

DUALISME KARAKTER MAHABHARATA SEBAGAI NARASI VISUAL KARYA SENI PRASI

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ABSTRAK

Mahabrata sering dipandang hitam-putih, dengan Pandawa sebagai figur yang sempurna dan Kurawa yang penuh kesalahan. Namun dengan wajah manusiawi yang paradoksal, karakter seperti Yudistira, Bima, Arjuna, Karna, Duryudhana dan mengandung kebaikan sekaligus kekurangan. Melalui kerangka filosofi bali yaitu Rwa Bhineda serta konsep dualisme seperti Yin -Yang, penelitian ini bertujuan untuk menampilkan sisi terang dan gelap mereka. Dengan metode kualitatif deskriptif dan model Design & Development, peneliti merancang enam karya prasi pada daun lontar berukuran (50x50 cm juga 110x40 cm) menggunakan teknik *Lenticular Optical Illusion*. Setiap panel menonjolkan sisi kiri yang menggambarkan ambisi, ego dan impulsif sedangkan sisi kanan yang mencerminkan kebajikan, pengendalian diri, tanggung jawab. Prosesnya melibatkan identifikasi karakter, sketsa, toreh tradisional, pewarna alami, evaluasi dari dosen dan perupa. Hasilnya adalah visual yang menyatu antara narasi klasik dan interpretasi modern, mengundang penonton memahami kompleksitas moral dibalik cerita heroik. Pada temuan ini menegaskan bahwa tiap karakter bukan sosok sempurna tanpa cela, tetapi manusia penuh kontradiksi yang relevan dalam budaya Bali dan upaya pelestarian seni prasi.

Kata-kata kunci: Dualisme Karakter, Mahabrata, Prasi, Rwa Bhineda,

THE DUALISM OF MAHABHARATA CHARACTERS AS A VISUAL NARRATIVE IN PRASI ARTWORKS

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ABSTRACT

The Mahabrata is frequently interpreted through a binary lens, with the Pandavas idealized as paragons of virtue and the Kuravas depicted as inherently flawed. However, a closer examination reveals a more nuanced portrayal of characters such as Yudistira, Bima, Arjuna, Karna and Duryudhana embody both virtues and vices, reflecting a paradoxical and human dimension. This study employs the Balinese philosophical framework of Rwa Bhineda, alongside the dualistic concept of Yin and Yang, to explore and represent the moral ambivalence within these epic figures. Utilizing a descriptive qualitative methodology combined with a Design and Development approach, the researcher created six prasi artwork on palm leaves (dimensions 50x50 cm and 110x40 cm) through the application of Lenticular Optical Illusion techniques. Each visual panel is structured to depict dual aspects of character, the left side symbolizes ambition, ego, and impulsivity, while the right side illustrated virtue, self-restraint, and responsibility. The creative process encompassed character analysis, traditional sketching and incising techniques, natural pigmentation, and iterative evaluation with academic supervisors and practicing artist. The outcomes present a synthesis of classical narrative and contemporary visual interpretation, encouraging audiences to engage with the ethical complexities embedded in the Mahabrata. This study concludes that these characters should not be viewed as flawless heroes or villains, but rather as multidimensional human figures whose internal conflicts remain culturally and artistically significant particularly within the context of Balinese values and the preservation of prasi art.

Keywords: Character Dualism, Mahabrata,, Prasi, Rwa Bhineda, Visual Interpretation.