



A Comparative Study of the Performance Form of Thai Panji Dance with Indonesian Panji Dance

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Abstract. This research aims to compare the form of Panji performances in Indonesia and Thailand. The selection of Panji Dance is considered very suitable considering that Panji culture grows and develops in works of art, literature, and culture. This research uses a qualitative approach, with the researcher as the main instrument in the research process. Researchers chose qualitative research with the aim of knowing the phenomenon of Panji culture that lives and develops in two countries objectively and naturally. The object of this research is Panji Dance in Indonesia and Thailand. The location of this research is in 1) Indonesia, focused on East Java, 2) Thailand, at Walailak University and Banditpattanasilpa Art Institute Nakhon Si Thammarat College of Dramatic Arts. The results showed that the form of Panji performances in Indonesia is manifested in various forms of traditional folk art, while the form of performances in Thailand is characterized as a product of the arts of the nobility or the palace. This can be seen from the name of the dance in Thailand, namely "cutting flowers, shining kris" (Tad dokmai chai Kris) contained in the performance of "Lakhon Nai" named Inao (Panji). Meanwhile, in Indonesia the dance is called Panji Gumelar. The name of the author of this dance in Thailand is Phrabat Somdet Phra Boromratchapongchet Mahetsawarasunthon Phra Buddha Loetla Nabhalai (Rama II) and the name of the inventor is Paew Snidvongseni. The author's name in Indonesia is Endah Puspo. The accompaniment music used in the dance in Thailand is Pleng Ching, Cheat Ching, and Sarama Thai. Meanwhile, the accompanying music for the panji dance in Indonesia is the complete Javanese Gamelan. The properties used in the dance in Thailand are keris, handkerchiefs, pardanus flowers, while in Indonesia the weapon is a straight stick as long as the hand called lungsen.

Keywords: Comparative Study, Performance Form, Panji Dance, Indonesia, Thailand Comparative Study, Performance Form, Panji Dance, Indonesia, Thailand

1 Introduction

Indonesia's rich cultural arts are a precious heritage for its people and society. The beginning of a nation's progress begins with the preservation of traditions that will

ultimately strengthen the identity of a nation. Indonesia is the largest archipelago in the world. This makes Indonesia rich in natural resources and cultural arts. Each region in Indonesia has its own arts and culture and is different from one another. These arts and cultures then become the characteristics of each region in Indonesia. As stated by Koentjaraningrat (2000: 203-204), art is one of the elements of universal culture, the most important element in Indonesian culture. Each element of universal culture is of course also incarnated in the three forms of culture, namely its form in the form of a cultural system, in the form of a social system, and in the form of elements of physical culture. Another thing is also expressed by Umar Kayam (1981: 38-39), art never stands apart from society as one of the most important parts of culture. Art is an expression of the creativity of culture itself.

Traditional cultures and arts that have developed from generation to generation in Indonesia have elements of belief and interpretation of community traditions, generally characterizing a traditional art or culture itself. One of the various cultures in Indonesia is the Panji Culture in East Java.

By the 18th century, Panji stories had spread widely across the archipelago to Southeast Asia, including Cambodia, Thailand, and Laos. Until now, performing arts based on Panji stories have been adapted to suit the local culture and are popular in the community. However, the Panji story is a representation of a work of art that has begun to be rarely performed and faded compared to shadow puppet shows and dance dramas as an expression of art (Sumaryono, 2020: 55).

Panji stories originated in the Kediri, Daha, and Majapahit eras and extended to the Malay mainland and Southeast Asia. The spread of performing arts and local stories is also associated with various religions such as Hindu-Buddhism, Islam and Indochina, proving that there are cultural ties in Southeast Asia. Panji stories in Java spread to Thailand as Inao, including other findings in the islands and Southeast Asia. Panji stories are not only a representation of coastal culture but also have some modifications according to cultural boundaries. Panji stories and coastal culture are the cultural glue in the Southeast Asian region. Panji stories in both countries have many variants of stories. Related to the performing arts, there is a very striking difference, namely that the Panji story in Thailand comes from the kingdom or lives among the aristocrats and is only performed at special times. Whereas in Indonesia, it grows and develops among ordinary people, in the form of several different performing arts with different Panji stories. Some of the performing arts based on Panji stories include: Wayang Beber, Jaranan, Reog, Wayang Topeng, Wayang Thengul, etc. (Juwariyah, et al: 2022).

This paper focuses on a comparative study of Panji dance performance forms from Thailand and Panji Gumelar Dance from Indonesia. There are several studies about Panji or in Thailand called Inao, among others: which examines the Inao of King Rama II which was composed from Panji stories and became a literary work of Thai court drama and how unique the story is "Thai Adaptations of the Javanese Panji in Cosmopolitan Ayutthaya" by Christopher Joll and Srawut Aree, this study describes a comparative approach to Southeast Asian historiography in ways that can increase dialogue between Thai scholars and members of the Malay Studies Association. After describing the most important Thai versions of the Javanese epic produced by Siamese literary networks from the Ayutthaya to the late Bangkok period, we consider the key historical figures and processes that brought Panji to cosmopolitan Ayutthaya. After providing details on the presence of Javanese individuals and influences in Ayutthaya

and Patani, we introduce insights provided by literary scholars and historians on the notoriously ambiguous terms "Javanese/Jawah/Jawa" and "Malay/Malay", which form the basis for arguing that Ayutthaya had developed forms of cosmopolitanism similar to the fluid linguistic and cultural environments that developed in the port kingdoms of Southeast Asia. This section describes Inao, the most famous Thai version of the Javanese Panji epic, which was produced in the Siamese literary network between late Ayutthaya and early Bangkok.³) The titles of the two most popular Thai versions are: Inao Lek (the smaller Inao), also known as Dalang; and Inao Yai (the larger Inao). Both were composed in Ayutthaya by Princess Kunthon and Princess Mongkut, daughters of King Borommakot (r. 1733-58) (Davisakd 2008, 73). As explained below, these Thai literary productions are best thought of as the end product of a series of oral narratives - most probably through (female) storytellers - rather than written texts. As an independent and innovative literary creation based on a variety of non-Thai sources, Inao differs in several ways from the Javanese Panji.

2 Method

This research uses a qualitative approach, with the researcher as the main instrument in the research process. Researchers chose qualitative research with the aim of knowing the phenomenon of Panji culture that lives and develops in two countries objectively and naturally. The object of this research is a comparative study of Panji Dance in Indonesia and Thailand. The location of this research is in 1) Indonesia, focused on East Java, 2) Walailak University Thailand and Banditpattanasilpa Art Institute Nakhon Si Thammarat College of Dramatic Arts, Walailak. Data sources in this research include: Expert/researcher of Panji culture in East Java (Henry Nurcahyo), KKM dance students from Walailak University Thailand.

The data collection techniques used in this study are: 1). Foccus Group Discussion (FGD), 2) Interview, 3) Documentation, 4) Recording. FGD is one of the data collection techniques used in this research. FGD was conducted between researchers from Walaikak University and the research team from Indonesia (Unesa).

The interviews conducted were using unstructured interviews (Sugiyono, 2012). Academics at Walaikak University towards Panji cultural products. Interviews that have been conducted to: a) Mr. Henry Nurcahyo, a culturalist and expert on Panji culture from Brang Wetan Community Surabaya. The interview was conducted at his home, at Jalan Kedung Rejo Bar. No.40, Kasian, Bungurasih, Waru sub-district, Sidoarjo district, East Java 61256. The interview was directed at the forms of Panji culture living in Indonesia and Thailand, the history of Panji in Indonesia and Thailand. The interview was conducted on September 4, 2022; b) Nisachon Chuchai, 28 years old, student of Dance KKM Walailak University Thailand from the Faculty of Political Science and Public Administration. Interview related to Panji /Inao performances in Thailand. The interview was conducted on August 23, 2022, at the KKM room of Walailak University Thailand. 3) Tassana Nualsomri, student of Dance KKM Walailak University Thailand from Asean Studies Program. Interviews related to the creation of Inao dance, costumes and accessories used in Inao dance. The interview was conducted on August 23, 2022, at Walailak University Thailand. Documentation is directed to obtain data from archives or other documents related to panji culture data in the East

Java and Thailand regions. Many of these archives were found at the residence of Mr. Henry Nurcahyo who has written many books about Panji. Recording is one of the data collection techniques that will be carried out by recording FGD activities, interview activities and several other data collection activities. Recording is carried out by the research team assisted by a team of data collectors from students. Data analysis is one of the most important stages in research. Data analysis is the process of organizing and sorting data to obtain results that are in accordance with the needs of the research. Data analysis procedures in this research will be carried out throughout the research and carried out continuously from the beginning to the end of the research. The stages of analysis go through three stages of the flow model from Miles and Huberman (1994), namely: data reduction, data presentation and conclusion drawing.

3 Result And Discussion

Examining the form of Panji performances in Indonesia and Thailand, there are striking differences in their characteristics. The performance form of Panji in Indonesia is **manifested** in various forms of traditional folk art. While the performance form in Thailand is clearly characterized as an art product of the aristocracy or the palace. Of course, because it comes from two different poles in terms of origin and development, it will visually differ in the form of the performance. The forms of performance art based on Panji stories in Indonesia are very varied. Talking about form, the elements that support some forms are stated by Hadi in the book *Text in the Context of a Dance Study*, namely: movement, movement space/floor pattern, dance music/dance accompaniment, fashion, makeup and property. According to Hadi, motion is the basis of expression, therefore motion is an expression of all emotional experiences expressed through body movements (Hadi, 2021: 19).

3.1 Performance Form of Panji Dance from Thailand

1. *Name of Dance*

This dance is called "Cutting flowers, shining kris" (Tad dokmai chai kris). There is a person in the performance of "Lakhon Nai" named Inao (Panji). Lakhon Nai (Lakhon) is a kind of dance play. It was originally a performance for the King only. The characters were all women and could not be men. The costumes worn and the dance movements are very delicate, complicated, use euphemisms, and maintain strict rules and regulations. In ancient times, there were only 4 performances, namely Panji (Inao), Dalang, Ramayana, and Unarut.

2. *Author's Name*

Phrabat Somdet Phra Boromratchapongchet Mahetsawarasunthon Phra Buddha Loetla Nabhalai (Rama II).

3. *Accompaniment Music*

Stage a: Inao (Panji) walks in search of pardanus flowers until his foot is pierced by a thorn This stage will play music called "Pleng Ching".



Fig 1. Ching (Thai Traditional Musical Instruments)

Stage b: Inao (Panji) has found the pardanus flower. This stage will play music called "Cheat Ching" (Music played when the story is about a journey).

Stage c: Inao (Panji) cuts the pardanus flower. This stage will play music called "Sarama Thai" (Music played when the story is about fighting).

4. *Properties: kris, handkerchief, pardanus flower*

5. *Inventor of the Dance: Paew Snidvongseni*

6. *Movement Names*

It started with a swaying dance. Walking to the left corner of the stage. Pretending to break through the bushes in search of pardanus flowers and getting pricked by thorns on his feet. Then Inao (Panji) found a pond he immediately walked near the pond to wash his face, stroked his body, opened the cloth and cleaned his face, then folded it, and put it in his pocket. Inao (Panji) hangs the cloth over both shoulders. Let the ends of the cloth fall to the back. After that, walking to the right of the stage where there is a pardanus tree, he smells the pardanus flower and immediately finds out where the smell comes from. Then Inao (Panji) pulls out his kris. Take the red cloth and place it on the middle finger of the left hand. Then move towards the pardanus tree, step, lift the foot, and dance with the kris. Then Inao (Panji) dances with the movement of cutting pardanus leaves and continues with cutting pardanus flowers. When finished, Inao (Panji) places the handkerchief on the hilt of the kris and puts the kris into its sheath.

3.2 Inao's Costume (Panji)

In this dance wears a red costume and wears a crown (Chada), a kris as a weapon, and a red cloth, and a handkerchief called sabo.

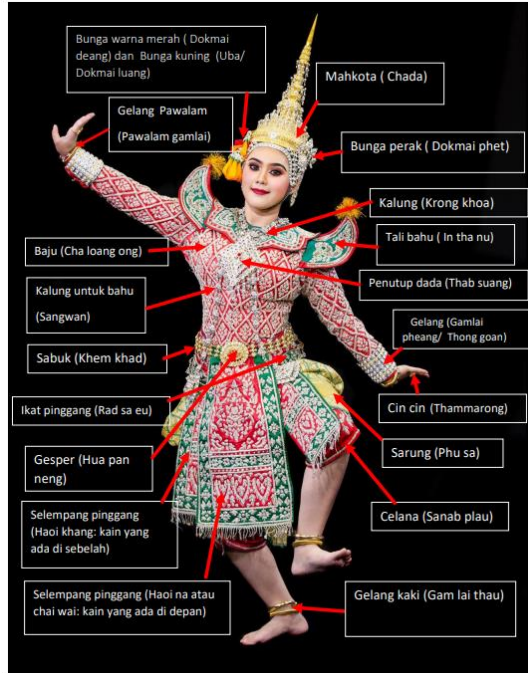


Fig 2: Thai Panji Dance Costume

1. Name of Dance : Panji Gumelar

Panji: The name of a male character, the son of the King of Kediri, who is handsome, intelligent, good at arts, good at socializing, good at riding, loyal, and good at keeping his feelings. Gumelar: to be performed, exhibited, shown, introduced.

2. Author's Name/Choreographer: Endah Puspo

3. Accompaniment: Javanese Gamelan

4. Properties: A straight stick weapon as long as the hand called lungsen as a depiction of the weapon or background used to fight the enemy is a straight force. Other accessories are a complement to the harmonious appearance of the dance.

5. Variety of motion;

- a. Lumaksana junjung: half-jump walk with one foot raised
- b. Mamantram: movements such as worship or wheeled
- c. Ngulambara: wandering/soaring ugamarkan withndaplang holding Sampur
- d. Olah lungsen (playing guns): there are several varieties. These are mostly for movements that are independent, depicting being able to overcome all personal problems.
- e. Kaprajuritan: playing the lungsen for group meaning means being able to master tricks to overcome existing problems if in a group.

- f. *Ombyak lewung*: in the final movements of the dance, where the meaning is how to control yourself when success has come because maintaining it is much more difficult than getting it.

6. *Costume*

Costumes use shades of green that represent peace and simplicity and blend with the surrounding nature. However, the application of various colored panji clothing sometimes adjusts the needs and interests of the display.

Basic Clothing Details. Knee-length pants that illustrate the populist fashion that Panji although actually a royal family, but he is very populist. In addition, it also makes it easy to move. Actually, if the actor is a man without a top shirt, he only uses a vest or *kutang antakusuma*, and a short sleeveless top shirt. *Irah2an Panji* in the form of a semicircular headdress.

Properties: A straight stick weapon as long as the hand called *lungsen* as a depiction of the weapon or background used to fight the enemy is a straight force. Other accessories are a complement to the harmonious look of the ensign.



Fig 3. Panji Gumelar Dance Costume

According to Endah Puspita in working on this dance (The source of reference material for both the movement story and costumes is the relief story in Suroono temple, Gambyok inscription and Prambanan Temple).

4 Conclusion

The performance form of Panji in Indonesia is manifested in various forms of traditional folk art, while the performance form in Thailand is characterized as an art product of the aristocracy or the palace. This can be seen from the name of the Thai dance "cutting flowers, shining kris" (*Tad dokmai chai Kris*) found in the performance "Lakhon Nai" named Inao (Panji). Meanwhile, in Indonesia the dance is called Panji Gumelar. The name of the author of this dance in Thailand is Phrabat Somdet Phra

Boromratchapongchet Mahetsawarasunthon Phra Buddha Loetla Nabhalai (Rama II) and the name of the inventor is Paew Snidvongseni. While the name of the author in Indonesia is Endah Puspo. The accompaniment music used in Thai dance is Pleng Ching, Cheat Ching, and Sarama Thai. Meanwhile, the accompaniment music for the panji dance in Indonesia is the complete Javanese Gamelan. The properties used in the dance in Thailand are keris, handkerchiefs, pardanus flowers, while in Indonesia the weapon is a straight stick as long as the hand called lungsen.

The movements in the panji (inao) dance in Thailand begin with a swaying dance, walking to the left corner of the stage, pretending to break through the bushes in search of pardanus flowers and getting pricked by thorns on his feet, then walking closer to the pond to wash his face, stroke his body, open the cloth and clean his face, fold it, and put it in his pocket. After that, he walked to the right side of the stage where there was a pardanus tree, smelled the pardanus flowers and immediately looked for where the smell came from. Then Inao (Panji) pulls out his kris, then takes a red cloth and puts it on the middle finger of the left hand, then moves towards the pardanus tree, steps, raises his foot, and dances with the kris. Inao (Panji) dances with the movement of cutting pardanus leaves, then Inao (Panji) puts a handkerchief on the hilt of the kris and puts the kris in its sheath. The panji dance movements in Indonesia are lumaksana junjung, mamantram, ngulambar, olah lungsen, kaprajuritan, and ombyak lewung. Meanwhile, the costumes used in Panji dance in Thailand are red costumes and wear crowns (Chada), krises as weapons, and red cloth, and handkerchiefs called sabo. Unlike the case in Indonesia, which uses shades of green, but in reality sometimes Panji clothing varies in color according to the needs and interests of the display.

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