



Research Article

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Communication Theology in Relief Sculptures at Maduwe Karang Temple

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Abstract

As one of the temples in Buleleng Regency, Maduwe Karang Temple has potential cultural remains in the form of relief sculptures that are interesting to be studied. The present study aims to analyze the cultural remains in form of paintings and relief sculptures using the Communication Theology approach. The data for the present study were collected through field observation, supported by interviews and document study. The result of the analysis showed that the cultural remains in form of paintings and relief sculptures were based on social theology, Shaivism, and Vaishnavism theology which accumulated in Saiwasiddhanta.

Keywords: *theology, communication, paintings, relief sculptures*

1. Introduction

Buleleng Regency has various cultural remains that are interesting to study. One of them is the Maduwe Karang Temple, which is located in Kubutambahan Village, Kubutambahan District, Buleleng Regency, Bali. The Maduwe Karang Temple functions to invoke fertility by the villagers cultivating dry land farming and plantations, which can be seen from the worship of Ratu Naban Sari/Ratu Ayu Sari, also known as Dewi Melanting, who grants fertility in the *gedong* (a shrine in form of a small room) to the left of the main shrine. Meanwhile, in the *gedong* to the right, the villagers worship Ratu Ngurah Sari/Ratu Ngurah Pungawa as the ruler of the earth.

Based on the research on the history of temples in Bali which was conducted by the Bali Provincial Government in cooperation with Denpasar Hindu Dharma Institute (IHD) in 1981/1982, it was established that the Maduwe Karang Temple was built in the 19th century, specifically in 1890 by the villagers migrating from Bulian Village, an ancient Balinese village, to Kubutambahan Village.

The history of the Maduwe Karang Temple began with the migration of the villagers from Bulian village, located about 7 km to the south, to the northern area in the vicinity of the temple. The villagers moved to find new arable land as a result of increasing population of Bulian village. The Bulian villagers who moved wanted a place of worship just like the Delod Guwud Temple in Bulian Village. The construction of the new temple was started in 1890, by two *undagis* (expert craftsmen in building houses and places of worship) I Nyoman Ragia and I Wayan Jenang. They were assisted by several builders including Tantra, Made Jiwa, and Wayan Tebus. The Maduwe Karang Temple has numerous interesting relief sculptures to study. Therefore, the present study intends to examine the communication theology which has become the ideological basis of relief sculptures in the Maduwe Karang Temple.

2. Literature Review

Several previous studies were used as the academic basis for the present study, including “*Komunikasi Visual dalam Relief Karmawibhangga Candi Borobudur*” (Visual Communication in the Relief Sculptures of Karmawibhangga at Borobudur Temple) by Theodorus Aries Briyan Nugraha Setiawan Kusuma, Andika Witono, and Andry Hikari Damai in 2020. They argued that relief sculptures are closely related to religious teachings, in both Hinduism and Buddhism. In the context of religious buildings especially in temples, relief sculptures are used to present religious teachings to its adherents, one of which is the Karmawibhangga relief sculpture found at Borobudur Temple. The relief presents the law of karma using the societal setting of that time (Kusuma et al., 2020).

In 2021, Eldi Khairul Akbar, Coleta Palupi Titasari, and Srijaya published an article entitled “*Bahasa Rupa pada Relief Erotis di Pura Meduwe Karang*” (Fine Art Language on Erotic Relief Sculptures at Meduwe Karang Temple), it argues that the erotic relief sculptures found at Maduwe Karang Temple are a form of symbolic magical art used by the artists of the past as a medium of visual communication. The form of an erotic relief story carved on the shrines’ wall at Maduwe Karang Temple depicts a sexual intercourse act in an outdoor setting. Its depiction is a form of a sacred symbol as a part of the belief in a magical symbolic form, its meaning was a form of a request for help, protection, and fertility, especially in the fields of agriculture and cultivation (Akbar et al., 2021).

In 2020, Ode Onny Siagian, and Hadion Wijoyo in their article entitled “*Analisis Intertekstualitas di Relief Candi Prambanan Makna Fisik Wanita*” (Analysis of Intertextuality in the Relief of Prambanan Temple the Physical Meaning of Women) found that the existence of women, especially regarding their physical beauty and beauty, is not a myth found in works of art or literature, including those found in temple reliefs. In addition to the main statue, on the reliefs of the walls of Prambanan Temple, there are also reliefs about other women. This relief is a text that describes women and their existence. The results of the intertextual research show that almost all of the women's physical relief panels at Prambanan Temple are constructed to read the signs on the reliefs as a text, so that the story or story conveyed can be easily recognized and understood (Siagian & Wijoyo, 2022).

In 2021, I Gede Yuda Pratama in his research entitled “*Kajian Bahasa Rupa Budaya Masatua Bali Dalam Cerita Bergambar*” (An Analysis of Fine Art Language of Balinese Storytelling Culture in Comics), suggested that Balinese *mesatua* (storytelling) which is originally conveyed through oral storytelling, will be more efficient and interesting if it is presented in comic form, and even more interesting is presented in the form of digital media (Pratama, 2021). Based on this literature review, the authors concluded that there has been no research that specifically studied the paintings and relief sculptures at the Maduwe Karang Temple using a communication theology approach.

3. Methods

This research is a qualitative research, with an integrated communication theology approach. The data were collected through observation and interviews with several key informants at Maduwe

Karang Temple. The data for the present study were direct (primary) data which was the result of the researchers' observation and scrutiny of works of art and classical relief sculptures. While indirect (secondary) data were from books, articles, and written documents, obtained from libraries or other places. The collected data were analyzed using the Theory of Religion and the Symbolic Interaction Theory. The data analysis was then ended by drawing the conclusions.

4. Results and Discussion

4.1 Relief Sculptures: Socioreligious Visual Communication Media

Various stories depicted on the drawings and relief sculptures found at the Maduwe Karang Temple are interesting to study. Based on the results of observations, it is known that these works of art are strongly influenced by oral and written works. The relief sculptures at the Maduwe Karang Temple tell various Balinese oral stories which use animal characters that represent human behavior in their daily lives, both antagonistic behavior and protagonist behavior. In the next stage, the relief depicts the position between humans and animal humans (animals with human character). This story is at a higher stage of ideas, namely how humans as subjects of life in this world were born with the *Tri Premanas*, namely *bayu*, *sabda*, and *idep* (soul, speech, and mind) who have a friendly relationship with animals, and the animals also depicted as if they possess all the *Tri Premana* above. Such stories are described in the epic stories of Ramayana and Mahabharata. Furthermore, the relief sculptures depict human life in this world with its various dynamics, and lastly the myths of the gods as supernatural powers that humans cannot think of, these myths serve as a guide for humans to understand the existence of God as the soul, as the source of every life in this world.

The conditions and realities of the socio-cultural-religious life of the ancient Balinese people were often depicted in literary works both in oral and written forms, such as *paribhasa* (poetry), *satua* (stories), *geguritan* (narrative poetry), *babad* (poetry, lyrical prose, and prose). One of the traditional literary works in the form of prose is fairy tales, known locally as *satua*. Fairy tales are one of the folklores surviving orally in society or as part of the local culture. Fairy tales have very broad aspects with different versions. As a part of folklores, fairy tales are closely related to the lives of their supporting communities and they affect the lives of the members of said communities (Sukada, 1987 in Wastawa, 2012, p. 1).

Fairy tales are not merely a form of solace or entertainment, but it also plays a role in the context of carrying out rituals because life in fairy tales is also symbolic. In Balinese life, fairy tales are usually infused with religious values, on top of aesthetics, ethics, and the mentality values of the supporting community which is influenced by the spirit of religion and the surrounding cultural environment. To immortalize these works of art, they are also painted and sculpted in sacred places in the forms of paintings and relief sculptures. Local children explore and experience these stories through the paintings and relief sculptures, which prompted their interest to understand more about the morals behind the stories.

According to Jero Made Budiasa, 56 years old (from Kubutambahan Village), paintings and relief sculptures at the Maduwe Karang Temple, with all their various narratives, are the medium for moral values teaching to be emulated by everybody. Furthermore, they provide a simpler way for the villagers to understand the ethical values in the teachings of the Vedas and other Hindu sacred literature (Interview, 8 May 2022).

The relief sculptures at the Maduwe Karang Temple feature a number of Balinese oral stories such as The Tiger and the Monkey, The Junglefowl and the Monkey, The Turtle and the Monkey, The Swan and the Turtle, and The Goat and the Dog. Although these stories do not imply any relationship with Godliness, they pose a binary opposition setting between good and evil which is intertwined with the laws of *karma*, *atman*, *punarbhawa*, *Brahman*, and *moksa* as parts of the five basic pillars of Hinduism. These relief sculptures are a form of visual communication of religious, social, cultural, and legal values, and even contemporary technological development.

Faith or religion is the source of ideas for artistic creation due to the major role it plays in everyday life. Art becomes the medium for religious ceremonies such as in prehistoric, Hindu, Buddhist, and Islamic cultures in Indonesia (Yudoseputro, 2008 p.10). In line with Yudoseputro's arguments, the Balinese and their culture are inseparable from Hinduism, and Hinduism is the spirit or soul of culture which is locally termed as *taksu*. The opposite is equally true since religion without culture will result in a lack of life cycle. Therefore, religion and culture complement each other.

Balinese paintings are always related to their religion, especially their belief in the Karma Phala Law or the law of cause and effect. The essence of the theological communication ideology of a story is "*hala ayu ginawe hala ayu phalanya*" which means that good and bad deeds will have good and bad results, respectively. This ethos is eloquently communicated in Nitiçastra Pasalin V, 3 which states "*wasita nimittanta manemu laksmi, wasita nimittanta pati kapanggih, wasita nimittanta manemu duhka, wasita nimittanta manemu mitra*" one's speech may bring happiness, one's speech may bring death, one's speech may bring difficulties, and one's speech may bring friends (Warna et al., 1999, p. 28).

The story of The Swan and The Turtle narrates a tale about the friendship between two swans and a turtle who lived together in a pond. As the pond dried up, the swans decided to fly to another pond. The turtle was sad because he wouldn't be able to leave with them, being unable to fly. Feeling pity for their friend, the swans agreed to take the turtle with them. They both would fly while biting the ends of a stick. Meanwhile, the turtle would bite the middle part of the stick and practically hang on the stick with its mouth while being flown away. This situation dictated that the turtle kept his mouth clamped on the stick at all times. However, when they were flying away, a dog saw them and started yelling insults toward the turtle, saying that that was the first time he saw a couple of swans flying a heap of cow dung. In his anger, the turtle opened his mouth to reply to the dog's insults, but he fell to the ground like a rock and was eaten by the dog. Another story entitled the story of The Dog and The Goat tells about the friendship between the dog and the goat. It was told that there were two friends, the dog, and the goat, who lived in harmony. The goat, however, was envious of the dog's horns. The goat wanted to have horns too, so he begged the dog to lend him his horns. Out of his love for his friend, the dog agreed. The goat wore the horns to a wedding party he was invited to. He looked magnificent with them. After the party, the dog asked for the horns to be returned, but the goat refused and kept them for himself.

The above stories conveyed elements of social theology in fostering social solidarity. Social theology states that life should always be in harmony and that in this life humans live as friends, communicate with each other, and help each other in difficult or happy times. So, the idea of helping and loving each other is very important. The essence of humanity values is based on the understanding that all human is God' creation. The concept of harmony in the teachings of *Tri Hita Karana* aimed at gaining balance and prosperity is based on a Hindu concept of *Tat Twam Asi* which means "I am You", I am a personification of God and in You are a personification of *Atman* (soul), which means that I reside in You and You are Me. Based on this philosophy, it means that God resides in every man, and the soul is a small spark of God. Therefore, humans have no reason not to respect other humans, humans have no right to kill other human lives, and killing humans means killing a small spark of God. Relief sculptures, as a medium of visual communication especially fable stories, is a way of directing and prompting children's minds in remembering oral stories they have heard and learned. The depiction of the relief sculptures will affect children's mentality when they digest stories that represent good and evil deeds. Parents need to guide the children, and make them understand that the existence of relief sculptures in sacred places serves as reinforcements for the ideological, values, and norms of a culture. This is to ensure that the ideological, values and norms can be accepted by the children (Pratama, 2021, p. 113; Sudarsana, et al 2020).

However, in the course of one's life, there will always be conflicting situations caused by conflicts in the heart. This conflict stems from the conflict between good and bad deeds. Due to the impulse of desire (*kama*), man always tries to fulfill his or her desires instead of his or her needs. The fulfillment of this desire can turn friendship into enmity. For example, in the story The Junglefowl

and the Monkey. On the one hand, The Monkey tricked The Junglefowl so he wouldn't return to his home across the island. On the other hand, The Junglefowl also tricked The Monkey as an act of revenge for The Monkey's evil behavior. They both do not realize that deceiving each other is wrong and results according to the law of karma. However, there are exceptions in the political domain in times of crisis. Under these circumstances, it is justified to perform *adharmic* actions. This is called "the ideology of political ethics of *dharma* in times of crisis". In its implementation, Bhishma teaches Arjuna that a king must simultaneously learn about things that are outlined by *dharma* and *adharmic* (Santiparwa, IXXX, 5). Bhishma tells Yudistira in his conversation with Bharadvaja about taking decisions in times of crisis. *Apadharmic* or *dharma* can be used when there is a disturbance or confusion. However, there is still a norm, that this action is only to be taken during an abnormal situation. According to Hinduism, this ideology is known as "*dharma* for crisis" (Varna, V.P.1974, in Wastawa, 2012, p. 301).

Furthermore, the ideology of communication theology is depicted on the reliefs which tell the stages of human life in this world. For example, relief sculptures about sexual intercourse, relief sculptures about household life, relief sculptures about community life and leadership, relief sculptures about times of disaster, such as illness; and relief sculptures about the period of development of human association when foreigners came to Bali. The theological ideology built on the relief above is social theology which reveals love as the root of social theology.

The Theory of Religion explains that there is one thing that is always present in all manners of human ideas and religious behaviors, namely sentiment. Everything related to religion which is profane in nature is part of a related system of beliefs and sacred ceremonies (Koentjaraningrat, 1987). Based on The Theory of Religion, the relief sculptures above contain expressions of sentiment that are constructed in describing beliefs about everything and every event that exists in this world is natural and believed to be caused by God himself. Humans love each other and need each other for the channeling of desires is humane. Likewise, the desire to keep up with the times along with the development of human thinking on the experiences and demands of life is a humane thing.

Sri Chandrasekarendra Sarasvati Svami, outlines that love can be divided into three categories. First, we love great human beings because of their high qualities, as truly good human beings, generous, *jñānin*, human beings who give grace to others. Second, we associate with our friends and family intimately and affectionately based on the brotherhood and friendship between them and us. Third, we love people who pretend to love us for a specific purpose, and for the same reason we hold on to them to get something in return (Donder, 2009, p. 182).

The sexual acts depicted in the relief sculptures are an expression of social theological feelings because humans love and care for one another. The relief sculpture could simply be interpreted as a form of pornography at a holy place. However, when carefully examined, we realized that the relief functions as a visual communication that teaches that all these actions must be approved by God. To obtain this blessing, humans communicate with God via transcendental communication, namely "human communication with forces outside of themselves which are divine, and the implications are realized in the social capacity of their existence" (Syam, 2015 p. 60). The expression to seek this blessing is done verbally or nonverbally. According to the Theory of Symbolic Interaction, this can be manifested in various forms, such as *Yantra* (symbols including sacred arts); *Tantra* (sacred power in humans); and *Mantra* (prayers). This relief sculpture is a natural visualization of human nature to join hands in marriage as a form of *dharma* or obligation, to reproduce and have noble children. "*Śam jāspatyam suyamam astu devāh*" (R̥gveda X.85.23). "O, gods, may our married life be happy and peaceful" (Titib, 2003, pp. 437-479).

Two erotic relief sculptures found in the Maduwe Karang Temple are a form of expression of the feelings of the source and the process by which *Bhuana Alit* (human) was created. Similar relief sculptures are still found in many other Hindu holy places, especially the relief sculptures found in the Khajuraho temple which is located in the Khajuraho area, Madhya Pradesh, Chhatarpur District, India. Experts interpreted that the message conveyed by the reliefs at the Khajuraho temple is that one must leave worldly desires (one of which is sexual desire) if one wants to achieve spiritual

perfection (which is described as the place where the gods reside (Tantri Setyorini, 2014. Merdeka.com, accessed on 7 Oktober 2022)).

Meanwhile, the relief sculptures of the Maduwe Karang Temple can be interpreted as the natural process of human life, namely birth, life and death, with four types of human characteristics *suka* (joy), *suka* (sadness), *lara* (difficulty) and *pati* (death). When the condition of *suka* is based on religious guidance, then living in this world is an opportunity to develop oneself through the process of marriage (relief sculpture of sexual intercourse), having children (relief sculpture of a mother having two children), growing up (relief of a teenager with all his attributes), having fun (relief sculpture of people riding horses and people cycling which are interpreted as depictions of foreigners from the Netherlands, this also illustrates that Bali has been influenced by technology); being a servant and a leader, (depicted through relief sculpture of a king and his servant which allegedly depicts the reign of king Panji Sakti); and finally depicts people in mourning (relief sculpture of a sick person being watched over by his family). The description above is very relevant to the opinion of Sri Chandrasekarendra Sarasvati Svami, that is, humans love the great human, love fellow human beings such as their families and their friends, and love as a service to those in power which is a pseudo-love for their livelihood.

At the next level of relief sculptures, humans imagine their lives by depicting them in epic stories related to the nature of *dharma* and *adharma*, a raging war between good and evil that exists in every human being, this depiction is through the epics of the Mahabharata and Ramayana (Titib, 2011). In addition to the separate reliefs depicting the nature of monstrous and divine characteristics, they are called *suri sampad* and *asuri sampad*. Relief sculptures depicting the battle between Sugriwa and Subali. Relief sculpture of Ravana, Kumbakarna *Karebut*, the squires Delem and Sangut. Relief sculptures of the fights between Subali and Sugriwa as well as various forms of scary monsters. These relief sculptures also teach that human nature exists on two conflicting sides. Both of these characteristics exist in every human being, but to reach a more perfect level of life and be close to the gods, the monstrous traits must be controlled. It is in the process of controlling these monstrous traits that a war rages within each individual human being, namely the war between the good and the bad traits.

4.2 Relief Sculptures: Stimulating Theological Intelligence

As *Yantra* or symbols, the relief sculptures in a holy place are sacred symbols. This is because the areas, shrines, and relief sculptures that exist in a sacred place have been blessed by a sacralization ceremony. According to G.H Mead's Theory of Symbolic Interaction, relief sculptures as part of religious symbols are an idea in obtaining the innermost meaning in humans (self-meaning). Relief sculpture as visual communication functions to stimulate intelligence in understanding and meaning through logic towards good and bad behavior. In addition, relief sculptures also play a role as a medium in stimulating intelligence about the existence of God as the *causa prima* of all of His creations including humans. For this reason, humans will always depend on their creator and always communicate with Him for the limitations they have.

According to Jero Made Budiasa, 56 years old (from Kubutambahan Village), if evil traits can be controlled, then human life will become harmonious, prosperous and everything they do will be successful, especially in terms of farming in the region of Buleleng Regency, they will be blessed with fertility. This is illustrated by the worship of God's manifestation in the Maduwe Karang Temple as the creator, preserver, and destroyer through their religious communication. For this reason, in the Utama Mandala there are two shrines, flanking the Padmasana as the throne of *Ida Betara Luhur Ing Angkasa* also called *Ratu Pingit* as a manifestation of Lord Shiva. The Padmasana is flanked by two *gedong* shrines on the right and left. The *Gedong Sari* on the right is believed to be the throne of *Ratu Ngurah Pungawa*, God's manifestation as the protector of the earth (Lord Vishnu), and in the *Gedong* on the left, the villagers worship *Ratu Penaban Sari/Ratu Ayu Melanting* as the source of fertility for the farmers' crops (Interview 07 August 2022).

At this level, the relief sculptures depict the cosmological theological ideology of the *bhuwana agung* or the macrocosm. Theology originates from Greek words, namely *theos* and *logos* which means the science of God. Theology can also be interpreted as the science of God and His relationship with the universe. Theology also has a special meaning, namely the effort of all believers in capturing, understanding, and implementing God's will through its context (Bilad, 2018; Whaling, 2009). In the process of creation, God, through the gods as His manifestation, meets and communicates with their *shaktis*, so that creation occurs. Humans communicate with gods through rituals and all their paraphernalia due to differences in the spiritual dimension. The ceremonies and their paraphernalia are symbols as a communication medium for the creation of *Bhuana Agung* and *Bhuana Alit*. Shrines and temples are symbols built as an imitation of the consciousness and behavior of the gods through the imagination of the holy people to represent God. Likewise, the relief sculptures and paintings at the Maduwe Karang Temple are also based on stories of the origins of creation which are carved on the relief sculptures as a depiction of microcosmic duplication of events that occur in the macrocosm. The basics of depiction on reliefs with the discovery of a medium to describe the universe and the events that occur in the form of stories, epics, and myths as the culmination of achieving eternity. This imitation process is a way of internalizing moral values in navigating the daily lives of Hindus.

In line with the Theory of Cosmology there are paintings in the *parbha piyasan* of Pura Maduwe Karang. The painting of the holy people and the process of creation from the three gods of Tri Murti (Lords Brahma, Vishnu dan Shiva) the Giant Soma, and the relief sculpture of Lord Shiva on the front upper part of the *Padmasana*. God in the form of his manifestation Lord Vishnu as the caretaker of all creation. Lord Brahma and Dewi Melanting are manifestations of Dewi Sri as the Goddess of Rice, who gives fertility to the farmers' crops. Besides that, the depiction of Vishnu as the God of Preservation is depicted in the relief behind the *Padmasana*. Where Vishnu rides Garuda, underneath the *badawang* which is entwined by two dragons (Hooykaas, 1964; Titib, 2003, pp. 106–108).

Based on the *Samudra Manthana* story, Lord Vishnu is a symbol of immortality. With this blessing, it is hoped that people who worship God will obtain the gift of *tirtha amerta* which gives a vibration of purity that is free from stains and sin. The taking of *tirtha amerta* stored in a jug in the sea of milk is narrated in the story of Sang Garuda in the text of *Ādiparwa*, it was told that the churning of the sea of milk was fought over by the gods and asuras. Mount Mandara or Mandara Giri was used as the churning stick, the dragon Naga Basuki as the rope, with the gods and asuras churning the sea of milk by pulling the dragon's tail and head. The gods pulled the dragon's tail while the asuras pulled the dragon's head (Zoetmulder, 1994, p. 71).

The result of the churning of this sea of milk produced *Ardhacandra*, *Bhatari Sri*, *Bhatari Sri Laksmi Dewi*, the *Uncesrawa Horse*, and the *Manik Astagina* on the gods' side. Meanwhile, on the asura's side, *Sweta Kamandalu* appeared, in which there was *Tirtha Amerta*. Lord Vishnu, was the supreme god (associated with his function as the preserver of the universe) who led the gods and asuras from the beginning and brought them together for the churning of the sea of milk (Zoetmulder, 1994).

The base of the mountain which is used to stir the sea was the incarnation of Lord Vishnu himself in the form of a *Kurma Raja* (the king of turtles), named Akupa. When *Tirtha Amerta* fell into the hands of the asuras, Lord Vishnu was worried because it would cause chaos in the world and heaven, so Lord Vishnu disguised himself as a beautiful woman who came to the *detya* riding the embodiment of the *detya*. With the tricks, the *Tirtha Amerta* was handed over to the beautiful woman, who was a transformation of the form of Lord Vishnu. At that time there was a great war, and the *detyas/asuras* were defeated. Afterward, Lord Vishnu returned to Vishnu loka accompanied by the gods, when he arrived at Vishnu loka, the gods drank the *amerta*, making the gods immortal. (Zoetmulder, 1994).

The success of the gods in obtaining *Tirtha Amerta* and drinking it together was known by the son of Wipracinti who married Sang Singhika, a *danawa* named Rahu. Rahu changed his form into a god and took part in drinking *Tirtha Amerta*. When the *Tirtha Amerta* was drunk by Rahu was known

by Lord Vishnu. As soon as the tirtha reached his throat, Rahu's neck was cut by Lord Vishnu using his chakra until it was severed. His body died and fell to the earth but his head was still alive and flew to the sky, because of the miracle of the *Tirtha Amerta* (Zoetmulder, 1994).

This story builds a Vaishnavism theological ideology. However, deeper analysis shows that the story proposes that there are five elements needed to obtain the results of work, these elements are the building blocks of all creations; among others: gods and asuras symbolize the power to generate energy (*bayu*); Garuda represents *akasa*/ether, Naga Basuki represents *pertiwi*/earth/solid matter and Badawang/turtle represents *agni*/ fire, milk represents water of life. These five elements are hereinafter referred to as *Panca Mahabhuta*, and are the elements of all creation in this universe. Furthermore, the story also mentions the existence of Mount Mandara as a symbol of the source of all life, the prosperity and welfare of mankind for life which is also known as *Wana Sri*.

Apart from being Vaishnavism, there is also a Shaivism ideology in the Maduwe Karang Temple, in which everything originates from Shiva. There is a relief sculpture of Lord Shiva on the front top part of the Padmasana. Padmasana is the throne of *Ida Betara Luhur Ing Angkasa* or also called *Ratu Pingit* as a manifestation of Lord Shiva. *Bhatara Luhuring Akasa* is interpreted as God's *stana* which is above the *akasa* or in the vacuum space, also called *Ratu Pingit*. *Pingit* means; sacred, magical, secret, and forbidden, meaning that God's existence is very sacred and magical. The relief sculpture of Shiva at the Maduwe Karang Temple is found at the front of the central padmasana, or the middle of the Padmasana (*Bwah loka*), in this position Lord Shiva has the position of *Sada Shiva*, namely Shiva with all his power which has the function of destroying, returning and recycling all things obsolete according to human thought. In this state, Shiva is still under the influence of *maya*, but has unlimited powers (Warna et al., 1988, p. 38).

The top of Padmasana (*Swah Loka*) is an empty space, called *sunia*. Here Shiva is without form and without any characters, called *licin, parama shiwa*, which is God's nature in unthinkable form, pure, eternal, limitless, filling every space, soul of all souls, *anadi ananta*, that is, without beginning and ending. At the very top is described Acintya which means unthinkable (Titib, 2003). Meanwhile, at Bhur Loka he is called *Siwatma* or the ruler of the underworld with his various creations, he is called *atmika* or Shiva/God who is still influenced by *maya*, becoming the soul of all beings. It is in this position that Shiva appears with his various manifestations, both as the ruler of animals, humans and other creatures in this world (Mirsha et al., 1994; Sura et al., 1991).

Based on various stories, epics, and myths, Hindus in their daily practice are not limited to meaning, but they have the *wiweka* or intelligence to choose and differentiate between good and bad deeds based on the guidelines as revealed by Ida Sang Hyang Widhi Wasa in the Vedic scriptures. Relief sculptures with all their narratives are also used in expressing *wiweka*, because relief sculptures have a visual communication function in conveying moral information as well as ethical and aesthetic values to the Hindu community. Besides that, in the context of communication theology, Brahman (God) first communicates with Himself (personal communication) to create His own creation (*Svayambhu*). After the creation of the universe and its contents, humans as subject actors are given advantageous characteristics (*bayu, sabda, idep*) from other creations. Humans have the ability to think, to have sympathy and empathy for God's other creations. Humans express their gratitude through verbal and non-verbal communication with their Creator. Due to their limited minds, humans create various symbols as the medium for worshipping God, including relief sculptures, statues, pictures, characters, weapons, offerings, etc. These symbols also serve as the medium of communication with other humans in implementing religion socially (Schaublin, 1997).

5. Conclusion

The theology of communication which becomes the ideology of the paintings and reliefs on the Maduwe Karang Temple building is socio-religious theology, Shaivism theology, and Vaishnavism theology. In the ideology of socio-religious theology that is built through the relief sculptures at the Maduwe Karang Temple is the use of Balinese stories as a medium of communication and education

of moral values, love, and mutual affection that people need to emulate, as God's creations originating from Hindu teachings. Besides that, the relief functions to develop the theological intelligence of Hindus. The existence of Shaivism theology can be seen from the worship of Shiva in the Maduwe Karang Temple as the source of all the sources of the universe and its contents. This was done by constructing a narrative through the main sacred building addressed to Lord Shiva with the construction of the Padmasana shrine at Maduwe Karang Temple as a communication medium to worship *Ida Betara Luhur Ing Angkasa* or also called *Ratu Pingit* as a manifestation of Lord Shiva. Besides the Shaivism theology, there is a Vaishnavism theology, because there are more reliefs and paintings depicting the worship of Visnu as the god of fertility at the Maduwe Karang Temple. The existence of the *Samudra Manthana* story, namely the spinning of Mount Mandara Giri to churn up the sea of milk in search of the *Tirha Amerta* is played by Visnu. However, all of these theologies accumulated later in the Saiwasiddhanta theology which thrives in Bali.

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