

Iconography of Woman Image in Sri Tanjung Relief at Candi Surowono

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Abstract: This study aims to analyze the iconographic woman image in Sri Tanjung relief at Candi Surowono located in Kediri Regency, East Java. The qualitative research done involves understanding, concepts, values, and characteristics attached to the object of research. It uses a humanities approach with Panofsky's Iconology Theory. The relief of one of the panels (1400 AD) carved at Candi Surowono is seen as an embodiment resembling two human figures. One male figure is carved holding a female figure with an expression of body anatomy full of intimacy with each other. The central human figure and the expression of holding this are present on the background of the patra motif, buds, accompanied by leaf tendrils and a motif that looks like a flower resembling a mandala is depicted shading these two human figures. The feeling of love and longing for something that cannot be described (ngalembana) is present in the embodiment of these two figures. This classic visual art presents a shock, as if space and time have melted into one. The theme of the image conveys the wisdom of the ancestors in providing a free perspective on woman, love, and compassion.

Keywords: iconography, Sri Tanjung relief, Candi Surowono, woman image.

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Introduction

The relief sculpture on one of the relief panels of Candi Surowono (Surowono Temple), in Kediri Regency, East Java is an embodiment that resembles the proportions of a male figure which is expressed while carrying another female figure. This expression is present on the background of tendrils of flowers that resemble the shape of a mandala and a variety of plants. Feelings of compassion, wutuh, and longing for something that cannot be described (longing) are present listening to the manifestation of these two figures. The form that is expressed in this cradling scene presents a shock. It was as if the cradling expression carved into the relief became vibrating, moving, very lively and at the same time there was silence. The distinctive carving motifs (triangles, shoots, tendrils, and flowers resembling a lotus) that manifest in the scenic landscapes serve as the backdrop for the relief sculptures that evoke intimacy and love.

At the same time, social news is here to convey the collapse of fundamental human values that are currently being faced. An article published on the tempo.co platform on December 18, 2021, written by M. Rosseno Aji, stated that the disclosure of the case is stemmed from a complaint by a number

of female students at Pondok Shidiqiyah, Ploso, Jombang, who revealed that they had been victims of sexual violence allegedly by Subchi Azal Tsani. Of the five victims of sexual violence against women, only one dared to report to the Jombang Police, namely MNK. One victim was 15 years old when the incident occurred in 2017 (nasional.tempco.co). This issue should be a common concern. The theme of the image of woman that evokes the depth of expression of compassion through a search for classical visual arts (relief) in this study is important to ponder.

Panofsky's Iconological Theory on the object of this study is aligned to be used as a basis for interpreting the iconological meanings contained in one of the relief sculptures of Candi Surowono through the iconographic concepts that it echoes. Iconology Theory (Adnyana 2017: 21) has an important position in the tradition of visual studies, especially for the object of study in the form of classical, as well as pre-historic works of art. Although this theory was formulated by art historians at New York University and Princeton University in 1939, many historians view iconological theory as very relevant in the visual study of classical and premodern art, until now. According to Kamus Besar Bahasa Indonesia (KBBI) iconography is the science of art and techniques for making statues. The book *Studies in Iconology Humanistic Themes in the Art of the Renaissance* by Erwin Panofsky (1972) is the main reference source and provides an understanding of iconography through a theory called Iconology. According to Panofsky,

Iconography is that branch of the history of art which concerns itself with the subject matter or meaning of works of art, as opposed to their form. Let us, then, try to define the distinction between subject matter or meaning on the one hand, and form on the other (Panofsky, 1972: 1).

Based on the understanding of the iconography concept, it can be understood that seeing the image of a work of art cannot be separated from a holistic understanding between the form of the work of art, the subject matter, and the symbolic meaning contained in a work of art. The things that have been presented above become a typical phenomenon of classical visual art if a deeper reflection on one of the relief sculptures of Candi Surowono comes through a focused search on the distinctive iconographic meaning as well. The interplay between iconographic elements full of artistic motifs, narratives and allegory, and intrinsic meanings, deserves a brief and deep review. The fact that the panel which narrates a figure resembling a human being carrying another human in panel 9, is the only panel that stands alone accompanied by a sculptural character that embodies the objective truth of ordinary human proportions, is important to be manifested through the freedom of the senses, as a specialty of visual arts studies, on the iconological meaning full of reflection.

The things that have been presented above become a typical phenomenon of classical visual art if a deeper reflection on one of the relief sculptures of Candi Surowono comes through a focused search on the distinctive iconographic meaning as well. The interplay between iconographic elements full of artistic motifs, narratives and allegory, and intrinsic meanings

deserves a brief and deep review. The fact that there is a relief that narrates a figure resembling a human being carrying another human on the north side panel and is the only panel that stands alone accompanied by a sculptural character that embodies the objective truth of ordinary human proportions in very real expressions of love, becomes important. to be traced through the freedom of the senses, as an iconographic peculiarity, to an iconological meaning full of reflection.

Methodology

This research uses a humanities approach, especially using Panofsky's Iconology Theory. Qualitative research according to Kirk and Muller (Adnyana, 2018: 31) is based on observations that emphasize more on the quality aspect naturally because it involves understanding, concepts, values, and characteristics attached to the object of research. Qualitative research is also attached to a philosophical basis, namely the truth of something can be obtained by capturing phenomena or symptoms that radiate from the object under study (Arikunto in Adnyana, 2018: 31).

In observing the research data, the research model is not limited and not isolated from variables, populations, samples, and hypotheses. Therefore, qualitative methods always have a holistic nature, namely there is an interpretation of data relating to various aspects that may exist (Kaelan in Adnyana, 2018: 31).

The research on the iconography of the female relief image of Sri Tanjung Candi Surowono examines matters relating to the embodiment of the relief itself as a classical visual art along with the narration, allegory, and intrinsic meaning of the relief of the scene holding the northern panel of Candi Surowono which contains the value of transformation for humanity globally at the intellectual level. local genius along with a noble spiritual.

Results and discussions

Artistic Scene Holding the North Panel of Candi Surowono

A search of the artistic scene carrying the northern panel of the Candi Surowono has been carried out from the English Village area, Pare District, Kediri Regency, East Java 4.8 km to the northeast to Badas Village where Candi Surowono is located. Arriving at Candi Surowono, Mr. Zaenal, the caretaker (caretaker) warmly welcomed him. Before entering the temple area closer, purification is carried out using rain water which is naturally accommodated in one of the artifacts in the form of yoni. The author performs the pradaksina movement, walking from what appears to be the temple door facing west to enter the north area, right where the cradling scene is located, clockwise.

The relief sculpture of a male figure holding a female figure conveys a loving expression. This panel is in the southwest and faces north, right next to the andesite boulder that can be described as the temple door facing west. It is this relief that has attracted the author's attention to explore further. The relief is carved on andesite stone, has a length of 49 cm and a width of 116 cm. The relief sculptures that have a tendency to extend (vertical) are manifested in

andesite stones that are symmetrically formed in the harmony of creativity, taste, and intention, which are 17 cm on average. This sculpture refers to naturalistic motifs. The scene of carrying and decoration (background of patra which refers to the shape of leaves, tendrils, and plants) is carved in a smooth, flat manner. The niches are not too deep but carved in detail, trying to describe the impression of a loving cradle against a scenic natural background as it really is, and resembles the wayang purwa style.

The male and female figures are carved as they are walking on triangular motifs. The artist's unique artistic charm has been manifested through sculptures of seven-petal flowers, which are visualized growing from buds sticking out, fully developed. This motif reinforces the artistic carrying of the expression of closing the eyes, the closeness of the anatomy of the body, and the feeling of love.



[Source: Relief Catalog of Sri Tanjung's Story on Ancient Buildings during the Majapahit Period, Rendy Ertisia Putra, 2017]

Figure 1 North panel relief of Candi Surowono,

Visual Narration of Carrying and Love

The figure of a woman who is carried, sculpted with breasts, is wearing a wet (full dress), wearing a crown with loose hair. This figure is wearing a variety of jewellery; necklaces, bracelets on arms, wrists, ankles, as well as expressing erotic, gentle, and longing body exercises (ngalembana) with the expression of eyes closed and looking away from the figure carrying. Meanwhile, the male figure beside him is carved with a shawl (so that it is visually depicted as really carrying), closes his eyes, has a gentle expression and anatomy, and echoes a loving expression. This expression of love is carved through the anatomical closeness of each other's bodies.

The male figure who is carrying is depicted pinning his arms on the torso of the female figure, and crossing his scarf on the right shoulder with the female figure on the left shoulder of the male figure. This figure is wearing a

full dress, crown, hair in a bun, equipped with various jewelry on the arms, wrists, and ankles. This male figure sculpture manifests in a very strong expression showing a sense of love, tenderness, and femininity.



[Source: Nugraha, 2022]

Figure 2. Detail of the sculpture of adengan holding on one of the panels (north side) of the Candi Surowono

Iconographic Narrative of Woman Image at Candi Surowono

The presentation of artistic motifs of the reliefs holding the northern panels of Candi Surowono through a combination of light, depth of sculptural niches, and contrasts derived from a style that resembles wayang purwa and has been freely reconstructed by the artist in the 14th century based on literary sources according, of course, with the indications given. by the text, namely Kidung (Old Javanese lyric poetry) Sri Tanjung. Leaving aside the hymns that directly deal with the lesson, it stretches the romance of love which is filled with encounters, intrigues, misfortunes, stories of purification of souls, reunions, and happiness. This story is not only contained in manuscripts, but it manifests in the form of relief sculptures, and becomes an etiological legend. One group of paraphrasing texts that are present in the Sri Tanjung song, according to the Pustaka study and interviews that have been conducted, can be divided into two main classes. One group paraphrased the image of Sri Tanjung as a woman with a beautiful face who had a romance with Sidapaksa. This story is still alive in everyone's memory.

Woman, Purification, and Empowerment

Based on the narrative that has been presented, the scene of holding the northern panel of Candi Surowono refers to the figure of Sidapaksa holding Sri Tanjung. However, after losing its original significance which was interpreted in a metaphorical or allegorical way, a special concept was developed (in the mid XIV-XV centuries) in which the philosophy of exalted, personified love appeared as a goddess who was worshiped for a specific purpose.



[Source: Artist, Mirza Maulana, created February 2022]

Figure 3. Visual art inspired by the scene holding “Sidapaksa and Sri Tanjung” from the northern panel of Candi Surowono

Dewi Sri is worshiped for fertility, abundance, and salvation, which then differs from the classical image but is endowed with what might be called human emotional actuality. In this iconographic narrative, Dewi Sri embodies the image of Sri Tanjung as a female human personification of the nature of fertility, abundance, and salvation itself. In this view, it is believed that what is manifested in relief sculptures has a metaphysical glorification of love which does not focus too much on identifying who (the image/figure carved in the relief) but on the basic essence of what evolved in the Sri Tanjung song which is embodied in the idealism of sang kawi with many details. descriptive text that is very likely to be based on and inspired by the classical literature of its predecessors which also extends the presence of goddess worship, including: Calonarang who worships Bhatari/Bhagavatyai Durga.

The figure resembling an adult female human being embodied in the relief sculpture holding the northern panel of Candi Surowono, its relation to the

narrative that was present in the eyes of the community at that time could be understood as a female human from a religious college in Prangalas, led by Begawan Tambapetra named Sri Tanjung. The religious sphere, in this context, refers to the Brahmin caste. The iconography of the image of woman on the relief sculptures holding the Candi Surowono in the north panel represents conformity with the Padmini criteria. In the book entitled Sri Tanjung (V.174-7), this woman is described, among others: her figure is padmanegara pattern (padmanegara adage), her skin is smooth like ivory (softening angga lwir ivory), her neck is long and flexible like gadung trunk (gulu angling ing gadung) calm and very beautiful (jatmika alistwayu), and the way is rocking like a swan (lumampah giwang lan gangsa). (Sedyawati, 2006; 246).

Panil cradles on the north side, its connection to the iconographic narrative of worshiping the wife of the god (sakti) has left its imprint on the ancient Javanese lyric poetry (kidung) Sri Tanjung. Further exploration of the allegory of Sri Tanjung's text (kidung) which manifests into a northern panel relief sculpture of Candi Surowono can be understood from what is reflected in the relationship between the microcosm, macrocosm and metacosm. In the Proceedings of the National Seminar on Archipelago Aesthetics, Indonesian Art Institute (ISI) Surakarta, November 4, 2010 the concept of Tribuana and Triloka written by Abdullah Ciptoprawiro is based on Kakawin Arjunawiwaha in the 11th century which was composed by Empu Kanwa during the era of King Erlangga, according to an interview with archaeologist and historian Dwi Cahyono, in several inscriptions it is stated that Erlangga worships Dewi Durga for special purposes. Reflections that have manifested from the point of view of the relationship between the microcosm, macrocosm and metacosm in the contexts include; reflection on Being (Being) embodied in the person (personified). Lord Shiva is described as a "spinning paramatatwa" (the essence of the highest truth = niskala), there is-nothing (sensible and unseen = sakala-niskalatmaka) namely the origin and destination (the where from and where to, origin and destiny) of the universe (sakala).).

Understand the belief in the puja to the wife of the god (sakti) in the allegory of the Sri Tanjung song, glorifying Durga Ra Nini (Hyang Nini) as a very powerful and omnipresent force, considering this power as a natural, meta-physical principle, permeating and transcending nature material universe. Hyang Nini manifests in a narrative that narrates a goddess (female) who is full of love and power. The following is an excerpt from the stanza in Lontar Sri Tanjung:

*Yang Nini mangke lingira amuwus/ wus sun lukat mangke/ putuningsun
Nini Dewi/ wus waluleya sira maskun/ pejaha sapta dalu/kuwasa uripa
mangke/ Hyang Nini berkata/ Telah kuruwat cucuku Sri Tanjung/ telah
dimuliakan dirimu/ meskipun mati tujuh kali akan tetap hidup. (Lontar Sri
Tanjung Pupuh XII).*

It has been traced that the flow of puja bhakti and chanting of mantras against the wife of the god (sakti) exists and manifests behind the carvings of carrying. In the Sri Tanjung song, a woman's love is described as the strongest of human emotions, happy and tormenting, life-giving and deadly. This is where

Hyang Nini's role as a manifestation of Lord Shiva's energy manifests itself in the power that is able to purify the soul for love that blossoms in its true nature.

Woman, Magic, and Justice

The iconographic narration is related to the artistic relief of the north panel rocking scene, when viewed from the elements that make up the artwork which tends to have a transverse dimension (vertical/rectangular), depicted cradling with a scarf attached and the closeness of the anatomy of the body as well as the expression of the eyes being closed, exclaiming an expression of love that goes beyond aesthetic accuracy. If we look at the three relationships of microcosm, macrocosm and metacosm which are cognitively embodied in artistic motifs and internalized as life values for most people at that time, it can be understood that the rocking scene is a symptom that was deliberately raised by the artist (singing). which is based on the concept of genuine belief by prioritizing symbolic factors rather than anatomical accuracy. So that the magical impression is the main meaning, rather than the aesthetic value or artistic motive itself. According to Atmosudiro (in Sedyawati, 2010; 639), it can be seen from the point of view of pre-Hindu-Buddhist artists regarding the assumption that statues are the personification of ancestors.

The iconography of the goddess-like figure depicted on the north panel of Candi Surowono in the context of the doctrine behind what is manifested in the relief can be understood as a soteric practice of worshiping sakti and tantric teachings about oneness with the divine combined with a focus on aspects of purification exorcist through the presence of Durga's iconography. Ra Nini. In his interaction with the other reliefs at Candi Surowono and according to interviews with the caretaker, it can be understood that the scene of rocking the north panel is essentially the first panel for temple visitors. This can then be understood as a religious function that delivers and guides visitors to a deeper message in the temple. Assisting visitors in their transition from the mundane to the sacred realms, which characterizes this relief-bearing narrative as a story of purification and repelling evil.

The Iconological Meaning of the Relief Woman's Image Carrying the North Panil of Candi Surowono

The iconological meaning of the relief image of a woman holding the northern panel of Candi Surowono is understood by, as stated by Panofksy, ascertaining the basic principles that reveal the basic attitude of a nation at a certain period, class, religious or philosophical persuasion. This subconsciously meets the requirements of an artistic and is condensed into one work. These principles are manifested by, and therefore highlight, both 'method of composition' and 'iconographic significance' (Panofksy, 1970).

After understanding that all the motifs that are manifested in the scene of carrying, which can be seen as prioritizing symbolic factors over anatomical accuracy, so that the magical impression is the main meaning, rather than

aesthetic value or artistic motifs themselves. So by itself, this understanding contains symptoms of thoughts about the purity of forms, motifs, images, stories and allegories as a manifestation of the underlying principles: the combination of the anatomical accuracy of two human-like figures in the scene of carrying, the depth of the sculptural niches, and the contrasts that make them stand out. present between the human-like figure who is the center and the beautiful natural background behind it. The interpretation of all these elements is in line with the phenomenon of the artist's thinking (sanging) at that time (14-15 centuries) who saw symbolic values as the personification of ancestors.

As long as we limit ourselves by stating that the scene of carrying Sri Tanjung and Sidapaksa only in certain corners (pilasters) and allegorically not manifesting much in the relief panels of Candi Surowono, we are actually unconsciously comparing what is seen with our senses (as the artwork itself) with any interpretation of the compositional and iconographic features that refer to its properties or qualifications. But when we try to understand it as a visual document of Sri Tanjung's kidung at that time as a classical visual arts civilization (1400 AD), or also a strange religious attitude (special worship of the wife of a god (sakti)) we are actually exploring this artwork with great attention as symptoms of something else which express itself in countless other phenomena.

Scenes of holding, expressions of love, and Sri Tanjung's song have become a belief system. What is interesting and becomes a concern is that in this north panel, the figure of the woman who is being carried looks away from the person being carried (not looking into each other's eyes or facing each other and instead closing her eyes from the figure of the man who is carrying). As if something that manifests in the closeness of anatomy actually raises a reciprocal dialectic of love itself. The question to be explored in this discourse is what is the true meaning of love.

Let's see, based on an important fragment in Sri Tanjung's Lontar (Indiarti and Anasrullah, 2020) when Sidapaksa stabbed a dagger into Sri Tanjung's body who then took his oath (Pupuh Ukir IX: 33).

Yen gandhane amis bacin pengur/ nyata ala raden/ yen mambu jebad kasturi/ nyata ala sateya kakung/ Ki Sidapaksa amuwus/ cumenthaka sira mangke/ andeder sira anyuduk/ tan weruh getih sekacang/ tumiba ing kampuh jingga// Jika berbau anyir busuk/ nyatalah buruk diriku ini/ namun jika berbau wangi jebat kasturi/ nyatalah sungguh dirimu yang buruk kanda/ Sidapaksa berujar/ dasar angkuh/ serta merta langsung ditusuknya kembali/ tiada tahu jika ada darah sebiji kacang/ muncrat menetes di kain jariknya//

After killing Sri Tanjung Sidapaksa, he did not realize that there were blood spots (getih sekacang) stuck to his finger cloth. It was only when he went down to the water source to clean himself in the bathhouse that he realized that Sri Tanjung's oath had come true (Pupuh Ukir IX: 41).

Tumurun mering pesiramanapun/ amasuh dhuhunge/ ing sumber toyane resik/ aweing gandane arum/ tan ilang umuring banyu/ arum teka

sangumure/ getih ing basahan iku/ gandane terus kalangan/ Ki Sidapaksa anjula// Sidapaksa turun di pemandian/ membasuh kerisnya/ di sumber yang berair jernih/ bersih semerbak harum/ tiada hilang dibilas air/ menebar wangi selamanya/ darah di kain jarik itu/ wanginya terus melingkupi/ Sidapaksa melonjak terperanjat//

The expression of turning Sri Tanjung's face away has emphasized how the real conflict exists behind the intimate cradling scene. Sidapaksa is full of suspicion, jealousy, and violence.

This is in line with the fact of sexual violence and the collapse of fundamental human values, one example is the complaint of female students experiencing sexual violence from a male figure who works as a religious advisor at one of the Islamic boarding schools in Jombang, East Java. In addition, based on the writing of Ayu Regina Yolandasari in *Jurnal Perempuan* volume 20, number 4, November 2015 entitled "Keragaman Gender dan Seksualitas" (Gender Diversity & Sexuality), which states about contemplating the seriousness of the situation faced by Indonesian people, especially women. Komnas Perempuan's annual records show that the number of sexual violence against women continues to increase every year. Based on monitoring conducted by Komnas Perempuan, as many as 35 women become victims of sexual violence every day (Komnas Perempuan in Yolandasari, 2015, p: 87). However, the iceberg phenomenon also overshadows the reality of sexual violence. The number of reported cases is far less than the actual number of incidents. As for the various forms of sexual violence, rape is the most frequently unreported form (Pawestri in Yolandasari, 2015: p. 87).

Human suffering has manifested itself in suspicion, jealousy, and violence. In the context of the reciprocal dialectic of all the elements that make up the classic visual, the loving cradling scene and the allegory behind it refer to the understanding of the true meaning of love. Violence, confusion of thought, and how humanity from thousands of centuries ago, referring to ancient literary sources, has known violence and war. The eyes closed and not looking at each other between Sri Tanjung and Sidapaksa, in the context of allegory and iconological meaning, can be understood as reflection (*mulat sarira*) itself. That what manifests (being) which is conceptualized as love is not merely physical intimacy, but reflection on suffering, intrigue, and conflict itself.

Conclusions

The iconography of woman image has been colored by all the things that are inherent, manifest, and exist in it, not only in the realm of concepts but also in searching for truth in everyday life. Classical visual art carved on one of the relief panels at Candi Surowono on the north side, in the form of a scene of holding on a background of *patra*, tendrils, and flowers that are carved looking smooth, flat, carved niches that are not too deep but so detailed carved trying to describe the impression as it really is and resembles the *wayang purwa* style with a vertical inclined plane. Everything that has materialized has also taken shape into what is not: concepts, ideas, ideologies, beliefs.

The present social phenomenon, regarding violence against women, opens the veil that violence, aggressiveness, and chaos exist. Kidung Sri Tanjung is here to spread romance, suffering, conflict, and happiness which are manifested in the relief sculptures of Candi Surowono. These two ideas complement and become a discourse on the visual meaning of the scene of holding in the north panel, between Sri Tanjung and Sidapaksa. Expressions of love seem to have to be contrasted with violence, because in fact violence exists. That it turns out that from a visual and allegorical point of view, the closeness of the anatomy of the body as an expression of affection or love has a dialectic of a Sidapaksa's jealousy towards Sri Tanjung and the act of killing Sri Tanjung is followed by regret.

Scenes of holding, expressions of love, and Sri Tanjung's song seemed to be an ideal, a concept, even a belief that became a system. The important study is that the figure of a woman (Sri Tanjung) who is being carried looks away from being carried (not looking into each other's eyes or facing each other and instead closing her eyes from Sidapaksa who is carrying).

Human suffering has manifested itself in suspicion, jealousy, and violence. In the context of the reciprocal dialectic of all the elements that make up the classic visual, the loving cradling scene and the allegory behind it refer to the understanding of the true meaning of love. Violence, confusion of thought, and how humanity from thousands of centuries ago, referring to ancient literary sources, has known violence and war. The eyes closed and not looking at each other between Sri Tanjung and Sidapaksa, in the context of allegory and iconological meaning, can be understood as reflection (*mulat sarira*) itself. That what manifests (being) which is conceptualized as love is not only physical intimacy, but the ability to see the suffering, intrigue, and conflict that exists within oneself.

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