

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 relations 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 dewa (deity) Siswa's wife, Durga. Durga is also known as *chandika*. Candi is also a short form of *candika-grha*, a place of worship for Dewi (deity) *Chandika*. Candi is also associated with *Canda* 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*, *Canda*, *Candavati*, *Candarupa*, *Aticandika* and *Ugracandika*.

Generally speaking, candi has two roles. First, its role in funeral ceremonies for kings, dignitaries, and Brahmins. 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 Ijo and Yzerman at the Prambanan candi Complex. The ashes are usually placed in the relinquiry 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 *dharm*, *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 *dewaraja*, 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 *Silpasastra* book. The construction begins with the choice of site which must be pure and adhere to the books of *Asta Kosali* and *Asta Bumi*. Candi *sthapati* gets its name from the group responsible for its construction as found in *Silpasastra*. 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, which is the roof of the candi. The base of the candi begins at the foundation where the steps are, then comes the body section which rises up to the crown or the roof of the candi.

The base has some peculiar features like its shape is *octagonal*, has steps leading to the candi which are supported by columns in the form of *singhamuka* or *makara*, a guard/doorman at the door to the candi holding a club in his hand with the name *dwarapada*, and a main entrance/exit corridor to the candi. In the body of the candi are *pagar langkan*, the *relief* has religious elements and is sculptured from epics *Ramayana* or *Mahabrata*, and stories from *Aawadana*, *Lalistavistara*, *Gandavyuhu* or *Mahakarmawibhangga*. In the courtyard before entering the candi, there is usually a sculpture of a scary looking *kala* over the door, with round eyes and fangs, intended to scare away bad spirits from entering the candi. The *kala* is coupled with *makara*.

More importantly are the arrangements of the deity, *sakhti*, and artefacts like *yoni*, *lingga*, *somasutra* and *snanadroni* in the body of the candi. Arrangements can be ascertained although they are scattered. For example, the statue of Agastya faces the south, Durga faces the north, and Ganesha faces the east. This part of the body can either be all stone or a mixture of stone and wood. For example, the columns can be of stone, and crossbeams on the doors can be of wood and stone. The most important part in the body of the candi is the *mandapa* and *vimana*. This is where religious ceremony preparations are done, and where a statue symbolizing the holiness of the religion sits. *Vimana* is the area of the candi where a Hindu prays by himself to a deity, fulfils a vow, and offers prayers for the dead or to ancestors. The *pradaksina* ceremony is done by circling *vimana* clockwise¹⁸ while in the *prasawya* ceremony, the direction is anti-clockwise. Thus, the body part of the candi is clearly separated into *adhistana*, *stambha* and *prastara*.

A more interesting aspect is the body part of the candi's architecture where the components are connected. For example, the *somasutra* and the *snanadroni* drains are built along the wall so that water can easily flow out during the cleaning ceremony of the candi or the cleansing of *lingga*. The water from cleansing *lingga* flows out to *yoni*, and thence, to *somasutra* and *snanadroni* to be collected by worshippers who use it to cleanse themselves or to achieve a harmonious life.

The roof of the candi or its crown is of various shapes. Usually it rises high, tapering upwards. The decorations at the apex differentiate the elements of Hinduism and Buddhism. In a Hindu candi the decoration is flowery as in *ratna* (the bud) and the apex of a Buddhist candi is called a *stupa*. The crown is divided, visibly, into *prastara*, *stambha*, *griwa*, *sikhara* and *stupa/ratna*. The tapering of the crown symbolizes Gunung (mountain) Mahameru. The candi is also associated with the universe which comes in three divisions. *Bhurloka* (man's universe) is at the foot of the candi, *Bhuvarloka* (mid/holy universe), the body of the candi, and *Svarloka* (heavenly/dewa universe), the crown/roof of the candi. With time, it is possible to differentiate the differences in influence between candis, for instance, Candis in the Javanese archipelago show either central Java or Eastern Java influence.

Candi in the Bujang Valley

Since the first research in the Bujang Valley was done in the 1840s till the present day, 10 candis have been discovered that have Hindu, Buddhist, and Tantrik influence. Among them are at Site 5 Candi (Sungai Batu), Site 8 Candi (Bukit Batu Pahat, Site 11/3 Candi (Sungai Batu), Site 16 Candi (Kampung Pendiati), Site 17 Candi (Bukit Pendiati), Site 19 Candi (Kampung Pangkalan Bujang), Site 21 Candi (Kampung Pangkalan Bujang), Site 22 Candi (Kampung Pangkalan Bujang), Site 31 Candi (Kampung Permatang Pasir, and Site 50 Candi (Kampung Bendang Dalam). There are other sites that are still being excavated viz., Site 23 Candi (Kampung Pangkalan Bujang), and Site 8b Candi (Bukit Batu Pahat). Of the 10 candis discovered in the Bujang Valley, only 8 candis viz., Site 5, 8, 11/3, 16, 19, 21,22, and 50 Candi were able to be reconstructed to their original forms.

Candi in the Bujang Valley can be divided into three categories based on their locations; along/near a river (sungai), on the summit of a hill, and on the summit of a hill close to the water source. Site 5, 11/3, 16, 19, 21, 22, and 50 Candi are near Sungai Bujang, a tributary of Sungai Merbok. Site 17 Candi (Bukit Pendiati) is on a hill, while Site 8 Candi (Bukit Batu Pahat) is on a hill close to the water source that flows from Sungai Merbok Kechil on its left. The construction of the candi can be divided into four categories based on the material used i.e. granite, bricks, laterite, or river rocks. Granite was used in the construction of Site 8 Candi (Bukit Batu Pahat). Site 17, 19, 21, and 22 Candis were constructed with bricks. Laterite was used in the construction of Site 16 and 50 Candis while river rocks were used to construct site 11/3 Candi. Candi in Bujang Valley have been recorded relative to Site 8 Candi as being about 12-13 century old, Site 31 Candi is about 13 century, Site 19 Candi is about 11-12 century, Site 5 Candi is about 11-13 century, Site 50 is about 12-13 century, Site 11/3 is about 11-13 century, Site 16 Candi is about 11 century, Site 21 and 22 Candi is about 9-10 century. Thus, candis built along the river, in particular, Sungai Bujang are considered earlier than the candis on the higher ground.

CANDI	STATE	
	RECONSTRUCTED	NOT RECONSTRUCTED
Site 5 Candi	RECONSTRUCTED	
Site 8 Candi	RECONSTRUCTED	
Site 11/3 Candi	RECONSTRUCTED	
Site 16 Candi	RECONSTRUCTED	
Site 17 Candi	-	NOT RECONSTRUCTED
Site 19 Candi	RECONSTRUCTED	
Site 21 Candi	RECONSTRUCTED	
Site 22 Candi	RECONSTRUCTED	
Site 31 Candi	-	NOT RECONSTRUCTED
Site 23 Candi		NOT RECONSTRUCTED
Site 50 Candi	RECONSTRUCTED	

Table 1: Candis in the Bujang Valley which have/not have been reconstructed.

CANDI	LOCATION	MATERIAL
Site 5 Candi	Near river	River rocks
Site 8 Candi	On hill summit and near river	Granite/river rocks
Site 11/3 Candi	Near river	River rocks
Site 16 Candi	Near river	Laterite
Site 17 Candi	On hill summit/on hill	Bricks
Site 19 Candi	Near river	Bricks
Site 21 Candi	Near river	Bricks
Site 22 Candi	Near river	Bricks
Site 50 Candi	Near river	Laterite

Table 2: Location of candi in the Bujang Valley based on geography

Forms of Lembah Bujang candi

Candi in the Bujang Valley are of various forms according to its locations. It also tells about the structures, and the special features of each candi. The main form is squarish in shape with an indent curving inwards. Secondly, the square is in front and is apart from each other. The third form is the square with the *vimana* bigger than the *mandapa*. The fourth is the square with the *vimana* and *mandapa* about equal in size. In the fifth form, two sections face each other and are connected by a corridor. The sixth has the *vimana* section smaller than the *mandapa*.

The square with an indent curving inwards.

The example can be seen in Site 21 Candi (Kampung Pangkalan Bujang). The candi ruins were discovered by Quaritch-Wales between 1936-1937. The candi was made of bricks. It was actually connected to Site 22 Candi, but had to be moved to the Bujang Valley Archeological Museum due to natural elements. At the time when Quaritch-Wales discovered the ruins, especially the verandah part facing the the west, were in a very bad condition. This was believed to be due to agricultural activities in the area. The candi has dents that curve inwards at every corner of the entrance that faces south. At its apex is a square hole. The candi rises three layers upwards. It has a foot, body, and a crown section that is hidden. The body section of the candi has an interesting decorative pattern where it starts widely and narrows down to the centre and then widens back again to reach the end. It is plain to see from the form of structure that the candi is a single candi because it does not have *vimana-mandapa* areas. This candi faces south and has a Buddhist influence, as evidenced by the discovery of the statues of Awalokiteswara, and Buddha in a standing and sitting position. The candi is reckoned to have been built in the 9th -10th centuryA.D.

Shape of a square form facing and apart from each other

Site 22 Candi (Kampung Pangkalan Bujang) has this feature. It is made of Bricks. According to the diagram, the two sections of the candi are separated while facing each other, and in the back of the candi or *vimana*, with a square hole at its centre and 3 steps to it. The structure is relatively simple as it is just squarish with no inward dents. There is also a square shaped hole in the centre of the *mandapa*. Based on the the diagram, the candi has the foot, body, and crown/roof parts The crown/roof part is totally hidden. This candi faces the north, unlike Site 21 Candi which faces the opposite side. Site 21 candi and Site 22 Candi are similar because they are built on three layers. Both have dents at the top facing the entrance. Also, they both have Buddhist influence, and artefacts discovered were similar. It is reckoned that they were built about the 9th-10th centuryA.D.

The square structure of *vimana* section is bigger than the *mandapa* section

Site 16 Candi (Kampung Pendiati) comes under this category. According to Quaritch-Wales's report, the site is on the right side of Sungai Bujang, about 25 yards from a padi field. The shape is a square and it is made of laterite. It has seven layers and is divided into *vimana-mandapa*. The *mandapa* is smaller than the *vimana* and is separated by a double layered square structure with a hole in the middle. The candi is of Hindu influence. The *mandapa* section is also shaped a square with a square hole in its centre, facing east. This candi has been moved to the Bujang Valley Archeological Museum due to natural elements. The candi is reckoned built about the 11th centuryA.D.

The square shaped *vimana* and *mandapa* sections are about the same size

Candi at site 11/3 (Sungai Batu) comes under this category. It is made of river rocks *vimana* has three steps upon a terrace of three layers which surround and the *vimana-mandapa* sections can be seen clearly. The main section of the structure and the verandah were first discovered. The *vimana* section is an open area. The entrance to the *vimana* has three steps upon a terrace of three layers which surrounds it. The structure projects a dual function; a pedestrian walkway around the *vimana* section during religious ceremonies, and as a place for people to sit. At the *mandapa* section is a hole in the centre of a three layered terrace but it is not a walkway. The floor of the candi is also made of river rocks. The candi is of Hindu influence, and is reckoned built about the 11th -13th century A.D.

According to the structure, the *vimana* and *mandapa* sections are not connected. The *vimana* section is further inside and there are three steps going down to it. There is a sort of a walkway to the *mandapa* but it cannot be considered as a connector to the rest of the structure. Since there is no particular walkway to the *vimana*, it is therefore considered as being separated from the *vimana*. There are three steps from the main entrance to go to the *vimana* which functions as a walkway as it is in the front part of the candi. It fronts the east corresponding with the direction of the candi which is the east. Usually, the *vimana* is at the back of the candi. This candi has the foot, body, and crown/roof sections. An interesting discovery is found at the base of the columns suggesting the possibility of the roof being made of wood.

Site 50 Candi (kampung Bendang Dalam) too, has its own unique features. It is not just a candi, but a candi that functions as a clamp named B and C, and is on the left of the lattice in front of the main part. The candi is made of laterite. The *mandapa vimana* are connected by steps. In the courtyard of the *mandapa* is a square hole filled with earth. At the *vimana*, the first layer is arranged in squares while in the mid-section the chamber is a square where an idol is placed for prayers.

The artefacts show that at this site the foundation to the columns and crossbeams at the doors are still intact, based on the excavation data. At the *mandapa* section about 14 square bases that support the columns were discovered while at the *vimana*, 12 such like bases were discovered. In the main chamber at the entrance, 2 round crossbeams were discovered. These discoveries show that the section between the body and the roof is made of wood. Thus, the candi has the foot and the body sections only. In front of the *mandapa* is a squarish structure that points directly to the centre of the candi. This is said to deviate the bad spirits, takes care of the candi, and a place to exhibit the idol. The candi faces east and is reckoned built in the 12th -13th century A.D.

Site 8 Candi (Bukit Batu Pahat) has the *vimana-mandapa* sections that are about the same size. It is made of granite blocks, and is square in shape. To get to the *mandapa* there are three layers of steps. The *vimana* section has seven layers which begins from the end of the *mandapa*. It is raised higher than the *mandapa* section with a square space in the centre. Like Site 50 Candi, it also has the basic features that support the columns, and there are 30 such bases found with holes in the centre of each square. They are arranged parallel to each other. The *vimana* has 40 such bases and are also squarish in shape.

However, the bases that support the columns at the *vimana* are of two sizes, each comes with a function to the candi. First, the size of the hole in the centre of each base is about equal with the base at the *mandapa*. Secondly, the hole is bigger and joined on the left and right to the base. This highly proves the possibility, as in Dr. Alastair Lamb's assumption, about the crown/roof section made of *nipah* (*nipa fruticans*), that it tapers to the top based on the size of the bases of the columns that are bigger at every corner of the centre of the *vimana*.

On the left of the candi, is the *somasutra*, that functions as a waterway for water to flow during the

holy cleansing of the idol or cleaning of the candi. The water flows through the holes in the middle of the candi. The candi faces east/south east, and is reckoned built about the 12th-13th centuryA.D.

The two sections facing each other and connected by a passageway

The Site 19 Candi (Kampung Pangkalan Bujang) is in this category. When this candi was discovered, it was buried in the sand. It is made of bricks. The structure is especially interesting, decorated with *peripih* lotus in the first section of the body. The middle section of the candi, which is more outstanding, is lower than the first section. A crossbeam that is built higher separates the two sections. This form of structure makes it difficult to differentiate the *vimana-mandapa* sections as the separation is not conspicuous. Usually, the *vimana* section is higher than the *mandapa*. The *vimana* is often backing the entrance steps, but it is the opposite case at Site 19 Candi. Based on the form of the structure, there is a likelihood that the candi takes on the role of a *vihara*, a place to store paraphernalia for religious ceremonies. It cannot be ascertained if the structure has any connections with Site 23 Candi. From the artefact discovered, which is the statue of Ganesha, it can be deduced that it is of Hindu influence although at the northern end is a Buddhist complex of candis comprising, Site 21 Candi and Site 22 Candi. This indirectly shows that there was already harmony between religions in the Bujang Valley about the 10th - 13th centuryA.D. as there was already a Buddhist influenced candi, and a Hindu influenced candi. The structure faces east, and is reckoned to have been built about the 11th -12th centuryA.D.

Vimana* section smaller than *mandapa

Site 5 Candi (Sungai Batu) has this feature. It was excavated by the Department of Museum and Antiquities in 1974. When it was first discovered by H.G. Quaritch-Wales, it was found to have been built with rocks from the river, and there was a wall like structure surrounding and protecting the candi. It was on the west bank of the Bujang river. The *Vimana* and *mandapa* sections are connected. The sides seem to be in layers. The flooring is covered with river rocks, and is not *in situ* (not in its original place), but with new river rocks which strengthen the candi's structural foundation. The candi faces the east and is reckoned built about 11th -13th centuryA.D.

Features of Candi in the Bujang Valley

Based on the structural development of candi in the Bujang Valley, be it in its reconstructed form or through data analysis made from archeological excavations it can be deduced that certain features were used as the basis in the constructions of candi in the Bujang Valley through the 9th -13th centuryA.D. It is clear that all the candis did not have a standard direction to face. Firstly, the most number of candis discovered faced east. They are, Site 11/3 Candi (Sungai Batu), Site 16 Candi (Kampung Pendiati), Site 19 Candi (Kampung Pangkalan Bujang), and Site 50 Candi (Kampung Bendang Dalam). Secondly, Site 8 Candi (Bukit Batu Pahat) faces south east. Thirdly, Site 22 Candi (Kampung Pangkalan Bujang) faces north, and fourthly, Site 21 Candi (Kampung Pangkalan Bujang) faces south. Candis which faced each other i.e. north and south, developed since the 9th centuryA.D., while candis which faced east developed around the 11th centuryA.D., and candis that faced south east and west came about the 12th -13th centuryA.D. From the meticulous observation of the direction in which the candis face we can learn the actual position, whether they strictly followed the compass or were at a slant. The evidence is shown in candis that faced north, south, east, and west or candis that faced south west, and south east. However, candis on the hills were never strict with their positioning, for example, Site 8 Candi (south east), and Site 17 Candi (south west). The direction in which a candi faces determines the religious discipline such as, candi which faces east represent Hinduism, candi which faces north and south represents Buddhism, while candi which faces south east represents the Tantrik/Hindu/Sakhti discipline.

CANDI	DISCIPLINE	DIRECTION	CENTURY A.D.
Site 5	Hindu	Timur	11 th – 13 th
Site 8	Tantrik/Hindu/Sakhti	Tenggara	12 th - 13 th
Site 11/3	Hindu	Timur	11 th - 13 th
Site 16	Hindu	Timur	11 th
Site 19	Hindu	Timur	11 th - 12 th
Site 21	Buddha	Selatan	9 th - 10 th
Site 22	Buddha	Utara	9 th 10 th
Site 50	Hindu	Timur	12 th - 13 th

Table 3: Candis in Bujang Valley and their directions

Although the Candis in the Bujang Valley come in a variety of flow, forms, directions, and structures, however, the role as a place of worship and the divisions in sections for worship remain the same. Firstly, every candi that has been reconstructed has the same features, viz., the foot, body and crown/roof, and the *vimana-mandapa*. The difference is some *vimana-mandapa* are connected and some are not. The *vimana-mandapa* sections in Site 16 Candi (Kampung Pendiati), Site 11/3 Candi (Sungai Batu), and Site 22 Candi (Kampung Pangkalan Bujang) are separated while at Site 50 Candi (Kampung Bendang Dalam), Site 5 Candi (Sungai Batu), and Site 8 Candi (Bukit Batu Pahat), the *vimana-mandapa* sections are connected. Site 19 and 21 Candi (Kampung Pangkalan Bujang) do not have the *vimana-mandapa* sections.

Conclusion

In conclusion, it can be said that candis in the Bujang Valley have definite structures and locations that have been designed relatively with the environment. Reconstructions of candi in the Bujang Valley show the role of the river and the hill in the area as these were the original locations. This is relative to two factors; the element of cosmology and trade. The role of the river is associated with water that gives life while the hill is symbolic of Mahameru mountain. An interesting feature is, however, the similar and moderate structures. In some, they show more than two disciplines. This can be due to the influence brought about by trade and the construction of candi done by traders.

The presence of roughly sculptured idols show that the sculptors had not mastered the art and did not understand the material they were working with. The fact that candis in Bujang Valley were built with material such as, rocks and stones for the body, and the easily crumbled wood and *nipah*, for the crown/roof, show that they were not meant to be a colony but more for the community (traders). Other materials used were just suitable to the environment in building moderate candis.

Candis were found scattered along the river that served as a waterway and an *entrepot* to the traders to go further inland. Candis were rarely discovered in the remote areas of the Bujang Valley. However, the basics in the constructions of candis were according to the *Silpasatra* book as in the division of *vimana* and *mandapa*, the presence of *somasutra*, *snanadroni*, and religious Hindu or Buddhist idols.

Thus, candis in the Bujang Valley face different directions, depending on their locations, and whether they have Hindu or Buddhist influence. As have been discussed, candis with Hindu influence face east while candis with Buddhist influence, built on the hills did not face specifically according to the compass point, but were usually a little askewed, as in the case of Site 8 Candi (Bukit Batu Pahat) and Site 17 Candi (Bukit Pendiati). With the development of the Bujang Valley in

the path of the trading route (for China, India, and Arabia) in the Straits of Malacca about the 14th till the 17th century A.D., development in the constructions of candis also took place. The reconstructed candis in the Bujang Valley are reckoned to be about 9th - 13th century A.D old.