INDIAN INFLUENCE AND ADAPTATION IN THE BUJANG VALLEY: A DISCUSSION OF THE TEMPLE (CANDI) STRUCTURE
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INTRODUCTION

The structural forms of candi, as a place of worship, have either the elements of Hinduism or Buddhism. It is interesting to note that the word candi is not from Sanskrit. In relation to the discovery of various structural forms of the classical period, particularly in South East Asia, the word candi was introduced. However, an evident is its intention to differentiate between the historical value of ancient structural forms of the classical period with the supporters of structural forms which have been discovered and are still in use.

The word candi derives from the name of one of deities (deity) Siswa’s wife, Durga. Durga is also known as chandika. Candi is also a short form of candikagraha, a place of worship for Dewi (deity) Chandika. Candi is also associated with Candia which is one of the existing forms of Mahisasuramardhini and carries a similar meaning with Camunda, another form of Durga. Camunda is also related to navadurga, yet another form of Durga, which in itself comes in nine other forms viz., Rudracanda, Pracanda, Candogra, Candanayika, Candia, Candavati, Candarupa, Aticandika and Ugracandika.

Generally speaking, candi has two roles. First, its role in funeral ceremonies for kings, dignitaries, and Brahmans. As Brumund explains, the practise was to place the dead bodies of such people in the centre of the candi which has a raised area but without a well, although a candi without a well need not have a raised area in its centre. This evidence is supported by Groneman’s study of Jio and Yzerman at the Prambanan candi Complex. The ashes are usually placed in the relinquery together with peripih. This practise is associated with the merging of the Dewa’s spirit and the king’s during religious ceremonies and it symbolizes candi as being alive spiritually. As in the books, Pararaton and Negarakertagama, candi is clearly mentioned as being associated with the words dharma, Sudharma, and dhinarma too. Dhinarma or in Dutch, bijgezet means ashes of the dead being kept in a candi.

The second role of candi is purely associated with religion expanding into a symbol of respect accorded to royalty and for the purpose of religious ceremonies. For example, candi Kidal is associated with king Anusapati, and candi Jago with king Wisnuwardhana. This will ultimately develop into an image of the king with attributes of a deity and given the concept of a dewaraaja, as in the statue of Airlangga on garuda, a mythical bird, symbolizing the dewa he incarnates in life.

DIVISION OF TEMPLE (CANDI)

The construction of candi is not based on an individual’s taste, instead it must have the features, images and structures which must follow religious guidelines as dictated by Silpasasatra book. The construction begins with the choice of site which must be pure and adhere to the books of Asta Kosali and Asta Bami. Candi sthapati gets its name from the group responsible for its construction as found in Silpasasatra. The construction of a candi is divided into three sections, based on the principles of construction. The first is the base, the second, the body, and the third, the crown,