

Therianthrope Character in Garuda Statue and Relief

Ranang Agung Sugihartono, Dharsono, Guntur, Moh. Rusnoto Susanto

Abstract-- This study focuses on the visualization of Garuda statues and reliefs in the Indonesian-Hindu culture time, with the aim of knowing its therianthrope levels. This discussion was conducted with a qualitative descriptive approach. The data collection used observation and literature studies, and analysis using data triangulation. From the results of the discussion, it shows that the Garuda story appears more strongly on the temple in the time of the Indonesian-Hindu culture time of the East Java period, along with the shifting function of the temple into the king's place of worship, the stronger ideology of penance ('ruwatan') that in line with the story, and shifting patterns and the direction of the temple becomes a form of 'pundek berundak' which places the mountain as the setting and the direction the scale towards worship in the temple, as a representation of the growing strength of the Indonesian local genius. The therianthrope characters to be human forms appear on the body, hands, thighs, and body ornament of Garuda, and the shape of the animal is always on the wings, while parts of the face, head and toes are uncertain. The visualization of the therianthrope figure describes the achievement (of animals) of birds at the highest degree, a symbol of heroism. The conception of therianthrope forms is very relevant to be used as a reference for the development of typical Indonesian art in the future.

Keywords— Garuda, therianthrope, character, statue, and relief

I. INTRODUCTION

Garuda is not only known in Indonesia, some Asian countries also know Garuda, both with the same or different names. The Indonesian nation take Garuda meaning different from other nations including the Indian nation where the story originates, Garuda has become a part of Indonesian culture. Garuda, according to Kossak, is an ancient celestial creature, part-bird part-human, linked with the sun and air; he is the vehicle of Vishnu [1]. An ancient heavenly creature, half human and partly bird-shaped, related to the symbol of the sun and air, and he is the vehicle of Vishnu. Garuda is the main bird (the most perfect), as well as the receipt, the great priest, and the god, the master of all that floats, and the light is like the sun, as mentioned in the book *Adiparwa*.

Garudeya's story is written in the book *Adiparwa* from the end of the X century, in the era of Darmawangsa Teguh, the emperor of the great Indonesian, full of sovereignty [2].

Adiparwa is a review in the form of prose concerning the first book of the poem Mahabharata [3]. Garuda had given colors Indonesian culture before the book itself is written.

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The proof, some artifacts in the form of Vishnu riding a Garuda have been made in the IX century. The development of Garuda's story for centuries in the Indonesian-Hindu culture time cannot be separated from the people's belief at that time about the story. In the book *Adiparwa* is stated that people who read the story of Garuda will escape sin. Thus the story of the Garuda bird is considered to have magical powers to release people from sin [4].

In India, according to Pramod Chandra: the iconography of this image is traditional: a human body in a kneeling position, wings at the shoulders, and a sharp, hooked nose resembling a beak [5]. A very bird-like embodiment with lots of body, arm, and head accessories, and has very little human element. This is different from the existing and developing Garuda in Indonesia, which the visualization look more like human characters. The shift in the function of the temple took place during the East Java-style Indonesian-Hindu culture period, also followed by changes in the shape of Garuda statues and reliefs in the temple. The temple was built in order to commemorate or worship for the deceased king, even the king was considered as a representation of the gods, as Kinney argued that a temple was then erected to their memory and for the worship of their divine form. The image in the temple represented both the god and the deceased king, who was considered a foremost representative of the deceased ancestors [6].

In the East Java-style Indonesian-Hindu culture, the theme of liberation freedom originating from India has entered life initiation and mysticism joins the ancient conception about penance after death, so that local rituals that are mystical seem to have a special place in Hindu ritual at that time. So that many temples are carved into the story of Garuda, such as in the Kedaton, Kidal, and Suku temples. Garuda is carved in the form of statues and reliefs with a therianthrope form, a combination of human form and animal form (birds). Therianthrope stands for Terio-Anthropomorphic or Therio-Anthropomorphic. The word comes from the Greek, "therion" means "wild animal" and "anthropos" means "human being". So, Therianthrope means (especially of deity) combining the form of an animal with that of a man [7].

When the influence of Hindu culture at the end of Majapahit era began to subside its influence, the shape of the statue increasingly resembled a human form, while the shape of the animal increasingly weakened. These changes are interesting to study, so that the conception of the therianthrope forms of Garuda statues and reliefs can be known, so that they can be used as a reference for the

development of therianthropic forms in the arts in the future, such as in sculpture, painting, film and animation in Indonesia.

II. METHOD

This study uses descriptive methods that are intended to describe what they are, by emphasizing the depth of meaning over multiple realities and multiperspectives [8]. The purpose of this study is to explore the concept of the statue and Garuda relief which are therianthropic. The selection of research objects uses purposive sampling techniques, and carried out selectively and limited to temples that have Garuda statues and reliefs, namely Banon, Prambanan, Kedaton, Rimbi, Kidal, Kesiman Tengah, Tetek Belahan, and Sukuh temples.

In finding the data, researchers used the Observation method and the Library Study method. Observations were made on artifacts in the form of Garuda statues and reliefs, supported by documentation (photographs), while literature studies work on archaeological literature and ancient manuscripts. Data analysis was done with Interactive models by Miles & Huberman, such as: data reduction, data display, and conclusion drawing / verification [9].

III. DISCUSSION

3.1 Forms of Garuda Statues and Relief in VIII-XV Century

The traces of the Garuda statue from the middle of VIII-IX century appear on the statue of Lord Wisnu from Banon Temple in Magelang (stored in the National Museum). Garuda is carved on the back of Lord Wisnu's foot (see Figure 1). The embodiment of Garuda in that statue is teriantropik, where the attribution of the human form to the shape of the bird shows in the shape of the body, hands, and feet. The body decoration in the form of a shoulder ornament, necklace, wrist and hand bracelet, and pants. Half-footed squat pose like preparing to fly, left leg bent up/back. Furthermore, the shape of the head and wings are visualized like birds, but the ornaments on the head like humans include the form of the hair, ear decoration, and head bends. The form is not in a flapping pose, just dangling down, as Claire Holt said the classical Banon image shows the god standing, a tall, calm figure, behind whose legs nestles a relatively small Garuda with simetrically half-spread wings [10].

The visualization of Garuda statue which is very Indian centric found at Prambanan Temple in Klaten, built around the 9th - 10th AD, is the most magnificent Shiva building in Indonesia. This splendor was said by Claire Holt that the sphere of the gods and its rich Indian imagery are rendered at Prambanan with both poetry and strength[10]. In the opening scene of the series of Ramayana reliefs in the Shiva temple building depicted about 5 gods crying in front of Lord Vishnu, begging for the death of Ravana, the demon king. Lord Vishnu sits on the back of the earth dragon (Sang Hyang Ananta) which comes out of the ocean, also visualizes reliefs of fish, crabs and water (see Figure 2). The large figure of the Garuda which is therianthropic seems to sit in cross-legged position and adore and offer blue tunjung flowers to Sang Hyang Wisnu. The embodiment of Garuda includes the face with a beak like a bird, but wears an

ornament on the head and ears as well as a folded hair; body shape like a human wearing a necklace; the shape of the hands and arms are also similar to humans, wearing a shoulder ornament and bracelet; and poses of sitting cross-legged like humans, but clawed and spelled out. The characteristics of birds are visualized through the face of beak, clawed legs and spurs, also wings and tail.

According to Kempers that Garuda was seen as a vehicle of the Lord Wisnu, as visualized by Vishnu who symbolizes king Erlangga riding on Garuda [11] seen on the Garuda statue (see Figure 3) from Tetek Belahan Temple (Pasuruan) which was built in 1049 AD (XI century). The depiction of that statue's pose is called Wisnu Garudasana or Wisnu Garudanayanamurti. At the statue, Wisnu was identified as a depiction of King Airlangga [12]. During his reign, Airlangga divided the kingdom into Jenggala and Panjalu, he resigned and became a hermit under the name Resi Gentayu. During Airlangga's long reign, East Java flourished culturally and economically [6], so that after his death he was manifested as Wisnu the Savior and Preserver of the World who was riding a Garuda. In Hinduism, Wisnu is one of the gods of Trimurti who is considered to be the god who taking cares for the world [13]. According to Kinney, on the statue that the king's attitude was passive and tranquil, in contrast to Garuda, that is shown attacking his natural enemies, the snakes. The huge anthropomorphic Garuda, with ferocious open beak and large spreading wings that partially envelops the aureole surrounding his divine charge, is the ultimate protector [6].



Figure 1: Garuda sculpture from Banon Temple (VIII century) (Photo: Ranang, 2018).



Figure 2: Garuda relief in Prambanan Temple (IX century)



Figure 3: Wisnu riding on Garuda (X century) (Foto:Ranang, 2018)



Figure 4: Garuda carries his mother in Kidal Temple, XIII century (Photo: Ranang, 2018)

The embodiment of the Garuda statue is as follows: the body / chest shape, hands, thighs and legs like humans. Form the parts of the chest, thighs, and legs (knee to limb) like humans. His sitting position was Ardhaparyakasana like Garuda in Candi Kidal, his right leg dangling down and his left leg bent folded forward. The squatting (jengkeng, Jw) sitting position is very human gesture. The head wears a gauntlet (ornament), and his hair is like the Buddha's hair in Borobudur. The upper arm has a ornament on shoulder ('*kelat bahu*') and ankle forearm. On the chest, there was a motif like a beam of light and a sling on his body. Garuda's mouth is quite realistic like a bird's mouth. The shape of the wings is like flying, flapping up, located on the right and left side of the Vishnu statue above it. Between the thighs there are '*uncal*', the ornament that cover the penis. On the right foot, it appears to hold two snakes on the right and left. The legs appear to wear a bracelet, and the shape of the toes like birds amounts to six fingers and has spurs ('*jalu*', Javanese). The bottom leg ('*kentol*', Javanese) there is a feather motif. The embodiment of the Garuda impressed the might of Garuda who succeeded in defeating the dragons and taking the Amrta from kayangan (Kamandalu). Kinney said that the status of Garuda, usually presented as Vishnu's mount, as a supreme god, more powerful than Vishnu himself, is noteworthy [6]. Even finally it willing to be the vehicle of God Vishnu, written in the book *Adiparwa*: Finally he wanted, therefore it became the vehicle of Lord Wisnu [2].



Figure 5: Garuda gets advice from his father in Rimbi Temple (XIV century)
(Photo: Arief Budi Santono, 2007)



Figure 6: Garuda relief in Kedaton Temple
(Source: <https://kebudayaan.kemdikbud.go.id>)



Figure 7: Garuda relief in Kesiman Tengah Temple (abad XIV)
(Photo: Ranang, 2012)



Figure 8: Garuda sculpture in Sukuh Temple
(Photo: Ranang, 2018)

Kidal Temple, located in Tumpang (Malang), is a place of worship for King Anusapati, which is embodied in the statue of Shiva, which was built in 1260 AD (XIII century). When viewed from the Garuda relief on the temple panel (see

Figure 4), the function of the temple as a deliverance of King Anusapati was very strong, as stated by Kinney that Garuda's deliverance of his mother from slavery reinforces the function of Candi Kidal as a monument to ensure the deliverance of King Anushapati's soul from its earthly bonds and to offer protection from the dangers encountered after death. King Anushapati was portrayed after his death in a deification image as Siva [6]. This function is relevant to the theme of liberation in the Garuda story carved in that temple. In the temple there are 3 Garuda reliefs, namely Garuda in the power of the dragon, Garuda *menyuhun* (hold) Amrta jug, and Garuda hold his mother. From the technical aspect, the bas-relief is very strong, both the depth and ornament, even almost three-dimensional. The embodiment of Garuda has the same pose, but with different story scenes in 3 reliefs. Garuda is visualized in an upright body pose like a human wearing a chest / neck ornament; sitting pose '*jengkeng*' with the shape of thighs and legs like human, but clawed and has spurs; the shape of a head like a bird and a beaked mouth, but wearing a headdress ('*jamang*') and ear's ornament in the form of earrings also hairy heads; the shape and pose of hands and arms like a human wearing a shoulder ornament and bracelet; Seated pose and Garuda gesture at the Kidal Temple impress strength/taught.

In Pulosari village (Jombang) there is a Rimbi Temple which was built to commemorate Queen Tribhuwana who died in 1372 AD (XIV century). The Garuda relief (see Figure 5) in Rimbi Temple is different from in other temples, visualized by Garuda with his father, where his father stood in front of him while touching the head of Garuda. The relief seems to describe the conversation scenes between Garuda and his father (Begawan Kāçyapa), on his journey to find Amrta, in the book *Adiparwa* said as follows: His father was seen, he asked to be given whatever was worth eating. Answer his father, and tell him what he told him to eat. "... That is what my child should eat, as a condition for completing your mother's work" Thus said Begawan Kāçyapa; the Garuda went to the place of elephants and turtles [2]. The embodiment of Garuda in the reliefs of the Rimbi Temple appears to be therianthrope, where Garuda is sitting in front of his father. Garuda is embodied with the headdress of a holy man (hermit), face beaked like a bird, wear headdress ('*jamang*') and earrings in the ear. The shape of the body (chest) is like a human wearing a necklace, and the position of the two arms open to the side with both hands in front of the abdomen, also there is a decorative ornament in shoulder and bracelet. The gesture of this pose that appears is the attitude of a child who is listening to the advice of his father. The therianthrope form of Garuda in this temple is almost the same as in the Kedaton Temple.

Kedaton Temple was built in 1370 AD (XIV century), located in Tiris (Probolinggo). This temple has 9 (nine) panels that tell about Garuda. This is the one that has the most Garuda story panel among the other temples. Figure 6 is a relief of the scene of the 5th Garuda panel in the temple, looks Garuda with wings stretched, squatting and

facing to the left, he seemed to hold something in his right hand. The shape of the bird appears on the head and beak, the stretched wings and the tail. The shape of the beak and its wings are very identical to the shape of the bird. While the human form can be seen in the sitting pose, the shape of the abdomen, chest, legs, arms and hands. In addition, it also applies to human attribution to bracelets and arm ornaments and pubic covers.

The most therianthrope and dramatic Garuda relief (see Figure 7) appears in the Kesiman Tengah Temple, which was built at the end of the XIV century, located in Pacet (Mojokerto). In this interesting temple is a depiction of Garuda that is most similar to humans because it is visualized in the human face. Garuda is portrayed fighting with dragon in order to free his mother. The Garuda pose stands on both legs astride and both hands stretch up. The left hand holds the dragon, its body and tail hanging down. In the background there is a Garuda wing that expands in a stylized form. This expressive Garuda pose, seemingly in action, can only be found in this temple. The therianthrope embodiment appears in the shape and posture of the body, both the legs, body and hands, only the head resembles a bird. Standing astride pose is very similar to humans even though their eyes are like birds. Human attribution is also seen in bracelets and shoulder ornament in the arms, pants, chest and ear. The characteristics of birds only appear in the face shape, especially the eyes, and the background in the form of wing stylization. This therianthrope form is almost the same as in Suku Temple, except that in Suku Temple the megalithic elements are stronger.

One of the temples at the end of the Indonesian-Hindu culture that has Garuda statues is the Suku Temple, which was estimated to be built in 1437 AD (XV century). Therefore the diminishing influence of Hindu culture, so that the elements of megalithic culture reappear, which can be seen from the shape of the main temple which is like a truncated pyramid, 'punden berundak' (courtyard with steps) and the direction of the building oriented to the top of the mountain, and there are altar stones in the temple yard. In this temple there are 3 stories, one of which is the story of Garuda which tells about the release of Dewi Winata from a curse, which was carried out by her son (Garuda). At Suku Temple there are 2 statues and 2 bas-reliefs about Garuda. Both of these statues, the shape of the statue is similar to the human body, namely the body stands upright. The form of Garuda in this temple (see Figure 8) differs from Garuda statues and reliefs from other temples. The shape of the body, legs, hands, and costumes similar to human. Only the wings on the arms that characterize birds, besides that there are inscriptions on the front and back. In fact, Kinney said that the shape of the statue is more human-like than that of the Garuda bird, that the figure nearer the main monument is anthropomorphic and may be a winged man rather than a Garuda [6]. The form of statues and Garuda reliefs at Suku Temple, can be said to be the most therianthrope when compared to statues and reliefs in other temples. This can be seen from the shape of the body parts, poses, and attributes. This very anthropomorphic form of Garuda has strong characteristics, not the same as the image of gods in Hinduism. Even though the identity of the figure is based on Hinduism, however the visualization and

symbolism has been worked out with local and ancient interpretations (prehistoric).

3.2 Therianthrope Changes on Garuda Statues and Reliefs

Hinduism myths, Javanese mysticism, and ancestral traditions (ancient magical beliefs) are implied in Garuda statues and reliefs, especially in Suku Temple. Garuda's story from India is manifested in the form of sculptures and reliefs that are very rough and seem magical and megalithic, and very contrast to the form of Garuda in Prambanan Temple which is still Hinduism centric. The ancestral tradition that developed again in the East Javanese style, implied in *Negarakertagama*, suggests that the mountainous area of East Java were covered with hermitages of different kinds. Ascetics, called rshis after the mythical seers, seem to have become so important that they become a separate religious class [6], and nowadays there are many relics of temples on the slopes in East Java and Central Java.

From the discussion above, it appears that the embodiment of statues and reliefs of Garuda has changed. In every century, the story of Garuda is getting stronger and entering the golden age of East Java style, from the kingdom to the next kingdom, the story of Garuda gets a good place so that many temples are carved with that story. This is related to the change in the function of the temple to be the place of peace of the deceased king, the stronger the reappearance of the old element of the conviction of penance ('*ruwatan*') so that the story of Garuda from India is considered relevant to be carved in these temples.

The embodiment of Garuda carved in the temple at the end of the Hindu-Indonesian period increasingly shows its local genius and vice versa the influence of Hinduism culture diminishes (see Figure 9). The shape of the statue is getting away from Hindu iconography and the strengthening of the prehistoric elements. Claire Holt said that a kingdoms power began to decline, the images became smaller in size and cruder in execution [10]. The visual of rough and stiff reliefs and sculptures at Suku Temple is similar to statues from the time of megalithic culture. The shape of Garuda statues and reliefs is increasingly therianthrope at the end of the Majapahit kingdom period (15th century), as illustrated in the chart below.

In the aspects of pose, shape, and proportion and a little accessories on the Garuda statue above, it seems that the statue contains the conception of Dashing as a hero, where the embodiment is to show Garuda's dashing as a god, great priest, main bird, very powerful and the masters of all that float, as well as its rays like the sun, as told in the Book of *Adiparwa*: "Hjang Garuda, you were rishi, you were great priest, you were god, you were *pathageçwara* master of all that floats, twan prabhu, you were king, *tapanapratyam*, your rays like sunlight. That is the situation, tat trānam khagānuttama. Protect us, because you are the main bird"[2]

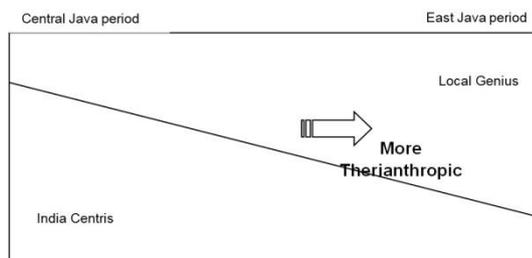


Figure 9: Developing of Garuda visualization

The therianthropic form of Garuda shows the achievement (of animals) of birds at the highest degree, which is identified with sunlight, receipts, great priests, gods, rulers of the sky, leaders of all birds, even as the vehicle of Lord Vishnu, and surpassing the gods. So that the embodiment of a bird figure with the shape of a human body but still looks the character of the bird through its distinctive character, namely wings and claws.

IV. CONCLUSSION

From the discussion above, it can be concluded that the form of Garuda in both statues and reliefs in temples of the Indonesian-Hindu culture period shows that:

1. Garudeya's story appears more and more on the temple during the period of Indonesian-Hindu culture in the East Java period, along with the shift in the function of the temple to Hindu worship become as a place of death of the king, along with the shifting pattern of temples ('*punden berundak*') and placing mountain as the background and direction towards worship in the temple, as a representation of the increasingly strong local genius. Garudeya's story about the release of his mother (Dewi Winata) carried out by Garuda and carved into the temple supports the function of the temple as a place of worship of the deceased king, where penance becomes his ideology.
2. The visualization of the therianthropic Garuda shows the achievement (of animals) of birds at the highest degree, through the stronger element of human form and the attribution of the human form to the character of Garuda (bird), which appears in the pose, body shape, legs, arms and also stiffness like in prehistorical art characteristics. The human form is always appear on the body, hands, thighs and legs, and Garuda's body ornament. And as for animal shapes there are always in all statues and reliefs are wings, while the face, head, and toes sometimes visualized in animals or humans form.

The form of therianthropic in the art tradition here is interesting and potential to be used as a reference for the development of art now and in the future, so that the characteristics are sustainable.

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