

Adaptation of Suku Temple Reliefs in the Garudeya Wayang Performance

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Abstract

This paper describes the adaptation of the reliefs of Suku Temple in the Garudeya wayang performance. At Suku Temple, relief visualizing the character of Garudeya in the form of a half-human eagle was found. Garudeya figure has the urgency of teaching national values to the people of Indonesia. This character represents the spirit of the struggle to be free from slavery. The problems studied are: (1) how is the depiction of the Garudeya relief on Suku Temple; (2) how is the process of verbal adaptation and visual adaptation of the relief of Suku Temple in the form of the Garudeya wayang performance; and (3) how is the form of the Garudeya wayang performance as an amplifier of temple tourism objects and teaching of national values. This problem will be studied with the adaptation theory of Linda Hutcheon. The method used was literature study, interview and observation. In addition, applying the method of artistic creation with exploration, creation, and presentation. The results showed that first, the Garudeya relief at Suku Temple depicts a Garuda with open wings gripping two snakes and a Garuda in a flying position, the left foot gripping the tortoise while the right leg was gripping the Elephant. The relief of Garudeya has the meaning to release, namely the liberation of Dewi Winata from the slavery of Dewi Kadru. Second, the process of adapting the Garudeya relief into a Garudeya wayang performance was through two aspects, namely the verbal and visual aspects. Verbal adaptation was indicated from the process of preparing the wayang play script. The visual adaptation was known for the process of making wayang puppets and the presentation of the Garudeya wayang performance. Third, the form of the Garudeya wayang performance was a solid parade that is performed around the Suku Temple to attract tourists. The content of the philosophical values of the Garudeya story provides the teaching of national values and character for the community.

Keywords: relief; Suku Temple; Garudeya; wayang performance; tourism; national value

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1. Introduction

Suku Temple is a tourist attraction in Suku Hamlet, Berjo Village, Ngargoyoso District, Karanganyar Regency, Central Java, Indonesia. Johnson, a resident of Surakarta during the reign of Raffles in 1815, discovered the Suku Temple with a different building form than the temples in Central Java (Darmosutopo, 1976:33). The shape of the temple has similarities with the truncated pyramids that can be found in the remains of the Incas and Maya in South America. Stutterheim (in Asmadi, 2004: 8) stated that Suku Temple seemed simple, with the argument that the sculptors were not stone experts and came from the countryside, carried out in a hurry because of urgent needs, and the chaotic economic and political situation of Majapahit so that it was not possible to build monumental buildings.

Temple tourism objects attract tourists, especially in the architecture and reliefs that provide education and the noble values of the nation's culture. However, the number of visits by domestic and foreign tourists is still minimal, so it has not had a significant economic impact, especially during this COVID-19 pandemic. One way to support temple tourism objects is to adapt the temple reliefs in designing the packaging for wayang performances to attract the public.

Wayang is an art and culture of the Indonesian nation containing the teachings of human life. The noble values in wayang are used as references for people's lives (Anderson, 2000). One of the interesting and significant wayang stories to be revealed is Garudeya which is contained in the reliefs of Suku Temple. The Garudeya relief is a key fragment depicting an eagle holding snakes, carrying an amrita jar, and holding its mother (Turaeni, 2015). Garudeya's story means liberation, namely Garudeya's success in freeing Winata from Kadru's slavery. In the state context, Garudeya story is interpreted as a description of the struggle to liberate the country from invaders. In addition, the figure of Garudeya is used as the inspiration for the symbol of the state, which means that Garudeya's transformation takes place in the form of Garuda Pancasila. The content of the meaning of Garudeya is transferred in the form of wayang performance to convey messages to the public regarding national values. The fragments of the Garudeya story on the temple reliefs were reconstructed and adapted into a complete story about Garudeya, which was published to the public using wayang performing arts media to support temple tourism objects and teach national values. The Garudeya phenomenon inspired the

adaptation of temple reliefs into wayang performance. The description of the Garudeya relief, the process of verbal adaptation and visual adaptation of Garudeya, and the form of the Garudeya wayang performance are very interesting to study in this paper.

2. Literature Review and Research Method

Artistic research on the creation and innovation of wayang performances and research on relief adaptation has been carried out by several previous researchers. The temple reliefs inspired research by creating animations as a means for the relief of animal stories, especially goats and elephants, at Sojiwan Temple for character education for children. The results of the study show that first, the reliefs of Sojiwan Temple are mostly in the form of animals, potential to be used as references for animation creations that are full of moral values for children's education. Secondly, the animated character designs of Gaga and Bingo are based on the shape of elephants and goats, which have their peculiarities. The substance of the research is more directed at the transfer of relief vehicles in animated films (Harpawati & Sugihartono, 2019).

The adaptation of reliefs into wayang stories is studied as a form of collaborative performance between wayang and dance. In principle, the transfer of Anoman's stories on the temple reliefs was carried out through wide-screen wayang performance and dance combined into a single work. This relief wayang performance was held in the courtyard of the Penataran Temple involving professional artists. Reliefs wayang are sourced from temple reliefs which are then composed in the form of wayang puppets. The story of Duta Sang Anjila is an adaptation of the story of Anoman Duta. The relief wayang performance has a collaboration format between big screen puppets and dance dramas (Kuntadi, 2007). The strength of this work lies in the aspects of the collaborative art form, the story that is told, and the stage design and lighting that supports it.

Studies on the transformation of statues and temple reliefs have described and interpreted the process of transforming statues and reliefs into wayang beber. There are three findings. Firstly, transforming the human figure includes the body shape and attributes of the Dewi Sri statue, the relief of Kresnayana, and Wayang Beber. Second, the media transformation process, namely media changes for visualization of statues, reliefs, and wayang beber. Third, the transformation process of da'wah analyzes changes in belief and religion. This research focuses on understanding the transformation process from statues and reliefs into wayang Beber (Rahayu, 2013).

The study of reliefs and creations of wayang art as previously carried out indicated that the revitalization and development of wayang performing arts are significant to continue. The studies and works above have not explored the adaptation of temple reliefs into wayang performances within the framework of strengthening tourism as well as efforts to revitalize local wisdom and develop Indonesian wayang puppets. Therefore, a study on the adaptation of the reliefs of the Suku Temple in the Garudeya wayang performance as a strengthening of tourism objects and teaching of national values is significant.

The research was located in Suku Temple, Karanganyar, Central Java, Indonesia. The reasons for choosing the location include: (a) this area is the locus of the cultural heritage of Suku Temple and the locus of wayang performances, supported by infrastructure: Kasunan Palace, Mangkunegaran Temple, Taman Budaya Jawa Tengah (Central Java Cultural Park), ISI Surakarta, Radya Pustaka Museum, Mayangkara Studio, and Ciptoning Studio; (b) the availability of human resources, puppeteers, puppet creators, cultural observers, archaeologists, tourism managers, lecturers, researchers, practitioners who have an understanding of tourism, wayang performances, and reliefs.

Sources of research data: (a) reference data about the story of Garudeya, extracted from the ISI Surakarta and Radya Pustaka libraries; (b) audio-visual data of wayang performances were obtained from the audio-visual library of ISI Surakarta and internet sources; and (c) resource persons for wayang performances, Ki Purbo Asmoro, Ki Bambang Suwarno, and other resource persons.

Data collection was done by literature study, interview, observation, audio-visual recording, and photo shoot. A literature study was conducted to find the story of Garudeya. Interviews were conducted with informants to obtain information about tourism, Garudeya reliefs, wayang performing arts, plays, and wayang puppets. Observations were carried out to observe the various forms of development of wayang performances from the creators as well as the shape of the reliefs in the temple. Audio-visual records and shots were used to supplement data not captured by other methods.

The method of artistic work was carried out by artistic research, especially practice-oriented research that includes steps of exploration, design, creation-innovation, and presentation. In the first stage, exploration was carried out to examine the data and find the main material for creating wayang works of art. The second stage was to design the concept of the Garudeya puppet show with a novelty aspect. The third stage was to create quality and attractive Garudeya wayang performing arts. The fourth stage was to present the creations of the Garudeya wayang performing arts to the public through live performances at temple destinations and YouTube channels.

3. Research Results and Analysis

3.1. Garudeya Reliefs at Sukuh Temple

At Sukuh Temple, apart from the Garudeya story, several other stories were found, such as Sudamala, Bima Bungkus, and Dewa Ruci (Syafi'i, 2019, pp.29-42). Specifically, for the Garudeya story, there are eight reliefs located in Sukuh Temple, namely: (a) Begawan Kasyapa's wife named Dewi Kadru and Dewi Winata; (b) Dewi Kadru's children were in the shape of dragons; (c) Dewi Winata's child was named Garudeya; (d) Lord Vishnu seeked tirta amerta; (e) Garudeya helped Dewi Winata to take care of Dewi Kadru's child; (f) Garudeya's journey in search of tirta amerta; (g) The struggle for tirta amerta between Garudeya and the Gods; and (h) Garudeya became the vehicle of Lord Vishnu.



Picture 1: Dewi Kadru and Dewi Winata (Photo: Esha Karwinarno, 2022)



Picture 2: The Dragons, Dewi Kadru's children (Photo: Esha Karwinarno, 2022)



Picture 3: Garudeya, Dewi Winata's child (Photo: Esha Karwinarno, 2022)



Picture 4: Wisnu searched for tirta amerta (Photo: Esha Karwinarno, 2022)



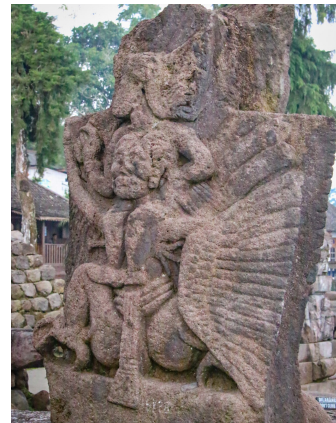
Picture 5: Garudeya took care of the Dragons (Photo: Esha Karwinarno, 2022)



Picture 6: Garudeya's journey in finding tirta amerta (Photo: Esha Karwinarno, 2022)



Picture 7: Garudeya snatched tirta amerta from the gods



Picture 8: Garudeya became Vishnu's vehicle (Photo: Esha Karwinarno, 2022)

Based on the reliefs on Sukuh Temple, the story of Garudeya can be revealed systematically and clearly according to the storyline. The scenes in the Garudeya story, sourced from the Adiparwa Book, can be represented through the temple's reliefs. Thus, the description of the story from Garudeya's childhood to the release of Dewi Winata from slavery can be seen from the temple reliefs.

3.2. The story about Garudeya

The story of Garudeya can be seen in library sources that tell the story of wayang characters. There are at least two sources of literature that can be referred to as origins from the story or Garudeya play, namely: Adiparwa (Juynbooll, 1906) and the Adiparwa Book (Widyamanta, 1962, pp. 48-63) and Pakem Pedalangan Lampahan Wayang Purwa (Probohardjono, 1989, pp. 42-49). In the puppetry grip, several versions of the story of Garudeya are contained in the play of Ngruna-Ngruni.

Especially, the book Adiparwa Oudjavaansch Prozageschrijf Uitgegeven by H.H. Juynboll, published in 1906 by Martinus Nijhoff, contains wayang stories, including the story of Garudeya. Adiparwa is part of the Mahabharata story in the first part, containing the story of Bharata's ancestors to the story of the Pandavas-Korawa youth. The connection with the Garudeya story is in part VI. It is about the birth of the Dragons and Garuda, the hostility of the Dragons against the Garuda, the efforts of the Dragons to avoid being sacrificed by snakes, and the story of the gods to get tirta amerta.

The important points of the story of Garudeya can be summarized as follows:

- a) Kasyapa with 14 wives, (1) Aditi gave birth to 12 Ditya; (2) Diti gave birth to Daitya; (3) Danu gave birth to Danawa; (4) Parva gave birth to Gandarva; (5) Aristi gave birth to Bidadara; (6) Anayusa gave birth to Asura; (7) Kasa gave birth to a giant; (8) Surabhi gave birth to 11 Rudra and an Ox; (9) Tamra gave birth to Plants; (10) Mrga gave birth to a small giant (devil); (11) Krodhawaca had 10 daughters; (12) Sarama gave birth to Animals and Dogs; (13) Ira gave birth to Airawana Elephant; (14) Winata and Kadru did not have children.
- b) The birth of Garudeya (Resi Kasyapa with his two wives Kadru and Winata): Kadru gave birth to 1000 snakes; Winata gave birth to Aruna and Garudeya. Aruna's birth was not yet timed so he cursed his mother to be a slave to her own sister, Aruna advised his mother to take care of the birth of his sibling, solving problems in the future.
- c) The gods convened on Mount Mahameru to look for tirta Amerta, and Vishnu ordered to stir the oceans. They went to the Kasira Sea. Anantaboga uprooted Mount Mandara to stir the ocean. The Akupa turtle held the mountain, Naga Basuki was the rope, and Batara Indra climbed the mountain to be stable. The gods were on the Dragon's tail, Ditya was on the head.
- d) As a result of drilling, riots occurred, the earth shook, rocks bounced, trees fell, forests were on fire, and hurricanes. Mount Mandara spun fast and Lawana Sea had big waves.
- e) From the bottom of the sea came Ardacandra, Dewi Sri, Bathari Laksmi, Ucaihrawa Horse, and Kastubhamani (Swetakamdanu).
- f) Kadru and Winata played guessing the color of Ucaihrawa Horse's fur. Kadru said a white horse with black hair, while Winata said a white horse all over his body. Both agree to bet that the loser became the slave of the winner.
- g) Kadru met the Dragons and made guesses. The Dragons said that the horse had white hair all over its body. Kadru asked his children to spit venom into the horse's tail so that it turned black. The Dragons went to spit venom on the Horses.
- h) Kadru and Winata to the edge of the ocean to prove what color the horse is. Kadru became the winner

- because of cunning. Therefore, Winata became a slave to Kadru and her children.
- i) Amerta water appeared brought by Bathara Dhanwantari with swetakamandalu (amerta water place). Bulus Akupa came out to catch swetakamandalu. It turned into Vishnu. Ditya took swetakamandalu. Vishnu became a beautiful princess and got amerta and took it away.
 - j) The war between Ditya and the gods fighting over amerta. Chakra weapons eradicated the ditya. Vishnu returned to Vishnuloka. The gods drank amerta so that they were free from death.
 - k) The giant, son of Wipraciti named Rembulung, changed his form as a god, joined drinking amerta, and was caught by Candra and Astika, who reported to Vishnu. Vishnu released the chakra on the neck of the giant who was swallowing amerta. The body fell to the ground, the head soared into the sky. The head looked for Candra and Astika so that it swallowed the moon.
 - l) During slavery, Winata's egg hatched, taking the form of Garuda. Looking for his mother gone, Garuda soared into the sky, shaking the world. The gods asked Garuda to protect the world.
 - m) Garuda met his mother on the shores of the Kasira Sea. Winata looked after Kadru's sister, while Garuda looked after the Dragons. The Dragons were difficult to control, so the Garuda was exhausted.
 - n) Garuda asked Winata why she became a slave, and what her redemption was. Winata recounted the events of Ucaihcrawa's horse guessing until he lost and became a slave. Garuda came to the Dragons and was told about the redeemer of slavery, namely amerta water.
 - o) Garuda asked permission to look for amerta. Winata gave instructions to go to the place of evil people to eat, the land of Kusa, the Nisadha people, with the message that if the throat was hot, meaning a brahmin was also being eaten, it was removed to avoid harm. Garuda ate the bad people of the Nisadha nation.
 - p) Garuda met Kasyapa and said that there were two king brothers named Wibhawasu and Supratika. Because of fighting over inheritance, they turned into an Elephant and a Turtle.
 - q) Garudeya went to the slopes of Mount Himawan to catch the Elephant and Turtle to eat. However, when climbing a tree, the branch broke and fell on the Walakilya 60,000.
 - r) Kasyapa went to Garuda to save Walakilya and headed to Mount Gadamadana to prey on the Elephant and Turtle. Garudeya went to Mount Somaka, the land of Cangka in search of tirta amerta.
 - s) The gods received Wrahaspati's warning of danger, so the amerta had to be strictly guarded.
 - t) Garudeya (Wainateya) attacked the gods, and a great fight ensued. The gods lost, the amerta guards were overwhelmed. Garudeya was able to surpass the fire of the amerta guardian. Garudeya went to the cave where Amerta was, Garudeya devoured the Dragon guard Amerta, then brought Amerta.
 - u) Vishnu chased Garudeya, until Garudeya was willing to become Vishnu's vehicle.
 - v) Garudeya gave amerta to the Dragons as his mother's redeemer. His mother was freed and brought home by Garuda. The Dragons would drink it but were asked to take a bath first. When bathing, Batara Indra took amerta. The Dragons were sad because of the loss of amerta. Drops of water fell on the leaves of the weeds and the Dragons licked their tongues.
 - w) Garudeya and Winata lived happily.

The essence of Garudeya's story to Adiparwa will be used as a hypogram reference for preparing the Garudeya puppet play script. Adiparwa is a basic reference synchronized with the reliefs of Suku Temple to form a narrative about the story of Garudeya.

3.3. Relief Adaptation in Wayang Garudeya

Adaptation is a transition or conversion process from one medium to another (Seger, 1992, p. 2). Even though the shape and pattern are new, the spirit or essence is still attached. The adaptation of Garudeya's reliefs into the Garudeya wayang performance has a novelty in the medium, but the essence of the story remains the same. Linda Hutcheon described adaptation in three ways, namely: (1) adaptation as an entity or product, namely the transformation from one medium to another; (2) adaptation as a creative process, which involves interpretation and re-creation of the original source; and (3) adaptation as a reception process, namely the intertextual form of the work (Hutcheon, 2006, pp.7-8). Furthermore, Hutcheon stated that there are several patterns of adaptation, namely: first, telling-showing as the adaptation of scripts into performances or vice versa; second, showing-showing, the adaptation of show to show or vice versa; and third, interacting-telling or showing, the adaptation of interaction media into scripts or performances (Hutcheon, 2006, pp.38-50).

The adaptation of the Garudeya relief at Suku Temple into a garudeya wayang performance can be interpreted as a verbal adaptation and visual adaptation. Verbal adaptation, meaning that the reliefs of Garudeya were converted into the form of the Garudeya puppet play script. As for the visual adaptation, it can be shown in the transformation of the Garudeya relief into the form of a Garuda puppet.

The verbal adaptation process began by interpreting the Garuda relief fragments with references to the Adiparwa Book to form the Garuda puppet play script. The formation of the Garuda puppet play script began with the preparation of the framework of the wayang play based on the synopsis that had been prepared previously. The framework for Garuda's play is as follows.

I. Pathet Nem Chapter:

- a) Kasyapaloka Hermitage Scene: Begawan Kasyapa in front of his two wives, Dewi Kadru and Dewi Winata. Kadru and Winata asked Kasyapa to give offspring like the other wives. Kasyapa gave 2 eggs to Dewi Kadru, while Dewi Winata also got 2 eggs. Kadru and Winata were asked to keep the eggs they had obtained until they hatched. They went to their respective homes.
- b) Dewi Kadru waited for the eggs to hatch. One egg hatched into a giant snake named Nagataksaka, and the other hatched hundreds of small snakes. Kadru was very happy with her children.
- c) On the other hand, Dewi Winata felt uneasy because the 2 eggs she was guarding had not hatched. Out of impatience, Winata broke one egg until a bird with a rudimentary condition was born named Garuda Aruna. Aruna's baby was illuminated by Batara Surya until it grew up. He cursed his mother for being enslaved to her sister. Aruna advised her mother to take care of her unborn sibling because her sibling would free her mother. Garuda Aruna crossed Buwana.
- d) There were scenes of riots in the universe. The gods were hostile to Asuras for power. Batara Guru and Batara Narada ordered Batara Vishnu to stop the fight. Batara Vishnu took the initiative to hold a meeting of the gods and Asura to seek tirta amerta. They intended to unite to stir up the Kasirarnawa Ocean.
- e) The gods and the Asuras went to the Kasirarnawa Ocean or the Kasira Sea. They brought their respective armies to work together to get tirta amerta.
- f) Batara Vishnu met Anantaboga and Naga Basuki to uproot Mandara mountain as a stirrer of the ocean. Anantaboga managed to uproot the mountain that Naga Basuki was wrapped around. Vishnu turned Bulus Akupa to hold the bottom of the mountain in the ocean. Batara Indra climbed the top of the mountain, the gods on the dragon's tail, while the Asuras on the head of the dragon. As a result, Mount Mandara spun fast, causing large waves of seawater. The riots were caused by the stirring of Samodera Kasirarnawa.
- g) Appearance scene: Ardacandra; Goddess Sri; Batari Lakshmi from the churning of the ocean.

II. Pathet Sanga Chapter:

- h) Garagara Scene; Semar, Gareng, Petruk, and Bagong watched Batara Vishnu and the gods and Asuras stirred Samodera Kusirarnawa.
- i) The scene of Dewi Kadru and Winata played guessing the fur color of Ucaihswara Horse or Uceswara Horse. Kadru said the horse was white with a black tail, while Winata said the horse was white all over. Both agreed to bet whoever lost the guess would be a slave.
- j) Dewi Kadru met the Dragons to share the guesswork made with Winata. The Dragons said that the color of Ucaihswara's horse was white and smooth all over. Kadru was surprised and felt that her guess was wrong, so she ordered her children to spray venom into the horse's tail to make it black. The Dragons obeyed their mother's will. They went to the shores of the ocean.
- k) Dewi Kadru and Winata together went to the edge of the ocean to prove their guess. Out came the Uceswara Horse that the Dragons had sprayed until its tail was black. Kadru felt she had won the guess and oppressed Winata as her servant.
- l) In the Kasirarnawa Ocean scene, the gods, Asuras, and Dragons were still stirring the ocean. Batara Dhanwantari came out carrying swetakamandalu containing tirta amerta. Bulus Akupa chased Dhanwantari until Mount Mandara collapsed to the bottom of the ocean. The gods, Asuras, and dragons fled to the land.
- m) Vishnu asked for amerta water from Dhanwantari and then took it away. In the middle of the journey, the Asuras intercepted until a struggle ensued. The Asuras managed to get amerta water. Vishnu turned into a beautiful woman and managed to reclaim the water of amerta from the Asuras.
- n) Rembuculung and Putut Jantaka intended to seek tirta amerta in order to live eternally. Rembuculung went to heaven.
- o) Semar watched the gods take turns drinking tirta amerta to be free from death and eternal life. Rembuculung transformed into a god. He managed to drink amerta water. Batara Candra knew the fake god, Rembuculung, so he reported to Vishnu. Vishnu took out chakra to slash Rembuculung's neck because he was about to swallow tirta amerta. The head of the immortal Rembuculung soared into the sky while his body fell to the earth. The head of Rembuculung was always looking for Batara Candra to swallow him.

III. Pathet Manyura Chapter:

- p) The scene of the egg hatching into a bird named Garudeya (Wainateya; Brihawan; Aruni). Garudeya looked for his mother, who was nowhere to be found. He flew through the sky, shaking the whole world. A hurricane shook the universe foreshadowing the birth of a divinely chosen creature.
- q) Garudeya met his mother on the shores of the Kasirarnawa ocean. Garudeya did not accept the treatment of the snakes then he became angry and killed the small snakes. Naga Taksaka was angry with Garudeya. Winata broke up the fight. Garudeya asked why Kadru enslaved his mother and how to free her. Winata recounted the events of losing a guess by Uceswara's horse to being enslaved by her sister. To free his

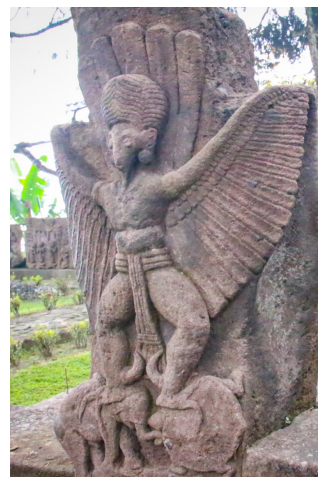
- mother, he must hand the amerta water to the Dragons. Garudeya, asked permission to look for amerta.
- r) The scene of Mount Himawan showed the two-brother kings, Wibhawasu and Supratika, turning into an Elephant and a Turtle because of fighting over inheritance. Garudeya to Mount Himawan caught the Elephant and Turtle. When climbing a tree, the branch broke and fell into 60,000 Walakilya (mini humans). Rishi Kasyapa went to Garudeya to atone for his sins to save the Walakilya people and to eat the Elephant and Turtle on Mount Gadhamadana. Next, Garudeya went to Mount Somaka, the land of Cangka, looking for amerta water.
 - s) The gods received a warning from Begawan Wrahaspati of danger so that amerta had to be strictly guarded. Garudeya attacked the gods. There was a great war and the gods lost. Garudeya was also able to surpass the fire guardian of the amerta, preyed on the dragons, the guardian of the amerta in the cave, and then brought the amerta.
 - t) Batara Surya emitted his rays to scorch Garudeya, consequently making the world and the living creatures of its inhabitants hot. Garuda Aruna helped Garudeya and other living creatures by crossing Buwana, flapping its wings to cover the sun's rays until the world became dim. Batara Surya was angry and then a war broke out. Aruna lost and became Surya's vehicle, named Garuda Suryakanta.
 - u) Batara Vishnu took amerta until there was a war against Garudeya. Garudeya lost and became Vishnu's vehicle. Garudeya was given amerta wrapped in weeds to free his mother. Batara Indra did not agree.
 - v) Garudeya gave amerta to the Dragons to redeem his mother from slavery. Winata was free and taken away by Garudeya and Aruna. The dragons would drink amerta but were asked to take a bath first to avoid getting hurt. When the Dragons bathed, Batara Indra took the amerta. The Dragons were sad to lose amerta. A drop of water stuck to the weeds, and the Dragons licked them until their tongues split open. The Dragons were saddened. Batara Vishnu asked Dragons to be the guardian of the earth, taking refuge in Anantaboga and Naga Basuki.
 - w) Garudeya and Aruna met their mother. *Tancep Kayon* (the ending of the story).

Based on the framework of this play, then a complete script of Garudeya's play was compiled. The script for the Garudeya play was arranged in three acts or sections, as is the case with the wayang play structure, namely *pathet nem*, *pathet sanga*, and *pathet manyura*. Each scene describes the performance, the performing characters, and the music used.

The visual adaptation process was carried out by interpreting the relief form of Garudeya into the form of a puppet. The steps taken were: (1) reading the reliefs of Garudeya on Sுகುಹ Temple, Kedaton Temple, and Kidal Temple; (2) interpreting the visuals of Garudeya figures in the form of designs or drawings of Garudeya puppet patterns; (3) making Garudeya puppet figures with leather based on the patterns or designs made; and (4) realizing the form of the Garudeya puppet figure with *tatahan* (carving) and *sunggingan* (painting), and *gapitan* so that it is ready to be used in wayang performances. The Garudeya relief found in Sுகುಹ Temple is shown in the following pictures.



Picture 9. Garudeya character figure (Photo: Esha Karwinarno, 2022)



Picture 10. Garudeya figure grips the Elephant and Turtle (Photo: Esha Karwinarno, 2022)

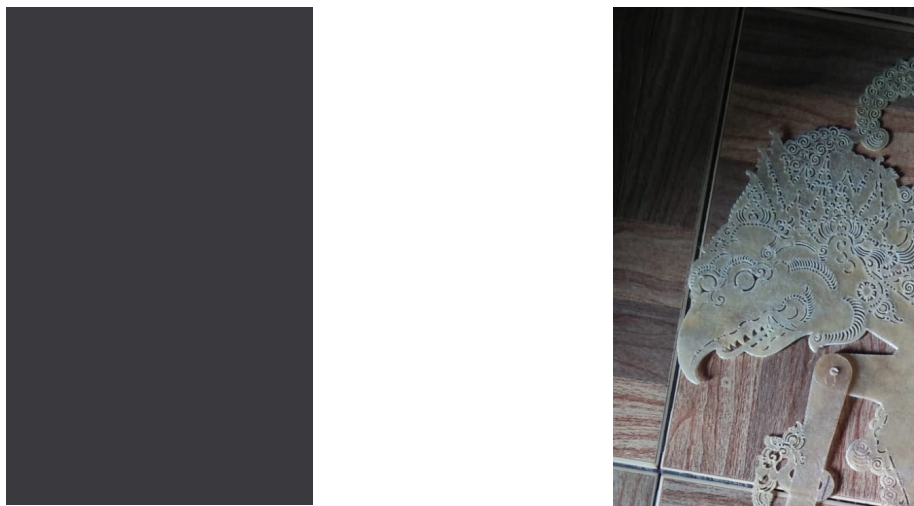
The reliefs of Garudeya are depicted as anthropomorphic figures. Anthropomorphic figures are defined as depictions of the human form combined with animal, non-animal, or other ideational forms. The depiction of animal shapes is emphasized on the head, while other body parts depict humans (Sugihartono, 2012, p.1). If we pay attention to the figure of Garudeya, he has a large, tall human body with a bird's head, wings, and a tail. Garudeya wears clothes and accessories like those worn by humans in his day.

Based on the reading of the reliefs of the Garudeya figure, it is then interpreted in the form of a design or drawing of the Garudeya puppet pattern. The reference figure is the Gatutkaca character with a large and mighty stature. The characters' proportions are made like the Gatutkaca character in wayang purwa by composing the face of an eagle with the fingers and toes of a bird, wings, and the eagle's tail. The description of the design of the Garudeya wayang figure is as follows.



Picture 12. Garudeya puppet character design (Designer: Sunardi, 2022)

The design of the Garudeya wayang figures was produced using buffalo skin as the raw material for leather puppets. The patterning technique became the next creative work by transferring the design from paper to buffalo skin. After the image was transferred to buffalo skin, the carving was done so that it became a white puppet form because it has not been colored so that the skin is in the form of a Garudeya character.



Picture 13. *Wayang putihan* (uncolored wayang) of Garudeya figure (Photo: Haryoko, 2022)

The uncolored puppets of the Garudeya character were painted according to the general coloring rules for shadow puppets. The *sungging* process started from coloring using a white base color. In the next step, painting was done in layers or *disungging*.



Picture 14. A base color painting (*sungguan*)
(Photo: Haryoko, 2022)



Picture 15. Garudeya figure painting form (Photo:
Sunardi, 2022)

The visual adaptation can be seen in the transformation of the relief form of Garudeya into the form of a purwa shadow puppet of the Garudeya figure. The visual adaptation will be complete when the Garudeya puppet is performed in a single wayang play, "Garudeya".

4. The Form of the Garudeya Wayang Performance

The Garudeya wayang performance can be packed with a dramatic structure of solid pakeliran. The values conveyed to the audience can be well packaged and presented through wayang performances. The dramatic structure of the wayang play contains plot, characterizations, settings, and story conflicts. This dramatic structure is presented by the dalang (puppeteer) as wayang performance in front of the public. In the drama tradition, structure and texture are known (Kernodle, 1967), and in wayang performances, *sanggit* and *garap* are known (Nugroho, 2012). The basic idea and implementation of the play in wayang performances contain teachings, messages, values, and meanings for the community.

As with wayang performances, generally, the role of the dalang and support for the performance is significant. Dalang is the main player who plays the puppet characters above the screen in a single puppet play. The puppeteer is in control of the entire series of wayang performances and is the leader of the puppet show crew. The dalang is in charge of playing wayang puppets, puppet dialogue, chanting *sulukan*, and leading the gending presentation (Sunardi et al., 2020:32). The success of the dalang is supported by *pengrawit* (musicians), *pesinden* (singers), and other performance crews. *Pengrawit* is the person in charge of sounding the gamelan by bringing certain gending to accompany the wayang performance. The singer serves as a singer who brings certain songs in the gending presentation. In addition, there are performance crews, such as *penyimping* (person in charge of preparing and arranging puppets), sound system stylists, and others.

The Garudeya wayang performance uses various performance equipment, such as wayang, gamelan, puppet box, *cempala*, *keprak*, *kelir*, *gedebog*, lights, and sound system. Puppets are characters who play a certain character in the story. Gamelan is a Javanese musical instrument used to accompany wayang performances. The puppet box is used to put the puppets and as a source of sound from *dhodhogan* and *keprakan* through *cempala* and *keprak*. *Kelir* is a white screen as an arena for puppet games. *Gedebog* is used for sticking puppets. The lamp provides a light on the screen to produce shadow puppets. The sound system is a loudspeaker for the puppeteers and singers and gamelan instruments. All this equipment becomes a single unit in realizing the aesthetics of wayang performances.

The presentation of the Garudeya puppet play is detailed in several elements, namely: *garap catur*, *garap sabet*, and *garap karawitan pakeliran*. Nugroho (2012) explained that working on is implementing the dalang idea as a puppet show. The idea of the play as a performance script is interpreted and implemented by the dalang to work on wayang plays (Sunardi et al., 2020, p.105). *Garap lakon* play can be expressed through *garap catur*, *garap sabet*, and *garap karawitan pakeliran*.

Garap catur is interpreted as a puppeteer's creative process in realizing dialogue and narration in wayang performances. Dialogue is a dialogue between puppet characters or a monologue. Narrative is defined as the narration of certain characters or events in a puppet play. *Garap catur* is implemented by the dalang through the dramatization of scenes and the dramatization of wayang characters. The dramatization of the scene is a narration system carried out by the dalang with reference to intertwining (Sunardi, 2013). The intertwining of scenes in the

unity of the play, the intertwining of scenes in the pathet system (chapter), and the intertwining of elements with one another. The dramatization of characters is the process of character formation known as characterization or characterization of wayang characters in the play. Satoto (1989:43) stated that characterizations must be able to create an image of a character so that the character must be brought to life. In the Garudeya play, the important characters presented are Garudeya, Winata, Kasyapa, Kadru, Taksaka, Aruna, Vishnu and so on. Dramatization of these figures will be able to produce the character each figure in the Garudeya play.

Garap sabet is defined as the process of compiling the pattern of puppet movements to describe certain events and situations in the puppet play. In the tradition of puppetry, *garap sabet* is interpreted as an expression of wayang movements which are the unity of *cepengan*, *tancepan*, performance, *solah*, and *entas-entasan* (Sunardi, 2013, p.387). The ability of the puppeteer to arrange the ties of wayang motion into a meaningful movement pattern becomes the spirit of wayang *garap sabet*. In this case, the spirit of motion has the highest weight on the expression of the sabet wayang. The inspiration for the puppet movement has to do with the character, mood, and events of the scene in the wayang play. In the Garudeya play, it is appropriate that the dalang must be able to dive into the puppet characters and the events that surround them to create an aesthetic expression of *sabet*.

In the actual *garap pakeliran karawitan*, it reinforces the dramatization of scenes and the wayang characters. The *pakeliran karawitan* presented by the dalang is in the form of *sulukan* and *dhodhogan-keprakan*, while the *gending* is presented by the karawitan group. *Sulukan* and *dhodhogan-keprakan* follow the pattern of conventional puppetry tradition. The *gending* used is classical conventional *gending* combined with new creations.

The form of the performance refers to wayang kulit (leather puppet) performances in general by placing the performance stage around the Suku Temple. The performance is held during the day when tourists visit. The duration of the performance adjusts to the situation and conditions at the Suku Temple tourist attraction so that the dalang can shorten or extend the duration of the show as needed.

5. Strengthening Tourism Objects and Teaching National Values

The adaptation of the reliefs of Suku Temple into a work of art for the Garudeya wayang performance aims to strengthen the tourism object. The tourists, in addition to enjoying and observing the beauty of the temple, can also watch wayang performances. The understanding of the reliefs of the Suku temple is made clear by the presence of the Garudeya wayang performance. The narrative about Garudeya is expected to be captured by tourists based on wayang stories. This means that the packaging of the Garudeya wayang performing arts has a significant contribution to stimulating tourist visits to Suku Temple and other temples.

The tourist attraction of Suku Temple has special characteristics in the unique architecture of the building, the variety of reliefs as depictions of certain stories, and the presence of the lingga-yoni. The shape of the temple building is different from other temples in Central Java. It is even said to have a specific shape, namely the shape of a truncated pyramid at the top, like the buildings of the Incas and Maya in South America (Syafi'i, 2019, pp.20-21). If we look at the various reliefs, there are reliefs from the stories of Garudeya, Bima Suci, Sudamala and others. There is a lingga-yoni artifact which is a symbol of fertility.

The tourists are generally attracted by the uniqueness of the temple building and its reliefs. Tourists who do not know about Suku Temple can take advantage of the services of a tour guide to find out in-depth about the buildings, reliefs, and the temple's history. However, some tourists just come to the location to enjoy the temple's uniqueness without having to understand it in depth.

The design of the Garudeya wayang art-work is intended to bridge the tourists' understanding of one of the stories, namely Garudeya. If only shown the statues and reliefs of Garudeya, tourists do not fully know the story. This is why the Garudeya wayang performance art was initiated and implemented to strengthen the Suku Temple tourist attraction. At least the tourists can catch Garudeya's story with the support of Garudeya's play in wayang performances.

In addition to increasing knowledge about the Garudeya story, this wayang artwork provides education about national values. National values contain noble teachings regarding patriotism and being willing to sacrifice for the homeland (Sunardi et al., 2016, p.79). The meaning of nationality is interpreted as nationalism and national patriotism for the community. The national value in the Garudeya story becomes a reflection material for the community to always love their homeland and nation.

In the view of the Javanese people, wayang performances are believed to be a means to express a picture of life and human life. The wayang story tells the life of wayang characters in achieving certain goals (Sunardi, 2020, p.36). The values of human life become a big theme in every wayang show. In the story of Garudeya, national values are represented in the character of Garudeya. This character was able to free his mother from the shackles of slavery. Garudeya is depicted as a heroic character with a high spirit to fight to free the practice of slavery towards his mother. Garudeya's efforts were carried out with great sacrifice. Garudeya looked for tirta amerta to the place of the gods. Garudeya's fighting spirit to seize tirta amerta from the gods should be

an example. In the end, Garudeya managed to get tirta amerta, so he could free his mother from slavery. Independence became Garudeya's goal. The story of Garudeya teaches character education to the people of Indonesia. The devotion of a child to his parents as well as his sacrifice and struggle set an example for us about character. In another aspect, Garudeya was used as a source of inspiration for determining the Indonesian state symbol, namely Garuda Pancasila. The national values attached to the Garudeya figure serve as a reference for the public to always love the nation and state of Indonesia. This is the importance of understanding Garudeya figures as part of teaching character education to the people of Indonesia and the world.

6. Conclusions

The Garudeya relief at Sukuh Temple provides good teachings for the community, especially tourists. Moral values and teachings regarding nationality should be embedded in the soul of the Indonesian people and the world. This means that Garudeya is a source of reference and inspiration for the community regarding the importance of national values and character. National values have implications for the spirit of patriotism and nationalism to protect the Indonesian nation from various threats. The values of character have an impact on the humane attitude of the Indonesian people.

The Garudeya character is described as a half-animal human, which can be interpreted as a challenging and mighty person in liberating humans from oppression. Garudeya's story awakens human consciousness to position himself as someone who likes to help and love. Garudeya is a reference to greatness, might, strength, harmony, and liberation.

Garudeya's wayang artworks become a means for national values and character from the adaptation of Garudeya's reliefs. Wayang Garudeya can reinforce for the Sukuh Temple tourist attraction. Wayang Garudeya is a complementary narrative about the story of Garudeya freeing his mother from slavery.

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