Main Characters and Relief of the Ramayana Story at the Siwa Temple of Prambanan

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ABSTRACT

The Ramayana story reliefs in the Prambanan temple, which are considered artifacts of the past, not only present information about the heroic Ramayana story, but also present a way of drawing that was considered modern at that time. The way of drawing done by the carvers is very distinctive, which is very different from the modern way of drawing or the Western naturalist-perspective-momentopname drawing system. With the typical way of drawing, the carvers can tell many events in one relief panel. The scenes depicted in the relief panels are the embodiment of selected scenes in the Old Javanese Ramayana literature. The transformation from literature into a relief story is similar to a movie derived from a novel. Filmic in the relief of the story can be seen in the selection of the right scene in the literature and the series of scenes arranged into a unified story. The carvers at that time tried to draw the character of each character according to their imagination and used a unique way of drawing. This way of drawing is used to examine the reliefs of the Ramayana story at Prambanan Shiva temple. This research uses qualitative methods and data is obtained through observation and literature review. Research to reveal how to draw the main character and the arrangement of each object based on the Old Javanese Ramayana literature. From the results of the analysis, it can be seen that the previous sculptors have described the character and relief depiction of the Ramayana story by adjusting to the existing literature.

INTRODUCTION

The Ramayana story is considered by the public, including researchers, to be a love story of Rama struggling to get back Sita who was kidnapped by Rawana. This assumption is reinforced by the emergence of various information, in the form of visuals, performing arts, and writings, such as the Old Javanese Ramayana manuscript. The Ramayana story in visual form can be seen in the artifacts of the temple buildings in the Prambanan temple complex in the form of story reliefs.

The Ramayana story reliefs are carved on the balustrades of the temple buildings in the two main temples of the Prambanan complex, namely candi Siwa as many as 24 panels and Brahma 30 relief panels. Each panel presents a story scene and when assembled the whole panel becomes a whole story, just like a movie visualized in stone media. According to Iskandar et al. (2019), the relief of the Ramayana story of Prambanan temple is presented in the form of a series of stories like a movie sourced from literature or the Old Javanese Ramayana script. To assemble into a unified story, the creator chooses the most appropriate scene in the literature, then visualizes it on the relief panel.

The 54 relief panels not only present story information, but each object presented in the picture looks very unique. The uniqueness of the depiction of each object in one story panel

according to Tabrani (2015) is done by drawing a flat time space (RWD), so that it can convey several story scenes, the same object is drawn several times, there are objects whose scale is enlarged, and show the time dimension. The typical way of drawing the reliefs of the Ramayana story is very different from the presentation of images in general with the naturalist-perspective-moment of view (NPM) drawing method from the West. The NPM way of drawing, which developed since the time of Ancient Greece, has long been developed since the colonialism era until now. People's habit of using the NPM drawing method makes it difficult to read the information on the reliefs of the Ramayana story.

The way of drawing on the relief of the Ramayana story at Prambanan Shiva temple has not yet been revealed and understood by the public. Whereas the typical drawing method with the flat-space-time system (RWD) used by past sculptors is a legacy that must be developed by the next generation. The community or the next generation mostly uses the drawing method with the NPM system from the West which is considered more modern. The lack of public understanding of the typical way of drawing on the reliefs of the Ramayana story is an attraction to be researched. This research is important so that people do not consider obsolete products of the past and overly deify what is issued by Western countries. Research on the typical drawing system on the reliefs of the Ramayana story of the Shiva Prambanan temple will make the works of art made by the archipelago's creators have an identity and characterize the locality that is able to compete at the international level.

METHOD

The study in this research is how to draw and the character of the main character in the relief of the temple building. To analyze and describe the real picture related to the information obtained, the research method chosen is qualitative. The qualitative research method was chosen in order to obtain accurate data and focus on quality. The research conducted is included in the realm of drawing, therefore the researcher uses a visual expression system approach. The visual expression system approach is used to analyze the narrative elements in the drawing. As a visual grammar study, this paper attempts to solve problems through the use of data from the past. Thus, people or readers can understand how to draw today in relation to the past.

The qualitative research method was chosen based on the method of data collection, which includes observation of the photographed reliefs, document review and literature study by previous researchers. Observation is used to explore material data (artifacts) needed to answer problems related to the Ramayana story reliefs. Observations were made on the reliefs of the Ramayana story found on the ledge of candi Siwa. Referring to the research problem, especially the analysis of the reliefs of the Ramayana story of candi Prambanan with a review of the visual expression system, the selection and limitation of the number of relief panels were carried out. From the number of reliefs of the Kresnayana story of Prambanan Temple as many as 54 panels scattered in the two main temples, four panels of story reliefs at candi Siwa were chosen to analyze the way of depiction, namely: panel numbers 5, 10, and 14. To analyze the main characters, both antagonists and protagonists, three panels were selected, namely relief panels number 6, 7, and 13. During the observation, various forms of documentation were also collected, both primary and supporting data, such as supporting books and various forms of research results or official and unofficial archives related to the research topic.

The collected data was grouped and selected according to the nature of the correlation between problems. Correlation efforts are intended to provide a complete picture of the problem. The review concerning the analysis in this study emphasizes the interaction form of analysis. This model was chosen because it allows for more interpretation that is able to capture input and exposure in a summary that is data reduction and conclusion. Data reduction is done by coding, summarizing data that is relevant to the focus of the study, and putting aside irrelevant data. The reduced data is arranged sequentially so that the structure is clear and makes it easier to understand. The results of this reduction make it easier for researchers to assemble findings from various sources into one

unit. The data to be presented is considered complete and clear then conclusions are drawn. To get a conclusion with a clear structure, the researcher always moves and explores the object during the process.

RESULTS AND DISCUSSION
Relief of Ramayana Story of Shiva Temple

The Ramayana story relief is a story of prince Rama, his loyal wife Sita, and Rawana who kidnapped her from India written by poets, one of whom was Walmiki. The Ramayana story then spread to the mainland of Southeast Asia including Indonesia, especially the island of Java. The Ramayana epic that developed in Indonesia did not directly adopt the one written by Walmiki, but was further developed by a writer named Yogiswara who came from Java. Based on the original story, Yogiswara created the Old Javanese Ramayana literature or kekawin in the late 9th or early 10th century (Haryono, 2012). Yogiswara developed the Ramayana story and reinterpreted it into Kekawin Ramayana. It can be said that the Ramayana epic written by Walmiki was not used as a reference or guideline for the depiction of Ramayana reliefs, but used the Old Javanese Kekawin Ramayana. This was revealed by Poerbatjaraka, that the Old Javanese kekawin Ramayana was compiled during the reign of Balitung (Poerbatjaraka in Haryono, 2012). The reign of Balitung, led by king Rakai Pikatan, was a milestone in the construction of Prambanan temple. It can be said that the Old Javanese Ramayana is contemporary with the construction of candi Prambanan.

The Ramayana relief carved on the inner balustrade of the temple consists of 54 panels, which are placed on the two main temples, namely Siwa and Brahma. Twenty-four relief panels of the story are carved in candi Siwa, a story that begins with the request of the gods to Lord Vishnu to save the earth from the evil Rawana. The Ramayana story in this Shiva temple closes with Rama and his troops crossing into the land of Alengka, as the place of confinement of the goddess Sita, Rama's wife who was kidnapped by Rawana. The story continues to candi Brahma where the story is depicted in 30 story panels. The story in the land of Alengka begins with Rama conferring with his troops to organize a strategy to attack Alengka, the story of the war between the two parties which in the end Rawana dies at the hands of Rama. At the end of the story visualized in panel 30, Kusa is crowned king in the kingdom of Ayodya, while his younger brother Lawa is the prince of starch. Kusa and Lawa are the twins of Rama and Sita.
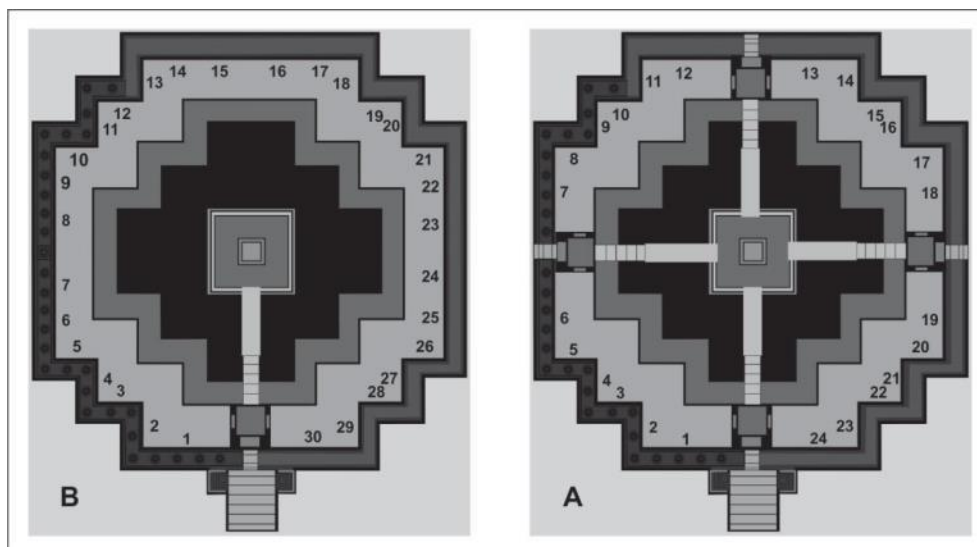

Figure 1. Cross-section of the distribution of 24 relief panels of the Ramayana story in candi Siwa (figure A) and the follow-up story of 30 panels placed in candi Brahma (figure B). (Illustration processed from Levin, 2011).

The picture above shows the distribution of relief panels of the Ramayana story on the two main temples, Siwa and Wishnu, located in the Prambanan temple complex. The initial reading of the story relief panels is done by means of pradaksina, where visitors walk around the temple from east to south or rotate clockwise. If seen from the picture, visitors who enter from the East, must walk towards the left, either to perform religious ceremonies or read the beginning of the Ramayana story (Iskandar & Maulana, 2021). When doing pradaksina, the actual object being read (relief) is on the right. Reliefs that are on the right (temple wall) must be read from right to left. This will be different with the Ramayana story relief, because it is on the balustrade or the left side of the visitor. The reading of the relief is reversed by looking left to right.

Character design Relief of the Ramayana story

The depiction of Ramayana reliefs on the temple reliefs tells various events about the life journey of the character Rama as the incarnation of the god Vishnu in overcoming the evil of Rawana or Dasamuka. The Ramayana story presented through the relief story on the temple, can be said to be a visual narrative or visual literature. The term visual literature applied to the temple reliefs is related to the Old Javanese Ramayana literature or kekawin (RJK) that became the basis for making the reliefs. The literature used as a foundation by the carvers (tatsaka) at that time, can be seen in terms of plot, characterization, place setting, as well as time setting, and philosophical messages. This is confirmed by Iskandar (2019) that the relief panel of the Ramayana story is a form of transformation or change from literary to visual. The transformation of literature into visuals today is almost the same as movies based on novels. The interesting thing about the transformation is how the carvers of the past chose the right story scene, then visualized it on each relief panel. When depicting each story scene on the relief, each sculptor tried to present all the information through the depiction of the scene and each character with their respective characteristics.

The characteristics of each character in the story become a reference for the carvers, so that they do not stray far from the story and deviate from the provisions made by the designer. The expressions of the carvers may lead to differences between the scenes told in RJK and the scenes depicted in the relief panels. Based on observations of the text in RJK and the relief panels of the Ramayana story, there are differences in the depiction of scenes in several relief panels in the Shiva and Brahma Temples (Iskandar, 2020) In other words, the text written in RJK is very different from the expressions carved on the relief panels. Although in the end there are differences in form or new properties in the viaual as a result of adaptation, the spirit of the original text is expected to remain present in the visual work (Ardianto, 2014).

The characteristics of each character result from the interpretation of the carvers and the differences between the texts in RJK can be seen especially in the main characters, both protagonists and antagonists. In this relief of the Ramayana story, there are three main characters that become the unity of the story, namely Rama, Sita, and Rawana. The visual characters of the three main characters can be seen in the following panel examples.

1. Rama

Rama as an incarnation of the god Vishnu, who in the story is considered a hero defending goodness, is emphasized by the sculptor through the story relief in panel one at candi Siwa. The first panel, as the opening of the story, depicts Lord Vishnu sitting on the back of the earth dragon, Hyang Ananta, floating in the Cosmic Ocean. On his left, Garuda is seen offering a buga tunjung sari and on his right, four gods and a bearded Bhrigu who come to him beg Lord Vishnu to save them and the world from the wrath of Rawana (Haryono, 2012). Upon their request, Rama then descended to earth by manifesting to a prince of the kingdom of Ayodya named Rama.

The story of Prince Rama in the relief story is not depicted from childhood like the Kresnayana story, but in the second panel Rama is depicted as a handsome young man who is gathering with his three younger siblings listening to the story of Begawan Wiswamitra who is

visiting Prabu Dasarata and his mother Empress Pembayun. The handsome Prince Rama then wandered accompanied by his younger brother Laksmana to destroy the giants who disturbed or damaged the earth. Rama's life journey did not go smoothly, but in the midst of the happiness of life with his wife named Dewi Sita, he experienced bad things. The beautiful Sita was kidnapped by a giant who liked her named Rawana as the king of Alengka. The kidnapping of Sita is the beginning of the story of the great war between Rama's troops and the troops from the kingdom of Alengka. The great war in the land of Alengka caused many casualties including the death of Rawana at the hands of Rama using an arrow weapon.

The arrow weapon used by Rama in eliminating his opponents, including Rawana, is one of the characteristics of Rama's character in each relief panel with the depiction of Rama holding a bow. The depiction of Rama using this arrow is sometimes different from the text in the Old Javanese Ramayana text (RJK). For example, in sarga VI stanza 75-78 of the RJK manuscript, the word *taṅ kadga tiksna* (his sharp sword) is written as the weapon used by Rama (Iskandar, 2020). The word listed in RJK was used as a guideline for sculptors to become the fifth scene in panel 13 of the Ramayana story relief. In panel 13, Rama who kills the giant Kabanda (Dirgabahu) does not use a sword, but uses an arrow with the depiction of Rama holding a *gondewa* (bow).

Figure 2. Depiction of Rama's distinctive characteristics holding a bow on relief panel 13 in candi Siwa while fighting Kabanda (Photo relief: Iskandar, 2023)

Figure 2 above shows Rama holding a crossbow complete with the attributes of the clothes he wears and behind him (left side) appears his younger brother Laksmana who always accompanies Rama. On the right side of the panel, Kabanda (Dirgabahu) is depicted with his face on his stomach as a picture of a greedy giant. Kabanda who is hit by an arrow then transforms into a god who returns to heaven. If you pay attention to the characteristics of the image and the clothing attributes worn by each character, they are very different. The difference is intended to distinguish the characters in the picture so that all of them can be recognized.

Rama as the main character in the story in panel 13 is depicted as muscular with a round-shaped sirascakhra head surrounding the crown as a sign of a glorified character. Other accessories worn are earrings (karna-pata), necklace (hara), bracelets on the arms (keyura), bracelets on the wrists (kankana), strands of thread that dangle from the shoulders to the waist (yajnopavita), kancidarna in the form of a corset with small bells tied to a chain, and bracelets on the feet. The accessories worn by Rama are certainly different from those worn by Lakshmana. Based on observations on the relief panels, researchers see differences in the accessories of the two

characters in the form of crowns, kancidarma, necklaces, and yajnopavita ties located on the chest of Rama's body. This yajnopavita bond is not visible on Lakshmana's body.

2. Dewi Sinta (Sita)

Dewi Sinta or Sita in the Ramayana is Rama's wife who was kidnapped by Rawana. In Hindu mythology, Sita is considered the incarnation of the goddess Laksmi or the goddess of fortune who was the wife of the god Vishnu. Sita was raised by King Janaka and his consort Sunayana, in the kingdom of Wideha. When she grew up, King Janaka held a competition to stretch the heavy bow of Lord Shiva to find the right husband for Sita. All the participants were unable to do so, except for the handsome young prince Rama from the kingdom of Ayodya. It can be said that Sita, who became Rama's wife, did not experience a romantic love story, but through a competition. The story of the archery competition in the kingdom is written in the RJK manuscript in sarga II stanzas 55-58 (Poerbatjaraka, 2010).

Verses 55-58 in the RJK manuscript were used as guidelines by the carvers at that time which were then depicted on each relief panel of the Ramayana story. The scene of Rama spreading and installing the bow of Shiva belonging to King Janaka on the relief is depicted in the second scene of panel 6. Rama who is seen spreading the bow and installing the arrows is witnessed by Sita. Sita, who is beautiful in a standing position accompanied by three other princesses, is placed on the right panel of the relief. On the left side of the panel, King Janaka and his consort, Begawan Wiswamitra, Laksmana are sitting in the pavilion watching Rama who spread the bow of Shiva.

Figure 3. Relief panel 6, King Janaka is looking for a match for his daughter (Photo relief: Iskandar, 2023)

Relief panel 6 above shows Sita at the forefront in a standing position with her clothes and all the accessories she wears. The standing position and the accessories she wears indicate a high social status. The accessories worn by Sita are, earrings (karna-pata), necklace (hara), bracelets on the arms (keyura), bracelets on the wrists (kankana), strands of thread that dangle from the shoulders to the waist (yajnopavita), kancidarna in the form of a corset with small bells tied to a chain, bracelets on the feet. According to Siagian (2022), social status in reliefs is represented not only by the clothes worn, but can also be seen in subtle gestures, loose hair, and one hand touching the head. The subtle gesture can be seen in the character of Sita and her left hand that seems to touch her head.

In relief panel 6, Sita's beautiful body is depicted in a way that the upper part of the body is not wearing clothes, while the lower part is wearing a transparent cloth. With this depiction, her plump breasts along with her large nipples, slightly fat belly, and the curves of her body from

thighs to calves can be seen quite clearly. Observing all the relief panels, none of Sita's upper body is covered with clothes. It can be said that Sita as a royal princess is depicted in every relief panel without clothes from the waist up. The fact that Sita is depicted topless in the reliefs does not mean that it has a negative meaning or deliberately depicts pornography. Sita and all female figures depicted topless are depictions of the life of ancient Javanese society. Thus, female figures depicted topless in reliefs on temple buildings are commonplace. The body depicted topless with all the accessories worn and the transparent cloth dangling is characteristic of Sita in all relief panels of the Ramayana story.

3. Rawana (Dasamuka)

Rawana, also known as Dasamuka, is an antagonist in the Ramayana. The name Rawana was given by his parents because at birth it consisted of a clot of blood in the middle of the forest or wana (Dwi Arnanda et al., 2023). Rawana in Hindu mythology is not only known as the conqueror of the three worlds but also for his adventures in conquering women. As the conqueror of beautiful women, it is inevitable that he has many wives from various parts of the world, including Mandodari, the son of Mayasura with an angel named Hema. The number of beautiful wives in Alengka did not make Rawana satisfied, but continued to look for beautiful women and finally met Dewi Sita, Rama's wife (Dwi Arnanda et al., 2023). The deep love for Sita made Rawana dark-eyed, which led to the kidnapping at his residence. Sita's kidnapping led to a great war and the destruction of the kingdom of Alengka.

Dasamuka is mentioned in the Old Javanese Ramayana text as Daçanana. For example, it is written in Sarga V stanza 17 "*Ri sira ta san Daçanana wawan sumahur ta sira*" which means Dasamuka immediately welcomes his younger brother (Poerbatjaraka, 2010). Rawana in the Ramayana is mentioned as a ten-headed and many-armed giant as the king of Alengka. This word Daçanana was then interpreted by the sculptors at that time, even though they had never seen his form. The result of this interpretation is transformed into a relief with many heads and hands, as shown in panel number 7.

Figure 4. The scene in panel number 7 of Shiva Temple, Jatayu who tries to save Sita from Rawana's hands. (Photo relief: Iskandar, 2023)

Panel 7 above shows the battle scene between Rawana and the Jatayu bird trying to save the goddess Sita. Rawana who is holding Sita is depicted with seven heads, one right hand, and 11 left hands. The depiction of many hands and heads is intended to explain the character narratively. The narrative depiction of Rawana is a depiction of a character's characteristics. The depiction is known as building an alienation effect, which depicts something that is different from real life, which may not even exist in real life except in the world of the image itself. The alienation effect depicted by the carvers on the Rawana character can lead relief observers to different assumptions between the world of the story and the reality in the real world (Iskandar, 2020).

Visual Expression System on the Ramayana Story Relief of Shiva Temple

Ramayana story reliefs have been studied more by researchers with aesthetic studies. In this study, researchers do not use beauty assessment as is the tendency in aesthetic studies, although aesthetic sensitivity needs to be owned in visual studies. The study of Ramayana reliefs emphasizes more on the study of visual language or visual expression system. The study of visual language is not semiotics, but from the perspective of visual grammar. Visual grammar is actually almost the same as written language, where objects on the reliefs of the Ramayana story are arranged using their own grammatical guidelines, in this case the grammar of images or visuals (Iskandar, 2020). By using a visual language, the shape characteristics of the way objects are drawn can be communicated to the observer, an example of which can be seen in panel 7 (figure 6). The object drawn as the main characteristic of a representative drawing is called an image, which Tabrani (2017) terms wimba. The term wimba was used in earlier drawings, including reliefs of the Ramayana story because the imagery can represent what the eye sees (mimetic). Wimba, which is an element of image formation, is found or depicted in many works of art that have characteristics, especially storytelling images.

Storytelling images can be formed based on the way each image is drawn which is called by (Tabrani, 2017) by the term cara wimba. This way of drawing is used by creators or relief carvers with the intention that the drawn image can tell a story. As explained, in panel 7 Rawana depicts seven heads, one right hand, and 11 left hands. The number of each part of the body does not mean that the drawing is made strange or reduce the number of heads that should be ten. In context, the visual language of the image of seven heads is representative, because three faces are at the back. Likewise, the left hand is 11 and the right hand is only one. The number of left and right hands is actually the same, but to show all the hands on the right that are blocked by Sita's body, the five right hands are drawn behind Rawana's back so that they merge with the left hand. This way of drawing was done by the sculptor with the intention of explaining the many-handed character of Rawana (Dasamuka). The combination of the image and the way of drawing will produce an expression (Mutiaz & Tabrani, 2015).

Another element that needs to be considered in a picture that tells a story or can communicate with the viewer is the direction of view. The direction of view is a way of describing all objects so that the observer can read the contents of the picture. If analogized to a sentence, the direction of view is almost the same order, when reading Latin letters starting from left to right or Arabic that must be read from right to left. The viewing direction in the picture is not as strict as in the way of writing, although in some pictures it must follow the standard rules as is the case in the relief of the Ramayana story. Reliefs with stories placed on the balustrade of the temple must be read with the pradaksina viewing direction (clockwise). Relief panels on the left side of the observer should be read from left to right. The viewing direction of the image is more influenced by the effectiveness of the information to be conveyed (Setiawan, 2009).

In the traditional visual language, which in this case relates to the reliefs of the Ramayana story, sculptors can convey information through the relief story by harmonizing the elements of the image, the elements of the way of the image and the elements of the direction of view. All picture elements arranged in the picture plane or relief panel are called the expression system. (Tabrani, 2017) divides two types of expression system, namely inner expression system and outer expression system. The inner expression system is a way of drawing all the symbols by means of symbols on one picture plane, while the outer expression system is a way of drawing that shows the transition between one picture and the next picture. To analyze this Ramayana story relief, only the type of inner expression system is used.

1. Panel 5 relief of the Ramayana story

Panel 5 of the Ramayana relief in Shiva Temple is Rama obeying Begawan Wiswamitra's instructions to take part in the competition to stretch Shiva's magic gandewa belonging to king Janaka. Based on information from Begawan Wiswamitra, king Janaka wanted to match his son named goddess Sita through a contest. The story of the contest is depicted by the sculptor by depicting three scenes in one relief panel. In the first scene, Rama is escorted by Laksmana and Begawan Wiswamitra to King Janaka to join the competition. King Janaka, accompanied by his queen and guests, sits in a magnificent building. The second scene depicts Rama who is spanning the magic gondewa (bow). The third scene depicted in the relief panel shows the goddess Sita who is accompanied by the king's other daughters who are not far from Rama. The three story scenes depicted on panel 5 of the Ramayana story relief can be seen in table 1.

Table 1. Tabulation of panel 5 reliefs of Ramayana story of Shiva Temple

Content of the image

Scene 1: King Janaka and his consort, Rama, Lakshmana, and Begawan Wiswamitra sat in the palace.

Scene 2: Rama raised the Shiva magic bow.

Scene 3: Sita, accompanied by her younger siblings, watched as Rama raised his bow.

How to draw

- From head to toe: all human figures depict the entire body, even in a seated position.

Visual Grammar

- State the importance: characters that are considered important are accented to make them stand out.
- Magnified: bows, arrows, and birds to make them visible.
- Minimized: a house and a tree to explain where the event took place.
- Identification of space: place of the events in the three scenes to make them recognizable.

- Larger than original: images presented in relief panels that are actually small are depicted as large, such as arrows and birds.	- Assorted time and space: three different places and times are depicted in one panel.
- Smaller than original: images of trees and stately homes that are actually tall are depicted smaller.	- Sequence in a setting: the story scene on the left panel is told first and the story continues to the second scene on the right.
Tabulated by: Iskandar, 2023	

From table 1 above, it can be seen how each figure is depicted on the relief panels that form three scenes that differ in time and space. The different time and space can be seen in the placement of human figures inside and outside the room. In the left half of the panel, all the human figures are depicted sitting in a room or palace. The majestic palace, which is actually tall, is drawn smaller to show the presence of all the characters. In another place, Rama, who is depicted with his whole body, thus showing his muscles and posture, is raising his bow and arrows. Rama outside the building is presented by placing a large and tall tree trunk behind his body, while a branch with lush leaves is drawn above his head. Sita, accompanied by her younger siblings, is depicted to the right of Rama's body. Sita, who is watching Rama lift the gondewa (bow), is actually quite far away, not as close as in the picture, as well as the human figures in the room. All scenes that differ in time space are depicted close together in one relief panel forming a background layer with the aim that all scenes can be seen and told (Iskandar, 2019).

Another way used by sculptors to convey complete information is by drawing reduced or enlarged images. The majestic palace and tall trees are depicted in their entirety, forming the impression of space. In the real world, a human body in a room would not see the roof complete with birds. The gesture of a seated body will certainly affect the boundaries of space recorded or seen by the eye. If the height from the floor to the ceiling of the building is, for example, three meters, then the wall depicted is no more than one and a half meters. The results of the observation of the boundary between the head and the building platform are very short and even touch each other. Similarly, the tall tree next to the building and behind Rama's body is depicted smaller than the original. The reduced depiction of the trees and palace buildings is intended to explain the existence of each human figure. The way of arranging the figures combined with the way of drawing each figure produces a sign of communication or an expression.

The expression on panel 5 of the Ramayana story relief is formed by looking at each scene or setting. The carvers arrange each scene on the relief panel with the aim of forming a unified story and leading the observer to consistently read the direction of the story in an orderly manner. As already explained, the relief of the Ramayana story is positioned on the ledge or to the left of the observer when walking pradaksina. The existence of the story relief on the ledge means that the carvers depict the scene at the beginning of the story on the left and then the next scene is placed on the right. In phraseology, the placement of scenes by the carvers is called the sequence in a setting. Rama's shift to the right informs the course of a story.

2. Panel 10 relief of the Ramayana story

Panel 10 of the Ramayana story relief, narrating the journey into the jungle in an effort to find a comfortable place to live. The search for a place to live is not without reason, but due to their expulsion from the kingdom of Ayodya. Rama was banished to the forest at the wish of the goddess Kekeyi who became Prabu Dasarata's concubine who wanted her son Barata to become king. Rama's desire and request to be expelled from the kingdom of Ayodya when Prabu Dasarata conveyed Rama's desire to replace him as king after marrying the goddess Sinta. The story causes Rama and Sita to leave the kingdom of Ayodya using the chariot with charioteer Laksmana after Barata is appointed King. Rama's departure left a deep sorrow for Prabu Dasarata who eventually

died. Rama only found out that his father died when Barata managed to find him and wanted Rama to become king in the kingdom of Ayodya.

The story of Rama, who was accompanied by Sita and Lakshmana in looking for a place to live in the wilderness, always found problems. The beautiful face of the goddess Sita turned out to tempt the giants to make her his wife. One of the giants who was tempted was Wirada who managed to kidnap the goddess Sita. Rama, who heard Sita's scream, managed to reclaim her in an exciting fight. The fight that led to the killing of the giant Wirada is depicted as the second and third scenes in Panel 10 of the Ramayana story relief. The story scenes that differ in space and time depicted in panel 10 can be seen in table 2.

Table 2 above is the result of observations on panel 10 using the perspective of expression based on the content of the image, the way of the image, and the inner expression. The visual content in panel 10 of the Ramayana story relief shows four scenes that take place in three places with different time and space. The first scene tells the story of Rama, Lakshmana and a servant who are looking for Sita who is missing in her residence in the wilderness. The second scene is the story of a fierce fight between Rama and the giant Wirada who tried to kidnap Sita. In this second scene, the battle between the two is not depicted directly, but Wirada's body is hit by an arrow shot from Rama's bow. The kidnapped Sita has been rescued and placed behind Lakshmana. The next scene, the giant Wirada who was hit by an arrow finally died and was depicted falling to the ground. In the last scene, we see in the distance Sarabhanga in his hermitage guarding the sacred fire. The hermitage of Sarabhanga is where Rama, Sita, and Lakshmana live.

Table 2. Tabulation of panel 10 reliefs of Ramayana story of Shiva Temple
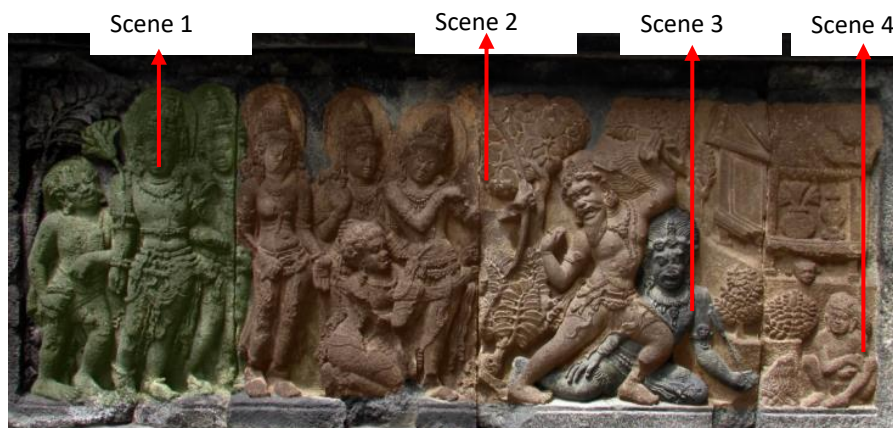
Content of the image	Visual Grammar
Scene 1: Rama, Lakshmana and their guards searched for the kidnapped Sita. Scene 2: Rama managed to reclaim Sita through a battle with the giant Wirada who attempted to kidnap Shiva. Scene 3: The giant Wirada who was hit by an arrow collapsed to the ground. Scene 4: Resi Sarabhanga was seen in the distance guarding the sacred fire in his hermitage.	- State the importance: characters that are considered important are accented to make them stand out. - Magnified: the image of an arrow, to make it visible. - Identification of space: place of the events in the two scenes so that they can be recognized. - Variety of space and time: three different places and times depicted in one panel.

How to draw

- From head to toe: Rama, Sita, Laksmana, Wirada and Helpers.
- Variety of looks: The human and giant figures are seen from the front, the leaves are seen from above, and the bird on top of the building is seen from the side.
- Larger than original: arrows, bird figures and leaves that are actually small are depicted as large.
- Smaller than original: tall trees and houses are drawn small

- The twin way: all human figures are depicted more than once, except for Resi Sarabhanga.

Tabulated by: Iskandar, 2023

The figures presented in the story are depicted in their own way, so that they can be communicated to the audience. All human figures are depicted in full from head to toe. The results of observations on all 24 panels in candi Siwa, there is no close up depiction like the modern drawing method found in many movies. The absence of close ups on the Ramayana reliefs does not mean that the carvers were incapable. The depiction of human figures from head to toe is actually a strength in telling the story, even the atmosphere can be built through gesture. It can be said that joy or sadness can be expressed through gesture, not facial expressions taken in close up.

As observed in panel 10, the angle of depiction in some of the figures is not the same. The sculptor uses various ways of looking so that each figure can be recognized. Rama's face and muscular body who is shooting Wirada are seen from the front, as well as Sita, Lakshmana, and his servant who were watching the battle of Rama and Wirada. The wide leaves are depicted from above so that it looks like a tree. The bird that perches on the roof of the house so that its species can be seen is depicted from the side. The gestures depicted in the panels and the various human figures are considered strange by some researchers. This gesture in the context of stylization is called tribalism. According to Haryono (2012), the Tribangga style is characterized by flexible and graceful gestures that are divided into three curves, so the body is not rigid or straight, but has been stylized.

Another way of depicting images used by carvers is to depict images by minimizing or enlarging them, so that they look bigger or smaller than the original. Wimba that is depicted larger or smaller than the original with the intention that it can be seen clearly and its type can be known as in the leaves that explain the tree. Enlarged Wimba can be seen in the size of the arrows used by Rama, which are actually small when compared to Wirada's giant body. The arrow that pierced Wirada's giant body is drawn larger, so that it can be told. To explain the place of the event in panel 10 is done by minimizing the image. The image that is drawn smaller than the original is seen in the image of a large and tall tree drawn small, as well as the image of a house. In the lower right corner, Resi Sarabhanga, who is not important in the story, is drawn smaller than the character who is important in the story.

The three scenes in the relief panel are depictions of the different places and times when the events occur. In other words, each scene does not occur in the same place, although the place is the same as in the second and third scenes, but the time does not occur simultaneously. As explained, three different scenes are arranged in such a way by the sculptor in one panel. The sculptor has utilized the way of drawing and composition between the figures to convey the story, so that the three scenes are integrated into a unified story. For example, Wirada's drooping body on the ground is placed behind Wirada's standing body that was hit by an arrow. Wirada's standing body, which is placed in the foreground, appears to be stacked together with Wirada's collapsed body. The body depicted side by side is a way for the carvers to convey information about the same place. In other

words, Wirada's giant dead body is in the same place or not far from where Wirada was hit by an arrow shot from Rama's bow.

Figures that are considered important in the story are accented so that they stand out from the other characters. Rama, who holds the bow, is shown to be more graceful, so that he looks more prominent. Wirada, who is the antagonist in the story, is shown with his fierce face grimacing from the pain of being hit by an arrow. The accent depicted on the gesture, combined with the grimacing facial expression, reinforces the impression of importance in the story. The impression of importance is also shown through accents in the form of accessories worn, especially on the skull attached to the headband, necklace and bracelet.

The sculptor arranges each object in such a way that the relief can present the impression of motion. The impression of motion in panel 10 by depicting several human figures in a twin way. The twin method is done by depicting the same character repeatedly in a panel so that the character will appear to move to a different place or story scene (Iskandar, 2019). In panel 10, the twin method is seen in characters such as Rama who is drawn three times, while Laksmana, giant Wirada, and Rama's bodyguard are drawn twice. The twin depiction of each character shows the transfer of time and space, even though the distance between the figures is very close.

The very close distance in the relief panel can also be seen in Resi Sarabhanga who is in his hermitage guarding the sacred fire. The existence of Resi Sarabhanga who is drawn once along with his hermitage is actually far away and not directly related to the story of the battle between Rama and Wirada. The presence of Resi Sarabhanga in his hermitage in the panel is a clue that at the same time Resi Sarabhanga was guarding the sacred fire. The actual distance can also be seen in the use of arrows used by Rama to kill Wirada. By using arrows, the distance between Rama who holds the bow and Wirada should not be as close as depicted in the relief. The depiction of the close distance of each scene is a way done by the carvers to depict all events in one limited picture plane. This way of drawing, according to (Tabrani, 2018), is the greatness of past creators, where all objects and settings have their own space and time, but all of them can be together in one theme.

3. Panel 14 relief of the Ramayana story

Panel 14 tells the story of Rama accompanied by his younger brother Lakshmana and his servant going into a wilderness to look for Sita who was kidnapped by Rawana. Sita was kidnapped by Rawana based on Jatayu's instructions who was dying while handing over the ring worn by Sita to Rama. On the instructions of Jatayu bird, Rama searched while holding back his sadness and worry. They continued through the vast forest and met a large river. When they were about to cross the river, a huge crocodile appeared and tried to eat them. The crocodile was actually the incarnation of a beautiful angel who was cursed. The angel appears in the relief panel depicted above the crocodile's body after being hit by an arrow shot by Rama with his bow. The depiction of all scenes that differ in time and space as well as each image presented on the relief panel can be seen in table 3.

Tabel 3. Tabulation of panel 14 reliefs of Ramayana story of Shiva Temple

Content of the image

Scane 1: Rama and his servant entered the forest.

Scane 2: Rama, accompanied by Lakshmana, shot an arrow at the crocodile that was blocking his journey.

Scane 3: The crocodile that was hit by an arrow.

Scane 4: A beautiful angel as the original form of the crocodile.

How to draw

- From head to toe: Human figures are depicted from head to toe. Large trees are depicted from the roots to the topmost branches.
- Genesis: differences in place and time of occurrence.
- Larger than original: arrows on the bodies of crocodiles and fish.
- Smaller than original: a large tree is described as being small.
- Various views: the human figure is seen from the front, the leaves and river are seen above, the crocodile so that it can be seen is depicted from the side.

Visual Grammar

- State the importance: scenes that are considered important are accentuated to make them stand out.
- Magnified: arrows so that they are clearly visible.
- Identification of space: where the events of the scene can be recognized.
- Variety of space and time: four events with different places and times depicted in one panel.
- Sequence in a setting: The story scene in the left panel is told first and the story continues in the scene on the right.
- Expressive lines: the water of a flowing river.

Table 3 shows the description of each scene, the way objects are drawn, and the visual expression system in panel 14 of the Ramayana story relief at candi Siwa. Based on the content analysis of the wimba, panel 14 depicts four scenes with different time spaces. The first scene on the left depicts Rama, Lakshmana and a bodyguard entering a forest in search of Sita. In the forest there is a river guarded by a very large crocodile. The story continues to the second scene, where Rama is depicted shooting at the crocodile that is blocking their journey when they are about to cross. In the third scene on the right, a large fish is hit by an arrow shot by Rama and the fourth scene the crocodile transforms into a goddess. The sequential placement of scenes in panel 14

starting from the left and continuing towards the right side of the panel, according to Iskandar (2021) makes the observer read the story in the direction of looking left to right.

The depiction of all objects presented in the relief panel shows the skill of the carvers in arranging each image in a limited field. The carvers at that time utilized the limited space to assemble several scenes of events that differed in space and time in one unified theme. The different time and space is reinforced by the way each object is depicted with a scale that is either enlarged or reduced. The scale of the depiction in panel 14 is intended to convey the whole story, even though the drawing space is limited. The scale of the depiction of the object will be different in size from the original object so that it looks strange (Iskandar, 2020). The scene that takes place in the wilderness should be depicted with tall, large and dense trees. The dense trees represented with five tree trunks are merely representative and depicted with a smaller scale than the original. Wimba depicted on a smaller scale are usually not important to the story and the trees are just a clue to the scene. This is certainly different from wimba depicted on a larger scale than the original. Wimba with an enlarged scale, usually in the picture is important to tell, such as an arrow stuck in the body of a crocodile.

In panel 14, we can see how the sculptor arranges each figure presented in the relief panel. The symbols that are arranged in composition not only show balance, but can present information even though some symbols look piled up. The images that look piled up can be seen in scenes three and four on the right side of the relief panel. The river depicted from above where the crocodile resides is filled with fish and lotus flowers. Above the crocodile's body is a woman with a squatting gesture. Behind the woman's body are also depicted an ape, a pig and several large trees. The overlapping of several images in a flat space-time drawing system (RWD) as in the story relief is a strength in storytelling (Iskandar & Supandi, 2021).

An interesting way of drawing in panel 14 can be seen in the flowing river water and the woman's body placed above the crocodile's body. The way the two objects are drawn shows the impression of motion, although the woman's body is not seen clearly enough. The impression of motion in the river water is characterized by expressive lines with curved shapes that partly match the shape of the fish and lotus plants. The impression of motion on the woman's body can be seen from the dynamic posture and is related to the changing shape of the crocodile. This is in line with the opinion of (Iskandar, 2019) who said that the dynamic form on the image can express motion, because the dynamic form indicates that the image is not static because there is an element of motion (not still).

The crocodile that transforms into a goddess from heaven is a sign that past sculptors have used transition technology like in movies. In other words, the use of transitions in today's movies has been used in reliefs made in the 9th century AD. Literature data explains that each relief panel can depict many scenes of events and all the scenes form a movie sequence that assembles movie scenes (Tabrani, 2017). The scene where the crocodile changes into a beautiful woman is a fade in and fade out transition. Both methods do not show a slow change in body shape as in the movie. The crocodile and the beautiful woman in the relief are depicted quite firmly without any shadows that show the shape transition (Iskandar, 2020).

CONCLUSION

The Ramayana story relief carved on the Shiva temple building in the Prambanan temple complex has its own specialty by using the flat space-time system (RWD). The RWD drawing system or called the predecessor drawing method has actually been used on all continents since prehistoric times and is still used today by children all over the world. This RWD way of drawing has been forgotten after the introduction of the Western aturalist-perspective-opname-moment (NPM) way of drawing. The NPM way of drawing is considered the only one that applies worldwide.

The RWD drawing method used by carvers in the 9th century is of course very different from NPM, especially in terms of image presentation. From the research results, the RWD drawing

method can present many stories in one panel or one picture plane, which cannot be done with the NPM drawing method. In terms of presentation, the RWD drawing system can be seen from various spaces, places, and times, while NPM is shown from only one place, one space, and one time. In other words, the carvers of the past were able to present multiple stories in a single panel, even though it was considered strange by NPM users.

The results of research on Ramayana story reliefs using the RWD drawing method illustrate that in this world there is not only the NPM drawing method. Of the two ways of drawing, there is certainly no bad or good one. For creative people, both ways of drawing can be utilized and applied to various visual works. The two ways of drawing can be combined into a new work or style in various visual media. Both can be combined into a new work or style, which can even become a characteristic of Indonesian art. In practice, the RWD drawing system is also used by avangarde painters, in photography when using digital processing, graphic design, film, animation, and other visual works. For example, in photography, the emergence of digital processing has an impact on the emergence of works that combine several images combined in one photographic work. Photographic works that combine several images during the process of making works using software such as adobe photoshop can be seen in the work titled Gigalitikum made by Ray Bachtiar. The depiction of objects that are considered important in the story by enlarging the scale as depicted in the relief of the Ramayana story can be seen in several television advertisements, for example, freshcare products are shown in a larger scale than Agnes Monika.

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