Therianthropic Conception of Garuda Statue And Relief

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Abstract: Indonesian temples have many artifacts of Garuda statues and reliefs that tell the story of Garudeya. Garuda has been an important figure for the Indonesian people since the period of Indonesian-Hindu culture. Its existence and the uniqueness visualization of Garuda are interesting to be studed about the conception of its visualization. This type of research is a qualitative descriptive, and the objects of the study are Garuda sculpture and relief. Data collection uses the method of observation, documentation and literature study, which are then processed using qualitative data analysis. The results of study showed that the human form dominates the embodiment of Garuda's statues and reliefs, both on the body, hands and feet. The shape of the animal is only found in the shape of the head. Embodiments of statues and reliefs are also dominated by human ornaments / costumes, both on the head, body, and hands. In addition, Garuda's statue and relief poses appear entirely human poses. This embodiment represents the therianthropic form of the Garuda statue and relief.

Keywords: Therianthropic, Garuda, statues, dan reliefs.

1. INTRODUCTION

Java Island is an island that has Indonesian-Hindu cultural heritage in the form of temples. The temples in Java have artifacts in the form of statues and reliefs, some are still on location and some are stored in museums. The Garuda statue and relief is one of the artifacts that is often found in temples and museums complexes, especially temples in Central and East Java. It seems that Garuda is a figure who occupies an important position in Indonesian-Hindu culture, even today, we know that Garuda is a symbol of the Indonesian state, Garuda Pancasila.

The existence of Garuda in Indonesian culture can be traced in the Adiparwa Book from the end of the X century A.D., which the review is in the form of prose about the first book of the Mahabharata poetry (Zoetmulder, 1983) The story of Garudeya is told in that Adiparwa Book. The story is told in the Book of Adiparwa, telling that Winata and the Kadru bet on the Uccaikcrawa horse which caused the Winata to become Kadru's slave, and finally released by the Garuda (his son) with Amerta as a condition, also told about story why the snakes had a forked tongue and the Garuda became the vehicle of God Wisnu (Widyatmanta, 1958).

The many statues and reliefs of Garuda and the support of the Adiparwa Book make Garuda sculptures and reliefs are interesting to study, because the shape is a combination of human and animal elements, even though Garuda is a bird. The embodiment of Garuda between one temple and another temples has differences and similarities, even the embodiment is different from the Garuda that exists in Indian culture, as the source of

Garudeya's story originates. It seems that Garuda sculptures and reliefs in Indonesia contain remnants of local genius (pre-Hindu) elements as found in Garuda sculptures and reliefs at Candi Sukuh. That is why Garuda's statues and reliefs at temples in Indonesia have their own uniqueness.

The uniqueness of Garuda's statues and reliefs in these temples are the repertoire of Indonesian culture, as according to Dharsono that artifacts born in the archipelago are expressions of the culture of the people (Dharsono, 2016). It has the potential to be studied and raised as a reference for the development of Indonesian art in the future, for example the development of stories and characters for comics and animation. Meanwhile, so far Indonesian comics and animations tend to refer to comics and animations from Japan and America. Japanese and American animation have a lot to show a combination of human and animal forms, while in Indonesia is still rarely done. For this reason, this research is important to be carried out, because of the need for information and data on the conception of the theranthropic form in old Indonesian art, particularly Garuda sculpture and relief.

2. LITERATURE STUDY

Sculptures and reliefs in Indonesian temples depicted in various forms represent Hindu stories and mythology. The statue in Hindu culture is often called '*arca*'. *Arca* in Sanskrit means description, statue of god. The statues in India are the 'form' of the worshiped god. Statues were created to make contact with the gods depicted (Maulana, 1997). The word 'relief' comes from the Italian word 'relievier' which means arising. According to the Encyclopedia of Art, sculpture and relief are interpreted as follows:

The basic traditional form of this 3-D art are: free-standing sculpture, which sorrounded on all sides by space; and relief sclupture (encompassing bas-relief, alto-relievo or haut relief, and sunken-relief), where the design remains attached to a background, typically stone or wood (visual-arts-cork.com, n.d.).

In the art field of sculpture, relief is referred to as a work of art which figures are projected or highlighted out of their background (Jiantoro, 1994). Relief is usually built attached to the background in the form of walls / temple buildings, sometimes also attached in the entrance gate of the temple. Furthermore, according to Ratnaesih Maulana, each god was worshiped in a real picture (murti) that can be seen and touched. The picture is understood anthropomorphically, but also exceeds human appearance (Maulana, 1997).

The word 'anthropomorphic' is related to other terms namely theriomorphic and therio-anthropomorphic. The embodiment of Garuda as the object of this study is a type of therio-anthropomorphic abbreviated as Therianthropic. The word 'Therianthropic' comes from the late 19th century, from Greek, the word *thērion + anthrōpos + -ic*. The word 'thērion' has the meaning of a wild animal, while word 'anthrōpos' means human being (Merriam-Webster, n.d.), and the definition of 'therianthropic' is combining the form of an animal with that of a man (Lexico - Oxford Dictionary, n.d.), and the gods are depicted in therianthropic or hybrid forms of the human body and animal head. In addition, Benson C. Saili defines therio-anthropomorphic as worshipping a god presented in a form combining animal and human elements (Saili, 2018).

Many manifestations of therianthropic gods are visualized in the form of human-headed animals, humans wearing masks or animal-shaped headcap, as stated by Wayne L. Rupp Jr. that:

It is interesting to note how many therianthropic deities are represented as a human with an animal head or as a human wearing a cap or mask. The head may be the most fearsome part

of the body, be it animal or human form. The head may be the most fearsome part of the body, be it animal or human form (Rupp Jr., 2007).

The head is often used as an important part in terianthropic visualization. In accordance with the place that is at the very top or the front (for certain animals), maybe the head is considered as the most important and scary part of the body, both in animals or in human form.

The depiction of the gods is closely related to the terms therianthropic, theriomorphic and anthrophomorphic. These terms are known in Hinduism and Buddhism. In the classical period art knows there are three ways of depicting a character, namely: anthrophomorphic, depicted in human form; theriomorphic, visualization of figures in animal form, and therio-anthrophomorphic, depictions of god in the form of half-human and half-animal (Banerjea, 1941).

Garuda is a bird creature from Hindu mythology that the feature is a mixture of eagle and human. Garuda's wife is Unnati (or Vinayaka in other versions) and his son is Sampati, another mythical bird and ally of Rama. Garuda is the offspring of Kasyapa and Vinata (Cartwright, 2015). The word 'Garuda' comes from the root word 'Gri', meaning to swallow: Garuda devours the snakes (Choskyi, 1988). Hindu iconography places Garuda as a vehicle (vahana) of Lord Vishnu. Pramod Chandra called it as the ornithoid[1] vehicle of Visnu (Chandra, 1985). The Garuda is a large mythical bird-like creature, or humanoid bird that appears in both Hinduism and Buddhism. Garuda is the mount (vahana) of the Visnu (Ghugh, 2017).

Candi Kidal is located in Rejokidal Village, Tumpang District, Malang Regency. This Candi Kidal is a place where King Anusapati's prayers are embodied in the Shiva statue. The temple was completed in 1260 AD, during the Anusapati Sraddha ceremony, which was enshrined as Shiva (Kinney et al., 2003). The relief of Garudeya is carved into the temple panel, the function of the temple as the worship of King Anusapati looks very strong, as stated by Kinney:

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 (Kinney et al., 2003).

Visualization of three Garuda reliefs on the temple's panel has the same pose, but with different story scenes on 3 (three) reliefs. The first scene (panil) tells the story of Garuda fighting with the dragon guard jug Amrta, the second scene tells the story of Garuda raising Amrta's jugs he got, and the third scene tells Garuda who succeeded in freeing his mother.

Candi Belahan in Wonosonyo Village, Gempol Sub-district, Pasuruan Regency, is the site where Wisnu riding a Garuda statue was found. This statue is the largest Garuda statue of all Garuda statues in various temples of the Indonesian-Hindu cultural period. According to Kempers, Garuda is seen as a vehicle of the god Vishnu, as manifested by Vishnu who symbolizes the king Airlangga rising above Garuda (Kempers in Tjandrasasmita, 2009). Belahan Temple was built in 1049 AD to commemorate one of the biggest kings in East Java, Airlangga, which died in that year. This statue depicts the story of Garudeya which tells the story of how Garuda became the vehicle of the god Vishnu. The depiction of the sitting Vishnu is called Vishnu Garudasana or Vishnu Garudanayanamurti. In this statue, Vishnu

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[1] *Ornithoid* means like a bird (https://www.merriam-webster.com, diakses 19/1/2019)

identified as the depiction of King Airlangga (Budiarto et al., n.d.). Currently, this Garuda statue is not in the temple complex, but is kept at the Museum Majapahit in Trowulan, Mojokerto.

Candi Sukuh is one of the temples from the end of Indonesian-Hindu culture which has a statue in the form of Garuda. This Hindu temple is estimated to have been built in 1437 AD or 1359 *Caka*, which is based on *memet* panel of three reliefs in the temple complex (Proyek Pengembangan Media Kebudayaan, 1977). The existence of Garuda statue and relief in this temple was discussed by Ann R. Kinney that narrow rows of reliefs that unfold around the top of the pylon tell the story of Garuda's quest for amerta to ransom his mother from the snakes (Kinney et al., 2003). The embodiment of Garuda in Candi Sukuh is more like a winged human than a bird, as Ann R. Kinney said that the figure nearer the main monument is anthropomorphic and may be a winged man rather than a Garuda (Kinney et al., 2003).

3. METHOD

This research is a qualitative study, using descriptive methods that are intended and used to describe what it is by emphasizing the depth of meaning of plurality and multi-perspective reality (Sutopo, 1996). The focus on searching for the depth of meaning is relevant to the purpose of this study which seeks to explore the concept of therianthropic visualization of statues and reliefs on the temples.

The selection of research objects used the Purposive Sampling technique – relevant to the characteristics of qualitative research – is done selectively and is limited to temples that have the therianthropic objects, namely Candi Kidal (Malang), Candi Belahan (Pasuruan), and Candi Sukuh (Karanganyar). The sources of data used in the data collection are artifactual and textual data. Artifactual data is in the form of reliefs and sculptures in the temples mentioned above or stored in the Museum Trowulan, while textual data in the form of supporting this research in the form of ancient books, archeological excavation reports, and the writings of relevant experts.

In digging the datas the researchers used the method of observation, documentation, and literature study. These three methods are a unity in the conduct of this research. The Direct Observation Method is carried out on therianthropic statues and reliefs in the field (temple and museum complex). Observations are equipped with photo shoots for documentation. Literature study is conducted with a focus on ancient books that discuss about the Garudeya story. The process of qualitative data analysis is carried out in three interrelated stages namely data reduction, data presentation, and drawing conclusions (Sutopo, 1996). All these three stages are involved in the analysis process and determine the final results of the analysis.

4. DISCUSSION

4.1. The Visualization of Garuda Statue and Relief

4.1.2. The Garuda Visualization in Candi Kidal

Candi Kidal has three Garuda reliefs, with the same size and pose, but each is on a different side of the temple's body. The first relief depicts Garuda and the three dragons, which is told in the story, they fight. The second relief shows that Garuda shouldered the Amrta jug, which tells the story of Garuda succeeding in seizing the Amrta jug. The third relief depicts Garuda shouldering Winata, which tells the story of Garuda succeeding in freeing his mother from the curse.

Fig. 1 One of the Garuda reliefs in Candi Kidal, Malang
(Photo: Ranang, 2017)

From the observations made on the reliefs of the Garuda in Candi Kidal, data obtained from the embodiment of the shape, ornamentation and the pose in each relief section can be seen in the table below. The visualization of the human element dominates the Garuda reliefs. The animal element is only found in the shape of the head.

Table 1. Human and animal elements in the embodiment of Garuda relief in Candi Kidal

	Head	Body	Hand	Leg
Form	Animal	Human	Human	Human
Ornament/Costume	Human	Human	Human	Nothing
Pose	Human	Human	Human	Human

The shape of the head is like a bird, its size is bigger than its proportion. Its big head is as wide as his chest, and his long mouth forward. In his mouth there are no teeth or fangs, so it is closer to the bird's beak shape. The size of the bird's beak is quite large and elongated. The shape of the chest, abdomen, arms and hands like humans. The chest looks wide and broad, and is swelled forward, impressing its strength and might. Handprints are similar to humans, including how to hold a dragon's *kuca* or tail. The shape of the legs (tarsus), shins (thighs) like humans, but has claws (anisodactyl foot type) and spur like a bird.

Its headdress is as in humans, its hair curly ornamentic like Buddha's hair, wearing a *jamang* (diadem), *subang* (eardrop) and *sumping* in the ear. In addition, a long strand of its hair was tied at the back of his head. The body decoration like in humans, on the chest there is a necklace / chest decoration and a diagonal circular / crossed rope on the body which is commonly called *upawita*. Hand ornament as in humans, the arm wearing *kelat bahu* and *gelang* (bracelet) in his hand. While the legs have no decoration or ornamentation.

The head pose is like a human, facing right with his dashing, which shows the victory was able to save his mother. Body pose as in humans, who are sitting squatting (jengkeng, Jw), but the chest is swollen forward with a dashing. Hand pose as in humans, the left hand bending and holding something, while the right hand supports his mother who is above his head. The pose of the hand grasping is also like in humans. Squat pose as in humans, left leg bent backward, while the right leg is upward on the right side. This pose is relevant to the position of Garuda who is carrying his mother.

4.1.2. The Garuda visualization from Candi Belahan

The Garuda statue is kept at the Museum Majapahit in Trowulan, which actually originating from Candi Belahan. In the Candi Belahan complex there are still two other reliefs, namely the relief of Dewi Sri and Dewi Laksmi. Both are still in the Candi Belahan complex until now.

Fig. 2 The Garuda statue becomes Vishnu's vehicle
(Photo: Ranang, 2012, Museum Trowulan collection)

From observations made on the relief of Garuda from Candi Belahan obtained data on the visualization of the shape, ornamentation, and pose in each relief section below. The embodiment of the human element appears to dominate the Garuda relief, while the animal element is only found in the shape of the head and leg ornaments.

Table 2. Human and animal elements in the embodiment of Garuda reliefs from Candi Belahan

	Head	Body	Hand	Leg
Form	Animal	Human	Human	Human
Ornament/Costume	Human	Human	Human	Animal
Pose	Human	Human	Human	Human

Its head shape like a bird, with hair like a Buddha. His mouth is quite realistic like a bird's mouth but also similar to the mouth of Cakil, and has mustache called *jlamprang*. His eyes are like humans, have eyebrows on them. The ears are in the form of ornaments. The shape of the chest like humans. The size and shape also resembles the shape of the human body. The shape of his hand is like a human's and looks quite prominent compared to the wing feathers. The shape of the wings is like flying, flapping up, located on both right and left side of the bodies of Garuda and Vishnu, and the tail is behind the thigh. The shapeof the thighs and legs (knee to ankle) just like as in humans. The shape of his toe like a bird's claws which has 4 fingers and has a spur (*jalu*).

Its head ornament like in human, a head wears *jamang*, and his hair curly ornamentic like the hair of a Buddhist in Borobudur, and wearing ears ornaments. The body ornament is like that of a human, the chest looks like a decorative motif like a ray of light, and there is *tali kasta / upawita* (rope) across the body. The hand ornament is similar to that of a human, the

upper arm has *kelat bahu* and the lower arm has a bracelet. The ornaments of the feet are like those of a bird, but the feet (*tarsus*) appear to have ornamented curly hair on the back and above its claws.

The pose of the head is like a human, although the shape is the head of a bird. The pose prepares to bring the god Vishnu who sits on it. Body pose like a human, chest is broad enough, like he was preparing to fly. The hand pose is like a human pose, the corner of the hand is bent back, the fingers grip near *upawita*. Hand pose shows readiness. Squatting sitting position (*jengkeng*) like humans, as if preparing to fly from sitting squatting pose. The right foot appears to hold two snakes that are on the right and left.

4.1.3. The Garuda Visualization in Candi Sukuh

Candi Sukuh has two Garuda statues and three Garuda reliefs that tell the story of Garudeya. The two statues stand tall in the courtyard of the temple, as well as the reliefs. One of Garuda's reliefs depicts Garuda being gripping an elephant and a turtle. In addition, there are also those which depict Garuda is shouldering his mother who has been freed from the dragons.

Fig. 3 One of the Garuda statues in the Candi Sukuh complex
(Photo: Ranang, 2018)

From observations made on the Garuda statues above obtained data on the visualization of its shape, ornaments, and poses in each relief section below. The embodiment of the human element appears to dominate the Garuda statue, while the animal element is only found in the shape of the hands and poses of the hands / wings.

Table 3. Human and animal elements in the embodiment of Garuda reliefs at Candi Sukuh

	Head	Body	Hand	Leg
Form	Unknown	Human	Hewan	Human
Ornament/Costume	Unknown	Human	Nothing	Nothing
Pose	Unknown	Human	Hewan	Human

The shape of the head on the statue of Garuda is unknown as to what, because the neck and head are cut off and are not in place. When viewed from a similar Garuda relief in the same

complex, the shape of Garuda's head is like a bird, but there is also the shape of Garuda's head like a human. So, the possibility is the same, whether the shape is a bird's head or a human's head.

The shape of the chest and abdomen is like a human being, the chest is quite broad and the lower part of the abdomen is shaped like a pants. The shape of the hand is like a bird, not a human hand, the shape of the wings is quite realistic like the shape of a real bird's wing, and so is the wing stalk. The wing shape consists of three layers, from the short shape near the stalk, short in the middle, and the tip extends. The shape of the legs like humans, from the thigh to tarsus. The shape of the foot shaped like a bird's feet (claws), anisodactyl foot type and complete with spurs (*taji* or *jalu*) curved backward.

The ornaments on Garuda's head are unknown, because there is no head. If it is seen in similar Garuda reliefs in the same complex, Garuda wears headcap and ear ornaments. The shape of the decoration on the body is like a human being, the pubic covering is quite strange because the form is like a head-shaped mask complete with eyes and eyelets on the right and left side, and there are strands of cloth on the right and left. There is no ornament in its hands. When viewed in a similar statue in the same complex, there is a decoration on the hands of a bracelet, but without ornamentation.

Garuda's head pose is unknown because the shape of the head is unknown. His body pose like a human, standing tall with a dashing. Pose of its hands / wings like a bird, wings flapping wide to the right and left. His legs pose like a human, standing tall and somewhat wide open which implies gallance.

4.2. The Visualization of Therianthropic in Garuda Statue and Relief

Based on the analysis and description above, the statue and relief of Garuda in the three temples can be described in the following table.

Table 4. Human and animal elements in therianthropic embodiment

	Head	Body	Hand	Leg
Form	Animal	Human	Human	Human
Ornament/Costume	Human	Human	Human	Nothing
Pose	Human	Human	Human	Human

The human form dominates the embodiment of Garuda's statue and relief, on the body, hands and feet. Meanwhile, animal shapes are only found in the shape of the head. Embodiment of statues and reliefs are also dominated by human ornaments / costumes, whether on the head, body, and hands. In addition, Garuda's statue and relief poses appear to be entirely human posing, whether squatting or standing tall, and there are no animal poses.
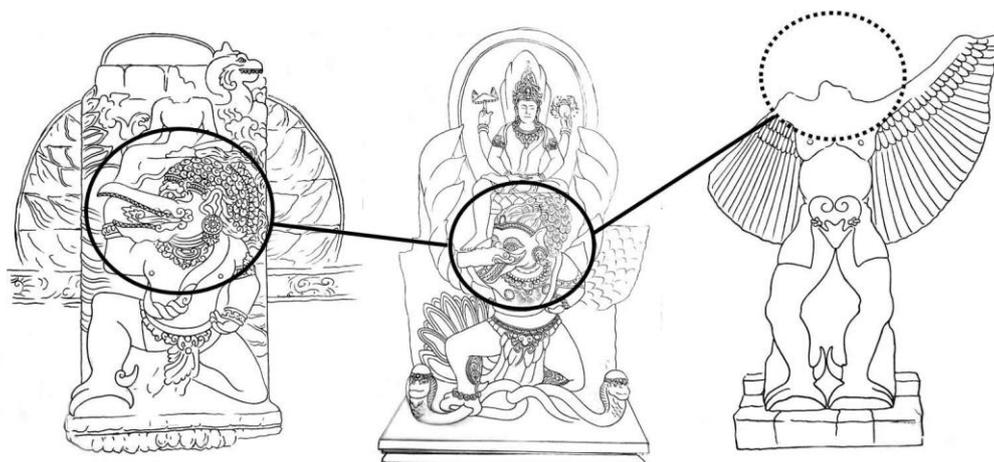
Fig. 4 Domination of the head shape in the therianthropic embodiment of Garuda
(Graphic: Ranang, 2020)

From the analysis of the Garuda embodiment, the therianthropic form conception can be formulated as an animal form manifested by an animal-shaped head but with a human-shaped body, hands and feet, human ornament and human pose.

The shape of the animal's head on the statue and relief of Garuda seems to be quite dominating (maintained) in the therianthropic embodiment in line with C. Pamela Graces's opinion that the head and the hands with more of the symbolic life-force than other parts of the body (Graves, 2008). The selection of the head with its beak that is maintained in the embodiment of the bird's head indicates more strength in the head than other parts of the body both hands and feet. The strength of the head and beak is described in the Adiparwa Book as follows:

Although surrounded by groups of gods, it is not considered difficult by the Garuda. There was no obstacle for the king of birds; he replied with a very sharp beak. Taping the eyes off the gods; and that is what causes fear. ... The gods suffered defeat (Widyatmanta, 1958).

The bird wing element is found in all Garuda sculptures and reliefs, but only the hand element (human) still dominates, the wing is only as the background. Figure 1 and Figure 2 show the quite dominant human hand with a background in the form of wings. Figure 3 shows the dominant wing element, whereas the human hand is absent.

Garuda bird pose depicted with human pose is in line with the opinion of Abanindranath Tagor that it was by means of these departures and variations from "natural poses" that the non-human form could possibly be rendered in terms of the human shape (Tagor, 1914). The human pose is used to portray the character of Garuda, an animal, not a human, animal half-god.

The use of human shape, costumes, and poses on these animals seems to be an artistic convention and becomes a special anatomical system in Hindu culture to connect it with something else, as Abanindranath Tagor stated that certain artistic conventions and a special system of anatomy suggestive of a higher and superior ethnical type for the purpose of intimating something beyond the form of things (Tagor, 1914). Animals whose manifestations are half human show higher and superior degrees, have superhuman powers, as heavenly beings.

5. ACKNOWLEDGEMENT

6. CONCLUSION

Garuda has been an important part of Indonesian culture since Hindu culture entered the archipelago. This can be seen from the Adiparwa Book that tells the story of Garudeya, the many statues and reliefs of Garuda carved in the complex of Indonesian temples, and Garuda is used as the symbol of the Indonesian state. Garuda's statue and reliefs which are visualized in the form of a combination of human and animal shape, is potential to be examined for their conception of its visualization.

The results showed that human form dominated the embodiment of Garuda's statue and relief, whether on the body, hands and feet. The shape of the animal is only found in the shape of the head. The shape of the animal is maintained on the figure of the Garuda bird, showing the importance of the head rather than the rest of the body. The visualization of statues and reliefs are also dominated by human ornaments / costumes, both on the head, body, and hands. In addition, Garuda's statue and relief poses appear human poses entirely. These visualization represent the therianthropic conception of the Garuda statue and relief, a combination of animal and human elements.

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