



Plagiarism Checker X Originality Report

Similarity Found: 4%

Date: Friday, November 26, 2021

Statistics: 396 words Plagiarized / 8864 Total words

Remarks: Low Plagiarism Detected - Your Document needs Optional Improvement.

LINGUISTICA ANTVERPIENSIA, 2021 Issue-2 www.hivt.be ISSN: 0304-2294 1132
LINGUISTICA ANTVERPIENSIA Garuda Pancasila as a Symbol: Explaining the Practice of Constitutional and Religious Obligation in Taman Suci Freedom Fighters Temple in Tabanan Bali I Wayan Wastawa¹, I Nyoman Rema² 1Gusti Bagus Sugriwa Hindu State University of Denpasar, Denpasar, Indonesia, -email: balivas65@gmail.com 2Bali Archaeological Center, Denpasar, Indonesia, -email: nyomanrema@yahoo.co.id2 Issue Details Issue Title: Issue 2 Received: 25 March, 2021 Accepted: 27 April, 2021 Published: 15 May, 2021 Pages: 1132 - 1143 Copyright © 2021 by author(s) and Linguistica Antverpiensia Abstract This study aims to analyze the Garuda Pancasila as a symbol related to the behavior of warfighters in Tua Village in carrying out their obligations as citizens and religious people.

The data were collected through direct observation of the research object and systematic notes on what was being investigated at Taman Suci Freedom Fighters Temple, supplemented with additional information from key informants. After the data being collected, the data were analyzed qualitatively by applying the theories of symbols and religion. The findings of this study are: The Garuda Pancasila, as the symbol Indonesian national philosophy and philosophy of life is installed upon the gate of Taman Suci Freedom Fighters Temple is also a symbol of superiority.

The freedom fighters and Hindu community in Tua Village considered the Garuda Pancasila at the paduraksa gate of Taman Suci Freedom Fighters Temple as a sacred artifact due to its "superiority" in bolstering the spirit of defending the Republic of Indonesia. The temple and the Garuda Pancasila symbol were erected based on the people's spirit of gratitude for God's blessing in the form of freedom from the clutch of colonialism, both physical and spiritual shackles. This Freedom Fighters Temple was also

built to maintain solidarity and commemorate the freedom fighter veteran s' DesTprsor struggles. Keywords Garuda Pancasila, Symbol, Constitutional, Religious, Obligation, Historical Temple. 1.

Introduction: Garuda is a bird that is the symbol of the Republic of Indonesia. According to the Birdlife report, one of the endangered birds in Indonesia, the Javan eagle (spizaetus bartelsi) is a national pride because it is identical to Garuda (Santoso et al., 2003: 44). According to Mitchell (1993), the Hindu deities have vehicles in the form of animals or birds that is ridden to travel throughout the world.

Furthermore, most Hindu gods are symbolized as having animals, birds, even mountains as vehicles (vahana) which are related to the world. This is closely related to the belief of ancient Indian rural communities where animals were endowed with human powers. The relation may also have been imported from Mesopotamia, where gods were sometimes given a similar vehicle (vahana). Alternatively, the vehicle might be thought to represent the essential qualities of a deity in animal form. LINGUISTICA ANTVERPIENSIA, 2021 Issue-2 www.hivt.be ISSN: 0304-2294 1133 LINGUISTICA ANTVERPIENSIA This form of attribution of human characteristics to non-human beings is called anthropomorphism.

Anthropomorphism subjects such as animals that are described as creatures with human motivation can think and speak, or other natural elements such as the wind and the sun. Although some, or all, of these reasons for the existence of the vehicle of gods still fail to provide a satisfactory explanation. Garuda, according to Kossak & Watts (2001), is an ancient extraterrestrial creature, half-bird, and half-human, related to the sun and air; he is Vishnu's vehicle.

It was originally (in the ? g Veda) considered to be the sun in the form of a bird, but Surya later took over this relationship. At the end of the Gupta period, his place as the sun god declined. Until about the 9th century onwards, he was either ridden by Vishnu or alone, kneeling and facing the entrances to the Vaishnava temples. Its earliest appearance by Indian sculptors was as a mythical bird that was part of the animal kingdom that paid homage to the Buddha. This mythological aspect needs attention because of the change in the characteristic distortion of its unified form.

Sometimes the Garuda has a beak like a parrot with human elements. This appearance then shifted to a beak-like nose and wings attached to the human body. In this form, he is usually depicted with two hands (often in Anjali position) but he can also have four hands when he supports Vishnu-Narayana (Mitchell, 1993: 29). Sugihartono et al (2019: 679) explains that Garuda is not only known in Indonesia, several countries in Asia also know Garuda.

In Thailand, for example, the Garuda is known as the mythological vehicle of Lord Vishnu, used in dances, architectural arts, and as a symbol of the state (Syafrony & Suwanpratest, 2016) The Adiparwa describes the Garuda as a mythical bird, the offspring of the wise Bhagawan Kasyapa and his wife Vinata. He hatched from an enormous egg one hundred years after her mother's conception. Half giant and half eagle, with male body and limbs, he had the head, beak, and claws of an eagle. His birth radiated bright light, so the gods thought he was a descendant of Agni, the God of fire, and worshiped him. He was depicted with a white face, red wings, and a golden body.

There was great animosity between the two wives of Kasyapa, Vinata, Garuda's mother, and Kadru, the Dragons' mother. Garuda inherited his mother's dislike for snakes, and in legend, he was known as a snake slayer. When his mother was detained by Kadru (mother of dragons), Garuda had to fly to heaven to steal Amrita or the gods' nectar of immortality. He quickly handed Amrita over to the snakes as a ransom for his mother. Lord Indra witnessed the theft and went after him. Fierce battles ensued, and Garuda managed to seize Amrita when the snake king was about to drink it. But a drop of Amrita that spilled on the end of the weeds was licked by the snake.

It granted the snake immortality but splitted its tongue in two. Garuda later became a Visnu vehicle (Macdonell, 1987; Williams, 2003; Zimer, 1946; Zoetmulder, 2005). Garuda is also known by the names Amritaharana (nectar thief), Dakshaya (brother of Daksha), Gaganesvara (ruler of the sky), Garutman (winged), Khagesvara (king of birds), Kadyapi (descendant of Kasyapa), Nagantaka (dragon slayer), Pannagansana (snake slayer), Salmalim (sharp claws), Suparna (beautiful wings), Surendrajit (conqueror of Indra), Tarkshya, Vainateya (from his mother), Vinayaka. The story and role of the Garuda are very popular in Ancient Javanese literature.

We can see this in the kakawin mayana the episode of the mighty Garuda with its tremendous power to free SriRama alof s ols rom he klop a ope hrby ? a's son Indrajit. Besides, the image of the Garuda is used to depict the number of years called Candrasengkala as found on the gates of Pura Agung Manasa, Buleleng (Anonymous, 1896; Margaret & Stutley, 1977; Sugita & Rema, 2020: 425). In Bali's puja or stuti and stava of Hindu priests, one can find a mantra or stava called Garu ? eyamantra. This mantra was first discovered in Cakranegara, Lombok.

The priests, chanted this mantra just before enjoying a meal as a protection from any poison that might be the food (Hooykaas & Gourdriaan, 1971). Garuda is not only found in Veda and Hindu literature but is also found in building reliefs, both in traditional Indian buildings, traditional Javanese buildings, traditional Balinese sacred buildings, on

shrines or temples in Bali. Garuda is a sunbird that is considered a symbol of the world above (Acwin Dwijendra et al., 2020: 39). The Garuda bird was also used as a motive on Indian coins such as in the Kingdom of Vijaya Nagar (1336-1356 A.D.).

The Garuda symbol was subsequently used only during the time of Krishnaraya (1509-1529 A.D.), kings of the Taluva dynasty (1506-1570 A.D.). The Karnata dynasty rulers (1570-1646 A.D.) appeared to have been heavily influenced by Vaishnavism. The Venkatesa stood out prominently on their coins. Sankha and Chakra, the two main attributes of Vishnu. His vehicle Garuda and his incarnations Rama and Varaha were found on the Tirumalaraya coin (1570-1573 A.D.) (Rath, 2004: 63). In addition to the Garuda reliefs, there are also several Garuda statues found in various temple relics in Java, such as in the Banon Temple, Belahan Temple, on the refofSiTe, mbanaKi emplKon, Sukuh emple (Kempers, 1959: 37,71).

In general, the Garuda reliefs in these temples are closely **LINGUISTICA ANTVERPIENSIA, 2021 Issue-2 www.hivt.be ISSN: 0304-2294** 1134 LINGUISTICA ANTVERPIENSIA related to the story of Am ? ita (water of eternal life) as depicted in the Kidal Temple, which contains magical-symbolism as a symbol of freedom of the soul of those who passed away (Wilkins, 1923). **The Garuda statue and relief** at Sukuh Temple reflect the heroic story of Garuda in the Garudeya story.

The figure of **Garuda whose supernatural powers exceed the gods,** his light is like the sun, **and the king of birds is depicted** with statues **and reliefs of half-** human animals or animals with human attributions. The embodiment (visualization) of a character that portrays a tall, solid, perfect, and charismatic physique. The embodiment of character that reflects extraordinary physical strength and can defeat (overcome) all tough challenges; The embodiment of this character reflects the importance of the figure of Garuda in the story, as the main character, a super character, and has a heroic spirit, even though it is a bird; The characterization reflects extraordinary powers (supernatural powers) and powers that are unmatched among all the other characters in the story.

This concept is very distinctive in the Garuda statues and reliefs in Sukuh, even though the story originates from India, but in its manifestation (visualization) it is very typical of Indonesia which comes from local geniuses, especially the analysis of megalithic elements and native Indonesian beliefs (Sugihartono et al., 2018: 410-417). In the epigraphic relics, the Garu ? amukha storsealwasfistused SriMahara Balitung (808-910) who ruled in Central Java. From the middle of the 10th century to **the beginning of the 13th** century, the Garuda was used as the king's seal.

The most famous is the Garu ? amukha stamp used by Prabhu Airlangga (1016-1042)

not only on the state charter but also on letters or writing on a stone which was then used as a sign in handing over land to Talan by Airlangga in 1039. Evidence of this was further strengthened by king Jayabaya who ruled Kadiri in the 12th century. Garuda amukha was used as the king's seal from the reign of Airlangga to Kertajaya, the last king of Kadiri (1222). Among them was King Jayabaya, who contemporarily famous as a fortune teller (Titib, 2001: 388).

In the development of Indonesian cultural history, the Garuda, which is well known in Hindu epic literature, has influenced Indonesian arts (Stutterheim, 1926: 333). In Balinese life, it is manifested in various forms, both in the form of a Garuda statue that adorns holy places, such as the Padmasana and the Meru. It is also placed in the Bale Pamayasan where it is mounted on the supporting pillars and the upper building supporting pillars called Tugeh.

It is also installed in Balinese traditional house buildings such as in the Bale Daging, Bale Daja, and Bale Dauh, where it is installed on top of the Tugeh (the pillar supporting the top roof), in the Gedong Bata, in the Bade (a ceremonial tower for funeral which carries the deceased to the cemetery) and even used on offerings such as "Pasucian Offerings", Banten Pulagembal, and in Banten Garuda which are used at major ceremonial levels, Banten Soring Surya and Ulam. Even the Bebangkit, according to Lontar Kuna D ? a Prak ? tti, uses a Garuda-shaped satay, which is often called Garuda satay.

The use of Garuda as a relief and a statue of Garuda Wisnu in holy places, people's homes shows that Garuda occupies a crucial place. Nowadays, Garuda has become an icon of Bali tourism with the construction of the largest Garuda Wisnu Kencana Statue in Indonesia on Bukit Jimbaran. Many wood craftsmen make souvenirs in the form of the Garuda-Wisnu statue for sale in many art shops in Gianyar and nearby areas.

Not only that, due to the popularity of the story of Garuda which is imbued with the spirit of nationalism, even the furniture industry is putting this cultural value as an icon in their products, such as the chair making industry in Jepara which uses Garuda carvings in their chairs (Fajarwati et al., 2020). The most important use of Garuda is as the national Coat of Arms of the Republic of Indonesia, and the meaning of the Garuda Pancasila as the five foundations of the state strengthens the spirit of patriotism.

This is based on the belief in God in maintaining the unity of the Republic of Indonesia in Taman Suci Freedom Fighters Temple, Penebel, Tabanan. 2. Literature Review: There are several studies and the results of the thoughts of scholars on this topic. The first is by Ardanayasa (2017) entitled "Upacara Tepung Tawar dan Jamasan di Kodam IX/Udayana dalam Perspektif Multikulturalisme". It describes the acceptance of local

theological ideology, which is used as a guidance in fostering unity and solidarity of the soldiers, which is an interpretation of the local community's religious values.

In addition to the ideology of Pancasila as the basis for implementing the ceremony of tepung tawar and jamasan, Pancasila is also the national foundation, national philosophy, and way of life that can unite the ethnicity, race, class, and religion of the soldiers in the Kodam (Regional Military Command) IX/Udayana. Based on these two reasons, multiculturalism's ideology emerges as an understanding of mutual acceptance of differences for mutual respect. Various military service symbols are united in the local LINGUISTICA ANTVERPIENSIA, 2021 Issue-2 www.hivt.be ISSN: 0304-2294 1135 LINGUISTICA ANTVERPIENSIA meanings of the community adhering to the religion and traditions in Bali.

A research by Widnya (2014) entitled "Pujawali Sang Merah Putih di Pura Peninjauan Desa Menyali Kecamatan Sawan Kabupaten Buleleng dan di Asram Ratu Bagus (Perspektif Teologi Hindu)". Based on the Theory of Symbolic Interaction, the procession of Pujawali Sang Merah Putih Paican Ida Bhatara Gajah Mada possesses the meaning that the community rediscovered its identity as part of a nation that should maintain national integrity. Apart from being a symbol of the nation of Indonesia, red and white also contains the meaning of father's and mother's affection, which protects all its citizens regardless of ethnicity, race, and multi-ethnic groups.

The Pujawali Sang Merah Putih ceremony is described as having socio-theological implications for social development and integrity driven by the divine spirit. This is because religious activities are the basis of social awareness of their unity not only in the area of residence but also the unity of blood and struggle which is based on the divine spirit. Wastawa (2013), in his research entitled "Kontruksi Makna Sosio Politik-Religius Pura Pejuang Taman Suci di Desa Tua, Kecamatan Marga Kabupaten Tabanan ", published in the Jurnal Kajian Bali (2019) with the title "Pura Vetaran : Hubungan Makna Simbol Agama dan Negara di Pura Pejuang Taman Suci di Desa Tua, Kabupaten Tabanan, Bali" analyzes that the Taman Suci Freedom Fighters Temple is a symbol of the cosmos, namely the symbol of Bhuana Agung or the universe, which is based on the concept of Tri mandala (bhuh loka, bwah loka and swah loka) with various palinggih in accordance with their respective functions. Functionally, the Taman Suci Freedom Fighters Temple functions as a Swagina Temple or temple which was built by the same profession as freedom fighters.

This temple was built to express the freedom fighters' gratitude for surviving the invaders' attack. Besides that, it also serves as a place to commemorate the veterans' struggles and a means of social interaction for the descendants of veterans and the

general public to build social solidarity in Tua Village. Previous research results have not specifically studied the Garuda as a symbol of Bali's balance of constitutional and religious obligation, making this topic relevant to be studied.

This research raises the question of how Garuda is used as a symbol in interpreting the practice of constitutional and religious obligation on this historical temple. The research aims to analyze Garuda as a symbol in interpreting the practice of constitutional and religious obligation in this Freedom Fighters Temple. This research is expected to enrich the repertoire of knowledge, especially for Hindus in Bali and other religious communities related to the religious elements of national symbols in Hinduism practices in Bali.

Furthermore, this research can be used as a model or reference in a study that examines symbols, both sacred and profane. 3. Method: This research is a qualitative research, with an approach that emphasizes the community's interpretation, perception, and understanding of the Garuda symbol in the religious life of the Hindu community in Bali and carries out its obligations as citizens. Primary data of this study were collected from the field by directly observing the object of research at the **Taman Suci Freedom Fighters** Temple, Tua Village, Kecamatan Penebel, Kabupaten Tabanan, Bali.

This research was assisted by shooting, recording, and in-depth interviewing 10 key informants to obtain relevant data. After the data have been collected, they were analyzed qualitatively by applying the theories of Symbols and Religion. The stages of data analysis include data reduction, namely, the selection, simplification, and transformation of raw data; followed by compiling information and interpretation, looking for the meaning behind the facts **in the form of** this publication so that the object being observed can have value in the life of a wider community. 4. Results and Discussion: 4.1.

The History of the use of Garuda Pancasila **Garuda Pancasila is the national emblem of the Republic of Indonesia**, portrayed as **a Garuda bird with** head turned right gripping a ribbon engraved with: "Bhineka Tunggal Ika" which means "unity in diversity". This national emblem **was designed by Sultan Hamid II** and inaugurated on February 11, 1950, during a cabinet meeting **of the Republic of Indonesia. The** use of Garuda Pancasila **as the national emblem** is regulated in Government Regulation No 43/1958. Sultan Hamid II, who was a state minister, discussed the design of the national emblem Garuda Pancasila with President Soekarno. On March 20, 1950, Dullah, by order of President Soekarno, painted the Garuda Pancasila picture.

At that time, Garuda Pancasila had no plume on its head. It was Dullah who added the

plume to the Garuda Pancasila. The addition of this plume was done because President Soekarno did not want the national emblem to be similar to that LINGUISTICA ANTVERPIENSIA, 2021 Issue-2 www.hivt.be ISSN: 0304-2294 1136 LINGUISTICA ANTVERPIENSIA of the United States, the Bald Eagle. Finally, the Garuda Pancasila design was made into a gold-plated bronze statue placed in the National Monument's Independence Room. (Adara Primadia, <https://sejarahlengkap.com/indonesia/sejarah-burung-Garuda>, 09/09/2019).

Related to this description, Dilistone (2002) states that symbols have the content of thoughts, concepts, ideas, and meanings that are very important in the process of producing meaning, which means symbols emphasize values and concepts that can convey messages to society. In line with Dilistone's opinion above, the visual identity of the Garuda bird as a National Emblem of the Republic of Indonesia (NKRI) is a form of an imaginative symbol, not only as a mere visual identity but as a means of unifying various beliefs, cultures, ideologies, and history across the nation.

In this symbol, there is a message of nationality, history, culture, ideology, and mythology and a means of transforming the values and philosophy of the nation according to the needs, situation, and conditions of Indonesia (Johari, 2018: 323). The Garuda symbol in several mural paintings shows optimism and an invitation to fight for things considered difficult to achieve, an invitation to unite and uphold social justice (Murwonugroho & Wisetrotomo, 2019). The national emblem is depicted with the Garuda, complete with symbols of historical values, such as the number of wing, tail, and neck feathers. It relates to the monumental event of the Republic of Indonesia's birth, August 17, 1945.

Garuda depicts firmness and strength with its head turned to the right as a symbol of sacred struggle in the fight against colonialism. Its feet stand firmly, gripping onto the ribbon of Bhineka Tunggal Ika. On his chest is attached the Pancasila shield as a symbol of the spirit that underlies the nation's life (& Ro'ah, 2018: 35) . Over time, Garuda became the symbol of the Republic of Indonesia, known as the Garuda Pancasila. This is reinforced by the issuance of PP No. 43/1958, especially article 12 with a regulation that prohibits adding images, numbers, or anything to the national emblem of Garuda Pancasila, and it is prohibited from being used as a trademark.

The Act of the Republic of Indonesia number 24 of 2009 about the national flag, national language, national emblem, and the national anthem, especially in Chapter I, as General Provisions, Article 1, paragraph 3, states that the national emblem of the Republic of Indonesia, hereinafter referred to as the national emblem, is Garuda Pancasila with the motto Bhineka Tunggal Ika. Furthermore, Chapter IV discusses the

national emblem, part one, general article 46, states that the national emblem of the Republic of Indonesia is in the form of Garuda Pancasila whose head turns straight to the right, with a shield in the form of a heart hanging by a chain on Garuda's neck, and the motto *Bhinneka Tunggal Ika* is written on the ribbon gripped by the Garuda.

Article 51 concerning the use of the national emblem states that the national emblem can only be used in certain places pursuant to Article 51 and Article 52 of the law referred to above. But it is necessary to pay attention to article 57, which prohibits anyone from a. crossing, writing, painting on, or damaging the national emblem with the intention to tarnish, insult, or degrade the honor of the national emblem; b. using the damaged national emblem with incorrect shape, color, and size ratio; c. using a symbol which is similar or resemble the national emblem for individuals, political parties, associations, organizations and or companies; and d.

using the national emblem for purposes other than those regulated in this law. Anyone who crosses writes, draws on, or corrupts the national emblem intending to tarnish, insult, or degrading the honor of the national emblem as referred to in Article 57 letter a, will be subjected to imprisonment and also a fine. Based on the Constitution of the Republic of Indonesia number 24 of 2009, there is nothing that regulates the national emblem being placed in a holy place, especially a holy place or temple for Hindus in Bali.

Considering the content of article 57, the use of the national emblem in a temple is inappropriate because the temple belongs to a religious organization, and not a state organization or a government organization. However, in this case, the national emblem of the Garuda Pancasila in a temple is very sacred and is placed in a very divine place, namely in the Kori Agung or the temple gate entrance above the sculptures of Boma. LINGUISTICA ANTVERPIENSIA, 2021 Issue-2 www.hivt.be ISSN: 0304-2294 1137 LINGUISTICA ANTVERPIENSIA The relief of Garuda Pancasila in this temple is no different from the myths that have been previously conveyed, namely the myths in the Adiparva, and those described in the Bhomantaka story.

Aside from the mythical reasons, the relief of Garuda Pancasila in Taman Suci Freedom Fighters Temple cannot be separated from the story of the local community about a Kaul (vow) made by the freedom fighters, that if they" succeeded in fighting against the Dutch army and were able to avoid Dutch army (NICA), they would build a temple". Building a temple is not enough to commemorate the struggle of the freedom fighters and the value of *Bhinneka-Tunggal Ika*, a replica of the Republic of Indonesia's national emblem, Garuda Pancasila, was carved with its face facing to the right above the temple door. Garuda Pancasila's relief was completed with other attributes, such as the star,

bull's head, banyan tree, cotton and rice, and the chain symbols. The creation was initiated by Mr. Ir.

I Wayan Saden as the architect of the temple construction which was built in 1990 (I Nyoman Mudiana, (66 yo) Former Bendesa Adat, Tua Village in an interview, September 15, 2019). A relief that is placed at the top of a temple building has certainly received a sacred process along with other symbols in the temple area. This, according to Durkheim, shows that sacred objects are always considered superior, very powerful, and deserve high respect.

Based on the assumptions of Durkheim's theory, **the freedom fighters and the Hindu community in Tua Village** consecrated the Garuda Pancasila because it is considered superior in maintaining the spirit in defending **the Republic of Indonesia**, so it needs to be highly respected. Thus the area of the holy place is prohibited from non-spiritual activities, some rules are in place to maintain its sanctity through ceremonies and norms that regulate social relations in the area of the holy place. Starting from committing to noble thinking, speech, and deed in the temple. For example: first, it is forbidden to entertain unholy thoughts in the temple because the temple is a place to silence the mind to connect oneself with God.

Second, it is prohibited to say harsh and dirty words, including insults, lecherous words, slandering, speaking harshly to other creatures. Third, it is forbidden to do immoral activities such as sexual intercourse, fighting, kissing, hugging, dressing improperly, and so on. According to Hinduism the sanctity of a holy place cannot be maintained by self-control alone but also through various ceremonies, started with pecaruan ceremony to the level of the tawur ceremony to consecrate the buildings and its surrounding area; followed by melaspas and ngenteg linggih as ceremonial process of enthroning God or Ida Sanghyang Widhi in the holy place to enlighten the souls of the people.

Finally, a piodalan ceremony is carried out regularly to remind the Hindus to worship God every year or six months, which is a naimitika karma proceeding according to the Balinese calendar. 4.2. Myths and the consecration process of Pura Pejuang. **Taman Suci Freedom Fighters** Temple, formerly known as Veteran Temple, is a holy place to worship Ida Sanghyang Widhi Wasa which was built by Hindu freedom fighter veterans as a form of gratitude for their struggle against the invaders. This temple is a swagina temple because its "nyiwini" (founder) were bound by a common profession, namely war veterans.

Later, the temple is managed by the local village government, and the veteran families play supporting roles and bear the obligations to carry out the necessary religious

ceremonies. Figure 1. National Emblem of Garuda Pancasila at Taman Suci Freedom Fighters Temple, Tua Village, Marga Tabanan. Source : Document of Wastawa, 2014 LINGUISTICA ANTVERPIENSIA, 2021 Issue-2 www.hivt.be ISSN: 0304-2294 1138 LINGUISTICA ANTVERPIENSIA The reason for the construction of the Freedom Fighters Temple is closely related to the history of the Balinese people's struggle to achieve the independence of the Republic of Indonesia.

Therefore, it is necessary to briefly describe the process of its construction and the process of the Freedom Fighters Temple's sacredness. First, Taman Suci Freedom Fighters Temple is in Tua Village, Marga, Kabupaten Tabanan. Based on historical accounts, in 1945 the freedom fighters were determined to fight the Dutch Army (NICA) to the death with the slogan of independence or death. To defend themselves, the freedom fighters formed a defense system with various branches, one of which was the Desa Tua branch. There was a fierce armed clash on March 14, 1946.

The next morning March 15, 1946, the Marga village was surrounded by the Dutch Army (NICA) but the freedom fighters fought fiercely. Nevertheless, due to the lack of weapons, the freedom fighters considered that continuing the fight would be futile. The freedom fighters retreated to the west towards Banjar Kuta Bali (Penebel) to avoid casualties while the Dutch troops continued to advance while running amok and burning people's houses. The attitude of Dutch soldiers to the civilians was truly inhuman. They killed and tortured innocent people. In a state of urgency and despair, the freedom fighters retreated and looked for shelter. This was where the unusual events that reflect Marret's theory of extraordinary power occurred.

The theory explains that the origin of religion is a "soul vibration" which arises out of admiration for certain things and phenomena of an extraordinary nature. This power cannot be explained by ordinary human reason and is above ordinary natural forces, namely supernatural powers (Koentjaraningrat, 1987: 61-62). The incident began with the presence of two residents of Tua Village named Pan Sedah as the pemangku of the Bale Agung Temple, Tua Village, and Nang Radeq from Tua Village.

He gave the freedom fighters instructions to hide in the field covered with weeds and was known to be sacred. The freedom fighters eventually managed to hide themselves and avoided the NICA soldiers pursuing them. After the battle of Puputan Margarana on November 20, 1946, they gathered and performed a ceremony of determination under cover of the night. They asked for God's protection and sincerely vowed, that "if they survived the war with the invaders expelled from Indonesia, and Indonesia became independent, they promised to build a Freedom Fighters Temple in that place".

As proof of the vow's sincerity, they planted a turus lumbung (temporary shrine made from living tree trunks) and performed sacred festivities for three straight days. After the Indonesian independence, the surviving veterans began pioneering the construction of palinggih (shrines) to fulfill their vow. The temple was initially named Veteran Temple and later changed to **Taman Suci Freedom Fighter** Temple. It is in this temple that the reliefs of the Garuda Pancasila Bird were carved, the National Flag of Indonesia is raised on every Piodalan ceremony and sacred dance performances with the theme of fighting for freedom are held.

Then the consecration ceremony was carried out completely in 1997 (I Nyoman Mudiana, (66 yo) Former Bendesa Adat (Village Chief), Tua Village in interview September 7, 2019). 4.3. The religionization Nature of the Garuda Bird As has been explained above, that in its mythology, the Garuda bird is described as a vehicle of Lord Vishnu. In local folklore and legends, the Garuda is symbolized as a bird of virtue, knowledge, courage, strength, loyalty, and discipline. The Garuda also possesses Lord Vishnu's character as the preserver and caretaker of the universe.

Based on its other names, Garuda can be interpreted as follows: Garuda is also called Suparna and Garutman as the leader of the birds, it means that the Garuda plays a leadership role among the birds which of course has the qualities of wisdom, courage, sincere servitude to the king's orders. Garuda is called Sitanana, the one with white face, Rata-paksha; the red-winged, Sweta-rohita; red and white, Suvarna-Kiya; the one with a golden body. This depiction of the bird symbolizes authority that radiates courage in a struggle based on a pure, clean, and selfless heart.

The name Gaganeswara refers to the Garuda as the ruler of the sky, in which the **Garuda is depicted as** pure as the white sky and can reach all corners of the sky representing the provider of a comfortable life for mankind. Kamayus, the one who lives happily, and Garuda is also called Wisnu-ratha, the vehicle for Lord Vishnu (Anonymous, 1896). The greatness of Garuda is also depicted in the gveda as a manifestation of God Almighty under various names. - - It is said that God Indra, Mitra, Waruna, Agni, then, He is also Garutma, Suparna. He is the One. Holy men call him by many names, such as Agni, Yama, Matriswanam (Titib, 1996: 233) **LINGUISTICA ANTVERPIENSIA, 2021 Issue-2** www.hivt.be ISSN: 0304-2294 1139 LINGUISTICA ANTVERPIENSIA Thus His power is like a golden Garuda that rains down, bestowing prosperity.

The symbol of Garuda as a vehicle of Lord Vishnu also depicts that Vishnu as **the God of preservation and** prosperity needs rain which is symbolized by Garuda as the ruler of the sky. In the history of the kings in Indonesia, one of the famous kings was King Airlangga who founded the Kahuripan kingdom and ruled from 1009 to 1042 **with the title of Sri**

Maharaja Rakai Halu **Sri Dharmawangsa Airlangga Anantawikramottunggadewa**. During his reign he was considered as an **incarnation of Lord Vishnu** because he was very wise and brought prosperity for his subjects. He was depicted sitting on the Garuda (Garuda Wisnu Kencana).

So that Garuda was also symbolized as a supporting pillar of virtue for the policies of King Airlangga who ruled fairly and wisely for the prosperity of his subjects. The depiction of Garuda was also fit the Bharatwari wasstata's carriage was decorated with a flag (dvaja) **in the form of the king of birds** Garuda, portrayed as if screaming into the sky followed by the roar of the sound of the gamelan (IX.10). The next episode described a war strategy (offensive and defensive formation) called Garuda *avyuha*. Garuda was the head, the beak was Arjuna, the back was the kings led by Yudhistira.

Dharmayudha and his troops as right-wing, Bhima taking formation as left-wing Garuda bird. The Garuda *avyuha* combat formation was also imitated by the opposing party, namely the Kaurava led by Suyodana (XII, 6-8) (Titib, 2001: 389). Based on this story, the Garuda has the meaning of a bird that is skilled in warfare, which previously was also said to have defeated Lord Indra, the God of war. Garuda was depicted as full of bravery, and his terrifying scream motivated the troops to pounce on their enemies. The story of this battle was similar to the story when Garuda killed the dragons (Nagantaka), and Pannaga-nāsana as the slayer of snakes.

In Adiparwa, the episode depicting the birth of the Garuda and his mission to free his biological mother from the clutches of the monster king named Bhoma. Garuda, with a flick of his wings, caused the Bhoma to bounce and dropped his crown, which contained a magic jewel named Vija which was immediately taken by the Garuda and flew into the sky. Garuda managed to behead Bhoma, his head with a grinning face fell to the motherland (Bhomant, CVIII.1-4). It seems that this episode inspired a traditional Balinese architect (Undagi / Sangging) to place a Bhoma carving above the Kori Agung Gate, the entrance to a temple (Titib, 2001: 388-389; Zoetmulder, 2005).

Philosophically, in the minds of both past and present Balinese and Indonesians Garuda represents the omnipotence of God Almighty. As a red and white bird (Sveta-rakta-khagah) who has a mission to free mankind from the shackles of slavery or colonization, both physical colonization and the shackles of the misleading spiritual world (Titib, 2001: 390). Garuda **is also a symbol of** space or ether.

Ether as part of the Pancamahabhuta element in Sankhya philosophy, is the combination of subtle elements such as sound essence, palpable essence, color essence, taste

essence, and smell essence called panca tanmatra, coarse elements appear as the second stage of development. From the sound element arises akasa (ether, or also space), from a combination of sound and touch elements, arises air (Vayu), from a combination of sound, touch, and color comes fire (Agni), from sound, touch, color, and taste arises Apah, and from the combination of the elements of sound, touch, color, taste, and smell, arises the earth (Pertiwi). From this combination of coarse elements arose the universe.

The akasa has a very important role because it is a space, but in this space, all elements collaborate and are brought together by three powers, namely guna satwam, guna rajas, and guna tamas which will give properties to all creations in the universe. Logically, it is very appropriate for the Garuda to be carved on the top of Bhoma because it is a symbol of the meeting of akasa and nature that creates fertility. The battle between Garuda and Bhoma is interpreted as not a battle to win and lose, but a battle to bring together Purusa (Garuda/akasa) and Pradhana (Bhoma/motherland) played by Vishnu as water anasir (apah), the sound of Garuda which creates vibrations for the meeting. As a sound element, the meeting between the two requires Vayu or wind and causes heat/fire to explode for the process of creation to become the universe. 4.4.

Garuda Pancasila as a fighting spirit and a solidarity bond Considering the content of article 57 point C above, the use of the national emblem in a temple is not appropriate. However, the Hindu community in Tua Village interprets this slightly differently. That by using a relief of the national emblem in a temple is a form of determination in defending the country with a religious spirit. This was corroborated by the local community that the installation of the Garuda Pancasila relief above the LINGUISTICA ANTVERPIENSIA, 2021 Issue-2 www.hivt.be ISSN: 0304-2294 1140 LINGUISTICA ANTVERPIENSIA temple entrance (kori Agung) is to show their respect for the country.

The Garuda symbol also depicts the fighting spirit and high solidarity in defending the Republic of Indonesia (I Nyoman Mudiana (66 yo) Former Bendesa Adat, Tua Village in Interview, September 7, 2019). Structurally, an emblem or symbol can cause religious consensus to integrate people into a collective moral bond as stated by Emile Durkheim. Based on Durkheim's opinion, using the national emblem in a temple is not wrong because it contains moral values to respect the nation's struggle and a reminder to the nation's historical values.

The National Emblem of Pancasila in the Taman Suci Freedom Fighter Temple is a communication medium for the elders to the younger generation about the strong devotion of their ancestors in fighting for independence. Pancasila itself is a formulation of thoughts from various Indonesian elements, which includes various ethnic groups,

religions, and national ideologies in a multicultural nation. Pancasila as the national philosophy and the way of life of Indonesia emphasizes that every aspect of national and social life must be based on the values of Divinity, Humanity, Unity, Democracy, and Justice.

This idea originates from the view that a nation is an alliance of human life or a social organization in human life or legal society. The values of Pancasila above are not much different from the philosophical values of the Hindu community in achieving "mokshartam jagathita ya ca iti dharma" which is the achievement of happiness in this world and the hereafter. Such similarity of view is not taboo to be brought into the realm of religious belief. All these values contain benefits for the community of temple managers to unite in the organization of Hindus.

It aims to practice the value of divinity based on the belief in Ida Sang Hyang Widhi as the source of all existing sources and the return of all these creations. Second, the human value, Hindus view all living things as the same originating from one source, namely the Almighty God "Sarwam Idam khalu Brahman", everything that exists is Brahman. The value of unity is also suggested through the mantra of the Vedic scriptures in the Yajurveda section: 20-25, as follows.

Yatra brahma ca k ? trañ ca samyañcau carata ? saha, Ta ? lokam punyam yajñe ? a ? yat "a country where Brahmanas and knights can perform their duties well in unity and solidarity will always be able to live prosperously and prosperously. By always having the desire to perform yajña, brahmins and scholars perform yajña. Thus the country will always succeed "(Somvir, 2001: 154). In terms of humanity and deliberation, the nation must be democratic, the rights and power of the people must be guaranteed, both as individuals and as groups.

The rights of the Indonesian people to participate in the administration of the country are guaranteed through **the people's representative council** that sits in the legislature so that all the wishes of the people are conveyed, which is often called from the people for the people. Community values are also held based on deliberation to reach a consensus to become a common goal. The value of deliberation is also taught through the value of Hinduism which is contained in the Vedic scriptures as follows. sa gacchadhva sa vadadhva sa v gam yatha ve sa ate. samiti mana saha cittam e a mantram abhi mantraye va vo havi omi (Rgveda X, 191.2.3) Gather, consult, talk to each other, unite. Like **the Gods of old** united together in prayers.

May your goals be the same, united in deliberation (consensus), the same thoughts and desires in that unity. The same goal has been outlined for you (Titib, 1996: 348) The

value of deliberation is the value exemplified by the Gods for harmony and mutual welfare. The essence of the value of deliberation is that everything can be openly discussed through **the people's representative council** to achieve common goals while maintaining unity and integrity.

This aims to maintain the harmony and progress of a country that is guaranteed based on the principle of social justice. Justice in Hinduism is called *ṛta* or natural law, which is dharma itself. *ṛta*'s justice is mentioned in the gveda (X.190.1) as follows: *ṛta ca satya samodro arava* . "God Almighty gave birth to natural laws, truth, and penance.

LINGUISTICA ANTVERPIENSIA, 2021 Issue-2 www.hivt.be ISSN: 0304-2294 1141

LINGUISTICA ANTVERPIENSIA Likewise, night, ocean and water are born of him". *ṛta* is an eternal law that applies to every human being. *ṛta* is also called Satya (truth). God created this world, like the sun, moon, day, night, and so on.

The essence of *ṛta* is a justice that gives the same effect to all human actions and gives enlightenment, welfare, prosperity to all human beings. God (Surya) illuminates the world during the daytime whose rays can penetrate even the smallest space. Likewise, at night he acts as the moon (Candra) **to light up the** darkness fairly. The value of social justice is a right that must be accepted by all people for their right to get justice in the eyes of the law so that the world becomes harmonious. 4.5. **Pancasila as an ideology** Pancasila not just of the national ideology but also the individual ideology. Pancasila has become a group ideology that strengthens then national ideology.

According to Barthes, anything that is fixed, established, and stable is a myth. Myth is a meaning frozen by power. When humans interpret something according to the "official meaning" as if naturally inherent in the sign, then it is drowned in myth. In myth, there is always a triadic concept of signifier, signified, and sign. The nature of the empty marker is potential and open according to the development of the meaning process. There is a shift from denotative to connotative meaning. This myth formation process then gave rise to ideology. If it is established, continuously frozen, and spread in one area by convention, then the myth will develop into an ideology.

The process of ideological formation occurs the same as the process of forming myths, only accompanied by a power of meaning that transcends individual power (supra-individual) (Takwin, 2009: 104-106). In line with Barthes' statement above, the Pancasila relief in the **Taman Suci Freedom Fighters Temple** and elsewhere is a process of ideological formation according to the local community based on a myth for God's will, so that the Garuda Pancasila becomes a signifier in a holy place **as a result of** its relationship with the supernatural.

The relief of Garuda Pancasila signifier is used as by the signified as the fighting identity of the freedom fighters during their struggle against the invaders, and it has been proved to be successful. This is why it is consecrated and installed in a holy **place of worship for** the Hindus. Furthermore, a process of meaning that goes beyond the official meaning is carried out or the denotative meaning is expanded to become the connotative meaning as a sign.

As a sign, Hindus in Bali interpret the Garuda Pancasila bird more broadly than its true meaning. Barthes shows a patriotic and nationalistic ideology takes advantage of denotative meaning because behind the ideology, there is a pseudo meaning. Hence the dual structure of "myth" allows people to propagate the meaning of their ideology ((Barthes et al., 2007: xxxvii). As a parasitic meaning of the ideology of the Indonesian, Pancasila is not only a result of the contemplation or thoughts of a person or group of people like other ideologies in the world.

Pancasila is formulated from the values of customs, cultural, and religious values contained in the Indonesian people' way of life even before forming the nation. In other words, the elements which constitute the material of Pancasila are extracted from the Indonesian people's perspective. Therefore, the nation is the *causa materialis* (originating matter) of Pancasila. The added value of Pancasila is that it is not merely taken from the local customs, cultural, and religious values, but is implemented **in the form of** reliefs in a holy place, which is closely related to religious symbols, which fulfil the elements of the value of Satyam (truth), Siwam (holiness), and Sundaram (beauty).
4.6.

Pancasila as an identity upheld by warriors Pancasila, as mentioned above is not merely the result of one's contemplation but the result of deliberation and consensus from all the various elements of the nation. (Abdullah, 2006: 43) states that identity is formed from several aspects such as residential, social, and cultural backgrounds that are categorized into group identity and ethnic identity. Besides the above aspects, space and time play an important role in the formation of identity. The formation of the identity of Indonesian has certainly gone through a very long time in addition to a vast space of cultural and religious diversity.

To show a national identity that is different from other nations in the world, the Indonesian nation's identity is formed based on Pancasila. This identity is constructed from the customs, culture, and religiosity of ethnic groups in Indonesia. This is useful in overcoming ethnic differences in a nation with heterogeneous ethnic groups. In a multicultural country, it is very appropriate to use the *Bhineka Tunggal Ika* motto as the foundation of the nation. Multiculturalism is an ideology that sees the diversity of

meanings in reality and accepts diversity as a fact.

In Hinduism, multiculturalism is truly emphasized by respecting differences between one another to achieve harmony towards **LINGUISTICA ANTVERPIENSIA, 2021 Issue-2** www.hivt.be ISSN: 0304-2294 1142 LINGUISTICA ANTVERPIENSIA prosperity. jana ? bii bahudha via ? nanadharmā ? a ? p ? t yatam . Sahasra ? dhara dravi ? asya me duham dharvhnuranapasphurant” (Atharvda XII Respect your peers who use various regional languages that profess different beliefs/religions, Respect those who live together on this earth, The earth provides balance as a cow that gives its milk to humans Such is motherland provides abundant happiness to His subjects. The Vedic mantra above is not different from the personality of the Indonesian as a nation, which is multi-national and polyethnic.

The Veda has wisely taught multicultural mutual respect within one nation, Indonesia, as a community with shared historical background and sociologically living together in a culture. With multi-ethnic formation, all rights and obligations are politically respected. Thus, in a multination and multi- ethnic country, language is highly respected, resulting in the emergence of common loyalty as a form of national identity. The Balinese affirms **the ideology of multiculturalism** by sincerely upholding the values of Pancasila, which are not only imprinted through symbols in sacred buildings but have been imprinted in the veins of their people (I Nyoman Mudiana (66 yo) Former Bendesa Adat, Tua Village in Interview, September 7, 2019). 5.

Conclusion: **The freedom fighters and Hindu community in Tua Village** have consecrated the Garuda Pancasila symbol installed on **the paduraksa gate of Taman Suci Freedom Fighters Temple** due to its superiority and to bolster the fighting spirit in defending **the Republic of Indonesia**. This temple with the symbol of Garuda Pancasila was built to represent the freedom fighters' gratitude for God's grace in liberating their people from colonialism, both physical colonialism and the shackles of the spiritual world that is misleading.

The Hindu community in Bali and Tua Village interpret the state symbol carved into the temple as a form of determination and unity in defending national independence with a religious spirit. The Garuda symbolizes their fighting spirit and solidarity in defending **the Republic of Indonesia**. Structurally this can lead to a religious consensus to integrate humans into a collective moral bond. As a community with shared historical background and sociologically living together in a culture, the Hindu community in Bali affirms multiculturalism, upholds the value of Pancasila which is not only engraved through symbolic forms in sacred buildings but has been embedded in the veins of the society

References: 1. Abdullah, I. (2006). Konstruksi dan Reproduksi Kebudayaan. Pustaka

Pelajar. 2. Acwin Dwijendra, N. K., Idedhyana, I. B., Sueca, N. P., & Wirawibawa, I. B. (2020).

Ornamental Variety of Garuda and Wilmana on Padmasana Architecture at Kahyangan Jagat Temple in Bali, Indonesia. *International Journal of Engineering and Emerging Technology*, 5(1), 36-42. 3. Anonymous. (1896). *The Hymns of the Rigveda*. Translated by Ralph T.H. Griffith. Munshiram Manoharial. 4. Ardanayasa, S. (2017). *Upacara Tepung Tawar dan Jamasan di Kodam IX/Udayana Dalam Perspektif Multikulturalisme*. Program Doktor Institut Hindu Dharma Negeri Denpasar. 5. Barthes, R., Iriantara, Y., & dkk. (2007). *Membedah Mitos-Mitos Budaya Massa*. Jalasutra. 6. uage: Sociolinguistics Study Model in Multilingual Approach Context. *American International Journal of Social Science*, 7(3), 30-39. 7. Dilistone, W. (2002). *The Power of Symbol*.

Kanisius. 8. Fajarwati, A. A. S., Caroline, O. S., & Wulandari, L. A. (2020). Intersection Cultural Value, Nationalism, and Commodification behind the Garuda Chair as *Humaniora*, 11(1), 29. <https://doi.org/10.21512/humaniora.v11i1.6239> 9. Hooykaas, C., & Gourdriaan, T. (1971). *LINGUISTICA ANTVERPIENSIA, 2021 Issue-2* www.hivt.be ISSN: 0304-2294 1143 *LINGUISTICA ANTVERPIENSIA* Vai ? ava) of Balinese Brahman priests. North-Holland Publishing Company. 10. Johari, A. (2018). *Myth Meaning on Garuda Pancasila Indonesian State Symbol*. Proceedings of the International Conference on Arts and Design Education (ICADE 2018), *Advances in Social Science, Education and Humanities* Research, 255. 11. Kempers, A. J. B. (1959).

Ancient Indonesian Art. Harvard University Press. 12. Koentjaraningrat. (1987). *Sejarah Antropologi I*. Universitas Indonesia. 13. Kossak, S. M., & Watts, E. W. (2001). *The Art of South and Southeast Asia*. The Metropolitan Museum of Art. 14. Macdonell, A. A. (1987). *Vedic Mythology*. Verlag Von Karl J. Trubner. 15. Margaret, & Stutley, J. (1977). *A Dictionary of Hinduism*. Routledge & Kegan Paul Ltd. 16. Mitchell, A. G. (1993). *Hindu Gods and Goddesses*. UB S shers' Distributor Ltd. 17. Murwonugroho, W., & Wisetrotomo, S. (2019). *The Metaphor Meaning of the Garuda Figures in the Mural Painting of the Social-Political Campaign in Election*. *International Journal of Advanced Science and Tecnology*, 29(5), 465 – 474. 18. Rath, J. (2004).

The *Animal Motifs on Indian Coins (Ancient and Mediaeval* Period). *The Orissa Historical Research Journal*, 47(1), 57 – 65. 19. Santoso, E. B., Fitriningsih, M. A., & Mulyani, S. (2003). *Studi Gambaran Darah Burung Elang yang Dipelihara di Kebun Binatang Gembira Loka Yogyakarta*. *Jurnal Sain Veteriner*, 21(2), 43 – 46. 20. Somvir. (2001). 108 *Mutiara Veda untuk kehidupan sehari-hari*. Paramita. 21. Stutterheim, W. (1926). *Van Java Cultuurgeschiedenis di Beeld*. Weltevreden. 22. Sugihartono, R. A., Dharsono, & Guntur. (2018). *The Concept of Form in The Therianthropic Embodiment of Garuda*

Sculpture and Relief in Sukung Temple.

In 5th Bandung Creative Movement International Conference on Creative Industries 2018 (5th BCM 2018), *Advances in Social Science, Education and Humanities Research*, 197. 23. Sugihartono, R. A., Dharsono, Guntur, & Susanto, M. R. (2019). No Title. *International Journal of Recent Technology and Engineering (IJRTE)*, 8(1C2), 679 – 683. 24. Sugita, I. W., & Rema, I. N. (2020). Cultural Acculturation on Great Manasa Temple Building in North Bali. *International Journal of Innovation, Creativity and Change*, 14(3), 414 – 430. 25. Syafrony, A. I., & Suwanpratest, O. (2016).

A Comparison Of The Significances Of Garuda In Society, Arts And Architecture In Two South-East Asian Countries: Indonesia And Thailand. *Journal of Community Development Research (Humanities and Social Science)*, 9(1), 46 – 60. 26. Takwin, B. (2009). *Akar-Akar Ideologi: Pengantar Kajian Konsep Ideologi dari Plato Hingga Bourdieu*. Jalasutra. 27. Titib, I. M. (1996). *Veda Sabda Suci Pedoman Praktis Kehidupan*. Paramita. 28. Titib, I. M. (2001). *Teologi dan Simbol-Simbol dalam Agama Hindu*. Paramita. 29. Wastawa, W. (2013). *Konstruksi makna Sosio Politik Religius Pura Pejuang Taman Suci di Desa Tua, Kecamatan Marga Tabanan*. Institut Hindu Dharma Negeri Denpasar. 30. Wastawa, W., & Sudarsana, I. K. (2019).

Pura Veteran: Hubungan Makna Simbol Agama dan Negara di Pura Pejuang Taman Suci di Desa Tua, Kabupaten Tabanan, Bali. *Jurnal Kajian Bali*, 09(01), 93 – 120. 31. Widnya, I. K. (2014). *Pujawali Sang Merah Putih di Pura Peninjauan Desa Menyali Kecamatan Sawan Kabupaten Buleleng dan di Asram Ratubagus (Perpspektif Teologi Hindu)*. Institut Hindu Dharma Negeri Denpasar. 32. Wilkins, W. J. (1923). *Hindu Mythology, Vedic and Puranic*. Thacker, Spink & Co. 33. Williams, G. M. (2003). *Handbook of Hindu Mythology*. ABC-CLIO, inc. 34. Zimer, H. (1946). *Myth and Symbolis in Indian Art and Civilization*. Bollingen Foundation. 35. Zoetmulder, P. J. (2005). *Adiparwa*. Paramita.

INTERNET SOURCES:

- 1% - www.researchgate.net > profile > hyam-alzydanyyn
- 1% - www.hivt.be > linguistica > article
- <1% - byjus.com > free-ias-prep > important-indian-freedom
- <1% - www.researchgate.net > profile > Cc-Tan-2
- <1% - www.reasonablefaith.org > media > debates
- <1% - www.researchgate.net > profile > Ranang-Sugihartono
- <1% - pt.scribd.com > document > 47080255

<1% - www.atlantis-press.com › article › 125910963
<1% - medievalnews.blogspot.com › 2009 › 11
<1% - indonesia.fandom.com › wiki › Garuda_Pancasila
<1% - www.ocerints.org › socioint18_e-publication › abstracts
<1% - www.researchgate.net › profile › I-Ketut-Sudarsana
<1% - byjus.com › free-ias-prep › interesting-facts-about
<1% - madmonarchist.blogspot.com › 2016 › 08
<1% - www.mondaq.com › constitutional-administrative-law
<1% - www.symbols.com › symbol › national-emblem-of-indonesia
<1% - garudajepara.blogspot.com › 2017 › 08
<1% - www.kemenkeu.go.id › sites › default
<1% - u.osu.edu › group5/2014/10 › 12
<1% - www.speakingtree.in › allslides › how-garuda-got-its
<1% - www.astroved.com › astropedia › en
<1% - historymycountry2007.blogspot.com › 2015 › 08
<1% - www.imnepal.com › incarnation-of-lord-vishnu
<1% - pipiwiki.com › wiki › Emblem_of_india
<1% - en.wikipedia.org › wiki › Politics_of_Indonesia
<1% - www.maasamiti.org › samiti › media
<1% - trueorigin.org › moonjs
<1% - www.jstor.org › stable › 2643886
<1% - www.baps.org › Spiritual-Living › Hindu-Beliefs
<1% - ironbarkresources.com › mc › mc04
<1% - www.embassyofindonesia.org
<1% - www.researchgate.net › publication › 343482059
<1% - archive.org › details › in
<1% - magazines.odisha.gov.in › Journal › journalvol1
<1% - journal.ugm.ac.id › jsv › article
<1% - download.atlantis-press.com › proceedings › bcm-18
<1% - www.ijrte.org
<1% - www.scimagojr.com › journalsearch
<1% - thejournalish.com › ojs › index