

## Visual comparison of Rama's and Rahwana's characters in Javanese and Kelantanese *wayang kulit*

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### ABSTRACT

Ramayana, a well-known tale originating from India, has been embraced across Southeast Asia. In regions like Yogyakarta, Indonesia, and Kelantan, Malaysia, local customs have influenced its portrayal, character representation leading to deviations in storyline and. The aim of this study to compare the visual depiction of key characters, particularly Rama and Rahwana, in Javanese and Kelantanese *Wayang Kulit*, symbolizing the protagonist and antagonist, respectively. This study intends to contribute by revealing the impact of local visual traditions on the enduring grandeur of the Ramayana tale. The method is comparative study, begin with defining data, collecting data from Yogyakarta and Kelantan master of puppets through interview and documentation, analyzing data, displaying data and draw conclusion. The result is found that there are visual similarities and differences related to Rama and Rahwana character. The common visual similarities such as crown, weapon, cloth and accessories. Meanwhile the difference shows that Javanese and Kelantanese is only about the detail of the cloth, the animal rides (Kelantan version), and the size of the *Wayang Kulit*. In Yogyakarta, Indonesia, and Kelantan, Malaysia, the story of Ramayana is depicted in unique ways, influenced by cultural variations. These distinctions manifest in the characters' looks, headgear, weapon characteristics, facial expressions, and facial coloring. Further investigation is necessary to delve into these differences and understand the puppeteers' role in conveying moral messages to the community.



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## **I. INTRODUCTION**

*Wayang* is renowned for its capacity to convey the moral messages it contains to the public. These messages can manifest in various *wayang* performance characteristics, including characters, character traits, character speech, attire, *wayang* accessories, and plotlines. The Ramayana is one such instance. It is believed that the Ramayana originated in India and then expanded to the rest of Asia and Southeast Asia (Ardiyan & Syamsuddin, 2019; Pramudiyanto et al., 2018; Yulianti, 2020). This Ramayana tale is unique in that it contains no dialogue but rather a storyline that represents the progression of events from scene to scene (Sah & Sah, 2021). Based on the mainstream Ramayana story from India, the local culture absorb it and transform into variety systems or methods of creating a certain work of art (Soedjono, 2015).

Cultural differences influence the narrative of Ramayana (Dewi, 2023; Hidajat et al., 2022; Mahardhika et al., 2020). In Indonesia, many Ramayana puppet legends can be found in Yogyakarta. The marionette is frequently performed as part of the Ramayana Ballet at Prambanan Temple, a popular tourist attraction (Harminto, 2023; Sarjono et al., 2021). However, the Ramayana ballet retains its essence and the traditional values reflected in the performance. In Malaysia, the Ramayana is also known in the Kelantanese language. On these two countries, the narrative of Ramayana is retold through various routine cultural arts performances (Suharti et al., 2020). Nonetheless, significant distinctions exist between the Ramayana narratives portrayed in the two countries.

The concept of discussing *wayang*, local traditions, and the storyline of the Ramayana is founded on several hypotheses. Multiple scholarly articles discuss the existence of *wayang* for a variety of purposes. However, numerous articles have yet to examine the distinctions between the Ramayana's storyline in Yogyakarta and Kelantan as a form of local cultural intervention. In addition, scientific articles still need to address the *wayang* artists' (puppeteers) responsibility to convey a moral message to society from their perspective regarding these differences. Those two points are the concerns of this research.

In light of this, this study describes the Ramayana's narrative development in Yogyakarta, Indonesia, and Kelantan, Malaysia. This study also aims to illustrate how cultural locality and the interrelationship of characters, characterizations, and cultural idiosyncrasies influence the differences in Ramayana's visual character and how cultural observers view the significance of the distinctions in the Ramayana visual comparison for scientific contributions.

"*Wayang kulit*" is viewed as a medium capable of transcending time, as evidenced by the fact that it has survived and been preserved to the present day (Cohen, 2019).

*Wayang*, as a manifestation of a "community of forms" prevalent in western Indonesia, embodies various art forms such as rod and shadow puppetry. Its creation is facilitated through unique networks. In the contemporary era of digital communication, these networks have undergone a transformation from their conventional expressions within craft villages and localized centers of learning. Concerns among Indonesians often revolve around the potential threats posed by handheld devices to traditional cultures. Cultural analysts express apprehension regarding Generation Z, the cohort maturing in today's post-traditional society, commonly referred to as the "era of now" in Indonesian internet and media discourse. Critics worry that this generation may struggle to appreciate *Wayang Kulit* due to their familiarity with easily accessible, fast-paced, and instantly gratifying cultural products. In contrast to the pessimistic view that perceives digital media as the demise of *Wayang Kulit*, this medium aims to illustrate, drawing on the theoretical insights of sociologist Scott Lash, that processes of reflexive traditionalization are actively shaping the networks of Indonesian traditional arts. To put it differently, digital social media platforms contribute to reinforcing a dedication to the intrinsic value of craftsmanship and uphold 'the ethics of commitment and obligation' within the puppetry community. This commitment is essential to ensuring the continued existence and thriving of *Wayang Kulit* as an art form (Peer et al., 2014).

Tradition encompasses a collection of customs passed down through generations, characterized by an implicit understanding of conduct without explicit rules or directives. Internal debates regarding the definition of a tradition should not be perceived as a sign of weakness, but rather as indicative of robust vitality. For instance, the tradition of Judaism features an ongoing discourse on the essence of Jewish identity, demonstrating its resilience. Traditions undergo transformation when they encounter alternative traditions offering more effective solutions to real-world challenges. Conversely, traditions may fade away when they fail to adapt to new ideas. Drawing from the terminology of sociologist Anthony Giddens, traditions are sustained by "guardians" possessing specialized knowledge, ensuring the tradition's continuity across successive generations. However, the role of "experts" is equally crucial; they engage in public discourse, navigating the intersection of old and new concepts, reshaping practices, and articulating their contemporary relevance (Ercan & Caplin, 2019).

The local tradition influences the characteristic of *wayang* in Yogyakarta and Kelantan. In Javanese community, there are some tales and figures with origins in Java. These are *Panakawan* characters. *Panakawan* is only well-known in Indonesian literature, particularly in "*pewayangan*" (related to "*wayang kulit*"), such as shadow, rod, or human puppets used to spread humor during intermezzo (Tanudjaja, 2022). *Panakawan* is derived from the words "*pana*", meaning 'to know,' and "*kawan*" meaning

'friend' (Subiyantoro et al., 2022). *Panakawan* means followers, allies, and guardians. As companions or guardians, *Panakawan* possess the qualities of intelligence, reliability, a broad perspective, keen observation, and accurate observation (Sulistiyani, 2020). Based on various definitions, *Panakawan* are intelligent and resourceful companions and guardians. *Panakawan* is the figure who possesses local knowledge. Local wisdom is a local knowledge system owned by society following experience and ancestors' guidance passed down from generation to generation, that is adaptable to deal with situations and conditions occurring and is summarized in verbal and nonverbal expression to achieve peace of living together, humanity, and prestige (Saddhono, 2017). *Panakawan* are the comic figures in "wayang kulit" theater.

Two Malay-language versions of the Ramayana—the written *Hikayat Seri Rama* (manuscript version first collected c. 1600) and *Hikayat Maharaja Wana* (an oral tradition; see Sweeney 1972a)—serve as the primary sources of material for the dramatic repertoire of "wayang kulit" Kelantan, which was historically based solely on oral tradition (Yusof & Khor, 2017). Several episodes have also been derived from Thai and Indonesian versions through performance rather than written texts, such as the Thai Ramakien or the ancient Javanese Kakawin Ramayana (Kia, 2014). Significant alterations introduced by successive generations of puppeteers over the years include the shortening of the narrative, the elimination of details, and a drastic reduction in the number of characters. This is evidenced by the average Kelantanese puppeteer's folio containing sixty carved figures.

The visual form of *wayang* involves the application of visual art and symbolic art to nearly every portion of the puppet's body. The visual appearance of each *wayang* puppet character varies according to its classification (Kurnianto & Limano, 2017). The *Wayang Kulit* form is presently at its zenith. Therefore, prohibit any alterations to the visual elements of puppet characters' faces and clothing. It is beginning a debate on the origins of "wayang kulit purwa" with a discussion of the visual form of *wayang*. Based on expert research, "wayang kulit purwa" is indigenous to Nusantara (Indonesia) and not India or China; it is the consequence of Javanese Hindu-Islam acculturation. Since the kingdom of Kediri (pre-Majapahit) to the Islamic Mataram kingdom, the shape and appearance of shadow puppets used in contemporary performances have changed. The era's beliefs and requirements influence the modifications.

Based on the literature review, there is no comparison between two different places before. This research aims to spot the similarities and differences between Javanese *Wayang Kulit* especially Yogyakarta and Kelantanese style in terms of visual attribute. The visual attribute can show many things such as the character of *Wayang Kulit* such

as hero or the villain, the position of the character in the kingdom, and many ornamental/traditional that used in the *Wayang Kulit*.

## II. METHOD

This research was categorized as a comparative research design with a qualitative approach in which the researchers identified and described the similarities and spot the differences about the two sources (Creswell & Creswell, 2018; Gudykunst & Mody, 2002; Tur & Sari, 2019). This design had strong philosophical underpinnings and typically involved conducting three interviews through fieldwork (Creswell & Poth, 2016). The interviews were directed either naturally or structurally, driven by some contents of questions that had been prepared. They were Ki Margiyono, artists, cultural experts, and those who kept in touch with Ramayana from Yogyakarta, Indonesia and Tok Dalang Dain, the master *dalang* from Kelantan, Malaysia.

Figure 1. Steps of Data Collection and Analysis



### *Step 1: Defining Data and Data Sources*

Mentioning the research questions and the objectives of this research, the data were differentiated into two types. The first type was the storyline of Ramayana and its properties based on the story, such as color, figures, and characters. The second type of data was the utterances and documentation gained from Ki Margiyono, one of Dalang (Masters of *Wayang*) and the Gallery of *Wayang Kulit* Kelantan.

### *Step 2: Collecting Data through Documentations and Interviews*

There were three steps of collecting data which were conducted through interviews, either naturally or structurally with a list of questions prepared in the fieldwork. In conducting the interviews, documenting the data was done procedurally, considering the ethical issue. The interviews were recorded in the form of audio material with the agreement of both parties, the interviewer and the interviewees. Once the interviewees did not allow the interviewer to record, a note-taking technique was prepared to replace the recording process. The researchers also documented the *wayang* in the form of a photo to identify its characteristics.

### *Step 3: Analyzing Data after Classifying*

After the data collected, the primary data were put into three data cards to achieve the research objectives. The first data card consists of photos depicting the *wayang*. The second data card contains utterances of artists, cultural experts, and those who kept in touch with Ramayana. After that, the data were analyzed based on some scientific articles published, experts, or books relevant to the topic (Leavy, 2017).

### *Step 4: Displaying Data and Conclusion*

Conclusions will be drawn in the last step after the valid data has been selected, explained, and displayed through the tables. The conclusions were stated in the form of descriptive text with the help of minor computational statistics. They were then rechecked and verified if they were answering the problem formulation and reaching the aims of the research.

## **III. RESULTS AND DISCUSSION**

Identification of the shape of Yogyakarta style shadow puppets can be seen from the visual and physical appearance of each *wayang* puppet. Basically, Yogyakarta style shadow puppets depict *wayang* moving (walking) which is characterized by the appearance of wide-stepping leg positions. Images of *wayang* in a moving position can be found in dashing figures (*Jangkahan*). Meanwhile, the princess character (*Putren*) in Yogyakarta style *wayang kulit* depicts *wayang* Tancep (not moving). Apart from that, the characteristic of Yogyakarta style shadow puppetry can also be seen from its chubby shape, namely the depiction of a short and stocky body called *Dhepah* and having very long arms that touch the feet. You can also observe that the Yogyakarta style shadow puppets have long back shoulders (Sunarto et al., 2019).

To find out the characteristics of Yogyakarta style shadow puppets in detail and detail, a detailed description of the parts of the puppets was carried out. The classification of Yogyakarta style shadow puppet groups is based on five things, namely 1. Size, 2. Status in the story, 3. Head covering, 4. Position of the legs, 5. Variety of faces (Sagio & Samsugi, 2015). Based on size, Yogyakarta-style *wayang kulit* is categorized into eight groups: giant, *Gagahan*, *Katongan*, *Bambangan*, *Bambangan jangkah*, *Putren*, *Dhagelan*, and *Setanan*. This classification according to the characters' status in the story reflects their respective positions or ranks in the performance presentation. Based on their status, *wayang* characters can be grouped into eight categories: *Dewa* (deities), *Raja* (kings), *Sentana*, *Patih* (prime minister), *Pendhita* (priests), *Satria* (knights), *Prajurit* (warriors), and *Abdi* (*punakawan*, or servant clowns). In other words, status classification can also be referred to as the grouping of each character's role in the *wayang*. Classification based on status is also determined by the attributes of the costumes worn by the

*wayang* characters, such as *Sumping* (ear ornaments for *wayang* characters), earrings, *sampir* (small cloth/scarf worn or placed on the left shoulder), *kelat bahu* (ornaments on the *wayang* character's arms), ankle and wrist bracelets, *Praba* (wing-like ornaments attached to the back of the *wayang* character with a string around the shoulder), and necklaces.

Next is the clarification of Yogyakarta-style *wayang kulit* based on head coverings, which can be grouped into six categories: 1. *Wayang Mekuthan*, 2. *Wayang Topongan*, 3. *Wayang Kethon*, 4. *Wayang Gelung*, 5. *Wayang Pogogan*, and 6. *Gundulan*. Then, for the classification of *wayang* based on foot position, it can be divided into two groups: *wayang jangkahan* and *wayang pocong/bokongan* (Sunarto et al., 2023). *Wayang jangkahan* is characterized by a wide stance of the legs (moving, walking). As mentioned earlier, *Wayang jangkahan* includes *gagahan* and *bambangan jangkah*. On the other hand, *wayang pocong/bokongan* is characterized by a position where the legs are close together and covered by cloth.

The classification of Yogyakarta-style *wayang kulit* can also be observed through several different facial expressions. Broadly speaking, the facial positions of *wayang* characters are grouped into two categories: *Dangak* (looking up) Examples: Prabu Sugriwa, Prabu Baladewa, and *Dungkluk* (looking down) Examples: Prabu Rama, Prabu Rahwana, Raden Lesmana (Sumanti, 2010). To understand the various types of facial expressions in Yogyakarta-style *wayang kulit*, it is necessary to first comprehend the determining elements of facial types, namely the types of *wayang* eyes, nose shapes, and mouth shapes. The types of eyes in Yogyakarta-style *wayang kulit* include *liyepan* eyes (eyes resembling unpeeled grains of rice, used for slender or slim characters), *kedelen* eyes (eyes resembling soybeans), *peten* eyes (eyes resembling ambarella fruit), *Thelengan* eyes (round eyes used for heroic characters), *plelengan* eyes (used for giant characters, featuring protruding full round eyeballs), *Kiyeran* eyes (depicting eyes resembling crescent moons), and *Kiyip* eyes (eyes depicted as semicircles), as well as *Kapi* eyes (having two round eyes, resembling *plelengan* eyes and used for monkey characters such as Anoman, Sugriwa, Anggada, and others). The next determinant of facial structure is the nose shape. Several nose shapes in Yogyakarta-style *wayang kulit* include: (1) *Ambangir* nose (sharp or pointed nose), (2) *Sembada* nose, (3) *Dhempok* nose, (4) *Mungkal gerang* nose (resembling a worn-out grinding stone), (5) *Medhang* nose, (6) *Nyanthik palwa* nose, (7) *Bunder* nose (round), (8) *Nemlik* nose (generally smaller in size, often seen on monkey characters). The final determinant of facial structure is the mouth shape. Various mouth shapes in Yogyakarta-style *wayang kulit* include: (1) *Mingkem* (a closed mouth), (2) *Gethetan* mouth, (3) *Gusen* mouth (depicting large gums and teeth, used for rough characters), (4) *Anjeber* mouth (with thicker upper

lips and smaller lower lips, often accompanied by visible gums and fangs) (Sunarto et al., 2023).

Typically, a face with *Thelengan* eyes is followed by a combination of *Dhempok* nose and *Mingkem* mouth. A face with *Liyepan* eyes is typically accompanied by *Ambangir* nose and *Mingkem* mouth. A face with *Kedelen* eyes is usually followed by *Sembada* nose and *mingkem* mouth, while a face with *plelengan* eyes is commonly depicted with *Mungkal Gerang* nose, *Gusen* mouth, *Mrenges* mouth, or *Ngablak* mouth.

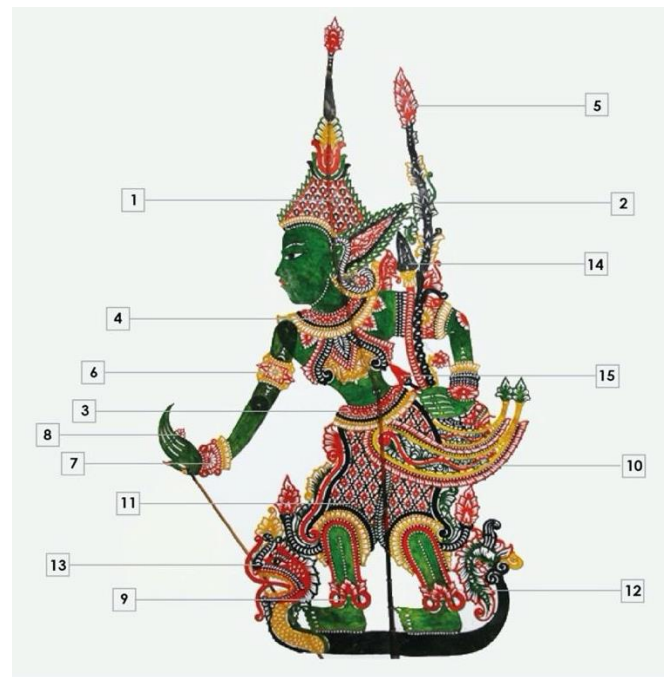
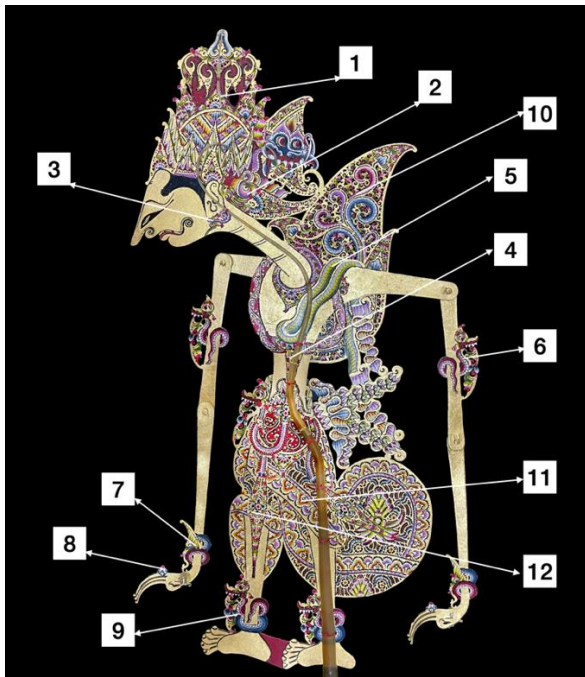
The coloring of the faces in Yogyakarta-style *wayang* holds significant meaning. Additionally, the colors on the faces of Yogyakarta-style *wayang* characters determine or represent the character traits of those characters. Various colors found in *wayang kulit* such as red, pink, black, white, golden yellow, blue, and green each carry their own meanings and interpretations. Characters with red or pink faces depict traits such as harshness, anger, impatience, aggression, and bravery. Black-faced characters represent wisdom, responsibility, nobility, and serenity. White faces symbolize purity, sincerity, and cleanliness. Characters embodying wisdom, tolerance, and nobility are depicted with golden yellow or *prada* colors. Meanwhile, characters with blue and green faces represent qualities such as pettiness, cowardice, narrow-mindedness, and foolishness.

### **Prabu Rama & Seri Rama**

In Yogyakarta's style Prabu Rama was the king of the Pancawati country and was the son of king Dasarata. In Yogyakarta style *wayang*, the figure of Prabu Rama is included in the *Bambangan* size category of 45 – 50 cm (Sunarto et al., 2019). Based on the position of the legs, the character of Prabu Rama falls into the category of *wayang pocong/bokongan*, characterized by legs positioned close together and covered by cloth.



Figure 2. Visual Comparison of Yogyakarta's Prabu Rama and Kelantan's Seri Rama



In terms of status, he is depicted as a king, characterized by specific attributes:

- a. *Mekuthan* (Kings Crown) adorned with decorations such as *turidha*, three-layered *sungsun jamang*, *penatas jungkat*, *karawista*, *nyamat*, and short dark *utah-utah*.
- b. *Sumping Mangkara* (ear decorations for *wayang* characters),
- c. Use *Rembing* (anting-anting)
- d. Use *Kalung Ulur-Ulur Naga Mamongsa* (typical attributes of kings),
- e. *Sampir* (a scarf/cloth placed on the left shoulder of a puppet character),
- f. *Kelat Bahu Naga Pangangrang* (decoration on the arms of *wayang* characters),
- g. *Calumpringan* (decoration on the wrist of a *wayang* character),
- h. Use *Cincin Raton*,
- i. *Keroncong Raton* (decoration on the ankles of *wayang* characters),
- j. *Praba* (The decoration of the puppet's body is shaped like a wing located on the back which is connected with a rope on the puppet's shoulder).
- k. Cloth pattern *Klithik Sekar Jeruk*
- l. Use *Uncal Kencana*

The various facial features of Prabu Rama consist of a downward-facing position, with eyes resembling unpeeled grains of rice (known as *Liyepan* eyes), a sharp or pointed nose (referred to as an *Ambangir* nose), and a closed mouth (depicted with a closed

type). The facial color of the character Prabu Rama is depicted in gold, symbolizing the wise, tolerant, and noble nature of the puppet character.

Meanwhile the *Wayang kulit* from Kelantan has several similarities and differences compared to the Yogyakarta style.

Seri Rama appears variably in several versions of the Indian epic Ramayana. He is the divine or semi-divine hero of Hindu mythology, as well as a figure who lacks all or some of his divinity in folk and regional renditions of the narrative. In Valmiki's Ramayana, he is represented as a heroic human character, a picture of the "ideal" prince, and subsequently a king of the "ideal kingdom of Ayodhya," in addition to being a "perfect husband" to Siti Dewi, the story's heroine (Wong, 2019).

Seri Rama is born in *Hikayat Maharaja Wana* as the oldest son of the king of *Siusia Mendarapura* (or Java), Sultan Sirat Maharaja, and Puteri Cahaya Bulan. Seri Rama has been portrayed as a perfect being in a variety of ways, and he is even lauded as a hero in the *Bilangan Seri Rama* of the *Wayang Kulit* Kelantan opening performance *dalang muda* prologue, which uses lyrical descriptions by Kelantanese puppeteers. However, Seri Rama is not without defects and limitations, as seen by his appearance in some passages of the *Hikayat Maharaja Wana*. All of this, however, does not reduce his status as the story's main character and hero. He is still portrayed as having God-like, near-perfect, noble, heroic, and charming qualities. The Seri Rama puppet represents him as a refined prince who is handsome, slim, and tall (Yusof & Khor, 2017). Figure of Seri Rama in green color; physical features resemble stone carvings on Hindu temples, particularly Vishnu.

From a visual perspective, the stylized Seri Rama puppet presents a refined facial features and slim body in a refined (*halus*) style, embellished with accessories and adornment that emphasizes his rank as a Malay prince. Seri Rama's puppet design and motifs show syncretism of cultural influences, particularly Malay, Indian, Thai, and Javanese aesthetic notions, according to conversations with puppeteers Pak Dain.

The detail of accessories and adornment can be classified as below:

- a. Thai pinnacle crown (*kecopong*) - tall pinnacled crown (*kecopong*) signifies Siam/Thai royalty
- b. Flower (*captik-capta gelibat Jawa*) - this is a mystical flower that serves as an antidote for poisoning
- c. Belt (*tali pinggang*) - reflective of Thai traditional costumes
- d. Chest cloth (*kalung dada*) - reflective of Thai traditional accessories

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- e. Bow (*batang busar patah*)
- f. Arm bracelet (*gelang kana*) - reflective of Thai traditional accessories
- g. Hand bracelet (*gelang tangan*) - reflective of Thai traditional accessories
- h. Ring (*cincin*) - reflective of Thai traditional accessories
- i. Ankle bracelet (*gelang kaki*) - reflective of Thai traditional accessories
- j. Bird's tail/wing (*sayap sandang*)
- k. Trousers (*seluar*) - certain motifs on his trousers resemble nature
- l. Dragon shape vehicle's tail (*ekor naga*)
- m. Dragon shape vehicle's head (*kepala naga*)
- n. Arrow (*anak panah Gandewat Sada Roko*)
- o. Arrow (*anak panah Keris Rela Sakti*)

Table 1. Comparison of Attributes between Yogyakarta's and Kelantan's *Wayang Kulit*

Visual Analysis	Features	Characters	
		Prabu Rama	Seri Rama
Costume	Crown	V	V
	Chest Cloth	-	V
	Cloth	V	V
	Belt	V	V
	Shoulder Shawl	V	-
	Long/Short Pants	V	V
Accessories	Ear Accessories	V	-
	Earring	V	-
	Chest Necklace	V	V
	Arm Bracelets	V	V
	Bracelet	V	V
	Ring	V	V
	Back Accessories	V	-
	Waist Accessories	V	V
Weapons	Dragon Vehicle	-	V
	Bow and Arrow	-	V

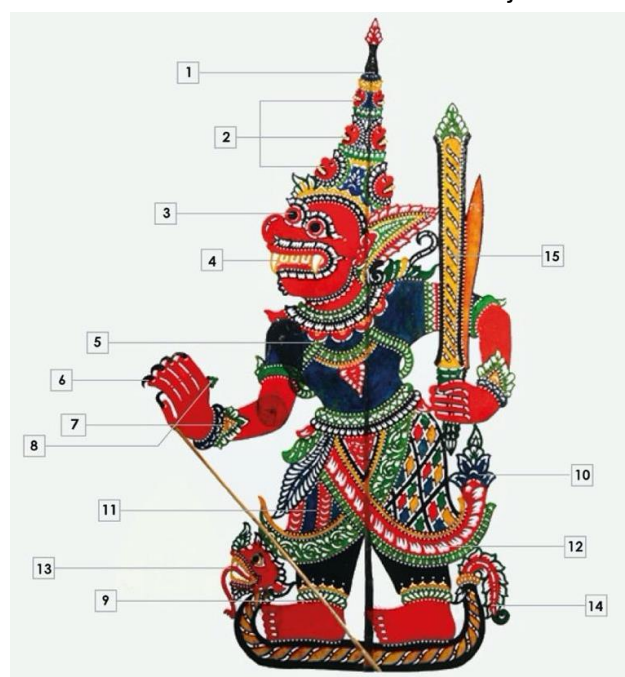
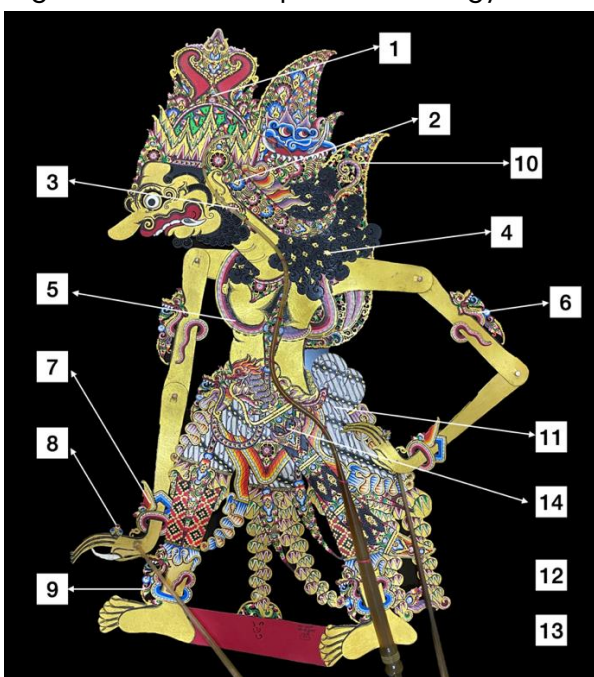
Based on visual observations of the puppet character Rama in the Yogyakarta and Kelantan versions, conclusions were drawn regarding the comparison of costume items, accessories, and weapon properties. Observations on costume items revealed several similarities between the Yogyakarta and Kelantan versions. Firstly, both wear a king's crown, indicating the characteristic of a royal figure. The second similarity lies in the cloth

worn, namely the waist-to-knee cloth with motifs indicating the characteristic of a royal figure. Another similarity is found in the pants and belt worn. However, there is a difference in the costume used; the Kelantan version of Rama wears a chest cloth but does not wear a shoulder sash, while the Yogyakarta version of Rama does not wear a chest cloth but wears a shoulder sash.

Observations on accessories and weapon properties also found differences and similarities between the Rama versions of Yogyakarta and Kelantan. Some common accessories worn include chest necklaces, wrist bracelets, wristbands, and rings. However, differences exist in the accessories worn; the Yogyakarta version of Rama wears ear accessories, earrings, back accessories, and waist accessories, while the Kelantan version of Rama does not wear ear accessories, earrings, back accessories, or waist accessories. Rama in the Kelantan version rides on a dragon, while Rama in the Yogyakarta version does not use any vehicle. However, there is a connecting line between the front and back legs called "*lemahan*" present in the Yogyakarta version, generally in red color. "*Lemahan*" is a Javanese term derived from the word "*lemah*" which means the ground trodden upon. Further observation on weapon properties revealed that Rama in the Kelantan version carries a complete bow and arrow set, while the Rama character in the Yogyakarta version has a weapon called the *Guwa Wijaya* arrow, but the visualization of this weapon is separate from the Rama puppet.

### **Prabu Rahwana & Maharaja Wana**

Figure 3. Visual Comparison of Yogyakarta's Prabu Rahwana and Kelantan's Maharaja Wana



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In Yogyakarta's style, Prabu Rahwana was the king of the country of Alengka and was the son of King Wisrawa. In Yogyakarta style *wayang*, the character Prabu Rahwana is included in the *Gagahan* (*gallant*) category with a puppet size of 60 – 80 cm (Sunarto et al., 2019). Based on the position of the legs, the Prabu Ravana character is included in the group of *Wayangpanjanghan* which is characterized by a wide leg position (moving, walking). As has been explained above, *wayangjanganhan* includes the *gallangan* and *bambanganpanjang*, including the figure of Prabu Rahwana. Based on his status, he is a king with the following attributes:

1. *Mekuthan* (Kings Crown) adorned with decorations such as *turidha*, three-layered *sungsun jamang*, *penatas jungkat*, *karawista*, *nyamat*, and short dark *utah-utah*,
2. *Sumping Soreng Pati* (ear decorations for *wayang* characters),
3. Uses *Rembing* earrings,
4. Hair *Gimbal Ngore*,
5. Uses necklace *Ulur-Ulur Naga Mamongsa* (typical attributes of kings),
6. *Naga Pangangrang* (decoration on the arms of *wayang* characters),
7. Bracelet *Calumpringan* (decoration on the wrist of a *wayang* character),
8. Uses ring *Raton*,
9. Anklet *Keroncong Raton* (decoration on the ankles of *wayang* characters),
10. *Praba* (The decoration of the puppet's body is shaped like wings located on the back which is attached to a rope on the puppet's shoulders),
11. Cloth pattern *Parang Rusak*,
12. Cloth Pants *Cinde*,
13. Uses two pairs of *Uncal Kencana* dan pair of *Uncal Wastra*,
14. Uses a sword

The facial features of Prabu Rahwana consist of a downward-facing position, displaying a fierce and cruel expression with *plelengan* eyes (this eye type is used for giant characters, featuring full round eyeballs that protrude), followed by a *mungkal gerang* nose (resembling a worn-out grinding stone), and *gusen* mouth (depicting large gums and teeth, used for rough characters). The facial color of the character Prabu Rahwana is depicted in gold, symbolizing the wise, tolerant, and noble nature of the puppet character. However, accompanied by the *gusen* mouth and *plelengan* eyes, it can be said that the character Prabu Rahwana also possesses negative traits such as roughness, greediness, aggression, and disobedience.

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In the Kelantanese culture, Prabu Rahwana used to call with different name which is Maharaja Wana. In the main Indian versions of the Ramayana, Maharaja Wana is the epitome of wickedness, as often claimed by Kelantanese puppeteers. He possesses ten heads and twenty arms, as well as the power to transform into any shape he wishes (Wong, 2019).

In Hikayat Maharaja Wana, Maharaja Wana is Langkapuri's demon king and Seri Rama's arch nemesis. He is within the group of ogres (*raksasa*) in South Asian mythology. He is enormous in stature, strong and uncivilized, and has the capacity to become invisible, shift into any form he desires, and destroy. He was known as Rawana before ascending to the position of demon king. Maharaja Wana appears in many forms and has relationships with ladies of various species, who bear him children of unusual mixed-breed animals to populate the realm and develop his army (Yusof & Khor, 2017). Maharaja Wana's face and body are invariably painted red, based upon an idea in Islam that Jin was created from smokeless fire. The colored symbolizes ferocity or violent passions.

From a visual perspective, the stylized Maharaja Wana puppet displays a refined facial features and slender figure in a coarse (*kasar*) manner, adorned with accessories and ornamentation that accentuates his status as a demon king. Like Seri Rama, syncretism of cultures and influences from Malay, Indian, Thai and Javanese aesthetics can be discerned from Seri Rama's puppet design and motifs based on the respective interviews with puppeteers Pak Dain. The detail of accessories and adornment can be classified as below:

1. Thai pinnacle crown (*mahkota*) - tall pinnacled crown signifies Siam/Thai royalty
2. Small head (*kepala kecil*) - consists of 10 heads signifying his strength, powers and perseverance
3. Big rounded eye (*mata timbalan rebana*) - represent look of demons
4. Canine teeth (*gigi taring*) - represent the look of demons
5. Chest cloth (*la*) - reflective of Thai traditional cloth
6. Claws (*cakar*) - represent the look of demons
7. Bracelet (*gelang tangan*) - reflective of Thai traditional accessories
8. Ring (*cincin*) - reflective of Thai traditional accessories
9. Ankle bracelet (*gelang kaki*) - reflective of Thai traditional accessories
10. Cloth tail (*kain ribu*)
11. Trousers (*seluar*)
12. Malay girdle (*bengkung*)

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13. Dragon shape vehicle's head (*kepala naga*)
14. Dragon shape vehicle's tail (*ekor naga*)
15. Mace (*batang begada/cokmar*) – a symbol of authority

Table 2. Comparison of Attributes between Yogyakarta's and Kelantan's *Wayang Kulit*

Visual Analysis	Features	Characters	
		Prabu Rahwana	Maharaja Wana
Costume	Crown	V	V
	Chest Cloth	-	V
	Cloth	V	V
	Belt	V	V
	Shoulder Shawl	-	-
	Long Pants	V	V
Accessories	Ear Accessories	V	-
	Earring	V	-
	Chest Necklace	V	V
	Arm Bracelets	V	V
	Bracelet	V	V
	Ring	V	V
	Back Accessories	V	-
	Waist Accessories	V	V
Weapons	Dragon Vehicle	-	V
	Mace/Sword	V	V

Next, the visual observations on the puppet character Rahwana / Maharaja Wana versions of Yogyakarta and Kelantan yielded conclusions regarding the comparison of costume items, accessories, and weapon properties. Observations on costume items revealed several similarities between the Yogyakarta and Kelantan versions. Firstly, both wore a king's crown, which signifies or indicates the characteristic of a royal figure. The second similarity lies in the cloth worn, namely the waist-to-knee cloth with motifs indicating the characteristic of a royal figure. Another similarity is found in the long pants and belt worn. However, there is a difference in the costume used; the Kelantan version of Raja Wana wears a chest cloth, while the Yogyakarta version of Rahwana does not.

Observations on accessories and weapon properties also found differences and similarities between the Rahwana version of Yogyakarta and Maharaja Wana version of Kelantan. Some common accessories worn include chest necklaces, wrist bracelets, and rings. However, differences exist in the accessories worn; the Yogyakarta version of Rahwana wears ear accessories, earrings, wrist bracelets, back accessories, and waist accessories, while the Kelantan version of Maharaja Wana does not wear ear

accessories, earrings, wrist bracelets, back accessories, or waist accessories. Maharaja Wana in the Kelantan version rides on a dragon, while Rahwana in the Yogyakarta version does not use any vehicle. However, similar to the Yogyakarta version of Rama, there is a connecting line between the front and back legs called "*lemahan*" present in the Yogyakarta version of the Rahwana puppet. Further observation on weapon properties revealed that both versions of the characters carry/use weapons in their visualizations. The difference lies in the type of weapon carried; Rahwana in the Yogyakarta version carries a sword, while Maharaja Wana in the Kelantan version carries a mace/club as his weapon.

#### **IV. CONCLUSION**

*Wayang Kulit*, a form of art that conveys moral messages, is a popular form of entertainment in Indonesia and Malaysia. The Ramayana, a tale believed to originate in India, is a unique *wayang* that has evolved over time. It is a storyline that represents the progression of events from scene to scene, with cultural differences influencing its narrative. In Yogyakarta, Indonesia, the Ramayana is performed as part of the Ramayana Ballet, while in Kelantan, Malaysia, it is retold through routine cultural arts performances. The Ramayana tale is portrayed differently in Yogyakarta, Indonesia, and Kelantan, Malaysia, due to cultural differences. The differences are represented in appearances, head coverings, weapons properties, facial expressions and color on the face. The further research is needed to explore these distinctions and the responsibility of puppeteers in conveying moral messages to society.

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##### **Author contribution:**

- a) Data Collection (first author, second author, fourth author)
- b) Data Analysis (first author, third author and sixth author)
- c) Data Visualization (fifth author)

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