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The transition of Hindu era Garuda visual element into Islamic era batik patterns in Java

THE TRANSITION OF HINDU ERA GARUDA VISUAL ELEMENT INTO ISLAMIC ERA BATIK PATTERNS IN JAVA

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Abstract. The purpose of this study is to investigate the adaption of Garuda mythology and its transfer from the Javanese Hindu period to Garuda motif batik textile designs from the Mataram Islamic period. Data is gathered from printed media and digital library sources relevant to the study object. The data will be analyzed and assessed using descriptively qualitatively by employing Ricoeur's theory of symbol meaning and Damono's adaptation. This approach aims to enhance our comprehension on the correlation of a medium adaptation into another form. The importance of this research is to find out how the Garuda statue has changed and evolved, as well as the philosophical implications behind the Garuda motif in batik patterns. According to field data research, there is syncretism, media transformation, meaning intersection and visualization between the Garuda of Hindu mythology, Islamic spiritual teachings and Islamic Mataram ideology. The findings of this study show that there has been a shift in the visualization concept, as well as the techniques and aesthetics depictions of Garudeyo in the Hindu Mataram period, Garudo in the Demak Islamic period and the symbolic Gurdo batik in the Mataram Islamic kingdom era.

Keywords: Garuda bird, garuda mythology, adaptation, garuda batik motif.

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1. Introduction

At many important ceremonies, batik is known as a symbol of nationality and formal national dress. Batik is one of the archipelago's intangible resources, presenting indigenous wisdom and reflecting regional treasures. Batik as a traditional art form with ornamental patterns has long been revered due to its aesthetic features and strong cultural heritage values (Yuan *et al.*, 2017) The term “Batik” derives from the names of ancient Asian nations and it is one of the oldest crafts in East Asia. The batik production

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technique is a sign of the best cultural achievements in the 7th century AD in India, Java and Japan (Baker & Baker, 1920).

This study focuses on the visual transition of Garuda statues to batik motifs from the Javanese Hindu until the Mataram Islamic eras. This period of time is chosen because the presence of Garuda figure is vividly represented from the early 12th century AD to the 17th century AD. To this day, various parties argue about the origins of batik in the archipelago, with allegations even coming from neighboring countries. In 1677 AD Batik is a phrase or creative activity used to provide a piece of cloth with a specific figure by drawing using hot wax in a canting and then coloring it (Darmayanti *et al.*, 2023).

At the time, the archipelago region had become a commercial hub for East, South and Asia Minor. China, Java, Sumatra, Hindustan and Persia are among these countries. Traders stated, among other things, that there were fabric trade transactions from Java to Malabar in the years 1516-1518 AD. According to several accounts, the material being exchanged featured graphic designs and had been colored, similar to what is now known as batik cloth (Iskandar & Kustiyah, 2017).

When Hinduism and Buddhism arrived in the archipelago, local traditions contributed to the new religion's innovation; in other words, the two religious traditions melded into the archipelago's diverse religious traditions. The Islamic cultural style in the archipelago is also influenced by animism, Hinduism and Buddhist traditions in Indonesia, resulting in syncretism (Hayat, 2012). Islam, as a new religion that arrived four centuries after Indian religious traditions gradually gained the hearts of the Indonesian people and did not obliterate prior traditions instead it is added to the complexity of earlier syncretism (Makin, 2016). Acculturation has resulted from its existence. Acculturation is a dual process of cultural and psychological change that occurs as a result of contact between two or more cultural groups and their individual members (Berry, 2005).

Acculturative change is the result of direct cultural transmission and can be regarded as a reactive adaptation to the traditional way of life. During the Majapahit period, ideological efforts were conducted to inculcate acculturative cultural diversity. On August 17, 1945, the motto “Bhinneka Tunggal Ika” was adopted to unify the independent Indonesian people (Pursika, 2009). “Unity in Diversity” is entrenched in the unity of the Indonesian state symbol, which spans on a ribbon in the claws of the “Garuda Pancasila” bird.

The slogan Bhinneka Tunggal Ika was incorporated in the book Kakawin Sutasoma by Mpu Tantular, which was written under the reign of Hayam Wuruk, who led Majapahit, in an effort to acculturate many cultures, tribes and religions (Behrend, 1990). His spirit has been taken and employed as a way of life by the government in order to establish character and civilization that can unite the nation's and state's way of life (Farisi, 2014).

The transformation process in art is a step toward cultural realization. The Garuda theme as a piece of art is more than just a decorative element; it has the capacity to raise consciousness and create meaningful change. Art can be a guidance to a more meaningful future (Waddock, 2022). As an artifact, a work of art can be a potent tool for shifting viewpoints, raising awareness, advocating cultural transitions and promoting social change (McGilchrist, 2009).

As a cultural expression, the image of Garuda has been employed as a medium for art and the transmission of religion, one example being its depiction in batik motifs of the Demak Islamic Kingdom era. The history of batik in Indonesia begins in the 9th

century AD with Mataram Hindu Medang Kingdom batik production activities in Central Java. Due to the natural disaster of Mount Merapi's eruption, it eventually shifted to East Java until the 11th century AD. This was perpetuated in the 13th century AD by the dynasties of the Singasari Kingdom in East Java.

According to several sources, the history of batik manufacturing in the archipelago is inextricably linked to the existence of the Singasari Kingdom (1222-1292 AD) in East Java (Agustin, 2019). The Mandara tree motif is a typical batik pattern from the period, with its philosophy serving as a sort of hope. Other proof of the existence of batik in the past can be observed in the finding of statues from the Majapahit classical period near Jombang in Ngrimbi Temple. The artifact portrays a statue of Tribhuwana Wijaya Tunggaladewi, the legendary Majapahit queen who reigned from 1328 to 1350 AD. The queen looks to be wearing a Kembang Srini pattern on her torso. This motif's philosophy includes, among other things, an expression of delight and a representation of a person's loyalty S.P. (Eni & Tsabit, 2017).

The dynamics of batik activities were widely pursued in the later period of time under the Islamic Mataram Kingdom and continued during the Surakarta Sunanate and Yogyakarta Sultanate eras (Nasryah & Rahman, 2020). Creating batik with Garuda motif appears to be an ongoing activity that has long been present in the archipelago. This stresses that the depiction of Garuda's expression as a rich and profound cultural relic has transformed over time. This concept expresses and incorporates the archipelago's people's feelings, aesthetic inclinations and culture (Gümüşer, 2018). Furthermore, visualization and investigation of batik motifs are cultural references that have been employed as symbols and archetypes, in addition to being a necessity in terms of inspiration (Kaya & Romanescu, 2021).

Few experts are interested in disclosing this, as consequence the batik motif traced from the idea of the Garuda bird represents an opportunity for additional in-depth inquiry. This study is significant because it investigates how the existence of batik motifs with the image of the Garuda bird was prevalent in the ancient Javanese Hindu era and continues to this day. Is there a link from those eras' Garuda's incarnations and how was the adaptation process with influence from the Demak's Islamic period in the past, which eventually gave rise to a more modern philosophy in the Islamic Mataram period?.

2. Analysis of previous research

Eni conducted similar studies on the Ancient Architecture of the Kingdoms of Kediri, Singasari and Majapahit in East Java, Indonesia. The study's goal is to uncover the wisdom philosophy of East Java's Kingdoms (Kediri, Singasari and Majapahit) through archaeological sites and their architecture. According to the findings of his research, the local wisdom contained in the three sites was able to reveal architectural knowledge at Singasari Temple, Kidal Temple, Jago Temple, Jawi Temple, Sumberawan Temple and Badut Temple, ranging from topographic selection techniques for making temples to relief making techniques discovered on the island of Bali. The temple, which was meticulously constructed, shows the government system in the three research locations, as well as why the place was chosen and its shape, which corresponds to the natural surroundings and the socio-political system in government (Eni & Tsabit, 2017). This research was utilized as a reference due to its potential to serve as a source for performing additional research on the disparities and modifications of the Garuda relief forms in the three temples.

Another study looks at the visual aspects and symbolic meaning of the Bedhaya Harjuna Wiwaha dance as they relate to the usage of batik with the *Parang Rusak Sawat Gurdo* motif. *Gurdo* is a batik motif depicting an eagle. Garuda is seen as a sign of the sun, which is regarded as the primary source of life, as well as a symbol of masculinity and is expected to always illuminate human life across the planet. Parang means “to fight” or “to get rid of everything that is damaged”. This motif advises people to be virtuous in their character and behavior so that they can resist all temptations and wants.

The findings of the study show that the motifs used in the performing arts of palace dance are visual expression patterns born from Javanese society's traditional framework of thought, which is a synthesis of Javanism and spiritual philosophy, the concept of power and orientation towards the cardinal directions based on views on the movement of the sun in the context of reliance on and appreciation of natural forces and the Creator (Sutiyati, 2016). The significance of doing this research lies in its potential to generate theoretical insights that can serve as a foundation for philosophical investigations and the incorporation of the Garuda shape into batik designs. These two studies are from separate scientific domains, architecture and dance, but they are important in that they aim to uncover the object of Garuda.

Woro Aryandini conducted research on the Garuda bird in her book “The Garuda Motif and Cultural Identity”, the focus of study being the depiction of the bird, which is illustrated as a whole or occasionally only as wings. In the explanation, the portrayal of Garuda's decorative wing components is called *Lar* or *Elar* in batik terminology (Aryandini, 2016). The book also explains how the vision of using birds as symbols or decorative motifs is a combination from Indian traditions. The Garuda theme appears frequently in Hindu-Javanese art, sometimes with Vishnu, but more often on its own.

The aforementioned references share parallels in this study, which aims to uncover Garuda's adaption. While bearing resemblances to past research, this study distinguishes itself by focusing on the adaptation of the Garuda figure from the Hindu to the Islamic era. Unlike prior research that solely examined the wing parts of the Garuda, this study aims to uncover a broader understanding of its adaptation.

The design of the Arok-Dedes Concept Art which incorporates research on adaption. Banindro undertook a visual analysis on the elaboration of the depiction of the figure Arok Dedes in this study, which was based on Pramoedya Ananta Toer's literary novel. Following that, the formal object is translated into material form by displaying the figures of Arok and Dedes (Banindro, 2022). In regard to this research, how the operational method of interpreting symbols works will be used as a basis for analyzing the process of translating relief portrayals from stone sculptures into Garuda-patterned batik paintings.

Furthermore the transfer research that elevates the origins of Surabaya into a creative industry product, as a consequence of an adaptation of the folklore “The Origins of Surabaya”, is used as a reference for the visual approach method. This study demonstrates how the notion of transformation adaptation from folklore into the form of batik designs, t-shirts and many other items while keeping the core characters Sura and Baya (Sungkowati, 2022).

The research above demonstrates adaptability's significance as a visual strategy in several circumstances. The distinguishing factor between the two studies lies in the object of study and the medium used for visualization.

Ricoeur's technique is employed to analyze the symbolic meaning and explore how symbolization can stimulate the emergence of cognition. Symbols provide significance, although the ascribed meaning necessitates thoughtful introspection. Conceptualization

of symbols, known as the philosophical stage, will be employed to analyze the process of rationalizing symbols and affirm their presence in the realm of imagination, where symbols originate and take its shape (Ricoeur, 1976).

Next, Damono's adaptation theory will be applied in relation to discussing the dimensions of space, location and time for existing elements into a new work. The principle of adaptation entails converting the original form or media to a new form or media. The adaptation can be utilized to communicate new messages or meanings by reusing current elements. Adaptation allows a work to be tailored to a given setting (Damono, 2018).

3. Methods

Operationally, the research approach can be elucidated in Figure 1 below.

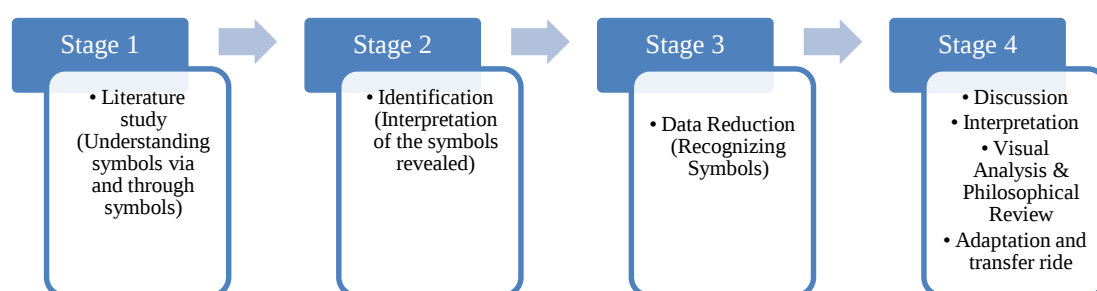


Figure 1. Research stages
Source: Ariesa Pandanwangi

The sample of Garuda items used in this study, which ranges from the Hindu to Islamic eras, refers to the early process of the creation of this motif throughout that time period, which may be followed through literature studies. Figure 1 depicts how the research stage will conduct a symbol analysis in order to comprehend the presence of symbols in a media. The first step is simple phenomenology, which begins with knowing symbols by and through symbols. Figure 1 is shown above.

In the second stage, we will analyze the interpretation of the symbol in order to capture the message and interpret how the sign is expressed. The adaption dimension of the study includes what is known as an interpretation circle. The interpretation of a letter or symbol is entirely dependent on its unique circumstances. In modern hermeneutics, symbols convey meaning and must be deciphered with intelligent initiative.

The third stage involves doing data reduction on the symbols received from various sources in order to obtain relevant symbols related to the image of the Garuda in ancient Mataram, Demak and Islamic Mataram. This is referred to as the philosophical-critical reflection stage. Thought begins with symbols, which are used to construct basic claims for human-created speech. Hermeneutics necessitates creative interpretation; with critical thinking takes precedence (Indraningsih, 2011).

The fourth stage involves the analysis and synthesis of visual interpretations in order to read and see the figure of the Garuda, as a reference for future discussion of the Garuda's application in the medium under consideration. The adaption process and how adaptations performs its functions are addressed at this level. The adaption of mythological themes in Garuda reliefs discovered in temples in Java during the Hindu era and how it is adapted from stone statues into batik motifs will be utilized as references.

4. The main results

4.1. *Garuda Bird*

The figure of Garuda bird has been renowned in Hindu mythology as a symbol of freedom, living freely in the open and flying in the blue without any restrictions (Santiko, 1971). The name Garuda is derived from Sanskrit. Garuda is a vehicle that dependably transports Lord Vishnu wherever he wishes. Vishnu is the Preserver of the Universe, one of the Trimurti (Brahma-Vishnu-Shiva) and the Mandala's monarch. Garuda is shown as a massive animal figure with the head, wings, tail and nose of an eagle and the body, hands and feet of a person (Zoetmulder, 1995).

The monostone Garuda statue (Figure 2) is represented carrying a pot with a hole, which was originally assumed to be a spot for water to come out. This is to demonstrate that Garuda is a *jaladwara* (shower statue) from the X century AD (Cahyono, 2021). Garuda in various forms and figures on temple wall sculptures, commonly found at the foot of the Kidal, Kedaton and Sukuh temples in East Java (Kempers, 1959).



Figure 2. Garuda as a single statue holding a pot (*buli-buli*)

Source: <http://japungnusantara.org/sosok-ikonik-makhluk-mitologis-sang-garuda-pada-masa-hindu-buddha-dan-pertumbuhan-islam-nusantara-lama/>

During the Singasari time, Garuda in Javanese Hindu mythology was known as *Garudeya* (Figure 3), a Hindu myth believed by some individuals in the ancient Javanese period. The *Garudeya* ideology is a symbol of generosity, knowledge skills, strength, toughness and courage, as well as an expression of loyalty and rigorous discipline. *Garudeya*, as a god's vehicle, resembles Vishnu, the preserver and protector of the universe's balance of life.



Figure 3. Three *Garudeya* reliefs at Kidal Temple, Singasari, Malang

Source: <http://lacultureindo.blogspot.com/2019/01/garudeya-dan-sejarah-bangsa-indonesia.html>

The narrative of *Garudeya* can be found in the reliefs of the Kidal Temple in Singasari, East Java, which was built in 1248 AD after the 'Cradha' death ceremony for Anusapati. Three pilaster reliefs, each portraying *Garudeya* serving three (three) dragon snakes. *Garudeya*, the second relief, is holding a vessel containing *Tirta Amerta*. *Garudeya*, the third relief, valiantly carries and frees his mother from enslavement (Rutmawati, 2016).

During the Kahuripan period, Garuda became the god Vishnu's vehicle, known as *Vishnu Garudsana* (Figure 4) or *Vishnu Garudanarayanamurti*. The statue of Vishnu riding Garuda alluded to in this study is a relief in the form of a statue originating from the Belahan Pasuruan temple bath in East Java, as a portrayal of the figure of Airlangga.



Figure 4. Garuda became the vehicle of King Airlangga

Source: <https://kebudayaan.kemdikbud.go.id/bpcbjateng/arca-hindu-wishnu-garudanarayanamurti/>

The throne was divided into two kingdoms during the latter period of the Kahuripan-Airlangga monarchy, Janggala and Kadiri. When Kahuripan's king, King Airlangga, died in the temple of exaltation, he was actualized into god Vishnu riding on the Garuda bird (Fontein *et al.*, 1990).

During the Majapahit era, the Garuda bird was known as *Garudeya* in Hindu mythology. This statue (Figure 5) illustrates the Hindu narrative of a Garuda searching for Amerta in heaven. Garuda is embodied in the *Jaladwara* statue located in an open field in Kesamben, Ngoro, Jombang, which is supposed to be part of the Majapahit Kingdom. The figure of the Garuda bird (*Garudeya*), standing up, with the right hand grabbing a snake's neck and the left hand holding the snake's tail.



Figure 5. *Garudeya* in the shape of a *Jaladwara* (water channel)

Source: <https://news.detik.com/berita-jawa-timur/d-4712889/temuan-langka-di-petirtaan-suci>

Garuda is also expressed by fluttering its two wings, its mouth gaping and its head majestic, as depicted in previous Garuda figures. During the East Java enshrinement period, known as the Majapahit era, images of Garuda appeared in a variety of forms, including statues, relief forms, decorative motifs and symbols on inscriptions. King Dhammawansa Tguh (early XI Mesehi), who translated the stories “Samudranantana” and “Garudeya” from Sanskrit into Old Javanese, helped promote the epic figure of “Garudeya” among the Hindu-Buddhist era Javanese people (Cahyono, 2021).

Table 1. The Visual Form of the Garuda During the Kahuripan-Majapahit Period

Period	Singasari Period	Kahuripan Period	Majapahit Period
Visual Form	 a	 b	 c
	Three <i>Garudeya</i> reliefs at Kidal Temple, Singasari, Malang	Wishnu <i>Garudanarayana murti</i>	<i>Garudeya</i> in the form of a water channel (Jaladwara)
Information	Year: 1248 AD Location: Singasari, East Java Symbols: virtue, knowledge, strength, courage, loyalty and discipline.	Year: 1049 AD. Location: Belahan Temple, Pasuruan, East Java Symbol: Vehicle of God Vishnu/King Airlangga	Year: 14th century AD. Location: Petirnaan Sumberbeji, Jombang Regency, East Java. Symbol: Garuda statue, in the Samudera Mantana concept is closely related to the ocean, as a search for holy water or Amerta,
Description	The three visual representations of the Garuda are similar in that they all have a means of attaching objects with the shape of the bird, whether on the walls of temples or the walls of spas. Nothing is independent. In the conversation that follows, it would be fascinating to delve deeper into this.		

Source: a. <https://kekunoan.com/telisik-historis-arkeologis-muasal-garuda-pancasila/>
 b. <https://narasisejarah.id/raja-airlangga-putra-udayana-sang-pencetus-kerajaan-di-jawa-timur/>
 c. <https://www.gurusiana.id/read/teguh hariawan/article/temuan-spektakuler-di-petirnaan-sumber-beji-jombang-364860>

Based on the information provided above, the Garuda shape was created as an inspiration for generating batik motifs from the Hindu to Islamic ages. Based on the king's order and their creativity, the batik experts created the Garuda motif or referring to the rules set by the ordering party, in this case the palace, which was further influenced by the arrival of Islam, the depiction of the Garuda's form was adjusted to the applicable religious regulations.

The term batik and batik activities are well described in written sources, including the *Babad Sengkala* manuscript written in 1633 AD and the Panji Jaya Lengkar manuscript written in 1770 AD (Tirta, 1996). The archipelago's batik-making activities are linked to the ups and downs of the Singasari monarchy and the Javanese Hindu dynasties that followed. The development and splendor of batik in the post-Hindu Javanese period occurred mostly during the Mataram kingdom and when the Dutch introduced the Giyanti agreement, which divided Islamic Mataram into Solo and Jogja, batik also brought its own traits. On February 13, 1755, the two Kingdoms split, giving birth to the Sunanate king of Surakarta Hadiningrat and the Sultanate Ngayogyakarta Hadiningrat (Saputri, 2021).

Batik is the method of sketching or painting on cloth with a liquid hot “wax” such that when dyed, only the area not covered by wax would be filled with color. For several generations, the art of batik has been known and practiced in Java (Lewis, 1924). The same thing was emphasized by Brandes and Abendanon, that the art of batik is truly “Njawani” (Javanese centric), that batik is also present for activities used in schools and that people learned the art of batik from Hindus, a claim that has never been disputed (Brandes & Abendanon, 1889).

Batik most likely existed before Islam arrived in Java, although the motifs were considerably different from what we see today. There were many batik motifs from the Singasari through the Majapahit periods; the old batik motifs mimicked relief decorations on temples. Batik motifs are full-body images of humans and animals that have a narrative function or tell a story. The Kawung theme has been around since the Hindu-Javanese antiquity, specifically the Majapahit era (1293-1527 AD). (Haryono, 2019)

Raden Wijaya, the first king of Majapahit from 1293 to 1309 AD, is said to have known Kawung and wore it at his coronation. This became a standard, as batik is thought to have existed since Majapahit, spread widely and been passed down from generation to generation. Because of Majapahit's huge geography, batik makers have spread over the archipelago. Batik was ultimately utilized widely by the end of the 18th century AD, particularly in Java (Van, 1949).

The earliest batik themes were religious expression motifs. This can be seen in the textile designs found on statues dating back to the classical Hindu-Buddhist era. This statue's textile design shows that specific patterned cloth has been known since time immemorial. The *Gringsing* motif has been known since the Kediri Kingdom in the 12th century AD, according to G.P. Rouffaer in *De Batik-Kunst in Nederlandsch-Indi en haar geschiedenis*. According to Rouffaer, batik originated in South India or Sri Lanka and was introduced to the inhabitants of the archipelago in the 7th century AD along the development of Hinduism and Buddhism (Rouffaer & Juynboll, 1991).

Meanwhile, batik cloth motifs on statues, according to Bernet-Kempers, were recognized long before that. A flower motif or Sekar decorates the cloth on the Ganesha statue from Banon Temple, which was created in the 9th century AD (Figure 9). According to Bernet-Kempers, batik is indigenous to the archipelago and has not been affected by Indian civilization. This is demonstrated by the batik area, which is uninfluenced by Indian culture (Kempers, 1959).



Figure 6. *Mandara* flower motif on the Ganesha statue cloth at Singasari's Banon temple
Source: <https://id.quora.com/Terinspirasi-dari-apakah-motif-batik-pada-kain-dan-baju-itu-dibuat>

In a similar vein, the batik design carved on the statue from the Singasari period of 1350 AD matches the *Jlamprang Jantrasurya* batik pattern (Figure 7) worn on the statue of the Buddhist Goddess of knowledge Prajnaparamita in the 13th century AD. The intricate plant vines and flowers pattern is reminiscent to the classic Javanese *Ceplok Grompol* batik motif.



Figure 7. *Jlamprang Jantrasurya* motif on Singasari's Prajnaparamita statue
Source: <https://museumbatik.kemdikbud.go.id/about-us>



Figure 8. *Ceplok* motif on the cloth worn on the Ganesha statue, Kadiri
Source: <https://merahputih.com/post/read/bergama-motif-batik>

Rouffaer noted in his book that geometric floral designs have been known in Kediri, East Java, since the 12th century AD. This is depicted on the cloth relief discovered on the *Ganesha* statue in Kediri in 1239 AD. The double twist ornamentation on the statue is extremely similar to the *Ceplok* pattern (Rouffaer & Juynboll, 1899).

Table 3. Adaptation of Hindu-Javanese Batik Motifs

Floral themes on stone statue relief fabrics result from adaptations of local decorative flower flora.			
<i>Jlamprang</i> flowers are related to lung-lungan and lotus flowers (padma). The pattern was adopted and repeated in the shape of a ceplokan image, a distillation in the form of simplifying flower petals into a decorative form, displaying archaic patterns that eventually became Hinduism and Buddhism's cultural legacy. <i>Truntum</i> is a flower-like image, specifically a flower in the sky whose shape is characterized as being akin to a cape flower. This batik motif, popular among Javanese brides, recounts the theme of the desire for harmonious loyalty. This concept is frequently told as the Javanese individual's spiritual relationship with God.			
Hindu Period Batik Motif			
	a	b	c
	<i>Jlamprang</i> Singasari Period	<i>Sulur Teratai</i> Kahuripan Period	<i>Ceplok Truntum</i> Majapahit Period
Description	During the Hindu era, batik motifs were seen on statues in temples showing the physical qualities, clothes and attributes of each god. The designs are influenced by the local surroundings and take the appearance of plants.		

Source: a. <https://id.quora.com/Terinspirasi-dari-apakah-motif-batik-pada-kain-dan-baju-itu-dibuat>
b. <https://museumbatik.kemdikbud.go.id/about-us>
c. <https://merahputih.com/post/read/bergama-motif-batik>

Van Goens, a law enforcer (prosecutor) during the Dutch East Indies, vividly wrote what he personally observed while on duty in Java in his diary. According to him, he witnessed batik activity in Central Java in 1634 AD. The “Garuda wings” image has brought back memories for him, which he attributes to ancient Hindu-Javanese beliefs that were prevalent at the time (Rouffaer & Juynboll, 1991).

With the entry of Islam on the island of Java in the 13th century AD, which taught prohibition of depicting animate creatures, it spurred batik craftsmen to invent other motifs to heed this instruction (Tirta, 1996). Since then, stylized plant and animal patterns have been popular in batik cloth motifs in numerous batik manufacturing countries.

Various themes and patterns of living animals were eventually abstracted and motifs of flora, fauna and natural surroundings arose. The decorative stylization of bird images was made to conceal the presence of motifs of living beings (Kurniawan, 2010). Meanwhile, in Central Java, particularly Surakarta and Yogyakarta, the method of abstracting the concept of living beings was adapted to cloth portraying wing designs.

4.3. The Garuda: Islamic Demak Period

The creation of Demak batik began around the 14th century AD, when the influence of the Hindu-Javanese Majapahit ceased and transitioned to the time of Islamic control (Demak Sultanate). Demak batik ushered in the era of Indonesian Islamic style batik. Sunan Kalijaga, a Saint of Islam, is credited with spreading Islam throughout Java. One of its primary mission was to gradually convert Javanese people to Islam from its former religion (Hinduism-Buddhism) through cultural missions (Brakel, 2004).

The Quran forbids displaying living creatures in Muslim art; this has a significant influence and effect on batik designs and patterns, giving rise to the habit and influence of its use among Muslims (Elliott, 2004). Proselytizing using a cultural approach helped Islam spread to distant places of Java. Sunan Kalijaga, a Walisongo member and well-known ulama figure in the Javanese tradition, is frequently associated with the development of batik in Java, as well as the dissemination of Islam and spiritual teachings in Java (Sunyoto, 2016).

Sunan Kalijaga employed batik to disseminate Islamic beliefs. This era's batik themes were heavily inspired by Islamic teachings, which were marked by a decrease in the depiction of live creature patterns (Wakhyudin *et al.*, 2017). Sunan Kalijaga's tagline “*Jawa digawa, Arab digarap*” or “Javanese customs are followed, while Arabic standards are implemented” can be understood to mean that Javanese culture is still being practiced and Arabic culture is being harmonized; Sunan Kalijaga wishes to unite the two civilizations, which some people believe are conflicting (Ashoumi, 2018). Sunan Kalijaga wishes to provide direction so that we can minimize friction caused by disagreements over beliefs through culture. A bird pattern known as the *Garudo* motif is one of the works inherited from Sunan Kalijaga (Mulyati, 2006).

The acculturation of Indonesian culture between Javanese Hinduism and Islam eventually resulted in a new art style, which was essentially a process of Islamization in Java. Harmonization, adaptation, innovation and creativity lead to syncretism and modified original dogmas lead to the formation of new hybrid traditions. The archipelago is a place where diverse forms of syncretism come and depart. Syncretism is a blending of two or more traditions that occurs when people acquire new beliefs while avoiding conflict with existing cultural concepts and practices (Wulandari, 2017). Aside from that, Islamic symbols are mirrored in the lives of the general public and have acculturated with local traditions and beliefs, giving rise to terminology that become the characteristic of Islamic traditions in the archipelago (Sulaeman, 2019).

The Sunan Kalijaga batik design (Demak period) adopts the form of a bird, expressed in the emblem of bird wings and is one of the outcomes of Sunan Kalijaga's practice in folk art (Figure 9). As an illustrative image, behind it there is a meaning that the image of the bird is indeed very beautiful, but the meaning of the philosophical reflection in it is even more beautiful, which contains the aim of “how” to educate and teach morals for mankind (Muqtafa, 2006).



Figure 9. Early Demak period depiction of the “Garudo” bird's wings

Source: <https://www.gutenberg.org/files/49823/49823-h/49823-h.htm>



Figure 10. The evolution of the “Lar Garudo” motif during Demak's Islamic era
Source: Batikwerk Tentoonstelling Java Instituut, 1921

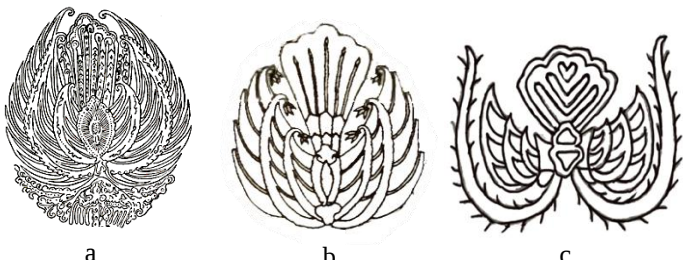
Symbolization has the capacity to stimulate the emergence of a thought. During the Demak period in Java, after the introduction of Islam, there was a process of cultural assimilation. As a result, depictions of human figures were substituted with new symbols that represent and give rise to specific characters. Animal depictions are still permissible as long as they are partially metaphorical. In the case of birds, for example, only the wings can be drawn (Javanese: *Lar*) (Figure 10). As a symbolic philosophy, the batik motif pattern is in accordance with the growth of the Islamic sultanate on the island of Java. The evolution of post-Hindu Javanese batik appears inextricably linked to the evolution of Islam. This occurred as a result of “Sunan Kalijaga's acculturation spirit” (Situngkir, 2015).



Figure 11. Early Demak-Pajang period development of the “Sawat Garudo” picture
Source: De inlandsche kunstnijverheid in Nederlandsch Indië, By Jasper, J. E; Pirngadie, Mas, 1912

The batik motif pattern, as a symbolic philosophy, is extremely compatible with the rise of the Islamic Sultanate on the island of Java. When the Demak Kingdom declined owing to internal warfare, the Islamic Kingdom's capital shifted to the interior of Java during the reign of Sultan Hadiwijaya (Joko Tingkir) at the Pajang Palace. The *Garudo* motif evolved via the dynamics of artistic expression, giving birth to a new motif known as “Sawat Garudo” (Figure 11).

Table 4. Garuda's description during the Islamic Demak Period

The Garuda figure in the <i>Garudo</i> batik motif	
Images of the Garuda from the Islamic Demak Period can be found in batik textile artifacts that depicted the splendour of the Demak Sultanate in the 15th and 16th century. <i>Sawat Garudo</i> , an important piece of evidence in the history of Islam in Indonesia, is one of the most notable examples. The <i>Garudo Sawat</i> has the shape of a pair of bird wings known as <i>Lar</i> , however it lacks a head and tail. The image's subject is a blend of Hindu-Javanese and Islamic art, reflecting the cultural diversity that prevailed at that period of time.	
Demak Period <i>Garudo</i> Motif	 a b c
Description	The representation of the Garuda with the display of a pair of bird wings in the Demak period is an example of the art and symbolism that occurred in traditional Javanese art at the time. In Javanese and Hindu mythology, Garuda is the vehicle of the God Vishnu. The representation of Garuda with only a pair of bird wings demonstrates a synthesis of traditional Hindu-Javanese components and Islamic beliefs that exclude the bird's body and head. This is one of the most intriguing parts of Indonesian art history, illustrating the region's cultural diversity and growth.

Source: a. <https://www.gutenberg.org/files/49823/49823-h/49823-h.htm>

b. Batikwerk Tentoonstelling Java Instituut, 1921

c. De inlandsche kunstnijverheid in Nederlandsch Indië, By Jasper, J. E; Pirngadie, Mas, 1912

4.4. Islamic Mataram Era

Many people believe that the batik work of the Islamic Mataram palace era, which began around the 16th century AD, was born after the decline of the Islamic Demak Kingdom and was carried on to Pajang in the core interior of southern part of Java's island. The phrases batik and *ambatik* were first used in this era, in 1582 AD (Kusrianto, 2021).

After the Demak Sultanate, batik became popular among the court and people of the Mataram Sultanate in the 17th century AD. This is where the symbolic batik motif "Gurdo" with a philosophical meaning, namely the presence of the King's power, was originally created. Men and women use batik as daily clothes and during traditional festivities in the palace surroundings (Yudoseputro, 1986). Batik and some motifs are only worn by the royal family, the king's sons and daughters and close relatives who have a direct lineage to the king. Commoners were forbidden from wearing batik motifs unilaterally claimed by the palace, resulting in the creation of batik themes unique to their individual regions.

Gurdo, the term given to the Islamic Mataram era bird figure in the royal surroundings, is a Javanese cosmology modification that is still tied to the Hindu-Javanese mythology *Garudeyo*, which is taken to represent human form. Elements of mythological wind or *maruta* (air) are adapted into the embodiment of *Gurdo* in batik motifs displaying *Sawat* (bird's wings) and images of Semen as batik space-filling patterns with plant stylization (Figure 12). His philosophical insight, denoted by the white

sign, related to the noble quality of the heart, specifically “being virtuous”, which can be taken as fair and kind behavior. *Gurdo* is a source of power and life (Septianti, 2020).



Figure 12. The “Gurdo” pattern during the transition from Demak-Pajang to Islamic Mataram
Source: De inlandsche kunstnijverheid in Nederlandsch Indië, 1916

The *Gurdo* motif is a visual representation of the shape of the Garuda bird symbol; the actual form of the bird is shown from behind, so that the bird's head is obscured, distorted and distilled; this is a statement of beauty and tolerance for Islamic doctrines. According to Ricoeur, the concept of stylization of the Garuda symbol (Figure 13) is to depict the interpretation of the human energy that is called the “window of the body”, such as two eyes, two ears, two nostrils, one mouth, one anus and genitals. The Garuda motif's form depicts the contents of the human head or mind, the cache or stomach contents depict a condition of never being satisfied and greedy, the sex organs as a depiction of lust and the anus as a means of excretion are a philosophical reflection of the depiction of human vices or desires (Musman & Arini, 2011).

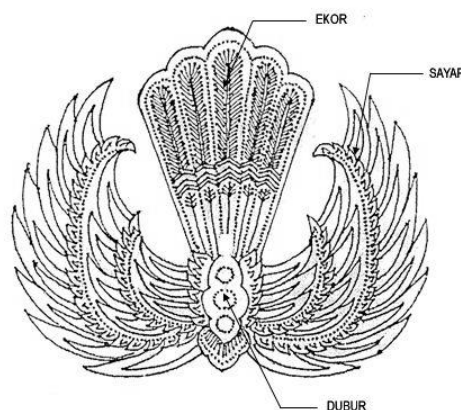


Figure 13. Theoretical basis for representing Sawat Gurdo during the Islamic Mataram period
Source: <https://journal.isi.ac.id/index.php/invensi/article/view/4125>

Gurdo batik is one of traditional Jogja batik motif. The *Gurdo* decoration in this *Sawat* design is made up of two wings (*Lar*), a body and a tail. The thought communicated by this image is that the king's power is a mandate from the people and leaders must aware (remember) that their power will be meaningless without the support and love of their people (Aulahanim, 2018).



Figure 14. The motif “Truntum Sawat Gurdo”

Source: <http://jogja.com/batik/tjokrosuharto/>

Javanese people expressed that their deepest sense of beauty is always related to deep contemplation of the heart. As a result, the batik motif “Truntum Sawat Gurdo” arose (Figure 14). *Truntum Gurdo* represents a person's devotion to the king, love of country and admiration for nature, as well as the physical expression of a religious-magical contemplative attitude through activity (Sachari & Sunarya, 2008).

The palace still considered as sacrosanct and adopted the *Garudeyo* emblem during the transition from Hinduism to Islam and. Because of the fear of retribution (*kuwalat*), the *Gurdo* motif is only permitted to be used within the royal family. This motif has been widely developed and can be found as a decorative version to support *Lereng* and *Ceplok* in the classic *Semen* motif (Figure 15), which subsequently evolved into its own motif (Susanto, 1973).

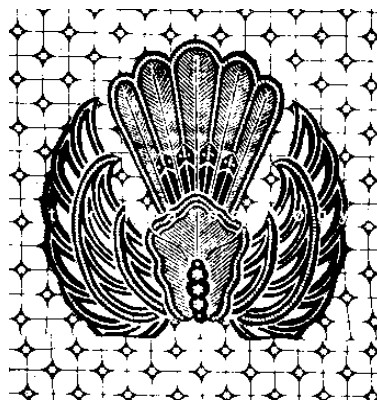


Figure 15. The motif of Kawung Sawat Gurdo

Source: <https://www.batikkratonyogya/kain-batik-kraton-yogya-motif-picis/>

In 1769 AD, the Prince of Solo prohibited the general population from using the *Pereng Sawat Gurdo* design (Figure 16). Several Jogja Palace archives showed that there were prohibitions on the use of the *Sawat* motif between 1792 AD and 1798 AD (Condronogoro, 2010). The *Gurdo* motif and its modifications became outlawed during the reign of Sri Sultan Hamengku Buwono VIII (1921-1939), which was heavily emphasized in the Yogyakarta Palace. Its use was specifically recorded in the “*Rijksblad van Djokjakarta*”, about *Pranatan Dalem Bab Jenenge Panganggo Keprabon Ing Keraton Nagari Yogyakarta* in 1927 (Condronogoro, 1995).

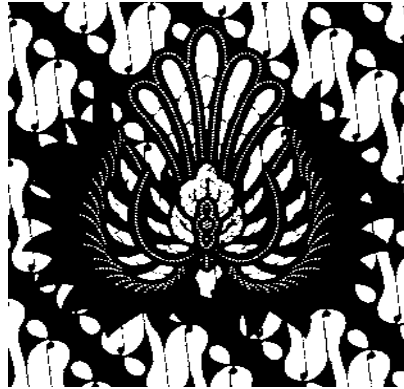


Figure 16. Pereng Sawat Gurdo Motif

Source: <https://www-motif-batik-klasik-parang-gurdo-html/>

The Garuda motif holds a prominent position in the philosophical contemplation of Javanese society. It is utilized in ceremonial attire during specific events, undeniably having a profound and captivating symbolic philosophical significance. Within Javanese society, Garuda represents the essence of life and embodies masculinity (Sudarwanto *et al.*, 2021).



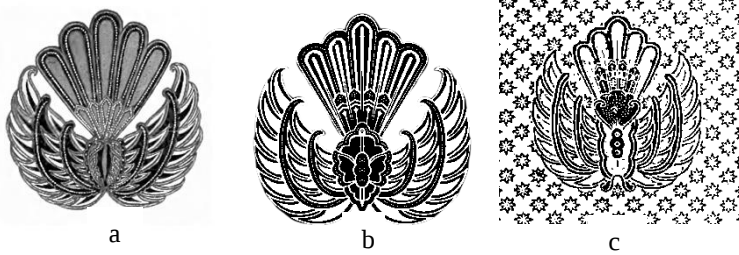
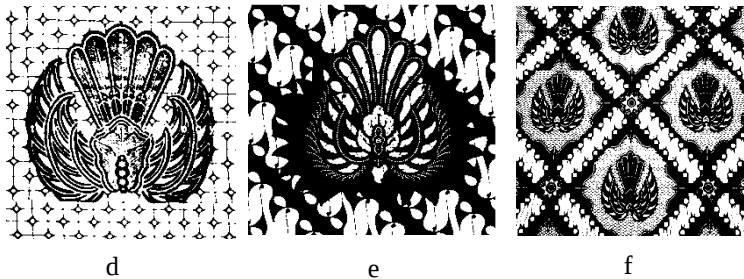
Figure 17. Palace batik with the Garudo Sawat Lar motif represents knowledge, wisdom and the charisma of the Javanese kings

Source: <https://www.google.com/search?q=batik+keraton+yogyakarta/>

The Kraton batik motif is originated from Javanese culture, which is well-known for its palace and sultanate systems. This palace batik represents wisdom, as well as the charisma of Javanese royalty. Previously, only palace residents could wear this Yogyakarta's batik (Figure 17). The *Sawat Lar* motif, a symmetrical flower or bird wing design, was a distinctive feature of Kraton batik. The depiction of the Garuda theme serves as a means to convey and showcase the authority and might exclusively possessed by monarchs. Batik with a *semen* pattern seen in the *Gurda* motif, is a discourse made by humans as a creative reflection that symbolizes strength, the source of all existence and the center of power (Septianti, 2020).

Meanwhile, outside the palace, women spent their spare time doing batik; initially, they were *nglowong* (moving wax onto batik patterns) craftsmen within the royal walls. Because common people wanted to wear palace batik motifs, folk batik evolved, which was adapted from the forbidden themes of palace batik (Ardiyani, 2016).

Tabel 5. Visual Analysis of Garuda Mythology in Islamic Mataram Batik Motifs

Garuda's appearance in the <i>Sawat-Gurdo</i> batik design	
The palace kept the Garuda symbol sacrosanct during the transition from Hinduism to Islam. The <i>Gurdo</i> family must authorize and wear the royal motif because Garuda is regarded as the god's mount. This prohibition motif was widely developed and then used as a supporting ornament to the classic Semen motif, which evolved into <i>Sawat-Gurdo</i> .	
Batik Motifs from the Islamic Mataram Period	
	
Description	When Islam arrived in Indonesia, religious laws affected batik motifs. The meaning and symbolism of the eagle in the batik motif have undergone a visual transfer. Batik themes began to represent Islamic beliefs and symbolism and became the palace philosophy. To avoid confrontation with Islamic doctrines, Hindu elements associated to Garuda were altered, re-visualized and transformed into batik textile motifs. For example, the Hindu God linked with Garuda's symbolism were modified aesthetically in conformity with Islamic principles.

Source: a. De inlandsche kunstnijverheid in Nederlandsch Indië, 1916

b. <https://lembroidesigns.com/digishop/category/lembroidesigns-batik-embroidery-designs/>

c. <http://jogja.com/batik/tjokrosuharto/>

d. <https://www.batikkratonyogya/kain-batik-kraton-yogya-motif-picis/>

e. <https://www.motif-batik-klasik-parang-gurdo-html/>

f. <https://www.google.com/kain-batik-kraton-yogya-motif-palang-garuda/>

5. Conclusion

Batik has a long history dating back to the Ancient Hindu Mataram period in Java (8th century), which spread widely until the Islamic Mataram period (17th century). Through its use in the palace by the royal family and courtiers, the Islamic Mataram Kingdom re-popularized batik. The families of the servants who lived outside the palace helped to make batik so that it could be worn by the general public (Yulianita & Sukendro, 2019).

Batik has been known from prehistoric times in the form of *prabatik* and its development process culminated in the Hindu era. According to the Hindu era's cultural arts setting, batik art was a piece of art in a palace environment. The Garuda, a bird employed as a symbol of the palace's existence, has a long history, with archaeological

evidence in cultural objects such as temples, which are synonymous with Hindu religious ideals.

The Hindu story of the Garuda bird, the vehicle of God Vishnu, the knowledgeable guardian, inspired the symbolic shape of Garuda. Because the Islamic regulations do not allow displaying realistic living creatures, Garuda is shown in a disguised manner, therefore during the Islamic era it was improved and updated with specific aspects, including by simplifying realist motifs to symbolic ones (Wulandari, 2011)

During Islamic times, the Garuda was depicted as a symbol of kingly strength. It is based on the Javanese Hindu legend of *Garudeyo*. The adaption was then visualized in the shape of a Garuda stone statue and converted into an image of the *Sawat Gurdo* batik motif in future implementation.

With the traditional standard of the Garuda motif achieved in the Hindu era and continued in the Islamic era, it was discovered that there was a change in the concept of visualizing the depiction of the Garuda bird: *Garudeyo* in the Hindu-Javanese period into a simpler pattern, *Garudo* in the Demak period and in batik *Gurdo* which was symbolic during the Islamic kingdom of Mataram.

Religious and cultural influences are the two main aspects that affected the Garuda motif in visual shifting throughout the Islamic period in Indonesia and the batik motif varies according on historical period, geographic area and social and cultural environment. When Islam came to Indonesia, religious laws affected batik motifs. The form of the eagle in the batik motif has undergone an adaptation in its meaning and symbolism.

Batik motifs are started to reflect Islamic ideals and symbolism, while avoiding symbolism that contradicts Islamic teachings. To avoid confrontation with Islamic doctrines, Hindu elements associated to Garuda were re-visualized into batik motifs. For example, the Hindu God linked with Garuda's symbolism were modified aesthetically in conformity with Islamic principles. During the Islamic Mataram period, the Garuda motif was realized in symbolical images, a syncretism adopted from Javanese Hindu mythology, incorporated into palace teaching philosophy and translated into motifs on batik cloth.

Complementing this research, it can be concluded that, in the depiction of the Garuda from the Javanese Hindu period to the Islamic Mataram period, there has been a change in the concept of visualization both technically and aesthetically, the depiction of the *Garudeyo* in the Hindu Mataram period to the symbolic *Gurdo* batik in the Islamic Mataram kingdom era, is a sign of changing times. It possesses philosophical depth in accordance to its period.

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