

Exploration of the Central Figures Character of the Ramayana Story in Balinese Prasi: Overview Based on Iconographic Aspects

I Wayan Suardana

Yogyakarta State University, Indonesia
suardana.uny@gmail.com

Abstract

Exploration of the characters of the Ramayana characters, where the search for the characters of this writing aims to: examine the iconographic aspects of the characters of the key figures of the Ramayana stories, understand the form of the aesthetic expression of the art of Prasi Ramayana. The character iconography of the Ramayana character, Prasi art is in accordance with the classical wayang style of Kamasan style with decorative forms in which Rama, Shinta, Ravana, Hanuman, and Jatayu birds are factually the central figures. These figures play an important role in the Ramayana story. The shapes of animals, buildings, rocks and mountains are made closer to realists using perspective. The existence of the Prasi Ramayana art has the support of the Balinese people, general art activities, especially the Prasi art are closely related to Hindu religious ceremonies and activities with the character of the figures in the context of art and religion in society because they are interrelated.

Keywords

Balinese prasi art; wayang; character; Ramayana figures; iconography



I. Introduction

The existence of various forms and varieties of Indonesian arts and culture seems endless to be studied and researched, one of which is a picture of prasi art. Prasi art is an image and text etched on palm leaves using a small knife with a sharp tip (pengutik), then given a black color made from burned candlenuts. Prasi art that has developed in Bali is made on palm leaves which are fully written (text) without pictures and palm leaves full of pictures (the whole picture is without text), as well as palm leaves containing writing and pictures. In this research, prasi art which contains pictures and writing will be examined, as well as drawing pictures in full. The prasi of pictorial lontar manuscripts generally reveals stories from wayang stories such as: Ramayana, Sutasoma, Mahabharata, Tantri and so on. The story is closely related to literature written on palm leaves. Palm tree leaves (lontar) provide better writing material than gebang tree leaves. The best lontar leaves are those that have been cut (picked) in the month of Kartika / Kapat (September / October), Kasanga / Kadasa and before the full moon (full moon). Leaves cut at other seasons may not be fully developed or too old; sometimes the surface layer of the leaves becomes mottled, rendering them imperfect. Such leaves cannot be used as material for writing sacred texts (Hinzler, 1993: 444).

In general, art activities in Balinese society are closely related to Hindu religious ceremonies and activities. Almost all types of arts in Bali are used to support and serve the Hindu religious life. This manifestation can be seen in the form of art, as in the decoration, it is always made the left and right look the same but not the same. The Balinese people also see or see this world in one unit, that human beings alit are part of the universe of the

great world. As well as believing in the invisible and visible world 'Niskala' and 'Sekala' that outside of the human realm there are other layered realms. These Balinese conceptions can be seen from their activities in carrying out religious rituals and arts (Team Udayana University, 1977/1978: 33).

The art of wayang prasi in Bali is also a continuation of the tradition in cultural transformation that can become a feature of Indonesian culture. This legacy of the ancestors of the Indonesian nation, until now, still exists and is inherited. Prasi consists of images and text, where the placement of the image and text can be different, namely the front is made full of images then the text is made behind it, and there is also between the image and text placed on one surface in the palm. The image of a character or wayang is made flat in a row following the lontar lines, then the text is placed between the characters, which aims to provide clarity to the story scene being drawn. To distinguish one scene from another scene, a divider is given in the form of trees.



Figure 1. Prasi Ramayana, the scene of the kidnapping of Dewi Sita, by Ida Bgs Raka

Based on the above background, the problem can actually be seen from various points of view, but in this paper it is limited to the art of the Ramayana story prasi, with an iconographic review of the character's characters, there are three main issues that want to be explored in this paper, namely, first, how are the aspects iconography of the depiction of the characters in the Ramayana story, second, what aesthetic value is contained in the Prasi art of the Ramayana story, third is why the art of Ramayana prasi continues to live and develop in Bali.

II. Research Method

To assess the art of prasi which is full of visual and verbal values or signs, the study used in this study will borrow several approaches or paradigms that are multi-disciplinary. This was done in connection with the object of research which is also related to several aspects that influence it. As explained above, if this is the case, then the existence of the prasi art is also related to the cultural and social area, so that the scalpel 'analysis used is the iconographic and semiotic approaches, which contain assessments on the textual and contextual side.

The choice of approach used as a scalpel to analyze the object problem in this study is based on the consideration of three important things. First, on the visual aspect, second on the story aspect, and third at the interpretive level. Apart from the above considerations, there are other factors that influence the choice of this approach which is based on the concentration of this theory which from the beginning was made with the aim of dissecting non-verbal works. This approach was used by Erwin Panofsky to dissect the meaning of paintings from the Renaissance era. In the process of 'surgery' Panofsky carried out three stages starting from pre-iconography, iconographic analysis, and iconographic interpretation. Each stage has a different level of depth of weight but in turn it will complement each other (Panofsky, 1955 : 40-41).

The pre-iconography stage begins with the observation stage by reading the elements of the work textually. At this stage, a descriptive narrative description of the object is carried out. Reading the text or observing this object includes two important aspects, namely factual and expressional aspects. The factual aspect is the process of identifying its physical characteristics built from the most basic elements and elements (line, size, texture, composition, etc.) in an art product that is associated with history and events that lead to the presence of a work of art. (Panofsky, 1955: 40).

In the iconographic analysis phase, it is focused on the subject matter of the object. This stage requires deepening the background of the object to be analyzed. At least it takes references and knowledge that supports understanding the background of objects such as history, anthropology, social psychology and so on. This needs to be done so that the interpretation of the object does not fall far from the generally accepted conventions. Explaining meaning based on literary sources as proven through history and philosophical meanings obtained from observations with literature books or other written sources (Panofsky, 1955: 41).

The iconographic interpretation stage is an advanced study, interpreting comprehensively synthetically the problems that concern all aspects. For example, the existence of artifacts, cultural arts, religions and moral values contained therein. Interpretation is carried out for a deeper understanding of issues regarding specific themes or concepts that are obtained through literal sources that are used as basic studies (Panofsky, 1955:41).

III. Results and Discussion

3.1 Iconography of central figures in the Prasi story of the Ramayana

In this paper, five central figures will be analyzed, where these figures have roles and characters that are related to one another. The following analysis tries to "dissect" each character to get an overview of the signs that can be used as instruments in the next process.

1. Sri Rama

The figure of Rama character is classified as a subtle character, the face is depicted as three-quarters, has long thin arms and legs, smooth hands with curved fingers, and his behavior is graceful and deliberate. The nose is slightly straight down and slightly pointed, and the mouth is smiling completely, the shape of the edges of the mouth is slightly pulled up. The shape of the sweetener eye is made with a straight line for the lower eyelid and a curved / convex line for the upper lid, with a rounded eye. The body is depicted in a full position facing forward with the front shoulders shorter than the back. (Kats, 1919: 1-3). The attributes of the head wear a *gelung candi kusuma* with decorations: (a) *sekar taji*, (b) *manik-manikan*, (c) *mangle wijaya*, (d) *mudra*, (e) *tajuk*, (f) *garuda manggur*. Attributes of upper body decoration: (a) *badong*, (b) *simping*, (c) *kelat bahu*, (d) *naga wangsul*, (e) *selimpat dada*, (f) *tekes dada*.

The figure of Rama is the main figure in the Ramayana story, Rama is the son of King Dasarata, who has four siblings, among the four most prominent Rama brothers, intelligent in insight, and Rama who is the best at archery, therefore, Rama's name is well known to foreign countries. (Dwiyanto, 2010: 382). Rama is a symbol of virtue. Rama's example has been tested since he was a child, especially since he was able to study at the Pesraman, he really stood out from everything to other students. Rama was the son of Dasaratha who was banished to the forest for fourteen years, at the insistence of Kaikayi

who was one of Dasaratha's wives. Dasaratha was forced by his wife to order Rama to renounce the throne for fourteen years and go into exile, on the promise or oath of his father (Kats, 1919: 4). Rama carries out his *suwadarmanya* (obligation) as a child who is devoted to his parents, he is happy to carry it out because it is one of the teachings in Hinduism, namely Guru Rupaka (Gde Rai Oka, 2009: 31).

Iconographically, if you look at the shape of Rama's face and ideal body posture, it is a description of the character of an authoritative character and has charisma. The physical form of the character Rama is made to resemble a Kamasan puppet, made flat with a three-fourths view made handsome dashing and dignified.



Figure 2. Rama. (Photo: I Wayan Suardana, 2010)

2. Shinta

The figure of Shinta is a female character that is classified as refined, patient and compassionate. The face is depicted in the three-quarter position, the nose is slightly straight down and slightly sharp, the mouth is full of smiles, the shape of the mouth is slightly pulled down. The shape of the eye is classified as a sweetener in the form of rice seeds with small round eyes, the shape is made in reverse of the figure of Rama, namely a straight line for the upper eyelid and a curved or convex line for the lower eyelid, with round pupils, long thin arms and legs, smooth hands with curved fingers, Body depicted in a full position facing forward with the front shoulders shorter than the back (Kats, 1919: 6). The head attribute wears a kendon coil with decorations: (a) *sekar taji*, (b) *manik-manikan*, and (c) *mangle wijaya*. Attributes of upper body decoration: (a) *badong*, (b) *simping*, (c) *kelat bahu*, (d) *naga wangsul*, (e) *selimpat dada*, (f) *tekes dada*.

The figure of Shinta is the main character in the Ramayana story, Shinta is the eldest daughter of King Janaka, who when choosing a future husband to do it by way of a contest, in the competition there are many knights who participated. Thanks to Rama's supernatural powers shown in the competition, Rama easily raised the bow of Lord Shiva's arrow which was used as the competition medium. In the end, the competition was won by Rama, with this victory Shinta could be made a wife. Shinta is described as a beautiful, graceful woman classified as a perfect woman.

Iconographically, seen from the shape of Shinta's oval face and graceful posture, it is a depiction of a female character who is refined and has charisma. The physical form of the Shinta character is made to resemble a Kamasan puppet, made flat with a view, made soft with the attributes of a princess.



Figure 3. *Shinta* (Photo: I Wayan Suardana, 2010)

3. Ravana

Ravana is classified as a giant figure with a rough nature, has a harsh temper and is often angry. The face is depicted in a three-quarter position, the back of the nose which is hard is slanted with indentations and the tip is rather large and protruding. The shape of the mouth on the edges is slightly rounded and there is a fang. Above the lips there is a violent mustache with a lot of hair and usually a bit long in the middle. This mustache is owned by a character who is tough and arrogant. The shape of the round eyes is round on the pupils of the eyes. Round eyes are owned by figures who are stout, brave and tough. The arms and legs are fat and stocky with hair with the body facing fully forward, the front shoulders are shorter than the back. This body shape is owned by a large man like Ravana. The body is depicted in a full forward position with the front shoulders shorter than the back. The attributes of the head wear a *gelung kendon* with decorations: (a) *sekar taji* (b) *manik-manikan* (c) *mangle wijaya*. Attributes of upper body decoration: (a) *badong* (b) *simping* (c) *kelat bahu* (d) *naga wangsul* (e) *selimpat dada* (f). *tekes dada*.

The figure of Rahwana is a king of the Alengka kingdom. He was the son of Visrava and Devavarmini from whom Ravana, Kumbakarna, Sarpenakha and Vibhisana were born. Rahwana Raja Alengka was a king who was dignified, very fierce, ferocious and respected by his people. Rahwana is married to Madodari who is Mayasura's adopted son and from this marriage he has 3 children, namely Meghanada, Atikaya and Aksumara. Ravana has a giant face with a flat physical form with a three-quarter view of the face wearing a complete king attribute. Rahwana has high supernatural powers and cannot die as long as he sets his feet on the ground. Apart from that, Rahwana has ten faces so he is also called Dasamuka.

Iconographically, when seen from the form of Rahwana's creepy face with bulging eyes and a burly, hairy posture, it is a depiction of a violent and frightening character. The physical form of the character Rahwana resembles a *wayang Kamasan* and in terms of clothing and attributes used Rahwana is classified as a king.



Figure 4. *Ravana* (Photo: I Wayan Suardana, 2010)

4. Hanuman

Hanuman has the physical form of a white monkey but can speak and have customs like humans, Hanuman in the Ramayana story has an important role because he helps Rama to restore Dewi Sinta. This figure is indeed in the form of a white monkey but has a subtle nature and is very strong in carrying out darma.

Hanuman's face is depicted in a three-quarter position, the back of Wenara's nose is slightly flat and the tip is not very prominent. The mouth is slightly open with sharp teeth and fangs. The shape of this mouth is made slightly rounded at the edges and has fangs, above the lips there is a stiff mustache with a lot of hair and usually in the middle it is made rather long. The eye shape which is round is round on the pupil of the eye. Round eyes belong to stout and mighty figures, fat and stocky arms and legs with thick hair, rough hands with sharp nails. The body of this figure is bigger and hairy, the position of the body is facing fully forward, the front shoulders are shorter than the rear shoulders. The attributes of the head wear a buana lukar ornament with decorations: (a) *sekar taji*, (b) *manik-manikan* (c) *mangle wijaya* (d) *supit urang* (f) *ronronan*. Upper body decoration attributes: (a) *badong*, (b) *simpang*, (c) *kelat*.

Iconographically, when viewed from the shape of Hanuman's facial expression, it is in the form of a monkey, a human body with a muscular, hairy posture, has a long tail and wears a poleng bang bintulu cloth and with pancanaka nails. Hanuman is a depiction of a character who is wise and obedient to Rama. The physical form of the Hanuman character resembles the *wayang Kamasan*. Hanoman's physical form resembles an ape with white fur, with a face view of three quarters.



Figure 5. Hanuman (Photo: I Wayan Suardana, 2010)

5. Jatayu

Jatayu has the form of a bird, but can speak like a human. Jatayu in the Ramayana story participates in the fight to win Shinta from Rahwana's grip. although in the end Jatayu lost. This figure is in the form of a bird, but has a subtle nature, is very strong in practicing darma. The face is depicted in the three-quarter position, the nose and mouth of the bird with the beak. Jatayu characters are birds that can speak like humans. Jatayu is the third son of Resi Brisawa, which means that he is still a direct descendant of Dewi Brahmanistri, the daughter of Batara Brahma. He has three siblings, each named: Garuda Harna, Garuda Brihawan, and Sempati. Jatayu is close friends with Prabu Dasarata, the king of the Ayodya state (Sudjarwo, 2010: 306). Jatayu is the king of birds, Rama's friend. He was the one who witnessed the kidnapping of Shinta by Rahwana. He tried to chase him, but unlucky for him his wings were hit by Ravana's sword, so he fell unable to fly. until finally meeting Rama and Laksamana. Rama knows where Sita was taken from Jatayu, so he can provide valuable information for Rama for further searches.

Iconographically, it can be seen from the shape of Jatayu's facial expression, namely in the form of a bird with a forward beak, a human body with a sturdy hairy posture, has wings and a tail with pointed nails, the soles of the feet resembling the feet of a bird. Jatayu

is a depiction of a character who is wise and obedient to sincere friendship. The physical form of the Jatayu characters resembles the Kamasan puppet. Below is a picture of Jatayu flying.



Figure 6. Jatayu (Photo: I Wayan Suardana, 2010)

3.2 Prasi Iconographic Analysis by Sidemen artists

The works analyzed came from three prasi artists from Sidemen, namely Ida Bagus Jelantik Purwa, Ida Bagus Raka and Ida Ayu Budawati. Ida Bagus Jelantik Purwa is a senior artist whose works are well known both in Bali and outside Bali, even many of his works are in demand by people from outside Indonesia, Ida Bagus Raka is a Prasi artist who is younger than Ida Bagus Jelantik and his works also very unique and very liked by people. Ida Ayu Budawati is a woman Prasi maker whose works are quite a lot and very productive. The selection of these Prasi artists has gone through a selection and is based on a lot of input from the informants we met.

The following is an analysis of the iconography of each Prasi artist:

1. Ida Bagus Jelantik Purwa's work entitled "The Meeting of Ravana and Sarpanakha at Alengka Palace"



Figure 7. Ravana's meeting at Alengka Palace (Scene 1), by Ida Bagus Jelantik (Photo: I Wayan Suardana, 2010)

a. The pre-iconographic description stage

This prasi depicts the scene of Ravana's meeting with Sarpanakha at Alengka Palace. This can be seen from the ornamental wimba buildings. The atmosphere of the palace is described as the real situation in human life where buildings, palace courtyards, humans are depicted following the vanishing point perspective drawing rules like reality in human life. So, it's a bit realistic. Meanwhile, the figures of Rahwana, Sarpanakha, and their patih are depicted in linear, and decorative figures rely on sharp lines. Linear form also characterizes the depiction of all the elements in the composition, namely human figures, bricks, building poles, and plants.

b. The iconographic description stage

Seen in figure 7 scene 1 (Ravana meeting in Alengka palace) the figure of Rahwana sits on a very majestic throne chair filled with interesting carved ornate icons. The front position is made three quarters of the front. Rahwana uses the attributes of the king, namely wearing a bun (crown), *badong*, bracelet and other accessories that are usually worn by a king. Meanwhile, Sarpanakha and Patihnya sat down below, saluting in a head or face position three and a quarter seen from the front. This scene tells the atmosphere of the meeting between Ravana and Sarpanakha in the magnificent Alengka Palace. In the picture, Ravana is seen sitting on a throne chair filled with ornate beautiful ornaments. Looks very exalted like Indra among the gods. The crown was made of gold and silver and was decorated with jewels and shimmering decorations. Ravana looked like a fire burning above a golden temple. The attributes used such as the bun, *badong*, bracelet, cloth and other accessories resemble traditional prasi. Sitting under him is Sarpanakha with his patih who is saluting, and tells about his disappointment and sadness when he met Rama and Laksamana. Seeing his brother with his majesty Sarpanakha was sure that this son of Visrava, a great hero who was able to repay the insult that pierced his chest like a thorn that could not be removed, against Rama and Laksamana. Sarpanakha sadly conveyed his problem to Ravana, despite what what is conveyed is not entirely correct. Sarpanakha tries to provoke her sister's emotions to anger Rama. (Subramaniam, 2006: 402). The figures are drawn with the head or face position three quarters from the front, while the body position is facing forward.

c. The iconographic interpretation stage

The scenes depicted are very interesting, but not everyone who sees Prasi's art immediately understands what is depicted. In fact, not everyone immediately understands that, for example, the character Ravana is depicted in this scene. In the Hindu prasi art tradition in Bali, often a Prasi artwork is accompanied by Balinese calligraphy that contains an explanation of what is being depicted. This work is not accompanied by such an explanation, so only the artist who created it knows what it means.

The way the depiction of Ravana sitting cross-legged on a luxurious, ornate throne, and Sarpanakha and his patih sitting on their knees on the ground while worshiping shows how powerful Rahwana is among his followers in the Kingdom of Alengka. The use of perspective techniques in this scene is a result of the influence of Dutch culture brought on during the colonial period because in the pre-colonial period in Bali, and also in Indonesia, the technique of drawing perspective was not yet known. Besides depicting Ravana's power, this scene also depicts loyalty or obedience. In the description, it is stated that in this scene Surpanakha describes his disappointment with Rama and Laksamana. The scene interprets Surpanakha's dishonesty to distort the facts, vilify Rama and slander him by saying all events were caused by Rama. In the case of Surpanakha himself who chased Rama and loved him, because his love was rejected until his nose was cut off by Laksamana. Thanks to this incitement, it made other people and Ravana angry and hated Rama. In fact, this is where the seeds of enmity between Rama and Ravana began to emerge. When he saw Sinta's beauty for the first time, Rahwana's heart began to be attracted and fell in love with her, then he planned an evil intention, namely kidnapping her. Ravana is a king who is possessed by lust, without thinking about the consequences of his action.

2. Ida Bagus Raka's work entitled "The Meeting of Rahwana and Sarpanakha at Alengka Palace"



Figure 8. *Alengka Palace (Scene 1.)*, by Ida Bagus Raka
(Photo: I Wayan Suardana, 2010)

a. The pre-iconographic description stage

Visually, you can see the human *wimba*, the statue *wimba*, the building *wimba*, the water *wimba*. The luxurious atmosphere in the Alengka Kingdom can be seen from the buildings, decorative ornaments, gardens, statues and other decorations. Ravana, as the king of Alengka, is seen sitting on a luxurious throne holding a banner or flag facing the front of his left hand. In front of him Trijata (Ravana's sister) sits with her maid talking, behind her is a building with her perspective. Human figures such as Rahwana, Surpanaka and others are made with a three-quarter face. The attributes used by Ravana are hoop, *badong*, bracelet as worn by a king.

b. Iconographic analysis stage

This scene tells the atmosphere at Alengka Palace, Ravana's palace. It was told that when Ravana arrived at his beloved brother, Surpanaka, in Alengka, his arrival this time brought bad news about the tragedy that befell him and his other siblings. Surpanaka told me while crying with the hope that Ravana would pity his heart and want to help his hurt towards Rama and Laksamana. Starting from his meeting with Rama until he was crazy about Rama's good looks, because Rama already had a wife, then Rama suggested that Surpanaka meet Laksamana, who knows Laksamana wants to make him his wife. Surpanaka felt disappointed because his love was rejected by Laksamana, so he cursed Laksamana, because he was offended, then Laksamana cut Surpanaka's nose until it broke. Surpanaka didn't want to be humiliated like that, so he reported to his older brothers like Khara, Dusana and Trisira. His brother who accepted the incident finally became angry and attacked Rama with a giant army. In that battle Khara, Dusana and Trisira and also all of their troops were killed (Kats, 1919: 8).

3. Ida Ayu Budawati's work entitled "The atmosphere in the Nandaka Forest"



Figure 9. *The atmosphere in the Nandaka Forest (Scene 1)*, by Ida Ayu Budawati
(Photo: I Wayan Suardana, 2010)

a. The pre-iconographic description stage

Visually, there are human *wimba*, *wimba* rocks, *wimba* cloud, *wimba* tree. In the atmosphere in the Nandaka forest, you can see Rama, Shinta and Laksamana walking hand in hand, in the middle of a wooden tree as a barrier. Below there are rocks and plants made in a decorative manner. The Rama character wears the Kusuma Temple coil complete with accessories, Shinta uses the complete *kendon* coil with the accessories and Laksamana uses the *supit urang* coil, also complete with the accessories. All figures are made with a three-quarter face. The division of space in a Lontar leaf is divided into three on the left and right, made with Balinese writing, in the middle there are three human figures, trees, plants and rocks.

b. Iconographic analysis stage

Rama, Shinta and Laksamana were in the middle of the forest. Nandaka was carrying out their exile, for 14 years, they were seen simultaneously walking to a place while joking. In the picture, you can see Rama walking at the front with his arms swung as if he were walking, followed by Shinta and Laksamana. Strict lines as contours and lines as shading are visible in the shading of trees, stones and vegetation. The human form is made in profile three-fourths from the front, the shape of the tree is made closer to reality and the shape of the rocks is made decorative. The division of the space is divided into three parts, namely on the left and right edge, only Balinese script is written to explain the scene in the middle. The middle part is the main scene, which is visible Rama, Shinta and Laksamana. In the picture the perspective does not really show. All figures wear attributes according to their status as descendants of the Palace. The addition of trees and rocks indicates the atmosphere in the forest.

c. Iconographic interpretation stage

This scene brings an interpretation in the forest as seen by rocky trees lined up following lontar lanes. Figures of Rama, Shinta and Laksamana were made with three and a quarter faces looking forward, but not everyone who saw Prasi could immediately understand what was being described. In fact, not everyone immediately understands that, for example, the character Rama depicted in this scene has an internal problem in the kingdom, so that he is in the forest in exile. This scene depicts the values of humanism that emphasize the qualities, honesty, loyalty and devotion between children and parents. Rama was very honest with his parents so that all his orders were obeyed, including his banishment in the forest for 14 years, was the result of his father's promise to Kaikayi when he was young. Shinta is a wife who is very loyal to her husband so that where her husband goes she accompanies her. Admiral was so devoted to his brother that he too was willing to leave the kingdom to follow Rama in exile.

In fact, the visual form of the Prasi Ramayana art in Sidemen village consists of humans, animals, trees, buildings, rocks. Human figures are made to resemble the classical Kamasan style puppet form with decorative shapes. The shapes of animals, buildings, rocks and mountains are made decorative but their distinctive looks can be easily recognized. In the depiction of the position of the puppets, they are not lined up, there is a play of composition with lines forming a volume, using perspective. Judging from the visualized expression, Prasi Ramayana art in general is made with neat and well-planned lines, the placement of dark and light effects is made with scratches (knife), the use of lines is very important, in addition to being a contour as well as *isen-isen*. Lines are used for character characters, the expressions of the characters are built from scratches that form lines so that the characters can be recognized (Bansi, 2005: 266).

IV. Conclusion

Prasi art is one of the fine arts that has developed in Bali, and also includes the cultural heritage of our ancestors which has high aesthetic value and has its own characteristics, made from palm leaves which are still preserved until now. Prasi art in its basic form is made of palm leaves containing manuscripts or books, *kekidung*, literature and so on, whether written or drawn using a special knife (*pengutik*). The Prasi art that developed in Bali, of course, is closely related to the life of the community, including the religion they adhere to, such as the opinions of many experts who argue that art and religion in Bali cannot be separated / related. Since its existence, Prasi has been used for religious purposes, especially Hinduism. The theme raised is puppet stories filled with moral, ethical and aesthetic messages.

Iconographically, the characters of the central figures in the Ramayana story, the Prasi art is in accordance with the classic Kamasan style puppet standards with decorative forms, in fact have central figures, namely Rama, Shinta, Rahwana, Hanuman, and Jatayu birds. These figures play an important role in the Ramayana story, the form of the aesthetic expression of the Prasi Ramayana art visually from the elements of lines made by shading to form the volume to make the dark light, very different from traditional Prasi where the lines are made linear, the line is only as a contour. The shapes of animals, buildings, rocks and mountains are made closer to realists using perspective. Prasi art is closely related to Hindu religious ceremonies and activities with the characters of the characters in the context of art and religion in the village community of Sidemen which cannot be separated, because they are interrelated.

This paper is expected to be a source of ideas, a conceptual basis for stakeholders and elements in the world of education in formulating directions, methods and strategies for the application of art in schools in Indonesia. To contribute actively to answer these challenges, the world of education needs a new paradigm. Education should not only be interpreted as the transmission of knowledge and technical capabilities, but also encourage the development of other aspects needed to face future challenges. For this reason, emotional aspects, creativity, and ethical awareness become intelligence which is also essential for future generations.

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