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The *Planggatan* Temple Strengtheners of Religious People's Solidarity in Central Java

ABSTRACT: Culture is a very long root of a human civilization. No human being does not create culture; on the other hand, humans always create thinkers to take action and make a term, and this is called "culture". Special culture in the Indonesian archipelago, and more specifically Java and contemporary times, Hindu-Buddhist is about a place of worship called "Candi" (Temple). Temple as the highest form of society when it became a representation of civilization (copyright, taste, and intention), all of which are the result of human thought in the past that can be realized in the form of temples. This article, by using the historical method, qualitative approach, and literature study, tries to elaborate the Javanese material culture, especially the *Planggatan* temple site, and its function as making the religious people solidarity in Central Java in the period of Hindu-Buddhist. The *Planggatan* temple site has had a different pattern from the other temples in Java. The *Planggatan* temple site is also a picture of harmony solidarity contained in one corner of the relief. A temple is a place of worship from the relics of the past that originated from Hindu-Buddhist religion, which has meaning "Candika Graha", meaning that "Candika" is Goddess of Death and "Graha or Griyo" is House, which applies to the whole house to live in the spirit that has left the world. The *Planggatan* itself is a temple that is used entirely with these works. The *Planggatan* is the place where the spirits of the people are buried in the *Planggatan* temple site itself. This, on the other side, the *Planggatan* temple site tells not only as a place for spirits to reside, but also tells about the norms of everyday life that we are able to see in their unique uses on temple rocks, which are increasingly faint in appearance statue.

KEY WORDS: *Planggatan* Temple Site; Javanese Culture; Relief; Solidarity.

INTRODUCTION

Java island has been for two centuries that fascinates observers and researchers, both foreign and Indonesian researchers themselves. They, said A. Teeuw (1980 and 1997) as cited also in Supratikno Rahardjo (2011), were fascinated by the astounding Javanese cultural diversity. Throughout its history, Java has indeed been on a road

for conversation, or *carrefour*, among the civilizations around the globe and its process is never ending until now (Teeuw, 1980 and 1997; and Rahardjo, 2011).

About a thousand years, from the 5th century to the 15th century, throughout India and China civilizations develop in Sumatra, Java, and Bali. Especially in the continuous interaction and osmosis with local conditions,

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although the locality of the Indonesian archipelago problem can still contain its profound authenticity. This is what made the historians, like Sartono Kartodirdjo (1988) and other scholars, stated that together with the history of the Indonesian archipelago, the island of Java, from the voyages of ancient society, commerce, and the center of the kingdom, even the VOC (*Vereenigde Oost-Indische Compagnie* or Association of East-Hindia Company owned by the Dutch) have chosen the island of Java as a strategic priority. Here are many new findings from the results of past interaction civilizations in Java (Kartodirdjo, 1988; Claver, 2014; and Shabrina, 2018).

The number of cultures, that have been produced and not be evidenced by the world, are not maintained until the end of the 18th century. According to Supratikno Rahardjo (2011), and other scholars, it is shown when Thomas Stamford Raffles (1965) wrote the *History of Java* at the beginning of the 19th century; P.J. Veth (1875) began to gather studies on problems and deep Javanese society with entitled *Java, Geographisch, Ethnologisch, Historisch*, in the period of 1878-1882; followed by N.J. Krom (1931) on *Hindu Javaansche Geschiedenis* (History of Hindu Java); then Theodore G.Th. Pigeaud (1962) with *Java in the 14th Century: A Study in Cultural History, the Nagara Kertagama by Rakawi Prapanca of Majapahit, 1365 A.D.*, in the period 1960-1963; the same year of 1960s, when Clifford Geertz (1960) wrote *The Religion of Java*; and the last is Denys Lombard (1990) who wrote *Le Carrefour Javanais: Essai d'Histoire Globale* (the Javanese Crossroads: Towards a Global History). And only Koentjaraningrat (1985) wrote complete anthropology about the *Javanese Culture* (Veth, 1875; Krom, 1931; Geertz, 1960; Pigeaud, 1962; Raffles, 1965; Lombard, 1990; Koentjaraningrat, 1985; Mault, 2005; and Rahardjo, 2011).

Supratikno Rahardjo (2011), in his study, focused on decisions on the dynamics of patterns and configurations of institutions (political, religious, and economic) from time to time in Java island (Rahardjo, 2011). Civilization is a fabric of various aspects of

human life that cannot be ignored in one unit. Only by uniting them together, we can understand them completely. On the other hand, habit or civilization is also a symptom of a complex problem that will be classified if the subject is very widely referred to as a study. There is no exception that complex Java can also be solved if this broad assessment is further pursued in highlighting Java in relation to certain cultures (Degroot, 1972; Rahardjo, 2011; and Lehner, 2017).

Works on culture need to be heard from various parties involved in the study of the history of the Indonesian people. Many studies can be used with big strokes of what happens with regard to the institutions in old Javanese society. This period is the point of the study that is right for India civilization and its impact in the Indonesian archipelago, and there is a past the so-called "Hindu-Buddhist" era. And many scientists also represent this period with the mention of the "classical" period; but, on the other hand, the relationship between the Java island and other civilizations in the world is also not only at the time of Hindu-Buddhist, also the same time as the Islamic period more than a tapering (*cf* Ricklefs, 1993; Frederick & Worden eds., 2011; and Anggoro, Sariyatun & Susanto, 2019).

This article – by using the historical method, qualitative approach, and literature study (Sjamsuddin, 2007; Zed, 2008; Creswell, 2012; and Kuntowijoyo, 2013) – tries to elaborate the Javanese material culture, especially *Planggatan* temple, and its function as making the religious people solidarity in Central Java in the period of Hindu-Buddhist. It will be analysed: (1) the Javanese Hindu-Buddhist and Material Culture; and (2) the *Planggatan* Temple Site and its Function.

FINDINGS AND DISCUSSION

The Javanese Hindu-Buddhist and Material Culture. If we look at Javanese culture, we need to look at three aspects to find things related to Hindu-Buddhist results: the first is cutting area that can be considered strong enough on a Hindu-Buddhist environment; the second is both

forms of using culture to be conditioned as achievement; and third which Hindu-Buddhist period is represented from the face (Sedyawati, 1990; Lehner, 2017; and Anggoro, Sariyatun & Susanto, 2019).

In relation to the Indonesian territory covered in a certain period and this is the result of the most appropriate discovery. This is also interesting to note here, because the Hindu-Buddhist discovery is only concentrated in the three regions of Sumatra, Java, and Bali, plus only a small portion in the Kalimantan region, also the smaller and more sporadic footprint we can find in Sulawesi and Nusa Tenggara as well as the legacy results can be found in other areas, but at least the place of discovery is definitely close to the main place. This is done with the results of the Hindu-Buddhist culture with the pre-literary community and the problem of Islam to Western colonialism in the Indonesian territory (Ricklefs, 1993; Christie, 1995; and Boechari, 2012).

This problem is related to the criteria about what forms of society need to be raised. This is where it is shown about several aspects in the material matters, which are more related to technology; and non-material matters related to political, economic, religious, and artistic life (Sukoharsono, 1995; Gordon, 2017; and Anggoro, Sariyatun & Susanto, 2019). In connection with the reference in this research, there must be a significant link in the discussion.

The same thing with the abolition of the era from the Hindu-Buddhist, which gave a period of 11 centuries, namely from 5th century to 16th century, the form of the great Hindu-Buddhist period can be divided into three cases of abuse based on the development of socio-political organizations, namely: the age of growth; the age of development; and the age of collapse. The age of growth began in the 5th century to 8th century. The age of development took place around the 9th century to 14th century. The age of collapse took place around the 15th century to 16th century. These timelines cannot be understood precisely which can still be questioned, for example, the reason for the end of the period must be the sixteenth

century, that is the spreading of Islam into classification is different from the Hindu-Buddhist period (Soekmono, 1973; Ricklefs, 1993; and Anggoro, Sariyatun & Susanto, 2019).

Civilization, in this sense, is more results from the human culture in the Hindu-Buddhist period related to the place of worship. In the history of religion, in the 5th century to 15th century in Java, religious movements came from outside the Indonesian archipelago, namely Hinduism and Buddhism of India. Both religions that grow in the environment have developed their own belief system, namely the worship of ancestral spirits. In its development, the system gives mutual influence between one and the other. This is not only in the system of ideas, but also in ritual activities and material forms which are also the target of its supporters (Robinson, 1997; Munandar, 2010 and 2016; and Rani, 2010).

Development levels each of these environments is an arena of the theater, the hermitage environment, and the village environment. This subject is more focused on its position and role in the village; but, on the other hand, it will be briefly mentioned.

According to the type of authority, leaders in the court can be divided into two main groups, namely: those who become palace priests and those who work as royal officials. Information about the existence of a palace priest was only found vaguely, at the beginning of the arrival of Hinduism which had a very special role in Java. In the inscriptions of Canggal in 732 AD (*Anno Domini*) and Dinoyo in 760 AD provided the information about the very close relationship between the priest, the king, and the establishment of a phallus (cited in Anggoro, Sariyatun & Susanto, 2019).

This gives also an indication of the relationship between the priest and the king, especially in the ritual functions in relation to the strength of the king. And it seems that the position of priest in Java still lasted until the 12th century, as shown in a *kakawin* (religious sing) from the time of Kediri kingdom, *Hariwangsa*, that showed the relationship between the king and the priest by making

an analogy that the king is the incarnation of the *Vishnu* (maintenance god in Hindu), while the poet who is certainly the priest as an incarnation of *Resi* or Priest of *Agastya* (Pigeaud, 1962; Kartomi, 1973; Munandar, 2010; and Ariati, 2017).

Hermitage environment is a place that comes from the crowd. This special place is mainly from the sources of the Majapahit empire period in East Java. Nonetheless, there are hints at a glance that those places have been far before (Henley & Nordholt eds., 2015; Ariati, 2017; and Anggoro, Sariyatun & Susanto, 2019). In this context, Agus Aris Munandar (2010) said as following here:

[...] on Java that allows you to access the hermitage of several caves that might be used as a place to worship. The caves, among others, in the Dieng plateau and Ratu Boko, in Dieng area quite interesting, because Dieng itself is a place where parents (gods). This is also similar to what is in Ratu Boko temples (Munandar, 2010).

Worship in the village environment, our knowledge of community leaders in situations that we can obtain from the inscriptions, they are commonly referred to in relation to the control of sacred buildings. How to use this, especially in relevant village information of *Sima* (Atmadi, 1994; Haryono, 1999; and Satrio, Sukoharsono & Prihatiningtyas, 2018). Big size in one village of *Sima* is the presence of two leaders with different authorities, namely: village officials of *Sima* and officials managing sacred buildings that are in or related to the village of *Sima*. There are some people in the village in Central Java, especially those from the 10th century, village officials who are called by the term of *Sing Makmitan Sima*, which has the meaning “who keeps the village of *Sima*”, or in other terms also called *Rama Jataka Makmitan Sima* or *Punta Jataka Makmitan Sima*. Officials who carry out development activities are called terms of *Sing Makmitan Dharma* or people who maintain religious obligations (Haryono, 1999; Hays, 2015; and Anggoro, Sariyatun & Susanto, 2019).

From the above aspect with the results of culture or civilization that existed in the Indonesian archipelago, especially the Hindu-

Buddhist period in Java island, we will not be able to speak. Temple as a material culture and tangible manifestation of the 5th century to 16th century’s worship place, before Islam entered in Java, changed the structure of the Javanese community. These places in the Hindu-Buddhist period were replaced by mosques in the Islamic period (Kempers, 1976; Rani, 2010; and Peters, 2017).

The Hindu-Buddha worship activity center is placed in the village, which is often referred to as *Sima* village in the Hindu-Buddhist period or the village of *Perdikan* in the Islam period. *Tanah Sima* (the land of *Sima*) is functioned as a place to build a temple that functions as a place of worship, *pandarmaan* (religious obligations), a place of *peruwatan* (exorcism ritual), and a place to describe life at that time through carvings on the walls of the temple called *Relief* or *Sculpture* (Pigeaud, 1962; Miksic, 2007; and Ariati, 2017).

Culture, in a broad sense, is a scientific study that cultural history is used as an object of historical and anthropological researches. It is not surprising that experts from the two disciplines can study the same symptoms. Arnold J. Toynbee (1961), a prominent historian of UK (United Kingdom), for example, wrote the history of famous civilization, namely *A Study of History*; and a British historian much influenced by the anthropologists of A.L. Kroeber & C. Kluckhohn (1960), namely Philip Bagby (1959), created the same thing in a work entitled *Culture and History* (cf Bagby, 1959; Kroeber & Kluckhohn, 1960; Tonybee, 1961; Richardson, 2004; and Bergeton, 2013).

On the other hand, cultural history not only dwells on great history, but local history also has a large role in writing as a major historical support debacle. This historical locality exists in various regions of the Indonesian archipelago, starting from Sumatra, Java, Bali, Kalimantan, Sulawesi, and Nusa Tenggara. The “locality” of this writing is an attraction, because of the great civilization that originated from a small civilization, at the focus of this writing for civilization during the period of the classical Indonesian archipelago from the 5th century to 16th century, and covering aspects of Hindu-Buddhist life and

stories in religious places (Soekmono, 1973; Ricklefs, 1993; and Afiyadi & Sunardi, 2018).

The classical period of the Hindu-Buddhist gives a lot of insight into the progress of life in the past and illustrates the richness of the results above “copyright, intention, and taste” here. It is clear from the results of this ritual age of places, such as *Pura* (Shrine), *Candika* (Temple), *Pertapan* (Hermit’s Abode), and *Pesanggrahan* (Traveler’s Rest House) that focused of the study of religious activities in classical times. Not all places can survive until now, and only a few that last more than one ornament and materials that can be turned on from the things needed to become more advanced and develop (Degroot, 1972; Webb, 2008; and Anggoro, Sariyatun & Susanto, 2019).

The usual temple is a form of acculturation of Indian and Indonesian’s cultures, that is growing rapidly in the area mentioned as *Jawa Dwipa* (Java Island) during the period of Hindu-Buddhist kingdom development in the Indonesian archipelago. It did not mean denying places that were not developed by the temple, but the most focus of this discovery on the island of Java. According to Denys Lombard (1990 and 1996), and other scholars, as “carrefour” or cross-road, Java island is the official crossing place of various parts of the world that are pushing the influx of cultures that enter and cannot be called as adopters from India (Lombard, 1990 and 1996; Gunn, 2011; and Lee ed., 2016).

The temple is literally extracted to a buildings move places of worship ancient relics (past) that came from civilizations of Hindu-Buddha. *Candi* (temple) itself is functioned as a place of worship of ancestral spirits, gods, or glorify Buddha. However, the term of “temple”, for example *Candika Graha* or *Candika* (Goddess of Death) and *Graha* or *Griyo* (House) are not only used by the public to name places of worship, many non-religious ancient sites from the Hindu-Buddhist period in Indonesia classic, but also good as *Istana* (Palace), *Petirtaan* (Baths), *Gerbang* (Gate), and so on, so referred to as the provisions of the temple (Soekmono, 1974 and 2005; Wahby, 2007; and Anggoro, Sariyatun & Susanto, 2019).

On the other hand, the term of “temple”

takes from the word of “*candika*”, which means the name of one embodiment goddess *Durga* as the goddess of death. Temple of *Karenta* is always ordered by the monument of the *pedharmaan* (religious obligations) to glorify the posthumous king, who has died, for example is *Kidal* (Left) Temple, to glorify the King Anusapati (Soekmono, 1974 and 2005; Scheurleer, 2008; and Mulyadi, Hutabarat & Harisman, 2016).

Candi is also a term to refer to monumental buildings with Hindu or Buddhist backgrounds in Indonesia, especially in Java. People in East Java, for example, refer to temples with the word of *cupola*; this is related to digging up words called “tombs”. However, R. Soekmono (1974 and 2005) and other scholars argued that the *Candi* was a temple and/or poor tomb (Soekmono, 1974 and 2005; Scheurleer, 2008; and Mulyadi, Hutabarat & Harisman, 2016).

As a temple, it has the concept of cosmological division which is divided into three parts, namely: the foot of the temple which symbolizes the *bhurloka* or the world of living things; the body of the temple which symbolizes the *bhuvarloka* or the world between; and the temple roof symbolizes the *svarloka* or the world of the gods (Soekmono, 1974 and 2005; Scheurleer, 2008; and Mulyadi, Hutabarat & Harisman, 2016).

The temple to build a form of likeness is similar to the residence of a god, so that the gods want to stay temporarily in the building. This is related to the concept of cosmology in the Hindu process, which is a depiction of *Meru* Mount. The *Meru* Mount itself is a mountain of cosmos that dwells in the sun, moon, and stars. At its peak, these places are places of gods, who seek by gods’ dwellings *lokapāla* (Soekmono, 1973; Heine-Geldern, 1982:4-5; and Day & Reynolds, 2000).

The temple is also a replica building where the real god lives, i.e. Mount of *Mahameru*. Therefore, the art of architecture is decorated with various kinds of carvings and sculptures in the form of decorative patterns, that are adapted to the nature of *Mahameru* Mount. The *Kalamakara* and *Jalawadra* temples have messages conveyed through architecture, help, as well statuette feeling is never separated from the elements of spirituality,

creativity, and the skills of the makers (Degroot, 1972; Stutterheim, 1978; and Anggoro, Sariyatun & Susanto, 2019).

Apart from the explanation above, that the replica of *Meru* Mount, the temple was placed with ornaments that matched the atmosphere of heaven. Characteristics of a residence of heaven are depicted in the presence of a tree of life (*kalpavṛkṣa*), creatures of *kahyangan* (deities or deities), and animals of heaven. Depictions in the temple about the atmosphere of heaven can be in the form of crying or relief. Reliefs are carved around the temple to describe the atmosphere of heaven, so there is little help in the temple along with pictures of unusual creatures or near humans (Kaulacara, 1966; Kinney, Klokke & Kieven, 2003; and Halim & Herwindo, 2017).

In the Central Java temples complex, we will find depictions of stories in their reliefs and statues that contrast with temples in East Java, especially those on the slopes of Mount of *Lawu*, namely the *Cetho* and *Sukuh* temples' complexes that are not the same as the patterns of the temples both from Central Java and East Java. More specifically, the *Planggatan* temple complex which can still be used in the temple complex on the slopes of *Lawu* Mount (O'Connor, 1985; Fic, 2003; and Kinney, Klokke & Kieven, 2003).

The Planggatan Temple Site and its Function. The *Planggatan* temple complex is administratively located in Dukuh Tambak, Berjo Village, Ngargoyoso District, Karanganyar Regency, Central Java Province, Indonesia, in 07° 56.9 East Longitude and 07° 38'07.5 South Latitude, with an altitude of 1,165 meters above sea level. Overall, the *Planggatan* site maintains a high area. To the East is a village road that extends to the South and houses of the people. In the North, South, and West there are valleys and hills, which are called agricultural fields and environments (Damayanti, 2015; Purwanto, 2017; and Anggoro, Sariyatun & Susanto, 2019).

The *Planggatan* site, which is often referred to as the *Planggatan* temple, is a site that stretches north-south and is divided into three courtyard terraces. The first terrace is the lowest terrace covered with weeds and trees. Until now, on this terrace archeological

remains have not been found. Head to the terrace of two installations with children for seven. Terrace of two archeological conditions that are not *in-situ* anymore. The inheritance is in the form of *yoni* or meaning the womb, the female organs of generation in Hindu era, assistance and several panels (Mulyadi, Hutabarat & Harisman, 2016; Lehner, 2017; and Anggoro, Sariyatun & Susanto, 2019).

One of the relief panels, according to M.M. Sukarto K. Atmodjo (1983), contained an inscription that briefly explained the figure who built this site, namely *Rama Balanggadan*; while Riboet Darmosoetopo (1976) read it with *Rama Balanggadawang*. Furthermore, M.M. Sukarto K. Atmodjo (1983) stated that the name was changed to *Pelanggatan* or *Planggatan*. The first name is the name that resides in *Punden* (Holy Place) of *Planggatan* by the local community (cf Darmosoetopo, 1976; Atmodjo, 1983; and Anggoro, Sariyatun & Susanto, 2019).

The dark terrace is the main courtyard, the discovery of the remains of the stones scattered in the yard. In the middle of the terrace, there are some quite large trees. The roots of the tree appear to the surface, plan to squeeze the rocks above them. In this matter, there are no important findings, the remaining rock that is needed is the former main building (Atmadi, 1994; Casparis, 2008; and Anggoro, Sariyatun & Susanto, 2019).

When the establishment of the *Planggatan* temple site can be traced through *sengkalanmemet*, which is shown on the height relief panel: 46 cm high, 74 cm long, and 37 cm thick. This panel is a person who likes to stand up in a cloth to remove his cock. The trunk sticks out with both long ivory looming upwards. Head accessories (*mauli*) wear a priest's headband (*turban*), and both moon spin hands shine (*Prabha Majapahit*), that is inserted into the mouth (Darmosoetopo, 1976; Atmadi, 1994; and Anggoro, Sariyatun & Susanto, 2019).

According to M.M. Sukarto K. Atmodjo (1983), this relief is unique *Bhatara Gana* as *Resi* (Priest), who is burning and eating the months. Further, it can be read as *squeezer* as following here: (1) *Gana Wiku Has Sitangsu*; (2) *Gana Resi, Sasi*; and (3) *Gana Pandita*, that

said she was a girl (Atmodjo, 1983).

The word of *Gana* means *Ganesha* (elephant god in Hindu as symbol of science god) guarantees *sadgana* (six) *my lady* (priests) worth seven, *well* (crazy or eat) three, and *sitangsu* (month). So, the full number 6731 and the mind is reversed reading it from the right to left, so 1376 *Saka* as AJ (*Anno Javanese*) or 1454 AD (*Anno Domini*). If compared to *Sukuh* temple and *Cetho* temple building, then, this temple is younger than *Sukuh* temple in 1437-1439 AD. But, it is older than the *Cetho* temple in 1468-1475 AD (Heras, 1972; Brown, 1991; Atmadi, 1994; and Anggoro, Sariyatun & Susanto, 2019).

If we see the architectural form of the *Planggatan* temple building, it really characterizes the building of *karsyan* (god wish). This can be accessed with the building of *karsyan* that is on the mount of *Penanggungan*. The most archaeological form in mount of *Pawitra* is in the form of *punden berundak* (stairs holy place). *Punden berundak* can be divided into two types, namely: (1) composing from stone beams, both terraces, and altars; and (2) a collection of natural round stones on the terraces and the altar made of stone blocks, including a row of stairs in the middle to go to the top terrace, have a page that is not too wide with the edge of a page in a cliff or valley at the bottom (Darmosoetopo, 1976; Atmadi, 1994; and Munandar, 2010).

The *Planggatan* temple building is indeed built with three terraces. The first terrace was still overgrown with grass, shrubs, and trees. Heading to the second terrace is separated by stairs in the middle, but on the second terrace, there has not been found. Most of the rocks found are natural stones without further work. The inside is called the form of *karsyan* (Darmosoetopo, 1976; Atmadi, 1994; and Anggoro, Sariyatun & Susanto, 2019).

According to Agus Aris Munandar (2010), and other scholars, the building of *karsyan* has two forms, namely: *karsyan* form compliance and *karsyan* form *mandala kedewaguruan* (religious teaching realm). Both forms of *karsyan* have the same building forms, but there are several components that distinguish the two types of *karsyan*. *Karsyan* forms

compliance a holy place used by someone, who intentionally alienates him/her-self from the world of the crowd to do *tapa* (meditation), but in a temporary space (Atmadi, 1994; Munandar, 2010; and Anggoro, Sariyatun & Susanto, 2019). In this context, Agus Aris Munandar (2010) said as follows:

After finding the desired one, you will immediately return to your original life. Of course, inside *karsyan*, this does not reduce house building as a residence in large numbers. One of the things that can be used as a marker of *karsyan*, this type is their *Pratistha Sabha*. *Pratistha Sabha* is a small collection of stones used for open spaces of *Batur* or without roof (Munandar, 2010).

The *Karsyan* (god wish), the second form, is *mandala kedewaguruan* (religious teaching realm). It can be said as *mandala kedewaguruan*, because in this holy place is led by someone as *Resi* (Priest), which is called *dewa guru* (teacher god). *Mandala kedewaguruan* is complex housing built by the people, *Resi*, and hermit in a place far from the crowd. Obviously, a residence built on *karsyan*, this is pretty much up to the *Dukuh* setting. Very likely *Resi* and the ascetics who live in this place also in large numbers. Housing development rules in *mandala kedewaguruan* was described in the books of *Arjunawiwaha* and *Sutasoma* (Degroot, 1972; Soekmono, 1974 and 2005; Mulyana, 2005; and Sedyawati *et al.*, 2013).

Furthermore, it can be used as a marker of *karsyan*, this type is there *lingga pranala* or *lingga yoni* (Munandar, 2010). On the *mandala* (domain or realm) of education besides being a place of meditation, this place is also a place of teaching and learning. So, it can be said that at the *mandala* of education is teaching and learning process between teacher and student (*siswa*). Another thing with *karsyan* form compliance, a holy place that is specifically devoted to a place of asceticism (Sedyawati *et al.*, 2013; Pearson, 2017; and Anggoro, Sariyatun & Susanto, 2019).

The temple, as a heritage of Javanese society, provides clear information not only its functions, as well as the place of caravans, worship, graves; but temples are also a symbol of solidarity in human life. The

Planggatan temple site provides information about the solidarity of religious life through depictions of chunks of relief found on the corners of the terrace with images of elephants, while the sun which is a symbol as a *Ganesha* or god of intelligence. In the general, life of *Ganesha* is likened to *Brahmins* or *Resi*, who are ready to enlighten become human (Heras, 1972; Brown, 1991; and Halim & Herwindo, 2017).

This solidarity seems to fill the *Planggatan* temple site as part of the Hindu-style Majapahit empire in East Java living side by side with surrounding communities, whose religions adhere to non-Hindu religions, or *Kapitayan* between *Planggatan* and *Planggatan* temples, but can co-exist, especially in the east reliefs of *Ganesha* and sun (Heras, 1972; Brown, 1991; Mulyana, 2005; and Anggoro, Sariyatun & Susanto, 2019).

This solidarity also appears from the same construction as the existing one and is directly adjacent to the village in the west; and there is no place used as a place called learning (Meer, 1979; Hauser-Schaublin, 2004; and Anggoro, Sariyatun & Susanto, 2019).

CONCLUSION ¹

Civilization is a fabric of various aspects of human life that cannot be ignored in one unit. Only by uniting them together, we can understand them completely. On the other hand, culture or civilization is also a symptom of a complex problem that will be suitable for a very broad subject, that is used as a study target and must be purified, so that more in the study. One of them is *candi* (temple) as one of the meanings of a form of togetherness, worship, art, and others that we cannot review without means that are not clear other builders.

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The temples in Java are also a series of stories from the beginning that find the youngest meaning that has relevance and full meaningfulness. One of the temples stays in the Karanganyar Regency, Central Java, Indonesia, namely the *Planggatan* temple site, provides cultural information through assistance for life or solidarity, that must be implanted in everyday life as a variety.²

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²**Statement:** We, hereby, declare that this article is our original work; so, it is not product of plagiarism. After receipt and revised this article, it will not be withdrawn by the authors from the *TAWARIKH* journal.

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The Planggatan Temple Site in Central Java, Indonesia

(Source: <https://id-id.facebook.com/lawu.karanganyar/photos/candi-planggatan>, 0/9/2018)

The *Planggatan* temple building is indeed built with three terraces. The first terrace was still overgrown with grass, shrubs, and trees. Heading to the second terrace is separated by stairs in the middle, but on the second terrace, there has not been found. Most of the rocks found are natural stones without further work. The inside is called the form of *karsyan* (god wish).