

THE ADAPTATION OF JAGO TEMPLE BAS-RELIEF INTO CHILDREN'S LITERATURE

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Abstract

Everything left by ancestors in the form of moral teachings, values, and philosophical reflections will be very useful for future generations. However, centuries later, these relics are no longer known by the younger generation. Everything involved it will certainly be unique character and become the most appropriate for those who produce them. Works related to this subject have been widely written and obtained for several years. This paper would like to offer an old method initiated by Erwin Panofsky (1955) to convert the Jago temple relief into children's literature. This children's story can later be enjoyed as a popular discourse and informative local history. This work is expected to attract reading interest, especially children with the basis of local stories. This qualitative research applies iconographic methods which require pre-iconographic and iconographic. After the relief has been interpreted, then the resultant meaning will be converted into an overview of a story plot, developed in units of events so that it becomes a complete story. Through this paper, moral values can be disseminated more methodically. Furthermore, the breakdown of intergenerational historical relations can be improved.

Keywords: bas-relief, children's literature, literature adaptation

Introduction

All things left by ancestors in the form of moral teachings, values, and philosophical reflections will be very useful for future generations. However, centuries later, these relics are no longer known by the younger generation. communicate something different from the distance of a distant civilization is not an easy matter. Harmonizing are needed to be more easily understood.

The legacy referred to above is manifested in various forms, songs, folklore, legends, objects and so on. The things contained in it will certainly be the unique character as well as the most appropriate for the people who produce it. Work related to this matter has been widely written, (read Danandjaja, 1984; Endraswara, 2013; Murdi 2014, etc). However, efforts to communicate the results of research on the inheritance of this value are still rare. The difference in civilization makes the younger generation assume that things are outdated. Children are more familiar with modern and contemporary things.

The selection of children's literature is done because the age of children is an easy time to shape personality and character. This literary story for children can later be consumed as a popular scientific discourse, an informative medium of local history from the reliefs of Jago Temple. It is also hoped that this media can attract reading interest especially children with basic local stories based on historical facts processed in children's visuals and literature.

According to Wijayanti, Sri et al. (2012) explained the type of Literary learning, that children's literature can be divided into three things, (a) children's literature which presents the main character inanimate objects, (b) children's literature which presents the main characters of living things other than humans, (c) children's literature that presents the main character originating from the man himself. This point can be used as a reference in selecting and learning about the category of media works that will be made in accordance with the character of the literary work that is suitable for the child.

Literary adaptation research has been carried out by Suci Sundusiah, Yulianeta, and Halimah in the International Literature Conference XX Indonesian Literature Scholars Association, in Bandung on 6-8 August 2009, with the title "Transformation of Classical Literature into Comics as a means of Children's Literature Education". This paper discusses the transformation of saga in comics as a means of children's education. This was motivated by the many classical literature that possessed values of character and nationality as a literary repertoire of the archipelago. However, the story is still difficult for readers, especially children to learn

Related to this, Malang is a city with rich artifacts, one of them is the Jago temple in Tumpang Malang Village. This temple was built during the Singhasari kingdom and was continued during the Majapahit kingdom. This temple can still be enjoyed physically today, the richness of its relief ornaments than other temples makes this temple more unique than other temples in Malang. Although many parts of the temple have been lost, the story reliefs on the temple walls can still be enjoyed and studied visually.

Furthermore, the transfer of research results to make them easier to digest and deliveries are rarely carried out. As for if it is done, adaptation is still done with methods that are not yet standard and can be replicated as a model. This paper would like to offer a method initiated by Erwin Panofsky (1955) to convert the Jago temple relief into children's literature. Jago temple was chosen because this temple has a relief structure that has the most complete fable story elements with several panels for each story. The selection of children's literature is carried out with the consideration that the age of children is the most appropriate period in personality formation. This children's story can later be consumed as a popular discourse and informative history of local history. Through this work, it is hoped that it can attract reading interest, especially children with the basis of local stories in each area.

Method

The method in the study "Transfer of Visual Media The story of Jago temple relief for children's literature" uses a pragmatic design method. The research method used is descriptive qualitative method. Qualitative research methodology according to Bogman and Taylor (1975: 5) in J. Moleong's book, defines "qualitative research methodology" as a research procedure that produces descriptive data in the form of written or oral words from people and observable behavior. According to them, this approach is directed at the setting and individual holistically (intact). So in this case it is not permissible to isolate an individual or an organization into a variable or hypothesis but needs to view it as part of a whole.

The design method used is a pragmatic method with a historical, literary and artistic approach. Historical approach is used to analyze the history of temples and history Tantri stories are based on sculptures on reliefs. The Literature Approach is used in exploring linguistics into children's literary stories. The art approach is used to process visuals from the results of research into explanatory illustrations of literary language for children. The stage in this study begins with the formulation of ideas, data collection both drawing and written data, data analysis, design concepts, and continued with the design process, to produce a literary book with illustrations.

The location of this research was conducted at Jago temple which is located in Jago hamlet, Tumpang village, Tumpang sub-district, Malang regency, East Java Province. Data collection techniques are a priority step in the research process in getting an end result. This study uses various sources to assist the data collection process, including field studies (observation and interviews) and document studies.

According to Tjetjep Rohendi Rohidi (2011: 182), the observation method is a method used to observe something, someone, an environment or situation in sharp detail and record it accurately in several ways. Observation methods in art research are carried out to obtain data about artwork in a situation and are relevant to the research problem.

In this case the researcher collects data by direct contact with the field, observing and documenting relief images especially the Tantri story in the Jago temple. In this research activity, interviews were conducted to historians and competent people in their fields. In this study the historical source interviewed was Mr. Suryadi as the caretaker of Candi Jago.

In this study documentation is a vital tool conducted by researchers in recording relief shapes. Documentation was carried out with photo techniques on relief objects which were examined to obtain visual data which was then collected and managed based on the type of visualization group to be able to be analyzed visually as a basis for determining the character characters in the story.

Observations of objects that will be studied are of course through several stages including in the case of reconstructing the stories that are in Jago temple relief. In the process of observing this is carried out directly at the location of the temple, taking pictures of the reliefs to be studied, followed by several discussions with resource persons who are considered competent to get a narration from the embodiment of the temples' story. The stages of the work process that will be carried out are as follows:

1. Taking the picture of the reliefs
2. Describe image on the picture factually
3. Do the excavation of the story in the Jago temple relief by Reviewing stories on Jago temple reliefs that contain Tantri stories. Then look for the narrative of the story and the philosophy and teachings that are conveyed. This activity is carried out using a literature study method and discussions with resource persons who can narrate the meaning and plot of the story in the relief.
4. Identifying story scripts into the language of children's literature.

Results and Discussion

Jago Temple is decorated with various relief stories from Hindu and Buddhist teachings. The chiseled story relief is read by prescriptive reading, which is reading the relief in a counter-clockwise direction or shaking the position of the temple. At the first level the lower side of the north starts from the northwest, there is a relief of the Tantri or Fabel story, followed by Angling Dharma story which ends in the northeast corner. From this direction there is the story of Kunjarakarna, the story is didactic in Buddhist literature up to the second level down on the south side. At the second level the middle of the south side wall starts from the southwest corner, there are Parthayajna story reliefs and Arjunawiwaha stories, many of which have been damaged. On the upper body of the temple there are also many reliefs of the Kresnayana story. All relief stories are very harmonious in a unity, and contain a high teaching meaning.

According to the narrator of Jago temple, Ki Suryadi, there are 6 classic stories written on the Jago temple relief according to the religion adopted by King Wisnuwardhana, namely the story in the teachings of CiwaBudha or Buddhist Hindhu, which are as follows:

1. Buddhististic beliefs
 - a. Relief in animal stories or Tantri (Fabel)
 - b. Relief in Ari Dharma story (Angling Dharma)
 - c. Relief in Kunjarakarna's story
2. Beliefs that are Hinduistic
 - a. Relief in the story of Parthayad (Mahabarata)
 - b. Relief in the story of ArjunaWiwaha (Mahabarata)
 - c. Relief in the story of Kresnayana (Mahabarata)

According to M. DwiCahyono (2016) in Tantri reliefs on Jajaghu Temple I Terrace there are eight stories of animals (Tantri). Each consists of three panels. One of them is the story of 'Harimau VS Banteng'. This story is interpreted by many people as 'the origin' of the idea of 'bantengan' art of engagement or a combination of 'banteng-singo' or 'banteng-macan', which has been rife in Malang in recent times. According to Ki Suryadi the Tantri story in Jago temple is titled as follows:

1. Poachers (Papaka), Tigers and Apes
2. Tiger and Monkey stories
3. The story of a tiger who is afraid of a female goat
4. Turtles and Geese
5. The Stork is dead by a crab
6. Lembu and Crocodile
7. Tiger and Banteng (the instigator)
8. Frog and Snake
9. Animal stories that are part of Ari Darma's story (Angling Darma)
10. Symbolic Meanings of Tantri stories / animal stories.

Pancatantra / Tantri Relief is a story depicted in animal form where in the story there is a hidden message that is to be conveyed to the readers of the relief. Stories about animals have actually been legendary to Europe and Southeast Asia. The very familiar story contains "advice" to anyone who feels strong and strong so as not to feel jumawa (arrogant / high-hearted). Because physical strength can only be defeated by other powerful parties, it can even be 'prey' from it. A message that applies universally to any audience. The story of this animal is the main story in the big frame of the Tantri story.

Like one of the stories in Jago temple reliefs "Tiger and Bull" according to M. Dwi Cahyono (2016) the moral message contained in the text "Kidung Tantri Kediri" is as follows: 4. 332b. ... evil is the source of the grief that people get. 4. 333a. Humility causes pain, danger and death to be encountered. Therefore, try to do good and do not be friends with those who are low-minded. Their enemies. Don't be friends with them but leave. Because of their terrible (bad) heart, (because) will not run out. 4. 333 b. Can be compared with good attention to wolves, invited to play No results (instead) bite, scratch. That is their will. So those who are wise do not be friends with despicable people and bad character, despicable in the world. Look at the Lion and the Ox, befriend the evil wolves like Sambada. 4. 334a. The result was that their friendship was destroyed when it was tight and it was clear that both of them died because they were pitted by Patih Sambada. 4. 334b. The two carcasses have been eaten by wolves and Sambada governors as a result of death by all who have great power.

The following is a brief description of Tantri's story on the Jago temple relief as follows. In this relief Pancatantra, there is one story whose depiction has a unique meaning, namely the story of a crane carrying two turtles. The turtle bites a stick whose center is pecked by the heron and the two turtles bite the wood

while being carried away by the bird. In ancient times living animals on earth had established very close friendships. However, the turtle is used poorly by turtles because of its all-round nature, dissatisfied with what it has.

When in the air, under a wolf, there are 2 turtles that can be their meal. So he made fun of turtles. The tortoise can't stand the ridicule and answer the wolf's ridicule so that his mouth opens and makes the turtle fall down and be eaten by wolves. Though this has been warned by the heron to be patient of all temptations of life.

There is another story about the story of crocodiles and buffaloes. Narrated a crocodile that was hit by a tree and then helped by a buffalo. But crocodiles instead of thanking you will even pressure the buffalo that has helped him. Then came a mouse deer which then broached it. Kancil with his ingenuity then asked them to repeat the previous scene when the crocodile was hit by a tree. Crocodile agreed then the mouse deer put back the big tree that hit the crocodile. The deer and buffalo calmly leave the crocodile that is hit by another tree.

This relief consists of animal figures. Even if there are human figures only as complementary or extras. The characters of the characters in the Pancatantra story are as follows:

1. Bulus Putih (A white turtle)
2. Bangau Thong-Thong (In the form of white storks)
3. Bajul Ijo (The shape of a green crocodile)
4. Segawon Ireng (Black wolf)
5. Kancil (A clever mouse deer)
6. Bac Bang (A red tiger)
7. Kodok Ijo (Tangible green frog)
8. Kebo Danu (Brown buffalo)
9. Kethek Ogleng (Agile apes)
10. Celeng (Wild boar)

In the process of identifying Tantri story reliefs in children's literary texts, it is necessary to identify images in reliefs and then express them in the language of literary stories for children. Following below is a relief description to a literary story script in one of the stories. This is description of iconography relief into story 1, the story of Papaka, Tiger and Monkey. Table 1.(Description of Iconography Relief into The Story of Papaka, Tiger and Monkey)

No.	Relief Pattern	Relief Position	Description of Iconography
1		This relief is carved into the viewer, facing north.	A monkey prostrated before a man holding a wand about to hit him. Then the Monkey held the Man on his shoulder. An animal that looks like an ape prostrate before a human. The human is well-built, has short hair, and has physical characteristics that can be identified as a man. The man appeared to be holding a stick in his left hand that was raised, as if ready to swing. The male figure was bare-chested, wearing a headband, and only wore a loincloth. The man's head / face tapped to the ape who was prostrating before him. He stood at a distance between his legs wide enough, with his hands held up while holding the stick, and pointed straight down at the monkey that was prostrating, expressing a raging anger. As for the monkey face down, its body ducked almost on its stomach, the face is fully facing down, the palms touch the ground / base, expressing a fear or conquest.
2		Two monkeys and a man are walking in the middle of a forest.	Two animals identified as different size apes walked hand in hand. Apes on the right have more size than apes on the left. The faces of both of them were facing to the right, a large, well-built, short-haired man with a bonded jarit and headband. This figure is identified as a male figure

in the previous relief panel, because it has the same visual / physical characteristics. The face of this male figure tapped towards the two monkeys that were walking. Among the two monkeys and this male figure, there was a point of view (looking at each other) indicating communication between the three. The two monkeys holding hands, with their bodies bent (slightly inclined), legs bent slightly, and with glazed eyes. The attitude of the bodies of these two monkeys expressed submission and fear. The figure of a well-built man was bigger than the two apes, his body and legs were upright, with a little wide open, and with eyes that looked sharply at the two apes. This attitude of the male body expresses anger and threat. The size of the man's body is larger in size, he is likely to be behind the two apes. The two apes appear to be "herded" towards a certain place. They walked with fear, because they were under threat / intimidation of the man.

3		<p>A man and a monkey</p>	<p>A man and a monkey on a tree The man is in a sitting position, and the monkey sleeps on his lap. Under the tree there is a Tiger languishing while looking up at the tree. It appears an object that has qualitative similarity (iconic) with a tree, there is a large tree trunk with roots at the bottom, and branches and leaves. On the basis of similarity, it can be identified that this object is a tree. On the tree, a male figure is identified as a male in the previous relief panel, because it contains the same physical characteristics. The man is in a tree with flat eyes, unlike the two previous panels, his body expresses fear and confusion. In his lap lay an ape with a fist on his lap, and a body / body stretched along one of the branches of a tree. Beneath the tree, a tailed, smeared, 4-legged animal appeared, with its head looking up, staring at the figure of a man with an ape lying on his lap. The characteristics possessed by animals under this tree have qualitative similarities with tigers, so it can be identified that this animal is a tiger. The left leg of the front of the tiger slightly raised, as if ready to pounce (claw), and lowered its body, with legs bent so that its body almost touched the ground. The attitude of this animal's body is like animals such as cats, and some other predators when preparing to pounce on prey. The attitude of such an animal's body expresses a threat. The man was scared because he was threatened by a tiger under a tree, the tiger tried to attack the man.</p>
4		<p>Dead of the monkey</p>	<p>A man is sitting cross-legged, in front of a bonfire and a head of a beheaded Ape. In front of him was a monkey walking while carrying ten coconuts with a stick in his shoulder, heading towards a man. It appears that a male figure who has the same physical characteristics as the male figure in the relief panel was sitting on his knees. With a quieter look and facial expression than the previous panels, his right hand was placed on the knee, while his left hand was holding over the</p>

thigh. This kind of body attitude expresses calmness or relaxed attitude. In front of the man there is an object that has qualitative similarities with the head, and a face similar to an ape, but without a body. This object can be identified as the head of an ape that is separated from its body, with the base being an unknown object. Not far from the head of the ape there is an object that has qualitative similarities to a bonfire, and to the left there is an ape figure with feminine features, which has a larger chest than the ape figures in the previous panels. The monkey carries an object similar to the fruit in his left hand, he appears to offer (give) the fruit to the figure of a man who knelt near the head of the ape. With the corner of the lips pointing downward, there is an expression of sadness in the ape. From this it can be identified that apes that contain these feminine features are mothers or families of dead apes, whose heads are only left. The figure of a man who sat on his knees, campfire, head of an ape, and monkey who was sad by carrying a number of fruits expressed sadness and also regret.

Translation of Language to Children's Literature

There was a hunter named Papaka. He was a master hunter. He never returned home empty-handed. The arrow he shot always hit his target precisely. His fame in hunting was well known all over the forest. Even the monkeys knew this story. They were afraid that one day they would die in the hands of this shrewd hunter.

To ease his hunting, Papaka felt that he needed a slave to help him in hunting. Therefore, a monkey was captured to be a prisoner. This monkey was forced to serve him under the threat of a whip. For sure, this monkey became a slave to Papaka and obeyed all his orders. In fact, he even carried Papaka to avoid being flogged.

In one hunt with his monkey slave, Papaka confronted a tiger accidentally. This happened so suddenly. Therefore, Papaka was not able to fight this Tiger.

'Hi man, are you the one named Papaka?' Asked the tiger while showing his fangs.

'Be, right, O tiger. If you don't mind, get away from me. I want to hunt.' Said Papaka stammered in fear.

'Hhhmmmm, do you think you can hunt around in the forest under my power? This is my territory. Your presence has troubled me as the King of the jungle. Your greed has reached its limit!'

'That's not what I mean'

'Ah, shut up. Today I will tear and eat you. Your hunting story will end today!'

In a dime, Papaka fled in the opposite direction while pulling a rope wrapped around the monkey's neck. He did not want to lose the monkey. When looking at the front there was a shady tree that could not possibly be climbed by the Tiger. Papaka and the monkey climb the tree as high as they could. The Tiger who saw this attempted to do the same. Only a few meters away, his body slumped down. Feeling desperate with his efforts, he just waited while grumbling grudgingly. He only thought about waiting for him, wondering when Papaka would come down. When he came down, he would pounce on him.

Papaka looked down. From between the leaves that hid his body, he found this tiger standing by to pounce without the slightest carelessness. Seeing this, Papaka was increasingly afraid. He hid his body further so he would not be visible to the Tiger. The shady tree was enough to help him.

Feeling exhausted after being enslaved by Papaka and running so far, this monkey fell asleep in Papaka's lap. In his confusion, Papaka got a brilliant idea. He thought of pushing the animal's body to be torn to pieces by the tiger. In such a state of alert, Tiger would not think long to pounce on anything that looked like a human body. So, he pushed the monkey to be torn to pieces by tigers.

The wary tiger saw a floating body fall down. He prepared to pounce on the body. Before falling to the ground, the monkey's body was mercilessly pierced. The Tiger shredded his body and immediately ate it ravenously. As soon as he felt satisfied, leaving the monkey's head only, he realized that what he ate was not Papaka. He was very sorry for shredding the monkey. He was angry and embarrassed because he had been tricked by Papaka. After looking up, he roared out loud, showing his anger. The roar sounded terrible and shook the whole forest. Finally the tiger left the monkey's head and the tree where Papaka was hiding.

Knowing that the Tiger had left, Papaka immediately climbed down. He bought the monkey's head. He regretted what he did. Actually, the monkey was so loyal to him. To his disappointment, he brought the head back to his house. He burned incense and made offerings to the monkey god, Hanoman. He prayed that the monkey would get a decent life after his death. He did the ritual for nearly two nights. What Papaka did was heard by all forest residents, including the dead monkey's families.

On the third night, the monkey family came to get the head. They intended to bury it properly. Because they still thought that Papaka was an evil hunter, they came with fear. They brought offerings to Papaka so that they could be exchanged with the head. Papaka, who was aware of his mistakes and sins so far, welcomed this family with joy. Papaka told the whole incident that afternoon with a feeling of remorse. Finally, the family was willing to forgive Papaka. Together they buried the monkey's head solemnly.

Conclusions

Jago temple is filled with relief panels that are neatly carved from the feet to the walls of the top room. There are almost no empty fields because they are allfilled with various ornaments in the fabric of stories. One of the relief stories is Tantri. The Tantri story or better known as the fable is a story depicted in animal form where in the story there is a hidden message that is to be conveyed to the readers of the relief. The story contains "advice" to anyone. A message that applies universally to any audience. So it is very suitable if this story is adopted to be changed to use the language of literature for children because children are the most important part of the foundation of education and character of a nation later. Moreover, Tantri story in this relief seems not directly patronizing, but has symbolic power that many people can learn.

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