

Preserving the Panji Stories: Insights from Revival of the Nearly Extinct Wayang Beber Folklore in Indonesia

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Abstract

Wayang beber is a genre of wayang that has long existed in Indonesia. Compared to other wayang genres, this wayang is relatively underdeveloped. Most of the wayang beber literature discusses the Jaka Kembang Kuning wayang beber. It is still possible to develop wayang beber by converting Panji stories or folklore. In this context, this research examines the process of transferring the vehicle from the Panji story to making wayang beber and its performance.

To create wayang beber, vehicle transfer theory and flat spacetime theory (RWD) are used. The transfer of vehicle theory is applied to transfer stories from folklore (vehicles) into wayang (vehicles). Flat spacetime theory is applied in realizing stories in the form of wayang beber.

Based on these two theories, wayang beber has been successfully created which tells the story of Remeng Mangunjaya in one scroll consisting of 4 sequences. This clearly demonstrates that it is possible to transfer the vehicle from the Panji story to make wayang beber and make them perform better.

Keywords: Panji story, Wayang preservation, Wayang beber Remeng Mangunjaya

Introduction

The panji story, which is a native folklore from Southeast Asia is threatened with extinction. Nowadays, folklore rarely becomes an inspiration for artists in creating works of art. In the golden era, this folklore was transformed into various performing arts, including dance, drama, wayang beber, ketoprak, and so on. Now all these performing arts are decreasing in frequency and are threatened with extinction. Therefore, a massive breakthrough is needed so that this native Southeast Asian folklore remains alive and can develop again. One of the efforts offered is to revive wayang beber from the existing stories, and create new wayang beber from panji stories for which there are no wayang beber.

Wayang Beber is a genre of wayang that has been around for quite a long time in Java. It is estimated that wayang beber came into being in the 14th century. In fact, the existence of wayang beber can be traced to Serat Centhini. In Serat Centhini (1814), it is stated that when Jaka Susuruh or Raden Wijaya reigned in Majapahit, he made wayang images modeled on wayang images from Kediri or Jenggala. The image of the wayang is scratched on dluwang or simple paper from Ponorogo which is rolled together. The wayang work was completed in 1361 AD, and developed until the late Majapahit era. In fact, the puppet referred to is Wayang Beber

which is known today. Based on this information, it can be said that wayang beber has been around for quite a long time in Indonesia.

Interestingly, most of the literature on wayang beber almost certainly discusses the major styles of wayang beber, namely: 'wayang beber Jaka Kembang Kuning' which is located in Pacitan. The mention of the name wayang beber refers to the play that is outlined in picture scrolls to be performed. According to Sunaryo (2021), wayang beber Jaka Kembang Kuning in appearance appears to be filled with a fuller variety of ornaments. In terms of the source of the play contained in the picture, wayang beber Jaka Kembang Kuning is based on the story of Panji, namely Panji Asmarabangun who is the undercover in order to find the whereabouts of Dewi Sekartaji. There are not many wayang beber that come from other stories.

In this context, this paper examines the process of transferring the Panji story vehicle into wayang beber. This transfer of rides was carried out to enrich the wayang beber culture in Indonesia as well as to provide reading material to children using wayang beber media. In fact, he will give freedom to the audience or puppeteer in interpreting the images in the beberan.

Wayang beber is unique in terms of its appearance, including the breadth of storytelling viewpoints resulting from the way the image object is depicted in the field of painting. Wayang beber does not adhere to the laws of perspective drawing but rather employs flat space time (RWD). As a consequence, the casting of the image object will appear flat, sometimes feeling stacked, but what is unique is that it can actually show a wide perspective. The scenes told in pictures are not tied to just one particular time and space. Thus, when the scenes are performed by the puppeteer using story telling techniques, the puppeteer will be free to weave a broader narrative. This is possible because the method of casting image objects using RWD has eliminated restrictions on the direction of view as well as the deadness of space and time of image objects (Tabrani, 2009). That is why making wayang beber using the vehicle transfer method is interesting to do. In fact, this research examines the possibility of converting Panji stories or folklore. Its aim is to explore the ways and means of converting Panji stories or folklore. Its objectives are as follows.

1. To identify the key characteristics of Wayang beber performances derived from Panji stories as they occur in Indonesia.
2. To identify the process of transferring the vehicle from the Panji story to making wayang beber and its performance.
3. To ascertain the ways in which wayang beber and its performances can be revived in Indonesia.

Literature Review

Research on vehicle transfer or making works of art using the vehicle transfer method has been carried out by many previous researchers and artists. Thus, a lot of research on transfer of vehicles exist. For example, Imani and Darni (2022) examine the transfer of the text of the song Wang Bang Wideya into fragments Sekartaji. Similarly, Nilofar (2022) examines the setting and plot of the legend and the FTV film Panji Semirang. In contrast, Kurnia (2022) examines the transfer of vehicles from poetry to music. At the same time, Wiradharma, et al (2022) examine the transfer of Indonesian folklore in coffee tumblers. Suisno, et al (2022) examine the transfer of folklore into comics while Martiana (2015) examines the transfer of vehicles from dance to music. Moreover, Siswadi (2013) shows that it is possible to transfer form into sound.

Based on the research above, it can be said that the process of transferring vehicles identified by artists in producing works of art has been carried out for quite a long time. However, the transfer of West Javanese folklore into wayang beber has never been done before. For this reason, making the Priangan wayang beber art work, which has originated from the West Javanese folklore, is still interesting.

Transferring vehicles has become one of the creative methods of artists for coloring and bringing to life a wealth of ideas in discussing the novelty of each work. In this connection, Damono (2012) has strongly echoed the concept of transfer of rides itself. Vehicle transfer is intended as the conversion of one type of art into another art form, through the work of text

translation, adaptation, and then transformation into another art form. It is often found that works that started as literary works, such as short stories or novels, have been adapted through a process of additions and modifications to become films, animations and stage performances.

One example of a work of art resulting from a transfer is the film *Laskar Pelangi* (2008). This film, directed by Riri Reza, producer Mira Lesmana, and scenario writer Salman Aristo, is an adaptation of the novel *Laskar Pelangi* (2005) by Andrea Hirata. Thus, it can be said that vehicle transfer is a work process to move or change a medium that is used as a vehicle for expressing, achieving or exhibiting ideas into another form of media (Padmiani, 2017: 401).

However, Suharyono (2005) says that earlier wayang beber has been usually performed for traditional purposes such as the Javanese life cycle; such as birth of a baby, marriage, circumcision, and so on. As a performance, wayang beber is said to be presented in a very simple manner. Here, the puppeteer presents the story using story-telling-techniques with simple accompaniments. Over time, wayang beber as a performance gains popularity and presence in the society.

However, apart from the discourse on sacredness, several factors are thought to be the cause of wayang beber being marginalized. They include the lack of variety of plays, the perception that Panji stories are monotonous, the performance being sacred and therefore being difficult to develop, and the simplicity of the performance which could make the audience become quickly bored.

Currently, wayang beber is not only for ritual purposes, but has begun to be developed as a profane art and for educational purposes. This can be seen from various research currently developing. In fact, much research on wayang beber or the development of wayang beber has been carried out by previous researchers or artists.

Several studies on wayang beber related to education have been carried out by Nugraheni et.al. (2022), Arwani and Wulandari (2022), Wibowo et.al. (2022), Noegroho (2022), Arwani et.al. (2022), and Wibowo (2022). Research on wayang beber associated with mythology has also been carried out by Pramadhanti et.al. (2022). Some research on wayang beber is linked to the panji story, such as that conducted by Kieven (2022), Vickers (2022), Mu'jizah and Ikram (2022), and Kumar (2022). Meanwhile research on wayang beber related to the revitalization of wayang beber has been carried out by Pretković and Škrinjarčić (2017). In fact, the creation of wayang beber works of art has been carried out by the artists including Darmayanti et.al. (2022) who carried out a visual reading of wayang beber as a space design idea, and Nirwana and Nugroho (2022) who created a game design with the story of wayang beber *Jaka Kembang Kuning*.

Despite these however, there exist several gaps in knowledge about this artform. Some of them relate to the possibility of converting Panji stories or folklore. For that reason, this research examines this issue.

Research Methods

This research employs a descriptive qualitative approach involving design research: also known as action research. It first observes the artform in several areas that are centers for the development of wayang beber performances and crafts, such as Wonosari, Sragen, Surakarta, Pacitan and Yogyakarta and interviews across a section of the community involved in the art. Research data extracted is the development of wayang in the Panji story, especially regarding the versions of the stories and the wayang visuals from each version of the story. Data sources were determined proportionally as follows.

- (1) Informants: wayang beber puppeteers, wayang beber painters, wayang beber craftsmen, and the community leaders interested in wayang beber.
- (2) The wayang objects telling the story of Panji.

It also engaged the production of wayang beber from Panji stories or folklore as a research method. The process used the concept of vehicle transfer to enrich the perspective of reading the text through folklore media. The process of changing the vehicle from a form of folklore to another form of artistic media was caused by the dryness of writing ideas. As said, the creation of this script and wayang beber originates from the story of Panji.

Observations

As said, data is collected through observations and interviews. Observations are made on live performances and indirect performances which were observed from the YouTube channel. Direct observations were made at the Wayang Beber Lakon Jaka Penjaring performance with puppeteer Mahmudi which was held at the RJ Gallery, Katamsi on December 5 2021.

Interviews

Meanwhile, interviews were conducted with previous puppeteers, as well as practitioners of the art of puppetry who have conducted research on wayang beber.

Recording Images

The figures depicted in the picture adopt the form of the previous wayang beber, as was also done by Mahmudi (2014). From Mahmudi's works, several examples of figures were taken as a basis or foundation for imagining and putting them on canvas. Likewise, taking pictures of examples of coloring techniques and scroll ornamentation in each sequence (pejagong) were also obtained.

Survey of Literature

This research also employed a survey of literature related to the Panji story and wayang beber visuals. Literature was selected on the basis of being related to the art in some way and being available for closer scrutiny.

Findings

Reviving the Wayang Beber Play Remeng Mangunjaya

In this research, a script for the play Remeng Mangunjaya has been successfully created and a copy of the original wayang has also been successfully created. The play script for the story of Panji Remeng Mangunjaya can be described as below.

Jagong I: The description of the work begins with the scene.

Prologue: The characters Raden Panji and Dewi Candrakirana in Tamansari meet while making love and promise to live together under any circumstances.

The expression of love between the two is implied in the pupuh Tembang Mijil as follows:

- *Lali-lali datan bisa lali*
- *Lawas saya katon*
- *Umpamakna wit-witan kang gedhe*
- *Tinutuhan datan bisa mati*
- *Mrajak saya semi*
- *Tresnaku ngrembuyung*

Description: After Tembang Mijil continued Pathet Plencung Pelog Nem.

- *Irim-irim, o... kembang bopong taratebang*
- *Rerayungan gung malengkung,*
- *Tumelung rumambat ing lyan*
- *Maweh semu mawuraras*

Description: After Pathet Plencung the dialogue continues.

- Raden Panji: *Wong kuning-kuning jlegkithing kang pengawak pindha hapsari, sotya repta kang sela pindha kartika, baya mirah baya inten sun remak dadi sira wong ayu.*
- Candrakirana: *Paduka menika ngendika menapa ngelantur, ngelindur?*

- Raden Panji: *Ajiku sidandan awak, mancur cahyaku, mancur guayaku ling-ling dumeling sing nyanding ora tanding sing nyedak ora papak, wong ayu ayo sun pondong ojong, manjing tilamrum wong kuning Candrakirana.*
- Candrakirana: *Rumangsaku piyayi kakung, ora cedak sidina koming, ndleming marai gemes pingin njiwit-njiwita mangkel aku! (Dewi Candrakirana maju sambil mencubit).*
- Raden Panji: *Ora wurung sing kangen oramung pun kakang malah sliramu sing pijer mepet njawil-njawil jahil, aku mbok jiwit meneh ya gelem kok wong ayu.*
- Candrakirana: *Kang mas Panji mosok mboten lingsem dipirsani yayi Ragil kuning*
- Raden Panji: *Wis ta... janji ngeneiki wong loro cecaketan raket keket wong liya dianggep wae lemut, Ragil kuning kae ketoke mlorok nyawang awake dewening kae merem dipet.*
- Candrakirana: *Kang mas Panji raos kula glagat pasemon paduka pinten-pinten dinten menika sajak nganeh-anehi benten kaliyan adat saben*
- Raden Panji: *Kosik ta, kok sliramu sajak sujana jubria karo pun kakang, apa aku iki tau cidra gedene nyulayani, coba rasakna*
- Candrakirana: *Manah kula mboten sekeca, cobu paduka nyimpen wewados awisan menapa?*
- Raden Panji: *Yayai sak glukuting kolang- kaling pun kakang nora rumangsa nganeh-anehi.*
- Candrakirana: *Sakestu menapa mboten dora*
- Raden Panji: *Sumpah yakin-kin tenin...nin janji aku*
- Candrakirana: *Kula gadah tandayekti menika menapa.*
- Keterangan: *Irinan sampak cekak, Raden Panji terkejut iringan suwuk dilanjutkan ginem*
- Raden Panji: *Sumurupa wong ayu iki ageman pingitanku wigati banget*
- Candrakirana: *Kinging menapa paduka mobeten presajan nyimpen ageman jangkep sarwa cemeng udheng wulung, jarit latar ireng mengku werdi menapa?*
- Raden Panji: *Ageman sarwa ireng mono lambanging kasantosan, sun jarwani aja muwun wong ayu, wong ayu janji mbesengut kok saya patut, piye-piye kok sarwa pantes mbok ora adus*
- Candrakirana: *Kula mboten butuh di cidrani, di rayu-rayuluwih-luwih digombali tembung glembuk manis*
- Raden Panji: *Tak jarwani blak kotang terus terang, ageman sarwa langking iku ndak cawisake tekatku bakal lelana rong dina nek dasare ayu ya meksa alus nglemet kulite saya nek di elus-elus.*
- *martapeng ing wanadri nggayuh kaweningan, ngulandara ndadar ketrining uripku dimen antuk piandel kawru kaprajan nggayuh pulung karaton, mula yayiaiku sisian prasaja nyuwun palilah sawetara ninggal siadhi*
- Candrakirana: *Kang mas kula sampun sumpah janji kaliyan batos kula mboten kinging pisah kula tetep nderek!*
- Raden Panji: *Elinga yayi, tak suwun bisoa misahake anatrane katrisnan lan kewajiban pun kakang lagi netepi wajib ginadang calon ratu*
- Candrakirana: *Kula ugi gadahi wajib nderek ngreksakasugengan paduka ugi njagi langgenging katresnan kula dateng kakang mas.*
- Raden Panji: *Pun kakang janji ora suwe yayi.*
- Candrakirana: *Mboten kula tetep nderek!*
- Raden Panji: *Sumurupa menawa ageman sarwa langking iki tak nggo namur laku sandi niatipun kakang bakal salin ganti silih asma Resi Remeng Mangunjaya.*
- Candrakirana: *Badhea kados pundi kula tetep humoring paduka*
- Raden Panji: *Aja yayi!*
- Candrakirana: *Tetep nderek!*

Description: Jagong II, Gending Sampak Nem, Bathara Naradha descends to Raden Panji and Dewi Candrakirana accompanied by Gending suwuk followed by Pathet Nem Jugaga, after Pathetan the dialogue continues.

- Bathara Naradha: *Blak-blaknong angka bosok kemropyok kari betone acekather gelung bunder mambu seger acekikrek holo doyo hok titah ulun sak karone, kita Panji apa dene Dewi Candrakirana sumurupa tangismu mau temah mahanani horege Jagad Kayangan dadi gara-gara sundul kayangan, mula wong ayu iku aja gampang nangis marahi mbubrahke kahanan. Nek sing nanis iku putrid sing elek-elek pesek tuwek we ora papa ben wae, ning sing nangis*

cah ayu luwih-luwih sinden marahi ruwet dewa-dewa melu bingung. Temboro krungu nangismu terus nglokro, lemes, kendho ditawani udut gur gedek-gedek ngambek sak yahene.

- Candrakirana: *Inggih bekti kula katur pukaulun.*
- Raden Panji: *Semba kula mugi konjuk pukulun lajeng wonten wigatos menapa rawuh tumurun dateng marcapada?*
- Bathara Naradha: *Iya wus ulun tampa, sumurupaulun wus mangerti anggonmu pada predondi mau yektine underane perkara Candrakirana moh pisah kalawan kita Panji, Candrakirana sak durunge ulun pingin tetanya anggonmu sesambungan karo si Panji iki sejatine netetpi tembung jodho taliwangsa*
- Candrakirana: *Liripun kados pundi pukulun?*
- Bathara Naradha: *Pitakonku tak bacutke, mau bengi ing alam sasmita gaibya semedi guling sira ngimpi apa?*
- Candrakirana: *Inggih rumaos kula ing alam sasmitamaya wonten cahya padang nelahi, temah kula sumerep maesa ageng sajodho sami ngrenggut tetedan suket sesarengan*
- Bathara Naradha: *Hladalah pragenjong-pragenjong waru dhoyong ditegor uwong buk bolong ketok mlompong impenmu iku ketemu pepadang weruh kebo lanang karo kebo wadon jejer mangan bareng iku tegese ketemu jodho dasare disekseni ana cahyane Allah pepadang. Beda nek impenmu mau umpamane ketemu kebo ning kok dicedaki macan iku tegese ketemu mungsuh aja diteruske anggonmu bakal jejodoan. Ngertia mungguh prapta ulun iki wigati ngandarake menawa sejatine anggonmu pada gendon sesambungan katresnan iku kalebu jodho taliwangsa antuk idhi palilahing para Dewa, mula Candrakirana ora susah sedih tininggal sawetara calonmu si Panji ulun ngijabahi teakatmu Panji nggentur yoga brata teteki ing wanawasa.*
- Raden Panji: *Matur gunging panuwun pukulun awit sabdhatama paduka*
- Bathara Naradha: *Merga calon ratu gedhe mono kudu sangu kawruh panunggalan panjing suruping pati kaprajan, kasampurnaning jiwa raga. Nek mung mbegogok ana ngomah tan paedah aji godhong jati aking. Wisk aria rahayu ulun balima Kayangan.*

Description: Sampak Kebumen Suwuk Pathet Tludur, after Pathet continued ginem

- Raden Panji: *Wis yayi Dewi, pinupus anut dawuhing pukulun Naradha mau genah selamet.*
- Candrakirana: *Mbelgedes ora ngandel suthik*
- Raden Panji: *Karo Dewa iku ora pareng maido*
- Candrakirana: *Sing ngrasakke iku akuatiku jroning dhadhaku iki*
- Raden Panji: *Jane dhadhamu ana apane?*
- Candrakirana: *Mbuh-mbuh blawanan*
- Ragil kuning: *Kakang mas mbok inggih welas, kakang mbok Candrakirana kula menika ugi pawestri sepinten pingget perih cuanipun tinilar pepujanjing manah.*
- Raden Panji: *Kowe iki cah cilik ngertimu apa? Iki perkaraku*
- Ragil kuning: *Kang mas Panji piyayi putri iku luwih ringgih sak kabehe mbok inggih mboten mbeguguk kaya tugu waja tekate*
- Raden Panji: *Mbun ora idhep aja ngendhon-ngendoni tekatku*
- Candrakirana: *Yayi Ragil kuning wus tak trima lelakonku, pedah apa aku nglabuhi wong ora nggagas trima aku bali Praja Kadhiri matia ana ndalan tak enthengake jiwa ragaku sampun kakang!*
- Raden Panji: *Candrakirana...Candrakirana mandek!*

Description: Accompanied by Gending Sampak, Candrakirana leaves Raden Panji

Description: Scene of Prabu Klana facing Resi Puyangaking and Patih Gajah Gurita.

Story Content: Prabu Klana was captivated by the beauty of Dewi Candrakirana, the daughter of Kadiri, Prabu Klana sent Resi Puyangaking and Patih Gajah Gurita to deliver a letter of application to Kadiri.

Dialogue:

- Prabu Klana: *Ha...ha...ha...haa, mbek meyong cenggelut senut ndheng-ndheng tik ndheng-ndheng tik andeng-andenge setitik, dasar menik-menik, wok-wok kethekur wok-wok kethekur kalakitong kawang kawuk jathitot cepert, wong sethink-thinik Candrakirana ayumu sesigar jagad ayo turutana brangtaningsun cukup sak mareman wae wong kuning.*
- Gajah Gurita: *Emut sinuwun menika nembe siniwaka saru dinulu dening para nayaka.*
- Prabu Klana: *Whahhh trembelane...tujune tok elingake wong ketaman wuyung ki lali sakkabehe, ngrusak piker nggegering awak tih.*
- Gajah Gurita: *Leres Sinuwun, kula niku nate digandrungi, dkinthili bakul bayem mawon senengkula kaya ditebahi ngalu, napa-napa kula kekke, Hp remuk dijuluk nggih kula wenehke, jam tangan mati dijuluk kula lungke, keri dewe njaluk dompet, dompet kosong blong tak ikhlaske peken kabeh!*
- Prabu Klana: *Wis aja blawanan, cekak cukupe uripku kudu genep, ratu iku kudu nduwe prameswari dimen kafen gene plan wibawa, mula sira Patih aja wedi kangelan ndak kongkon lumawata menyang Kadiri bareng Resi Puyangaking aturna nawala panglamarku katur prabu Lembuamijaya.*
- Gajah Gurita: *Kula nok-non nyuwun tambahing pangestu mugi lebda ing karya lampah kula benjang menapa keparengipun bidhal.*
- Prabu Klana: *Yha aja kurang ing weweka, ora ketang colok lintang sambung obor budhala dinaiki uga!.*

Description: Srepeg Nem Patih Gajah Gurita and together with Resi Puyangaking retreated to bedholan followed by Prabu Klana entering the Pamelengan Studio. The atmosphere of the warrior's budhala becomes a smooth echo. The scene of Raden Panji's jokes in the hermitage with the Punakawan (Punta and Prasanta) is accompanied by the sound of suwuk followed by dialogue:

- Punta: *Ndara sampun dangu anggen handika lelana mahas ingasamun teteki wonten wanawasa, kula niku ngantos kepi-kepi. Tom tomen rasane Mie Ayam, Martabak, kalih Sate Ngoikk.*
- Prasanta: *Huss celometan ana alas wis diniati lelaku bayangane warna-warna gur ngrembuk panganan*
- Punta: *Hla wi tikna ana ngalas isane ya mung mbayangke, awake dewe iki Punakawan omomng apa-apa bebas pokoke nglipur bendarane, bendarane lagi sungkawa awake dewe ya aja melu susah sak bisa-bisa piye bisane ndara Panji lejar penggalihe.*

Description: Pathet Mambeng, Raden Panji recovers from sadness and continues with dialogue.

- Raden Panji: *Punakawan Punta lan Prasantasing gede pangapuramu aku kabadung wuyung satemah gandrung-gandrung kapingrangu tak lali-lali saya ngalela tak lelipur saya kuwur wewayanganing Candrakirana tansah mikatoni pawarta kang tak tampa, yayi Dewi Candrakirana wektuiki bali menyang Kadiri bya wara ujare mbk bakul sambe wara kang binanduning karna menawa akeh Ratu mancakang kepingin ngayunake kasulistiane Dewi Candrakirana.*
- Prasanta: *Hlawong Putri Karaton sulistya ing warni, ora maido nek akeh wong kesengsem. Mboten sisah susah ing manah, jengandika ngersakaken menapa? kantun dawuh mawon bade dahar ulam kidang mangke kula padosaken, ngersakaken who-wohan salebeting wana mriki kula padosaken.*
- Punta: *Leres ngersakaken pijet mangke kula peteki, ngersakaken luluran kula padosaken bengkoang*
- Raden Panji: *Coba pada mbeksoa lan rerepen nembang dolanan sak bisamu kanggo nyenyeneng nglipur rasaku*
- Punta: *Wahh nek ken nari kula angkat tangan, lara gula kon njoget wahhh...prei! Kang Santa niku didawuhi mbeksa niku pethingane njathil terus kesurupan bablas edan ora isa di tambani.*
- Prasanta: *Wooo dasar nggambleh!!! Inggih ndara, menika katur lagu anyar karya baru judulipun Langgam Wisata Gunungkidul Laras Sl 9, anggitan Ki Jaka Rianto putra daerah asli Gunungkidul mangga sugeng midhangetaken.*

Making a Puppet with the Panji Story

The original wayang beber which tells the play Remeng Mangunjaya is currently in a damaged condition, and it is no longer possible to stage it. Apart from that, the owner considers wayang beber to be sacred. Thus, it cannot be performed at any time. For this reason, it is necessary to duplicate the original wayang beber so that it can be staged.

In this research, one piece of the original wayang has been successfully replicated. The replication puppets were made according to the original puppets, namely 1 scroll of pictures made measuring 70cm x 400cm. The anatomy of the story characters was made according to the original characters; the picture ornaments in each scene or jagong were also made according to the original picture. The puppets are drawn on mori cloth with acrylic paint.

Genuine Beberan



Fig.1a:

Jagong 1: In Kediri Square, Raden Gunungsari and Patih Tanda Prawiramantri announced a sparring competition to all the people.

Replication Beberan



Fig.1b



Fig. 2a:

Jagong 2: at the Mount Suminang hermitage, Remeng Mangunjaya will take part in a sparring competition, saying goodbye to his younger brother Ragil Kuning



Fig. 2b:



Fig. 3a: See below



Fig. 3b: See below

Jagong 3: At Pesanggrahan on the border of the Kingdom of Kediri, Prabu Klana Giwanggana, held a meeting with the kings of Sewu Nagara, discussing his proposal to woo Dewi Sekartaji

**Fig.4a:**

Jagong 4: At the Mount Suminang hermitage, Remeng Mangunjaya prepares himself to be decorated in soldier's clothing and equipment. In front of him is Bancak who invites him to immediately go to Kediri and behind him is Ki Doyok Mlangkersa carrying a rifle.

**Fig. 4b:****Fig. 5:** Wayang Beber Remeng Mangunjaya Jagong 1-4

Source: Research Team, 2023

The original physical form of the puppet from the Panji Remeng Mangunjaya story is kept in a chest (Fig. 6) in the personal collection of Mr. Wistho who is the seventh-generation heir to the first owner. His current address is Gelaran Village, Karangmojo District, Gunungkidul Regency, Yogyakarta Province, Indonesia. The form of the Panji Remeng Mangunjaya wayang beber, the first roll consists of 4 jagongs.

**Fig. 6:** The chest where Remeng Mangunjaya's wayang beber is kept

Source: Research Team, 2023

Conclusion

This paper examined the panji story, which is native folklore from Southeast Asia. It is an artform threatened with extinction. Nowadays, folklore rarely becomes an inspiration for artists in creating works of art. In the golden era, this folklore has been transformed into various performing arts, including dance, drama, wayang beber, ketoprak, and so on. Now all these performing arts are decreasing in frequency and are threatened with extinction. Therefore, a massive breakthrough is needed so that this native Southeast Asian folklore remains alive and can develop again.

One of the efforts offered is to revive wayang beber from an existing story, namely the play Panji Remeng Mangunjaya. For this purpose, a new wayang beber was made from the panji story which was a duplication of the original wayang beber, so that the new wayang beber could be performed. This performance thus demonstrated clearly that it is possible to revive the art of performing wayang beber by means of infusing panji stories in different ways as had been traditionally done.

This paper thus contributes to the preservation and rejuvenation of vernacular arts that had existed centuries in vernacular settlements in Indonesia. They are fast disappearing and there exists a dire need to support their cultural continuity which had shaped the people in Indonesia to both generate and retain unique identities and sense of people. Despite the fact that this research has demonstrated the possibility of its revival, it has research limitations: only one effort such as this research is not significant enough to change the circumstances. Nevertheless it demonstrates clearly the possibility of re-inventing arts related to folklore and thus contribute to the sustainability of old traditions which are unique and essential to retain the cultural variety that had defined Indonesia as a nation.

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Availability of Data:

This research uses unique data obtained from the people in specific vernacular settlements in Indonesia. Not all the data have been presented. They are available for scrutiny if and when it is necessary to examine them.

Ethical Research Practice: Data employed in this research has been generated by employing ethically appropriate means.

Conflict of Interest: The authors declare no conflict of interest.

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