



Research Paper

Śivagrha: religious harmonization and the concept of unity in diversityNi Kadek Surpi^{1,*} , I Gusti Putu Gede Widiana² Putu Sri Marselinawati³¹ Universitas Hindu Negeri I Gusti Bagus Sugriwa Denpasar² Universitas Hindu Negeri I Gusti Bagus Sugriwa Denpasar; Denpasar-Bali;
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Abstract

The Prambanan Temple, which has the real name Śivagrha, is not just a magnificent and exotic temple, but its worship concept is characterized by Hindu theology, which is universal in nature, encompassing all isms. Thoughts about respect for diversity and efforts to build harmonization have been the hallmark of the Indonesian nation since ancient times. This research is a qualitative research that examines the theological concept at Prambanan Temple which is strong with the value of diversity, encourages religious harmonization and upholds the concept of unity amidst differences. Data were obtained through observation, interviews, literature studies and focus group discussions (FGD). Data analysis used Ethnographic Content Analysis (ECA), which is a combination of objective content analysis and participant observation. The Prambanan Temple is a temple complex that worships the Tri Murti, namely Brahma, Visnu and Śiva, as the Creator, Sustainer and Destroyer. From the building structure and text tracing, this temple has a Śivaistic concept, namely Śiva is worshiped as the highest Devata. On the other hand, this temple becomes the center of yatra for everyone by uniting them, building temples for many devas. Thus Prambanan really became a center of worship, a center of study, a center for Brahmin activities and a spiritual center or a yatra destination for the wider community. Development with the right calculation produces a strong and amazing energy composition. This temple is able to become a replica of God's stana on earth by harmonizing all the devas in an energy that encourages every devotee to reach the highest spirituality and experience the most amazing.

Keywords: Hindu Theology, Harmonization, Prambanan Śivagrha, Tolerance

1. Introduction

Prambanan Temple, whose real name is Śivagrha or Śivalaya, is a worship complex that is very beautiful and wide as Śiva's palace on earth. This magnificent temple complex also teaches the concept of harmony as is the spirit of the Sanatana Dharma and the wisdom of ancient Javanese Hindus. For hundreds of years, Prambanan Temple has not only provided pride but has also become a place of learning today. Because Prambanan has many mysteries that require expertise to reveal so messages from the past can be understood today.

Prambanan Temple, located in the heart of Java, Indonesia, stands as a magnificent testament to the rich cultural and religious heritage of the region. This ancient Hindu temple complex not only showcases the remarkable architectural prowess of its builders but also embodies a profound concept of theological harmonization. Prambanan Temple stands as a

testament to the harmony that can be achieved by blending diverse religious and cultural influences into a unified spiritual expression.

Throughout history, religious and cultural interactions have played a significant role in shaping the world's civilizations. Candi Prambanan exemplifies this by serving as a focal point for the convergence of Hindu, Buddhist, and indigenous Javanese beliefs. It stands as a testament to the ability of different religious traditions to coexist, interact, and contribute to the formation of a unique spiritual and artistic expression.

Moreover, the iconography depicted in the reliefs of Candi Prambanan reveals a harmonious synthesis of mythologies and narratives from various religious traditions. The stories of Ramayana and Mahabharata, central to Hindu mythology, are intricately carved into the temple walls alongside representations of local Javanese deities. This amalgamation of diverse mythologies reflects a shared spiritual and cultural space where different religious traditions can find common ground.

Beyond its architectural and artistic elements, Candi Prambanan embodies a spiritual message of inclusivity and coexistence. The layout of the complex, with its central temple dedicated to Lord Shiva and the surrounding temples dedicated to other deities, signifies the acknowledgment of multiple divine manifestations within a unified cosmic order. It invites individuals of different religious backgrounds to come together in worship, fostering a sense of unity and shared reverence.

In today's world, where religious and cultural differences often lead to conflicts and divisions, the concept of theological harmonization exemplified by Prambanan Temple holds valuable lessons. It teaches us that diversity can be celebrated and harnessed to create a cohesive and inclusive spiritual environment. The principles of respect, dialogue, and understanding embodied by Candi Prambanan can serve as a guiding light for fostering interfaith harmony and promoting peaceful coexistence.

From the studies and analysis carried out, Prambanan is convinced as an Archetype of Hindu Nusantara Theology (Surpi and Ratni, 2023). It is not just a temple complex but a spiritual center of the community. In general, the Prambanan temple is known to glorify the three Gods-Trimurti namely *Brahmā*, *Viṣṇu*, and *Śiva*. But when viewed from the structure, the Śiva temple as the center is more extensive and taller. This means a Śivaistic concept, i.e., although worshipping three Gods and other gods, Śiva is the peak of worship and the elevation of consciousness. Trimūrti worship is not worshipping the three Gods *Brahmā*, *Viṣṇu*, and *Śiva* in parallel, but worship with a cosmological concept by glorifying Śiva in the Śivaistic concept of Visnu in the Visnusitik concept (Vaisnava). In addition to the Trimūrti worship, Prambanan is also thick with the worship of Śakti or the Goddesses. It can be seen in the worship of Durgamahisasuramardhini, namely Durga, who is killing a giant in the form of a buffalo demon. In addition, statues of the Goddesses are still found in this worship complex as the statues of other gods. This shows that although Prambanan is a place of worship for the three main gods, it attracts and unites worshipers in a large worship complex. This temple teaches religious harmonization as well as proclaims the concept of unity amid differences. This can reflect the present, where harmonization and unity amidst differences are strong characteristics of the value of life in Nusantara.

For more than twelve centuries, this grandest Hindu temple complex in Nusantara has benefited the surrounding community, local government, and the Unitary State of the Republic of Indonesia. The temple was not just a pile of dead stones but made the economy revolve like the yantra cycle, which became the basic concept of its construction. Prambanan should not just be a remnant of ancient relics from the past. It should also provide valuable lessons for today. So that Indonesian people continue to reflect on the values that have been instilled in the past. Harmonization and the concept of unity amid differences have been strong characteristics of the Nusantara people since ancient times. This value is needed to build a civilization in this modern era.

Prambanan Temple continues to be the object of research by many Indonesian and international scientists. Parlindungan, Sukwika, & Manurung (2021) stated that as a tourist destination in Indonesia recognized as a UNESCO World Cultural Heritage site, a number of challenges must be faced in efforts to preserve and promote Prambanan Temple, the impact of tourism on the site, and the strategies used to ensure sustainable tourism practices. The findings of this study highlight the importance of balancing conservation and tourism development to maintain the cultural integrity of Prambanan Temple while maximizing its economic and social benefits for the local community and Indonesia as a whole. Furthermore, Utami, et al (2022) emphasized the importance of understanding the environmental quality of the green open spaces of Prambanan Temple and Ratu Boko Temple. continued research efforts, monitoring and collaborative efforts among stakeholders are required to ensure the long-term preservation of the cultural and ecological values of these sites. Based on soundscape and guild of bird studies, this article focuses on the acoustic environment and the diversity of bird species present at the historic site. By analyzing the soundscape and composition of the bird's union, the ecological health and biodiversity of this temple complex can be understood. The findings of this study explain the importance of preserving and improving the environmental quality of the green open spaces of Prambanan and Ratu Boko temples to maintain their cultural and ecological significance.

The two studies above are closely related to this research on how to protect important historical sites, explore values and maintain the spirit that was built. This research reveals a deep theological message from Prambanan Temple namely *Bhinnêka Tunggal Ika Tan Hana Dharma Mangrwa* as stated in Kakawin Sutasoma as a motivation to appreciate diversity and efforts to sincerely respect each other amidst the different concepts of God that is worshipped. The results of this research can be used as input to strengthen the spirit of unity and oneness amidst differences in religion and the concept of worship. This teaching has been the spirit of the Indonesian nation since the past and will continue to be a light in the future. A strong nation is one that has a spirit of unity amidst differences, not divided because of differences.

2. Methods

This research is located in Prambanan Temple which is now included in the special regions of Yogyakarta and Central Java. This type of research is qualitative. Data were obtained through observation, interviews, Focus Group Discussion (FGD) and literature studies. Observations were carried out by observing activities at the Prambanan Temple Complex, the Prambanan Museum and the Indonesian National Museum in Jakarta. By using an interview instrument, the researcher interviewed historical experts who were directly related to the object of research, archaeologists and experts at Prambanan Temple. The FGD was carried out by involving a number of interdisciplinary researchers, namely history, archeology, epigraphy and Hindu theology. The data analysis method used is Ethnographic Content Analysis (ECA) which aims to provide an in-depth understanding of a person's experiences, behaviors, perspectives, and history by interpreting what is believed to be related to the past. Furthermore, data interpretation and conclusions are drawn.

3. Results and Discussion

Prambanan is a very grand temple, reasonably done with a large pattern, involving many experts, from site selection to making decorative details to its erection. This follows the hypothesis proposed by (Munandar, 2015) that the six types of people/groups in the temple's construction were also known in Java during the Hindu-Buddhist period because the shape and condition of the temples built were the same as Indian temples. This means that during the Old Javanese period, it is inevitable that there were six kinds of people who

played a role in the construction of the temple during the Ancient Mataram era (8th-11th century), Kadiri (12th century), Singhasari (13th century), as well as the Majapahit period (14th-15th century) (Wahyudi et al., 2014).

Prambanan is a temple complex that, at first, or according to the original design, consisted of more than 250 temples, both large and small. The temples are spread over three courtyards which are separated from each other by dividing walls. The central courtyard takes the form of an elevated terrace, which is surrounded by a solid rectangular wall. This stone wall is more or less intact, although it lacks the ornate top that it once had. Three of the four gates are built on top of the staircase, and only rubble remains. This wall and the next that almost disappeared were oriented precisely to the cardinal directions. In the 19th century, the ruins of the third wall were still visible. This wall surrounds the complex as a whole and separates it from the surrounding area. It is not erected parallel to the two previous walls but is placed to form an angle between them. However, the main gates are placed parallel to the first and second walls (Jordan, 2009).

The *Vāstupuruṣamaṇḍala* concept, which is closely related to building patterns, Vedic cosmology, and theology, is followed when building a complex or a significant site of Hindu worship. According to Raddock (2011), the *Hayaśirṣa Pañcarātra* uses the idea of *vstupuruṣamaṇḍala* to put the temple at the center of the universe. Taddock's interpretation states that *Vāstupuruṣamaṇḍala* is both a ritual and a practical diagram. The Vaisnava tradition uses *Vāstupuruṣamaṇḍala* ritualistically to pinpoint the shrine at the center of the universe and practically to plan the *Vāstupuruṣamaṇḍala* temple's layout. The preparatory rituals of *Vāstupuruṣamaṇḍala* and the Vedic altar, as well as *Vāstupuruṣa* and *Vāstoṣpati*, are similar to those of this term, despite the fact that it does not appear in early Vedic literature. Additionally, there are components of the rituals that are being presented that might not be of Vedic origin, like the *sthapati*'s central place in rituals. The Vedas and Hindu sacred structures share a number of fundamental concepts, including the fact that the square is the fundamental form.

Stabilizing the world and inviting the *devatapāda* to *Vāstupuruṣamaṇḍala* is a fundamental idea behind religious construction. The *Hayaśirṣa Pañcarātra* claims that it is related to the design of the temple. The *Vāstupuruṣamaṇḍala* serves a variety of purposes (Raddock, 2011), though this is not its only objective. In order to bring order to the world and invite *Devas* to a *maṇḍala* created to benefit humans, the original idea behind creating a temple was to do both. Mandalas can also be used for ritual purposes, such as the one described in the *Hayaśirṣa Pañcarātra*. On the other hand, the *devatapāda*, the *devas* positioned in each area of the *maṇḍala*, are the main subject of attention. The *devas* who controlled *Vāstupuruṣa* were given specific locations in the *Vāstupuruṣamaṇḍala*, where they were then worshiped with various forms of offering in order to keep the earth stable and prepare it as a location for the building of temples.

Numerous monuments known as temples serve as markers for the classical Indonesian art history, which spans from the fifth to the sixteenth centuries. The word "temple" is derived from *candikagrha*, which means "the house for Dewi Candika or the goddess of death" (Soeroso et al., 1985). The temple is described as a burial building based on that understanding and interpretation (Stutterheim, 1931). Soekmono came to the conclusion that the temple was a shrine rather than a place of remembrance after conducting more research. Indonesia has a long history of Hindu-Buddhist kingdoms that rose to power and left behind architectural remnants like temples. The temples are dispersed throughout different areas.

According to (Helfritz, 1979), a text from the ninth century (unnamed) claims that the name Prambanan originates from the hamlet of Parawan, where the locals were tasked with maintaining the temple. The hamlet has been exempt from taxes as payment from the

local government. Because the Javanese word *parawan* only means "girl" or "girl," it is hard to believe this explanation on a linguistic level.

The words *Parambanan* and *Poerambanan* were used by C. F. Winter (1839) to create the word *Prambanan*. The term (H)empu rombo, which translates to "Rombo the blacksmith," refers to this person. A blacksmith was once a prominent member of a village. Winter does not discuss the potential coincidence between a blacksmith like this and the relevant temple, nor does he take into account the possibility of other settlements bearing the name *Prambanan* if the etymology is accurate.

The data from the inscription is needed to understand the existence of the *Prambanan* temple and the concept of divinity more deeply. Several inscriptions were found around *Prambanan*, which can be used as material for further study. (Soeroso et al., 1985) The data contained in the inscription was needed to determine the historical background in the area around *Prambanan* in the 9th century AD. The inscriptions found in the area around *Prambanan* and dating from around the 9th century AD are the Śivagrha inscription (856 AD), the Ratu Boko inscription (856 AD), the Wukiran inscription or the Pereng inscription (863 AD), the Plaosan Lor temple inscription (no. date), and the Wuatan Tija Inscription (880 AD).

Of these inscriptions, the most referenced is the Śivagrha Inscription. It is stated that (Soeroso et al., 1985) The Śivagrha inscription was issued on the 11th Suklapaksa of the month of Margasira in 778 Saka or November 12, 856. November 12, 856 AD is thought to have been the inauguration of the mega project of the temple. (Nuryanti 2013). It is written in poetry with old Javanese script and language. Now it is stored in the National Museum of Indonesia. There is information about governmental changes in the inscription, from Jatiningrat to Dyah Lokapala, who was ordained at the Medang palace in Mamratipura. He was appointed king because he had contributed to the war and managed to save the kingdom from enemy attacks. Dyah Lokapala, who is identified with Rakai Kayuwangi Pu Lokapala is the youngest son of Jatiningrat or Rakai Pikatan. This is known from the word *valaputra* in verse 7, which means 'the youngest son of the king.' From several inscriptions, it is further confirmed that the original name of the magnificent temple complex in Sanskrit was Śivagrha (House of iva) or Śivalaya (Siva Nature), based on the Śivagrha Inscription dated 778 Saka (856 AD).

In general, *Prambanan* Temple is regarded as a collection of Hindu holy structures devoted to Tri Murti, or the three Hindu deities known as Brahma, Visnu, and Isvara who are associated with cosmology in the forms of creation, upkeep, and destruction. Various other names, including Mahesvara and Mahadeva, are also used for Siva. The three main temple structures devoted to the three gods are where the tri murti is worshipped. Siva is the highest Devata, not in the sense of honoring the Three Gods equally. Interestingly, one of the Hindu typologies (*Nirguna Brahman* or *Saguna Brahman*) does not adhere to a rigid theological concept. *Saguna Brahman*'s idea of Siva as the pinnacle of consciousness can be seen in the *Prambanan* temple's architecture. That is not where it ends, though. There is a higher concept; it involves worshiping the formless Supreme Brahman, which can be worshiped through the exquisite taste, experienced as the spiritual ecstasy that occurs when entering this temple area, in an effort to transcend the *Saguna Brahman* typology. The highest typology, *Nirguna Brahman* (the formless God), is where *Prambanan* directs followers to enter

Prambanan is the theological archetype of Nusantara Hindu, according to a number of pieces of evidence. The phrase Para-Brahman—the Supreme Brahman—is referenced in the name of this complex of temples. As the primary temple for Brahman worship, this temple is dedicated. Additionally, the *Vstupuruamaala*, a comprehensive and extensive design built in three main mandalas that can be given meaning, is used in the temple's design as a singular mandala. The complex's original name, *Sivagrha*, refers to the fanam practiced

at the time the temple was built, namely Sivaistic theology, but it also adopted the idea of the existence of other devatas to bind and draw in followers. Hindu theology emphasizes the importance of bringing together, embracing, and safeguarding other forms of worship and Ishta devata in order to achieve glory. He makes reference to the discoveries made as a result of the excavation work done by IJzerman (1887), who discovered the Siva Mahdeva statue in the main temple's central chamber. According to the language of the inscription, that temple was undoubtedly constructed as the residence of Siva. Additionally, the physical similarity to Buddhist temples demonstrates the peaceful coexistence of Buddhism and Saivism in prehistoric Java. For some reason, he even mentioned "enthusiastic Saivism" and "degenerate Buddhism.". "(IJzerman, 1887). The intricate, imposing, and majestic Siva temples can have different interpretations or meanings. Based on the 'Sivagrha Inscription' from 778 Saka (856 AD), the original Sanskrit name of this Hindu temple complex is 'Sivagrha (House of 'Siva') or 'Sivalaya (Realm of Siva) (Acharya, 2005). The three main temples in this temple complex honor Brahma, Ishvara, and Vishnu, and the Trimurti is revered there. However, the most glorified deity in this temple complex is Siva Mahadewa, who is located in the main room of Siva Temple (Salazar, 2014).

Smythies (2006) asserts that iconography enhances the architectural design of the temple in the conclusion to his thesis. Even though a deity sits in the throne, the vigrahas are arranged in the temples so that there is a balance between the gods based on their number, location, and placement. The selection of the deity also reflects Devasthanam's strategy of incorporating Hindu theological ideas to unite communities. In order to create a welcoming environment where worshippers could gather, truly conservative styles further developed their methods.

In the same vein, Prambanan, while putting Siva as the highest deity, achieves balance by putting Brahma and Vishnu as deities who are worshiped in cosmic harmony (Nakatani et al., 2012). Similar to how the presence of other devatas makes temple visitors happy and welcoming, even though they may worship different deities but can still sense the energy of worship in the Prambanan temple complex. In order to accomplish the goal of erecting a temple as a hub of spiritual activity, this politically also honors and unites the devotee.

This study's findings lead to three conclusions:.

1. Devasthanam's desire to adhere to the orthodoxy of the 'iva worship tradition, which strictly refers to religious texts,' is supported by the choice of conservative architecture.
2. The main change was the joining of temples to create a space for congregational worship in the temple.
3. The transformation was carried out to promote collaboration among the various groups that make up the temple community, which indicates the rank of gods by creating their temples in a similar architectural style, rather than to dedicate the temples to a single God.

Regarding the adoration of Iva as the supreme being, this is in accordance with Sivananda's (2007) assertion that Lord Iva is a transcendental consciousness that is unadulterated, eternal, without attributes, and all-pervasive. He is The Absolute Brahman, Who Is Not Personal. (Titib, 2003) The definition of iva is "one who bestows good luck" (rahayuan), "kind, friendly, forgiving, pleasant, offers much hope," "calm," and "happy.". In moving His law of omnipotence, Sang Hyang iva is assisted by His Sakti Durga or Parvati. Hindu Nusantara theology, as it is described in the Prambanan Temple complex, does not depict women drowning in a desert of men as other theological concepts that, despite claiming to be the pinnacle of theological knowledge, use masculine concepts, do. At Prambanan Temple, worship of Durg is equally important to and even more prevalent than worship of Siva, which is considered to be the highest aspect of worship. The temple was

given the name Durga, also referred to locally as Roro Jonggrang. Researchers describe the past in a similar manner. The Durg Statue piqued the interest of devotees greatly.

The Durgmahisasuramardhini portrayed in Prambanan is a religious representation of feminism, but she is also endowed with all power, including the aspect of victory, as Durg, who is capable of killing a Giant with great strength. Evil can be vanquished by Durga (Nuryanti, 2013). Along with the Durg statues, there were other goddess statues in the form of women to be found near Prambanan, including the statue of Dewi Sri and the Buddhist Goddess statues.

The Hindu Nusantara concept does not suffocate feminism worship or creative elements in the theological wasteland of masculinity. Instead, feminism is intended to be a force that conceals evil and even subdues it. The goddess is revered for her gentleness, power, wealth, and prosperity. This idea is where Hindu Nusantara theology finds its significance and uniqueness. This theological idea should persuade people that women should be treated with majesty rather than just as minor characters in creation who can be disrespected.

Durga is regarded as the Universe's Mother and Goddess in Hinduism. For more than 4,000 years, Goddess Durga has been worshipped. Goddess Durga worship has a significant place in Hindu literature, spanning from the Vedas to the present. (Titib, 2003). Worshipping Durga, the Universal Mother who offers protection and love, is customary in Nusantara. Statues and ancient manuscripts both contain descriptions of Durg worship, which can be found widely in different locations. Goddess worship is also prevalent in the Buddhist culture. The Prambanan Museum also houses a number of Goddess statues associated with Buddhist worship practices, including Tara and Vajrapani. The Prambanan Museum hosts an exhibit of the Tara statue, as seen below.

According to Scheltema (1912), Durga Mahishasuramardini was known as Prambanan's "Notre Dame de Bon Secours.". As a result, Durga is regarded as the Mother in Prambanan and is the subject of numerous prayers. In the Prambanan temple complex, Ishvara became the object of worship and the focal point of the mandala. The Siwa temple, which is visible in the main temple, is revered by the Iva family, with Agastya serving as the Bhatar Guru or Iva Guru. Humans can achieve Lord Iva's supreme consciousness with the aid of Agastya, Ganesha, and Durga. There are a number of statues in the Prambanan Museum that are referred to as the Goddess statue and need to be identified. However, the fact that this statue exists suggests that, according to the Hindu Nusantara Theological tradition, Goddess worship is widespread in both Hindu and Buddhist traditions.

Based on the interpretation theory, it can be explained that the Śivaistic concept was indeed adhered to by the rulers who built the Prambanan Temple. Of the three related inscriptions namely Śivagrha, Sojomerto and Canggal, it is generally known that the ruler and the people adhere to the ideology of worship of the Tri Murti, but have a Śivaistic concept, Śiva as the highest peak of consciousness. However, other devas are still respected in order to invoke their blessings and obtain good luck. Observations made in the main chamber of the Śiva Temple, that Lord Śiva becomes the main object of worship with the rules of its location and position.

Inside the Śiva Temple chamber, other statues were also found namely Agastya (Guru), Ganesha and Durgā. In accordance with the concept of Hindu Theology, Ganesha is the First Deity to be worshiped, as a deity who destroys all obstacles and obstacles and bestows Sidhi and Budhi. In addition, Ganesha is the earliest god worshiped before worshipping Śiva, who is his father. Ganesha as the destroyer of obstacles and obstacles. Furthermore, the statue of Agastya was found. The teacher's role is indeed very important in achieving enlightenment and awareness. Guru worship is a very common tradition as teachers are considered as guides to attain enlightenment. Teachers are considered as a means to study divinity and reach the highest consciousness. Agastya is known in various

texts as Bhaṭṭāra-Guru. In Agastya Parwa (Sura, et al., 2002) it is stated that Bhagawan Agastya is well-known in Sanskrit literature as a Bhagawan who spread Hinduism to South India to the Archipelago. He is a wandering Bhagawan who does not return home. So according to Agastya Parwa, Bhagawan Agastya is not merely a fictitious character but is regarded as a great guiding teacher even in the same room as the Śiva family.

Prambanan, although placing Śiva as the highest devata, balance is achieved by placing Brahma and Visnu as devata who are adored in the process of cosmic balance. Likewise, the presence of other devas provides happiness and hospitality for visitors to the temple who may worship different deities, but can still feel the pulse of worship at the Prambanan temple complex. This politically also remembers and unites devotees so that the goal of building a temple as a center of spiritual activity can be achieved

In the past in Indonesia, the concept of diversity was very common. The concept of Bhinnêka Tunggal Ika tan hana dharma mangrwa (different but the essence is still one, there is no doubt about the truth), in Sutasoma's kakawin, has become a breath for the people of the archipelago in the past. Likewise, Prambanan as a Hindu temple building teaches internal harmonization, namely, uniting the Gods in the same worship complex.

The Sivaistic concept, Siva as the pinnacle of consciousness, as a character of Prambanan Temple actually embraces the existence of other Gods. Every devotee can pray to a certain deity before entering the main courtyard, namely the Tri Murti Brahma Vishnu and Siva temples. Likewise in the Siva Temple there is another Pratima as an intermediary to reach the highest awareness.

The Prambanan Temple teaches that the highest awareness can only be achieved through harmony, harmony, not judgment or hostility. Besides that, the nature of the Gods is loving and embracing not being hostile. The essence of religion is harmony and harmony. Divinity can only be attained in a peaceful atmosphere full of awareness. Respect and harmony are considered as the main values in religion, so that the quality of people's diversity can be measured to what extent respect for tolerance and efforts to create harmony.

The concept of harmony that is taught in the Prambanan Temple complex reflects the philosophy and beliefs of the Hindu community in the past. The concept of harmony taught at the Prambanan Temple complex:

1. Balance between humans and nature: This concept teaches the importance of maintaining a balance between humans and nature. Prambanan Temple and its complex were built by taking into account the layout that is adapted to the natural surroundings, as well as integrating natural elements such as water, plants and the surrounding environment.
2. Harmony between architecture and religion. Prambanan Temple combines beautiful architectural arts with Hinduism. Within this complex, each temple has a structure and decoration in accordance with Hindu religious beliefs and practices.
3. Unity in difference. Prambanan Temple consists of several different temples, including the main temple dedicated to Trimurti, namely Brahma, Vishnu and Shiva. This concept teaches that even though there are differences in beliefs and worship goals, these differences should not divide, but establish unity and harmony among those who are diverse.
4. The balance between humans and gods. Prambanan Temple also depicts a harmonious relationship between humans and gods. The main temple dedicated to Trimurti pays homage to the three main gods in Hinduism, while other temples depict manifestations of other gods. This concept teaches that humans and gods are interdependent and need to maintain a balanced relationship in everyday life.

Thus, the concept of harmony taught in the Prambanan Temple complex reflects respect for nature, balance between humans and nature, and balance in the relationship between humans and gods. In addition, this complex also shows the importance of unity in difference and togetherness to create harmony in Hindu society in the past.

Prambanan Temple is one of the important religious sites in Indonesia. Through theological research, a deeper understanding of Hinduism in Indonesia in the past can be understood. This makes it possible to appreciate the religious and cultural diversity of the country. Theological research at Prambanan Temple helps reconstruct the history and development of Hinduism in Indonesia. Through this research, experts can study aspects such as iconography, rituals, and belief systems that existed at that time. This provides insight into how Hinduism developed and adapted to local cultures.

The concept of diversity in Prambanan Temple is reflected in several aspects, both in terms of architecture, iconography, and philosophy related to Hinduism at that time. A number of diverse concepts that can be found in Prambanan Temple such as the worship of Hindu Gods. Prambanan Temple is a temple complex dedicated to the three main gods in Hinduism, namely Lord Shiva, Goddess Durga and Lord Vishnu. The existence of these three gods reflects the concept of trimurti in Hinduism, which emphasizes that God can manifest in different forms but remains one. This reflects recognition and respect for the diversity of God's manifestations in Hinduism. Prambanan Temple has an architectural style that combines Hindu, Buddhist and Old Javanese elements. This shows the influence and interaction between these religions at that time. These different architectural styles reflect the diversity of cultures and religions that exist in the region. Furthermore, the reliefs in Prambanan Temple depict various Hindu epic stories, such as the Ramayana and Mahabharata. These stories involve various characters and deities from different cultural backgrounds. Through this iconography, the diversity and complexity of Hinduism at that time is clearly reflected.

This temple has accessibility for the general public because it was built as a place of worship and also as a center for community social activities. The shrine was accessed by people from all walks of life, not just royalty or religious leaders. This shows inclusivity and acceptance of social diversity at that time. Apart from the main Hindu deities, Prambanan Temple also has several smaller temples dedicated to local gods or local ancestors. This shows the influence and acculturation of Hinduism with local beliefs, reflecting the diversity of religions and beliefs at that time. Thus, the concept of diversity in Prambanan Temple was reflected in the architecture, iconography, and inclusiveness of Hinduism at that time. Prambanan Temple is a historical witness of how various cultures and religions interact and side by side in a temple complex that is very important spiritually and socially. Overall, the Prambanan complex consists of the main temple dedicated to Lord Shiva and ancillary temples dedicated to other gods. Each temple had an important role in Hindu religious rituals at that time and depicted the majesty and greatness of Hinduism. The architecture of Prambanan Temple reflects the brilliance of art and engineering at that time. The combination of shapes, balanced proportions and beautiful carvings creates a stunning temple complex which is one of the most important historic sites in Indonesia.

4. Conclusions

Based on the results and discussion, it can be concluded as follows the results of theological research at Prambanan Temple can be used as a source of knowledge and education. Findings through this research can be used in the context of formal and informal education, such as learning history, art, and religion. This helps increase our understanding and appreciation of Indonesia's cultural and religious heritage. This temple mainly describes the idea of Theology that was embraced, at least during the construction of this beautiful monument in the form of a worship area in Java. Relics in the form of Prambanan

Temple, the grandest temple in Nusantara, illustrate the glory of Hinduism in the past and the theological concepts and ideas of diversity that are developing today. However, it does not mean that the concept of theology is the same in all regions in Java. The Kediri kingdom, for example, is seen from its legacy more in worshipping Vishnu or embracing Vaisnavism.

The conception of Hindu Nusantara Theology described in Prambanan Temple is Shivaistic Theology, which favors Shiva as the highest deity at the level of Nirguna Brahman. In Hinduism, the concept of Tri Murti is related to cosmology (*Viraj Vidya*), the aspect of God as creator, sustainer, and destroyer, which is translated into the concept of Shivaistic theology and worship where Shiva is worshiped as the pinnacle of theology. The Śivaistic concept adopted is worshipping Iva with His family; this is found by the discovery of murti in the form of guru (Agastya), Ganesha-Putra Śiva, and Pārvati in the aspect of Durgāmahisasuramardhini as His Shakti.

The Prambanan Temple Worship Complex also describes the complete concept of Hindu theology. Namely, the theology of universal love, worshipping the Supreme God, *Parabrahman*, the Spirit of the Universe as the highest goal, which is *Nirguna Brahman* (the concept of God without a Form), but in the typology of Saguna Brahman worshipping Siva Mahadeva as the pinnacle of human consciousness. However, uniting the Gods in a large worship complex is a form of harmonization and appreciation of differences. Since the past, Hindus in the archipelago have realized the importance of unity amid disagreements. Different Ishta devata do not become divided people but live in a peaceful atmosphere, full of awareness and blessings from all devatas.

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