

Tracing The Glory of Sri-Vijayan Empire Art Style in Southeast Asia

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Article Info	Abstract
<p>Keyword: Indonesia. Thailand. Srivijaya</p> <p>DOI: 10.33830/humaya_fhisip.v2i1.2823</p>	<p>The link between civilizations influenced by Indian culture in Indonesia and Thailand has been thought-provoking. Many discoveries are mainly found in southern Thailand, like Javanese 9th-century artworks. This proves that the constituencies in South-East Asia had been in exchange with each other in the past. Therefore, this paper aims to explore the cultural influence and link it with the influence of Indian culture in South-East Asia, leading to the cultural conceptualization of the art style during the period of the Srivijaya Empire by using literary and document analysis.</p>
Article Info	Abstrak
<p>Kata Kunci: Indonesia; Thailand; Sriwijaya</p>	<p>Hubungan antara peradaban yang dipengaruhi oleh budaya India di Indonesia dan Thailand telah lama menimbulkan kekaguman. Banyak penemuan di Thailand selatan, seperti karya seni Jawa abad ke-9. Ini membuktikan bahwa daerah-daerah kekuasaan di Asia Tenggara telah saling bertukar kebudayaan di masa lalu. Oleh karena itu, tulisan ini bertujuan untuk mengeksplorasi pengaruh budaya dan menghubungkannya dengan pengaruh budaya India di Asia Tenggara, yang mengarah pada konseptualisasi budaya gaya seni pada masa Kerajaan Sriwijaya dengan menggunakan analisis sastra dan dokumen.</p>

Introduction

In South-East Asia, it can be said that many of the cultures in the region are exposed to the influence of India. One of the most prominent examples is the existence of two bodies of name, the Suvarnabhumi and Suvarnadvipa, which are derived from the Sanskrit word. The first term epitomizes the ancient power, which flourished in the Southeast Asia mainland, while the latter was the old name of the Sumatra Island in Indonesia (Utomo, 2008).

The word Suvarnabhumi relates to Suvarna, which means "taking a beautiful colour," "sparkling," or "golden", and the word "bhumi" conveys the semantic category: "earth," "country," or "land." Therefore, the term "Suvarnabhumi" may be translated into the English language as "Golden Land" (Saraya, 1999, p. 31). In the Kingdom of Thailand, which is considered as the great empire in the mainland of South-East Asia nowadays, government proclamations and national museums insist that Suvarnabhumi was somewhere in the coastal area of the central plain, especially at the ancient city of U Thong, which might be the origin of the Dvaravati Culture (Jermsawatdi, 1979, pp.16-24.)

In the short term, for the word Suvarnadvipa, "dvipa" means a "land having water on two of its sides," which can mean "Peninsula" or "Island." Hence, the term Suvarnadvipa may be rendered into English as "Golden Peninsula" or "Golden Island" (Majumdar, 1986, p. 16). It can be said that Suvarnadvipa is the early title for the ancient Sumatran mainland. It is generally believed that Suvarnadvipa is the centre of the kingdom of Srivijaya. It was the story of the golden age in Sumatra,

Indonesia, where many prehistoric quays were formerly assumed as the major port of Suvarnadvipa (Majumdar, 1986, p. 18).

The name of these two areas, which is derived from Sanskrit, and the very inner heart of their ways of life received the great tradition from India. That is why the beliefs of the two bodies of power are comparable to a certain extent. These two corresponding names implied the existence of two critical administrative bodies of the past here in Southeast Asia. According to Saraya, Suvarnabhumi is regarded as the Kingdom of Siam in the old times when the states of Sri Dvaravati were in the statute. (Saraya, 1999, p.13) Moreover, "Suvarnadvipa was the sanctioned name given to the island of Sumatra, Indonesia, during the Srivijaya Buddhist era of Indonesia" (Majumdar, 1986, p. 16).

Therefore, the Hindu and Buddhist influence on the culture is remarkably astounding in the Southeast Asian nations nowadays. There are many facets to the spread of Indian culture in Southeast Asia. The cultural synthesis of Indian influences, supposedly, was reinforced by local leaders, who nurtured the growth of the new institutions and political and social patterns (Saraya, 1999, p.34). "The Indian influence was not imposed primarily by the conquering activities but rather by the acceptance by the local leaders at that period who likely embraced the religions and cultures without confrontation." Therefore, this paper aims to explore the concept of cultural influence and link it with the influence of Indian culture in South-East Asia, leading to the cultural conceptualization of the art style during the Srivijaya Empire.

Methodology

Observational inquiry about a subjective strategy where the target respondent/subject watches and investigates in their natural/real-world setting. Observational inquiry is utilized when other information collection methods, such as studies, surveys, etc., are ineffective or satisfactory. The objective is to assess a progressing conduct handle, event, condition, or when physical results can be promptly seen. Observational investigation regularly gives personal information as the analyst watches the subject in their characteristic setting. In some cases, an observational thought is taken after with a quantitative overview to back particular behaviours/observations relate and determine more important insights.

Results and Discussion

One of the best examples of the influence in the past was the existence of the Sri- Vijaya kingdom, which had its capital city situated in Sumatra Island, in the east of Palembang (Muljana, 2006, p.3). In any case, the unearthing of Muaro Jambi complexes in 2013 recommends that the capital might have been moved from one place to another. Usually, the case of Candi Muaro Jambi, a Buddhist sanctuary complex in Jambi territory, Sumatra, Indonesia. The Melayu Kingdom built the sanctuary complex. It is located 26 kilometers east of the city of Jambi. Its surviving sanctuaries and other archaeological remains are evaluated from the eleventh to thirteenth century C.E. The archaeological location incorporates eight unearthed sanctuary asylums and covers approximately 12 square kilometers, extending 7.5 kilometers along the Batang Hari Waterway of it, however unexcavated. It is one of the biggest and best-preserved old sanctuary complexes in Southeast Asia and maybe one of the capitals of the Srivijaya Kingdom.

Srivijaya was South-East Asia's foremost capable sea kingdom within the 8th century A.D. Its domain expanded up to Java and the Malay Archipelago and Nakon Sritammarat (called Tamalinga) and Chaiya (Carahi) within the South of Thailand. The Craftsmanship of the Sri-Vijaya kingdom (the Buddhist Craftsmanship) moreover borrowed and imitated artistry from India, just like the Dvaravati School of Craftsmanship, which prospered within the Central Locale of Thailand at nearly the same time as the Srivijaya Kingdom. It is known that the Buddhist Craftsmanship and engineering of Sri Vijaya were affected by the Indian Craftsmanship of the Gupta Domain and Pala Domain (Munoz, 2006, p. 27). According to different chronicled sources, a complex and catholic society with a refined culture, profoundly impacted by Northern Buddhism School, prospered within the Srivijayan capital.

In any case, the rare discoveries in Sumatra these days make the region untouched, and the boundary of the Srivijaya Domain is still in question, whether the capital city is in Sumatra.

The antiques found in Sumatra are the 7th century Talang Tuwo engraving, which depicted Buddhist customs and gifts at the promising occasion of building up an open stop. The moment is The Kota Kapur Engraving which notices the Srivijaya military dominance against Java. These engravings were within the Ancient Malay dialect, and the dialect was utilized by Srivijayan and the predecessor of Malay and the Indonesian dialect (Muljana, 2006).

Since the 7th century, the Ancient Malay dialect has been utilized in Nusantara (Malay-Indonesian archipelago), checked by these Srivijaya engravings and other engravings utilizing ancient Malay dialect in coastal zones of the archipelago, such as those found in Java. The exchange contact carried by a few ethnicities was the actual vehicle to spread the Malay dialect since it was the communication gadget among the dealers. By that point, concurring to Stuart-Fox, "Malay dialect got to be lingua franca and was talked broadly by most individuals within the archipelago" (Stuart-Fox, 2003, p. 76).

Subsequently, the Buddhist Craftsmanship of this period had a place in the Mahayana School as Mahayana or Northern Buddhism from India prospered in this kingdom from the starting of the 7th century A.D. onwards. Even though there are not numerous antiquities found in Sumatra, Jermasawatdi (Jermasawatdi, 1979) states that a wealth of culture remains found within the Chaiya, Surat Thani, Thailand, which take after the aesthetic fashion of Sailendra in Java (Indradjaya, 2012).

That is why, despite its financial, social, and military ability, Srivijaya cleared out a few archaeological remains in their heartlands in Sumatra, in differentiate with the Srivijayan scene in Central Java amid the authority of Sailendras that delivered various landmarks, such as the Kalasan, Sewu, and Borobudur. The Buddhist sanctuaries dated from the Srivijayan period in Sumatra are Muaro Jambi, Muara Takus, and Biaro Bahal; in any case, not at all like the sanctuaries of Central Java built from andesite stones, the Sumatran sanctuaries were developed from ruddy bricks and laterite (Chihara 1996 & Coedes, 1968).

Numerous researchers accept that the development of the Buddhist kingdom of Srivijaya was included within the rise of the line in Java. Supporters of this association emphasize the shared Mahayana support, intermarriages, and depictions of Sumatra's engravings (Munoz, 2006). Moreover, a few of Sailendra's engravings were composed in ancient Malay, which recommended Srivijaya or Sumatran associations. In his book of Early Kingdoms of the Indonesian Archipelago and the Malay Promontory (2006), Paul Michel Munoz states that with the extension to Java and the Malay Promontory, Srivijaya controlled two major exchange chokepoints in Southeast Asia. A few Srivijayan sanctuary ruins are in Thailand, Cambodia, and the Malay Promontory.

Within the seventh century, Cham ports in eastern Indochina began to draw in dealers, redirecting the exchange stream from Srivijaya. To divert the stream of exchange back to Srivijaya, the Srivijayan ruler or maharaja, Dharmasetu, propelled different attacks against the coastal cities of Indochina. The city of Indrapura by the Mekong Stream was temporarily controlled from Palembang within the early eighth century (Munoz, 2006, p.132).

The Srivijayans kept on overwhelming ranges around present-day Cambodia until the Khmer Ruler Jayavarman II, the author of the Khmer Realm line, severed the Srivijayan interface afterwards within the same century (Munoz, 2006, p.140). After Dharmasetu, Samaratungga, the final ruler of the Sailendra tradition, hitched Dharmasetu's girl, Dewi Tara, the princess of Srivijaya, and got to be the following Maharaja of Srivijaya. He ruled as ruler from 792 to 835. Unlike the expansionist Dharmasetu, Samaratunga did not enjoy military development but favored fortifying the Srivijayan hold of Java. He managed the development of Borobudur; the sanctuary was completed in 825, amid his rules.

The early work of George Coedes (Coedes, 1959, p.42) also suggests that the relationship between Chaiya, the Sailendra Dynasty, and Srivijaya could be one of family relationship such as the

marriage between the son of Phra Vishnu of the Sailendra Dynasty with Phra Jao Sa Tu" s daughter. This marriage probably was why culture penetration could be spread to the Malay Peninsula.

Another scholar, Kulke, summarized his ideas this way:

...Early Sriwijaya was neither an empire nor a chieftaincy but a typical Early kingdom, characterized by an intense centre and surrounded by several subdued but not yet annexed (or "provincialized") smaller polities. The unique feature of Sriwijaya "s future development was its peculiarity that it never succeeded, or perhaps even never tried, to change this structure of its bhumi polity ... In fact, one may even argue that the longevity and the flexible greatness of Sriwijaya were based on the very non-existence of those structural features which historians regard as a prerequisite of a genuine empire (Kulke, 1993, p.176).

Interestingly, the description of Kulke has the same foundation as the ideas proposed by Dhida Saraya about the political entity of the Dvaravati Kingdom, which, according to the historical timeline, thrived side by side with Srivijaya. She states that the Dvaravati culture consisted of several proto-states and others forming groups. The Dvaravati left behind traces of large religious sites and communication networks. There were enough differences in terms of art, the popularity of different symbols and beliefs, and geographic conditions to indicate that these Dvaravati centers were not joined together in a kingdom (Saraya, 1999, p. 31). However, they did share a common faith in Buddhism, which served as a core that integrated all the differences.

Claessen, adjusted with Kulke, moreover assumes that Srivijaya was no more than a combination of "commonly collaborating, moderately autonomous locales scattered over an expansive zone of the Indonesian archipelago (Claessen, 1995, p. 444). Hence, one may conclude that characterizing the political organization of Srivijaya remains an available address. One of the causes of this historiographic issue shows up to be contention encompassing the criteria for the presence of the state.

In terms of cultural remains, a few Buddhist figures, such as Buddha Vairocana, Boddhisattva Avalokiteshvara, and Maitreya, were found in various destinations in Sumatra and the Malay Landmass. These archaeological discoveries, such as the stone statue of Buddha found in Bukit Seguntang, Palembang, Avalokiteshvara from Bingin Jungut in Musi Rawas, and the bronze Maitreya statue of Komerling, all found in South Sumatra. In Jambi, brilliant statues of Avalokiteshvara were found in Rataukapastuo, Muarabulian. Within the Malay Landmass, the bronze statue of Avalokiteshvara of Bidor was found in Perak Malaysia and Avalokiteshvara of Chaiya in Southern Thailand. These statues illustrated the same style and standard fashion as "Srivijayan craftsmanship", reflecting near likeness — likely propelled by Indian Amaravati fashion and Javanese Sailendra craftsmanship (c. 8th to 9th century).



Source: http://en.wikipedia.org/wiki/File:Srivijaya_Empire.svg

Figure 1. The maximum extension of the Srivijaya Empire around 7th century A.D.

Within the field of Craftsmanship, the SriVijaya craftsmanship may be respected as one of the culminations of early Buddhist expressions in South-East Asia. Numerous Buddhist landmarks and relics bear solid Mahayana character in Java, Sumatra, and other island nations. In South Thailand, both design and form, Sri-Vijaya craftsmanship had a binding effect in the Chaiya sub-District of Surathani Area, Songkhla Area, at Ra-Not and Cha-Ting-Pra sub-districts of Nakon Sri-Thammarat Area, and Ta-Kua-Pa. Too, in other parts of the nation, the remains of this school of Craftsmanship have been found in U-Tong of Supannaburi Territory and at Sukhothai of North and Central Thailand (Division of Fine Expressions: The Brief History and Prehistoric studies of the Indo-Chinese Promontory, p. 18 as cited in Chareonia, 1981, p. 51).

The Sri-Vijaya school of Buddhist Craftsmanship in Java and Thailand, at that point, can get its creative motivation and creativity from the Gupta, post-Gupta Amravati, and Pala-Sena schools of Craftsmanship. That is why the relics of this period, either in stone or bronze that have been found in Southern Thailand, are so comparable to those found in Java or Sumatra that now and then, it is challenging to recognize them since most of them are of the same aesthetic components Mahayana Buddhism.

It is said that most of the Sri-Vijayan design was spoken at Chaiya, Surat Thani, which was, without question, an imperative middle amid the Sri-Vijaya period (Chareonia, 1981, p. 52). The landmarks of this period were built in devotion to Mahayana Buddhism. The structure comprises a Mondop or cell chamber to house the Buddha Picture, whereas the summit of the structure was raised within the shape of a stupa with progressive, superimposed porches. Pra Barom That Chaiya Stupa is the most excellent example at Wat Phra Mahathat, Chaiya, Surathani Territory, South Thailand. As the author watches, this sort takes after the little Candi or Stupa on Java Island.

The landmark at Nakon Sri-Thammarat, too, has its best fashion comprising the body of structure brightened with arch-niches (Asher, 2012). The beat of the structure comprises five towers. A central and huge tower is set within the center, whereas the other four little towers are put in each structure's corners. This implies the cosmological topic, and concurring to the writer's supposition and perception, being has lived close to the sanctuaries in Java, this development has the same architecture as in Java. This can be obvious since the sculptural objects of Srivijaya craftsmanship in this period are the pictures of Mahayana gods, chief among them being the statues of Bodhisattva Avalokitesvara, which are found in numerous sanctuaries in Yogyakarta and Central Java, Indonesia.

On the other hand, the Buddha Pictures with mixed signals were too made. There are Buddha pictures in Chaiya having a place in this school of Craftsmanship that appear Pala-Sena's creative motivation and quality. The *ushnisha* or projection of the cranium is like that of Dvaravati craftsmanship and comprises the cranium with the slight, little wavy hair-knot. In any case, a few Buddha pictures have an *urna* between the eyebrow and the center of the temple. For all time, the figure of a Bodhi leaf is connected before the *ushnisha* of the Buddha, the smoothed brow and the curved and bent eyebrows, level confront just like the late Dvaravati fashion of the Buddha Picture. Other highlights are the unsquared chin-shape sort and delicate lips and mouth. The robe's conclusion comprises a brief conclusion over the chest and the long hanging down up to the navel (Jermsawatdi, 1979, p. 20).



Source: [commons.wikimedia.org/Michael Gunther](https://commons.wikimedia.org/Michael_Gunther)

Figure 2: Avalokitesvara from Chaiya, Surat Thani Province, Thailand

Source: [commons.wikimedia.org/Gunawan Kartapranata](https://commons.wikimedia.org/Gunawan_Kartapranata)

Figure 3: Avalokitesvara from Candi Plaosan Lor, Central Java, Indonesia

The hands and heads of the Buddha are tender and slim beside the body, not at all like in Dvaravati craftsmanship; as the author observed, there are numerous postures of the statues that strike the tri-banggha posture or the triple-flexion posture. The enunciations are within the arm, body, and leg. These tri-bhangra postures are exceptionally comparable to the statues found in Central Java, such as Candi Plaosan Lor. Take note of Figures 1 and 2; the Srivijayan fashion found in Chaiya is very just like the early Central Javanese Sailendran fashion, with a loose and bowed middle.

Hence, the exceptional sculptural generation of this period is the statue of Bodhisattva Avalokitesvara, the incomparable godlikeness of Mahayana Buddhism. At Chaiya, in Surathani Area, and other territories of South Thailand, the pictures of that Mahayana divinity have been found. Its highlights bear the solid Gupta and Pala-Sena impact, like those found in Java. Typically, undeniable proof of the downplayed Sailendra-Srivijaya ties, probably stretching as distant as Surat Thani, Thailand. Other highlights of these statues are the first and alluring shape of the crown, the jeweled adornments on the neck and arms, and the streamers, like strands of hair, falling on both shoulders. There is the scarf or overlap of the robe over the body in expansion to the string or the dhoti (Gutman, 2013 & Huntington, 1994).

Conclusions

In conclusion, judging from numerous prove such as work of art of that specific period, Srivijaya may have had more than one middle, and the central middle, in this case, is the critical capital, was in several places at specific times, particularly after the later unearthing in Muaro Jambi at the year of 2013. This could relate to long-term changes in the advances of trading the importance of Chaiya, Thailand, as the main trading route around the peninsula of Thailand. This argument led to the shift of the control of the Melaka Straits to Melaka. This would suggest the possibility of a large United Kingdom in Southeast Asia, which is essential to the very idea of a Southeast Asian identity as a specific regional identity. The striking similarities of artworks and architecture found in

Chaiya with those built-in Java also remind the young generation that we are more connected than what it is right now. Knowing and understanding the phase of the history of other nations will bring an understanding between human beings of what they have in common, especially to raise awareness, appreciation, and understanding of Indonesian people and Thai people based on the cultural values they share.

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