

Therianthropic Character in Garuda Statue and Relief

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Abstract-- This study focuses on the visualization of Garuda statues and reliefs in the Indonesian-Hindu culture time, with the aim of knowing its therianthropic 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 Garudeya 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 therianthropic 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 therianthropic figure describes the achievement (of animals) of birds at the highest degree, a symbol of heroism. The conception of therianthropic forms is very relevant to be used as a reference for the development of typical Indonesian art in the future.

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

The proof, some artifacts in the form of Vishnu riding a Garuda have been made in the IX century. The development of Garudeya'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