies to preserve and develop life in dealing with the environment and resources around. Human behaviors and works are closely related to the culture that which is supported by its communities.

Beginning with these influences, the social conditions of a community will change according to their shared expectations. In the context of culture, the change will occur along with the dynamics or desires of the people. As described above, culture is a product of society. Every society will certainly give birth to various forms

and elements of culture that are different from other societies. Differences in cultural activities are closely related to geographical conditions, mindset, and so on. Thus it can be understood that the birth of an art in a community environment, substantially, is a mirror of the culture of the people who formed it. Each community has different traditions as a manifestation of cultural wealth. These traditions continue to develop and become the identity of a region. Some traditions that live and develop in a society can be taking form as ceremonies and can also as performing arts.

Chance and Challenge of the *Jathilan* arts

1. Non-Aesthetic Problems

Although the rewards for a *jathilan* staging is still far from the minimum standard for traditional artists, but, at least, the public already understands that this our traditional arts deserve to be rewarded. Without intending to commercialize the *jathilan*, along with its increasing frequency of its performances, it is only natural in expecting that the salaries obtained can at least increase the fund of a *jathilan* group, and if possible, also increase the income of the artists (interview with Saridal, Srandakan *jathilan* artists).

At present the cost of performing *jathilan* is widely varied, between two million rupiah (Rp. 2,000,000.00) to five million rupiah (Rp. 5,000,000.00). The amount of this fee depends on the agreement which is usually determined in family manner or often known as *sambat* (ask for help). In certain cases, for example, a *jathilan* show is invited to enliven certain events or performances held at tourist sites, each dancer gets Rp. 175,000.00 with allocation: labor cost

(honorarium) Rp. 100,000.00 and costume costs Rp. 75,000, while transport costs are borne by the invitee.

For festival activities, the fees for *jathilan* dancers are usually higher. The honorarium of each dancer can reach Rp. 200,000.00 excluding costume and make up costs. Especially for more prestigious events, *Jathilan* which has been packaged to become more modern with 6 dancers and using music CD recordings can reach a rate of 5 million rupiah for one gig.

According to an informant, Suyanto, a *ja-thilan* figure from Ngaglik, Sleman, the cost of a *jathilan* performance has continued to increase, along with improving the quality of performances: better costumes, more complete accompaniment, and increasingly varied patterns of motion (Kuswarsantyo 2014: 217)

2. *Jathilan* Arts Opportunities in the Tourism Industry

The opportunity for *jathilan* art in the era of the tourism industry is largely determined by three aspects, namely; 1) the potential of human resources supporting *jathilan* arts (education level); 2) market demand; and 3) chances or opportunities to follow developments. These three aspects should be taken into consideration given the increasing number of offers for staging. These are all opportunities as well as challenges that must be answered by the owners of the *jathilan* group, its artists, and its creators (choreographers and accompanists).

Therefore, the form of traditional art work of *jathilan* needs to be adjusted, to produce a new packaging that is attractive and adaptive to the environment. *Jathilan* artists need to start thinking about packaging patterns that suit market needs. The adjustment process that pays

attention to consumer tastes becomes important for the survival of traditional arts in the era of the tourism industry.

Jathilan art in the era of the tourism industry finds many things that benefit its existence. In terms of market demand, *jathilan* art has more opportunities to perform at various events. Secondly thanks to the flexibility of its appearance, *Jathilan*, which is the most popular folk art in Yogyakarta, has a chance to exist. The many opportunities to display *jathilan* art in several places or attractions, contribute to its existence amidst the changing times. By referring to the concept of tourism art, which requires that a show must be packaged to imitate its original form, which is short solid, full of variety, presented in an attractive, and inexpensive manner, as stated by Soedarsono (2002: 273), *jathilan* art becomes more dynamic. What's more, *jathilan* creations that include other elements from outside *jathilan*, will add to the attractiveness of *jathilan's* performance.

3. Challenges

The consequence of the development of *jathilan* arts in the era of the tourism industry is related to other issues of life, especially its supporters and groups, because they are part of a society that is bound by a system of social order. This happens because the pattern of people's thinking is increasingly advanced and increasingly improving people's lives. In this connection Rohidi (2000: 41-42) asserts that the development towards progress does not only apply to the historical process of human life, but also to the process of developing the human soul individually and as a whole.

The development towards the progress expressed by Rohidi is in line with that which was stated by Ceng (2005: 37), that is, the complexity of people's lives inseparable from triplicate aspects including individuality, locality, and globality.

These triplicate aspects accompany human journey lead toward a change from the lowest level to the large and complex.

In addition to providing opportunities, globalization in the field of culture also presents a challenge to *jathilan* art, namely finding an appropriate way to preserve traditional *jathilan* art, which is still needed for a series of ceremonial activities such as *merti desa* (village cleansing) and the like, so that people still understand traditional values contained in *jathilan* art.

This is important because the new creations players are currently dominated by the younger generation who do not all of them understand the form of traditional *jathilan's* presentation. If they are not told about the traditional forms of *jathilan*, the next generation will increasingly not understand the values of tradition containing in *jathilan* art. Although *jathilan* art in the era of the tourism industry has now undergone many changes, but the younger generation should understand its original form before it gets developed. An awareness of this matter is always important to convey to leaders, players and supporters of *jathilan*.

Conclusion

The development of the form of presenting *jathilan* art in the Yogyakarta region today is largely influenced by the social development of the surrounding communities. *Jathilan* is one form of choreography arising due to the evolving cultural situation. Internally, human resources as the main potential contribute to these developments. This is supported by the level of education of the community and the ability to communicate with outside parties which enables the occurrence of cultural interactions that which producing a new creative and innovative work.

The *jathilan* choreography has a positive influence because the tourism industry spurs the development of the quantity and quality of the form and style of its presentation. On the one hand, strategic measures are needed to synergize between the preservation and development programs of traditional arts, especially *jathilan* art, so that the folk art is not uprooted from its own roots. On the other hand, the art must remain dynamic amid the flow of changing times. Therefore, it is necessary to take continuous guidance measures to the *jathilan* art communities.

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Abstracts on Thai Inao

The first presentation, Theme Panji/Inao Literature, Local and International.

Inao by King Rama II: The Panji Adaptation- and Distinctive Characteristics of Thai Dramatic Literature¹

ThaneeratJatuthasri

Department of Thai, Faculty of Arts, Chulalongkorn University

Abstract

The *Panji* stories were introduced to the Thai royal court around the eighteenth century in the late Ayutthaya period during which the two princesses fused various *Panji* stories into two Thai versions titled *Inao*, or *Inao Lek*, and *Dalang*, or *Inao Yai*. Since then, *Inao* and *Dalang* have become widely known and interpreted through many art forms. However, of the two stories, *Inao* is much more popular than *Dalang*. The most complete and influential literary work of *Inao* was composed by King Rama II (r.1809-1824) in the form of a play for a court dance-drama. This paper aims at examining how *Inao* by King Rama II was adapted from the *Panji* stories, and how this work is distinctive as Thai dramatic literature. The paper proposes that *Inao* by King Rama II was composed by appropriately combining the

¹ This paper is a part of the author's PhD dissertation entitled "*Inao* of King Rama II: The Making of the *Panji* Cycle into a Masterpiece of Thai Court Drama Literature". Professor Dr. Cholada Ruengruglikit, the author's advisor, and the author acknowledges the financial support in part by a Chulalongkorn Graduate Scholarship Commemorating the 72nd Birth Anniversary of HM King Rama IX and by the Thailand Research Fund through the Royal Golden Jubilee PhD Programme.

typical features of the *Panji* stories with a Thai adaptation that contains various elaborations, embellishments and innovations following the traditions of a Thai court dance-drama and Thai literature. *Inao* by King Rama II, as a result, serves well the purpose of performance, and has literary value according to Thai literary culture. The work has become a significant work in Thai dramatic literature that is still alive today.

The second presentation: Theme Panji/Inao Culture

The Panji/Inao Tradition in Thailand

Thaneerat Jatuthasri

Department of Thai, Faculty of Arts, Chulalongkorn University

Abstract

There are two main versions of the *Panji* story in Thai literary tradition, namely *Inao*, or *Inao Lek*, and *Dalang*, or *Inao Yai*. Both were first composed in the Thai royal court around the eighteenth century. The two *Inao* stories became well-known, had many variations and have been a crucial part of Thai arts and culture since then. Over the two hundred years that the *Inao* stories have been rooted and transmitted from one generation to the next, tradition has emerged. This paper thus aims at exploring and examining the *Panji/Inao* tradition in Thailand regarding the context of the creation, forms, presentations, and significance of the stories from the past to the present.



Performances Synopsis

THAILAND

Inao-Inao Exiting the Cave.

Genres of performance: Classical Dance

Duration: 30 minutes

Synopsis: This Thai classical dance, called Lakhon Nai, is a court dance drama that is performed by an all female troupe using elegant and graceful movements. This type of dance drama evolved according to royal tradition within the precincts of the palace. It is believed that Lakhon Nai was redeveloped under the patronage of King Rama II in the early 19th century. This episode takes place after Inao and Bussaba have fallen in love and eloped. They are hiding in a cave, but Inao needs to leave her there to go face the problems they have caused. Inao rides a horse to the Kingdom of Daha, accompanied by his retainers.

Demonstration from Inao drama in the acts of Inao is flirting Bussaba and riding horse.

Duration: 5-7 minutes

Synopsis: The demonstration will present Inao's acts of flirting Bussaba and riding horse by demonstrating the dance gestures or movements definition such as Lome (showing love), TawaiBungkom (paying respect), Rong Hai (crying), Doen (walking), Yim (smiling), Kuen Mar (riding horse), Pai (going), Tua Rao (I, myself), Mar Wing (running horse), Mar Doen (walking horse), Tang Wong (hand and arm curve bending for dance), Jeep (forming hand for dance: put thumb and index finger together, and the rest of the fingers stretch back).

Director: Mr. Surapol Yongjor

Head of Delegation: Mr. Bandit Sukapad

Official: Mr. Porntep Sriratananont

Dancer and Musicians: Bongkot Kiencharoen, Phatcharachai Sittichoke, Adul Singhem, Niti Amod Songkiat Junhom, Famui Sribu, Wasana Palagawong Na Ayuthaya, Laor Noywong, Chatrada Yimyaem, Chisa Phoojomjit, Netsai Yoy-phromarach, Waraporn Som-Um, Kanyarat Nagkarat, Chomphoonut Noiklin, Suthida Sawat, Thanimphorn Sookbun, Aem Pansanom, Aphinya Ae-At

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Sukhothai College of Dramatic Arts

CAMBODIA

INAO

Genres of performance: Classical dance

Duration: 30 minutes

Synopsis: Of Javanese origin, Roerung Inav or Roerung Inav Bussaba remained one of the king's favorite stories, frequently featured in the 1900s to the late 1940s, but rather lesser known today. Our dance master refer to this excerpt as "Yarann's Pursuit of Peacock." Dancers' kbach or movements contain remarkable footwork, and are accompanied by a melodious singing.

One day in the forest, Prince Siyakra (son of King Daha) sees a peacock-like creature sent by tevada as a sign that he will meet members of his family from whom he has long been separated. The prince and his party pursue the bird until it disappears on the border of the Kingdom of Kalaing. In disguise as Yarann, the prince meets General Pannyi (Panji) and his adopted brother Sangkhamorta and asks to be introduced to the king as a servant. They arrange the audience and eventually Yarann gains favor and a high military rank. General Pannyi continues to be his friends, as does Sangkhamorta.

Head of Delegation: Duk Sytha

Coordinator: Prak Samrith

Artists: Sac Sothea, Khy Samnang, Nol Sichan, Thong Dara, Meng Kossoma, Run Vanny, Pich Chakriya, Ron Sovan Bopha, Chhorn Niratnak, Sim Ravy, Lek Vanny, Keo Phirum, Ing Sokhai, Sek Rotha, Samath Sovanney, Samath Sovanney, Oeun Sokunthea, Juy Lyda, Phay Channara.

SANGGAR SUMUNAR

Sekartaji Kembar

Synopsis: The story of “Sekartaji Kembar” comes from an old script entitled “Kuda Narawangka” written on Javanese Paku Buwono II at the Mataram Palace Kartasura (17th century). This manuscript is already in Indonesian, entitled “Panji Kuda Narwangsa” (Moelyono S. & Indri Nitriani, Ministry of Education and Culture, 1983). A distinctive feature of Panji’s story is the wandering and disguise of the *raseksi duta* Prabu Klana Sewandana disguised as Dewi Sekartaji, and Sekartaji who has been kidnapped disguised as a puppeteer named Panji. Kura Rasawangsa, Kuda Narawangsa goes to Jenggala to serve Panji Inu Kartapati. At one time the Narawangsa changed its original form as Dewi Sekartaji, a fake Sekartaji could be defeated, and changed its original form as a *raseksi*. Panji Inu Kartapati met again with his wife Dewi Sekartaji.

Leader: Cermo Sutejo

Dance Stylist: Sumaryono

Musicians: Sumaryono

Fashion Stylist: Tutik Winarti

Director: Agus Sukina

Dancers:

Prabu Klana Sewandana - Agus Sukino, *Sekartaji Asli*
- Putria, *Sekartaji Palsu* - Daruni, *Kuda Narawangsa*
- Oky, *Panji Inu Kartapati* - Widi, *Gunung Sari* - Asma

BALE SENI CONDRORADONO



Sunaring budaya saendhingan bawana

Alamat: Kadipaten Kidul Kp I/355, Yogyakarta

Telp. (0274) 376447 / 081328090666

Email: condrowasesa@yahoo.co.id

Website: balesenicondroradono.com

Jathilan Art “Asmarajati”

Synopsis: Prabu Klana Sewandana’s wish to marry Dewi Sekartaji never subsided, even though Dewi Sekartaji had been married by Panji Asmarabangun. Any effort is made but always fails. A new strategy is planned by forcibly taking Dewi Sekartaji through Brahmanaraja.

Panji Asmarabangun immediately drafted a strategy to reclaim Sekartaji from the hands of Prabu Klana Sewandana. Even though war broke out, Raden Panji Asmarabangun faced Prabu Klana Sewandana. Finally the truth speaks, Raden Panji Asmarabangun is able to kill Prabu Klana, and at the same time bring back Sekartaji as a symbol of “Asmarajati” (eternal love).

Production Team

Director/Choreographer: Dr. Kuswarsantyo, M.Hum. (Doktor Jathilan)

Dance Stylist: Suhari Ratmoko, S.Pd. dan Karenina Yuanisah

Karawitan Coordinator: Anon Suneko, M.Sn.

Fashion Stylist: Momon Pramono

Head of Production: Otok Fitrianto, M.Pd.

Production: Bale Seni Condoradono

WAYANG BEBER

Remeng Mangunjaya (4th roll)

Story: Sayombana Perang Alun-alun Kidul

Puppeteer: Ki Slamet Haryadi, S.Pd

Title: *Gajah Gurita Lena*

Synopsis: After several times Prabu Klana Sewandana failed to attack Kediri, Prabu Klana was furious. Immediately deployed his troops under the leadership of Patih Gajah Gurita to attack Kediri and kill Remeng Mangunjaya.

If that works, Galuh Candra Kirana has also succeeded in becoming his wife. But unfortunately the fate of Patih Gajah Gurita who has the power of the *Wewe Putih*, and boasts of his supernatural powers, killed by Remeng Mangunjaya (Panji Asmarabangun). Kediri becomes peaceful.

PEMULANGAN BEKSA SASMITA MARDAWA FOUNDATION

Dance Tittle: Guntur Segara

Synopsis: The dance ‘Guntur Segara’ was created by Sri Sultan HB I. Therefore, its creation in the era of the Sri Sultan HB I, the values of warriors, if the device of weapons is very high military values. The source of the story of Guntur Segara dance originating from the Gedhog Puppet, which is the story of Panji, tells the story of Prabu Brajanata’s son who was chosen as a contest to compete with his unrecognized son Prabu Suryowaseso, Raden Jayasena

Guntur Segara is danced by 4 (four) male dancers, and danced in a series of dashing dances, namely the variety of Kambeng dance, using the property of shield and mace

Dancers:

1. Muflikh Aditama
2. Ickuk Ismunandar
3. T. Suwantoro
4. Otok Fitrianto

Instructor: Drs. Supriyanto, M.Sn

Appendix

Documentary Photos



Opening remarks at the Seminar Panji Internasional 2018 by Deputy Head of the Daerah Istimewa Yogyakarta Culture Office, Mr Singgih Raharjo, S.H., M.Ed.



Speakers of the Seminar Panji Internasional 2018 with the committee, from left to right: Dr. Hanggar, BP., Dr. Sumaryono, MA., Dra. Heny Winahyuningsih, M. Hum, Prof. Dr. Ing. Wardiman Djojonegoro, Mrs. I Made Bandem, and Prof. I Made Bandem.



Wayang beber by the puppeter Ki Slamet Haryadi, S.Pd who performed the lakon *Gajah Gurita Lena* (Remeng Mangunjaya, 4th roll).



Participants of the Seminar/Workshop Panji Internasional 2018.



Prof. I Made Bandem gave a "dancing style" workshop at the Seminar Panji Internasional 2018.



"Motion styles" workshop Panji Inao by the delegations from Thailand and Cambodia.



Performing of the Cambodian and Thailand's delegation at *Pagelaran Keraton Yogyakarta*..



The dance of *Sekar Taji Kembar* from Sanggar Sumunar, Yogyakarta Special Region



The dance of *Klono Topeng* from Yogyakarta Special Region.