

FOLKLORE ACROSS SOUTHEAST ASIA: THE IMAGE OF PANJI AND INAO FROM INDONESIA AND THAILAND

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INTRODUCTION

- The Panji Story is a roman cycle originated in 13th century of Java that has transformed into many folk performances as well as classical performing arts in Indonesia (Bramantyo & Hung, 2017).
- Panji stories represent the original creative production of Javanese poets and hailed as being among the highest achievements of Javanese literature (Jakl, 2022).
- From its origins in Java, the Panji story spread to other parts of Indonesia and Southeast Asia such as Malaysia, Brunei Darussalam, and Thailand (Mu'jizah & Ikram, 2020).
- One of the story influenced by the spreading of the Panji story is the tale of Inao in Thailand that became a compulsory readings for students in Thai secondary and high schools for many decades (Suthiwan, 2022).
- However, Jatutashri (2022) argues that the tale of Inao contains distinctive characteristics of Thai that differs itself from the Panji story.
- This study will analyze the image of both Panji and Inao from Indonesian and Thai using visual methodology proposed by Gillian Rose to uncover the differences that represented the different approach of the two nations in embodying the folklore to their group of people.

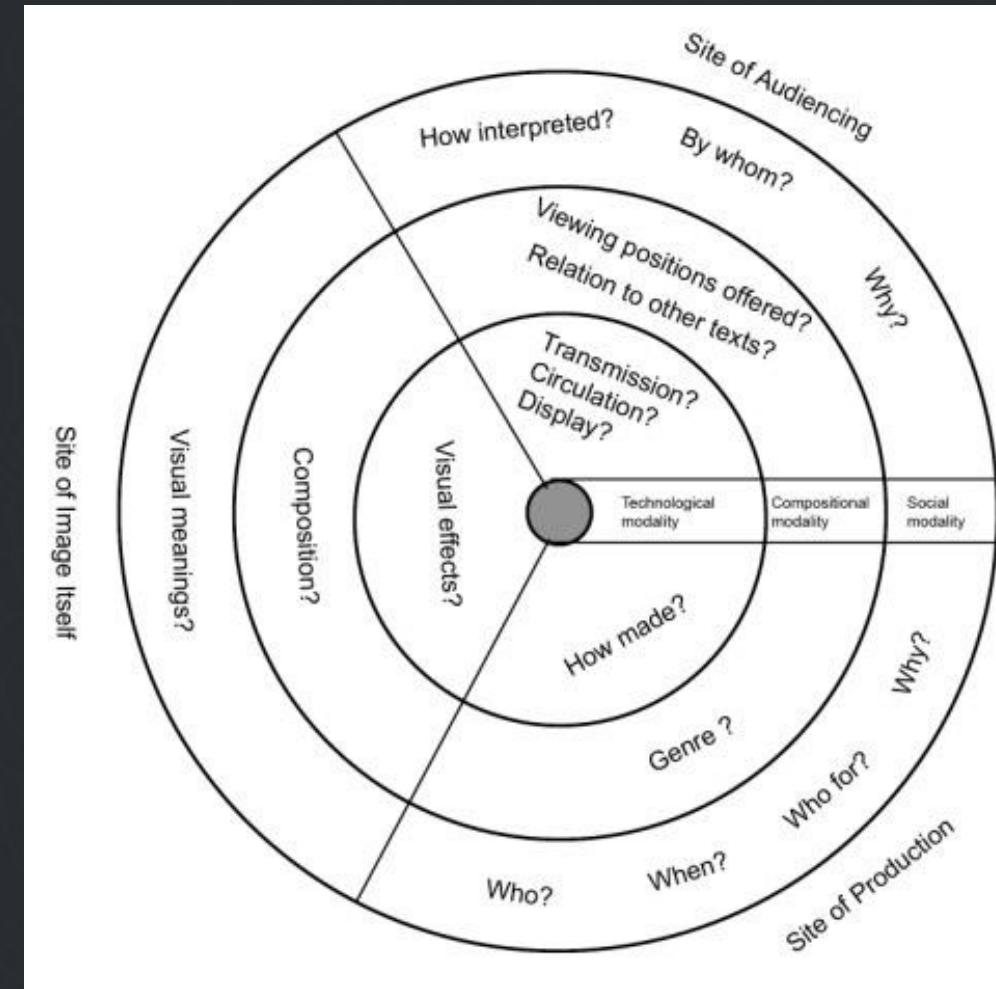


LITERATURE REVIEW

- In analyzing the differences between the image of Panji and Inao, this study found many literature reviews studying Panji and Inao. Some of them are:
 - **“Inao of King Rama II: The Transformation of the Panji Stories into a Masterpiece of Thai Court Drama Literature”** by Dr Thaneerat Jatuthasri from Faculty of Arts, Chulalongkorn University in SPAFA Journal Vol 2, 2018. This paper argues that Inao was transformed from the Panji stories into a new genre through innovating the story in order to serve the purposes and function of Thai literature.
 - **“Thai Adaptations of the Javanese Panji in Cosmopolitan Ayutthaya”** by Christopher Joll and Srawut Aree in Southeast Asian Studies, Vol. 9, No. 1, 2020. This paper argues that Thai Inao is best regarded as a new independent creation, albeit using a theme from a non-Thai source (Javanese Panji), and centers the story narrative arc on the royalty and the power of the king to “bring back peace.”
- Most of the literature compared Panji and Inao through the narrative or historical perspective while this study will focus itself on the image of Panji and Inao depicted in ancient manuscripts, temple reliefs and paintings.

METHOD

- The data in this study is collected from the illustration of Panji and Inao depicted in ancient manuscripts, temple reliefs, and paintings.
- In analyzing the image of Panji and Inao, this study uses Visual Methodology proposed by Gillian Rose.
- Using the visual within the site of the image itself, Rose proposed to analyze the visual composition and meanings behind the elements presented within the image.
- Using visual analysis, the content of both images will be compared to understand the ideas represented by the image of Panji and Inao.
- The results of the comparison are then viewed through the site of audience in visual methodology such as where the image is displayed and for what purpose to further cement the different ideas represented by Panji and Inao.

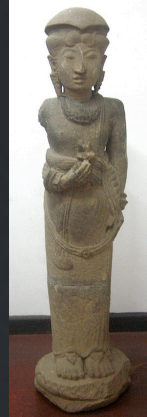


FINDING AND DISCUSSION



< The union of Panji and
Candra Kirana
Panataran Temple

Statue of Panji >
Selokelir Temple



< The union of Panji and
Candra Kirana
Mirigambar Temple

Panji Jayakusuma >
manuscript



- From most of the depiction of Panji found in temple reliefs, statue, and manuscripts, the most prominent visual element is the fashion which includes: the *Tekes* (Javanese headpiece), the topless appearance, and the use of cloth covering from the stomach to the thighs with a belt equipped.
- The background setting found in most temple reliefs and manuscript depicts outdoor environments such as forest and body of water.
- According to Kieven (2019), *Tekes* is a headpiece mainly associated with commoners while Hermansyah (2023) argued that topless appearance and cloth covering indicates modest upbringings.
- Hence, within the reliefs and manuscripts, Panji was depicted as a humble nobility with the appearance akin to the commoners.

FINDING AND DISCUSSION



< Inao story
Mural Paintings
Sommanat Temple

Inao paintings >
by Prince
Naritsaranuwattiwong



< Inao paintings
by Rot

Inao story >
Phra Chetuphon
Temple



- From most of the depiction of Inao found in temple murals and paintings, the most prominent visual element is the fashion which includes: pointed hat, silk robe, and the use golden colors and golden accessories.
- The background setting found in most temple murals and paintings depict indoor settings and palace courtyard.
- The pointed hat was similar to *lomphok*, a traditional Thai headpiece. According to Benson (2011), this type of hat is worn by royalty and nobility and is famously being worn by ambassador to European countries. The golden colored pointed hat also strikes a resemblance to the great crown of victory, a regalia made during the reign of King Rama I whose son, King Rama II, popularized the story of Inao.
- Hence, within the murals and paintings, Inao was depicted with the appearance akin to the royalty with golden colored pointed hat / crown to enforce the concept of divine monarchy (Tanakasempipat & Thepgumpanat, 2019).

FINDING AND DISCUSSION

- The background of Panji depictions showing outdoors settings is also different from the background of Inao depictions which mainly shows inner palace and courtyard. This further captured the differing concept of common life and royalties.
- The location of reliefs, murals, and paintings and the dissemination of Panji and Inao story also affected by these distinctions. Panji was placed in temple reliefs and murals to help pilgrims and commoners feel represented so that they can connect with the sacred aspects of the temple (Kieven, 2019) while Inao was disseminated to the Thai populace through paintings and performances as an indirect way of praising and supporting the monarchy and the position of the king (Jatutashri, 2022).

CONCLUSION

- From the depictions of Panji and Inao, the study found some similarities and differences between the two figures.
- Both Panji and Inao are depicted wearing their own local traditional headpiece and clothings.
- However, Panji is depicted with the image that of a humble origins while Inao is depicted with the image that of high nobility.
- The depictions shows that that Panji and Inao both are used to influence the masses using different tactics with Panji sharing the value that is catered more towards the common people and Inao embody the establishment of regal and divine manifestation shown by Thai nobility.

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