

Disclosing The Language And Character Design Of Krishnayana Story Reliefs Of Prambanan Temple For A Photographic Creation Model

Asep Deni Iskandar¹, Fajar Persada Supandi²

¹Department of Desain Komunikasi Visual, Universitas Widyatama

²Department of Desain Komunikasi Visual, Universitas Widyatama

¹asep.deni@widyatama.ac.id, ²fajar.persada@widyatama.ac.id

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Abstact: This paper is a description and analysis of the process of creating photographic works based on a traditional drawing system, and how the typical depictions of the Krishnayana story reliefs of the Prambanan temple are utilized in photographic works. This paper reveals how to draw or study characters on the Krishnayana reliefs of Prambanan temples whose depictions can be used in photographic works. The study uses qualitative research with a visual language approach to explaining the strength of the story on temple reliefs and photographic works. The development of camera technology with digital processing on computers in the field of photography continues to occur. This development facilitates humans with the sophistication of digital cameras and has an impact on the lack of innovation in photographic work. The discourse that was rolled out also focused on the technique and sophistication of the tools. The issue of content is sometimes ignored by photographers. The content in photography is related to the problem of expressing messages through images. Messages can be presented through image grammar. The grammar of images used in photography is a Western way that is considered modern. This modern way of drawing has gradually shifted the traditional way. How to draw traditions, the artifacts can be seen in the reliefs of the Krishnayana story at the Prambanan temple. In this paper, it is concluded that how to draw on the Krishnayana story reliefs already uses modern depictions, such as the background layers used in Photoshop. The traditional way of drawing on Krishnayana story reliefs can be used in photographic works.

Keywords : drawing system, the Krishnayana story reliefs, photography.

1. Introduction

The way of depicting and processing characters in various media, such as; photography, painting, advertising, film, or animation, nowadays is based on a school that comes from the West. This Western way of depicting uses the naturalistic-perspective-moment opname (NPM) system. How to draw naturalistic-perspective-moment opname taking care that developed since the Renaissance, then globalized throughout the world in the era of colonialism. Its influence is increasingly becoming, when the discovery and development of the photographic camera. So strong was the influence of Western drawing methods, that it was considered the only applicable drawing method, including in Indonesia. Unfortunately, our society accepts it for granted, including education at school or academics, which only teaches how to draw NPM.

People in this country have finally become accustomed to seeing pictures from only one direction. The image is produced by using the naturalistic-perspective-moment opname, such as the images recorded by the camera (photography) which presents a scene in the form of a still image. Inanimate images have limitations in terms of visual presentation, they only describe what is seen by the naked eye, so that the time dimension is turned off (Mutiaz, 2009: 38). In photo media, for example, the event of a collision in a place that is displayed in one frame cannot be fully told. The image only shows the position of the vehicle with the victim, while the place and time of the incident are told in a written caption.

Produced by direct cameras. In fact, at the beginning of the emergence of photographic works produced by digital processing with software, they were considered not photographic works. The rejection was raised by the separation between the photographer and the photshopper. Long before the advent of software, photographers themselves created photographic works in the same way as digital processing. Many photographers create photo works in the form of collages, montages, or multiple exposures that show an object in different times and spaces. In the era of analog cameras, many photographers processed images by multiple prints in dark rooms. The technique used by photographers is an attempt to tell the many events experienced by humans at that time.

How to draw that reveals many events or the use of background layers existed long before the introduction of the naturalistic-perspective-moment opname taking (NPM) drawing system. This way of drawing is the embryo of the prevailing depiction but has been forgotten by most people because it was eroded by the NPM system which is considered modern. This drawing system was introduced by Tabrani (2012: 13) with the term Space Time Plane (STP). The resulting image, besides depicting many events, also shows a very strong depiction of character designs. The STP drawing system has been used by ancestors in this country in various media. One of

the artifacts from the past can still be seen in the temple reliefs, such as the reliefs of the Krishnayana story in the Prambanan temple complex. The reliefs of the Krishnayana story, totaling 30 panels, are etched on the balustrade of the Vishnu temple. In each relief panel, you can see the depiction or design of the characters that can be considered strange by people who are used to seeing naturalistic-perspective-moment opname.



Picture 1. Combined the properties of NPM and STP in a contemporary image. Photo by Christian Schloe, showing the object of a woman and a butterfly drawn by the NPM, but the butterfly object is drawn larger than the female body, the way the image is done is the STP way.

The development of two existing drawing systems that are used by the community, is not for debate which one is better. The existence of these two drawing systems should lead to innovation in visual works using various media. The way of depicting or character designs on the reliefs of the story of Krishnayana of the Prambanan temple actually can be used to create new works, it can also be a new style of the work that is made. If you look at photography works, actually you have used drawing techniques that are inscribed on the reliefs of the Krishnayana story of the Prambanan temple. Combining several scenes (layers system) or images in one relief panel, for photographers is not a complicated thing, especially with the emergence of software. It can be said that current renewable technology can perform depiction techniques such as the relief of the Krisnayana story. The combination of NPM and STP has intuitively appeared in popular and contemporary artworks (Tabrani, 2009: 5, Setiawan, 2009: 3).

2. Methodology

The discussion in this paper is the visual language of temple reliefs and photography based on characteristics and data. To reveal the two different media with different periods, qualitative research methods can describe and at the same time describe the real picture based on the information obtained. The choice of this method is intended to focus on the quality associated with research so that the data obtained is truly accurate. The research that will be carried out is included in the realm of visual language studies, therefore the researcher will use a visual language approach that focuses on wimba methods and idioms. The approach through visual language is used to analyze the narrative elements in the image. As a study of visual language, this paper seeks to solve problems by using data from the past to understand the present about the past. With the visual language theory approach, it is hoped that it will simplify the analysis process, clarify the understanding of the object of study understudy and limit the problem.

The selection of data sources in research is important, especially with the accuracy of selecting and determining the type of data sources so that the depth of information will be obtained. Determination of all data sources with the hope that the data collected can be guaranteed its validity and legality. Data collection was

carried out from primary sources. The method of collecting data uses direct observation, document review, and literature. Observations are used to explore material data (artifacts) needed to answer problems related to character designs in the reliefs of the Krishnayana story of the Prambanan temple. Documentation studies are used to make it easier to get the validity of the data about the character designs on the reliefs of the Krishnayana story of the Prambanan temple.

3. Results and Discussion

a. Relief of the Krishnayana story of the Prambanan temple

The Krishnayana relief carved on the Prambanan temple is a story that originates from literary works. Literary work in this case is seen in a broad sense, including both written literary works and oral-literary works (Sedyawati, 2006: 212). The story presented is a Hindu theology that contains the life journey of Krishna as an incarnation of the god Vishnu. Krishnayana's story originated in India and spread to various regions including Indonesia, especially in Java. The story of Krishnayana on the island of Java was then developed and was rewritten in literature by Empu Triguna during the reign of King Warsajaya from the kingdom of Kediri. The story made by Empu Triguna is about the romance between Krishna and Dewi Rukmini. The love story that has developed in the community up to now is not engraved on the reliefs of the Vishnu temple, but in the Panataran temple in Blitar, East Java. The story that was told at the Panataran temple was a sign of change and was very different. Vogler said, "East Javanese culture at the peak of its growth was not a continuation of Central Javanese culture, but something independent and different" (Vogler in Sedyawati, 2006: 39).

The Krishnayana relief carved on the inner balustrade of the temple consists of 30 panels, which are divided into four parts. The reliefs at the Wisnu temple, the Prambanan complex, tell the story of Krishna's journey from birth to adulthood. The story begins with a meeting at the Mathura royal palace and ends with the story of the banquet of Krishna and Balarama after defeating Yawana in the Kingdom of Drawaka (Hermanu, 2012: 73-87). Relief story reading begins from the East (daksina) based on the entrance for visitors. The initial reading of the story relief panels is carried out in a pradaksina manner where visitors walk around the temple from east to south or rotate clockwise. When doing pradaksina, the object that is read (relief) is on the right. The reliefs on the right (temple wall) will be read from right to left. This will be different from the Krishnayana Relief story because it is on the ledge fence or to the left of the visitor. The relief reading is reversed by looking left to right.

b. Analysis of the depiction and character design of the Krishnayana story reliefs of the Prambanan temple

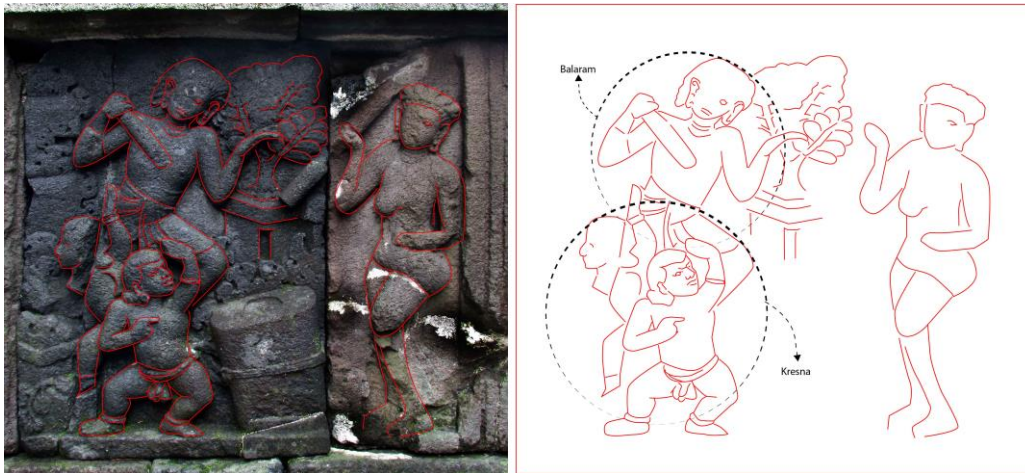
The depiction of the Krishna relief on the reliefs of the temple tells various incidents about the Krishna character in his life journey. Relief depiction is a very interesting topic to analyze, especially Krishna as the main character. Sedyawati (2006: 213) states that studying the interpretation of a literary work, especially those presenting stories, into relief sculptures on the walls or balustrades of ancient Javanese temples, the areas of interpretation that require careful study are:

1. The problem of sequencing and depicting scenes in Synoptics;
2. Selection of key scenes;
3. Character description, characterization;
4. Signs of changing scenes;
5. Background description.

Based on Sedyawati's opinion, the story relief panel selected is based on three events that Krishna went through. These three incidents are based on relief panels that tell the story of Krishna's journey, Krishna's childhood as a naughty child, adolescence (growing up), and Krishna's adulthood wearing oversized clothes. The three parts of this story are very interesting because each part tells of a long journey with various events experienced by Krishna.

1. Krishna's childhood

The first relief chosen is a relief depicting the childhood of Krishna and his brother named Balarama. The reliefs have various forms of depicting story events from Krishna's childhood story. The depiction of two boys of different sizes indicates two boys of different ages. On the right is an image of a woman depicted through the female body shape. The form of Krishna's character forms a scene that moves from left to right under Balarama's body with a smiling face as if it indicates the joy of a child playing. Activities supervised by a mother on the right. With the background of several building forms with lots of leaves that describe the place.



Picture 2. Relief panels 5, Krishna, and Balarama with outlines. The reliefs of the temple with three figures, consisting of two characters, boys of different ages with a woman who supervises. (Relief photo: Asep Deni, Outline: Fajar Persada, 2018)

2. The period of growing up

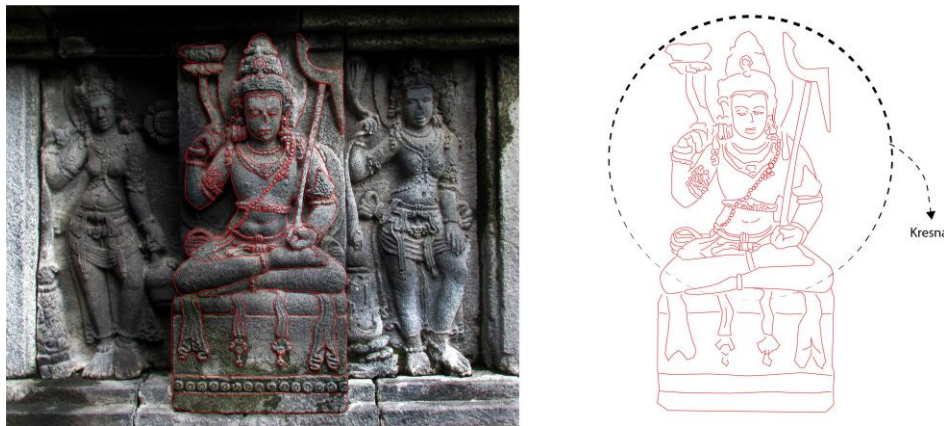
The second relief is a relief that tells of Krishna's youth in a wrestling match. The incident of Krishna's entry into the battlefield is followed by a picture of Krishna who is fighting wrestling with his opponent. Relief panel 10, depicts two scenes of a man and a man lifting their opponent. The left side of the relief shows a man lifting one leg and the other tiptoeing. This depiction indicates the motion characteristic of the foot that steps by raising one left hand which exits from one door to a place. The right side of the relief where the man who raises his opponent looks very much in control of the fight, while the opponent is very depressed can be seen from the expression on his face and mouth that is gaping in pain.



Picture 3. Relief Panel 10 with the outline, Krishna won a wrestling competition in Mathura Kingdom. The reliefs of the temple with three figures, consisting of one man and two men who are fighting. (Relief photo: Asep Deni, Outline: Fajar Persada, 2018)

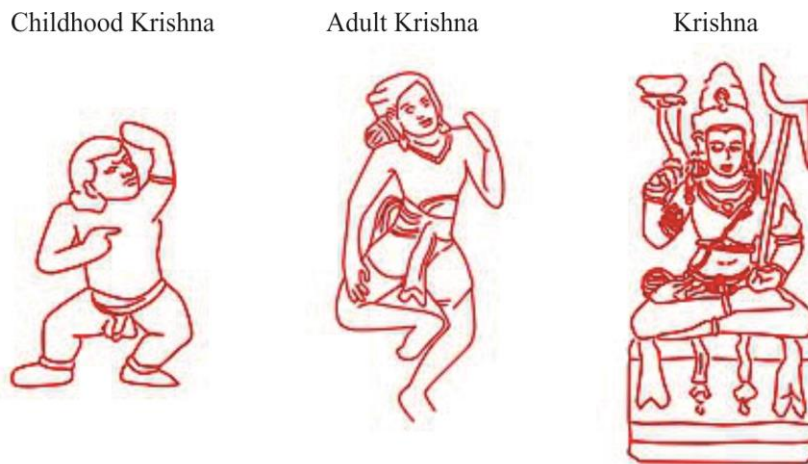
3. Krishna with divine cloth

The third relief is a depiction of Krishna on the throne wearing an oversized garment. The relief depicts a Krishna who is accompanied by two women around him. The relief shows a Krishna wearing his divine clothes sitting on a throne with a crown and royal attributes that are used by holding a weapon and Chakra as the ultimate weapon.



Picture 4. Relief of Krishna temple on the throne with the outline.
(Relief photo: Asep Deni, Outline: Fajar Persada, 2018)

Of the three reliefs, Krishna's character design underwent various forms of change. This phase of change can be seen in the change in costumes and accessories used by Krishna. Little Krishna only uses cloth as his clothes. Krishna, who grew up in addition to using cloth, also used a necklace on his body. Krishna on the throne uses many accessories, such as a bracelet, necklace, crown, and holding weapons.



Picture 5. Outline from reliefs of Krishna characters. (Outline: Fajar Persada, 2018)

If you look at the whole picture on each panel, you will see some strange things in the depiction. In Figure 2, some objects are minimized, for example in trees (seen from the top branch to the roots), and some objects are enlarged. The object that is minimized on a tree is not a bonsai, but a reduction of the object that is done by the sculptor to make the type visible. To make it clear that the tree species are depicted in different ways, the leaves are drawn up and enlarged at the same time, and the tree trunks that are smaller than the leaves are drawn from the side. In Figure 3, you can see two Krishna in one panel as described above. The depiction of the same two figures in a typical drawing method is a twin way. The depiction of the same two figures in different scenes in one panel shows the impression of the motion of the object. A protruding penis is clearly shown in the opposing character. Enlargement of the male genitals is intended to show gender, or it could be a fun thing for the sculptors. This depiction shows the freedom of expression of past sculptors and has used the layers system.

c. Way to depict reliefs as a model in photographic works

The development of two drawing systems in society should not be a dichotomy. The two drawing systems (NPM & STP) are equally good and can complement the creation of photographic work, it can even become a new work. Picasso, for example, took a primitive image which later became a new form of painting known as surreal (Iskandar, 2015: 503). In photographic works, the combined depiction of NPM and STP has been done for a long time, as can be seen in the photographic work made by Christian Schloe (see picture 1). Photographic works such as those made by Schloe, actually have been done for a long time and done manually. Hannah Hoch and Raoul Hausmann during World War I (1916-1920) became pioneers in making photomontages. Photomontages that they made at the same time as the chest movement in neutral countries, namely Zurich and

Switzerland. Hoch and Hausmann protested against the surrounding situation through their work which nullified the existing laws of beauty and added an unusual element of appearance. The movement of chestism also occurs in visual arts, literature (poetry, performing arts, art theory), theater, and graphic design. This movement became the forerunner of changes and gave rise to other movements, such as the avantgarde, the urban music movement, as well as other groups such as surrealism, nouveau réalism, pop art, and fluxus. In the realm of photography, photomontage works inspire photographers in making works that are used as propaganda media.

In line with the advancement of photographic camera technology, many photographers have been doing the portrayal that combines NPM and STP. The technique can be done directly by using a camera or done during the printing process in a dark room. The emergence of software (software) for digital processing is easier to do in combining various images in one frame of work. Although we often encounter photographs, they show more of their beauty (as shown in Figure 6). The visual language that strengthens images in telling stories is neglected and even not used. The advantages of the STP drawing system in terms of telling stories are shown by depicting the impression of space, the impression of space and time, the impression of motion, and the impression of importance. Thus, touch is needed on how to draw an STP to tell the story. How to draw STP as in the relief story of Krishnayana Prambanan temple can be used as a model in making photographic works. An example can be seen in relief panel number 7.



Picture 6. “Dewi”, Photographer: Anton Ismael, 2006

The way to draw relief panel 7 is almost the same as relief panel 10 (see figure 3), using a twin method on the object. In the relief panel, you can see that all objects are arranged in such a composition so that all can be told in one panel. The visual shows that all areas of the image (relief panel) are filled with objects. There isn't a shred of ground left. For people who are familiar with NPM, the visuals can be seen as naive or absurd. The arrangement of each object is not just a pile, but the sculptors want to tell a lot of events in each setting. The objects on the back (cow) are drawn by dragging them upwards so that everything is visible. The background that is behind it is told first, then the story continues to the foreground. The cow in this story is an incarnation of Pralamba. Pralamba in his original form (on the front) persecuted Krishna. The position of Pralamba who was persecuting Krishna is to the left of the panel. The next story is in the middle when Krishna and Balarama fight and kill Pralamba. On the right, Pralamba in the form of a cow is seen drooping. From this way of drawing, of course, it becomes clear that in one relief panel there are several story scenes and several characters are depicted repeatedly. The way to draw on this relief is almost the same way that is often used in digital processing. Similarity refers to the arrangement of several separate objects combined with the background layer pattern.



Picture 7. Relief panel number 7, reliefs of stories about Krishna and Balarama being persecuted by Pralamba, Krishna and Balarama killing Pralamba (Hermanu, 2012: 76). (Relief photo: Asep Deni, 2018)

The twin method used in relief panels is intended to show the impression or motion characteristic of an object. The way these twins go into photography is not new. The practice of using the twin method or the term in the modern drawing is called plural image, often used, for example in sequence photography. Sequence photography is a shooting technique used to achieve images that incorporate alignments or consecutive objects that are deliberately created. This sequentially recorded object will visually appear to be moving at different times and spaces. The impression of motion that is formed by twin means or sequence photography techniques can be seen in Figure 8. The impression of motion is shown very clearly on the same object, starting from the right side to the landing. This is very different from the photo entitled Dewi made by Anton Ismail (see figure 6). The photo shows various poses of a model with different costumes, but the impression of motion is not clear. The impression of motion in the photo entitled “Entity Boardshop” is very visible in the changes in gesture (showing different time and space), and the way twins are shown on clothes with the same accessories. The photo emphasizes that the characteristics of the movement will appear in a twin way, not with various poses in different costumes.

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Picture 8. “Entity Boardshop”, Jeff Jensen. (sumber: www.hongkiat.com)

Photo made by Jeff Jensen, is one of the depiction techniques used in photographic works. The discussion in this paper, will not discuss the issue of manufacturing techniques, so as not to get stuck in technical problems. What is interesting about this photo is Jeef Jensen's ability to record the same object presented in one frame. The presence of the same object that changes from time to time makes the image feel like movement. Even though the depiction is almost the same as in relief, the impression of motion in sequential photography is the power of the story. As a comparison, we need examples of other photographic works so that the differences can be seen. The differences that can be seen are mainly in terms of the presentation of the story in the picture. Photo works that show storytelling can be seen in Figure 9.



Picture 9. Plural images in photographic works
(Fotografer: Mark Nazaroff, *untitled*, 2009, Sumber: <http://www.photocontest>)

The photo above shows four people playing poker, with piles of money on the table. If you look at the photo only briefly, of course, Lita only sees four different people gambling. However, if you pay attention, the four people who are gambling are the same person with different facial expressions and gestures. As has been revealed, the depiction of the same four people in a drawing area is done in a twin manner in a typical drawing system or multiple images in the NPM drawing system. The presence and arrangement of each object in a photo work are very neat and show the power of the story. The story is presented with the facial expressions and gestures of the players, plus people turning their backs on the camera cheating. The story element in the photo works made by Nazaroff is certainly very pronounced in comparison to the work made by Jeff Jensen. Depictions of twin methods or plural images, such as in Nazaroff's work, are certainly not difficult to do in this era. The emergence of software such as Adobe Photoshop for digital processing will make it easier to create works like that.

4. Conclusion

From the description above, it can be concluded that traditional art (STP), as engraved on the reliefs of the Krisnayana story of the Prambanan temple, has its uniqueness. With limited media, the sculptors can present many stories in one panel, even though they are considered strange. The actual STP drawing system developed all over the world, of course, is very different from the modern way of drawing from the West with the NPM system. Unfortunately, the STP drawing system was displaced by NPM from the West because it was considered more modern, and was even considered the only developing drawing system in the world. People in this country eventually left the system of drawing traditions as a legacy from their ancestors. Even worse, children who can draw STP are considered wrong by adults who know NPM.

The STP drawing system, whose artifacts can be seen as in the reliefs of the Krisnayana story, is at least an illustration that the Western NPM drawing system is not the only one that applies. Both systems are equally well implemented and needed for the present and the future. Both can be combined into a new work or style, and can even become a characteristic of Indonesian fine arts. Intuitively, consciously or unconsciously, combining two drawing systems has emerged as in photography works (see Figures 8 and 9) and other media. For example, we

can see television commercials using the STP drawing system combined with NPM, such as Ira Wibowo's model, which is drawn by twins mopping the floor. In painting media, it can be seen in the works made by Iweng, Dede Eri Supria, or paintings in the Kamasan area of Bali.

Photographic works that are examples and analyzed in this research, at least open the horizon for photographers, especially in terms of image. The view of a good photo is produced with the camera used and the technical issue should not be questioned anymore. It is time for photographers to use visual language in their works so that they can tell stories and convey information. Thus, the work that is produced does not only show mere beauty and the many repetitions of the work produced. The use of visual language can also color the diversity of visual forms or visual styles in photographic media.

The relief of the story of the Prambanan temple Krisnayana is just one example of traditional art artifacts. There are still many artifacts from our ancestral heritage that can still be excavated. The excavation of past artifacts must be carried out by us as the generation who inherited them. Do not let the excavation of the artifact be carried out by an outsider who is more interested than the heir who has forgotten it. This phenomenon continues to occur, when people in this country forget the traditions, outsiders come to research and develop them into new styles. Our society ultimately uses its findings. By excavating past artifacts by future generations, at least it can build cultural discourse and give meaning in the search for local genius.

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