

## NARRATIVE RELIEFS OF BOROBUDUR AS THEMES IN THE DEVELOPMENT OF TOURIST TRAVEL PATTERN ON BOROBUDUR AREA

Hari Setyawan

Universitas Gadjah Mada, Yogyakarta; Borobudur Conservation Office  
Sivanata\_rajaa@yahoo.com

---

**Abstract:** Borobudur Temple Compounds is The World Cultural Heritage as designated by UNESCO with serial number 592 in 1991 is not a single monument. Borobudur as World Heritage consists of Three Temple, Borobudur, Pawon, and Mendut which in one imaginary line. This heritage also including the cultural landscape on its surrounding area. This paper will discuss the development of the tourist travel pattern using the theme of Borobudur narrative relief, especially on villages in the Borobudur area. The aims is to spread tourist visitation not only in Borobudur Temple, therefore the condition of the monument which was built around the VIII century AD can last for a longer time. Various patterns of tourist visits or travel pattern to villages around Borobudur Temple can be developed based on the themes of narratives temple reliefs. There are 1460 panel of relief on Borobudur Temple that can be developed as a narrative. With the condition of the natural environment that is still sustainable along with rural traditional life, the theme of the story from the reliefs can be represented in the pattern of tourist visitation. There are several themes of narrative reliefs that have been developed as a travel pattern, including culture, agriculture, culinary, romance stories, transportation, history, natural landscapes, etc. The development of a pattern of cultural and natural tourism based on the narrative reliefs of Borobudur Temple also aims are improving the welfare of the community in the Borobudur area, where previously the income was only centered on the tourism manager at the Borobudur Temple. This is also in line with the government's program to improve the quality of visitation to Borobudur Temple, which can be done by maintaining the carrying capacity of the temple and spreading visits to nature and cultural-based tourist attractions in the Borobudur area.

**Keywords:** Borobudur Temple; Borobudur area; narrative reliefs; travel pattern.

### INTRODUCTION

Borobudur Temple, Mendut Temple, and Pawon Temple or what is known as Borobudur Temple Compound are World Cultural Heritage which are designated by UNESCO with criteria I, II, and VI with serial number 592. The three temples is a Mahayana Buddhist temple which focuses on worship for the main deities, namely Dhyani Buddha, Dhyani Bodhisattva, and Manusi Buddha. The time frame of the establishment and intensive use of the three temples was during the Old Mataram Kingdom, Central Java period, VIII – X AD centuries. An indication of the existence of a religious procession in the past between the three temples is shown by their placement in an imaginary line.

Efforts to preserve Borobudur Temple began since its rediscovery in 1814 which was then continued with restoration by the Dutch East Indies government starting in 1907. Restoration with modern methods and equipment was carried out by the Indonesian Government in collaboration with UNESCO donor country in 1973-1983. Efforts to preserve Borobudur Temple within the scope of the area are carried out with the stipulation of the Decree from the Minister of Education and Culture Number 286/M/2014 concerning the Geographical Spatial Unit of Borobudur as a National Cultural Conservation Area. As for the protection and spatial planning of the Borobudur Cultural Conservation Area, Presidential Regulation Number 58 of 2014

concerning Spatial Planning for the Borobudur and Surrounding Areas is set to provide directions and limits on space utilization in the Borobudur National Strategic Area (Setyawan, 2019).

Relief is one of the attributes of Borobudur Temple Compound. In the structure of Borobudur Temple there are two types of reliefs, namely symbolic decorative reliefs and narrative reliefs or commonly referred to as reliefs which has a story taken from the manuscript. Narrative reliefs of Borobudur Temple are usually carved on walls and balustrades. Narrative relief is one of the most important parts of Borobudur's world heritage attributes. The narrative reliefs on the walls and the temple balustrades are the implementation of Buddhist religious texts originating from India and studied by old Javanese people of Borobudur the carved into the temple wall and balustrade. One of the scientific contents in the narrative reliefs of Borobudur Temple is as a means of interpreting natural and cultural conditions during the VIII - X. This is because the reliefs are the work of artists who carved images in the temple area based on natural and cultural phenomena that exist in the environment during ancient Mataram Kingdom of Central Java. So even though the idea is a manuscript from India, the conditions of the natural and cultural environment on the relief are the depiction of the conditions surrounding the Borobudur in VIII – X which was carved into the stone panels of Borobudur Temple (Kusen, 1984).

Based on the understanding of the narrative relief above, it can be confirmed that the narrative relief of Borobudur Temple is a picture of the ancient Javanese period of the VIII-X. Narrative relief can be used as data to interpret the natural and social conditions of the ancient Javanese people. The interpretation of the Old Javanese environment in the Borobudur area based on relief data can be realized by managing the natural and cultural potential in villages in the Borobudur area. Management and improvement of the quality of natural and traditional cultural tourism in the Borobudur area, can be develop with a pattern of tourist visits that take the theme from the narrative relief, will have a sustainable and positive impact on the preservation of Borobudur Temple and its area. The first positive impact is the distribution of tourist visits to Borobudur Temple to the surrounding villages. So that not all tourists are concentrated on the Borobudur Temple. This can reduce the rate of damage and weathering of the Borobudur Temple structure. Second, with the distribution of tourists to the villages around the temple, it is expected that the welfare of the community can increases for the nex decade to come.

## **RESULT AND DISCUSSION**

### **Borobudur National Strategic Area**

The Borobudur Temple Compound as world heritage is an integration between Borobudur Temple, Pawon Temple, Mendut Temple, and the cultural landscape that is its setting. Therefore, the components of the Borobudur cultural landscape in the form of cultural heritage sites, traditions, ways of life, and other cultural products are important assets in the preservation and conservation of the Borobudur Area.

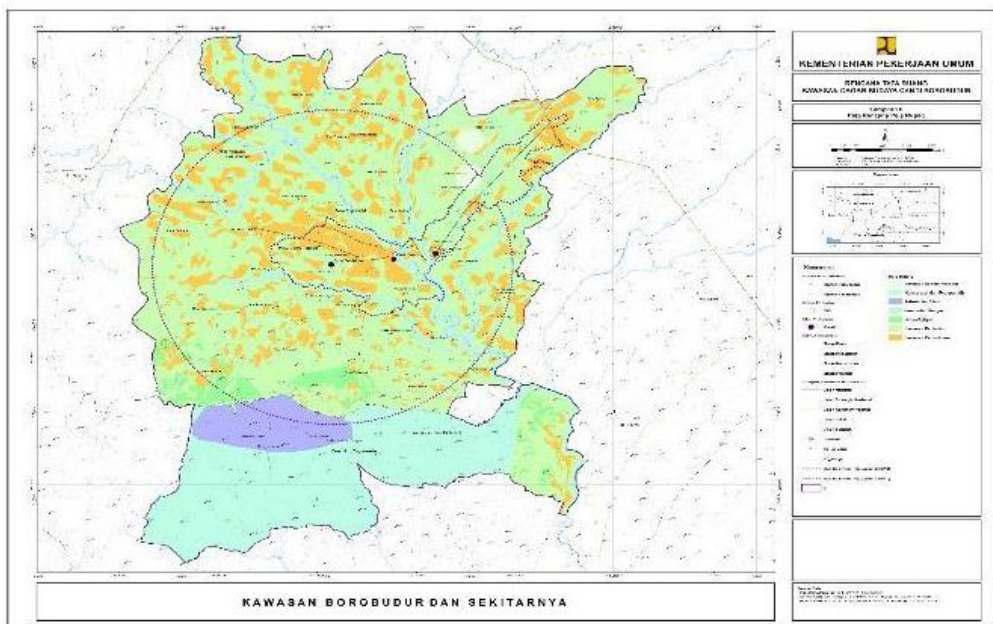
The Borobudur Cultural Heritage Area has 10 heritage sites spanning the VIII to the pre-independence period of Indonesia. The main temples located on the imaginary axis used to function as centers of Buddhist worship, while other sites have a Hindu religious character. This proves that Borobudur Temple is not a single monument, but is supported by the surrounding villages and the Hindu community. The existence of the Dutch grave site (Kerkhoff) in Mendut which is a trace of the early Catholic mission in Java also shows the diversity and religious tolerance in Borobudur that has lasted for centuries.

The continuity of the culture of Borobudur Temple in the VIII century which is supported by the surrounding community can be an illustration that the villages in the Borobudur Area are

the pillars of the preservation of the very influential Borobudur Temple Compound. Twenty villages in the Borobudur area which are rich in natural and cultural potential can strengthen the interpretation of the outstanding universal value of the Borobudur Temple Compounds. The activities of agrarian communities reflected in farming, gardening, pottery making, and traditional cooking are examples of local cultural assets that can be linked to the life of the ancient Javanese people as depicted in the reliefs of Borobudur Temple and Mendut Temple.

The unique natural and cultural potential in the Borobudur Area can become a tourist attraction in order to support the Government's policy of establishing Borobudur as a Super Priority Tourism Destination. The distribution of tourist visits that do not only rely on the Borobudur Temple is expected to have a positive impact on the preservation of the temple, as well as improve the welfare of the people of Borobudur. Our appreciation and appreciation go to the Regional Government of Magelang Regency who has always played an active role in maintaining and developing the natural and cultural tourism assets of Borobudur, so that the benefits can be felt for the preservation of the Borobudur Area.

After the enactment of Presidential Regulation Number. 58 of 2014, the Borobudur area and its surroundings is also national strategic area that has a very important influence on culture which is within a radius of 5 (five) kilometers from the center of Borobudur Temple and including the Palbapang Corridor which is inside the boundary. The Borobudur National Strategic Area consists of preservation sub-area 1 (1744 ha) and preservation sub-area 2 (8123 ha) and has been designated as a world cultural heritage List Document Number 592. Preservation Sub-area 1 (SP-1) is a national cultural heritage area which is the main conservation area for cultural heritage sites that urgently needs to be controlled for the growth of the built-up area in order to preserve the Borobudur Temple, Pawon Temple, and Mendut Temple and their environment. Buffer zone in the Sub-area 2 (SP-2) is also the preservation area for the distribution of sites and artefact also directed to control the growth of the built-up area in order to maintain the existence of the potential distribution of cultural heritage that has not been excavated and the feasibility of viewing it (figure 1).



**Figure 1. Borobudur National Strategic Area**  
Source: Ministry of Public Works (2013)

## Heritage Sites in Borobudur Area

The Borobudur National Strategic Area is regulated by Presidential Regulation (Perpres) No. 58 of 2014, the Borobudur area and its surroundings are also the locations for the distribution of archaeological finds associated with Borobudur Temple in the VIII – X. This is because there are several archaeological sites and old Java cultural landscapes that reflect the conditions of the natural, social, cultural environment in accordance to Hindu/Buddhist philosophy.

The preservation of Borobudur Temple Compounds within the framework of protecting Cultural Conservation Sites has also been stipulated through the Decree of the Minister of Education and Culture of the Republic of Indonesia Number 286/M/2014 concerning the Geographical Spatial Unit of Borobudur as a National Rank Cultural Conservation Area. In the decision, it is stated that in the geographical unit of Borobudur (hereinafter referred to as Borobudur National Heritage Area) consists of 10 sites namely, Borobudur Temple Site, Mendut Temple Site, Pawon Temple Site, Ngawen Temple Site, Yoni Brongsongan, Dipan Temple, Bowongan Sites, Samberan, Plandi Sites, and Dutch Cemetery (*Kerkhoff*) Bojong in Mendut (figure 2). As for the scope of the regional spatial planning of the Borobudur Area, it has been determined through Presidential Regulation of the Republic of Indonesia Number 58 of 2014 concerning Spatial Planning for the Borobudur and Surrounding Areas, in which 9 sites in the Borobudur KCB are included. Regarding the Ngawen Temple, although it is included in the KCB site, the spatial arrangement is not regulated in detail in the Presidential Regulation of the Republic of Indonesia Number 58 of 2014 (Puspitasari, Dian Eka. Setyawan, Hari. Puspitarini, 2010).

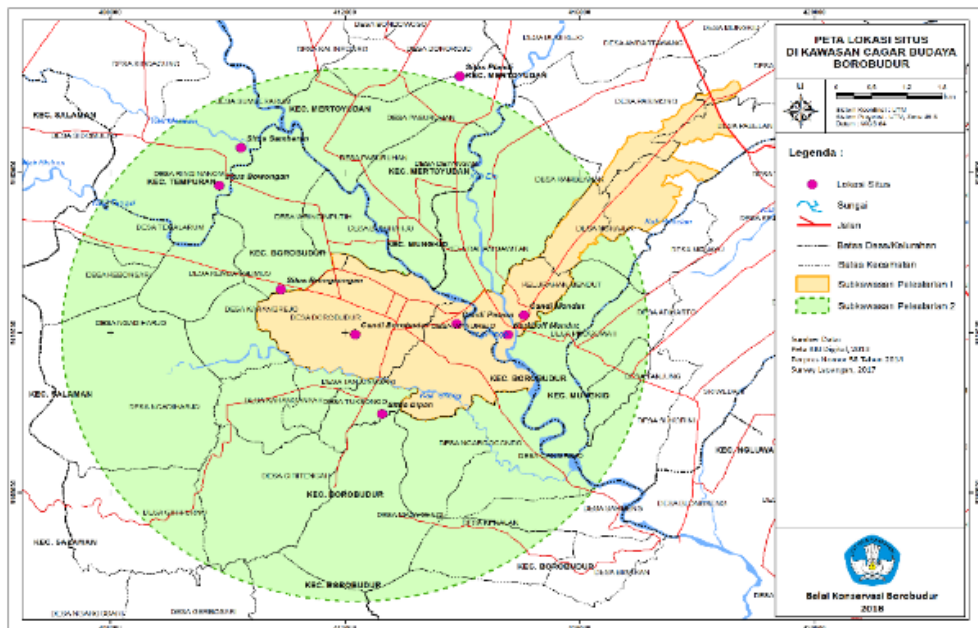


Figure 2. Map of archaeological sites in Borobudur National Cultural Heritage Area  
(source: Borobudur Conservation Office, 2018).

Borobudur Temple, Mendut Temple, and Pawon Temple are three temples that are within the scope of the Borobudur National Heritage Area which is further designated as a National Strategic Area. The three temples are Buddhist temples from the era of the Ancient Mataram Kingdom, Central Java Period VIII – X. One of the features of the three temples is the existence of a unified relationship that can be proven from an architectural and conceptual perspective.

Totok Roesmanto illustrates that at the beginning of its establishment, the three temples had a carefully calculated layout, direction towards the building, and the distance between buildings. This can be proven one of them by the presence of stages/multiples of the direction of the three temples that lead to Borobudur Temple (Puspitasari, Dian Eka. Setyawan, Hari. Puspitarini, 2010). In addition, based on the placement of Borobudur, Mendut, and Pawon are in one imaginary line which Van Erp stated that the three buildings are one unit. Van Erp's opinion was later developed by P.H. Pott who stated that the three buildings are a unit (*triad*), not only architecturally but also conceptually building (*mandala*) (Pott, 1966).

From the three temples, it can be identified that Mendut Temple can be equated with Asta Maha Swasana as contained in the Sri Cakra Sambhara Tantra manuscript. Furthermore, it is said that Asta Maha Swasana can be equated with Asta Maha Bodhisattva or the 8 groups of Anandakandapadma, these eight figures are found on the outer wall of the Mendut Temple. Based on the Sri Cakra manuscript, it can be seen that Borobudur Temple, Mendut Temple, and Pawon Temple have been influenced by tantric. There are three giant statues of Buddha in Mendut Temple, Sakyamuni, Awalokitecwara, and Vajrapani. The three temples can be equated with the form of the Garbadhatu. Borobudur Temple is the abode of Buddha, representing Dharmakaya, while Mendut Temple is the abode of Padmapani, representing Nirmanakaya, and Pawon Temple is the abode of Vajrapani, representing Sambhoghakaya (Krom, 1927).

Based on the narrative above, in a *mandala* system, Borobudur Temple, Pawon Temple, and Mendut Temple are triads, which are considered as Super Structures occupied by the gods in Buddhism, while the surrounding temples can be considered as Substructures occupied by Hindu gods. When viewed from the pantheon, the Buddhist mantra system can be channeled with Shiva Sidanta. So in Buddhist mantras, the Buddha triad Sakyamuni, Padmapani and Vajrapani can be compared with the Trimurti Brahma, Shiva, and Vishnu known in Shiva Sidanta (Taufik, 2004). This can be proven from the many archaeological findings in the form of Lingga-Yoni and Hindu statues in the Borobudur area. At several sites, the findings of Lingga-Yoni and Hindu statues are also associated with ancient brick structures at the Brongsongan, Samberan, Plandji, and Bowongan sites. These sites are currently still under protection and managed by the Borobudur Conservation Office.

### **Socio-Cultural of Borobudur Society**

The VIII - X in ancient Java, especially the Central Java period, are considered to be the time when the Ancient Mataram Kingdom reached its peak of glory. Sources regarding the ancient Mataram kingdom in the Central Java period are known earlier than the Chinese manuscript which says that in the V-VI, there was a kingdom in Java that gave offerings to the Chinese (Jones, 1987).

Borobudur Temple is located in the Kedu area, which is located in Magelang Regency and its surroundings, which is considered as one of the centers of the ancient Mataram kingdom. This area occupies space in the central of the island of Java and represents the style of an agrarian kingdom in the IX-X. This is motivated by the condition of its fertile soil, because it is an area formed by the origin of the Merapi Volcano (Mundardjito, 2002). There is no doubt that this is one thing that supports Mataram, Central Java, to focus its activities on the agricultural sector which relies on land use. Indications of land use technology in the Old Mataram Kingdom in the Central Java period can be seen from the evidence in the form of temple reliefs, inscriptions, and literary texts (figure 3).



**Figure 3. Reliefs of Borobudur Temple, depiction of plowing rice fields on panel BJB1b I, 2 (left), relief plowing rice fields on panel BJB1a IV,336 (right), relief of rice plants on rice fields on panel BKK II, 65 (bottom)**

*Source: Borobudur Conservation Office*

The ancient Mataram kingdom of Central Java seems to have focused on the agricultural sector. This is evidenced by the many inscriptions relating to the determination of the *sima* in the form of rice fields. This indication was later strengthened by the shifting of the center of government from *Mda ri Poh Pitu* (currently Kedu) to *Mda ri Mamrati* (present-day Prambanan) because the soil is fertile and suitable for rice fields and is located around volcanoes, so the soil contains nutrients that are needed, especially for rice (Darmosoetopo, 1977). Positions such as upstream water officer, officials who regulate and are responsible for water management on agricultural land are found in a number of inscriptions, including the Jurungan Inscription (876), proving that rice fields played an important role in the Old Mataram Kingdom in the Central Java period (Darmosoetopo, 2003).

Until now, most of the Borobudur area is agricultural land which is dominated by rice plants and agriculture is the main livelihood of the Borobudur community. Agrarian culture is still reflected in the daily life of the people of Borobudur along with various traditions and traditional arts related to the characteristics of rural communities. For example, farmers still follow the traditional planting season calculation called *pranotomongso* to determine when to plant rice, secondary crops, vegetables, and other agricultural crops (figure 4). At the beginning of the rice planting period (*mongso tandur*), they perform the earth *bebejah* ritual, while at the harvest time the *wiwit* ceremony is carried out as an expression of gratitude (Fatimah, 2012). Other traditions that are still alive in Borobudur and become a means of social interaction for the community include *merti desa*, *saparan*, *ruwat rawat* for Borobudur Temple, *sadranan*, and so on.



**Figure 4. Activities of rural communities in the Borobudur area**

*Source: Borobudur Conservation Office*

Along with the development of tourism in Borobudur, some people switch professions to the tourism sector, for example as souvenir traders, handicraft industries, food and beverage sellers, tour guides, homestay managers, and so on. The economic shift in the tourism sector has encouraged the establishment of community-based institutions such as BUMDes, Village Economic Centers (Balkondes), Tourism Awareness Groups (Pokdarwis), and other groups. The creative industry also develops along with the increasing need for souvenirs in the tourism sector, including the manufacture of wooden masks, bamboo tools, jaran braid work, pandan mats, stone carvings, bamboo calligraphy, culinary industry, pottery and so on (figure 5). Traditions and various arts also develop along with the social, cultural, and economic dynamics in Borobudur. Almost every village in Borobudur District has an art group that is still exist, including the dance of Topeng Ireng, Kubro Siswo, Jathilan, Pitutur, wayang kulit, tambourine, macapat, calung, and so on (Salim, Hairus; Riomanda, 2019).





Figure 5. Various traditional industrial activities in the Borobudur Area

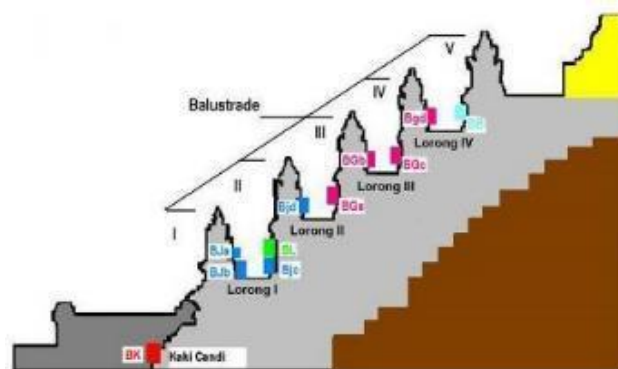
Source: UNESCO, 2021

### Narrative Relief of Borobudur Temple For Developing Tourist Travel Pattern

The narrative reliefs on Borobudur Temple are the religious scriptures depicted in the form of objects of the human surrounding environment during the VIII – X. To read the story of the reliefs on the walls and balustrades of Borobudur Temple is to start and end at the gate on the East side at each level. So that the eastern part of the temple is the main stairs going up to the top of the temple in the form of a circular terrace with rows of stupas. This can be interpreted that the temple faces east even though on all four sides the same. The symbolic reliefs and narrative reliefs at Borobudur Temple are only found in the kamadhatu andrupadhatu sections (Krom, 1927).

The narrative relief panels of Borobudur Temple are all rectangular in shape with varying sizes. The relief panel located at the lowest position, namely the Kamadhatu level at the foot of the temple is the Karmawhibangga relief. The current Karmawibhanga relief can only be seen on the southeast side of the temple because it was deliberately opened. This is because this relief is located at the covered base of the Borobudur temple (Setyawan, 2012).

The narrative reliefs at the level above are the Lalitavistara and Jataka/Avadana reliefs. This relief adorns the first aisle, which is on the side of the wall and the balustrade. Especially for the narrative reliefs of Lalitavistara, these reliefs are only carved on the walls of first gallery, top row. As for the Jataka/Avadana reliefs, it adorns the lower row of walls and the bottom and top row of the balustrades. In the passage above, second gallery, on the balustrade the reliefs of the Jataka/Avadana narratives are still carved, but the Gandavyuha reliefs up to the fourth gallery are carved on the walls. In the last hallway of the Rupadhatu level, namely in the fourth balustrade, it is decorated with Gandavyuha reliefs, both on the walls and on the balustrade.



Irisan melintang Candi Borobudur beserta keletakan reliefnya.



**Figure 6. Cross section and position of narrative relief of Borobudur Temple**  
*Source: Setyawan, 2012*

Based on the paragraph above, the narrative reliefs at Borobudur Temple have the potential as basic data that can be used as a data source to develop travel patterns in the Borobudur area. The travel pattern is a pattern of tourist visitation in villages on the Borobudur area. Based on the condition of the natural, social, and cultural environment in the Borobudur area that is still sustainable, a travel pattern can be developed by combining narrative relief data with the lives of traditional people in the villages of the Borobudur area.

Several patterns of tourist visits that can be developed from narrative relief data include the management of land that produces rice plants. Rice is the main crop that was planted during the Ancient Mataram Kingdom, Central Java Period. So that all resources related to plant management at this time that are still traditional can be used as objects that can be visited, especially in the villages around the Borobudur area. Thus, farming activities, and processing rice crops can be developed into a tourist attraction. Some rice farming activities that can be used as a tourist attraction are plowing the fields with cows/buffaloes, planting rice, harvesting rice, and grinding rice (figure 7).



**Figure 7. Traditional rice planting activities carried out by foreign tourists in Karangrejo Village**  
*Source: UNESCO, 2021*

Still related to traditional agrarian life, dry land and gardens can also be developed into tourist attractions. In addition, several traditional pottery centers are also attractions that can be developed. In connection with the moor and gardens, tourists can travel by harvesting the results of the moor. As for making traditional pottery, tourists can also practice making pottery using traditional methods which can also be found in Karanganyar Village (figure 8).



**Figure 8. Traditional pottery making activities using the same technique as depicting the reliefs of Borobudur Temple**

*Source: Borobudur Conservation Office*

Some of the tourism pattern plans above were developed based on the reliefs of Borobudur Temple which were then adapted to the relevant ethnographic conditions in villages in the Borobudur Area.

More broadly, several themes of the pattern of tourist visit plans that can be developed in villages in the Borobudur area based on narrative reliefs on Borobudur Temple include the following.

1. The Ancient Mataram Kingdom and the Syailendra Dynasty;
2. Buddhist philosophy and pilgrimage;
3. The environment of Old Java and ancient lakes feature;
4. Agricultural commodities;
5. Handicrafts;
6. Manohara's romance and lessons good manners from Jataka reliefs;
7. The law of cause and effect/karma;
8. Trade, navigation and astrology;

9. Temples and their architecture;
10. Music, dance, and ancient Javanese culinary arts.

The ancient Mataram Kingdom in the Central Java period and the Syailendra Dynasty is the theme of the travel pattern that can be drawn from various reliefs and Old Javanese inscriptions. The narrative relief that can describe the condition of the Ancient Mataram Kingdom can be analogized from the depiction of the king and his throne and guards. Such reliefs are found in the narrative reliefs of Jataka/Avadana, Lalitavistara, and Gandawyuha. A brief study of the royal bureaucracy, genealogies of kings, as well as the *sima* gift given by the king to his people can be taken from the ancient Javanese inscription which was contemporary with Borobudur Temple. The village environment that can be planned as part of the tourism pattern are various archaeological sites in the Borobudur and Magelang areas.

On the philosophical themes and pilgrimages of Buddhists, it can be narrated by the relationship between Borobudur Temple - Pawon Temple - Mendut Temple which is in an imaginary line. It is also possible to add Ngawen Temple to the pattern of tourist trips that will be visited by pilgrims. The philosophy of Borobudur Temple can also be interpreted by visiting these temples and through village roads and through riverbanks to reveal the impression of a ritual that blends with nature.

The theme of the itinerary that takes the object of the Old Javanese environment and ancient lakes can be visited in villages surrounded by ancient lakes during the Old Javanese period. Currently the remains of the ancient lake are still found in the form of rice fields in the Borobudur area. The environmental theme will also reconstruct the condition of flora and fauna at the time when Borobudur Temple was still used by the ancient Javanese people. Environmental conditions that are still sustainable can be demonstrated with various endemic plants such as mango, guava, tamarind, areca nut, coconut, lontar, banana, and breadfruit. The fauna in the villages of the Borobudur area can be demonstrated with various species found in the temple reliefs such as cows, rabbits, monkeys, civets, and various birds.

The theme of agricultural commodities is a tourism pattern theme that is very easy to narrate. This is because people's lives and the management of rice as the main food in the ancient Mataram kingdom have not changed much. So that this theme can be presented in almost all villages in the Borobudur area that have agricultural land. To interpret how rice farming in ancient Java could be supported by traditional tools such as plows/*luku*, *ani-ani*, mortar, millstone, and barn. It is also necessary to give an explanation regarding several officials of the ancient Mataram kingdom who served in the agricultural sector, for example, *hulu air*, *huler*, *pakalangkang*, *pakalingking*, etc. In addition to the cultivation of rice plants, the ancient Javanese people also cultivate various side plants that can be presented to the villages of the Borobudur area. The various side plants include coconut, lontar, mango, fennel, breadfruit, *keluwih*, and *noni*.

Handicraft is the theme of a tour that can be developed from the activities of villagers around Borobudur who have activities to make pottery, wickerwork, accessories, household appliances, and art items. In the Old Javanese era, the term *manganam-anam* was also known, namely people whose profession was to make plaiting. Making wicker and pottery can be found in the Borobudur area village so that if this theme is developed, tourists can be invited in the process of making pottery and plaiting (figures 5 and 8).

The theme of the moral character lesson is taken from the Jataka/Avadana narrative relief. This relief also tells the reincarnation forms of the Bodhisattvas who teach character to humans in the form of animals. Based on the theme, animals are described as human and can talk and act like humans. The Bodhisattva incarnate animal represents human traits that are sometimes good or bad, but behind these traits, both grace and punishment will be implied at the end of the story. The romance of Manohara is one of the themes in the Jataka/Avadana story whose

main characters are a prince named Sudhana and an angel of heaven (a Kinara) who came down to the world and was married to the prince. Various intrigues that occur require Manohara to leave the prince and return to heaven. After returning to heaven, prince Sudhana tries to get Manohara back by going to heaven and undergoing various tests to get Manohara. From this theme, villages located at the foot and slopes of hills as well as villages with hilly landscapes and lakes are potential villages to develop this narrative. This is because most of the setting of the Jataka story with animal characters and the romance of Manohara is in the mountains and lakes.

The law of cause and effect or the law of karma is the theme of the planned travel pattern taken from the Karmawibhangga relief at the hidden foot of the Borobudur Temple. Although most of the reliefs are covered by the temple structure, the photos and interpretations of the reliefs are quite complete. The Karmawibhangga relief conveys information that depicts the good karma of humans will get a good reward, otherwise the bad karma of humans will get disaster and misery. Because the setting of the story of Karmawibhangga is in the daily life of rural people, the presentation of this theme can be found in all villages in the Borobudur area. In addition to community social activities, traditional market activities and other traditional economic centers can be used as objects to be visited.

The ancient Mataram kingdom of Central Java was a kingdom that did not only develop in the agrarian sector. This kingdom has developed trade and even expanded its territory to mainland Southeast Asia. Based on this, it can be explained that the ancient Mataram kingdom has been able to develop transportation technology and mastery of land and sea navigation. Evidence of Old Javanese transportation technology can be seen in the reliefs of ancient Javanese outrigger ships and the types of boats (figure 10). While the mastery of land and sea navigation with astrology can be proven through the Gandawyuha Narrative relief on the balustrade of hallway 4, north side, panel number 66 of Borobudur Temple (figure 9).



**Figure 9. The depiction of the Moon and the Sun flanking 7 spheres which are a constellation of the stars in the sky**

*Source: Borobudur Conservation Office*



**Figure 10. The depiction of water transportation in the Lalitavistara relief**

*Source: Borobudur Conservation Office*

The pattern of tourism travel with the themes of trade, navigation and astrology can be presented to villages that have river or waterways landscapes. This is very interesting because tourists can enjoy the beauty of the water landscape using a bamboo raft to go along the river (figure 11).



**Figure 11. Special interest tourism using bamboo rafts on the Progo river**

*Source: PKN Kemendikbudristek*

In connection with the pattern of subsequent visits, namely the architectural of the temples is a theme that can be presented at temples not only in the Borobudur area. The pattern of tourist visits with the theme of temples can be done not only at Borobudur temple, Pawon temple, or Mendut temple, but also at temples which are located within a radius of 10 km but are still in the Kab. Magelang. These temples include the Losari temple, the Gunung Wukir temple, the Asu temple, the Lumbung temple, and the Pendem temple. The presentations that can be delivered are about the concept and philosophy of temple construction until the collapse of a temple due to natural disasters (figure 12).



**Figure 12. Losari Temple in the district. Salam is one of the temples that collapsed due to natural disasters and was buried by volcanic deposits**

*Source: Borobudur Conservation Office*

The last theme of the travel pattern related to the presentation of music, dances and culinary arts is a theme that requires an appropriate time allocation and setting. This is because art performances cannot simply be staged without a predetermined time setting. Several types of musical instruments during the ancient Javanese period can also be found on the reliefs of Borobudur Temple. Some of these musical instruments are rarely found today, but their depiction can be found on the reliefs of Borobudur Temple (figure 13).



**Figure 13.** The depiction of various musical instruments on the reliefs of Gandawyuha BGD2 I,1 on the east side, wall of gallery 2, panel number 1 of Borobudur Temple

Source: Borobudur Conservation Center

Meanwhile, regarding the types of culinary served during the Old Javanese period, it can be identified from various Old Javanese inscriptions from the VIII – X (table 1). Of the several types of culinary in ancient Java, of course, it can still be presented today in a traditional way. This will attract many tourists who are curious about the taste of Javanese cuisine in the past.

**Table 1.** Types of food and drink during the VIII – X AD centuries of Ancient Java

No	Food name/Drink (Ancient Java)	Information	Substance
1	<i>anna lingga</i>	Rice that is shaped like a cone (tumpeng) (Sarkar,1971:p. 204).	The known types of rice are, <ul style="list-style-type: none"> <li>• Rice (<i>Oryza sativa</i> L),</li> <li>• Glutinous rice (<i>Oryza sativa forma glutinosa</i>), or</li> <li>• Gaga rice (<i>Oryza sativa</i> L var. <i>culta</i>).</li> </ul>
2	<i>ciñca</i> <i>ciñca kila</i>	<i>Kiñca</i> (?)Syrup from kawista fruit/sweet maja (van Steenis,2005:p. 240).	kawis ( <i>Feronia limonia Swingle</i> ).
3	<i>dūh ninyung</i>	Drinks from fermented coconut water (Sarkar,1972:p. 37)	coconut ( <i>Cocos nucifera</i> L).
4	<i>gula</i>	Ancient Javanese people have known sugar which made from, Coconut, Palm, or sugarcane.	<ul style="list-style-type: none"> <li>• coconut (<i>Cocos nucifera</i> L),</li> <li>• palm (<i>Arenga pinnata Merr</i>), atau</li> <li>• sugarcane (<i>Saccharum officinarum</i> L).</li> </ul>
5	<i>jatirasa</i>	Fruit juice drink (?) (Sarkar,1972:p. 37)	
6	<i>kuluban</i>	Boiled vegetables (Haryono,1994:p. 10)	Vrious vegetables

No	Food name/Drink (Ancient Java)	Information	Substance
7	<i>lěnga/ lga/ lña/ lnga</i>	The ancient Javanese people were familiar with various types of oil including, <ul style="list-style-type: none"> <li>• Sesame oil (Sarkar, 1972: p. 48).</li> <li>• Coconut oil.</li> <li>• Castor oil (Jones, 1984: p. 49).</li> </ul>	<ul style="list-style-type: none"> <li>• sesame (<i>Sesamium Indicum L.</i>),</li> <li>• coconut (<i>Cocos nucifera L.</i>), atau</li> <li>• castor (<i>Jatropha curcas L.</i>).</li> </ul>
8	<i>phalāphaliya</i>	Assorted fruits and yams	?
9	<i>sayub</i>	A kind of liquor (Sarkar, 1971: p. 159). The ancient Javanese people were familiar with liquor (twak) made from, <ul style="list-style-type: none"> <li>• Coconut,</li> <li>• Lontar/siwalan,</li> <li>• Palm, or</li> <li>• Sugarcane.</li> </ul>	<ul style="list-style-type: none"> <li>• coconut (<i>Cocos nucifera L.</i>),</li> <li>• lontar (<i>Borassus flabellifer L.</i>),</li> <li>• palm (<i>Arenga pinnata Merr.</i>), atau</li> <li>• sugarcane (<i>Saccharum officinarum L.</i>).</li> </ul>
10	<i>siddhu siddhū</i>	Liquor made from molasses (Haryono,1994:p. 13).	sugarcane ( <i>Saccharum officinarum L.</i> ).
11	<i>sěgā lalab</i>	Rice eaten with fresh vegetables.	rice ( <i>Oryza sativa L.</i> ) and various vegetables.
12	<i>skul dākdannan</i>	Rice prepared with ( <i>dākdannan</i> ?) (Sarkar,1972:p. 242).	rice ( <i>Oryza sativa L.</i> ), gaga rice ( <i>Oryza sativa L var. culta</i> )
13	<i>skul dinyun</i>	Rice placed in a pot or kendil (nasi liwet) (Haryono,1994:p. 9).	rice ( <i>Oryza sativa L.</i> ), gaga rice ( <i>Oryza sativa L var. culta</i> )
14	<i>skul matiman</i>	Steamed rice dengan di- <i>tim</i> (Haryono,1994:p. 9).	rice ( <i>Oryza sativa L.</i> ), gaga rice ( <i>Oryza sativa L var. culta</i> )
15	<i>tvak twak</i>	Liquor from coconut flower juice or lontar (Sarkar, 1972: p. 37).	<i>Cocos nucifera L</i> or <i>Borassus flabellifer L.</i>
16	<i>věas kukusan</i>	Steamed cooked rice (Sarkar,1972:p. 4).	The known types of rice are, <ul style="list-style-type: none"> <li>• Rice (<i>Oryza sativa L.</i>),</li> <li>• Glutinous rice (<i>Oryza sativa forma glutinosa</i>), or</li> <li>• Gaga rice (<i>Oryza sativa L var. culta</i>).</li> </ul>

Source: Compiled by the author from the ancient Javanese inscriptions of the IX-X.

## CONCLUSION

Borobudur Temple is a world cultural heritage that has the potential as a source of inspiration in the preparation of tourist travel patterns, especially in villages in the Borobudur area. The travel pattern that was prepared actually followed up on the Borobudur Area program as a super-priority tourism destination. So it is hoped that tourist visits to the Borobudur area can increase and prosper the people of Borobudur. In addition, as stated in Presidential Regulation 58 of 2014 the Borobudur area is a protected area which is regulated for the preservation of world heritage. The potential of the natural and cultural environment of the Borobudur area, which is still sustainable, is realized as the main support for the implementation of a new travel pattern based on living traditional culture on Borobudur Area.

The narrative reliefs on the walls and balustrades of Borobudur Temple are a depiction of the natural environment of the Borobudur area during the ancient Javanese period. The potential of narrative relief can be used as a theme for the travel pattern that can be presented to villages according to environmental conditions. The presentation of the theme of travel pattern can be related to various lives during the ancient Javanese period which are depicted in narrative reliefs that are associated with traditional culture that is still running and has similarities to ancient Javanese culture. Several travel patterns such as agriculture, handicrafts, music, dance, culinary, etc. can be presented and developed in villages in the Borobudur area. Traditional rice field management, pottery making, and traditional dances are known to have been widely presented and attracted tourists to visit the Borobudur area.

## REFERENCES

- Darmosoetopo, R. (1977). *Satuan dan ukuran*. Pertemuan Ilmiah Arkeologi, 505–522.
- Fatimah, T. (2012). *A Study on Community-based Cultural landscape Conservation in Borobudur*. Kyoto University.
- Jones, A. M. B. (1987). Early Tenth Century Java from the Inscriptions: A Study of Economic, Social and Administrative Conditions in the First Quarter of the Century. In *Pacific Affairs* (Vol. 60, Issue 1). Dordrecht-Holland/Cinnaminson. <https://doi.org/10.2307/2758868>
- Krom, N. J. (1927). *Barabudur, archaeological description. vol I*. Martinus Nijhoff.
- Mundardjito. (2002). *Pertimbangan Ekologis Penempatan Situs Masa Hindhu-Buddha Di Daerah Yogyakarta*. Wedatama Widya Sastra dan Ecole Francaise d'Extreme-Orient.
- Pott, P. H. (1966). Yoga and Yantra. In *Yoga and Yantra*. Springer Netherlands. <https://doi.org/10.1007/978-94-017-5868-0>
- Puspitasari, Dian Eka. Setyawan, Hari. Puspitarini, W. dyah. (2010). *Kearsitekturan Candi Borobudur* (T. Roesmanto (ed.)). Balai Konservasi Borobudur.
- Salim, Hairus; Riomanda, T. (2019). *Peta Industri Kreatif dan Kawasan Cagar Budaya Borobudur*. UNESCO-Jakarta, LKIS Yogyakarta, dan Yvoire Stradcom Indonesia.
- Setyawan, H. (2012). *Bangunan berkonstruksi kayu pada relief karmawibhangga candi Borobudur*. Universitas Diponegoro.
- Taufik, M. (2004). *Borobudur Sebuah Mandala*.