

## **Archetype and Attribute of Human Figure at Ladori Cave Art**

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**Abstract:** This paper refers to the archetypal and human figures form found on the Ladori cave site. In the study of archetypes and the attributes of rock art is important to know the character of human depiction is the product of the collective unconscious. The problem in this study is how the characteristics of human figures attribute to the Ladori cave art site based on the archetype iconography. This study uses formal methods that focus on shapes, postures, and gestures of solid human images according to data found in the field. The data of rock art human form found in the Ladori cave of 37 images into two groups of the single man and the group. The result of the Analysis shows the posture of the human is depicted as standing up and sitting. On the other hand, the gesture of human figures indicates that the hands and feet that the artist has deliberately created according to their territory. As for the conclusion of this study, the characteristic image of the human being suggests the role the subconscious plays in the depiction of the human being as the product of consciousness.

**Keywords:** Archetype, Attribute, Rock Art, Human Figure, Ladori Cave

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### **1. Introduction**

The term archetype originally appeared as the concept of objects made not directly by their creator but copied from outside himself (Jung, 1968). Archetype is then described as a universal form of the collective unconscious and inherited because it never occurs on an individual basis (Jung, 2003). The collective unconscious of intuition (subconscious products) is drawn from the human mind in the form of images (conscious products) (Laganà, 2019).

Indirect archetypes produced by human's past are geometric shapes, humans, animals, plants, and even gods and goddesses that became part of the human past beliefs. The human form and supporting ornaments represent an archetypal symbol. The portrayal of human beings has always been repeated from the subconscious working independently and more individually and yet an image represents completely in the context of the subconscious.

The symbol represents a tangible representation of the archetype that corresponds to the invisible material components that are inside the human mind. The simple assumption is that the figure represented is human or individual and the cave wall is likened to its environment (Nurhayati & Santoso, 2018). The drawing process is an internal realization of reality that lies in a subconscious made real. It means that the picture dimensions are adjusted to the artist maker's imagination. Furthermore, man's picture with the attributes it uses is a symbolic manifestation of human conduct. These pictures serve as dynamic human characteristics and characteristics of human's past.

The man depicted in wall karst's media is an intuition realm artist's portrayal representation. The figure illustrations image making of corresponds to follows a basic principle or an archetype with the same logic of thought depending on geographic and chronological conditions in each place, wherein each region, there is unique (Anati, 2019) and it is further revealed that through human rock art images should give a cognitive navigational device sign which also represents its environment (Fones, 2021).

The human illustrations' presence in rock art is evidence of lividity in the past. Human images provide insight into adoration, the expression of war, dancing, and hunting (Aubert et al., 2019; Wattimena et al., 2021). Pictures of men in prehistoric caves can be identified by powerful attributes that can be identified. The attribute is the smallest visible unit of archaeological objects, including the design, technology, and style (Sukendar et al., 1999). Depiction of human figures has been around since the paleolithic era, where the image is a silhouette depiction that disrespects the internal anatomy of humans, such as the eyes, the ears, the nose, and the mouth (Sanz, 2012).

Humans images in rock art include the shield-bearing warriors, the "classic" v-necks, other v-necks, peculiar snakes, hourglass body hourglass, sticks ordination, and unique (Keyser, 1977; Magne & Klassen, 1991). The human image presents a variety of expressions between them such as dancing, squatting, human bastions, human holding a spear. Based on the identification it is known that the picture reflects everyday activities and also explains the concept of picture belief (Wattimena et al., 2021)

The human illustration has a distinct character in its corresponding period. During the last period, it was described as reflecting various attributes it was used either static or dynamic (Greer & Greer, 2006). In harmony with its posture and movement, a human picture explains the concept of the artist's collective experience known as an archetype (Garlake, 1994). According to Jung (1964) state that observes attributes attached to a human image can be a symbol of the relation to aspects of human life (Jung, 1964; Laganà, 2019).

Human images do have distinct characteristics corresponding to their respective geologic periods. Some are depicted in a rigid geometric form, and then in the picture seemingly expressive with a more dynamic form like the dance moves, and then in the last period it is described as reflecting various attributes of it (Greer & Greer, 2006). Further, Garlake (1994) implies that the archetype approach to rock art is to define the attributes of the human figure as the symbol (Garlake, 1994). Departing from that understanding became interesting to see archetypal human attributes figure of rock art at Ladori cave in the Matarombeo region. The problem is how the type of human figure in the Ladori cave site is viewed from the standpoint of the archetype.

The method used in this paper is the formal method that describes elements of form and context in rock art methods (Taçon & Chippindale, 1998). The use of such formal methods, calls attention to an outside perspective, to the researchers' point of view (Leihitu, 2019). Formal methods elaborate and try to understand the figure of a human being viewed together with its context. The emphasis is on the analysis of human picture physical attributes, namely, the head, hands, body, and also foot. Specifically, the archetype analysis was human posture and gesture analysis. Human postures include standing, sitting, lying, and gesticulating, the identifiable movement of hands and feet. The efforts to understand human form based on attributes for the body shape and to identify posture and gestures will help explain its archetype character. Next, explain the associated archetype character with the context of his ward to gain an understanding background of the Ladori picture culture supports.

## 2. Result and Discussion

The administration of the Ladori cave is located in the village of Bendewuta, Oheo district Northern Konawe and was at the coordinates 03019 '25" S and 122004' 28.6" E with a height of about 48 meters above sea level. Human figure at Ladori cave situated on a steep slope in the karst Matarombeo hills and more than a hundred feet from near the Lalindu river.

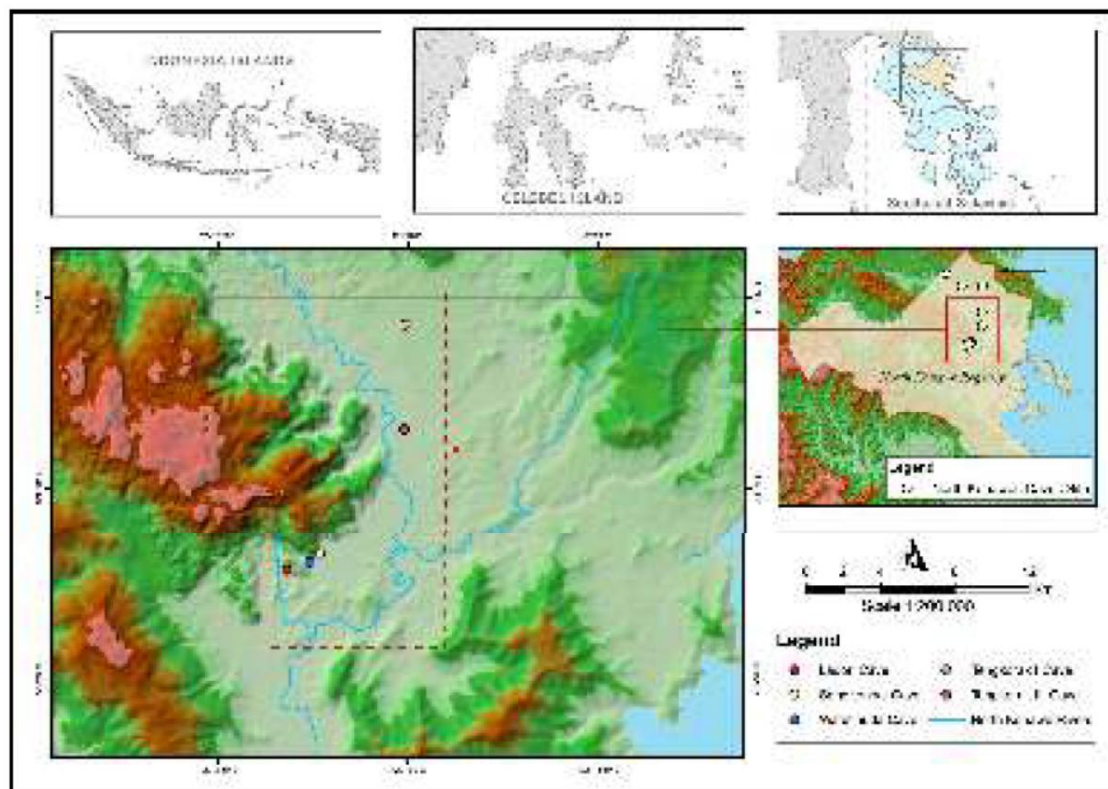
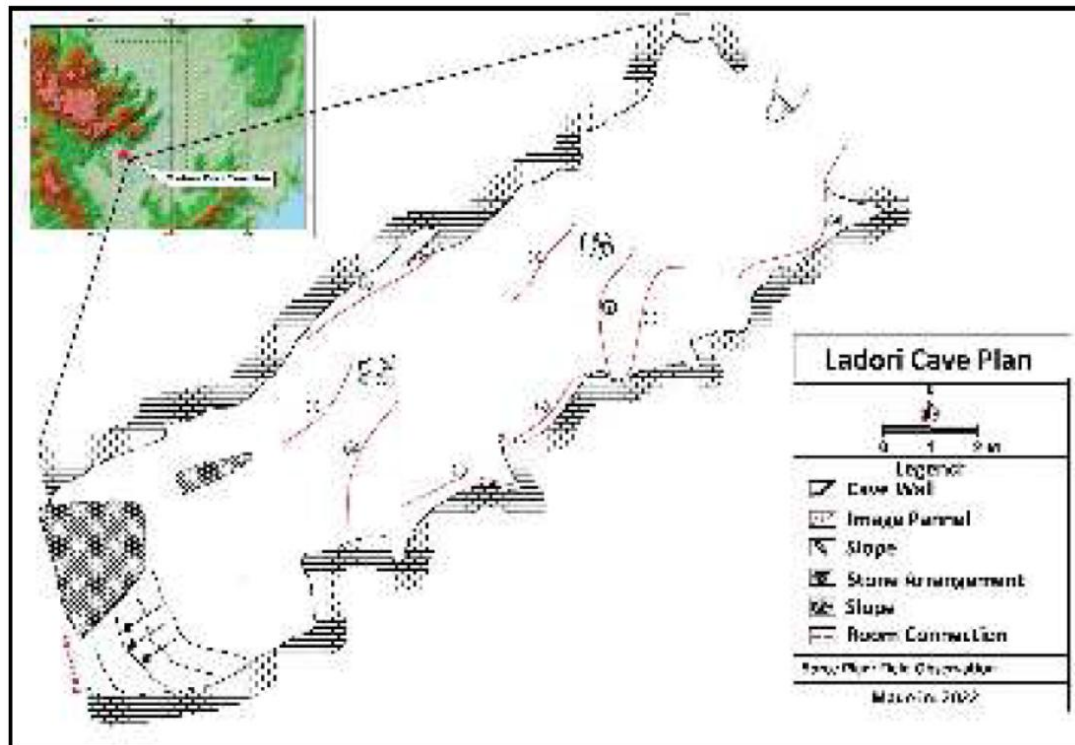


Figure 1. Ladori Cave Site Location in Matarombeo Massif Karst Matarombeo, North Konawe

Morphologically the Ladori cave is a horizontal cave facing the southwest. The Ladori cave is 22 meters long and 4.4 meters wide and is about 1.5 to 2.5 meters high in the ceiling. The mouth of the Ladori cave faces the southwest. The light entering the cave was greatly lacking in intensity and was classified as a cave in a dark category. One of the light's lack caused entry into the cave because the entrance was covered by a rock slab at the mouth of the cave.



**Figure 2.** Ladori Cave Plan Site Location in Matarombeo Massif Karst Matarombeo, North Konawe

The drawings of the humans in the Ladori cave are in the nine panels. The human motif found in the Ladori cave is 37 depicts a single person, correlating to animals and boats. In general, the condition of the human figures at Ladori cave has undergone damage caused by nature but can still be identified in its form. The darkness causes a little light to enter, causing the cave walls to become moist and overgrown with moss. Also, the Ladori cave rock art experiences a circle resulting from the fading of the dry pigment under the charcoal. In general, the condition of the human depicted at Ladori cave has undergone damage caused by nature but can still be identified in its form. The direction toward the Ladori cave is one of the causes of damage to the rock art. The presence of moss then partially covers the pigment in the image. Also, the Ladori cave rock art of experiences a circle resulting from the fading of the dry pigment under the charcoal.

### 2.1. Human Attribute

As Sukendar states etc (1999), analyzed attributes are the shapes, technologies, and styles. The representations Ladori cave rock art are known to include abstract shapes of humans, animals, boats, and figures. Meanwhile, technology's attributes are fragmented into material attributes and imaging techniques. The material used to create a barren rock picture of charcoal is known through dry pigmented black. And drafting techniques are then done with a line or continuous streamlining and full padding techniques. A depiction of a continuous outline of a human form with a continuous line or line. A depiction of a full form of the human figure with full composition on the sides of the body. A charcoal pigment used is a dry pigment obtained from combustion. The use of a dry charcoal pigmentation is assumed to be a picture pencil assigned to the press of karst without causing any damage to the surface. Pictures produced from dry pigment minerals seem to give the impression of colors spreading across the media surface of the picture or in this case the karst wall (Sabri, 2020; Whitley, 2011)


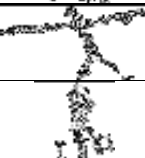



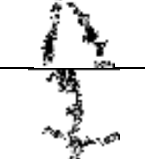
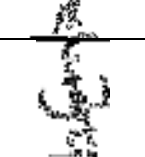

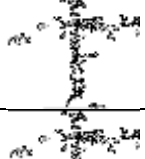
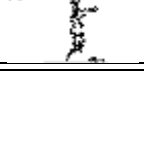

The human form attributes are powerful attributes that can be studied according to the shape of the human body or in short human terms with the attributes of the head, body, hands, and feet. The human illustrations found in the Ladori cave number 37 pictures that fall into two categories: single men in groups. The single man is split into three individual humans, humans with context with animals and humans with a boat.



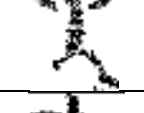




Especially in groups of humans can be described only in a human context. Where men are described in rows as standing and sitting on boats.

**2.2. Single Human**

In a single category of humans, that is, individually, in context with animals and in context with boats. Individual humans numbered 21 images. There is also a single person who correlates with animals in 1 picture and other individual humans correlate with 7 pictures by boat.

Table 1. Attribute of Human Figure at Ladori Cave

No	Attribute				Human figure
	head	body	hands	feets	
1	✓	✓	✓	✓	
2	✓	✓	✓	✓	
3	✓	✓	✓	✓	
4	✓	✓	✓	✓	
5	✓	✓	✓	✓	
6	✓	✓	✓	✓	
7	✓	✓	✓	✓	
8	✓			✓	
9	✓	✓	✓	✓	
10	✓	✓	✓	✓	
11	✓	✓	✓	✓	
12	✓	✓	✓	✓	
13	✓	✓	✓	✓	

14	✓	✓	✓	✓	
15	✓	✓	✓	✓	
17	✓	✓	✓	✓	
18	✓	✓	✓	✓	
19	✓	✓	✓	✓	
20	✓	✓	✓	✓	
21	✓	✓	✓		

**2.3. Human with Animal**

Humans having a context with these animals are the only images that describe the correlation direct between humans and animals in the Ladori cave. The attributes of the human form are comprehensive which there are heads, hands, bodies, and feet. The head is depicted as being in a box that is untidy and gives firmness to the neck as well as the body to be viewed in a different way to describe the head, the neck, and the body.

The upper arms are raised parallel to the shoulders and the arms of the lower arms are bent or raised upward. Both lower arms have a thin thickness of color while the upper arms are described as thicker. Then one hand appeared to be holding the rope at the head of a horned animal and the other was seen grasping another. The body is expressly and in the form of a box in full view of stuffing. In addition, the position of both legs can be seen standing on the horns' back.









Figure 1. Human Figure with an Animal depiction

The horned animal astride by man also possesses the complete body attributes of the head with its two horns. The animal's neck seemed to be raised and off the level of its body. In the meantime, the animal's body is described as elongated and there is a tail of considerable color. There were also four legs and explained that they were standing or walking.

**2.4. Single Human with Boat**

Another individual picture of man is the man in context with the boat. These number 6 pictures are of the same human form with the same attributes of the head, hands, body, and feet.

**Table 2. Attribute of human figure with Boat**





No	Description				Human with boat
	head	body	hands	feets	
1	✓	✓	✓	✓	
2	✓	✓			
3	✓	✓	✓	✓	
4	✓	✓	✓	✓	
5	✓	✓	✓		
6	✓	✓	✓	✓	





One upper arm seemed to be bent upwards with a lowered lower arm. Meanwhile, the position of the other upper arm appears parallel to the shoulders of a slightly thicker one hand than his other hand and his lower sleeve is lowered. The human figure is a unique figure where body is shorter in color. One leg was shown to be bent and the other was in a tilted position. The mounted boat appears to be arched at a length of 32 cm and 8 cm thick. The depiction of this type of boat is a line or line of charcoal.

**2.5. A group of Human with Boat**

In addition to images of humans riding boats alone or individually, there is a picture of men in groups riding boats. Pictures of people riding on boats were found in Ladori cave number eight. The rider of the boat is divided into a human standing position and a sitting position. The identification of a human in a standing position is known through the head, hands, body, and foot of human body members attribute. While humans pack their boats in seated positions, it is assumed that they have only a head and body. That the vertical image or shaft on a boat is individual human beings.

**Table 3. Attribute of human group with boat.**

No	Description					Human group with boat
	head	body	arms	legs	total	
1	✓	✓			8	
2	✓	✓			21	
3	✓	✓				
4	✓	✓	✓	✓	4	

5	✓	✓			3	
6	✓	✓			3	
7	✓	✓			3	
8	✓	✓			14	

As a group of men standing on a boat, there is only one picture with as many as four individual riders. The other seven are seated individuals. Humans in seated positions are in the context of neck-faced boats as well as red-colored ones. At least two boats are called the single, called-dial visit. On a single drifting boat there is also a linggi with 14 individuals on top. Meanwhile, on the double calle boat there was also a linggi with eight individuals inside.


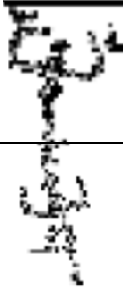

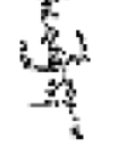




















The individual most portrayed is shown in the picture correlation between a man and a high-one boat with as many as 21 individuals on it. On the other side is a boat that has a double linggi with three individuals inside. The double-inflated vessel is based on an antenna pectiform similar to that used by a single human with four tilts pointing down. It also has one high with two boats on it with three individuals on it and one boat with no linggi as well as three riders on it.

## 2.6. Archetype

According to Garlake (1994), state that archetypal is determined based on human characteristics and gestures depicted in solid rock. Posture in archaeology especially rock images are concrete, tangible and visible materials (George, 2013). Posture is the most basic, or in short, nonverbal communication model with the disposition of the body in communication (C. Patterson, 2020). In other words, posture may include upright posture and orientation. Argyle (1975) states that there are three main postures of the human body: standing, sitting (squatting or kneeling), and lying down (C. Patterson, 2020). Following Patterson (2020), the human depiction at Ladori cave has at least both types of posture standing and sitting. The man with the posture of standing is shown in the individual picture of the single man, and the context of the animal and the context of the boat. People with posture are vividly portrayed in humans who ride boats in groups of either an ousted boat or an unwary boat.

Gestur or body language is also a model of non-verbal communication in the form of movement. Gestures are also involuntary, unconscious movements that make up a coordinated movement model to achieve specific goals. McNeill (1992) expresses that gestures do not basically attempt to convey meaning in the same way that words or spoken will but that gestural walk instantly and along with temporal thought processes (C. B. Patterson, 2003). Thus, gestures have an independently designed meaning by a person to make his or her purpose. It means that gesture is an identifiable symbol. Specifically for the image rock anthropomorphic Ladori, there are both forms of this gesture where human static motion is depicted in humans in groups sitting in boats. To explain the gesticulating of the human image, it must be understood that the analyzed gestural gesture indicates the language of the body.

Table 4. Posture and Gesture Human Figure at Ladori Cave Site (This table was following Patterson, 2020)

Arms	Upper arms Added to:	Lower arms A. Up and in	B. Vertical Up	C. Diagonal Up	D. Horizontal	E. Diagonal Down	F. Vertical Down	G. Down and in
1. upper arm up								
2. upper Arm diagonal up								
3. upper arm horizontal								
4. upper arm diagonal down								
5. Upper arm vertical down								
legs	Upper legs added to:	Lower legs A. up and in	B. vertical up	C. diagonal up	D. Horizontal	E. Diagonal Down	F. Vertical Down	G. Diagonal in
1. upper leg up								
2. upper leg diagonal up								
3. upper leg horizontal								
4. upper Leg diagonal down								
5. upper leg down								



According to the chart of the gestural analysis above, it shows that almost all individual human depictions show dynamic action. Where most of the images are made in standing and sideways positions. In a known five-category gesture by Patterson (2020), the whole category includes Ladori human images. The first category is the position of the vertical arm up as much as in one image, and the second category is with the arms diagonally up as much as in the two images. Meanwhile, the third category of seven figures. Then the fourth category is known to number three images and the last of the fifth are two images in the Ladori cave. Meanwhile, several gestures fell into the existing category and were given distinctive handshakes unique to the Ladori cave. That the gesture is described in a different position between the left and the right. On the other hand, the position of the foot also illustrates varying dynamic movements. They include two types of horizontal upper legs, the upper leg diagonal down, and the upper leg down. That leg position is, in fact, mostly vertical down.

The human figure with the foot that doesn't fall into that category is unique because the human figure at Ladori cave is mostly represented in a sideways position. In addition, the image of a single, grouped man described in context with animals and boats also describes the shape of dynamic movement. The form of static motion is shown only by pictures of humans grouped in vertical lines identified only as head and body. Such a portrayal is very closely related to collective unconsciousness. Artists pour their subconscious products into the shapes humans laid the cave walls into visible conscious products. This seems to have happened in the case of the Ladori cavemen. The product of such collective unconsciousness is not a form of copying or emulating existing forms. The artist sets a pattern, and upon his control, draws whatever pleases. This is indicated by the dynamic single-human image in its standing and sideways positions. The image is likely the image of the artist who attempted to describe the activity of his group.

Referring to Vinicombe, the artist who is the artist does not imitate nature but sets the basic patterns that are repeated and hereditary or passed down and not all of the rock pictures are a daily form of the creating community (Garlake, 1994). Through archetype, it is understood to synchronize relationships between concepts of unconsciousness and consciousness based on the process of transposing unconscious natural products into conscious products that can be seen through the image portrayed (Morgan, 2006; Widaningrum, 2006). The image of a human at Ladori cave, which is a subliminal product, becomes the main symbol of the human figure with an antenna pectiform headdress, which is an identification of its community marker. The marking symbol forms a human character, a hard image culture at Ladori cave where the ornaments are on individual human figures, human contexts with animals, and on the sagged boat with the same garnish.

### **3. Conclusion**

Refers to the Jung concept that suggests, an archetype is part of the collective unconsciousness concept. That such collective unconsciousness is inherited, likely applies to the picture of the Ladori caveman. The legacy of a collective unconscious product was poured on the wall of karst into a conscious product in the form of a human image. Technology and style provide insight that the materials and techniques it makes are probably the same as the figures elsewhere. However, in the form of the Ladori man, it is unique.

The emphasis on the attribute of the anatomy of the human body suggests that the artist who is the artist appears to follow his subconscious concept of drawing. In the form, the figure may be the same, but posture and gesture are never the same in other places. Ladori cave human posture and gesture art do seem to explain the archetypes concept that a human with his posture is almost always on his side. Such a position represents an unconscious product that applies to the concept of collective unconsciousness of an individual's nature.

When such human images appear and can be seen then automatically subconscious products turn into conscious products known as artifacts. The Ladori artist neither copied nor imitated the human form but made their artery. Especially, when gestures explained that variations in the movements of hands and feet are individual illustrations designed by the artist following archetypal concepts. In context, the Ladori cave is so close to the river that the boat may be used by its group. The presence of human pictures and boats is a picture of the past Ladori cultural environment. If the human assumption is drawing according to its environment, then clearly the Ladori artist is drawing on its cultural scene in the past.

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