

The Hindu Icon God Shiva as a Visual Communication of Interactions between the Hindus and the Buddhists at the Borobudur Temple in Indonesia

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Received	Accepted	Published
29.03.2024	16.05.2024	31.05.2024

<https://doi.org/10.61275/ISVSej-2024-11-05-03>

Abstract

In vernacular settlements, it is a common practice to venerate religious icons. The figure of the God Shiva Mahadeva is one of the icons of Hinduism generally venerated in India. Interestingly, this figure is carved on the relief of the Buddhist temple, Borobudur in Indonesia. The visualization shows that the figure is God Shivam and its presence can be interpreted as a form of visual communication representing the interactions between the Hindu and Buddhist communities living in the surrounding vernacular settlements of the Borobudur temple. This article reviews the art historiography and raises several research questions regarding the visualization of Hindu icons in this Buddhist temple. The study examines the visualization of the figure of God Shiva in one of the relief panels of the Borobudur temple.

The paper employs a case study method. It produces visual comparisons of approaches to artistic practice and art history delineated through the characteristics of the visual elements of God Shiva in the 104 Gandavyuha relief panels. Data was collected through photo documentation, visits to the Borobudur temple, photograph tracing, making lithography, and comparing visual findings with published literature. This is to ensure the accuracy of the visualization and investigate Hindu-Buddhist interactions in Java in the 8th—9th centuries.

It concludes that the figure carved on panel 104 in the second gallery of the Gandavyuha reliefs is God Shiva, a Hindu icon as per the Gandavyuha Sutra text where God Shiva is mentioned as a spiritual guide who has carried out dharma as a bodhisattva.

Keywords: God Shiva, Hindu iconic figure, Borobudur temple, Iconography-iconology, Gandhara style

Introduction

Borobudur is a Buddhist temple. It is located in Magelang Regency, Central Java. Based on archaeological findings and some literature, it has been built around 780 - 830 AD by

the Sailendra Dynasty (Dumarcay, 1978). This development has been undertaken initially when the Sriwijaya Kingdom (the origin of the Sailendra dynasty) expanded its territory from Sumatra to Central Java during Hindu-Buddhist times (Lall, 2014). Borobudur temple has been built adjacent to sites of Hindu temples built by ancient Javanese Hindu monarchs (Mataram ancient) in the past.

The Sailendra dynasty has also built other Buddhist temples around the Borobudur temple, including Mendut temple, Pawon temple, and Banon temple. In addition, this dynasty has built several Buddhist temples near the Hindu site: Prambanan Temple, which is the Sewu Temple, Plaosan Temple, Kalasan Temple, and the Sari Temple. Generally, these Buddhist temples are built in two fertile soil centers between the Opak River and the Progo River, the Kedu Plain and the Prambanan valley (Lall, 2014).



Fig. 1: Site Map of Hindu & Buddhist Temples
Source: Lall, 2014

One relief panel is questionable among the thousands of reliefs from the Borobudur Temple. One of the exciting things to discuss about the Borobudur Temple reliefs, specifically the Gandavyuha reliefs in the second gallery, is a Hindu religious figure/icon, God Shiva Mahadewa as shown in the Figure 2 below.



Fig. 2: The Figure of God Shiva Mahadewa in 2nd Galery Gandavyuha, Panel 104
Source: Author

This visualization of God Shiva is essential for investigating and connecting with the era and civilization ties of the establishment of the Borobudur temple. Technically, this can be done by identifying the characteristics of the image of the figure on the relief and comparing it with literature about the story of the relief panel, which contains the story of God Shiva.

The objectives of this visual review are,

1. To identify and describe the visual aspects of panel 104, gallery two, the main wall and the Gandavyuha relief.
2. To analyze the concepts, themes and allegories that built the visualization of God Shiva Mahadewa on the relief.
3. To interpret the symbolic values displayed on the relief.

Referring to the background of the phenomenon, the research questions on the iconography of God Shiva are,

1. Is the figure on panel 104, gallery two, main wall, relief Gandavyuha, an iconic of God Shiva Mahadewa? What traits support the iconic Hindu religion visualized on the reliefs of Borobudur temple?
2. What concepts and allegories are built into the barrack of relief panels?
3. How is the symbolic value visualized in the relief panel of God Shiva and its relation to the Hindu-Buddhist kingdom of the 8th-9th century AD?

Theoretical Framework

In the writing of history, according to Kartodirdjo (2014), artwork can not only be seen as facts of physical objects (artifacts) but also social facts (socio-fact) and mental facts of human ideas and thought (menti-fact). These three facts become unity in analyzing the artwork to be adapted to the ties of time and cultural development that have occurred at the time (Pati and Choudhury, 2024). When reviewing visual reliefs, especially the icon of God Shiva Mahadeva, from a historical point of view, it is necessary to elaborate on the ties of his time and culture. Burhan (2015) asserts that the artwork will relate to the various socio-cultural contexts, affecting the art form. Back to the visualization of God Shiva's icon in the Buddhist temple (as shown in the Figure 2), it will become interesting when viewed in its history, that the Hindu iconic is carved in the panel number 104, in the gallery of two rows of the Gandavyuha reliefs.

Conducting a review of artistic historiography on the iconic relief of God Shiva employs the iconography and iconology theory proposed by Erwin Panofsky, which describes the stages of art history research, namely pre-iconographic descriptions, iconographic analyses, and iconological interpretations (Panofsky, 1955, 1972). The object and action of interpretation stages of art history research can be seen in the Table 1 below.

Table 1: Object and Act of Interpretation
Source: Panofsky, 1955

No	Object of Interpretation	Act of Interpretation
1	Primary or natural subject matter (A) factual, (B) expressional constituting the world of artistic motifs.	Pre-iconographical description (and pseudo-formal analysis).
2	Secondary or conventional subject matter, constituting the world of images, stories, and allegories.	Iconographical analysis
3	Intrinsic meaning or content, constituting the world of "symbolical" values.	Iconographical interpretation

The above stages are pre-requisites between one stage and the next, meaning that this stage cannot be skipped because the pre-iconographic description that will also be used as the basis of iconography analysis and so on. Panofsky (1955) also describes the corrective principle in every stage of iconography - iconology. It is necessary to gain the power of analysis and critical confirmation at every stage.

Corrective principles can be seen in the Table 2.

Table 2: Equipment for Interpretation and Corrective Principle of Interpretation
Source: Panofsky, 1955

No	Equipment for Interpretation	Corrective Principle of Interpretation
1	Practical experience (familiarity with objects and events).	History of style (objects and events were expressed by forms).
2	Knowledge of literary sources (familiarity with specific themes and concepts).	History of types (specific themes or concepts were expressed by objects and events).
3	Synthetic intuition (familiarity with the essential tendencies of the human mind), conditioned by personal psychology and " <i>Weltanschauung</i> "	History of cultural symptoms or "symbols" in general (essential tendencies of the human mind were expressed by specific themes and concepts).

Review of Literature

The Indonesian nation has ancient architectural riches in mounds and piles of stones. Mounds are considered ancient architecture, the primitive construction principle (Sopandi, 2013). These mounds are usually created as holy and sacred sites, either in the form of graves or natural symbols as artificial "holy mountains." Behind this simplicity is a spiritual meaning and symbolization of a motivation for human life. Sopandi (2013) gives the example of earth mounds built by North American people from 3000 BC to the 16th century as sacred graves and sites for their native religious rituals.

In Indonesia, earthen mounds are commonly used as graves for ancestors. Sopandi (2013) states that the shape of the mound depends on local wisdom, and the rules regarding its shape are adjusted by the particular symbolism interpreted. The mounds of earth have changed into a more advanced arrangement, namely piles. The uniformity and regularity of this pile shows a more organized arrangement using a particular method. For example, the stepped pyramid of Zoser/Djoser was built around 2800 BC at Saqqara, which was the beginning of architectural stacks.

Indonesia has many architectural structures in the form of stacked buildings, one of which is temples. Sopandi (2013) shows that the architectural construction of piles is more complex than that of mound buildings. At that time, sophisticated methods have been used to create cavities in buildings, reaching certain heights to create amazing building shapes.

Most of the temples in Indonesia however have been built during the heydays of Hinduism and Buddhism. The architectural form of the temples of each religion has unique characteristics, and iconography can quickly determine the symbolism of a particular religion. In addition, Mangunwijaya (2013) emphasizes that most buildings have cosmological and religious symbols. The meaning of architectural symbols cannot be separated from the depth of the human spiritual soul in understanding their beliefs. However, religious symbolization is relative and cannot be generalized according to common interpretations.

In general, a temple is defined as an ancient building made of stone that is a place of worship and a tomb. Soekmono (1976) adds that a temple is a warning sign made of rocks, either as a pile of stones or a small building. In another context, the temple comes from the word *candikagraha* (Sanskrit), which means the place of the Goddess Candika (Goddess of Death). This connection has given birth to the definition of a temple, which means a temple for worshipping the Goddess Candika (Soekmono, 2005; Soeroto, 2009).

Soekmono, (2005) concludes that several previous research results show that temples have two main functions: temples as tombs and temples of worship for Hindu-Buddhist gods and goddesses. Soeroto (2009) adds that another function of the temple as a shrine of worship is that it is a meeting place between the people and their ancestors. Apart from that, the temple also functions to confirm the power and position of a King. In Soeroto's study, another function of the temple was also found, namely, the temple as a place to glorify the king who had died. Inside the temple, there will be a statue in the form of the deceased king and the god who is considered the incarnation of that king.

Borobudur Temple is one of the stone pile buildings. The construction method is indeed very impressive to learn. A stone locking system keeps Borobudur Temple standing strong to this day. Borobudur Temple has been built on a modified natural hill. The top of the hill is the basic foundation of this large temple. It is widely acknowledged that Borobudur Temple results

from intelligent thinking in the architectural construction of piles and the development of the most sophisticated stupa (Sopandi, 2013).

Borobudur Temple has 1212 decorative relief panels and 1460 narrative relief panels, in total, 2672 reliefs (Martyastiadi, 2021; Hera *et al.*, 2024). Relief is a painting on stone panels made through the process of carving. In general, this relief panel is a narrative story in the form of three dimensions. The arrangement of these relief panels tells the Buddha's teachings. By the Borobudur's reliefs, the Sailendra dynasty has offered a new spiritual pilgrimage experience compared to existing Buddhist scriptures (Martyastiadi, 2020). Narrative panels engraved on the wall can be read from the right to the left, while those on the balustrades can be read from left to right. The direction of reading the relief is made so that pilgrims can do pradaksina. Pradaksina is a ritual that involves walking clockwise around the sanctuary. The narrative relief starts from the left side of the eastern doorstep, which is also a sign of the entrance of Borobudur Temple (Soekmono, 1976).

The Buddhist teachings that relate to visual reliefs are Karmawibhangga (at the Kamadhatu level), Lalitawistara, Awadana, Gandavyuha, and Jataka (at the level of Rupadhatu) (Soeroto, 2009). According to (Haryani and Nugrahani, 2012), the Kamadhatu level has 160 relief panels of Kamawibhangga. The relief panels do not tell the story in one continuity. Kamawibhangga reliefs are pieces of karmic scenes, narratives of cause and effect. The Gandavyuha relief contains the visualization of the Gandavyuha Sutra, which can be interpreted as "entering the Dharma world" (Panyadewa, 2014). According to Fontein (2012), the Gandavyuha Sutra is one of the sacred books of Mahayana Buddhism. This doctrine tells the journey of a young man named Sudhana, who is searching for a way to attain enlightenment and become a Buddha. This spiritual journey is traversed by meeting 54 teachers from various worldviews; they are bodhisattvas, monks, nuns, night goddesses, young children, kings, young girls, ascetics, nomads, traders, sailors, and goddesses (Fontein, 2012; Panyadewa, 2014). One that Sudhana encountered was the God Shiva Mahadeva. Fontein (2012) confirms that the Gandavyuha Sutra depicts the god Shiva Mahadeva as a bodhisattva practicing Dharma.

This review of literature has found few papers discussing the reasons for God Shiva's presence at the Borobudur temple. The discussion has been mainly on the visual language and meaning of images in the Borobudur reliefs. For example, Tabrani (2005) discusses visual language coding, namely Space-Time-Flat (RWD), which functions to see an image as traveling in time and not freezing space and time. Nevertheless, they are inadequate to explain the presence of this icon in the temple.

Research Methodology

The study focuses on examining the relief panels of Lord Shiva. It collected data by visiting the Borobudur temple and taking photos of the reliefs, which had visualizations of iconic non-Buddhist figures. In the Gandavyuha relief gallery, two iconic non-Buddhist figures were found: God Shiva Mahadeva and Goddess Kwan Im. The photos obtained were then compared with the stories in the Gandavyuha Sutra.

In the next step, the research traced the photo of the relief of God Shiva to make it easier to identify all the visual elements in the panel. This tracing process produces lithography. The results of this lithography make it easier to see visual details than directly investigating the visual elements in relief photos. Then, the research identified the visual assets in the panel. The results of this identification were analyzed and compared with the characteristics of Lord Shiva based on previous literature. In the final stage, this research describes the visualization of Lord Shiva using the concept of iconography with the approaches of pre-iconographic description, iconography analysis, and interpretation of iconology.

Further confirmation of the criticism of the literary sources is related to the age and cultural ties of the iconography review object. The third step is the analysis and interpretation of data sources so that it will produce synthesis. The last stage is the historiography review writing (Garraghan, 1946).

Findings

1. Pre-iconography description

This pre-iconography stage examines the visual aspects of panel 104, the Gandavyuha relief, gallery 2, and the main wall of Borobudur temple. Panofsky (1955) states that the basic meaning of visual is formed from factual and expressional meanings. This visual meaning can be identified from the characteristics of the visual object's shape and the events of the object.

The factual meaning can be described as follows: a panel engraved in andesite rock originally derived from a volcanic eruption rock (Dumarcay, 1978). The relief featured the young man Sudhana meeting with his 29th spiritual teacher, God Shiva Mahadeva. Based on the text of the Gandavyuha Sutra, this young man, Sudhana, was on his way to seek the enlightenment of Buddha (Panyadewa, 2014). The four-armed God Shiva sat on Nandi cow when he met Sudhana (Fontein, 2012). The scene's illustrations show God Shiva advising Sudhana on how to do dharma or kindness. These reliefs are carved and form a semi-realist style on the formation of human and cow forms. While other supporting elements, such as trees, are carved with a more decorative visual style. This relief uses a combined visual style between semi-realist and decorative.

The expressive meaning of this relief panel is seen as the sacredness of the spiritual enlightenment process given by God Shiva to Sudhana, which is a distinguished interaction between teacher and student. In the context of place settings, the position of God Shiva also looks higher than Sudhana (as shown in Figure 2 above). Status shows that God Shiva's spiritual level is higher than Sudhana's. The panel describes the atmosphere of dialogue on how to seek enlightenment in life between Sudhana and God Shiva.



Fig. 3: Tracing on God Shiva Mahadewa Relief

Source: Author

The primary meaning of the visual aspect of panel 104 can be stated that the figure is God Shiva Mahadeva, an icon of Hinduism. The characteristics are four-handed, sitting on a Nandi cow, and carrying a trident (Fontein, 2012; Panyadewa, 2014). To support the statement above, the researcher carried out proof by tracing the relief of the God Shiva, as shown in Figure 3 above.

The researcher then used this tracing to identify several elements that are characteristics of God Shiva. Figure 4 shows the visual indicators of God Shiva Mahadeva: He has four hands, holds a rosary in one hand, a lotus in another, and the other two hands are folded on his lap as he is in meditation. A snake is seen as a sacred rope across God Shiva's chest. He sits beside the trident, the famous relic, and on the Nandi cow.

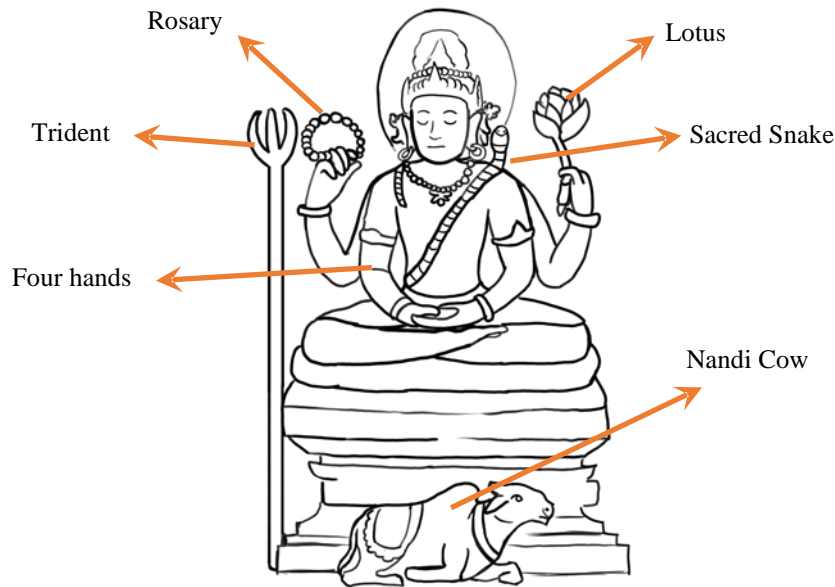


Fig. 4: Visual Indicator of the Lithography of Iconic God Shiva
Source: Author

As a confirmation of the description of these visual aspects, it is necessary to correct the principle of style history. The principle is intended to sharpen the pre-iconographic description. Based on the description above, the influence of India was still quite strong in the visual of the Borobudur temple, other Buddhist temples, and the Hindu temples in Java in contemporary development. Historical records state that India trades to Indonesia and Southeast Asia. This trade is accompanied by the spread of religion from India, marriage with local people, and Indian art. The penetration of the rules of the Hindu-Buddhist religious system is also done while in Indonesia. In the context of art, figures of Hindu Gods, myths, creatures, animals, plants, giants, and monsters decorate the ornaments of artworks absorbed in Indonesia (Holt, 1967; Cœdès, 2017). According to previous fundamental facts, it can be stated that Indian classical art influenced the appearance of Hindu-Buddhist temples in Java during that period. The art style of the Ancient Mataram period can be categorized in the classical Indian/ Gandhara history (Holt, 1967)

2. Iconography Analysis

At this stage of iconographic analysis, Panofsky (1955) states that identifying secondary meanings needs to be given a common thread with the theme and concept of a visual display. This art history research aims to see the relationship between themes and concepts and the habits that occurred at the time. Image and literature sources in the form of literary works, as well as religious and allegory (symbols), can be used to review the themes and concepts of artwork in the context of writing art history.

The theme of visualizing the meeting of God Shiva and Sudhana in panel 104, Gandavyuha relief, illustrates the process of finding Sudhana's way of attaining enlightenment and becoming a Buddha. In the search for a way of life enlightenment, Sudhana met with 54 spiritual teachers with diverse backgrounds. In the Gandavyuha Sutra text, Sudhana receives

Buddhism from *kalyanamitra* (good friend - spiritual mentor) (Fontein, 2012), among other religious people (like monks, nuns, ascetics), kings, young children, wanderers, merchants, sailors, and Gods, and the last is an explanation of Samantabhadra Bodhisattva. The event of the "educational" process of Bodhisattva Samantabhadra to Sudhana is known as Bhadracari (Panyadewa, 2014)

Like other religious beliefs, men seek enlightenment and eternal peace in the meaning of life. Every believer, in his or her own way, is invited to do goodness, compassion, and spiritual depth. Often, people need teachers/ mentors to find ways to enlightenment. Only certain people can find a way to enlighten life by themselves, of course, with the process of struggle and spiritual deepening of pain, for example, by seclusion or asceticism. The theme and concept of "learning" from the teacher are presented in Sudhana's story of his spiritual mentor in the Gandavyuha Sutra text and Gandavyuha relief in Borobudur temple.

The other example, asceticism, is one symbol of the way of attaining enlightenment in life, as well as the teachings of Lalitavistara, which tells Siddhattha Gotama who renounces his world to the bodhisattva and becomes the Buddha (Chandra *et al.*, 2016). Gotama finally meditated under the Bodhi tree until he became enlightened and a Buddha.

In contrast to Sudhana, the allegory that emerges is seeking enlightenment through visits and meetings with 54 spiritual mentors (*kalyanamitra*). This difference in symbolism is due to the figure of Sudhana being an ordinary man seeking enlightenment, while Siddhattha Gotama is the reincarnation of the Bodhisattva God. The concept of symbolizing the process of becoming a Buddha is also different; Sudhana has to learn from spiritual teachers, while Gotama becomes a Buddha through a process found through himself because his soul is the Bodhisattva's own God.

Panofsky (1955) asserts that confirmation through the historical corrective principle of type needs to be done to sharpen the iconographic analysis. The method connects these objects and events with binding historical conditions to comply with the agreed themes and concepts. The convention relates to the themes and concepts of learning and seeking enlightenment in the Sudhana scene of meeting God Shiva Mahadeva (based on Gandavyuha Sutra), also found in other books containing Buddhist teachings on the goodness and purity of life. These teachings were adopted into a relief display in Borobudur temple, such as Lalitavistara Sutra (the story of Gotama before birth to Buddhism), Jatakamala (the story of Bodhisattva transformed into several animals, containing the doctrine of the power of truth, good works, other values of life that ultimately lead to enlightenment, become Buddha), Avadana (meaning religious attainment through good deeds or outstanding achievements, it tells the stories of wise deeds) (Panyadewa, 2014; Joesoef, 2015).

The theme conventions and concepts related to the enlightenment of life are reflected in the unity of stories containing the value of Buddhism in the masterpieces of the Borobudur temple. Characteristics of the theme and the concept of searching for the meaning of life enlightenment are neatly arranged in the series relief Gandavyuha in the second gallery, third, and fourth. The correspondence between Gandavyuha's textual and Gandavyuha reliefs reflects the agreement of themes and concepts illustrated in the pilgrimage of Borobudur temple. God Shiva Mahadewa was agreed to be one of the *kalyanamitra* who taught the concept of dharma in Buddhism. A spiritual mentor whom Sudhana meets and is considered an allegory of the way to enlightenment.

3. Interpretation of Iconology

Panofsky (1955) states that the interpretation of iconology is central to understanding the content and intrinsic meaning. Refers to the pre-iconographic and iconographic analyses, in which two stages are used as a condition for performing iconological interpretations. This iconological interpretation is undertaken to understand the symbolic meaning with the capability of synthesizing essence to fit the subject of personal psychology and life view.

The tendency of personal psychology and *weltanschauung* is well seen in the reliefs of Gandavyuha, which relates to the story of seeking ways to attain enlightenment. The influence of classical Indian style in Buddhist temples, in general, and Borobudur temple, in particular,

gives a strong symbolic meaning. The personal psychologist of the rock artists of that era was greatly influenced by the visual power of the Gandhara style, of course, because of the living outlook of the indoctrination of Buddhist and Hindu beliefs in the 4th - 9th century AD bonds. This visual is because Indian art is brought along in the trafficking and spreading of Hindu-Buddhist Buddhism from India, as well as marriages between Indians and the archipelago (Holt, 1967). In other words, the penetration of Gandhara art flowed in every artist's pulse of the era.

Indian reverence for God is characterized by the rise of Brahmanists (who later became Shiva) and Buddhism. In the archipelago itself, Brahmanism and Buddhism flourished in line with the development of trade from India. Similarly, the development of classical Indian art reached its glory in Indonesia. Holt (1967) records the seventh century to the tenth century AD as the height of Buddhist knowledge's glory and Buddhism's art in Central Java.

In the context of the interpretation of cultural history, the symbolic meaning of the visualization of God Shiva Mahadeva in the Borobudur temple strongly indicates the emergence of symptoms of the interaction of the Hindu-Buddhist kingdom 8 - 9 AD in the center of Java island. Hindu - Buddhism lives side by side in both India and Indonesia. According to Gómez, quoted by Gifford (2011), the compilation of Gandavyuha texts was done around the first century AD in Sanskrit in India. Panyadewa (2014) reinforces the Hindu-Buddhist interaction by saying that Buddhist texts were written during the Hindu-Buddhist period that coexisted in India. This further clarifies Hindu-Buddhist relations in the cultural history of that period. So, the Hindu icon can be inserted in Buddhist mythology. At the practical level, the carvers of Borobudur temple have the same tendency towards the form and proportion of God Shiva as a figure of Hindu iconography. It can be stated as a symbolic value that the iconic figure of God Shiva was a form of visual communication between Hindus and Buddhists at that time and now. This visual communication is also an interpretation and offering of spiritual experiences from textual to visual, from the Gandavyuha holy bible to the visualization of relief panels (Martyastiadi, 2021).

Hindu-Buddhist interaction in Java in the 7th - 9th century AD shows harmony. According to Suwardono (2017), some evidence of Hinduism-Buddhism coexisting is listed in several inscriptions, including the Tuk Mas inscription (680 AD), Sojomerto (600s AD), and Canggal inscription (654 S/ 732 AD). The inscriptions include the existence of the Sanjaya dynasty (Hindu) and the Sailendra dynasty (Buddhist), who lived side by side in one area. Suwardono (2017) and Cœdès (2017) add that the intimate relationship between Sailendra and Sanjaya is recorded in the Kalasan inscription (700 S/ 778 AD), where since Rakai Panangkaran gave the lands as *sima* (grant/ tribute) for the Sailendra people to erect Buddhist temples. The Sanjaya people did the *sima* because they became the subordinate kingdom of the Sailendra family after their expansion to Java from Sumatra. Other noteworthy inscriptions that Hindus and Buddhists live side by side in the 8th - 9th century Javanese are the Hampran inscription (750 AD), the Ligor inscription, the Kelurak inscription (782 AD), the Nalanda inscription (9th century), the inscription Kayuwungan (824 AD), the inscription of Tri I Tpusan/ Sri Kahulunan (842 AD), Siwagrha inscription - Prambanan (856 AD) (Suwardono, 2017). There is also an ancient record of the news issued by the T'ang dynasty (618 - 907 AD), the Chinese dynasty, which contains the news of an area called Ho-ling (Java). The Ho-ling region has two powers: P'o-li and To'p'o-teng (Suwardono, 2017). Based on a similar time range between Chinese and Hindu-Buddhist news in Java, the two governments can be considered the Sanjaya and Sailendra dynasties.

Conclusion

This study demonstrates the relationship of pre-iconographic descriptions, iconographic analyses, and iconological interpretations based on Erwin Panofsky's theory to the figure of God Shiva. The conclusion of the iconographic review on the figure of God Shiva Mahadewa in panel 104, Gandavyuha relief, Borobudur temple, can be summarized as follows:

1. The signifier of factual meaning is the figure of God Shiva Mahadewa, who is meeting with Sudhana's youth.

2. Based on visual signs, the figure in panel 104, Gandavyuha relief, Borobudur temple is God Shiva Mahadewa, an icon of Hinduism.
3. The characteristics are four-handed, holds a rosary in one hand, a lotus in another, and the other two hands are folded on his lap, sitting on Nandi cow, carrying a trident, and visualization of a snake as a sacred rope across God Shiva's chest.
4. The signifier of expressive meaning is a respectable interaction between teacher and student. This scene gave rise to the sacredness of the spiritual enlightenment process given by God Shiva to Sudhana. In the history of style, visualization of the relief is a classic Indian/ Gandhara visual style. Gandhara style was developed in Indonesia, starting from the influx of India to Indonesia and Southeast Asia in the fourth century AD.

Themes and concepts of panel 104.

1. On Gandavyuha reliefs, the Borobudur temple is about the enlightenment of life and eternal peace, which is a thing sought by humans in terms of the meaning of life.
2. The allegory is the process of Sudhana seeking enlightenment through visits and meetings with 54 spiritual mentors (*kalyanamitra*).
3. In type history, the series of reliefs yields conventions/ agreements of themes and concepts regarding the enlightenment of life, which are reflected in the unity of stories containing the value of Buddhist teachings in the masterpieces of Borobudur temple.
4. The emerging symbolic value is the indoctrination of Buddhist and Hindu beliefs in the 4th - 9th century AD ties influencing Gandhara style artwork.
5. This visual style is a form of visual communication between Hindus and Buddhists at that time and now.
6. The folk of Gandhara art flowed in every artist's pulse of the day, both Hindus and Buddhists.

This study shows that in the history of culture, the interaction of the Hindu-Buddhist kingdom in the 8th - 9th century AD coexists very well. However, at the end of the ninth century, due to political and power factors, the Sailendra dynasty has become "frozen", and the Hindu dynasty has again prevailed.

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