



PANJI TRADITION IN THE JARANAN JOR AND WAYANG TIMPLONG PERFORMANCE ARTS IN EAST JAVA

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ABSTRACT

The people of East Java are still familiar with Panji tradition as their collective memory. Panji tradition is actualized in the form of art performances, such as Jaranan Jor (Blitar) and Wayang Timplong (Nganjuk). Jaranan Jor and Wayang Timplong are still often performed for various purposes which mean that both are still functional in society. This paper aims to reveal the Panji tradition in performing arts in East Java, especially Jaranan Jor (Blitar) and Wayang Timplong (Nganjuk). It also tries to reveal a shift of the function of both performances based on their actualization in today's society. Jaranan Jor has changed its function in society, from the function of ritual ceremonies into entertainment (spectacle) function. Wayang Timplong is still functioning as a ritual ceremony of Nyadran (village cleaning). However, Wayang Timplong also serves as entertainment as well as various social communal activities such as marriage, circumcision, nadar etc.

INTRODUCTION

In East Java, the tradition of the *Panji* story still lives in many societies such as *Wayang Topeng* Malangan, *Wayang Krucil* (Ngawi), *Wayang Beber* (Pacitan), *Wayang Tengul* (Bojonegoro), *Kethek Ogleng* and *Andbe-andhe Lumut* (Tuban), etc. Another tradition of the *Panji* in East Java is performing arts namely *Jaranan Jor* (Blitar) and *Wayang Timplong* (Nganjuk). Both types of performing arts still exist in Blitar and Nganjuk areas.

Jaranan Jor is preserved by the people of Sukorejo Village, Sutojayan Subdistrict, Blitar Regency, East Java. The show performed by 17 dancers is divided into four sessions. Each session describes the messages and symbols presented by the dancers. This *kuda lumping* dance has philosophical meaning.

Wayang Timplong is one of the specific arts, original and only exists in the area of Nganjuk, East Java. In contrast to the puppet show (wayang purwa) that takes the source of literature from *Mahabharata* and *Ramayana*, *Wayang Timplong* takes a theme from local history, babad, or oral tradition. The highly popular *Wayang Timplong* act is taken from *Panjistories* such as *Sekartaji Kembar*. *Wayang Timplong* is performed in Nganjuk and its surroundings in weddings, circumcision, Thanksgiving, traditional rituals, and others.

This paper aims to reveal *Panji's* tradition in performing arts in East Java, *Jaranan Jor* (Blitar) and *Wayang Timplong* (Nganjuk). It also seeks the function of those performing arts in the community. From the historical point of view, the functions of ritual and entertainment of both performing arts are shifted or fixed.

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METHOD

In the preface of the dissertation, Edi Sedyawati said that the study related to Javanese performing arts is an updating of data about a Javanese performing arts group. Study (dissertation, thesis, research) from one aspect can be seen as a focusing on a wide survey covering the entire Javanese cultural area, which had been done by Th. Pigeaud in 1938 published *Javaanse Volksvertoningen*. As a study more focused on the so-called "folk show", a performance class that is not only a single standard and not promoted by a cultural center as well as a political center, then what presented in a survey is a wide variation of the people's performances (Prihatini, 2008: vii-viii).

The traditional folk performances have their own peculiarities. Koentjaraningrat (1984) says that every subculture of Javanese culture has its own characteristics; it shows the existence of an interesting social-cultural transformation as the characteristics of the people's performances (see also Prihatini, 2008:11). Art is an expression of beauty as well as the necessities of society. How arts are born and preserved is the reflection of the idea and the fantasy of the supported community. Kayam (1981:60) says that folk art was originally created by a member of society and then the local community claimed to be the owner. Folk art is functional for its people. Thus, the study of the art cannot be separated from the cosmos's whole interest. The statement reflects the function of folk art in its supporting society as entertainment as an expression of gratitude to the creator of the universe (Kayam, 1981; Prihatini, 2008:12).

Pigeaud, a Dutch scholar of Javanese culture, published "Javanese People's Performing Arts" (*Javaanse Volksvertoningen*) which contains information about the forms of folk art performances developed in Java (West Java, Central Java, Special Region of Yogyakarta, and East Java) and Madura around the 1930s. Pigeaud classifies the performing arts of the people into seven, as follows (1) The mask dance drama, (2) Frightening creatures mask performances, (3) *Kuda Lumping*, (4) *Taledbek*, (5) Islamic-themed Dance and Singing, (6) storyteller performances (epic story recitation), and (7) shadow puppet show (Soedarsono, 1985b: 47; Pigeaud, 1938).

Soedarsono (1985a:18) says that the performing arts historically has three functions for human life. First is as a means of ritual, second as entertainment (personal) and third as a spectacle. Although the function sare shift from ritual, personal entertainment, the spectacle, however, in this modern age the oldest function still endures. The function of performing art shifts but not the shape. Some of the functions are shifting and the shape changes or overlaps. On the other hand, there are new forms of performing arts due to human needs and creativity. Based on research that has been done, the opinion of Soedarsono(1985a) is still relevant to the present era. As an example of Dewi's research (2009) in a dissertation entitled, "Transformation of the Myth of *Dewi Sri* in Javanese Society", *wayang purwa* performance with the stories of *Sri Mulih* or *Sri Sadana* is still performing as a ritual ceremony of *bersih desa*.

The social function of art/artistic expressions, whether the "noble" or "entertainment" art, in addition to the aesthetic or entertainment value, must have it's social functions . What are social needs filled with the making or presentation of the works of particular artists. The artistic activity itself is the fulfillment of what society demands, how certain artistic relationships have "given direction" to art activities (Sedyawati, 2007:131).

Methods in the research of *Panji* tradition in *Jaranan Jor* and *Wayang Timplong* performing arts are as follows.

1. Location. The locations are East Java, especially Sukorejo Village, Sutojayan Sub-district, Blitar Regency and Besuk, Sukorejo village, Loceretsub-district, Nganjuk Regency. The research objects are the people designated as informants. Sydow (in Dundes 1965:216) states that in society there are active bearers of tradition and passive bearers of tradition.
2. Data collection. The research data are performing arts in East Java, especially *Jaranan Jor*, in Sukorejo Village, SutojayanSubdistrict, Nganjuk Regency and *Wayang Timplong* with Sekartaji Kembar act in Besuk, Sukorejo Village, Loceret Subdistrict, Nganjuk Regency. The data of this research were obtained from sources, ie those who have been defined as informants. The research data were collected by the following techniques. (1) Literature study; theoretical and methodological concepts can be obtained by studying and reading of books, journals, and materials related to the research objectives (Sutarto, 1997: 20; Dewi, 2017a:136). (2) Field study, data collected from designated research sites, namely Sukorejo Village, Sutojayan District, Blitar Regency and Besuk Sub-Village, Sukorejo Village, Loceret District, Nganjuk Regency. (3) Documentation. In the research of the oral

tradition of performing arts, documentation is very important. The oral tradition researcher needs to provide data in the form of written or documented text. Research with the purpose of documentation is a fieldwork. There are three stages that must be done by the researchers of field work, ie the pre-research stage, the research on location stage, and the making of manuscripts for documentation and analysis (Danandjaja 1991: 191-209; see also Dewi, 2017a:136).

FINDINGS

Jaranan Jor Performance

Jaranan Jor is a traditional performing art that is still preserved by Blitar society especially in Sukorejo Village, Sutojayan Subdistrict, Blitar Regency, East Java. *Jaranan Jor* exists likely since around 1900. This art is actually originated from Tulungagung but is preserved by Blitar society and claimed to the people of Sukorejo Village.

Jaranan Jor dance is played by 17 persons including musical instruments players and dancers. *Jaranan Jor* performance is divided into three parts, namely *tayungan* dance, *barongan* dance, *dedet melet* dance. The duration of the show is about 7-8 hours, but in certain situations or by demand, performance can be about 3 hours.

Tayungan Dance

The first part is *Tayungan* Dance which tells about Jenggala Kingdom warrior (Kediri) who was sent by the king named Prabu Amiluhur to find his missing daughter named Dewi Sekartaji. Dewi Sekartaji seemed fled to the forest. The dance depicted the soldiers Jenggala rode, ie by dancing *kuda lumping*. On the way to the jungle, Jenggala's soldiers met with other soldiers and there was a war. Finally, Jenggala's warriors managed to divert the battle by moved away and avoided the attacks of other soldiers.

Barongan Dance

Barongan dance depicted the Jenggala warriors who rode further into the forest. In this section illustrated the emergence of the figure of a dragon-headed lion, called Singo Barong. Singo Barong figure is just waking up from his sound sleepiness nest and search for prey. Singo Barong then enters the village and disturbs the villagers. The prolonged dry season causes the mouth Singo Barong always gaping and "thirst" to find prey. Singo Barong went in and out of villages to search for prey, rob farmers' crops, and disturb villagers.

On its way, Singo Barong met six soldiers of the Kingdom of Jenggala and fight them. There is a fierce battle between Singo Barong and six Jenggala warriors. Eventually one by one Jenggala warrior died. A surviving Jenggala warrior fled and escape from Singo Barong's attack.

Dedet Melet Dance

The third part of *Jaranan Jor* is a dance of *Dedet Melet*. This is the highlight of *Jaranan Jor*. This dance depicts a dog and a pig which always fight over food. A dog in this dance has a handler and always obeyed the will of the handler.

At the end of *Jaranan Jor* show, dog and pig are fighting over food. When the handler gives food only to the dog, the pig is the rage with anger. The pig blindly ate everything in front of him.

Musical Instruments, Offerings, and *Jaranan Jor* Costume

The musical instrument used in *Jaranan Jor* consists of several instruments, namely *gong*, *drum*, *angklung*, *kempul*, *kenong*, *angkrik*, and *slompret*. Singers (*penembang*) are also needed in *Jaranan Jor* show.

The offerings in the traditional show are usually required as the completeness of a performance ritual. Similarly, *Jaranan Jor*. Completeness offerings in *Jaranan Jor* show are black chicken (alive), white rice, flowers, the fruit of plantains, coconut, flower arrangement, water *nira* (*badeq*), *beras kencur*, and green beans. The variety of offerings means that *Jaranan Jor* shows hope of avoidance from catastrophe.

The music was sounded before *Jaranan Jor* dancers came out in the arena of the show - the sound of the (*kendang*) drum playing as the orchestra guides. The sound of the drum is a gesture for the dancers to change the form of the dance. The drum is resounding flat tones, "*tungtaktungdor, tungtaktungdor, tang, tang, dor, tang, tang, dor*".

Six dancers as Jenggala warriors follow the music as the opening the performances. The dancers dressed in *Jaranan Jor's* typical costume, namely udeng (head binder), red handkerchief worn around the neck, white T-shirt, *setagen* (black girdle wrapped with a belt). The composition of three colors, white, red, and black, dominates *Jaranan Jor* show. *Jaranan* dancers wear knee-length trousers, *jarik* (Javanese clothes) with barong motifs. The dancers mount a *kuda lumping* (horse made of woven bamboo) and use black glasses. *Jaranan Jor* dancer resembles the dashing cavalry warriors.

After the opening dance is completed, the handler enters the area of the show bringing the carapace (*anglo*) which contains the charcoal sprinkled with incense. This illustrates the symbolic white, red, and black elements - as used in *Jaranan Jor* costume. Colors symbolize the white color (*seto*) describes humans born in a holy and innocent state. The red color (*wreto*) symbolizes that a baby born in the world will live experiencing many problems and challenges. The black color is a symbol of ugliness; the bad things in the human world that must be faced and fought to achieve the perfection of life.

Wayang Timplong Performance

Wayang Timplong is a traditional folk art of Nganjuk region and only grown and preserved by Nganjuk and surrounding communities. *Wayang Timplong* is performed in various social events such as cleaning village ceremony or *nyadran*, *ruwatan*, *nadar*, and events in a certain or considered sacred place (Harimintaji, et.al. 1994:213).

The stories in the *Wayang Timplong* show are different from another *wayang*, such as *wayang purwa* that derived from the *Mahabharata* and *Ramayana* stories. The themes of the *Timplong* story are based on historical stories such as *babad* and local traditions. The well-known and favored theme is the story of *Panji* in its various versions.

Performing arts and literary arts in Javanese culture have developed side by side and interplay between them. Many literary works born and refer to the story in the performing arts. *Panji's* story became the repertoire of several performing arts, in both Central and East Java, for example, *Topeng Dalang* (Wayang Topeng) Malangan, *Wayang Beber* Pacitan, *Wayang Krucil*, *Wayang Tengul*, dance (*beksa*), *Kethbek Ogleng* and *Andhe-andhe Lumut* (Tuban) (Sudikan, 2013: 3). Another type of puppet is *Timplong* puppets, originating from Nganjuk, East Java.

Wayang Timplong with *Panji* story is still often performed by a puppeteer from Nganjuk area. *Panji* story in *Timplong* show is *Sekartaji Kembar*, *Sekartaji Murco*, *Semoro Bangun Murco* (Asmara Bangun Murco). Besides *Panji* story, the themes come from local stories (*Babad Tanah Jawi*) is the story of Demak Mosque. *Timplong* themes that come from historical events, called the Majapahitan, are *Damarwulan*, *Jaka Umbaran*, and *Bujang Ganong*. The stories from local traditions are *Laire Baru Klinthing*, *Jaran Awang*, *Laire Jaka Slewah*, *Jaka Ombak*, *Jaka Lara*, and others.

Wayang Timplong and Nyadran Tradition

Besides performed in various social celebrations such as weddings, circumcision, and *nadir*, *Wayang Timplong* is also carried out in ritual ceremony *nyadran* or clean village. Nganjuk local community practice *nyadran* tradition every year usually in the month of Sura (Muharram). *Nyadran* is a hereditary tradition that must be implemented by the Javanese community as an expression of gratitude to God Almighty, the Creator of the universe.

Pigeaud (1960-1963) connects the term *sraddha* with the term in New Javanese, "*nyadran*". This term refers to visiting family grave once a year in the Muslim tradition. *Nyadran* is an imperfect form of "*sraddha*". This ritual comes from deep and widespread ancestor worship in the archipelago of Indonesia (see also Kieven, 2014: 106). *Sraddha* in Banawa Sekar poetry also features flowers (Zoetmulder, 1985: 449-50). *Nyadran* in Sura (Muharram) is still implemented by Nganjuk local community. The *Timplong* puppet show is an obligation show to the traditional ritual as implemented by the people of *Dusun Besuk*, Sukorejo Village, Loceret Subdistrict, Nganjuk Regency (Friday, 6 November 2016) (Purwaningsih, 2016:17). The ritual here is usually carried out for three consecutive days, starting from cleaning at each resident's house up to the village environment. The spiritual activities are *tablil* (pray) in a house of the resident and congregation in *mushola* (small mosque).

On the last day of *nyadran*, people hold an activity in a place that has been determined. The location is an area that is considered as a place *Danyang* (magical creature) or cemetery, tomb, or a sacred place to pray together. All people in *Dusun Besuk* bring food and hand over to the committee. Foods

brought on *nyadran* ritual are rice, *gudangan*, side dishes such as eggs, *sambal goreng*, tofu, and *tempe*. *Ingeung ayam* (cooked whole chicken) and plantain are a complement to the ritual food. In that tradition, the elders, *modin*, village chief (*lurah*), gathered together with citizens to pray together led by a *modin*. A joint prayer is offered by the people of *Dusun Besuk* to ask sustenance, health, welfare, and be kept away from danger.

The essence of *nyadranis* an expression of gratitude of the people of *Dusun Besuk* on the gift of God Almighty of the abundance of sustenance, welfare, and public safety. Praying of the community ends the *nyadran* ritual. The food that has been collected and prayed by *Modin* then distributed to the people. The people then enjoy the food in an atmosphere of togetherness and some people bring home their food.

The Twin *Sekartaji* (Sekartaji Kembar)

In the *nyadran* ritual ceremony in *Dusun Besuk*, the *Sekartaji Kembar* of *Panji* story is performed. The *Timplong* puppet show is performed in the place of the elderly (*Kamitua*) of *Besuk Village*, *Sukarejo Village*, *Loceret Sub-district*, *Nganjuk Regency*. Before the *Timplong* began, the people of *Dusun Besuk* held a Thanksgiving event in front of the stage. *Tumpeng* that contains rice and complete side dishes are enjoyed together by villagers, puppeteers, and *Timplong* puppet performers.

After that, *gamelans* rounds indicates that *Timplong* puppet show with the *Sekartaji Kembar* act will begin soon. *Dalang* (puppeteer) named *Ki Suyadi* comes from *Dusun Bongkal*, *Kepanjen Village*, *Pace District*, *Nganjuk*. The duration of *Timplong* puppet show is about 7-8 hours, which starts around at 09.30 -- at 17.00 with break time to perform the worship prayer (*dhuhur* and *ashar*).

The Story of *Sekartaji Kembar*[†]

Sekartaji Kembar is one of *Panji* stories. The story begins with the background of the kingdoms in East Java, the Kingdom of *Kediri* ruled by a king named *Lembu Amijaya* who had a daughter named *Sekartaji*. One day, a man called *Danyang Bramingjaya* from *Sebrang* country proposed to *Sekartaji*. He arrived with all the tributes of gold and properties (Java: *rajabrana*) with the intention that his proposal is accepted. Conversely, if rejected there will be war in *Kediri*.

Raja Lembu Amijaya was very upset and called all of his ministers. *Lembu Amijaya* decided to reject *Danyang Bramingjaya* proposal and there was a war between *Kediri* and *Sebrang* kingdom. *Patih Kenaka*, the prime minister of *Kediri* Kingdom, ordered *Peksi Raga* to block *King Jaka* and his soldiers from *Sebrang*. *Prabu Jaka* is finally lost and returned to *Sebrang* kingdom.

Danyang Bramingjaya had another way to realize the will of *Prabu Jaka* and *Dewi Rara Sumekar*. *Danyang Bramingjaya* used his magic to transform *Dewi Rara Sumekar* into *Dewi Sekartaji*. Later, *Prabu Jaka* was able to bring the original *Sekartaji* to his country and exchanged with fake *Sekartaji* in *Kediri*.

Prabu Jaka and *Dewi Rara Sumekar* managed to fool *Panji Asmara Bangun* with fake *Sekartaji*. However, the trick was known by *Kedrah* and *Gepuk Miri*-which were eventually expelled from *Kediri*. *Kedrah* had a plan to find the original *Sekartaji* by meditating in the forest by asking for help *Kanjeng Pinulun* in *Kahyangan*. After arriving at *Kahyangan*, *Kedrah* given heirloom named "*lapdhajima*" and told to explore the village *Milangkori*. In *Sebrang* kingdom, *Prabu Jaka* asked real *Sekartaji* to be the queen. *Sekartaji* requested the show with *Dalang Sapa Nyana* as a requirement. *Prabu Jaka* then ordered his minister named *Patih Pratala* to find *Dalang Sapa Nyana*.

Patih Pratala finally found *Dalang Sapa Nyana* and *Gepuk Miri*. *Dalang Sapa Nyana* was invited to the *Sebrang* kingdom and met the real *Sekartaji*. *Prabu Jaka* again insisted *Sekartaji* to accept his proposal. *Sekartaji* avoided by bidding the time with *Dalang Sapa Nyana*. *Hyang Pikulun* then rescued them by making all the soldiers, the ministers, and *Prabu Jaka* sleeping. *Gepuk Miri* took *Sekartaji* fled to the forest.

The middle of the forest became a hideout of *Kedrah*, *Gepuk Miri*, and real *Sekartaji*. *Sekartaji* felt her pregnant. Later, she gave birth to a boy named *PanjiLaras*. Meanwhile, in *Kediri*, fake *Sekartaji* also gave birth to a baby in the form of giant (Javanese: *buta*). *Panji Asmara Bangun* was very surprised to see the child and then named him *Jaka Sembada*.

[†] See Purwaqningsih (2016: 213-217)

Jaka Sembada has become an adult and one day wanted to hold a cockfighting competition. Panji Laras heard the announcement and joined the competition in the city square. Jaka Sembado's rooster finally died defeated by Panji Laras rooster. Jaka Sembada broke his promise to give a prize to the winner, Panji Laras. Finally, there was a fierce battle between them and Jaka Sembada died after losing the fight (see also Dewi, 2017b).

After the fight was over, Kedrah, Gepuk Miri, and the real Sekartaji approached Panji Asmara Bangun. He very surprised to see the two Sekartaji (Sekartaji twins), the real and the fake. Kedrah revealed the truth that Sekartaji on his side is Dewi Rara Sumekar. Panji Asmara Bangun then apologized to Kedrah and real Dewi Sekartaji for having been blinded and unable to see the truth. Panji Asmara Bangun finally found out that Panji Laras was his son. They finally live happily together in the secure Kediri Kingdom.

DISCUSSION

In East Java, the *Panji* tradition is still widely recorded and actualized in the performing arts. For example, *Jaranan Jor* and *Wayang Timplong* with *Panji* story in the act of Sekartaji Kembar. The basic theme of the story is the adventure and suffering of Raden Panji, son of Kauripan before marrying his cousin, Princess Candra Kirana from Daha. This theme in all the *Panji* stories is the same, but in each story always worked differently (Ras, 2014:223-224).

Jaranan Jor, in association with Pigeaud's (1938) research on folk performances in Java (East Java), is included in the type of *kuda kepong* or *jathilan* show. The *Timplong* puppets are included in the *Wayang Kulit* category-that may be unfit. However, both *Wayang Timplong* and *Wayang Kulit* are played by a puppeteer, the existence of *wayang*, *gamelan* (nayaga), and *Sinden*. The difference is the *wayang medium*. *Wayang Timplong* is made of wood and uses no *kelir* (screen background), while *Wayang Kulit* is made of animal skin (cow) and uses a white screen – shadow show. The performing arts in East Java, both *Wayang Timplong* and *Jaranan Jor* are not found in Pigeaud's research (1938). Nevertheless, from the historical side, the two types of art remain a part of the diversity of the performing arts of East Java.

The *Panji* tradition in East Java is different from *Panji's* tradition in Central Java in terms of the creation of his work and genre. In East Java, the *Panji* tradition is more actualized in the performing arts, while the *Panji* tradition in Central Java is widely recorded in the tradition of script writing. However, is also shown in performance arts such as *kethoprak*, *wayang orang* (wayang wong), *wayang beber*. Ras (2014: 224) says that the story of *Panji Jawa Tengahan* is composed in the middle. There are also younger variants in the *matra macapat*, the stories are not dated. From his paintings, it appears that poets work in the palace environment with tradition, In this case, Ras argues that with regard to the preparation of the flow, it appears the author is less aware of the geography and chronology of Java. The story always prevails in Java and the Kingdoms of Koripan (Janggala) and Daha (Kediri) always appear, it can be concluded that the origin of the *Panji* theme is indeed from Java and in the period when the two kingdoms are ruled by a single king. *Panji's* tradition in Java is more interesting than the *Panji* tradition in Bali.

Jaranan Jor or *Jathilan* and the like, originally functioned as a ceremonial dance to summon totem animals. In the present era, it turns into a secular spectacle that accentuates the supernatural acts performed by dancers who are in a state of trance. The term *Jathilan* refers to horses. *Njathil* means "dancing and running" specifically for horses (see Soedarsono, 1985b:54-55). The mention of *Jaranan Jor* (including *Jathilan* or *KudaKepang*) for the performance art in Blitar, East Java is a unique terminology, such as *oglek* (Bantul), *Incling* (Kulonprogo), *Jathilan Pitik Walik* (Magelang), *Jelantur* (Boyolali), *Ebleg* or *Embleg* (Banjarnegara). Reog is the type of folk performance that has *Jathilan* dance.

In its further development, there was a new interpretation and development of the *Jathilan*. *Jathilan* was originally a show of rituals for the salvation of the village, then changes to spectacle that featured supernatural acts and eventually evolve into a war dance. *Jathilan* is regarded as a dance depicting a knight who rode the horse. To accentuate his knightly character, the horseman dancers are armed with a sword. The climax of the show was the trance in the war scenes. Then the story is blended into the show. In general, in villages that have *Jathilan* tradition, the horseman's knight is the warrior of the *Panji* story. The selection of *Panji's* story can be seen in the appearance of two *Panji* men, *Penthul* (white masked) and *Tembem* (black masked) (Soedarsono, 1985b:55).

In *Jaranan Jor* performance begins with dances called *Tayungan*, which is a *kuda lumping* horse depicting Janggala Kingdom soldier who was sent by his king named Prabu Amiluhur to find his daughter,

Dewi Sekartaji who fled to the forest. Then the show continued with *Barongan* dance, the emergence of Singo Barong, the figure of robbers who are thirst and hunger to prey on whatever he encounters. Singo Barong then goes into the forest and prey the plantation of the village farmers. The six soldiers meet with Singo Barong and there was a fierce battle. Finally, the six Jenggala warriors escaped from Singo Barong. *Jaranan Jor's* last show was the *Dedet Melet* dance - this dance was the highlight of *Jaranan Jor's* show - depicting a fierce battle between a dog and a pig. The dog is very obedient and followed what is ordered by the handler. Once, the handler feeds his dog but not the pig. The pig went on a rampage and ate everything.

Based on the historicity, *Jaranan Jor*, which now becomes the art of Blitar community (Sukorejo Village, Sutojayan Sub-district) came from Tulungagung, East Java. Around the 1900s, the village of Ngasinan (Tulungagung) area experienced a prolonged drought. People then held a rainy ritual ceremony accompanied by *Jaranan Jor* art performance. It can be concluded that *Jaranan Jor* art performance originally was a mean of the ceremony to ask for rain. The ritual then shifted into a spectacle or entertainment in the area of Blitar. *Jaranan Jor* show performance changed from ritual art to the art of spectacle, but the shape is still permanent.

The tradition of *Panji* in *Wayang Timplong* show in Nganjuk is used as a means of the ceremony of *nyadran*. The time of the story of *Panji* was studied by CC Berg in his book, "Inleiding tot de Studie van het Oud-Javaansch" that stated the spread of *Panji's* stories in Nusantara (not the year of its creation). As the beginning year is Pamalayu (1277 AD) and as the final year is approximately 1400 AD. Berg argues that the *Panji* stories in Old Javanese are translated or adapted in Malay (Poerbatjaraka, 1968: 493).

In 1930 Berg argued that the hero stories (the *Panji* story) from Java might have been popular in the palace of the kings of East Java, but by Hindu followers, this tradition was pressed and then developed in Bali. However, Berg's opinion is disputed by Poerbatjaraka as something too quickly concluded. The *Pamalayu* event to define the *Panji* tradition is still too fast because the memory of Singasari, Kediri-Daha is still attached, so that if this tradition has been written it will not be accepted in society. The tradition was written exactly when the memory of Singasari was vague. At that time, it was not unusual for Singasari was at the same time with Kediri-Daha in the *Panji* and Candra Kirana stories (Poerbatjaraka 1968:404). Thus, in this case, Poerbatjaraka (1968) argues that the early writing of *Panji's* story was in the Majapahit triumph. The spread of *Panji's* story to the islands or other areas took place much later.

The *Sekartaji Kembar* in the *Wayang Timplong* is part of *Panji* tradition that still lives in East Java, especially Nganjuk area. Other *Panji* stories are *Semoro Bangun* (Asmoro Bangun) and *Sekartaji Murca*. *Panji* in *Wayang Timplong* is in collective memory of puppeteer *Wayang Timplong* in Nganjuk area, *Ki Suyadi* (Dusun Bongkal, Pace Village), *Ki Sutikno* (Dusun Jetis, Pace Village), *Ki Jikan* (Dusun Jetis, Pace Village), *Ki Mursito* (Getas Village), *Ki Budi* (Dusun Banaran, Getas Village) (Purwaningsih, 2016: 22-23).

The *Panji* tradition in the *Wayang Timplong* puppets in the Nganjuk area function as a ritual ceremony of *nyadran*. Nowadays, the function of the performing arts is still as a ritual of *nyadran*. The form of performance art is also fixed- with its variants. Thus, the function and form of the show were fixed. In addition to performing arts and as a means of the ceremony, *Wayang Timplong* also serves as a spectacle, as a means of entertainment in the community. *Sekartaji Kembar* tells about the adventure and re-meeting of *Panji Asmoro Bangun* and his wife *Dewi Sekartaji*. He also met his son, *Panji Laras*, who managed to win a chicken fighting competition.

CONCLUSION

Panji tradition in performing arts in East Java is still actual and functional in the community of Blitar with *Jaranan Jor* and Nganjuk with *Wayang Timplong* especially the act of *Sekartaji Kembar*. *Panji* tradition or the themes from *Panji's* story is still attached as a collective memory of society East Java and realized in the form of performing arts such as *Jaranan Jor* (Blitar) and *Wayang Timplong* (Nganjuk).

Jaranan Jor as performing arts in Blitar and surrounding areas initially functioned as a means of ritual ceremony. However, in the present era, it is more functioning as a spectacle or entertainment. In this case, *Jaranan Jor* form does not change, but the function does.

Wayang Timplong as performing arts in Nganjuk and surrounding areas serves as a means of *nyadran* ritual ceremony. Besides as a means of ritual ceremony, *Wayang Timplong* (*Sekartaji Kembar* play) also serves as entertainment on social congregation such as wedding celebration, circumcision, *nadar*, and so

on. In this case, *Wayang Timplong* performances still function as a means ritual ceremony. Along with the development, the *Wayang Timplong* in terms of the art form has not changed but still shifting. Besides as a ritual ceremony, *Wayang Timplong* also serves as entertainment or spectacle. *Wayang Timplong* in its function as a spectacle carries out function as social binding.

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