



RAMAYANA RELIEFS

CANDI SIWA, PRAMBANAN



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DEPARTMENT OF EDUCATION AND CULTURE

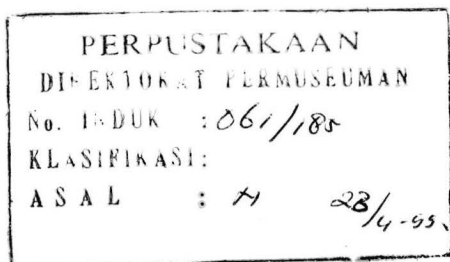


RAMAYANA RELIEFS CANDI SIWA, PRAMBANAN

By
Sri Sugiyanti
Translated by
Drs. Djoko Soejono



**Project of the Development of Cultural Media
Directorate General for Culture
Department of Education and Culture
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FOREWORD

One of the activities of the cultural Media Project Jakarta, Department of Education and Culture, is the publication of a series of booklet on culture with the objective to provide useful written information for the public.

This publication on culture is far from perfect, therefore we humbly welcome corrections and improvements which the reader may suggest.

Our special thanks go to all of those who have assisted the preparation of the manuscript, the editing and finishing of the work, without which the publication of this booklet would not become a reality.

We sincerely hope that the publication of this series of Cultural Booklet will be useful, and help enhance the dissemination of information on Indonesian culture

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I. INTRODUCTION

Various ornaments are found on Hindu and Buddhist temples in Indonesia. According to J.L.A. Brandes in NBG 1902, attachment XV, ornaments of temples are generally divided into two kinds, structural and decorative ornaments. Structural ornaments are those which cannot be detached from the building structure. If these ornaments are removed it will disturb the shape of the building structure, as these ornaments apart from having the ornamental function are also complements of the structure itself. Ornaments are among others lotus frame, stupa, niche, and corner tower. Decorative ornaments function as building decoration only. If removed, the form of building is not disturbed. Decorative ornaments can take the form of antefix and relief.

Reliefs can function as decoration as well as a narrative of a manuscript's story. Reliefs with narrative content are among others the Ramayana reliefs of Siwa temple, in the Prambanan temple complex. In order to identify a story in the reliefs, one should know the figures, animals and other matters related to the reliefs story. Besides, one should be familiar with old manuscripts that can help explain the story's connection.

In order to identify the Ramayana story of Siwa temple, Prambanan, one should first know about the old manuscript. In W.F. Sutterheim's view, there is a far connection between the Ramayana reliefs of Siwa temple, Prambanan and the Ramayana Kakawin (old Javanese poetry) and is more related to the Rama story in Malay

language (Stutterheim 1925: 178). Poerbatjaraka who had an almost similar view with Sutterheim, concluded that the Rama story of Siwa temple, Prambanan, was not an ancient Javanese Ramayana, but based on Rama story in Hikayat Sri Rama (The story of Sri Rama) in the Malay language (Poerbatjaraka 1965: 8).

However, our comparative observation on the reliefs of Ciwa temple, Prambanan and Ramayana Kakawin, shows a rather different result than the opinion presented by both Sutterheim and Poerbatjaraka. As a matter of fact,

the temple relief's scenes are mostly found in the Ramayana Kakawin. It is in line with Edi Sedyawati's opinion that the Ramayana Kakawin's closeness to Rarajonggrang temple, Prambanan, is because the first can be considered as complementary to the latter's reliefs data. In addition, ornamental panels on the main structures of Rarajonggrang temple are panels depicting various animals. This is in accordance with stanza VIII couplet 44 of Ramayana Kakawin (Edi Sedyawati 1981: 113).

Based on the above-mentioned, and the stronger opinion that the reliefs of Siwa temple, Prambanan are supported by Ramayana Kakawin, this writing will discuss the relationship between the fine art tradition, i.e. Ramayana reliefs and the literary art of Ramayana Kakawin. In this context, one theme is being used for the two traditions of fine art and literary art within one period.

This writing is limited to the Ramayana reliefs of Siwa temple at Prambanan only, and therefore, does not cover the Ramayana reliefs on Brahma nor Panataran temples.

II. RAMAYANA KAKAWIN

The bibliographical source used in the narration of Ramayana Kakawin scenes was an article by Soewito Santosa entitled *Ramayana Kakawin*. In addition, it also used a Study Report on Iconological Description derived from *Pustaka Jawa Kuno II* (Ancient Javanese Literature II) sources compiled by Edi Sedyawati and colleagues (1970).

Kakawin Ramayana consists of 25 stanzas, each of which has several couplets and every couplet comprises four lines. The number of couplets in each stanza is not similar.

Stanza I

- Scene 1: A king by the name of Dasaratha from Ayodhya kingdom considered to be the father of Bharata Wisnu (Tri Wikrama) and a friend of dewa (god) Indra. His three spouses are: Kekayi, Sumitrea, and Kosalya (1-19).
- Scene 2: Their marriage had lasted for a long time but they were not endowed with an offspring. Then they went to resi (title for an ascetic or hermit in wayang stories)) Asrenga to make an offering asking for a child (20-31).
- Scene 3: Soon thereafter his three spouses have born him children, respectively: 1. Rama, son of Kosalya, 2. Bharata, son of Kekayi, and 3. Laksamana and Satrugna, the two sons of Sumitra. Resi Wasista was assigned to teach Rama and his brothers possess divine power (32-37).
- Scene 4: Wiswamitra knew about Rama's invulnerability. He called an audience with king Dasaratha requesting Rama's assistance to obliterate

raksana (mythical demon/giant) who was harassing his abode. Wiwamitra's request was granted (38-57).

Scene 5: Rama accompanied by Laksamana went to the hermitage with Wismamitra. (58-62)

Stanza II

Scene 1: The journey to Wismamitra's hermitage passed through a very beautiful scenery (1-19).

Scene 2: Upon their arrival at the hermitage, all resis welcomed them. Rama and Laksamana were given weaponry and trained in the art of invulnerability (20-22)

Scene 3: When Rama and Laksamana went for a stroll in the hermitage's forest area, they encountered raksasi (female giant), an adherent of Dasasya, who came to kill both of them. Rama aimed his arrow at Tataka who succumbed to the ground and died. The hermitage area became peaceful. This event made Resi Wiswamitra realized that Rama was an incarnation of Wisnu (25-33).

Scene 4: When the hermits made their offering, giants led by Marica came attacking them. The giants were killed, while Marica was hit by a bayu (wind) arrow that blew him back home (34-44).

Scene 5: After conducting an offering, Wismamitra saw the signs that Rama was indeed an incarnation of Wisnu. He suggested Rama to partake in a contest held by king Janaka. Whoever can break Janaka's bow string, he will be married to Sita (45-52).

Scene 6: Rama and Laksamana went to Mithila, heartily welcomed by king Janaka (53-56).

- Scene 7: Rama succeeded in pulling and breaking Janaka's bow string. Rama emerged as champion of the contest (57-58).
- Scene 8: Rama will be married to Sita and king Dasaratha will be informed to attend the wedding ceremony (59-65).
- Scene 9: After the wedding ceremony, Dasaratha returned to Ayodhya together with Rama, Lakshmana, Sita, and all his retinue. In the middle of the journey, they met a terrifying hermit with curly beard, red colored moustache and hair bun, a bow on his waist, by the name of Parasurama, son of Bhrgu. Parasurama challenged Rama, while handing over his bow and arrow to the latter, saying that if Rama could pull the bow string and release the arrow he will give them to him, but if he could not he will kill Rama. In the end Rama won the challenge, and Parasurama, the loser, left Rama behind. Rama and his retinue continued their journey to Ayodhya (66-78).

Stanza III

- Scene 1: Upon their arrival at Ayodhya they were welcomed by all the people of the country. The king wished that Rama, and not Bharata, be crowned as king. He ordered the preparation of offering for the coronation of the new king (1-5).
- Scene 2: When the preparation of the abhiseka (offering) ceremony was completed, Kekayi came to demand the fulfillment of a promise to install Bharata as king. Rama was ordered to leave the palace, and go into the forest. But, at that time Bharata was not around because he went to see his grandfather (6-13).

- Scene 3:** Rama, Sita, and Laksmana left the palace for the forest. All people were saddened, so was Dasaratha. The grief-stricken Dasaratha fell ill and eventually died (14-25)
- Scene 4:** Bharata was summoned to his father's palace. When Bharata knew that his father's death was due to his mother's doing, he became very angry and sad. After being reminded about Dasaratha remains that had to be looked after, he became conscious and ordered his army to preserve the king's remains. Toward the end of the month a purifying ritual and a ceremony dedicated to Dasaratha were conducted (26-32).
- Scene 5:** When the ceremony was over Bharata went to look for his brother, Raghawa (Rama). He saw very beautiful sceneries (33-44).
- Scene 6:** In the end he met Rama at Citrakuta hill. Bharata told Rama about king Dasaratha's demise and asked Rama to return to Ayodhya, to ascend the throne. Rama refused the offer, because he stood by the late king's order and suggested that Bharata took over in his stead. Prior to his return to Ayodhya, Bharata was advised by Rama about noble character that had to be possessed by a king as contained in literary books. Then, Bharata went back carrying Rama's paduka (slippers) as a representation (44-85).

Stanza IV

- Scene 1:** Rama, Laksmana and Sita continued their journey to Dandaka forest. Inside the forest, they encountered a very horrifying creature named Wiradha. He was half man half demon, stood upside down and walked with his hands. He

wanted to kill Rama but the opposite happened (1-8)

Scene 2: They continued the journey and arrived at Surabhanga hermitage. A hermit at the monastery suggested Rama to go to priest Sutiksna's hermitage (9-26)

Scene 3: Since their presence in Dandaka forest they were under constant observation of a demoness, Surphanaka, who spied for Dasanana (Rahwana). When Surphanaka picked a flower she fell in love. She transformed herself into a beautiful woman. Then, she went to Laksmana to express her feeling for him. Laksmana rejected her advances and suggested her to propose Rama instead (27-47).

Scene 4: Eventually, Surphanaka approached Rama with the same intention. Her request was also refused by Rama for the reason that he was already married, and pointed to his wife who was not far away from where they were. Rama suggested Surphanaka to go to Laksmana (48-51).

Scene 5: Surphanaka went back to Laksmana, but in his anger, Laksmana cut off Surphanaka's nose causing her to change into her original form of a demoness (52-55).

Scene 6: Crying, Surphanaka reported the incident to her husbands, Khara, Dusana and Trisirah. They became angry and went out to kill Rama and Laksmana (56-68).

Scene 7: The three demons were killed by Rama and Laksmana (69-76).

Stanza V

- Scene 1: After her husbands' death Surphanaka reported to Dasanana (Rahwana) also saying that Rama has a very beautiful spouse appropriate to be Rahwana's wife (1-21).
- Scene 2: Marica also arrived and reported about his defeat in a fight against Rama and Rama's invulnerability to Rahwana. He also suggested that Rahwana befriended Rama. Marica's suggestion aroused Rahwana's anger who commanded Marica to transform into a golden deer (22-39).
- Scene 3: The deer, a metamorphosis of Marica, approached Sita. She was very much attracted to the deer and asked Rama to catch it. Rama chased the deer, while Laksmana watched over Sita at the hermitage (40).
- Scene 4: Every time the deer was about to be captured, it always run away, forcing Rama to shoot at it with his arrow. When the deer was hit by the arrow, it uttered a cry that sounded like Rama's voice (41-44).
- Scene 5: Sita heard the deer's cry and asked Laksmana to help Rama. At the beginning Laksmana did not want to because he believed in Rama's invulnerability, but Sita kept pressing him using words that hurt his feeling, Laksmana could bear no more and went looking for Rama while cursing Sita that she may be captured by an enemy after his departure (45-46).
- Scene 6: Sita picked a flower near the hermitage. As she was doing it Rahwana came near her disguised as an itinerant priest. Rahwana asked Sita about her being in the forest. Sita told him about Rama's invulnerability. The bogus priest replied that the really powerful and invulnerable man was Rahwana who now arrived in person (65-89)

Stanza VI

Scene 1: Rahwana's kingdom was known as Lengka, a very rich country. Rahwana asked Sita to be his wife but Sita kept her silence and in the end Rahwana overpowered the resisting Sita and carried her off into the sky. Janakasuta (Sita) wept and cried loudly. Her cries were heard by a bird, Jatayu. Jatayu attacked with his beak and snatched Sita away from Rahwana's grasp. However, Jatayu was defeated by Rahwana and Sita was again in his power, and the journey to Lengka continued (1-27).

Scene 2: After their arrival at Lengka, Sita kept refusing Rahwana's advances, thus enraging Rahwana (28-32).

Scene 3: Rama returned to the hermitage and he did not see neither Sita nor Lakshmana. Following Lakshmana's return Rama was told by his brother why he had left Sita alone. Rama was very sad at losing Sita. They looked for Sita in the forest and arrived at the place where Jatayu fought against Rahwana. Jatayu told Rama about Sita, after which he died. This had caused more grievance to Rama because Jatayu was his late father's friend (33-73).

Scene 4: Rama and Lakshmana continued their journey and met the demon, Dirghabahu, who wanted to eat them. The demon was defeated and transformed himself into a deity. This deity was a son of dewi Sri, who was cursed by a priest he had stepped over. He informed Rama that Sita was abducted by Rahwana at Lengka. He also told Rama to go to Mount Resyamuka to help Sugriwa in a fight against Subali. The deity then vanished into the sky and Rama continued his journey. (74-95).

- Scene 5:** Rama and Laksmana arrived at a wide river with clean water. They crossed the river and saw priestess Cabari. Rama asked her the reason and objective of hers living as an ascetic. The priestess answered that she was a deity cursed by god Rudra. Rama touched the priest after which she was transformed into a deity. She suggested Rama to meet Sugriwa in his quest to recover Sita (96-113).
- Scene 6:** Rama and Laksmana continued their journey into Kampa forest. The scenery was very enchanting but Rama's heart was full with griefs. (114-129).
- Scene 7:** Rama and Laksmana arrived at Mount Resyamuka. They were met by Hanuman, (Pawana Putra) an envoy of Sugriwa (king of Malayaparwata) who solicited Rama's assistance to kill his brother Subali. Sugriwa and his army pledged to assist Rama in attacking Rahwana (130-147).
- Scene 8:** Following the concluded agreement Rama and Laksmana left for Malaya together with Hanuman. After their arrival at Malaya, Rama and Laksmana met with Sugriwa. Sugriwa told them about Subali's invulnerability that makes him indefeasible. Rama demonstrated his invulnerability by shooting one arrow at seven lontar trees piercing through all of them at once (148-158).
- Scene 9:** Rama, Laksmana, Sugriwa, and the monkeys army headed towards Kiskenda cave, the site of fighting between Subali and Sugriwa. But, Rama could not help Sugriwa because the two of them looked very much the same. In order to distinguish Sugriwa from Subali, Sugriwa was told to cover his body with leaves as a distinction.

The two resumed their fight and at that moment Rama shoot his arrow at Subali. Subali died, and Anggada was appointed as crown prince. After everything was over, Sugriwa took leave and return to his palace enjoying his victory (159-203).

Stanza VII

Scene 1: Rama and Laksmana arrived at Mount Malyawan, then Rama instructed Laksmana to see Hanuman at Kiskenda to demand fulfillment of the previous agreement. Subsequently Sugriwa and his army called on Rama and asked forgiveness for his mistake. Rama forgave him. Sugriwa and his army discussed war strategy with Rama and Laksmana. Hanuman was sent on a reconnaissance of the situation in Lengka kingdom and Sita. Hanuman was followed by Anggada, Jambawan and part of the monkeys army (1-55).

Scene 2: On his way Hganuman met Syayemprabbha, son of Wiswakanwa, Sempati, Jatayu's brother, and others (56-113).

Stanza VIII

Scene 1: Hanuman met many obstacles during his mission to Lengka but, nevertheless, he arrived at Lengka. He investigated the palace looking for Sita (1-184).

Scene 2: Hanuman found a palace yard, Angsoka. In order to avoid detection Hanuman hid behind a

tree. Hanuman surveyed Sita's condition. He saw how Rahwana was angered because Sita kept rejecting his advances. Sita was guarded by a good-hearted demoness, Trijata, daughter of Wibhisana. Sita revealed all her heart's content to the girl. Then Sita and Trijata went to a shrine to pray (85-179).

Scene 3: Using this opportune moment Hanuman neared Sita telling her about Rama's condition. He gave Rama's ring to Sita. In return Sita gave him a *cudamani* (a precious stone ornament on the forehead)... Subsequently Hanuman took leave (178-208).

Scene 4: Prior to his leaving of Lengka, Hanuman destroyed Angsoka palace yard (209-215).

Stanza IX

Scene 1: Hanuman destroyed all the trees in the yard. The palace guards reported the incident to Rahwana, who became very angry and ordered them to kill Hanuman (1-9).

Scene 2: Hanuman fought against the demons army. Indrajid released his arrow, *Nagapasa*, making Hanuman powerless (10-84).

Scene 3: Hanuman who was captured by Indrajid's arrow was reported and brought to Rahwana. All asked for Hanuman's death penalty, but Wibhisana did not agree because he adhered to the rule that an envoy cannot be killed (85-93).

Stanza X

Scene 1: Dasamuka became very angry at Wibhisana who

hindered his intention. He ordered Hanuman to be burnt (1-72)

Stanza XI

Scene 1: When Hanuman's tail was burning, the Nagapasa which tied his body was destroyed. He was flying on top of houses and the palace setting them on fire (1-3).

Scene 2: Then Hanuman descended to Udyana (Asoka) yard taking leave from Sita (4-13).

Scene 3: Hanuman met Rama, Laksmana and Sugriwa at Mount Mulyawan. Hanuman handed over Sinta's letter and cudamani to Rama. Rama read the letter which said that Sita was still faithful to Rama. She was very saddened being in enemy's hand, and hoped that Rama destroyed him immediately. The letter and cudamani were shown to Laksmana. Hanuman also told them about the situation in Lengka and Sita. After hearing the report Rama instructed Sugriwa and his army to leave for Lengka (14-49).

Scene 4: Rama and his army headed south until they arrive at the seaside. Lengka was visible from there. After seeing the country Rama was yearning for Sita and wanted to meet her soon, making him sleepless. Laksmana reminded Rama not to always think about Sita. Rama was aware of it and could sleep (50-96).

Stanza XII

Scene 1: The situation in Lengka at night with all the city's activities (1-45).

Scene 2: The situation of Dasamukha with his chief minister and ministers in audience, the army and all his people, and animals utilized in a war. (46-65).

Stanza XIII

Scene 1: Wibhisana was also in attendance. He proposed a way to make the world happy, and suggested to befriend Rama because Rama was Iswara. It was also reported by the chief minister that Rama had arrive at Mount Mahendra. Upon learning of the report, Dasamuka ordered everybody to get ready for the war. He was convinced of winning the war because he felt as an invulnerable king. Awibhisana cautioned Dasamukha to abort his intention for the reason that Rama and his army were more invulnerable (1-97).

Stanza XIV

Scene 1: Rahwana was silent for a moment after hearing Wibhisana's proposal. Sumali also backed the proposal because he knew about Rama's invulnerability in beating all his enemies. Kumbhakarna who heard about Sumali's suggestion woke up from his sleep to give his agreement and then fell in sleep again. Wibhisana indicated a sign of bad omen threatening the country, namely the arrival of thunderstorm, thunderbolts, birds crying, a ring around the sun, earthquake etc. Because of this, Wibhisana once again asked Rahwana not to attack Rama. Dasamukha was angry at Wibhisana accusing him of being a traitor, who was not loyal to his king but to the enemy. He denounced this character. He ordered Wibhisana to leave Lengka. Wibhisana left Lengka (1-70)

Stanza XV

- Scene 1: Wibhisana left for Mount Mahendra and his arrival was heartily welcomed by Rama . Rama taught him about “guna” that caused Wibhisana to become more steady and contented (1-12).
- Scene 2: Rama contemplated the way how to cross over to Lengka. He shot his arrow into the sea, which caused it to dry up and the fish died. It even made the dragon, by the name of Basuki, helpless because of the heath generated by Rama’s arrow. Sang Baruna came out of his place, paid respect to Rama and pleaded Rama not to shoot his arrow into the sea, because it had caused much sufferings to the sea creatures. Rama restored the sea water and revived the dead sea creatures. A causeway was constructed for the crossing (13-51).
- Scene 3: To find stones for the causeway they went into the forest, causing the frightened animals run away in hiding (52-69).

Stanza XVI

- Scene 1: The task of building the causeway was perfectly carried out by Nala. Rama, Laksmāna and Sugriwa were satisfied with the result (1-6).
- Scene 2: Rama and his army departed and arrived at Suwela mountain that resembled Mount Sumeru. Various kinds of plants and flowers were found on this mountain (7-47).

Stanza XVII

- Scene 1: Rahwana went to see Sita in the garden. He told her that it was he who is the invulnerable

king, that he had killed Rama and Laksmana, and therefore, he asked Sita to be his wife. After having listened to this, Sita asked Rahwana to kill her as well (1-59).

Scene 2: After dark, Trijata told Sita she was leaving for Suwelagiri to verify Rama's death. If she did not return, it meant that Rama's death was true, but if she returned it meant that Rama was still alive. (60-77).

Scene 3: Trijata had arrived at Suwela mountain. She told Wibhisana that Rahwana had killed Rama, and Sita wanted to take her own life. The news was conveyed to Rama. Rama ordered Trijata to return to Lengka to inform Sita that he was still alive, and that he was organizing an attack on Lengka (78-88).

Scene 4: Upon Trijata's arrival at Lengka, Sita instructed Trijata to conduct an offering of worship, praying for Rama's victory and success in eliminating evil in the world. Then Trijata comforted Sita with a song (89-138).

Stanza XVIII

Scene 1: Dasamukha dispatched a spy, Sukasarana, who disguised himself as a monkey. The spy was captured by Wibhisana and handed over to Rama. After being advised the spy was released and instructed to tell Rahwana about the actual state-of-affairs about the strength of Rama's army that was really mighty and to suggest Rahwana to surrender to Rama (1-23).

Scene 2: Sukasarana's report caused Dasamukha's anger. Sukasarana told the actual state of affairs not

because he was afraid to go to war but because of his dedication to Rahwana (24-32).

Scene 3: Rama instructed Anggada to ask for the return of Sita and that Dasamukha surrendered to Rama. This had enraged Rahwana (33-44).

Scene 4: The result of his mission was reported by Anggada to Rama, witnessed by Lakasmana, Nila, Nala, and Sugriwa (45-52).

Stanza XIX

Scene 1: Depicting the war situation both on Rama's and Dasamukha's sides (1-4).

Scene 2: Rahwana was angry at Rama who had arrived at Suwela mountain, he almost killed Sita. He mobilized his ministers among others: Prahasta, Mahaparswa, and Wirupaksa. A huge amount of demons army went out to the battlefield carrying weapons and percussion instruments. Everybody was assigned a task (5-39).

Scene 3: The monkeys army had arrived at Lengka, and deployed for the battle (40-59).

Scene 4: After being reported about the monkeys army arrival, Dasamukha gave order for immediate attack (60-68).

Scene 5: At the beginning the monkeys army was turned back, but after Sugriwa's advise about the essence of war, the army's spirit revived (69-131).

Stanza XX

Scene 1: The battle between Rahwana's and Rama's army was very intense (1-49).

Scene 2: Night came, darkness prevailed, flashes of lightning. All the monkeys cried in the darkness. When the monkeys were panicky, demon Indrajid drew his snakes arrow aiming at the monkeys. Rama and his brother were not spared from the snakes arrow. They were entrapped from shoulders to feet by the arrow. They became enfeebled and powerless (50-59).

Scene 3: Indrajid reported the situation to his father, Rahwana, saying that Rama, Laksmana and their army were trapped by the snakes arrow and would soon die. They celebrated this victory (60-80).

Stanza XXI

Scene 1: Sita was brought in a golden coach to see Rama who was entrapped and helpless. Sita fainted after having seen Raama's condition, and Trijata embraced her. When Sita regained consciousness she wept and thought Rama was death. She fainted again because of her deep sorrow. Sita was again conscious and asked Trijata to make a bonfire for her to commit suicide, because she felt she did not have any hope to meet Rama again. Trijata managed to prevent this, and went to see Wibhisana telling him Sita's condition. According to Wibhisana, Rama was not death yet, andf Trijata informed Sita about it (1-71).

Scene 2: Rama was in a very weak condition because of thesnakes trap. He was informed about Sita. Rama was very sad because he thought that Sita had committed suicide for her faithfulness to

him. Rama was in despair. Sugriwa reminded Rama not to give up, because he and his army will not retreat before Rahwana was killed (72-124).

Scene 3: Priests came paying respect to Rama and to encourage him not to be despaired. When Rama regained consciousness Garuda arrived and cut off all traps that tied Rama and all his army. The troops who saw it were astonished. Rama was indeed the god Wisnu bearing Garuda banner (125-159).

Scene 4: After having been released from the traps, the monkey army went to war again led by Hanuman. Many leaders of Lengka died in battle, including chief minister Prahasta (160-243).

Stanza XXII

Scene 1: Dasamukha was confused after hearing the death of his chief minister. I ordered his attendants to wake up Kumbhakarna, his brother. Although percussion instruments were played loudly and other efforts had been tried but all were of no avail (1-8)

Scene 2: When it was time to rise, Kumbhakarna woke up by himself. He was told about Prahasta's death, and Dasamukha's instruction. He called on his brother, Dasamukha, who ordered him to go to war because all military commanders had died. Prior to his departure Kumbhakarna had heated discussions with Dasamukha. Kumbhakarna said all of these were caused by Dasamukha's arrogance who did not want to listen to other people's advise. Rahwana was very

angry hearing his brother's words. In the end, Kubhakarna went to the battlefield (9-42).

Scene 3: Kumbhakarna fought the monkeys army causing many casualties on the latter's side (43-89).

Stanza XXIII

Scene 1: Wibhisana told Rama that Kumbhakarna was very invincible. At the beginning, Laksmana released his arrow but could only destroy Kumbhakarna's cloth and crown. Rama then released his arrow, Amogha, that took Kubhakarna's life (1-9).

Scene 2: Dasamukha was very sad upon hearing Kumbhakarna's death. Subsequently, Idrajid and the other sons of Dasamukha went to war. Indrajid was defeated by Laksmana (10-68).

Scene 3: Following his sons' death, Dasamukha went to the battlefield riding a gold plated carriage (69-85).

Stanza XXIV

Scene 1: Dasamukha was at war with Rama, Lakshana and Wibhisana. In this battle Rama shot Dasamukha's neck with Guhyawijaya arrow, a gift from god Indra. All of Dasamukha's ten heads were severed (1-27).

Scene 2: After Dasamukha's demise, everybody was happy, except Wibhisana, who cried. Before Dasamukha closed his eyes, Wibhisana asked for forgiveness from Dasamukha explaining

that his leaving Dasamhuka was not of treason but solely for the sake of other people's happiness. Wibhisana was reminded by Rama not to be carried away by mourning the death, because Dasamhuka had died in battle fulfilling his duty as a hero.. Rama suggested Wibhisana to replace him as king. Rama, then instructed Wibhisana in the teaching of Astabrata (eight noble behaviors) (28-88).

Scene 3: After the cremation of Dasamukha's remains, Wibhisana was crowned as king of Lengka. The country regained its good condition because there were no more evils (89-126).

Scene 4: Hanuman called on Sitato inform her about Rama's victory. Sita purified herself before meeting Rama. After everything had been arranged Sita departed to meet Rama. Sita paid her respect to Rama saying that she would return to Rama, but the latter refused her because he felt that Sita was no longer pure. Reasons were put forward by Sita and Trijata, but Rama was adamant. In the end, Sita decided to jump into a bonfire , requesting the god of Fire to scorch her body her if Sita lied, but to save her if she did not lie.

After having thrown herself into the fire, Sita's body was not scorched at all, but the fire even turned to a kanaka pangkaja (lotus). Goddess Bahni emerged from the inside telling Raghuttama (Rama) not to doubt Sita's truthfulness. Afterwards, god Parameswara descended and reminded Rama that he was hod Wisnu and Sita goddess Sri. This advise caused Rama to be aware and satisfied (127-203).

Scene 5: Rama assigned Rama to leave firstly for Ayodhya, and to announce about Rama's victory. Then, Rama returned to Ayodhya escorted by his army (204-260).

Stanza XXV

Scene 1: The situation at Ayodhya was quiet and peaceful because evil had been eliminated. The life of hermits, plants and animals was in a happy state (1-117).

Stanza XXVI

Scene 1: Rama and his retinue were welcomed by his mother and brothers as well as the people. All were very contented. They held big celebration for ten days (1-36).

Scene 2: At the close of the festivities, all guests left for their respective countries. Before their departure, Rama advised them that they were protectors of the world and therefore should be kind to their adherents (37-52).

III. RAMAYANA RELIEFS

1. Siwa Temple Prambanan

The Prambanan temple complex which is also called Lorojonggrang temple constitutes a temple complex located at Prambanan village, Kalasan sub-district, Sleman regency, Special Territory of Yogyakarta. The temple's location is exactly on the border between the Special Territory of Yogyakarta and Central Java Province, so that the eastern part of the temple yard belongs to the Central Java Province and its western part to the Special Territory of Yogyakarta. The temple that was built in the 9th century AD, is strategically located on the side of Yogyakarta-Solo high way, about 17 km. East of Yogyakarta and approximately 13 km. From Klaten or approximately 47 km. From Solo. When it was discovered for the first time in 1733, Prambanan temple was covered under a mound of soil on which various plants had grown forming a hill. The discoverer of this temple was C.A.Lons, a Dutch citizen.

The Prambanan temple complex faces eastward and has three squares. The center or the most sacred building is located in the center (square III). The three yards are connected to each other by doorways located at the center of each side. Square I is lower than square II, and square II is lower than square III. On square I there is only a wall fence, on square II there is a row of ancillary shrines, and on square III there are four candi sudut (corner shrines), four candi kelir, two candi apit (flanking temples), three candi wahana, and three candi induk (principal shrines) which are dedicated to Wisnu, Siwa and Brahma (Candi Wisnu, Candi Siwa, and Candi Brahma).

Reliefs of Ramayana story are found on the balustrades on Siwa shrine in two installments that are continued on

the balustrades of the Brahma shrine. Here, the writer will only present the Raamayana reliefs on Siwa temple.

2. Description of Ramayana Reliefs

The Ramayana reliefs were sculptured on the balustrades of Siwa temple in the Prambanan temple complex. The reliefs consist of 24 panels. There are panels which contain more than one scene with borders in between that are obscured or totally non-existence.

The story on Siwa temple depicts the first part of Ramayana story, i.e. from the beginning until when Rama and the monkeys army crossed the sea. The story is started from the southern part of the eastern stairway, or entering through the eastern gateway following the pradaksina course (strolling around the structure with the shrine on the right side).

Scenes of Ramayana reliefs on Siwa temple, Prambanan:

Panel 1

Scene 1: Wisnu Narayana in cross legged sitting position on a snake figur receiving the audience of five deities and an eagle above the sea surface. The deities requests Wisnu to ascend on earth in the shape of Rama to destroy Rahwana (Bernet Kempers, 1974:27). This scene is not found in Kakawin Ramayana, but found in the Raghuwamsa story of Kalidasa's work (J.Ph.Vogel, 1921: 201-215).

Scene 2: Dasaratha and his spouse with his four sons and their entourage in audience. This scene is found in Kakawin Ramayana Stanza I, scenes 1 and 3 (S I/ 1 and 3).

Panel II

Scene 1: Dasaratha with his three spouses receive hermit Wismamitra and his entourage. Wismamitra asks for Rama's help to fight the demons who disturb his hermitage. This scene is found in SI/3-4.

Panel III

Scene 1: Rama kills the demoness Tataka who disturbed Wismamitra's hermitage. The demoness also intended to kill Rama and Laksmana. This story is also found in S II/3

Panel IV

Scene 1: Hermit Wismamitra is conducting an offering ceremony. This is found in SII/4

Scene 2: Rama and Laksmana annihilate the demons who disturbed Wiswamitra's hermitage. Marica is shot at with a bayu (wind) arrow causing him blown back to his place of origin, depicted in SII/4.

Panel V

Scene 1: Rama, Lakasmana, Wismamitra in Raja Janaka 's kingdom. They discuss the competition held by king Janaka with his daughter, Sitha, as prize. Rama participates in the competition. This is depicted in S II/6.

Scene 2: Rama is taking part in the competition and succeeds in pulling the bowstring. The competition is witnessed by Laksmana. Sita and their retinues. This scene is depicted in S II/7.

Panel VI

- Scene 1: On their way back to Ayodhya, Rama, Sita, Laksmana and their guards meet hermit Parasurama and his retinues. Parasurama challenges Rama. Parasurama says if Rama cannot pull his bowstring and releases the arrow, then he will kill Rama. This story is found in S II/9.
- Scene 2: Rama succeeds in pulling and releasing Pasurama's arrow, that spares his life. Prasurama admits defeat and leaves Rama, Sita, and Laksmana. This is found in S II/9.
- Scene 3: Kakayi, the king's consort, sits beside Dasaratha and demands fulfillment of a promise that the successor to Ayodhya's throne will be Bharata, not Rama. It is depicted in S III/2.
- Scene 4: Bharata is crowned as king of Ayodhya. This image is a fantasy of Kekayi who wanted Bharata to become king. This story is depicted in S III/2.

Panel VII

- Scene 1: Dasaratha and Bharata are being purified by three hermits. This shows that B̥harata is appointed to succeed Dasaratha as king. The ritual is celebrated by dances accompanied by music. This scene is mentioned in Kakawin Ramayana S III/2.
- Scene 2: Dasaratha and one of his spouses are dejected because of their guilty feeling in obstructing Rama's chance to become a king, and Rama's forced departure from the palace to his exile in the forest. The carriage to be used by Rama has been prepared. This is mentioned in S III/2.
- Scene 3: Rama, Sita, and Laksmana leave the palace for the forest as their place of exile. It is found in S III/3.

Panel VIII

Scene 1: The cremation ceremony of Dasaratha remains executed by two groups of men, while four women are looking after the purses. It is told in S III/4.

Panel IX

Scene 1: Bharata's passage looking for his brother, Rama, in the forest, mentioned in S III/5.

Scene 2: Rama hands his slippers over to Bharata, a scene depicting the transfer of authority. It is found in S III/6.

Panel X

Scene 1: The journey of Rama, Sita, and Laksmana toward the Dandaka forest, mentioned in S IV/1.

Scene 2: In their journey Rama, Sita, and Laksmana meet with demon Wiradha who looks very frightening, but in the end Rama is able to kill the demon, mentioned in S IV/1.

Panel XI

Scene 1: Rama and Sita taking a rest after a long journey. This scene is not mentioned in Kakawin Ramayana, but found in Hikayat Sri Rama, paragraph 187.

Scene 2: Rama terminates the bird, Gagaksura, that always disturbs offering ceremonies. This scene is not mentioned in Kakawin Ramayana, but it is found in Hikayat Sri Rama paragraph 187-190. In this paragraph it is told that Rama chased away Gagak Sura that disturbed hermit Maharesi's offering ceremony. Rama chased the bird away

shooting an arrow at Gagak Sura who asked for forgiveness and promised not to do it again (Achadiati Ikram 1980: 153).

Panel XII

- Scene 1: Surphanaka, a beautiful maiden asks for the hand of Rama. Rama refuses her request because he already has a spouse. He pointed at Sita who is in the garden picking flowers. Rama also suggests her to ask the hand of Laksmana. This story is found in S IA/4.
- Scene 2: Laksmana is approached by Surphanaka to marry her. Laksamana gets angry and cuts her nose off.. Being treated in such a way Surphanaka becomes angry and transforms herself into a demoness, from the beautiful girl moments before. This is depicted in S IV/5.
- Scene 3: Sita is watched over by Laksmana, for Rama is chasing a deer, found in SV/3.
- Scene 4: Rama shoots his arrow at a deer that transforms itself into a demon. The demon is Marica, an envoy of the king of Alengka. This scene is depicted in S V/4.

Panel XIII

- Scene 1: A woman is chasing a dog away that was eating spilled rice out of a basket, and a man is giving a banana to a monkey to eat. This scene shows one of the aspects of village life near a forest. This scene is not found in Kakawin Ramayana.
- Scene 2: Rahwana who has transformed himself into a hermit is abducting Sita, found in S V/6.
- Scene 3: Rahwana is carrying Sita off to Lengka country by a carriage flown into the sky by an eagle with

demon's head and hands. Rahwana has seven heads, 20 hands gripping a spear, a bludgeon, a bow, an arrow, and a snarl. Sita's right hand is handing over a ring to Jatayu, a giant bird. Jatayu is obstructing Rahwana's attempt, that ensues in a battle between the two of them. This is mentioned in S VI/1.

Scene 4: A meeting between Rama and Laksmana with Jatayu submitting a ring from Sita. Jatayu tells Rama about Sita's condition and his fight against Rahwana. After having finished his story Jatayu dies. This scene is found in S VI/3.

Scene 5: Rama kills the demon, Dirghabahu, witness by Laksmana and his retinues. After being hit by Rama's arrow the demon changed into a deity. This scene is depicted in S VI/4.

Panel XIV

Scene 1: Rama and Laksmana continue their journey. This is told in S VI/4.

Scene 2: Rama shoots at a crocodile with an arrow and meets princess Cabari who is sitting on the river's side. This story is found in S VI/5. The difference between this stanza and the panel's scene is that in the stanza the crocodile being shot at by Rama is not mentioned, while on the panel it is depicted.

Panel XV

Scene 1: Rama meets Hanuman, an envoy of Sugriwa who requests Rama to eliminate his brother, Subali. It is told in S VI/7.

Scene 2: Rama, Laksmana, and Hanuman head toward

Sugriwa's place, who is fighting against Subali.
This story is depicted in S VI/8,

Panel XVI

- Scene 1: Rama and Laksmana taking a rest. Rama feels thirsty and asks Laksmana to get water for him. This scene is not found in Kakawin Ramayana, but mentioned in Hikayat Sri Rama as Rama taking a rest and feeling thirsty and asked Laksmana to get some water, by following the direction of the arrow that Rama shot off. (Achadiati Ikram 1980: 175).
- Scene 2: Laksmana takes water dripping from the tree above, but he does not see Subali who is sitting on a tree branch. It is depicted in Hikayat Sri Rama.
- Scene 3: Rama meets Sugriwa who asks Rama's help to kill his brother, Subali. This story is mentioned in S VI/8.

Panel XVII

- Scene 1: Rama is showing his invulnerability to Sugriwa, because he was told by Sugriwa that Subali has supernatural powers, and is undefeatable. After having come to know that Rama is also very invulnerable, Subali is very happy. The event is witnessed by Laksmana and Hanuman. This is depicted in S VI/8.

Panel XVIII

- Scene 1: Rama and Laksmana are watching the fight between Subali and Sugriwa, found in S VI/9.
- Scene 2: Rama shoots at Subali, who does not put on a leaves sign around his waist, with his arrow.

The event is witnessed by Laksmana and his retinues. This is found in S VI/9.

Scene 3: Sugriwa is celebrating his victory over Subali. Sugriwa with his spouse at his side are welcomed by his apes people who also pay tribute to Sugriwa. This event is told in S VI/9.

Panel XIX

Scene 1: Rama, Laksamana, Sugriwa, and Hanuman heading toward a meeting place to discuss war strategy. This story is found in S VII/

Scene 2. Discussion between Rama, Laksmana, Sugriwa and Hanuman about war strategy. Hanuman is to be assigned a reconnaissance mission to Lengka to know about the kingdom and Sita's condition. The scene is found in S VII/1.

Scene 3: Discussion about war strategy between Rama, Laksmana, and Sugriwa with his army. Sugriwa's consort and her retinue are also in attendance. This is told in S VII/1, but the presence of Sugriwa's consort in the discussion is not mentioned.

Scene 4: Two women playing with an ape. This scene is an intermezzo and is not found in Kakawin Ramayana.

Panel XX

Scene 1: Hanuman is surveying Lengka kingdom. He hides atop of a tree and sees Sita, Trijata and one lady in waiting below. This story is found in S VIII/2./

Scene 2: Hanuman is hiding in between trees and stones. This scene is depicted in S VIII/2.

Scene 3: Hanuman meets Sita. He tells Sita about Rama, narrated in S VIII/3.

Panel XXI

Scene 1: Hanuman is captured and about to be set on fire. Prior to this his tail is wrapped with a bandage. This story is found in S IX/2-3. In this stanza Hanuman is described being hit by a *nagapasa* arrow, but on the panel Hanuman is depicted with a bandaged tail.

Scene 2: When Hanuman was set afire, he jumps on top of houses, causing big fire. Lengka's army is in disarray and tries to catch him. This scene is depicted in S XI/1.

Panel XXII

Scene 1: Hanuman reports the results of his mission to Rama, Laksmana and Sugriwa. Hanuman tells about Sita's condition and the happening in Lengka kingdom. This story is depicted in S XI/3

Panel XXIII

Scene 1: Rama, Laksmana, Sugriwa, and Hanuman arrive at the beach side. God Baruna pays tribute to Rama. The deity emerges because Rama has shot the sea with his arrow, causing the sea water to dry up and releasing heat. Baruna begs Rama not to shoot at the sea. Rama then revives all the deceased sea creatures and returns the sea water. This event has a similarity with Stanza XV/

2, but with some differences. In Stanza XV/2 it is told that Rama arrived at the beach, and he shot his arrow into the sea. Whilst the depiction on the panel does not show Rama in a position of shooting his arrow, but in a stance of his left hand holding a spear.

Panel XXIV

Scene 1: Rama, Laksmana, Sugriwa and his apes army building a causeway to be used as a bridge heading toward Lengka country, told in S XV/2, XV/3, and S XVI/1.

Scene 2: Rama, Laksmana, Sugriwa and his apes army have succeeded in crossing the sea. This success is mentioned in S XVI/2.

IV. CONCLUSION

The Ramayana reliefs on Candi Siwa consist of 24 panels comprising 56 scenes. Out of these scenes if compared to Kakawin Ramayana, there are 49 that conform to the story in Kakawin Ramayana. Whilst the other seven scenes can be considered as a deviation from the Kakawin, and might follow the plot of another version of the story.

One of the deviated scenes is the first. According to J.Ph. Vogel (1921: 202-215) this scene is based on Kalidasa's work. The other deviated scenes are respectively four scenes in scenes 1 and 2 on panel XI, and scenes 1 and 2 on panel XVI originating from Hikayat Sri Rama (The Story of Sri Rama), whereas the story line's origin of another two scenes was not known.

Juinboll believed that the Hikayat Sri Rama originated from South India. The adapter was an Indian who was fluent in Malay language, the Indian version of the Ramayana story had subsequently extended to Indonesia (Ph.S. van Ronkel, 1919: 383). The Hikayat Sri Rama was written in the 17th century (Ph.S. van Ronkel, 1919:379).

There are various versions of the Rama story which originated from India. The Hikayat Sri Rama may be influenced by those versions. The existence of this influence was stated by Achadiati Ikram who said that Hikayat Sri Rama has a connection with various Indian versions of the story. (Achadiati Ikram, 1980:3).

During the 7th–9th centuries the influence of Indian culture, particularly on Java had developed rapidly, but the Indian cultural elements underwent remolding during the acculturation process. Indian culture did come to Indonesia brought by Indians as well as Indonesians who studied in India and later returned to Indonesia.

The influence of Indian culture is evident in the building of candis, among others: Candi Kalasan, Plaosan, and Lorojonggrang in Prambanan. However, the art of building candis is, therefore, not an art that was transplanted from India to Indonesia but created and developed by Indonesians themselves in accordance with their own native potential and tradition. Apart from the building of candis, its impact was also felt in literary works, one of which was Hikayat Sri Rama. This Rama story was composed by a Javanese poet into Kakawin Ramayana in the 9th century based on its Indian origin of the story. The story was in accordance with the Rawanawadha story in Sanskrit, by the Indian poet Bhatti (Manomohan Ghos, 1936: 113-117; Sutjipto Wirjosuparto, 1964: 15), it also conformed with paragraph X of Bhagawadgita, and there was a quotation from Manawadarmasastra, and also appropriateness with one stanza of Megaduta by Kalidasa (Poerbatjaraka, 1965:5).

The opinions of Ghosh and Sutjipto Wirjosuparto were supported by Hooykaas who made a comparison between Rawanawadha and Kakawin Ramayana in table form. The table showed that Kakawin did not fully use the Rawanawadha, for there were stanzas that were not derived from Rawanawadha (Hooykaas, 1955: 54-60).

It can be inferred that part of Kakawin Ramayana was adapted from Rawanawadha, and the remaining took its own course in accordance with the creator's taste (Hooykaas, 1958: 6). In addition to the versions of Kakawin Ramayana and Hikayat Sri Rama, there are other versions of the story of Rama that originated from India.

In the 9th century, Candi Prambanan was built at the same time with the composition of Kakawin Ramayana. With the existing evidence that the Candi Siwa reliefs have much similarity with Kakawin Ramayana, it can be concluded that at that time there was an agreement between the sculp-

tor artists of Ramayana reliefs and the composer of Kakawin Ramayana. The sculptors used certain broad outlines from Kakawin Ramayana, but they were also referring to or interpolating scenes from another version of the Rama story. These scenes were not found in Kakawin Ramayana.

As such, it can be concluded that the Ramayana reliefs of Candi Siwa in the Candi Prambanan complex have obviously an appropriate connection with Kakawin Ramayana. The reliefs follow the plot of the story in Kakawin Ramayana, but there are still deviations by adapting a story line of another version.

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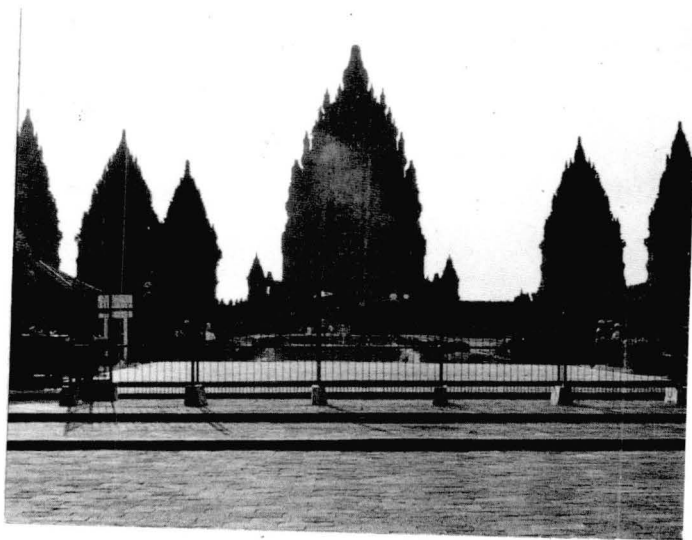
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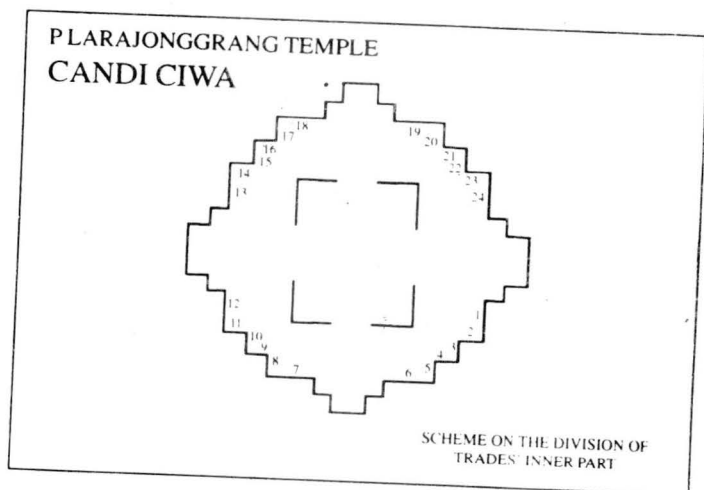
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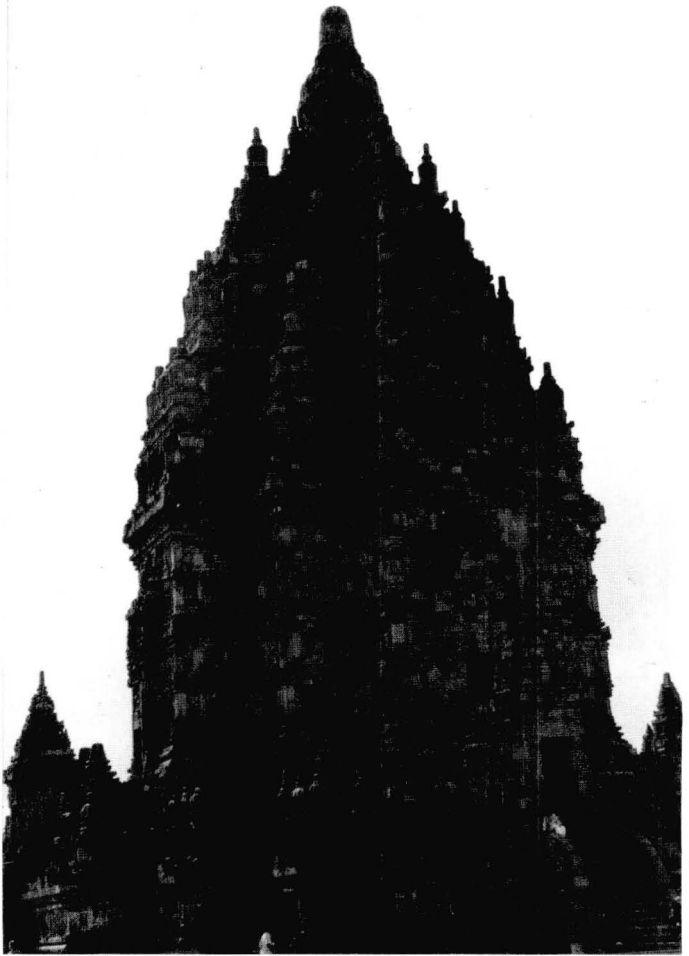
APPENDICES



Prambanan (Lorojonggrang) Temple Complex



Ground Plan



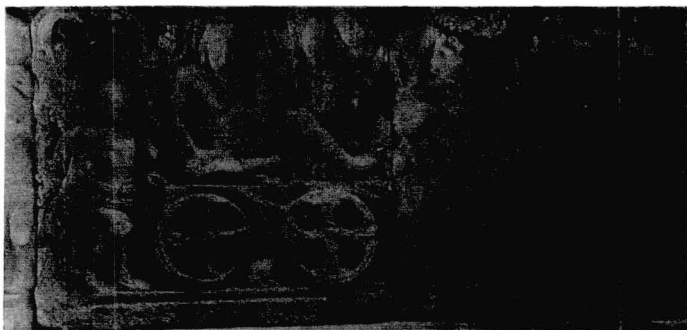
Candi Siwa, Prambanan



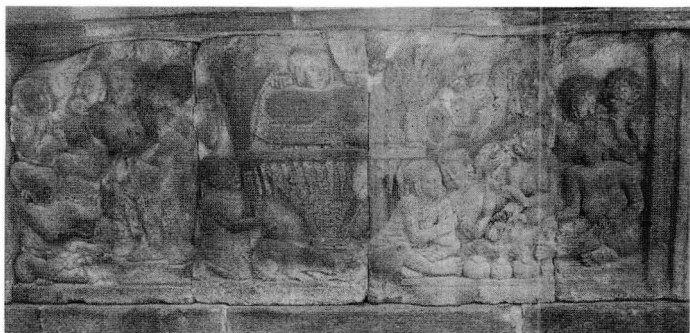
Panel I/1: God Wisnu Narayana receiving five deities and an eagle in audience on the surface of the sea



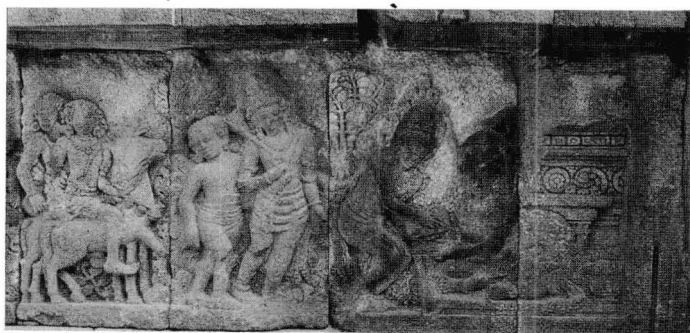
Panel III/1: Rama shoots his arrow at demon Tataka



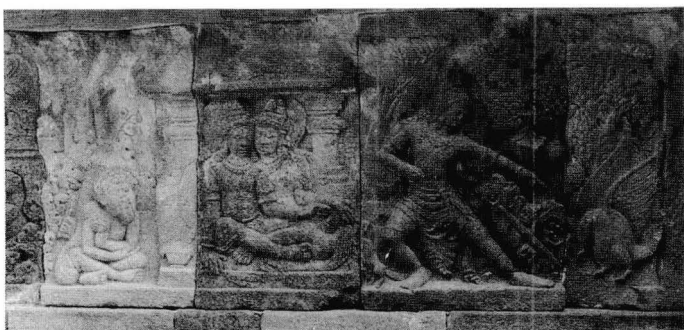
Panel VII/3: Rama, Laksmana, and Sita leave the palace for the forest



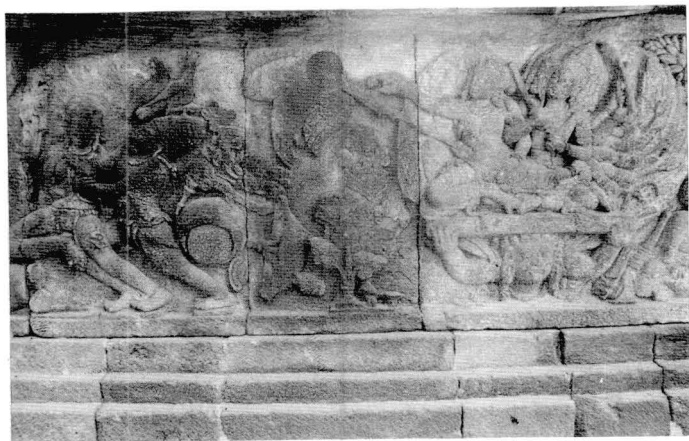
Panel VIII/1: Cremation ceremony of Dasaratha remains



Panel IX/1: Bharata receives a pair of slippers from Rama



Panel XI/1 and XI/2: 1. Rama with Sita on his side
2. Rama shoots at Gagak Sura with his arrow



Panel XIII/2 and XIII/3: 1. Sita is abducted by Dasamuka who transformed himself as a hermit 2. Sita is carried off by Dasamuka, while the bird Jatayu, is obstructing him. Sita is seen giving Jatayu her ring



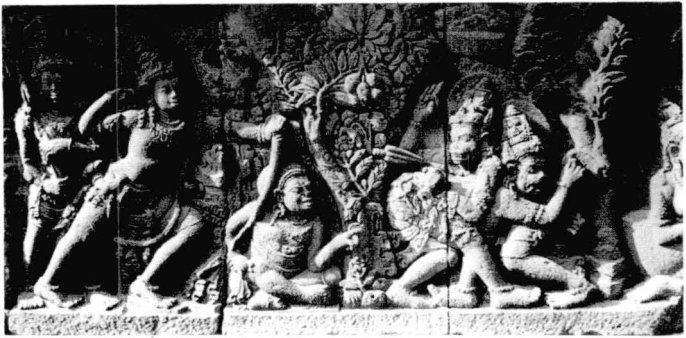
Panel XVI/1, XVI/2, and XVI/3: 1. Rama is taking a rest, and asking Laksmana to get some water 2. Laksmana holding out his hand to get some water not knowing that Sugriwa is sitting on the tree branch above, spying on him 3. Rama and Laksmana meet Sugriwa



Panel XVII/1: Rama is showing off his invulnerability to Sugriwa by shooting his arrow at seven tal (palm) trees piercing them all at once, because Sugriwa told him that Subali has immense supernatural power



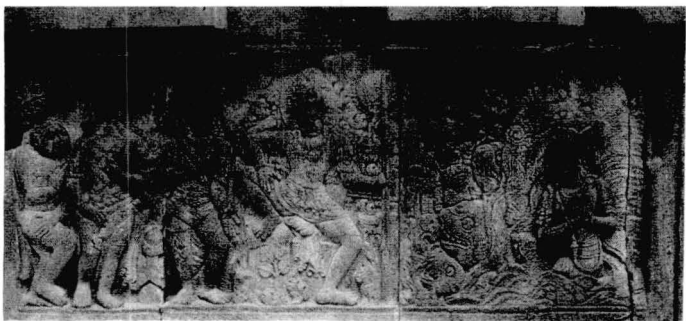
Panel XVII/4:
Rama shoots at a deer, a transformation of demon Marica, with his arrow



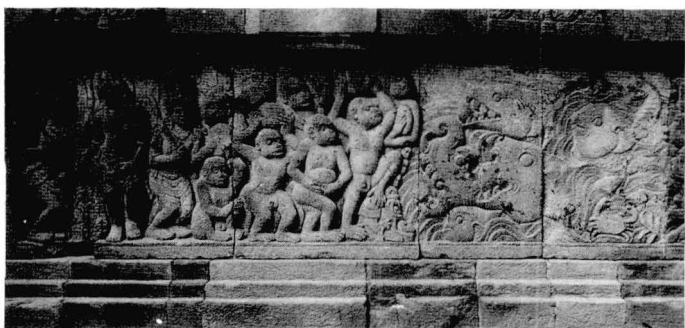
Panel XVIII/2: Rama releases his arrow at Subali who is fighting with Sugriwa



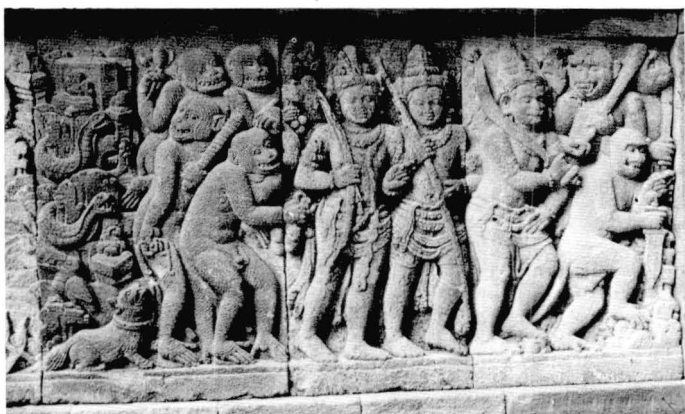
Panel XX/1, XX/2, and XX/3: 1. Hanuman hiding in a tree surveying the situation at Lengka kingdom 2. Hanuman hiding in the palace yard 3. Hanuman meets Sita



Panel XXII/1: Rama, Laksmana, Sugriwa, and Hanuman arrive at the sea shore and god Baruna paying his respect to Rama



Panel XXIV/1: Rama and his entourage building a causeway to cross the sea



Panel XXIV/2: Rama and his entourage have succeeded in crossing the sea

**Perpustakaan
Jenderal**

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