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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 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,
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 (1865) 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, Hariwangs, 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 (Kemps, 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 Afyadi & 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 on 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 Griya (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 statuefeeling 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 (kalpavṛksa), 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 Pelanggatan 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 Pelanggatan Temple Site and its Function. The Pelanggatan 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° 3807.5 South Latitude, with an altitude of 1,165 meters above sea level. Overall, the Pelanggatan 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 West there are valleys and hills, which are called agricultural fields and environments (Damayanti, 2015; Purwanto, 2017; and 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 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 Pelanggatan temple, which is often referred to as the Pelanggatan 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 Balanggadan. Furthermore, M.M. Sukarto K. Atmodjo (1983) stated that the name was changed to Pelanggatan or Pelanggatan. The first name is the name that resides in Punden (Holy Place) of Pelanggatan 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 Pelanggatan 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 ivories 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; Atmodjo, 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 Penangungan. 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 kedewaguru (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 kedewaguru (religious teaching realm). It can be said as mandala kedewaguru, because in this holy place is led by someone as Resi (Priest), which is called dewa guru (teacher god). Mandala kedewaguru 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 kedewaguru was described in the books of Arjunawiwaha and Sutasoma (Degroot, 1972; Soekmono, 1974 and 2005; Mulyana, 2005; and Sediyawati 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 (sisva). 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
The temples in Java are also a series of stories from the beginning that find the youngest meaning that has relevance and full meaningness. 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.  

References


The Planggatan Temple Site in Central Java, Indonesia
(Source: https://id-id.facebook.com/lawu.karanganyar/photos/candi-planggatan, 0/9/2018)

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