



Veda Jyotih:

JURNAL AGAMA DAN SAINS

Penerbit: Dewan Pimpinan Pusat (DPP) Dosen Hindu Indonesia (DHI) bekerja sama dengan
Universitas Hindu Negeri I Gusti Bagus Sugriwa Denpasar dan Institut Agama Hindu Negeri Tampung Penyang Palangka Raya

UTILIZATION OF CETHO TEMPLE FOR RELIGIOUS ACTIVITIES

Budiana Setiawan

*Research Center for Society and Culture, Institute of Social Sciences and Humanities,
National Research and Innovation Agency*

E-mail: budianasetiawan@gmail.com

Abstract

According to the Law of the Republic of Indonesia Number 5 of 1992 concerning Cultural Heritage Objects, Cetho Temple was considered a dead monument, so it cannot be used for religious activities by Hindus. The discourse had changed since the issuance of the Law of the Republic of Indonesia Number 11 of 2010 concerning Cultural Heritage. Nevertheless, in its implementation, regulations have been needed for the interest of regulating the utilization of Cetho Temple as a national level of cultural heritage. In this regard, the problems in this study are: (1) How are the licensing arrangements of utilization of Cetho Temple for religious activities, both by the government of Republic of Indonesia and the government of Karanganyar Regency? (2) What are the benefits of licensing the utilization of Cetho Temple for Hindus and the community around the location of Cetho Temple? This study uses a qualitative method with a case study approach. Research data collection is done through literature review, in-depth interviews, and observation. The results showed that the Government of Karanganyar Regency since 2005 has given permission to Hindus to use the temple as a place of religious ceremony. The ceremonies that are held include: Galungan, Kuningan, Tawur Agung Kesanga, and Mondosiyo. As a consequence of the implementation of the local regulations, at Cetho Temple there is a division of management authority between the Agency of Tourism Youth and Sports of Karanganyar Regency and the Office of Cultural Heritage Conservation of Central Java. The Agency of Tourism Youth and Sports of Karanganyar Regency manages tourists who come to Cetho Temple, especially for ticket sales arrangements. The Office of Cultural Heritage Conservation of Central Java manages the conservation activity at the temple, which is financed using the state budget. The utilization of Cetho Temple as a place of religious ceremony for Hindus will actually enliven tourism activities.

Keywords: *religious ceremonies, Hinduism, national cultural heritage, utilization permits.*

Abstrak

Menurut Undang-Undang RI Nomor 5 tahun 1992 tentang Benda Cagar Budaya, Candi Cetho dianggap sebagai monumen mati, sehingga tidak dapat dimanfaatkan untuk kegiatan keagamaan oleh umat Hindu. Wacana tersebut berubah sejak dikeluarkannya Undang-Undang RI Nomor 11 tahun 2010 tentang Cagar Budaya. Meskipun demikian, dalam implementasinya tetap diperlukan regulasi untuk kepentingan pengaturan pemanfaatan Candi Cetho sebagai cagar budaya tingkat nasional. Berkaitan dengan hal tersebut, permasalahan dalam penelitian ini adalah: (1) Bagaimana pengaturan perizinan pemanfaatan Candi Cetho untuk kegiatan keagamaan, baik oleh pemerintah pusat maupun pemerintah Kabupaten Karanganyar? (2) Apakah manfaat dari perizinan pemanfaatan Candi Cetho terhadap umat Hindu maupun masyarakat di sekitar Candi Cetho? Penelitian ini menggunakan metode kualitatif dengan pendekatan studi kasus. Pengumpulan data penelitian dilakukan melalui kajian kepustakaan, wawancara mendalam, dan observasi. Hasil penelitian menunjukkan bahwa Pemerintah Kabupaten Karanganyar sejak tahun 2005 sudah memberikan izin kepada umat Hindu untuk menggunakan candi tersebut sebagai tempat persembahyangan. Upacara-upacara yang diselenggarakan, antara lain: Galungan, Kuningan, Tawur Agung Kesanga, dan Mondosiyo. Sebagai konsekuensi dari penerapan undang-undang dan peraturan daerah tersebut, di Candi Cetho terdapat pembagian wewenang pengelolaan antara Dinas Pariwisata, Pemuda, dan Olah Raga (Disparpora) Kabupaten Karanganyar dengan Balai Pelestarian Cagar Budaya (BPCB) Jawa Tengah. Disparpora mengelola wisatawan yang datang ke Candi Cetho, khususnya untuk pengaturan penjualan tiket. Adapun BPCB Jawa Tengah mengelola pelestarian bangunan candi, yang pembiayaannya menggunakan APBN. Pemanfaatan Candi Cetho sebagai tempat ibadah umat Hindu justru akan meramaikan kegiatan pariwisata.

Kata-kata kunci: upacara keagamaan, Hindu, cagar budaya tingkat nasional, perizinan pemanfaatan.

1. Introduction

Cetho Temple is a temple with a Hindu religious background, which is located on the west slope of Mount Lawu (3265 m asl) (Ramelan, ed. 2013: 196). This temple is administratively located in Cetho Sub-village, Gumeng Village, Jenawi District, Karanganyar Regency, Central Java Province. Topographically the temple is located 1,470 meters above sea level, so the air is cool. Astronomically, it is located

at coordinates 7° 35' 48" South Latitude and 11° 9' 14" East Longitude (*Pengolahan Data Candi Cetho Karanganyar*, 2001: 3).

Cetho Temple was built around 1451-1470 AD, in the late period of Majapahit Kingdom. Seen from the architectural form, the temple shows a certain characteristic when Hindu-Buddhist influence in Java began to fade and prehistoric traditions began to revive. It can be seen from the architecture which resembles a *punden*

berundak (terraced building) with a terraced floor plan that is getting higher and higher, and leads to the top of the mountain.¹

At this time Cetho Temple has been registered as a National Level of Cultural Heritage, with registration number CB.98. The determination as a cultural heritage is based on the Decree of the Minister of National Education Number PM.24/PW.007/MKP/2007 dated March 26, 2007 and the Decree of the Minister of Education and Culture Number 243/M/2015 dated December 18, 2015.²

In archaeological discourse in the past, cultural heritage buildings (such as megalithic complexes, temples, ancient mosques, forts, colonial buildings, etc.) were classified into two groups, namely living monuments and dead monuments. The discourse was based on the Law of the Republic of Indonesia Number 5 of 1992 concerning Cultural Heritage Objects, especially in Article 21 which states that "Cultural heritage objects when found are no longer used as they were before, are prohibited from being reutilized" (Republic of Indonesia, 1992: 14). The living monuments are cultural heritage buildings that are still used by their supporting communities as they were when they were built (for example: ancient mosques that are still used as places of worship for Muslims, ancient churches that are still used for Christian worship places, and so on). Meanwhile, dead monuments are cultural heritage buildings when found are no longer used by the supporting community (for example: *punden berundak*, megalithic complexes, and temples).

In this case, Cetho Temple when was discovered by archaeologists was considered as a dead monument, because it had been abandoned by its supporting community as a place of worship. However, the discourse had changed since issuance of the Law of the Republic of Indonesia Number 11 of 2010 concerning Cultural Heritage, as a substitute for the Law of the Republic of Indonesia Number 5 of 1992 concerning Cultural Heritage Objects. According to this law, specifically Article 85 Paragraph 1 it is stated that: "The Government, Local Government, and everyone can utilize Cultural Heritage for the interests of religion, social, education, science, technology, culture, and tourism." (Republik Indonesia, 2010). Based on the mandate of the law, that cultural heritage can be utilized for religious purposes, the Hindu community can utilize Cetho Temple for Hindu religious activities. Although it can be utilized for religious purposes, in its implementation, regulations are still needed for the purpose of regulating the utilization of Cetho Temple as a national level of cultural heritage.

In this regard, the problems in this research are:

1. How are the licensing arrangements for the use of Cetho Temple for religious activities, both by central government agencies and the government of Karanganyar Regency?
2. What are the benefits of licensing the utilization of Cetho Temple for the Hindus community and society around the temple?

1. Sistem Registrasi Nasional Cagar Budaya. no year. *Candi Cetho*. . accessed on July 4, 2022.

2. Sistem Registrasi Nasional Cagar Budaya. no year. *Candi Cetho*. . accessed on July 4, 2022.

2. Research Method

This study is qualitative research. The method that is used is a case study from desk research. Research data collection is done through literature review and related documents, in-depth interviews; and observation. The study of literature and related documents are to study the results of previous studies related to efforts to develop Cetho Temple as a place for carrying out religious activities. The literature and document studies are not only based on documents owned by government agencies, but also other secondary data sources, such as books, journals, newspapers, and online media.

Interviews were conducted with leaders from government agencies and institutions, Hindu community organizations, and the general public around the temple location. Government agencies include those authorized to protect Cetho Temple as a cultural heritage, namely *Balai Pelestarian Cagar Budaya Jawa Tengah* (the Center for Conservation of Cultural Heritage in Central Java Province) as well as agencies authorized to develop and utilize Cetho Temple, namely *Dinas Pariwisata Pemuda dan Olah Raga* (Office of Tourism, Youth and Sports) of Karanganyar Regency; and *Kantor Wilayah Kementerian Agama Kabupaten Karanganyar* (the Regional Office of the Ministry of Religion of Karanganyar Regency). Observations are made to obtain an overview of the location, environmental conditions of the area, and various activities that are related to the existence of Cetho Temple.

The data that has been collected is analyzed and interpreted. Data analysis is the process of compiling data so that it can be interpreted. Organizing data means

classifying data in patterns, themes or categories. Meanwhile, data interpretation means giving meaning to analysis, explaining patterns or categories, looking for relationships between various concepts (Nasution, 1996).

The purpose of qualitative data analysis is so that researchers get the meaning of relationship among variables. So, they can answer the problems that were formulated in the study. The main principle of qualitative data analysis techniques is to process and analyze the collected data into systematic, orderly and meaningful data. Furthermore, the meaning behind the data will be found through the recognition of the culprit subject (Kasiram 2010: 355).

3. Results and Discussion

3.1 History of Cetho Temple

Cetho Temple was built around 1451-1470 AD, at the end of Majapahit Kingdom. The plan of this temple is a *punden berundak* (terraced building) consisting of 13 terraces arranged the farther back the higher, with the orientation towards the peak of Mount Lawu (3,265 m above sea level). The floor plan of the terraced building shows the influence of Hinduism-Buddhism in Java began to fade and the original elements of Indonesian prehistoric traditions began to live again. The characteristics of the terraced building are also found on the slopes of Mount Penanggungan and Mount Arjuna in East Java.

The name of "Cetho" comes from Javanese language, which means "clear". The name of the temple follows the name of Cetho Subvillage where this temple is located. It is called Cetho Subvillage, because people can see clearly in various directions from the location of Cetho Sub

Village. To the west, you can see views of Karanganyar Town and Solo City with a backdrop of Mount Merbabu, Mount Merapi, and Mount Sumbing. To the north and south you can see green hills from the slopes of Mount Lawu, while to the east you can see the peak of Mount Lawu.

In its history, since being since marginalized by the development of Islam in Java Islam, Cetho Temple was neglected, so that many artifacts lost because it was stolen by the thieves. The existence of Cetho Temple was first reported by Van De Vlis in the early twentieth century. The discovery attracted the attention of a number of archaeologists because of its archaeological value elements, such as W.F. Sutterheim, K.C. Crucq, N.j. Krom, A.J. Bernet Kempers, and Riboet Dharmosoetopo (Hermantoro, 2005: 68-71).

Bernet Kempers in *Ancient Indonesian Art* argues that from the beginning Cetho Temple was a sacred temple that was erected to honor ancestral spirits, which in the first half of fifteenth century. It was converted into a monument that contained elements of Hindu-Javanese culture with local characters as a means of release of ancestral spirits from all worldly ties (Kempers, 1959: 101).

In 1928 *Dinas Purbakala* (the Office of Ancient Object) conducted research in the context of restoration. However, from the study, there was not enough evidence to reconstruct the building of the temple. This is because many lost artifacts have been stolen by the thieves, especially statues and parts of reliefs. However, in

1974 to 1978, Sudjono Hoemardhani, the Inspector General of Development during the reign of President Soeharto, carried out the restoration of the temple into a “new building”, as seen today . It was unfortunate that the restoration (or more accurately called rebuilding) was carried out without considering the archaeological aspect, so that the authenticity of the form of the temple cannot be justified scientifically. The additions of new elements include a number of foundations with wooden buildings, similar to temples in Bali. Thus, the shape of the building of Cetho Temple that we see today is actually the result of restoration in the late 1970s together with wooden *pendopo* (pavilion) buildings.³

After the restoration, Cetho Temple began to be often utilized by *penghayat kepercayaan terhadap Tuhan Yang Maha Esa* (adherents of the belief in God Almighty) and Hindus for spiritual activities and prayers. However, at that time the temple was still relatively little visited by tourists.



Photo 1. Cetho Temple with several new buildings in the form of pavilions that resulting from the restoration of Soejono Hoemardani

3. *Cagar Budaya*. 2016. <http://cagarbudaya.kemdikbud.go.id/cagarbudaya/detail/PO2016011200010/candi-cetho>, accessed on August 18, 2022.

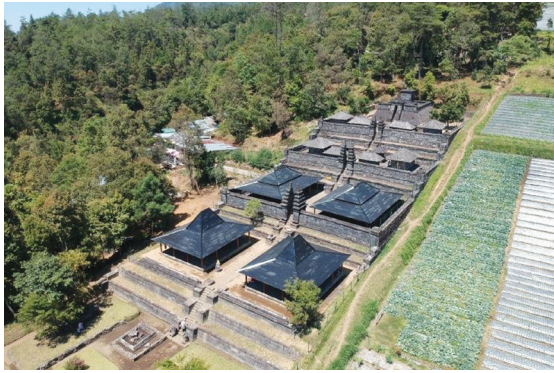


Photo 2. Part of Cetho Temple from aerial view.

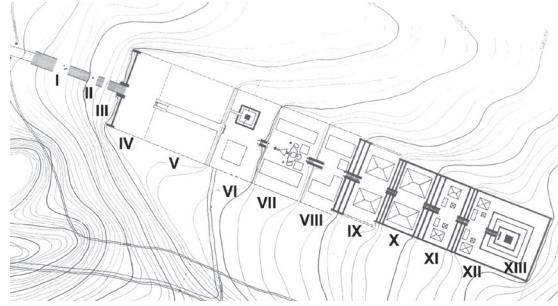


Figure 1. Division of terraces at Cetho Temple

(Source: *Pengolahan Data Candi Cetho, Karanganyar. 2001*)

3.2 Description of Cetho Temple

The area of Cetho Temple reaches 5,834 m square, with a southeast-northwest orientation in an azimuth angle of 106° (*Pengolahan Data Candi Cetho Karanganyar, 2001: 3*). The temple was built with the concept of terraced building. The concept of terraced building in the temple is reminiscent of terraced building which was used as a place of worship in prehistoric times (Hermantoro, 2005: 69). Based on the research by Van De Vlis and A.J. Bernet Kempres, Cetho Temple consists of 14 terraces⁴, which are arranged from northwest to southeast with the arrangement pattern, the more backward the higher, and is considered the most sacred. Each terrace is connected by a number of gates and paths that seem to divide the terrace into two parts. On the last terrace there is a main temple in the shape of a beheaded pyramid.

The description of each terrace is as follows (*Pengolahan Data Candi Cetho, Karanganyar. 2001: 3-7*).

a. Terrace I

Terrace I is the lowest terrace of the Cetho Temple. To enter the temple, the visitors have to pass a fairly high staircase. There are no traces of a gate at the entrance on this terrace, but a new *candi bentar* gate (a gate that consists of two independent parts, on the left and right side), that was erected during the "renovation" carried out by Sudjono Hoemardhani. In the middle of the terrace, there are three statues and *batu umpak* (a stone pedestal) which has moved from its place because of the irregular arrangement.

b. Terrace II

On the Terrace II there is a statue in the middle of the path to the upper terrace. The statue is in a sitting position facing forward.

c. Terrace III

Terrace III is not too wide and the height is not much different from Terrace II, so

4. However, according to the Centre for Conservation of Cultural Heritage in Central Java, now there are only 13 terraces left.

it seems that it is not a separate terrace, but is integrated with the terrace below. On this terrace there are no gates, fence walls, and cliff retaining wall.

d. Terrace IV

At the entrance of Terrace IV there is a gate in the form of *candi bentar*, with Balinese-style architecture. As in Terrace I, the *candi bentar* gate is a new building, which was built during the renovation carried out by Soedjono Hoemardani in 1978. On this terrace there is a wall that is composed of andesite stones. However, on this terrace there are no artifacts.

e. Terrace V

The height of Terrace V is almost parallel to Terrace IV terrace. At the entrance of Terrace V there is a former gate, which is currently just a mound of land. On the front side to the right of the entrance there is an *umpak batu*, while the back side to the right of the entrance is a statue facing backwards.

f. Terrace VI

The surface height of Terrace VI is almost parallel to Terrace V, so it is as if the two terraces are only one terrace. At the entrance to this terrace there is also no gate. On the left side of Terrace VI there is a building with a roof of palm and wooden pillars with a shape resembling a cupola. Underneath the building there is a kind of altar that is erected on a square foundation. The altar is shaped like a temple, but there is no peak on the roof. The altar consists of a stone arrangement that is narrowed in the middle. At the top four corners there are carvings in the shape of an eagle. The altar floor still consists of soil and above it are wooden pillars that surround the foundation of the altar and support the two-story *atap*

tumpang (overlapping roof). To entrance the foundation floor of the altar, the visitors must pass through two levels of turtle-shaped stone arrangement.

The foundation of the altar which is in the middle of *batur* (the lower part of a temple which is composed of stone or brick), is shaped like a pyramid with the top cut off. There is a soil-floored hallway to surround the altar and is lined with balustrades, except for the entrance. The local people call this altar Kyai Krincing Wesi, and it is still sacred today.

On the right side of Terrace VI, parallel to the altar of Kyai Krincing Wesi, there is a mound of soil whose area is approximately the same as Kyai Krincing Wesi's altar. Behind this terrace, to the right of the lower right of the entrance gate to Terrace VII, there is a statue facing to the front.

g. Terrace VII

On Terrace VII, there are many artifacts, consisting of gates, statues, inscriptions, and features of stone arrangement. This terrace has an entrance gate in the form of *candi bentar*, as high as 3.5 meters. The top of the gate is shaped like a crown. At the back of the gate, precisely at the bottom, there is a carved inscription.

On the terrace there are eight statues and a pedestal in the shape of a turtle under the entrance gate of Terrace VIII. In the center of the terrace there are several features of andesite stones that are arranged horizontally to form certain patterns. These patterns include:

- 1) Phalus (linga), which at the front end there are three spheres/ balls. One of the balls is in the middle of the tip of the phallus, while the other two balls are

attached to the left and right.

- 2) The pattern is in the form of an isosceles triangle with one corner facing the front of the temple, while the other two corners point to the side.
- 3) An arrangement of three circular monolith stones arranged across a row, which is located behind an isosceles triangle pattern. On top of the round stones there is a sculpture of the Surya Majapahit symbol, which is in the form of a shining ball.
- 4) Pattern of an eagle flying with a turtle on it, which is behind the round stones.
- 5) Rectangular stone arrangement on the left and right of the eagle and turtle pattern. Local people call this stone arrangement "Gedong Pusoko".
- 6) Two stone arrangements that resemble the foundation of a building. The two stone arrangements are located at the back, slightly to the side of the garuda and turtle pattern.



Photo 3. Some features of andesite stones arranged horizontally at Terrace VII

h. Terrace VIII

On Terrace VIII, to the left of the entrance, there is a former foundation with a square plan. On it there are relief stones arranged in a row following the shape of the edge of the foundation. Inside the relief box, there is a pedestal in the shape of a turtle, whose head is missing. The pedestal in the form of a turtle is also found in front of the relief on the right and the bottom of the steps to enter Terrace IX. At the bottom of the stairs to entrance Terrace IX, there are a pair of statues of gate guards facing forward position.

i. Terrace IX⁵

On Terrace IX there are two *pendopo* that located on the left and right of the entrance. In addition, on the foot of the stairs to entrance Terrace X, there are three statues with a position facing forward. At the entrance to Terrace IX there is also a gate in the form of *candi bentar*, which is a new building.

j. Terrace X

On Terrace X there are two *pendopo* that located on the left and right of the entrance.

k. Terrace XI

On Terrace XI, there are four new buildings that are used as places of statues and two *pendopo* as a resting place for tourists. The building in the middle of the terrace, to the left and right of the entrance, is a building without doors, so the two statues inside can be seen directly from the front. While the two buildings next to the building in the

5. The buildings that are located on Terraces IX to Terrace XIII are the result of a "renovation" building that carried out by Soejono Hoemardhani in 1974-1978, so there are new buildings, including gates, *pendopo* (pavilions), *balai-balai* (halls), and houses for statues. The floors on Terraces IX to Terrace XIII have also been covered with new stone floor arrangements.

central terrace, in a position attached to the terrace wall, contain a collection of statues.

l. Terrace XII

On Terrace XII there are also four buildings for places of statues and two building halls for tourists to rest. The building where the statues are located is also a building without doors, so the statues in it can be seen directly from the front.

m. Terrace XIII

Terrace XIII is the main building of Cetho Temple with an architecture similar to Suku Temple. Inside the main building there is a cube-shaped altar, resembling the Kaaba in Saudi Arabia which is the center of worship for Muslims.



Photo 4. The main temple is located on Terrace XIII or the backmost Terrace of Cetho Temple

3.3 Description of Religious and Social Environment

Based on data from the Central Bureau of Statistics of Jenawi District, the population of Gumeng Village in 2020

is 1,872 people, with a composition of 599 Muslims, 56 Christians, and 1,085 Hindus. Gumeng Village consists of three Sub Villages, namely Gumeng, Cetho, and Kadipekso (Badan Pusat Statistik, 2020: 17 and 25). Of the three sub villages, the residents in Cetho Sub Village, where the temple is located, almost all are Hindus. However, at first they only prayed at some *pura* (Hindu temples) in Jenawi District.⁶ They had not dared to utilize Cetho Temple as a place for worship because of its status as a cultural heritage object in the category of dead monument. At that time, the Republic of Indonesia Law Number 5 of 1992 concerning Cultural Heritage Objects was still being applied. Article 21 of this law states that "Cultural heritage objects when found are no longer utilized as they were before, are prohibited from being reused" (Republik Indonesia, 1992: 14). This regulation causes Cetho Temple to be prohibited for utilization as a place for re-worship. Nevertheless, informally this temple was still utilized for individual or small groups of prayers, both from groups who believe in God Almighty and Hindus.

Over time, the Hindu community in Gumeng Village also established relationships with Hindus from Bali, especially those who work and live in Surakarta City and its surroundings. The information conveyed by Hindus from Bali who live in Surakarta City to their relatives in Bali caused more and more Hindus in Bali to know about Cetho Temple and then make *tirtayatra* trips (pilgrimages to holy places) to the temple. Thus, the visits of Hindus from Bali have increased from year to year. Seeing the increasing of the interest

6. In Jenawi District there are 14 *pura* (temple) for Hindu worship (Badan Pusat Statistik, 2020: 67).

of Hindus from Bali to visit Cetho Temple, in 2005 the Government of Karanganyar Regency then gave permission to Hindus residents of Gumeng Village, adherents of belief in God Almighty, as well as Hindus from Bali to utilize Cetho Temple. as a place for worship, despite its status as a dead monument that cannot be reutilized as a place of worship. As a consequence, since 2005 the main temple which is located on the back terrace of Cetho Temple has been declared closed to public visitors. Only visitors who want to pray have been allowed to enter the area.

3.4 *Permission to Utilization of Cetho Temple for Religious Activities*

In 2010 the Government of the Republic of Indonesia issued Law of the Republic of Indonesia Number 11 of 2010 concerning Cultural Heritage, replacing the Law of the Republic of Indonesia Number 5 of 1992 concerning Cultural Heritage Objects, which was considered to be no longer in accordance with the times. The mandate of the law, in particular Article 85 Paragraph 1 states that: "The Government, Local Government, and everyone can take advantage of Cultural Heritage for the interests of religion, social, education, science, technology, culture, and tourism." This mandate was then supported by the Regional Regulation of Karanganyar Regency Number 3 of 2019 concerning the Management and Preservation of Cultural Heritage. According to the regional regulation, in particular Article 58 Paragraph 1 states that "Local governments and everyone can take advantage of Cultural Heritage for religious, social,

educational, scientific, technological, cultural, and tourism interests" (Kabupaten Karanganyar, 2019).

As a consequence of the implementation of these law and local regulation, there is a division of management authority at Cetho Temple, between Office of Tourism, Youth, and Sports of Karanganyar Regency and Center for Conservation of Cultural Heritage in Central Java Province in tourist management who come to Cetho Temple. Whereas. The Center for Conservation of Cultural Heritage in Central Java Province manages the preservation of the temple, which is financed using the state budget. The Center for Conservation of Cultural Heritage in Central Java Province is also tasked with monitoring the utilization of Cetho Temple, whether for religious, social, research, artistic, or film shooting activities, through the *BPCB application*.⁷ This application has a fast workflow, because through this application users can directly fill out forms. Usually, the small activities that do not involve many people, will be able to get permits faster. The Centre for Conservation of Cultural Heritage in Central Java Province also conducted socialization to the public about the application for a permission to utilize temples. Thus, the public as users will not be bothered with the bureaucracy of permission. Socialization is carried out via Instagram and the *bpcb jateng.id* application. This application can also be operationalized within 24 hours. In this case, not only Cetho Temple has permission to use the application, but also several other temples in Central Java Province, such as: Plaosan Gedong Songo, Sukuh, and others.

7. BPCB is an abbreviation for *Balai Pelestarian Cagar Budaya* (the Center for Conservation of Cultural Heritage).

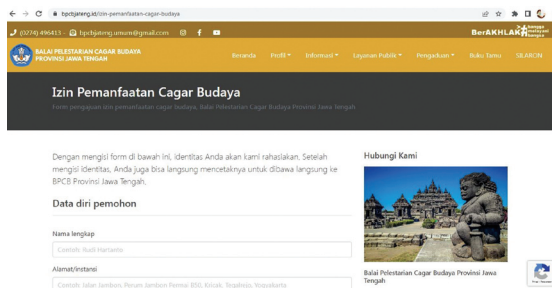


Photo 5. Page for utilization permit of cultural heritage through the *bpcbhateng.id* application that is published by the Center for Conservation of Cultural Heritage in Central Java Office

For government agencies in Karanganyar Regency, it can be said that no one has a problem with Cetho Temple as a place of worship. According to the Head of Office of Tourism, Youth, and Sports of Karanganyar Regency, the temple was built by the ancestors as a place of worship. So it should be reutilized for places of worship. Whereas, other uses (especially for tourism), are only additional uses from their original utilization as places of worship. However, worship activities at Cetho Temple will have no value if it is not appointed as a tourism destination. It also prompted the Governor of Central Java to proclaim the motto "Karanganyar, The Center Life of Nusantara", on November 18, 2020. The declaration was carried out at Cetho Temple.

The permit for utilization of Cetho Temple for religious activities by Hindus is submitted only once a year, which is addressed to the Center for Conservation of Cultural Heritage in Central Java Province. Furthermore, Hindus (especially in Cetho Sub Village), can utilize Cetho Temple

for religious ceremonies for a year. So far, Hindu religious ceremonies at Cetho Temple have gone well and synergized with many parties, so that permits are also facilitated. Nevertheless, it is necessary to prepare all parties who are more synergistic to accept Hindus in Bali so that they can attend religious ceremonies at Cetho Temple properly. The hope is that the operational policy of Cetho Temple can be improved so that it can be used optimally as a place of worship and tourist place. From the Center for Conservation of Cultural Heritage in Central Java Province, Hindus are advised to continue to follow the licensing process for the utilization of Cetho Temple through the *bpcbhateng.id* application. Permission letter will be sent via email/ whatsapp.

3.5 Religious Ceremony at Cetho Temple

People who attend religious ceremonies, both Hindus and adherents of other religions, gather and pray at Terrace V. This terrace is chosen because it is an open courtyard that is wide enough to accommodate a large number of people, and there is no building structure inside. Only *pemangku* (Hindu priests) and *sarathi banten* (people who prepare the offerings) are allowed to enter the main temple located at Terrace XIII to purify the ceremonial facilities and perform *puja mantras*. (worship mantras). The religious ceremonies held at Cetho Temple are: Galungan and Kuningan, Tawur Agung Kesanga, and Mondosiyo.

a. Galungan and Kuningan

The Galungan ceremony is a symbol of the victory of *dharma* (good) against *adharma* (evil). This ceremony is held every Wednesday in Kliwon,⁸ *Wuku*

8. *Kliwon* is one of a five day cycle, which includes *Legi*, *Pahing*, *Pon*, *Wage*, and *Kliwon*

Dungulan,⁹ located at Terrace V of Cetho Temple. The ceremony starts at 10:00 to 12:00. The Hindus who attended brought offerings in the form of *nasi tumpeng* (rice cone), with side dishes included: chicken, vegetables, eggs, crackers, etc. After finishing the worship, all of people eat together as an expression of gratitude in celebrating *dharma* beats *adharma*.¹⁰

After the Galungan ceremony is over, it will be continued with Kuningan ceremony in the next 10 days, on Saturday *Kliwon*, *Wuku Kuningan*. Kuningan ceremony means that people get sacred knowledge after the actions of *dharma* have succeeded in defeating *adharma*. At the time of worship on Kuningan ceremony, Hindus also bring offerings of *nasi tumpeng*. However, the *nasi tumpeng* that was brought was a yellow rice cone.¹¹



Photo 6. Galungan Ceremony at Terrace V of Cetho Temple

b. Tawur Agung Kesanga

Like the Tawur Agung Kesanga ceremony that is held at Prambanan Temple, Hindus around Cetho Temple also hold this ceremony on one day before Nyepi Holy Day. The ceremony is also held on Terrace V of Cetho Temple, but with a smaller number of people than at Prambanan Temple. This is because the Tawur Agung Kesanga ceremony at Cetho Temple is only attended by Hindus from Jenawi District and its surroundings.

c. Mondosiyo

Mondosiyo ceremony is interpreted as respect for ancestors and to strengthen harmonious relations between residents in Cetho Sub Village, Gumeng Village, Jenawi District, that is followed not only by Hindus, but by adherents of various religions. This ceremony is held every Tuesday in *Kliwon*, *Wuku Mandasiya/Medangsia*.

The ceremony was held at Terrace V of Cetho Temple. Residents bring offerings in the form of *nasi tumpeng* and side dishes, especially *ingkung ayam* (steamed chicken). All of *nasi tumpeng* are prayed by the spiritual leaders in the hope that God Almighty would provide for the safety and well-being of the residents of Cetho Sub Village. After being prayed by the spiritual

9. *Wuku Dungulan* is one of the 30 weekly cycles, which includes: *Sinta, Landep, Ukir, Kulantir, Tolu, Gumbreg, Wariga, Warigadean, Julungwangi, Sungsang, Dungulan, Kuningan, Langkir, Medangsia, Pujut, Pahang, Krulut, Mrakih, Tambir, Madangkungan, Matal, Uye, Manail, Perangbokat, Bala, Ugu, Wayang, Klawu, Dukut, and Watugunung* (Wakhyuningngarsih. 2019. *Wariga: Pengetahuan Perhitungan Waktu Tradisional Bali*. 13 Februari 2019. <https://kebudayaan.kemdikbud.go.id/bpnbbali/wariga-pengetahuan-perhitungan-waktu-tradisional-bali/#:~:text=Wuku%20terdiri%20atas%2030%20wuku,setiap%20wuku%20terdiri%20atas%207>. Accessed on July 10, 2022).

10. *Umat Hindu Karanganyar Rayakan Galungan di Candi Cetho*. 24 Juli 2019. <https://timlo.net/baca/50298/umat-hindu-karanganyar-rayakan-galungan-di-candi-cetho/>, accessed on August 30, 2021.

11. Agus Iswadi. 2019. *Menyaksikan Keheningan Perayaan Galungan di Candi Cetho Karanganyar, Simbol Kemenangan Dharma*. July 24, 2019. <https://jateng.tribunnews.com/2019/07/24/menyaksikan-keheningan-perayaan-galungan-di-candi-ceto-karanganyar-simbol-kemenangan-dharma?page=2>. Accessed on August 30, 2021.

leaders, the *nasi tumpeng* are brought to home to be eaten together by their family. Residents also exchanged side dishes of *nasi tumpeng* as a form of friendship and strengthening harmony. In addition, they also pray for their ancestors to be accepted by God Almighty. According to the residents of Cetho Subvillage, Mondosiyo ceremony is to commemorate Ki Ageng Krincing Wesi, the ancestor of residents of Cetho Sub Village.¹²



Photo 7. Mondosiyo ceremony at Terrace V of Cetho Temple, which is not only attended by Hindus, but the entire community from Cetho Sub Village and its surroundings

d. Incidental Worship

Apart from ceremonies on Hindu religious days which are routinely held, there are also individuals and groups of Hindus and believers in God Almighty who worship incidentally at Cetho Temple. In contrast to ceremonies on religious days that utilize Terrace V to accommodate worshipers, in the incidental worship, people worship

directly inside the main temple of Cetho Temple, at Terrace XIII.

3.6 The Impact for Utilization of Cetho Temple as a Place of Worship for Hindus on Tourism

Through enforcement of religious ceremonies routinely and incidental worship at Cetho Temple, the temple is relatively busy with spiritual tourists who are indeed present for worship. Some people are worried that the permission of Cetho Temple for religious activities will reduce the number of general tourists who visit, because it is only limited to spiritual tourists. However, their worries are not proven, because in reality the utilization of Cetho Temple as a place for worship for Hindus will actually enliven tourism activities. The general tourists tend to want to know more in detail how the religious ceremonies are carried out. It motivates them to come and visit Cetho Temple as one of the tourist destinations.

This opportunity also was captured by The Office of Tourism, Youth, and Sport of Karanganyar Regency, by promoting it through websites, travel guide books, and the SIDENOK application (application for Creative Economy Tourism Information System, Youth, and Sports). The application can be used to find out the potential of Karanganyar youths who carry out economic activities in the temple.

The existence of Cetho Temple for tourism activities has opened up employment opportunities for the surrounding community. Currently there are 60 people who work at Cetho Temple,

12. Agus Sigit. 2017. *Upacara Mondosiyo di Candi Cetho, Hormati Leluhur, Tepis Perbedaan*. 21 November 2017. <https://www.krjogja.com/berita-lokal/jateng/solo/upacara-mondosiyo-di-candi-cetho-hormati-leluhur-tepis-perbedaan/>, accessed on August 30, 2021.

both as tour guides and daily technical managers. Also some people who take advantage of opportunities from tourism by opening villas, restaurants, and parking lots.

4. Conclusion

Based on the Law of the Republic of Indonesia Number 5 of 1992 concerning Cultural Heritage Objects, Cetho Temple was one of the national cultural heritages in the past that was considered as a dead monument. This causes the temple to not be utilized for religious activities by Hindus. However, since 2005 the Government of Karanganyar Regency has given permission to Hindus in Gumeng Village and adherents of the belief in God Almighty, to use the temple as a place for worship and religious activities.

In 2010 the Government of the Republic of Indonesia issued Law of the Republic of Indonesia Number 11 of 2010 concerning Cultural Heritage, replacing the Law of the Republic of Indonesia Number 5 of 1992 concerning Cultural Heritage Objects, which was considered to be no longer in accordance with the times. With the issuance of the law, the discourse of temples as dead monuments has ended, so that Hindus can utilize Cetho Temple for religious activities. Nevertheless, regulations are still needed for the benefit of regulating the utilization of Cetho Temple. The mandate of the Law of the Republic of Indonesia Number 11 of 2010 concerning Cultural Heritage is then supported by the Regulation of Karanganyar Regency Number 3 of 2019 concerning the Management and Preservation of Cultural Heritage. As a consequence of implementation of the law and regional regulations of Karanganyar Regency, at Cetho Temple there is a division of

management authority between the Office of Tourism Youth and Sport of Karanganyar Regency and the Center for Conservation of Cultural Heritage in Central Java Province. The Office of Tourism Youth and Sport of Karanganyar Regency manages tourists who come to Cetho Temple, while the Center for Conservation of Cultural Heritage in Central Java Province manages the preservation of the temple.

The permit for utilization of Cetho Temple for religious activities by Hindus is submitted only once a year, which is addressed to the Center for Conservation of Cultural Heritage in Central Java Province. Furthermore, Hindus (especially in Cetho Sub Village), can utilize Cetho Temple for religious ceremonies for a year. The Center for Conservation of Cultural Heritage in Central Java Province also conducted socialization to the public about the application for a permit to utilize the temple for ceremony. Thus, the public as users are not bothered with licensing bureaucracy for religious activities. The socialization was carried out via Instagram and *bpchjateng.id* application.

From government agencies in Karanganyar Regency, no one has a problem with Cetho Temple as a place for ceremonies. So far, Hindu religious ceremonies at Cetho Temple have gone well and synergized with various parties, so that permits are also facilitated. The religious ceremonies currently performed at Cetho Temple are Galungan and Kuningan, Tawur Agung Kesanga, Mondosiyo, and incidental worship.

Some people are worried that the permission of Cetho Temple for religious activities will reduce the number of general tourists who come to the temple, because

it is only limited to spiritual tourists. But in reality, the utilization of Cetho Temple as a place of worship for Hindus will actually enliven tourism activities. The general tourists are motivated to come to Cetho Temple to find out in detail how the religious ceremony is carried out. This opportunity was captured by the Office of Tourism Youth and Sport of Karanganyar Regency, by promoting it through websites, travel guide books, and the SIDENOK application.

References

- Badan Pusat Statistik. 2020. *Kecamatan Jenawi dalam Angka 2020*. Karanganyar: Badan Pusat Statistik Kabupaten Karanganyar.
- Cagar Budaya. 2016. <http://cagarbudaya.kemdikbud.go.id/cagarbudaya/detail/PO2016011200010/candi-cetho>, accessed on August 18, 2022.
- Hermantoro, Hengky. 2005. *Panduan Wisata Dieng, Sangiran, Candi Sukuh, Candi Cetha, Musium Kereta Api, Ukir*. Semarang: Dinas Pariwisata Propinsi Jawa Tengah.
- Iswadi, Agus. 2019. *Menyaksikan Keheningan Perayaan Galungan di Candi Cetho Karanganyar, Simbol Kemenangan Dharma*. 24 Juli 2019. <https://jateng.tribunnews.com/2019/07/24/menyaksikan-keheningan-perayaan-galungan-di-candi-ceto-karanganyar-simbol-kemenangan-dharma?page=2>. accessed on August 30, 2021.
- Kabupaten Karanganyar. 2019. *Peraturan Daerah Kabupaten Karanganyar Nomor 3 Tahun 2019 tentang Pengelolaan dan Pelestarian Cagar Budaya*. Karanganyar: Sekretariat Daerah Kabupaten Karanganyar.
- Kasiram, Mohammad. 2010. *Metodologi Penelitian Kualitatif-Kuantitatif*. Malang: Maliki Press, Universitas Islam Negeri.
- Kempers, August Johan Bernet. 1959. *Ancient Indonesian Art*. Amsterdam: Van der Peet.
- Nasution. 1996. *Metode Penelitian Naturalistik Kualitatif*. Bandung: Tarsito.
- Pengolahan Data Candi Cetho, Karanganyar*. 2001. Prambanan: Suaka Peninggalan Sejarah dan Purbakala Provinsi Jawa Tengah.
- Ramelan, Wiwin Djuwita Sudjana. (ed). 2013. *Candi Indonesia: Seri Jawa*. Jakarta: Direktorat Pelestarian Cagar Budaya dan Permuseuman, Direktorat Jenderal Kebudayaan, Kementerian Pendidikan dan Kebudayaan.
- Republik Indonesia. 1992. *Undang-Undang Republik Indonesia Nomor 5 Tahun 1992 tentang Benda Cagar Budaya*. Jakarta: Kementerian Sekretaris Negara Republik Indonesia.
- _____. 2010. *Undang-Undang Republik Indonesia Nomor 11 Tahun 2010 tentang Cagar Budaya*. Jakarta: Kementerian Hukum dan Hak Asasi Manusia Republik Indonesia.
- Sigit, Agus. 2017. *Upacara Mondosiyo di Candi Cetho, Hormati Leluhur, Tepis Perbedaan*. 21 November 2017. <https://www.krjogja.com/berita-lokal/jateng/solo/upacara-mondosiyo-di-candi-cetho-hormati-leluhur-tepis-perbedaan/>, accessed on

August 30, 2021.

Sistem Registrasi Nasional Cagar Budaya. t.t. *Candi Cetho*. <http://cagarbudaya.kemdikbud.go.id/cagarbudaya/detail/PO2016011200010/candi-cetho>. accessed on July, 4 2022.

Umat Hindu Karanganyar Rayakan Galungan di Candi Cetho. 24 Juli 2019. <https://timlo.net/baca/50298/umat-hindu-karanganyar-rayakan-galungan-di-candi-cetho/>, accessed on August, 30 2021.

Wakhyuningngarsih. 2019. *Wariga: Pengetahuan Perhitungan Waktu Tradisional Bali*. 13 Februari 2019. [https://kebudayaan.kemdikbud.go.id/bpnbbali/wariga-pengetahuan-perhitungan-waktu-tradisional-bali/#:~:text=Wuku %20terdiri%20atas%2030%20wuku,setiap%20wuku%20terdiri%20atas%207](https://kebudayaan.kemdikbud.go.id/bpnbbali/wariga-pengetahuan-perhitungan-waktu-tradisional-bali/#:~:text=Wuku%20terdiri%20atas%2030%20wuku,setiap%20wuku%20terdiri%20atas%207), accessed on July 10, 2022.