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CREATION OF THE CHARACTERISATION OF THE WAYANG PURWA FIGURES SANG HYANG GARUDA AND SANG HYANG ARUNA BASED ON THE ADIPARWA AND PURANA TEXTS

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ABSTRACT

Garuda and Aruna, the children of Rsi Kasyapa and Dewi Kadru, are important mythological figures in the Nusantara tradition, with Garuda known for freeing his mother from slavery and Aruna as the driver of the Sun chariot. Garuda's existence has cultural significance that is reflected in classical art and even the Indonesian national emblem, although he rarely appears in wayang performances. This study visualises the characters of Garuda and Aruna based on ancient texts, particularly the Adiparwa Garuda Purana, to revive their symbolic roles in Nusantara culture. The study aims to discover one of the noble values internalised by the Nusantara people, explore it, and reintroduce it to society. The approach used in this research is dynamic structuralism and iconography, which the researcher then combines with a craft (tatah-sungging) approach based on the Surakarta style of purwa leather puppetry with all its rules and norms. This research uses a descriptive qualitative method with a single case study model to obtain complex information. Data collection techniques include document study, interviews and observation. The results of the analysis were then applied in the world of fine arts (design) to design the characters of Garuda and Aruna. The researcher hopes that the creation of the Garuda and Aruna wayang kulit purwa figures will contribute to the world of puppetry, giving rise to the babon (read: prototype/purwarupa/archetype) of the Sang Hyang Garuda and Sang Hyang Aruna puppets.

KEYWORDS: Purwa Shadow Puppets, Garuda, Aruna, Adiparwa, Purana, Mythology, Purwarupa, Corekan, Tatah-Sungging

1. INTRODUCTION

In Hindu and Buddhist mythology, Sang Hyang Garuda and Sang Hyang Aruna are divine birds. These two creatures are the children of Rsi Kasyapa and Dewi Winata, hatched from eggs produced through tapasya. The age difference between Aruna and Garuda is described in the Adiparwa as being 500 years. The name Aruna means redness; dawn; having no thighs or legs (Thomas, 1961). Meanwhile, the name Garuda comes from the root word “*gri*”, which means “to swallow” or “to devour” (Daniélou, 2017). The story of Garudeya (the narrative of Garuda's birth and deeds) is carved on many temples scattered throughout Central Java and East Java. The Garuda statue is depicted in a therio-anthropomorphic form (a creature depicted as half animal and half human).

Information or references about Sang Aruna are very limited. However, information or references about Garuda are quite abundant. Garuda has many names, such as Khagesvara (king of birds), Suparna (the one with beautiful feathers), Suvarnakaya (the one with a golden body), Nagāntaka (the Devourer/Predator of snakes), and Arishtanemi. In Javanese shadow puppets, a character with many names or nicknames is known as *dasanama*.

The existence of the characters Sang Hyang Aruna and Sang Hyang Garuda is recounted in the Ramayana (Aranyakanda) and the Mahabharata (Adiparwa and Udyogaparwa). In fact, Sang Hyang Garuda is specifically used to name a Purana book: ‘Garuda Purana.’ Garuda Purana is a book of worship of Vishnu (Debroy & Debroy, 1992). Uniquely, there are no heroic stories of Garuda written in this book (even though it uses the title ‘Garuda Purana’).

Garuda is identified with fire and the sun. Meanwhile, the name Garudi refers to a female bird (Doniger, 1975). Garuda is a snake slayer. Garuda's connection with snakes is further explained in that the nagas (serpent beings in Hindu mythology) must give part of their offerings to Garuda on the night of the full moon and the night of the new moon to ensure the safety and comfort of the snake people (Doniger, 1975).

The most prominent statues and reliefs of Garudeya in Indonesia are found at the Suku, Kidal, and Kedhaton temples (Sugihartono *et al.*, 2019). Ki Timbul Hadiprayitno, a revered senior Javanese shadow puppeteer (*dalang*) from Yogyakarta (Rusdy, 2012), explains that the Garuda reliefs also have a theme of *ruwatan* or liberation, namely that Garuda can free his mother (*Bathari Winatā*) from the slavery of his stepmother (*Bathari Kadru*), the mother of the

snakes. Ki Timbul further states that *ruwatan* in the Garuda story does not only apply to Winata, but can also be interpreted as an effort to change the negative circumstances of a society into positive ones (Tumimomor, 2021).

The story of Garudeya seems to have disappeared along with the collapse of the Majapahit empire. Especially in modern times, the story of Garudeya has been removed from puppet shows. This loss of information in the paradigm of socio-cultural change is caused by several factors that must be studied in depth. This mythological bird has an important position in the culture of the archipelago. This shows that the Vishnu religion once dominated the archipelago, especially during the reign of King Airlangga. Garuda is the divine bird vehicle or mount of Sang Hyang Wisnu. The figure of the Garuda bird is also used as the symbol of the Indonesian state (Johari, 2019).

The connection between the characters Aruna and Garuda and *Wayang Kulit Purwa* (traditional Javanese leather puppetry) is that the series of stories about these divine birds are contained in the puppet stories of the Kadewatan era (the mythological age of the gods in wayang tradition). The myths of the divine birds Aruna and Garuda entered the archipelago with the arrival of Hinduism. Mulyono (1978) attempts to divide the periods or eras of wayang as follows: 1) Prehistory, 2) the arrival of Hinduism, 3) the arrival of Islam, 3) colonialism, 4) independence. In fact, Mulyono (1978) continues, the art of wayang is already 3,478 years old.

Specifically, the Sang Hyang Garuda puppet does not exist, even in the collections of the Surakarta Hadiningrat Palace and the Mangkunegaran Palace. However, the Garuda puppet character exists in Balinese-style leather puppets. Based on this fact, it is clear that the Islamic dynasties that ruled Java from the Demak era to the Surakarta era had negated the existence of the Visnuitic Garuda character. Recently, ISI Surakarta designed a Garuda puppet character which, in the researcher's opinion, does not yet reflect the description of the character based on the relevant primary texts. Ki Hadjar Poerwatjarita (K.H.P), a puppeteer from Klaten, performed the story of Garuda (Lakon: Samudramantana) in a *ruwatan* ceremony around 2014 and 2022. In the first performance, Ki Hadjar Poerwatjarita used a Garuda bird puppet as the Garutman character. In 2022, he used a modified Gatotkaca Gembleng puppet (gold-coloured) with a bird's face and wings on both hands as the Garutman character.

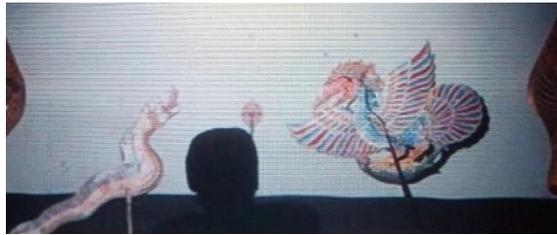


Figure 1. Garuda gives Amerta to Naga (K.H.P performance, 2014)



Figure 2. Garuda Allied with Wisnu



Figure 3. Garuda Presenting Amerta to the Dragon (K.H.P Performance, 2022)



Figure 4. Garuda vs Wisnu Battle



Figure 5. Dewi Winata and Hyang Aruna (K.H.P Performance, 2022)

The figure of Garuda, shrouded in mythological narratives, particularly in Hinduism and Buddhism, makes Garuda's existence very important in these two religions. An example is the Visvarupa or Vaikuntanatha statue, which according to tradition must be depicted as the icon of the god Vishnu riding Garuda, and the god must have 20 arms (Rao, 1985). A statue of the god Vishnu riding Garuda can also be found in the 11th-century statue from the era of King Airlangga of Kahuripan, known as Garudanarayanamurti, which is believed to originate from Belahan Temple (Budiarto et al., 2009).

Several inscriptions issued by King Airlangga were carved with the figure of Garuda at the top, which later became known as Garudamukha Lancana. This emblem was also used by the Janggala kingdom, namely the Garasakan kings Alanjung Ahyes and Samarotsaha, who were said to be the successors of the Airlangga kingdom. In fact, Garuda already existed in the Prambanan temple complex (located in front of the Wisnu temple), even though the temple chamber was empty. Recently, Garuda has become increasingly popular with the existence of the giant Garuda Wisnu Kencana Cultural Park sculpture in Bali and the exterior design of the IKN Headquarters in East Kalimantan.

The benefit of designing the characters of Sang Hyang Garuda and Sang Hyang Aruna for the science of art and puppetry is the addition of puppet characters that can be used as inspiration for developing stories in puppetry. The general objective of this research is to introduce the figure of Garutman to the current generation. The specific objective of this research is to participate in implementing the *tri karsa budaya* programme, which includes glorifying, preserving and developing national culture.

This research has never been done before, making it important as a pioneering effort. This research involves sharp interpretive skills and mature aesthetic imagination, similar to what the founders of Indonesia did when they created the Garuda Pancasila symbol. Previous research has been limited to visual studies of shadow puppets and its development, including: visual elements of shadow puppets in Southwest China (Xiaochun & Shanat, 2021); Surakarta shadow puppets from a visual communication design perspective (Haryana et al., 2022); analysis of the eclectic shadow puppets character Ananta Yudha (Anjani et al., 2019); visual design of shadow puppets characters as a learning medium for primary school children (Fitrananda et al., 2022); Level of knowledge about shadow puppets characters as a reference for visual communication design (Haryadi, 2014); Visual communication design for the promotion of Palembang shadow puppetry (Fahrezi

et al., 2023); and Design and development of interactive virtual shadow puppets (Talib et al., 2011). The novelty of this research lies in the design of new characters, Sang Hyang Aruna and Sang Hyang Garuda, in the world of Javanese shadow puppets based on the Adiparwa and Purana texts.

2. LITERATURE REVIEW

2.1. Wanda Wayang and Tatah-Sungging

1) Wanda Wayang

The process of transforming the visualised description of shadow puppets into the form of *wayang purwa* figures is called *wanda wayang purwa*. Each *wayang purwa* character has its own distinctive features, which in *wayang* puppetry are called *wanda*; the overall shape from the tips of the hair to the soles of the feet, including clothing, accessories, lines (strokes and dots) and colours (shading). The shape of a shadow puppets figure not only depicts the character but also portrays their personality (Suwarno et al., 2014).

The creation of *wanda wayang* was motivated by several factors, namely:

1. A puppet plays with a main character who is the idol of puppeteers and puppet theatre supporters, creating a *wanda rangkap* in accordance with the puppeteer's emotional turmoil.
2. There is a connection with a specific event.
3. Adapting the puppeteer's potential in relation to the role of a particular character.
4. The emergence of *wanda wayang* due to the creator's idea to fulfil the plot requirements in the performance.

The various forms of *wanda wayang* as a means or tool for *pakeliran* can be viewed from four aspects, namely:

1. *wanda wayang* in relation to *pathet*,
2. *wanda wayang* in relation to *sabet*,
3. *wanda wayang* in relation to *corekan*, and
4. *wanda wayang* in relation to *sanggit lakon*. These four elements cannot be separated.

The characteristics of *wayang* characters according to I. Kuntara Wirjamartana (in (Suwarno et al., 2014)) are closely related to description, mythology, typology, and *karawitan pakeliran* (the gamelan music that accompanies shadow puppet performances). Description is a depiction or narrative of the shadow puppets character as a whole, including: name, character, powers, physical appearance, attire, and place of residence.

From the various views above, this study develops

Wirjamartana's view, namely the connection between *wanda wayang* and ancient text descriptions, as well as the mythology surrounding the characters Garuda and Aruna.

2) Tatah-Sungging

Tatah-sungging is the activity of carving and colouring shadow puppets on tanned leather (parchment). The process of creating the characters of the *purwa* Sang Hyang Garuda and Sang Hyang Aruna *wayang* puppets in the Surakarta style begins with tanning the leather, drawing the patterns/sketches, *tatah-sungging* and clamping.

The prepared parchment or tanned leather is then carved or drawn according to a pre-prepared pattern. Prototype or *babon wayang* drawings are usually drawn on oil paper or white paper first. If the tanned leather is clear, the carving can be done using the *ngeblat* technique (pattern tracing). However, if the tanned leather is brown or slightly cloudy white, the carving technique involves tracing the image using carbon paper.

After the scratching is complete, the next process is carving. Shadow puppets carving has standard rules or guidelines. In fact, every professional carver sometimes creates their own guidelines to add characteristics to their work. However, basically, the carving on leather puppets consists of: *tratasan*, *untu walang*, *bubukan miring*, *mas-masan*, *gubahan*, *srunen*, *inten-intenan*, *sekar katu*, *patran*, *seritan*, *sembulian*, and *corekan jangkep* (Sukir, 1980). The most crucial and vital stage in this process is *bedahan*, which is the technique of carving the face of the puppet character to produce a distinctive character. After the puppet is finished being carved, it is sanded to make it smooth. The next process is colouring or *nyungging*.

The final stage of colouring the puppet is coating the colour or *ngedus*. After the puppets have been *sungging*, the *gapit* or puppet sticks are attached, which must first be bent (*ngeluk*) with fire to match the shape of the Sang Hyang Garuda and Sang Hyang Aruna puppets. These sticks are made from buffalo horn and/or rattan joints. The accuracy of the attachment is related to the comfort of the puppet when played by the puppeteer. Therefore, the attachment process must be carried out by an expert.

The creation of the characters Garuda and Aruna in this study is based on a book entitled '*Bab Tatah Sungging Ringgit Wacucal*' by Sukir, translated by Kamajaya and Ngabei (1980).

3. RESEARCH METHOD

This research is qualitative descriptive in nature, using a single case study model. The characteristics of the data collected are words and images. Data

sources are divided into primary and secondary sources. Primary data sources are:

1. Adi Parwa manuscript (transcription and translation by Siman). The story of Garuda is written in the Adi Parwa episode of Astika Parwa. This book tells the story of the birth of Aruna and Garuda, up to Aruna's career as the driver of the Sun chariot and Garuda becoming the vehicle or mount of Vishnu.
2. Informants. The informant in this study is Ki Hadjar Poerwatjarita, a puppeteer (also known as *dalang*) of shadow puppets, designer of the Surakarta-style Garuda and Aruna puppets, and a partner in this study. Ki Hadjar Poerwatjarita has performed the Samudra Mantana play twice.

The secondary data sources were English translations of the classic Mahabharata books and wayang play scripts for comparison (Sutopo, 2002).

The data was also divided into two groups, namely primary data and secondary data. The primary data for this study were:

1. Adiparwa text (Astika Parwa episode)
2. Results of interviews with sources

The secondary data for this study are:

1. Itihasa Text:
 - Mahabharata: Udyogaparwa and Ramayana: Yudhha Kandha chapter 50.
2. Purana:
 - Visnu Purana, Bhagavata Purana, Vayu Purana, Agni Purana, Garuda Purana, Tantu Pagelaran, Serat Pustakaraja, Serat Paramayoga, dan Serat Manikmaya.

Data collection techniques are divided into two types: interactive and non-interactive. Both are further divided into three techniques, namely:

1. In-depth interviews: researchers conducted unstructured interviews with informants to explore their understanding of the research subject.
2. Observation: researchers directly observed a

performance of *purwa wayang kulit* featuring the main character Sang Hyang Garuda in the story 'Samudra Mantana.'

3. Document analysis: Researchers analysed documents related to this study, including supporting texts in the disciplines of mythology, iconography, and the art of Surakarta-style traditional shadow puppet carving.

Data validation was carried out using source triangulation techniques, namely data sources, both from informants, event data, and documents (Lexy, 2005). This study aims to develop prototypes of Surakarta-style *wayang purwa* characters. After completing the data collection phase, the researcher implemented a design method comprising three main stages: Pre-design, Design, and Design Implementation.

- 1) Pre-design: At this stage, initial ideas were gathered from textual sources of inspiration, such as the Adi Parwa (Astika Parwa episode) and Puranic texts. The researcher interpreted character attributes from the texts—such as the traits, symbols, and roles of Garuda and Aruna which serves as a conceptual foundation for visualization.
- 2) Design: The initial ideas were then developed, refined, and consolidated into concrete visual decisions, including the selection of body forms, poses, attributes, medium (wood or leather), carving techniques, and colors appropriate to the Surakarta style. At this stage, interviews with Ki Hadjar Poerwatjarita were also conducted to align literary interpretations with actual performance practices.
- 3) Design Implementation: The final stage involved realizing the developed ideas into physical wayang prototypes. Visualization was performed through the creation of facial details, wings, clothing, and ornaments, enabling the characters Sang Hyang Garuda and Sang Hyang Aruna to appear aesthetically pleasing and contextually aligned with the narrative (Culver et al., 1978).

Table 1. Design Stages

Design Stage	Source of Inspiration/ Textual Data	Visual Decision/ Wayang Elements	Description
Pre-design	Adi Parwa text (Astika Parwa episode), Puranas	Initial concepts of character form, pose, attributes	Determining the basic concepts of Garuda and Aruna, including symbolism and key characteristics
Design	Interview results with Ki Hadjar Poerwatjarita	Choice of medium (wood, leather), dimensions, carving techniques, colors	Developing initial ideas into realistic and aesthetically pleasing visual forms according to the Surakarta style
Design Implementation	Iconographic documents, performance observations	Final wayang visualization: facial details, wings, clothing, ornaments	Transforming design concepts into physical prototypes of Garuda and Aruna wayang figures

Data analysis techniques use Interactive Analysis techniques, which is the process of organising and

sorting data into patterns, categories, and basic descriptive units so that themes can be identified and

hypotheses can be formulated as suggested by the data. Interactive analysis consists of data reduction, data presentation, and verification or conclusion drawing.

3.1. Theoretical Framework

This study uses a dynamic structuralism approach. Dynamic structuralism is a structural theory that views a literary work as part of a process of communication and culture presented by the author to the reader. Dynamic structuralism is a bridge between pure structural theory and semiotic theory.

The researcher uses structuralism theory to view the series of stories in Aruna and Garuda as a whole as part of a larger story (Barry, 2010). Intrinsic studies of literary works only consider literary works as an autonomous world, so what is studied are the literary elements in the literary work itself, including characterisation, conflict, tone, setting, theme, and suchlike. The success of a literary work, therefore, is determined by the author's success in processing these literary elements (Darma, 2004).

Researchers use semiology to explain all sign systems: statues, pictures, images, sentences and other objects. Piliang (2018) explain that in human life, many representations and communications of knowledge are carried out through a system of symbols that are culturally manifested through a system of meaning that encompasses important forms of information.

The main object of this study is a literary adaptation, namely the Adi Parwa text (Astika Parwa episode), which the researcher then compares with the Purana books: Garuna Purana, Bhagavata Purana, Vayu Purana, and Agni Purana. Literary works contain signs that are autonomous and informational in nature, which can be interpreted by readers. In principle, the study of literary texts based on dynamic structuralism is a structuralist study in the context of semiotics, which considers literary works as a system of signs (Pradopo, 2021).

Another approach used by the researcher is iconography. Iconography is a method for finding the form and meaning contained in a work of art while also understanding the background that influenced the emergence of the work of art (Panofsky, 1955).

4. RESULT AND DISCUSSION

4.1. Garuda and Aruna in Adi Parwa

The story of Sang Hyang Garuda in this study is taken from the Adiparwa book. The Adiparwa book was written during the *Medhang* period, ancient Java, during the reign of Sri Dharmawangsa Teguh

Anantawikramottunggadewa as the first hymn of praise to Hyang Sri Deweswara and Bathari /Siwa - Sakti (Sang Hyang Sri Deweswara, namely Batara Sadgana with Batari, *karengwan ing purwaka ning katha purwastrota ri siran pangajna Sri Dharmawangsa Teguh Anantawikramottunggadewa...*). The story of Sang Aruna and Sang Garuda begins in Chapter V. 22-39 and Chapter VI. 1-39, episode Astika Parwa.

Bagawan Kasyapa, son of Resi Marici, grandson of Hyang Brahma, had 14 wives given to him by Bagawan Daksa. Daksa himself was the son of Brahma. It is said that Bagawan Kasyapa's two wives were named Kadru and Winata. Dewi Kadru received 1,000 eggs from Bagawan Kasyapa, which she stored in a jar. After 500 years had passed, all the eggs hatched. All of them were in the form of Naga. The main ones were named Anantaboga Sessa, Vasuki, Taksaka, Kumara, and Kulika. Dewi Winata also received two eggs from her husband. Because the two eggs had not yet hatched, Winata, who was worried, broke one of the eggs. She saw that her child was only half formed, namely the upper body.

The baby bird was angry because it had been hatched prematurely. So, it cursed its mother, '*Saho me' pi kuto mata!*', means 'O mother, I am in great pain because I was hatched prematurely, causing my body to be deformed. Because of her mother's actions', '*tasmad dasi bhawisyasyi*', the mother would be enslaved by her own sister (Sang Kadru). Be careful, mother, and take care of my other sibling, for he will free you from slavery. This bird child was named Sang Aruna because he had no thighs or legs. Later, Aruna became the charioteer of Hyang Aditya or the Sun God (Widyatmanta, 1958). He is the one who shines red at dawn, believed to give spiritual strength to those performing rituals (Surya Sevana). Later, Vinata had six sons, namely Tarkh, Arishtanemi, Garuda, Aruna, Aruni and Varuni (Mani, 1975; Menon, 2010).

How Sang Aruna lived his daily life is not mentioned again. At this time, the Sura (Gods) and Asura (Demons) together with the Ditya, Danawa and Naga drilled the Ksira sea using Mount Mandara to obtain the water of immortality (*amrta*). The god Vishnu helped hold the mountain so that it would not sink by transforming himself into Kurmaraja (Akupa). This story is known as Samudramantana. From the drilling emerged a horse named Usesrawa (Uccaihcrawa), whose tail was burned by the Nagas on the orders of the goddess Kadru because she had made a bet with the goddess Winata that the horse was actually white.

At first, the Nagas refused to carry out this unreasonable order. Kadru became angry and cursed the Nagas, '*sarpa satre wartamane pawako wah*

pradaksyati, atyanta nisturanta kamung naga sapinta kasihku, tasmad dukkha panggihenyu panganen ing apuy ta ko kala ning yajna sarpa gawe maharaja Janamejaya! means 'How cruel you Nagas are, refusing my command. Someday you will suffer. You will be consumed by fire in the snake sacrifice performed by Maharaja Janamejaya.' In the end, the dragons obeyed their mother's request. The dragons spat venom onto the tail of the horse Uccaihsrawa, turning it black. This is what caused Winata to be enslaved by Kadru.

At that moment, the egg hatched. Garuda was born. His light was like a fiery glow that filled the sky and illuminated every corner. He could not find his mother, so he flew into the sky. The gods were worried when they saw this bird whose light glowed like the destruction of the three worlds. Sang Hyang Agni exclaimed, 'O gods, do not worry, this is the light of Garuda, a powerful bird, the child of Begawan Kasyapa and Sang Winata. Its light is the same as mine.' The gods calmed down and came forward to praise Garuda.

Sang Hyang Garuda accompanied Sang Winata in caring for the thousand dragons. Over time, Sang Garuda felt exhausted. Garuda asked the dragons what could free his mother from slavery. The dragons asked Garuda to bring them the *amerta* hidden by the gods on Mount Somaka. Garuda agreed. Long story short, Garuda managed to steal the *amerta* after a fierce battle against the gods and *gandarwa*. Even Indra's thunderbolt weapon was unable to harm Garuda. Finally, Garuda faced Sang Hyang Wisnu. The two divine beings showed off their powers. Both were equally powerful and invincible. Long story short, Wisnu and Garuda became allies.

Garuda borrowed the *kamandanu* jar containing the nectar of immortality to give to the dragons in order to free his mother, Dewi Winata. The god Indra was always watching to ensure that the nectar did not fall into the hands of the dragons. Garuda gave the nectar of immortality to the dragons. Dewi Winata was freed from the slavery of Sang Kadru and her children, the dragons. Garuda tells the dragons about the procedure before drinking the amrita. The dragons must first purify themselves or bathe. While the dragons are bathing, Indra snatches the amrita and takes it back to the world of the gods. The dragons see the amrita dripping onto the kusa grass, and they lick it, causing their tongues to split (fork).

The story of Sang Hyang Garuda in the Adiparwa above is both heroic and romantic. All of Garuda's qualities were first offered to his mother. This makes it clear that the spirit of the story of Garuda in the

archipelago is immortalised as a symbol of devotion to the motherland. From a philosophical point of view, Danielou states that in Purana knowledge, Garuda is the son of vision (Rsi Kasyapa), and before he was born, Garuda was the bow of knowledge (Dewi Winata), the grandson of the ritual expert, Prajapati Daksa. Below is Garuda's genealogy according to the Adiparwa text:

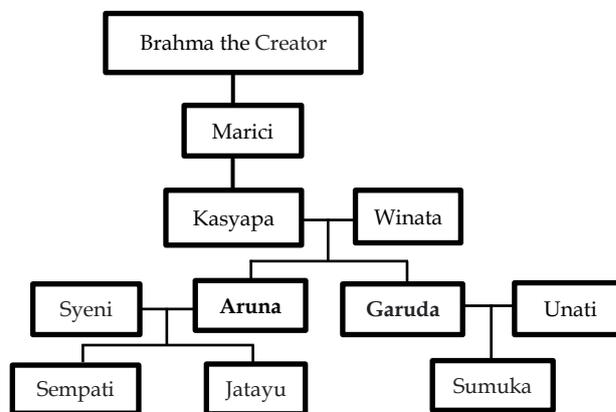


Figure 6. Genealogy of Garuda and Aruna

4.2. Description of the Figures of Sang Hyang Garuda and Sang Hyang Aruna

As far as researchers can trace, the names Aruna and Garuda appear in the Mahabharata Book I (Adi Parwa, Udyogaparwa. 101), believed to be the work of Krsna Dwaipayana Vyasa, Ramayana Valmiki (Bala Kanda. 41, Arannya Kanda. 13), the Agni Purana, the Vayu Purana, and the Garuda Purana (Itihasa and Purana). One thing that surprised researchers was that in the six-volume Encyclopedia of Indonesian Wayang (2020) (approximately 2,390 pages), researchers did not find a list of characters named Aruna and Garuda, including in the book *Sedjarah Wayang Purwa* by Hardjowirogo (1952). For researchers, this is certainly very unfortunate. Thus, it is clear that *Wayang Purwa* as we know it today is a derivative of the works of R.Ng. Ranggawarsita (Pustaka Raja Purwa, Sejarah Pandhawa lan Korawa, Paramayoga, etc.).

The characters Sang Hyang Garuda and Sang Hyang Aruna often appear in sacred Hindu texts. Therefore, the researcher will link the analysis of the characterisation of these two mythological divine animals to several characters in the story cycle, namely Garuda with Vishnu and Aruna with Surya. The researcher bases this view on Levi Strauss's view, which applies a structuralist paradigm to the interpretation of myths. He proposes that the parole (individual story) of a myth cycle does not have a separate and inherent meaning but can only be

understood by considering its position in the entire cycle (langue), as well as the similarities and differences between that story and other stories in the cycle sequence (Barry, 2010).

The characters Garuda and Aruna do not only appear in the Mahabharata text (Adiparva; Astikaparva). In the Ramayana epic (Yuddha Kanda), Sang Hyang Garuda descends to earth to save Rama and Laksmana when they are dying in the coils of a poisonous snake released by Indrajit through his magical arrow called Kyai Nagapasa. It is also said that the bird Sempati (brother of the bird Jatayu) is the incarnation of Sang Hyang Aruna. Sempati is the bird that saved the monkeys from blindness caused by poison from the demon kingdom of Wisamarta.

The greatness of the figures of Sang Hyang Garuda and Sang Hyang Aruna in mythological and historical perspectives is important for constructing the figures of Batara Garuda and Batara Aruna in wayang based on source texts, which are then processed through iconography, namely the art of *purwa gagrag* or Surakarta style wayang kulit. The Adiparwa text, as the primary data for this research, does not provide detailed information about the physical characteristics of the characters Garuda and Aruna. To create prototypes of the two characters in this study, it was necessary to search for other data sources.

4.3. Physical Characteristics of Sang Hyang Garuda

The character of Garuda is often found in Hindu temples or places of worship. Garuda is visualised in the form of statues, reliefs, *jaladwara* and paintings. The narrative of the Garuda character is spread across many Asian countries, such as India, Thailand, Cambodia, and Indonesia. Researchers have attempted to design a prototype or model of the Sang Hyang Garuda *wayang kulit purwa* character through hermeneutic iconography, interpreting texts in the form of words and sentences into visual forms. The following are the sources used by the researchers:

1. Adiparwa

"*Aparan pwa ya makateja ya? Garuda balawan tesam, tejaning Garuda ike, manuk mahasakti anak bhagawan Kasyapa ri sang winata ike*" (Widyatmanta, 1958).

Translation:

"What is this shining light? It is the light of Garuda, a powerful bird, the son of Bhagawan Kasyapa and Sang Winata."

- Garuda is a powerful bird.

2. Indian Mythology and Gods: A Classic Work on

Hindu Polytheism

"The Sun's charioteer is the Red-One (Aruna), the wise elder brother of the bird Wings-of-Speech (Garuda)" (Daniélou, 1991).

- Garuda and Aruna are species of birds

- Garuda is a Brahmin bird

"The name Garuda comes from the root gr, "to speak" (Unadi Sutra) (Danielou, 1991)

- Garuda is a bird that can talk.

Other Names for Garuda (Dasanama):

"Garuda has many names. He is beautiful-of-wing (Suparija), king-of-birds or lord-of-knowledge (Vinayaka), lord-of-birds (Khagesvara), chief-of-birds (Paksi-rat), lord-of-the-sky (Gaganesoara). He is the son-of-Ritual-Skill (Daksya), the son-of-Vision (Kasyapa), and the son-of-Motion (Tarkasya). He dwells in the Salmali tree as Salmalin. He is white-faced (Sitanana), red-winged (Raktapaksa), the white-and-red-one (Soeta-rohita), golden-bodied (Suvarijakaya), destroyer-of-serpents (Nagantaka and Pannaga-nasana), enemy of serpents (Sarparati), the swift-one (Tarasvin), he-who-moves-like-quicksilver (Rasayana), he-who-goes-where-he-will (Kama-carin), one-who-lives-as-long-as-he-pleases (Kamayus), one-who-eats-long (Cirad), the vehicle-of Visnu (Visnu-ratha), the stealer-of-ambrosia (Amrtaharana and Sudha-hara), vanquisher-of-Indra (Surendra-jit), subduer-of-the-thunderbolt (Vajrajit), etc" (Danielou, 1991).

- Garuda has beautiful wings, a white face, red wings, white and red feathers, and a golden body.

"[He is] huge and fierce-looking; his color is that of molten gold. The head of an eagle, a red beak, and feathered wings, together with a belly and two arms like a man." (Paramesvara Samhita 6.269.276-77 in Mahabharata 1.32-34, Danielou, 1991).

- Garuda is huge and fierce. It has a human-like torso and arms.

3. The Complete Mahabharata

"When Visnu is awake, he rides upon a bird, half vulture, half man, named "Wings of Speech" (Garuda). His Vedic name is Garutman, also mentioned in the Mahabharata 1.33.24, 5.112.1, etc (Menon, 2010).

- Garuda is half vulture, half human. (Garuda/Brahmana Bird)

4. Hindu Mythology; Vedic and Puranic

"Garuda or Superna is a mythical being, half-man and half-eagle, the Vahan of Vishnu" (Wilkins, 1882).

- Garuda is half human, half eagle.

"Garuda is the mortal enemy of snakes. His mother Vinata quarrelled with her sister, Kadru, the mother of the

snakes, respecting the colour of the horse that was produced at the churning of the ocean; since that time there has been constant enmity between their descendants. On the occasion of his marriage, the serpents, alarmed at the thought of his having children who might destroy them, made a fierce attack on him; but the result was that he slew them all, save one, which he has ever since worn as an ornament round his neck. To this day superstitious Hindus repeat the name of Garuda three times before going to sleep at night, as a safeguard against snakes" (Wilkins, 1882).

- Garuda is wearing a snake necklace

"Trembling lest he should destroy any of them, he took the bough in his beak, continuing to hold the elephant and tortoise in his claws, and flew to a mountain in an uninhabited country, where he finished his repast on the tortoise and elephant" (Wilkins, 1882).

- Garuda has a beak and claws

"Garuda is represented in pictures and sculpture in various ways. Sometimes he has the head and wings of a bird, with a human body; sometimes he has a bird's claws; and at others he has a human face, and the body of a bird" (Wilkins, 1882).

- Garuda has the head, legs and wings of an eagle, the body of a human, and is sometimes depicted with a human face and the body of a bird.

5. Element of Hindu Iconography

"When Garuda first came out of the egg, the gods mistook him for Agni and praised him and prevailed upon him to diminish his splendour and glory a little" (Rao, 1985).

- Garuda has a body like the god of fire.

"The image of Garuda should have the colour of the emerald, and the beak and the legs should be made to resemble those of a kite. The eyes should be roundish, and the image should have four arms and possess also a pair of powerful wings of golden yellow colour and bright lustre. In one of the hands there should be held an umbrella and in another the pot of amrita; the two remaining hands are to be in the *anjali* pose. Garuda should be fashioned with a flabby belly. Such is evidently the description of the image of Garuda, when he is sculptured independently as apart from Vishnu. When the image is associated with Vishnu, the two hands, carrying respectively the pot of ambrosia and the umbrella, should both be engaged in supporting the feet of Vishnu, riding astride on the shoulders of Garuda" (Rao, 1985).

- The Garuda is green (emerald), beaked, has eagle talons, round eyes, four arms, golden hair, and a pot belly.

"Yet another description of Garuda is met with in the *Sri-tatva-nidhi*. Therein it is stated that Garuda should be kneeling on his left knee, and that his crown should be adorned with snakes. His legs and knees should be made

stout. Garuda should possess the face and body of human beings, but his nose should be raised and pointed prominently. He should have only two hands held in the *anjali* pose. Obviously this is the description of the image of Garuda as found set up generally in front of the central shrine in Vishnu temples" (Rao, 1985).

- Garuda crowned with snakes, with strong legs and knees, human face and body with an upturned nose (like a bird's beak)

After examining the source text and the comments of other researchers above, the researcher found 27 (twenty-seven) visual characteristics of Garuda as follows:

1. Bird species.
2. Garuda is a brahmin bird.
3. Half human, half eagle.
4. A bird that can speak (has a tongue).
5. Its body (aura) is like that of the god of fire.
6. It is half vulture, half human.
7. It has a snake around its neck.
8. It has a beak.
9. It has talons (like an eagle).
10. Green in colour.
11. Round eyes.
12. Four arms.
13. Golden hair.
14. Pot-bellied.
15. Crowned and adorned with snake ornaments.
16. Legged, with sturdy knees.
17. Human face and body with an upturned, pointed nose (like a bird's beak).
18. Beautiful wings.
19. White face.
20. White-green face.
21. Red wings.
22. White-red wings.
23. With an eagle's beak and wings.
24. With a golden body.
25. Large and fierce.
26. With a human-like stomach and arms.
27. With the head, legs and wings of an eagle, but the body of a human.

The researchers examined the twenty-seven characteristics above using Javanese natural thinking habits, resulting in 19 characteristics by eliminating physical characteristics numbers 6, 7, 10, 12, 15, 17, 19 and 21. The researchers then transformed the nineteen visual characteristics of the Garuda figure into a Surakarta-style *purwa wayang kulit* puppet, adhering to all the rules and principles of *wayang* art, especially in terms of *wanda* (character anatomy), *tatah* and *sunnging* (colouring).

4.4. Prototypes of Wayang Purwa Characters Sang Hyang Garuda

Based on the 27 physical characteristics of Garuda

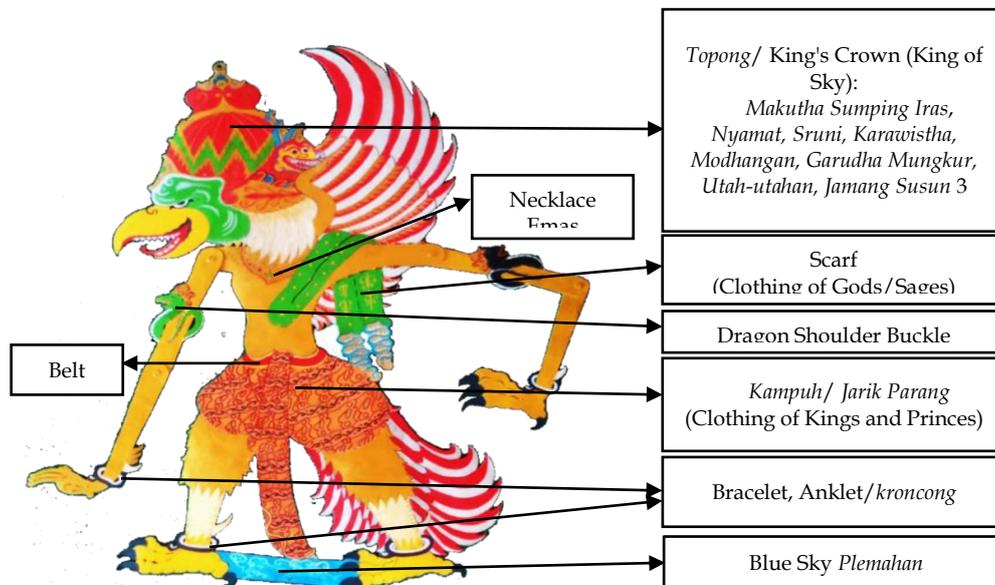


Figure 7. Character of Sang Hyang Garuda

There are 18 distinctive characteristics that researchers have identified in the character of Batara Garuda above, namely:

1. The *jangkah-gagah* puppet class (heroic characters with a wide stance)
2. Large in size, similar to Batara Bayu or Bima
3. White and red wings (we changed it into red and white)
4. Golden shiny wings
5. Golden body/feathers
6. Red and white tail
7. Bird face with eagle eyes
8. Green and white face
9. Eagle legs
10. Human front hands
11. Hawk-like claws for hind legs
12. Crowned with a *sumping iras* crown (called the king of the sky/king of birds)
13. Wears a gold necklace
14. Wearing black and green snake shoulder straps
15. Wearing bracelets and anklets (*kroncong*)
16. Wearing a Brahmin shawl
17. Wearing a *dodod* (javanese aristocratic loincloth) or *batik sarong* with a red belt
18. Wearing a blue sky mega-mega

Sang Hyang Garuda has many nicknames. Ki Hadjar Poerwatarjita conveyed 108 (one hundred and eight) nicknames of Batara Garuda that are still

above, researchers and their partners produced a prototype of the character Sang Hyang Garuda from the *wayang purwa* tradition, as shown below:

appropriate to be used by Indonesians with Javanese pronunciation. For example, 'Wainateya' becomes 'Winateya'. Among these nicknames are: Garutman, Aristanemi, Setarohita, Suparna, Peksi Pranadipa, Wasi Panjara, Mahitama, Manggalakarya, Ranasura, Sundarabahu, Mantraradya, dll.

4.5. Physical Characteristics of Sang Hyang Aruna

The figure of Aruna turned out to be less popular than his younger brother, Sang Garuda. In fact, researchers found almost no relief panels or iconic statues of Aruna in the archipelago. Visual depictions of Aruna are very limited, in contrast to his younger brother Sang Garuda, who is depicted abundantly. The following are the sources used by researchers to determine the visual characteristics of Sang Hyang Aruna:

1. Adiparwa

26. "... Sandeha ta manah nira, yan tan dadya ning anak nira. Binelah ta ng antiga de nira, Purwadese tu utpannam tatra putram adrcyate.

An belah tikang antiga, katon tanak nira. Ndan satengah ry awaknya dadi, ikang i ruhur nika ya makadi ng muka, purna ya. Kunang ikang suku tapwan dadi kabeh..."

27. "Saho me' pi kuto mata! Arah ibu atyanta lara ni nghulun denta tinetes tan masa ni nghulun, hetu ni sarira

nghulun wikara. Kunang kahyunta lewiha sangke anak sang Kadru, nimittanta maprawrtti ike, jawah: tasmad dasi bhawisyasi, matang hyan hulunata kita de ni sanakta alewilewihan; prayatna ta kita, raksanta wwang sanak ni nghulun, antiga kari sasiki! Yeku tumebusa kita sangkeng panungguan dlaha.

28. "... anak sang Winata mangkana kramanya, Sang Aruna ngaran ira, matang hyan anuruh, tan hana ng pupu tekwan pada, pinakasarithi de sang hyang Aditya sira. Ya ikang abang tejanya ring sakata mbesuk" (Widyatmanta, 1958).

Translation:

26. "... his heart (Winata) was worried that his child would not hatch, so he broke the egg. When the egg broke, he saw that only half of the child had formed, namely the upper part, especially the face, which was perfect, but the legs had not yet formed....

27. "O mother, I am in great pain because I was born prematurely, causing my body to be disabled. Yet it was your wish to have a son whose qualities surpassed those of Kadru. Because of your actions, you will be enslaved by your own brother, and to an excessive degree. Take care, mother, to protect my other sibling, for that is what will redeem you from your future enslavement."

28. "... Winata's son was named Aruna, because he had no thighs, nor legs, and became the charioteer of Hyang Aditya. He appeared orange every dawn."

- Defective, lacking legs (thighs, calves, feet), with an orange aura.

2. The Myths and Gods of India: the Clasicic Work on Hindu Polytheism

"The Sun's charioteer is the Red-One (Aruna), the wise elder brother of the bird Wings-of-Speech

(Garuda). Aruna, like the resplendent Vivasvat, also a son of Kasyapa, is the deity of dawn. He stands on the chariot in front of the Sun, and his strong body shelters the world from the Sun's fury. Aruna is said to be more beautiful even than the Moon" (Danielou, 1991).

- Aruna is like Wiwaswat, strong-bodied, (visibly) beautiful (lovely).

3. Epics, Myths and Legend of India

"The sun is represented in art as a dark-red man with three eyes and four arms, riding in a chariot drawn by seven horses (indicative of the seven days of the week). His charioteer is Arun (literally 'the rosy' meaning the dawn). Arun is the brother of Garuda; he has no legs" (Thomas, 1961).

- Reddish in colour, Brother Garuda

From the above source, researchers found six physical characteristics that describe the figure of Sang Hyang Aruna, as follows:

1. Aruna is like Vivaswat. Wiwaswat is the name of the Sun God, who in Javanese shadow puppets is called Bathara Surya.
2. Strong physique
3. Beautiful or attractive appearance
4. Deformed, legless, with an orange aura
5. (Aura) reddish in colour (dawn)
6. Sibling of Garuda (a species of eagle)

4.6. Prototype of the Shadow Puppets Character Purwa Sang Hyang Aruna

Based on the six physical characteristics of Aruna above, the researchers and their research partners produced a prototype of the character of the ancient puppet Sang Hyang Aruna, as shown below:

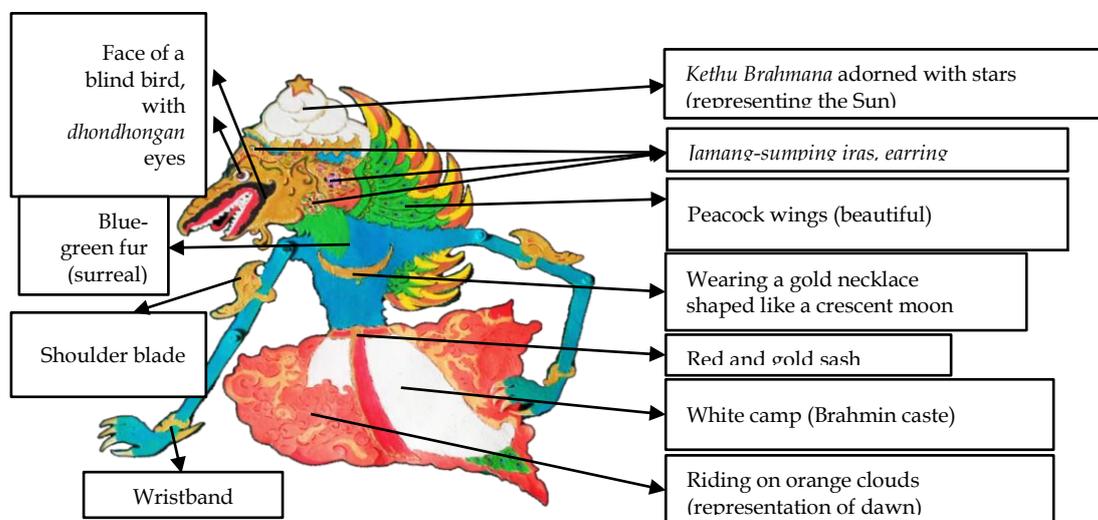


Figure 8. Character of Sang Hyang Aruna

There are 14 distinctive characteristics that researchers have identified in the character of Batara

Aruna above, namely:

1. A type of katongan jangkah puppet

2. The size of Batara Surya
3. With the face of a giant bird
4. With bulging eyes
5. With peacock wings
6. Blue or green body/feathers (surreal style)
7. No thighs/legs
8. Lower body covered in orange clouds
9. Front and back hands shaped like eagle talons
10. Wears shoulder pads and gold bracelets
11. Wears a *Brahmin kethu* (headdress), *sumping* (ear ornaments), *iras* (forehead decoration), and *berjamang* (jeweled headband).
12. Wears gold star accessories on the ends of the kethu
13. Wears a gold necklace shaped like a crescent moon, or more precisely, the necklace is shaped like the *Hijaiyah* letter 'Ba'
14. Wears a white robe with a red sash

The figure of Garuda positions this symbol as a cultural entity that operates at the intersection of mythology, iconography, ideology, and contemporary social practices. Comparative mythology studies show that Garuda in South Asian and Southeast Asian traditions functions as a cosmological figure representing moral strength, legitimacy of power, and guardian of the cosmic order, but its meaning has been differentiated according to historical and local cultural contexts (Song, 2013). In the Indonesian context, the transformation of Garuda's meaning has been further strengthened when this figure was reconstructed as a national symbol, which not only carries Hindu-Buddhist mythological values but is also reinterpreted as a symbol of nationalism, unity, and modern political sovereignty (Santoso et al., 2023). Archaeological findings of temple reliefs and architecture in Java show that Garuda is often visualised in therianthrope form, a combination of human and bird, which confirms its role as a mediator between the human world and the divine world, as well as a symbol of spiritual strength and vigilance (Bestania & Yuwono, 2023).

In the field of fine arts and visual design, a number of studies show that the Garuda symbol has undergone a continuous process of semiotic reinterpretation. Oentoro (2012) reveals that the visualisation of Garuda as a national symbol is not a static form, but rather the result of a visual meaning construction that is continuously negotiated through social, political, and aesthetic contexts. This is in line with the findings (Aras, 2025) which shows that contemporary painters utilise the figure of Garuda as a medium for criticism, reflection on identity, and

ideological expression, without losing sight of its mythological roots. Thus, Garuda serves as a symbol that bridges the mythological past with modern cultural discourse.

The results of iconographic analysis show that visual representations of Garuda consistently display therianthrope characteristics, namely a combination of human and bird elements, which reinforce its position as a mediator between the profane and sacred worlds. These findings are consistent with archaeological studies of temple reliefs in Java, which place Garuda as a symbol of power, vigilance, and spiritual legitimacy (Pahlevi et al., 2026). The visual variations of Garuda, ranging from eagle-headed, human-bodied, to hybrid figures with snake attributes, show that Garuda iconography is not singular, but rather adaptive to theological, ritual, and aesthetic contexts (Sudarwanto & Sri, 2019). The process of selecting and eliminating physical characteristics in this study reflects the Javanese way of thinking, which emphasises harmony, balance, and symbolic alignment rather than literal reproduction of the source text.

Meanwhile, the figure of Sang Hyang Aruna presents a different representation problem. The lack of visualisations of Aruna in reliefs, statues, and the shadow puppet tradition of the archipelago indicates a process of marginalisation of this figure in the transmission of visual culture. In fact, the Puranas and Mahabharata texts place Aruna as a crucial cosmic figure, namely the charioteer of the Sun God and the personification of dawn (Daniélou, 2017; Thomas, 1961). His physical condition of having no legs actually emphasises Aruna's symbolic meaning as a transitional entity between darkness and light, night and day. Thus, the design of the Aruna prototype in this study can be interpreted as an attempt to reconstruct the iconography of a figure that has been marginalised in the visual traditions of the archipelago.

In the context of modern Indonesian culture, the figure of Garuda has undergone a shift in meaning from a religious symbol to a state ideological symbol. Research by Santoso et al. (2023) shows that Garuda Pancasila is the result of hybridisation between Hindu mythology and modern nationalism. However, this shift does not erase the sacred dimension of Garuda, but rather transfers it to the realm of collective symbols that serve as markers of identity and social integration. This is in line with Pemayun & Nindhia (2025) which positions Garuda as a bridge between traditional spiritual values and the ideology of the nation-state.

In the field of art and visual communication, the

reinterpretation of Garuda shows that this symbol remains alive and culturally productive, Sukatman & Fitriyah (2024) proves that Garuda is actively used in contemporary art practice as a medium of expression, social criticism, and identity reflection. Thus, the prototypes of Sang Hyang Garuda and Sang Hyang Aruna *wayang kulit purwa* produced in this study not only function as artistic artefacts, but also as visual discourses that connect classical texts, shadow puppet traditions, and contemporary cultural contexts.

Overall, this discussion shows that the hermeneutic-iconographic approach allows for a reinterpretation of mythological figures as dynamic cultural entities. Garuda and Aruna not only live on in sacred texts, but are also continually reinterpreted through art, ideology and social practices, thus opening up a space for dialogue between classical traditions and contemporary culture.

An analysis of the characters Sang Hyang Garuda and Sang Hyang Aruna shows that these two figures function as complex structural and cultural symbols. The physical characteristics and heroic actions of Sang Hyang Garuda and Sang Hyang Aruna are not merely fantastical narratives, but represent ethical and spiritual principles in the context of Hinduism and the culture of the Indonesian archipelago. Garuda, with his hybrid human-bird nature, embodiment of extraordinary power, and close relationship with his mother, represents the archetype of a hero who affirms the values of devotion, courage, and justice. which is consistent with Levi-Strauss' approach that emphasises relative meaning in mythical cycles, where the role of one character can only be understood through their relationship with other characters in the system (Barry, 2010). Garuda's half-human, half-bird nature, with a snake around his neck and a beak, represents the symbolic conflict between good and evil, as well as a reflection of Hindu cosmology regarding the harmony between divine beings and the natural world (Daniélou, 2017; Wilkins, 1882). The transformation of these characteristics into prototypes of *purwa wayang kulit* shows how visual semiotics works to reinforce character identity, where colouring, attributes, and character anatomy become a system of signs that convey moral and religious messages to the audience (Pauwels, 2023; Foley, 2016).

In contrast, Aruna functions as a more abstract and metaphorical symbol, associated with the natural phenomena of dawn and sunlight and the function of regulating cosmic balance. Her physical deficiency (not having legs) emphasises her role as a spiritual and

symbolic figure, rather than a heroic one in the human sense, thus demonstrating the variety of ways in which wayang manifests mythological characters based on narrative and symbolic functions (Danielou, 1991; Thomas, 1961). This confirms Panofsky's concept of iconography, that visual forms and attributes are not merely decorative, but contain philosophical and cultural meanings understood by the society that consumes them (Pauwels, 2023). When examined through the lens of dynamic structuralism, these two figures reveal the interaction between text, symbols, and contemporary artistic practices: the prototype of shadow puppet becomes a medium of communication across time, maintaining the continuity of myths while adapting visual expressions to local aesthetic norms and cultural identities (Alivizatou, 2023; Vickers, 2024).

The results of this study also show that shadow puppet serves as a means of cultural dialogue between classical texts and modern audiences, where the transformation of mythological characters into contemporary visual forms not only preserves traditional meanings, but also affirms the ability of art to convey ethical, symbolic, and spiritual discourses universally. The process of adaptation and selection of visual characteristics demonstrates a critical adaptation that balances the authority of the text with local creativity (Arafahan & Sitepu, 2022), a practice that parallels the way other societies in Asia and around the world shape visual representations of heroes and mythical figures, as noted in anthropological studies and cross-cultural performance studies (Bodden, 2016; Foley, 2016, 2021; Hazri, 2015).

Theoretically, these findings reinforce the structuralist and semiotic approaches, demonstrating that the meaning of mythological figures can only be understood in systemic relation to other figures, narratives, and cultural practices; supporting Panofsky's concept of dynamic iconography, in which visual forms carry philosophical meanings understood by society; and expands understanding in cultural anthropology and cross-cultural performance studies of how societies negotiate symbolic meaning through artistic media. Thus, Garuda and Aruna not only maintain mythical continuity, but also function as a means of cultural dialogue between classical traditions and contemporary visual practices, demonstrating that art and iconography are capable of conveying ethical, symbolic, and spiritual discourses universally.

5. CONCLUSION

The *wayang purwa* characters Sang Hyang Garuda and Sang Hyang Aruna are half-human, half-eagle beings, often classified as anthropomorphic or

zoomorphic figures or now commonly termed as hybrid creatures. While the Adiparwa text serves as the primary source for this study, it focuses primarily on the heroic and romantic narratives of these characters, offering only limited insight into their visual attributes. Consequently, the prototype developed in this research was informed by tracing references to these figures in other ancient documents beyond the Adiparwa.

This research has implications for cultural policy and heritage education, offering a concrete reference point for preserving and transmitting traditional wayang performance practices. Further studies could examine the performative application of these prototypes in live wayang performances, with the aim of evaluating audience reception and refining the portrayal of these characters.

The prototypes (originals/master copies or also refers to *babon*) of Batara Garuda and Batara Aruna that were produced can serve as models for puppeteers (*dalang*) to adapt according to the wayang styles of various regions. Batara Garuda has 18 distinctive characteristics, while Batara Aruna has 14, with their respective dimensions adjusted to the *jangkahan gagah* (Bima Klaten) and Batara Surya (*katongan*) measurements.

This research has implications for cultural policy and heritage education, offering a concrete reference point for preserving and transmitting traditional wayang performance practices. Further studies could examine the performative application of these prototypes in live wayang performances, with the aim of evaluating audience reception and refining the portrayal of these characters.

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