

Architectural and Religious Study on Signifier of Shiva-Buddhist in Jago Temple

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Abstract

Shiva-Buddhist is a phenomenon which is appeared during the Singhasari-Majapahit period. It can be seen from the signifier of Jago temple, Malang. The element of the signifier can be seen from the substance of the related manuscript. Based on the form of architecture, Jago Temple shows the paralellism of Shiva-Buddhist. In addition, the description of the relief is useful to explore the paralellism. The accompanying artifacts reinforce the hypothesis of Shiva-Buddhist paralellism in the period of Singhasari-Majapahit.

Keywords : Shiva-Buddhism, paralellism, signifier

Hinduism and Buddhism are present in the archipelago. The appearance is predicted in early century. Although, some foreign chronicles have alluded that the contact between Hinduism-Buddhism and Nusantara in some centuries. A fascinating phenomenon is occurred during the Singhasari period that is the paralellism between Shiva and Buddhism (Santiko, 1995 and Kinney et.al., 2003). Paralellistic shape is expressed by Pigeaud and is supported by Santiko. There has been a mix of the religion of Shiva and Buddhist point of view in the equation of the concepts equivalent to the highest Shiva-Buddhism (Wahyudi, 2005). It is often confused considers that it is melting in the religion of Shiva and Buddhism, which is not what happened. Shiva and Buddhist teachings and rituals still run their beliefs.

The temple represents the sighting paralellism because the temple is made as a manifestation of the religious concepts. These elements may be apparent from the architectural side, decorative side and storyline of the reliefs. The study of inscriptions and manuscripts could help to re-construct the phenomena. Jago Temple is selected as the object of study because the initial observation is showed the strongest supposition on the application of the concept of Shiva-Buddhist paralellism. It is expected to prove and to explore the religious concept especially the implicit matter.

Under these conditions, some of the examined issues are: (1) the concept of Shiva-Buddhist paralellism during Singhasari-Majapahit, (2) a signifier of Shiva-Buddhist in the temple of Jago, and (3) the elements of the Shiva-Buddhist signifier Singhasari-Majapahit period. Furthermore, the study is expected to explain the concept paralellism of Shiva-Buddhist during in the Singhasari-Majapahit period. It also describes the signifier of Shiva-Buddhist in the Jago Temple. The latter is expected to know the elements of the signifier on the enshrinement of Shiva-Buddhist in Singhasari-Majapahit period.

This study provides clear scope in its main field of study on architectural and religious study as a signifier element in the enshrinement of Shiva-Buddhist in the period of Singhasari-Majapahit, especially in the Jago Temple. This will be obtained information about the elements Shiva-Buddhist seen in the architecture of enshrinement as the implementation of religious breath.

Specifically, the scope can be described by spatial, temporal and study as follows: (1) spatial (space): Candi Jago located in District Tumpang, Malang regency in the province of East Java, (2) temporal (time): the classic period or periods Indonesia influenced by Hindu-Buddhist, especially the kingdom of Singhasari and Majapahit, and (3) forma (study): knowing the paralellism of Shiva-Buddhist during the Singhasari-Majapahit period, analyzing signifiers Shiva-Buddhist in the temple Jago, and knowing the elements of Shiva-Buddhist signifier in Singhasari-Majapahit period.

Based on the above explanation, this study is feasible due to: (1) paralellism of Shiva-Buddhist is quite interesting and unique based on the cultural diversity of Nusantara during the Singhasari-Majapahit period, (2) many signifiers appear in Jago Temple than other contemporary temples, (3) specific study on signifiers of Shiva-Buddhist is not exhaustive and does not look for the descriptive patterns for Jago Temple, and (4) the findings are expected to add scientific treasures of culture, especially architectural and religious study in the period of Singhasari and Majapahit.

Method

This study used historical archeology, that was a mix between archaeological method and historical method. There were some steps: (1) documenting archaeological and textual data; (2) interpreting semiotically the Shiva-Buddhist signifier of Jago Temple; (3) discussing the signifier with history of religions; and (4) concluding the findings and the discussion.

The object of this study was Jago Temple located in District Tumpang, Malang regency. The focus of the study was a religious signifier Shiva-Buddhist with studies on aspects of the concept, shape, influence and patterns that appeared on the enshrinement.

The first data was artifactual. Artifactual data comprised Jago Temple with a focus on the appearance of the influence of Shiva-Buddhist concepts. The second data was textual form of texts and references that supported the existence of the site mainly information regarding the building of religious background.

The artifactual data contained information regarding shapes, reliefs, statues, decorative and supporting structures. While the textual data in the form of supporting information regarding the history of Jago temple and religious concepts background. Furthermore, the data and data sources can be seen in Table 1 below.

Table 1 Data and Data Sources

No.	Data	Data Source	Data Collection	Instrument
1.	The concept of parallelism Shiva-Buddhist in Singhasari-Majapahit period	<ul style="list-style-type: none"> ➤ textual ➤ library 	<ul style="list-style-type: none"> ➤ documentation ➤ literature 	documentation guidelines
2.	Signifiers Shiva-Buddhist Temple in District Tumpang Jago, Malang, East Java	<ul style="list-style-type: none"> ➤ artifactual ➤ textual ➤ library 	<ul style="list-style-type: none"> ➤ observation ➤ documentation ➤ literature 	observation and documentation
3.	Elements of Shiva-Buddhist signifier in Singhasari-Majapahit period	<ul style="list-style-type: none"> ➤ artifactual ➤ textual ➤ library 	<ul style="list-style-type: none"> ➤ observation ➤ documentation ➤ literature 	observation and documentation

There were some steps of study that was related to data collection and data analysis. The data collection phase was done by documenting the artifactual data source from the Jago Temple after taking some observations. Moreover, the data is supported by the textual data sources in the form of manuscripts and other material support. The data analysis used historical-archaeological methods. The researchers interpreted semiotically the data concerning the concept of religion and architecture as a visible influence on the shape, decoration, relief and supported structure. In addition, we discussed it through borrowing the semiotic approach and history of religion.

Finding

The history of the Shiva-Buddhist emergence can be traced from the story of the marriage between Ken Angrok and Ken Dedes. It is symbolized by a metaphor for a meeting between Hindu-Shaiva and Mahayana Buddhism. Regarding to the meeting of scholars, there are some terms of syncretism, parallelism, or coalition. The terms are referring to the written sources however there is no special term to mix Shaiva-Hinduism and Mahayana-Buddhist.

Thus, history of Ken Angrok and Ken Dedes is a true symbol of the coalition of Shaiva-Hinduism and Mahayana-Buddhism. Ken Angrok is the Shaiva-Hindu while Ken Dedes is Mahayana-Buddhism. Finally, the union in marriage and successfully develop a new dynasty and a new kingdom of Rajasa's Singhasari. Moreover, the fusion or coalition interpretation of Shiva-Buddhist is known in Singhasari in the era of Ken Angrok as the first king (1222--1227 AD). In the previous period, it is also known in the kingdom of Kadiri (12th century AD), or in the reign of Pu Sindok-Dharmawangsa Tguh-Airlangga (11th century AD). Pre Singhasari religious life has not shown any real phenomenon of fusion Shiva-Buddhist. Second, Shaiva Hinduism and Mahayana Buddhism is alive evolved separately and independently.

Shiva-Buddhist's appearance can be seen from the abandoned temples of Singhasari and Majapahit period. In this case, it seems clear in Jago Temple. Jago Temple or known as the Tumpang Temple mentioned in Pararaton and Nagarakrtagama as a *pendharmaan* temple of Wisnuwarddhana King (Nagarakrtagama) or Ranggawuni (Pararaton) or Narrarya Seminingrat (Malurung Inscription). The name of this temple is Jajaghu which refers to the name of a village or the temple stands. Jajaghu is the ancient name for the present village name, Jago Village. Luckily, the name of this village or toponymy is not too much different. It makes the identification easily.

The location of this temple is precisely in the village of Jago, District Tumpang, Malang regency, approximately 20 km to the east of the central city of Malang. Tumpang region is known as the elapsed areas of potential findings of the site. One of popular temples is the Kidal temple as the *pendharmaan* temple of King Anusapati or Anusanatha, the father of Wisnuwarddhana. In the western region of Tumpang passes District Jabung until Singosari, It could be recognized as the area of founding of inscriptions from Hindu Mataram

period centered in Central Java until Isyana Dynasty period, such as the Lowokjati, Jru-jru, Balanditinscriptions and several others. In addition, the findings can also be seen off pretty much starting Singosari to Tumpang and towards the south through Tajinan to Turen. The amount of these findings are certainly related to the religious potential possession. Apparently, Mount Bromo (Sang Hyang Brahma) is the main orientation of the findings of the Hindu period. Even, one of the doors in the west side Mahameru is reflected in the book of the end period of Majapahit, namely Tantu Panggelaran named Pangawan, it is still recognizable as Bengawan village near Tumpang with rich archaeological findings.

Jago Temple's function is a *pendharmaan* for King Wisnuwarddhana as Buddhist besides in Weleri as Shiva. We get the information from Nagarakrtagama and Pararaton. Pararaton mentions that "*Panjenenganira Cri Ranggawuni queen taun 14 moktanira 1194, dhinarma sira ring Jajaghu*" (Soekmono, 1974). While in Nagakrtagama mentions that "*Caka 1190 of Lord Vishnu mulih ing curalaya pjah dhinarma sire Waleri Ciwawimbha ta len Sugatawimbha*" (Pigeaud, 1960). Therefore, the temple is supposed to be a Buddhist temple for *Sugata* same as the Buddhist, but looking for the findings of the Hindu temple reliefs could be categorized as breathe Shiva-Buddhist as the religious affiliation of the kings of Singhasari-Majapahit.

Temple as a *pendharmaan* is built as a monument or memorial to the king who has died and made a statue of a god worshipping as the embodiment. Therefore, the temple is not a tomb but a *pendharmaan* or a monument to the king or the royal family who have died. Usually, the carved reliefs depict some advices and *kalepasan* (the separated spirit from the body). The reliefs depict the journey to perfection (Soekmono, 1974).

Jago Temple shows Majapahit style that has these characteristics: (1) the foot of the temple is terraced and one or more parts of his body is not found anymore, because it is made of materials that are easily damaged. (2) horizontal frame and the vertical frame are decorated with geometric motifs, motifs of flora, fauna and various motif vase. If there is a relief of narrative, the story is taken from the story contained in *kakawin* and *kidung*, as well as generally themed *kalepasan*. The depiction of relief is more like wayang kulit. (3) the schematics are not square, but rectangular, extending towards the rear. Main temple is located in the backyard therefore it is not concentrated like the courtyard of the temple of the old classical period (Santiko, 1995:5-6).

This temple architecture shows the building made with a foot high staircase. At present, there is the remaining body of the temple with *garbhagrhadors* and foot of the temple. Seeing the collapsed roof and there are leftover rock pinnacles, it might be possible that this temple is roofed instead of stones as the body. Most likely this temple is roofed by thatch or shingles in the form of *Meru*. However, *pradaksinapatra* or corridor is not wide enough at every level of the temple. It functions as a relief road in reading as a religious activity at the time. The style of this temple can be categorized as Majapahit style. It is caused by the shape and architecture Jago Temple resembles Majapahit temple.

This staircase shape gives the impression as the peak of *Meru* or Mahameru mountain (see Photo 1). As we know that the temple is built like a picture *Meru* which is the residence of the gods.



Photo 1 Candi Jago Front

The temple has a rich diversity of relief, recorded only a few temples are decorated with various reliefs in the temple of the body, the rest is only one to two stories. This temple has several stories. The first, Tantric Kamandaka on the base of the temple porching one side of the east-southeast and northeast. The second, is Ari Darma at the foot of the temple porching one side of the northeast. The third, Kunjarakarna at the foot of the temple porching one side of the north and west. The fourth, Parthayajna or Arjunawiwaha at the foot of the temple two patios on all sides. The last, Kresnayana on all sides of the temple. Some reliefshave been worn away by weathering even some of the others have been lost because the walls have collapsed.

Discussion

Parallelism of Shiva-Buddhist is a phenomenon that occurs in the early years. It is started from the story of Angrok Ken and Ken Dedes marriage (Munandar, 2015). Their marriage is actually a metaphor of a combination of two major religions known in the ancient Javanese society. Ken Angrok is *Trimurti* icons as

seen from the description of *Pararaton*, therefore Ken Angrok is the metaphor of the Hindu-Shaiva. Meanwhile, Ken Dedes represents the metaphor of Mahayana-Buddhism, it is no doubt because *Pararaton* mentions that Ken Dedes is the only daughter of Mpu Purwa, a Mahayana Buddhist priest.

In *Pararaton*, Ken Dedes is called by Danghyang Lohgawe as *Stri nareswari*, a woman from her womb key will be born as kings, if there are men although from among the poor marrying her, he would become a great king. Ken Dedes as *Stri nareswari* can be equated with Mahamaya, the mother of Prince Siddhartha of Kapilavastu. The womb of Mayadevi gives a birth to the great figures known to man all over the world to this day, that is Siddhartha Gautama. The story of Mayadevi seems to be dripping to Ken Dedes. She is an icon of a perfect goddess, thus Ken Dedes represents Mahayana Buddhism.

The concept of parallelism is explained as the two faiths actually have a parallel system. They have a different way of ritual and the parallels continue as leading to the final destination. The term parallelism is offered by most scholars are less suitable because the sources of ancient Javanese mentions that the ultimate goal of both religions are a single aim and not a continuous parallel without end.

As for the term of syncretism is given to both religions may not be right, because it gives the impression as if the two religious systems are confounded into one melting. Gonda then fills the gap through proposing a new term, which has a denotation of coalition, which is fighting for the same ultimate aim by using a different path, and grow together. This is a more appropriate term imposed on the phenomenon of fusion-Saiwa Hinduism and Mahayana Buddhism.

We can see the Shiva-Buddhist signifier from the reports submitted both by the inscriptions and manuscripts. The depiction of religious breath can realize us the function of the establishment of the building. Malurung inscription informs some data on Jajaghu or Jago Temple meanwhile Nagarakretagama and Pararaton describe religious breath of Jago Temple. The depiction of a written message on Jago Temple is *apendharmaan* of King Wisnuwardhana in the form of a Buddhist king, while the shape of Shiva in Weleri.

The second element is an architecture that can be seen from the shape of the building and decoration that is contained in the building. Elements of the building can be seen from the body structure of the building, in this case that can be seen is the top which has its own characteristics. The top shape of *Sikhara* is usually associated with a breath of Hinduism building, while the top of the building is linked to the Buddhist stupa. In addition *pradaksinapatra* or on the floor of the temple is often found at Buddhist temples because relating to the ritual or circumambulation around the temple. The architecture of Jago Temple represents the breath of Hinduism. The main mother is shaped Batur temple style which is roofed of organic materials and is shaped Meru as seen in the main temple of Panataran.

The third element that can be used as a signifier is contained in the narrative reliefs enshrinement. Relief is usually the depict scenes in which also breathe a religious sect. These reliefs are based on the story contained in the form of a colossal kakawin sort of Kresnayana and Arjunawiwaha in the Jago temple. In addition, there is also a relief that rely story-based songs, such as: Tantric Kamandaka, Ari Darma and Kunjarakarna. Relief stories contained in the Jago temple are Tantric Kamandaka, Ari Darma, Kunjarakarna, Arjunawiwaha and Kresnayana. All of these stories breathe Hinduism.

The fourth element that can be used as a signifier of Shiva-Buddhist is accompanying the findings, in this case the statue or iconography. Statues can show religious breath based on attributes of the signifier, the prevalence of use and functionality. The Finding statues are either loose or still bound to the context of enshrinement which can be used as an element of the bookmark. The statue of Amoghapasa and his entourage in the courtyard of the temple Jago shows the breath of Tantric Mahayana Buddhism. This statue is Buddhist, although most have been transported to the Netherlands to reinforce the official breath of this temple.

Conclusion

The depiction of Shiva-Buddhist in the Jago temple is really interesting. There are many chances to make a further study. Shiva-Buddhist signifier can certainly be applied also to identify buildings built during Singhasari and Majapahit. These buildings will easily be explored when supported by written sources like inscriptions and manuscripts. If it is not supported by documentary evidence, it can be noted from the artifacts.

The marriage of Ken Angrok and Ken Dedes could be viewed as a religious angle. It can be expressed as a metaphor for a meeting between Hindu-Shaiva and Mahayana Buddhism. Regarding the meeting of scholars then there are states with the term syncretism, parallelism, or the coalition. The terms are really just according to the researchers, because there is no special terms imposed deserve to blend Hinduism and Mahayana Buddhist-Shaiva, except Shiva-Buddhist based on the written sources.

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