



## Local Knowledge in Joglo Majapahit: Analysis of Local Wisdom Models Gemah Ripah Loh Jinawi in Rural Java

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### **Abstract**

This article focuses on building Joglo Majapahit in analyzing the traditional housing system in rural Java. Joglo Majapahit contains the value of social harmony that is reflected in the traditional housing model gemah ripah loh jinawi tata tentrem kerta raharja in the Java community. The data were collected using literature studies using Louis Gottchalk's *history writing techniques* and field studies using the *verstehen theory* from Wilhelm Dilthey as the analytical blade in highlighting the problem. The purpose of this research is to analyze the creation of Joglo Majapahit as the local genius of agrarian society that is agrarian in the stratification of social class in Majapahit XIV-XV century AD. The implications of this research are intended to enrich the learning of history in the study of the history of ancient culture in Indonesia which began to be forgotten by the young generation. The other side provides an alternative learning to not always focus on the grand narrative of national history of Indonesia which focuses on the historical side of nationalism but cultural topics need to be highlighted in this digital era.

**Keywords:** Joglo; Majapahit; Kawula; Java; History; Ancient Indonesia

### **Introduction**

This article examines the object of Joglo Majapahit as the subject of the topic of cultural history of ancient Indonesia of the Hindu period XIV-XV AD. Joglo Majapahit is a variant of a traditional house is *profan* (residential house of the people). Joglo Majapahit shaped type *Omah Agraris*. It can be called the form of *Omah* essentially influenced by Austronesian culture meaning "A social group united from several kinds of common origin or ritual unity" (Fox 1993: 10). Variants of traditional houses developed in the archipelago of the Malayo-Polynesian archipelago, as quoted from Fox's research (1993: 10) argue, "The Middle-Malay-Polynesian Family uses the term *uma* (Balinese and Rote) and *huma* (Buruese)". It can be concluded that the house of Joglo Majapahit type *Omah* develops in Java due to the massive migration from the Mainland Asia to the archipelago causing the split of Proto Melayu and Deutero Malay cultural races. Especially Proto Malay developed on the island of Sumatra, Kalimantan, Java, Bali, and Lombok.

The above study when viewed with Emile Durkheim's thought emphasized the role of ritual in society led to the formation of Joglo Majapahit. That's because the influx of foreign culture from the Malayo-Polynesian race mixed with the local culture gave birth to the form of the house contains elements of local wisdom between nature, humans, and God. To quote Rassers's opinion, "House formation is caused by the role of ritual in Javanese society and is the product of tribal society" (Santosa, 2000: 24-25). Joglo Majapahit was influenced by the Yunnan culture by means of massive migration. Surjadi Santoso argues, "At that time the Javanese lived in rural communities consolidated into the core of a new society that developed a traditional village or village" (Frick., 1997: 31). Apparently, when traced chronological period of history in Indonesia, traditional Javanese architecture developed ancient times between the 1st year AD and 200 AD along with the cultural development of India in the field of language, religion, politics, and architecture. The influence of India entered the island of Java because of its trade contacts with Gujarat, Lombard argued, "The birth of Java is due to strategic maritime forces" (Aziz; Wijaya., 2011; 2017: 12; 48).

Researchers take samples Joglo Majapahit type *Omah* form derived from the lowest status of the people (*kawula*). The level of society stratum in terms of the shape of the house due to Hindu influence resulted in a hierarchy and social class distinction, Palmier (1969: 5) analyzed, "The emergence of Javanese social class differences due to wetland paddy ownership poses different social structures". Joglo Majapahit *Omah* form when analyzed from Leslie Palmier's thinking from the spectacles of Social Anthropology study, that this type of house develops in rural areas based on rice farming because it is made in a circle and surrounds the wet farm area. The scope of the study site is in lowland areas along the fertile Brantas River.

From some sources, the Book of Ramayana has already mentioned the name of Java with *Yawadwipa*. Describing India's religious, ceremonial, and architectural practices is not based on military conquest but from trade contact resulting in amalgamation process and syncretism with *kejawen* faith. This makes the Javanese way of thinking and behaviour very elastic against the entry of outside cultures resulting in the creation of residential settlement prioritizing harmony with the elements of socio-harmonization between the implications of the establishment of Joglo house with harmony with the community. The element created a development strategy to become a village that "gemah ripah loh jinawi tata tentrem kerta raharja" in the XIV century AD. The term *gemah ripah loh jinawi* is etymologically defined by the region with fertility that brings prosperity, while the *tata tentrem kerta raharja* is described as an orderly, serene, and prosperous region.

### **Methodology**

This article uses historical research methods and is literary study. Louis Gottschalk (1985: 39) provides the research steps include; 1) Heuristics (collecting primary data of contemporaneous and secondary data in the form of supporting data), 2) Source criticism (valid data selection and authenticity of primary sources), 3) Interpretation (interpretation of connected facts from data collection to source testing) and 4) Historiography (pouring the author's interpretation into the writing of history). The writing of this article is enriched by *Verstehen's theory* as an analytical blade in highlighting the problem, Wilhelm Dilthey makes the analytical step into two (Palmer., 1969: 104); first, to understand the social-historical objects (the analysis of appreciation of the interrelation of objects with the historical conditions of the social culture of society) and secondly, the stage of social empathy (the understanding of the meaning of objects through the process of interpreting the existence of the social culture of society).

## Discussion

### *Knowledge Is Local Genius in Local Joglo Majapahit*

Joglo Majapahit is one of the cross-cultural products between the influence of Islam, China, and Hinduism. Lombard's research suggests the birth of Joglo was due to the crossing of trade routes from Gujarat to Indochina. It is a fact of cross-cultural Javanese contact that determines the structure and imagination of ancient Javanese houses. Joglo Majapahit there is a local knowledge of traditional value. James Danandjaya explains that "The expression of traditional values is the policy of the people but the intelligence of a person who has an implied message" (Soetomo., 2000: 4). The Javanese people have a wealth of local wisdom can be found in the traditional Javanese parable gave birth to the expression of values such as *memayu hayuning bawana* and *andhap asor*. Therefore, the Javanese people really appreciate and respect each other, because it contains a harmony that is very in harmony with the attitude *andhap asor* or modest. It is concluded that every individual is very concerned about the politeness and culture of Java is very tolerant (Wijaya, Djonon & Ediyono., 2018).

The local knowledge on which Joglo Majapahit originated comes from the science of *kejawen* (syncretization of Hinduism with local Javanese belief) ie knowledge of *sadulur papat limo pancor* (four siblings and the fifth being centred in the middle). The concept of *sadulur papat* contains the doctrine of man comes from the spirit, while *limo pancor* is the human soul which is controlled by Tri-murti element. Local genius is passed down through generations between generations of the birth of the Javanese market day (the determination of good and unlucky days in the Java calendar system) (Hadikoesoemo., 1985: 75). Based on the data in Keroto Boso's book, the birth of Javanese calendar gets inspiration from *sadulur papat limo pancor* by making the name of the parable of King Wijoyoko, as follows (Keroto Boso., Chapter IX: 58);

Entering the eight seasons (August) to the full night, King Wijoyoko visited by the messenger of God (*Hyang Jagad Waseso*) who was sent, among others; Bathoro Legi, Bathoro Pahing, Bathoro Pon, Bathoro Wage, and Bathoro Kliwon with the title of Bathara Kasihan.

The story of ancient Javanese mythology above means that King Wijoyoko symbolizes the high man of his spirituality (*linuwih*). It was depicted on the day kliwon, legi, pahing, pon, and wage. The relevance of local knowledge *sadulur papat limo pancor* illustrated in the construction of Joglo Majapahit. One of them is the basis for planning the direction of the house by the wind, Heinz Frick expresses the orientation of the face that is influenced by the spiritual element; 1) West direction means destruction and death, 2) East direction means uniformity and sense of togetherness, 3) Southern direction means patience, and 4) North direction means the source of worldly life. Joglo Majapahit wearing pattern toward the East face centred on Mount Penanggungan because still developing the teachings of Hindu Shiva and the average occupancy of the people using wood materials. This is influenced by the state of Majapahit, which is adjacent to Mount Anjasmoro, Welirang, and Kampud (Kelud). Characteristics of shelves slim so anti-seismic.

The ancient Javanese used two calendar systems ie the Saka year (the difference with the Christian year is slower 78 years) and Wuku year (the moon cycle in the founding of the house). The most important local genius is the construction of an ancient Javanese house based on the explanation of the timing of the house or *pranata mangsa* system (Frick., 1997: 19).

**Tabel 1** Prefectural system of the victim according to the year of Wuku

No	Year of Wuku Calendar	Year of Masehi Calendar	Number of Days (Wuku)	Season	Nature of the Moon
1	Koso	January	41 days	Dry	Good to build a house
2	Karo	February	23 days	Dry	Not a good to build a house
3	Katiga	March	24 days	Dry	Not a good to build a house
4	Kapat	April	25 days	End of the dry season	Good to build a house
5	Kalimo	Mei	27 days	The transitional season	Good to build a house
6	Kanem	June	43 days	Early rainy season	Good to build a house
7	Kapitu	July	43 days	Rainy peak	Not a good to build a house
8	Kawolu	August	26/27 days	Rainy season	Not a good to build a house
9	Kasango	September	25 days	End of the rainy season	Not a good to build a house
10	Kasepuluh	October	24 days	The transitional season	Good to build a house
11	Desto	November	23 days	Enter the dry season	Not a good to build a house
12	Sada	December	41 days	Dry	Not a good to build a house

### *Joglo Majapahit as a Social Heterogeneity Node*

The pattern of Joglo Majapahit shelters is agrarian, mostly living as farmers and farm labourers. This is clarified by Franz Magnis Suseno by explaining the term *gedeg* or wooden house, with small rice granaries and cages (Suseno., 1983: 12). It positioned the proximity of Joglo Majapahit to the socio-cultural environment of the local community. There is a philosophical value contained that is an ecological element (local wisdom in making Joglo Majapahit adjust to the harmonization of nature). For the Javanese community, the good signs of poor living capacity lie in vegetation type, shape and size of vegetation, topographic shape, type of soil on the land surface and water source condition around the house (Ronald., 2005: 57). The life of the Javanese people in making the house very closely with the natural environment, seen in the elaboration of the concept of Joglo house side by side close to the shade of the trees. The concept is in harmony with the value of *piwulang religion*, that *Gusti* provides *kajeng/wit* (wood) as part of human teaching. Learning from nature, wood trees as a living doctrine (Sunoko in the Javanology Institute of UNS, 2011: 277-278).

Javanese human consciousness as a personal and social creature in Joglo Majapahit seen from ethical morals. The social value element Joglo Majapahit recognizes the existence of three ethical morals as the regulator of social life (Pitana., 2007: 129); *First*, ethical morals used in the smallest group of family scope, *Second*, ethical morality among families, *Third*, ethical morals used in society. In conclusion, with this ethical morality, Javanese humans deeply appreciate the differences. Even the awareness of the difference is one form of the Javanese way of the man in creating the balance and harmony of life.

One of the most important components to understand is the meaning of Joglo Majapahit viewed from Javanese Sociolinguistic Science about word structure that influences status differences in society. Regarding the Javanese term is called *transhirarki*, Dwiraharjo (2006: 2) states:

This term I found during the study of *ngoko* vocabulary changes into a form of *krama*. Differences in structure indicate the difference hierarchy, in this case, the process of *transhirarki* can occur because "pengkramaan" means the process of forming vocabulary *ngoko* become *krama*.

Levels of rank/difference in social status can be seen from the use of Javanese language between *ngoko* (roughly) with *kromo* (smooth). *Ngoko* is used by ordinary people or people have a higher social status to lower, while *kromo* is the language that commoners use to the nobility.

The heterogeneous nodes of Joglo Majapahit are influenced by traditional Javanese expressions such as; 1) *mangan ora mangan asal kumpul* means everything though not having anything is obliged to group in their respective families, and 2) *rukun agawe santosa, crah agawe bubrah* means harmonious to make peace and sense of individualistic make split (Wijaya, Djono & Ediyono; 2018). The concept implies the doctrine of togetherness in a society that converges into one like a family. In a social context, Javanese are concerned with togetherness despite the lack of food, that is the basis of *mangan ora mangan asal kumpul*. While the concept of *rukun agawe santosa, crah agawe bubrah* meaningful emphasize the concept of unity and harmony (teamwork). Relevance with Joglo Majapahit is a tradition of *gugur gunung* (work devotion). The principle of harmony is to keep the community in a harmonious, safe and peaceful (Suseno., 1983).

When examined the value of humanism, the structure of society era the Majapahit Kingdom into two groups namely; upper layer and lower layer groups. The upper layer is dominated by royal elites and clerics. It turns out the lower classes are dominated by social groups outside the ruling class ie the *kawula* (ordinary peoples working as farmers), Darban (1998: 99) divides into four layers, among others:

*First*, *Apinghay* is a rural clergyman whose duties lead religious ceremonies in villages;

*Second*, *Anak Thani* (*kawula*) is a peasant who has a limited plot of land and/or agricultural labor;

*Thirdly*, *Bertya* is a slave or a hired worker; and

*Fourth*, the *Empu* is an armaments equipment maker.

Joglo concluded Majapahit is a syncretism between Hindu teachings with Javanese beliefs centred on Mount Penanggungan causing cultural assimilation and the emergence of tolerance values. The concept of tolerance is described by R. Forst as a virtue of justice and similarly expressed Doxey's Irridex which emphasizes the development of tolerant attitudes from adaptation to local culture (Sanfirova et al., 2016).

### ***Joglo Majapahit Empirical Findings as a Model Type Housing Gemah Ripah Loh Jinawi Century XIV-XV AD***

The role of Joglo Majapahit is caused by agrarian society. In the end to form an agrarian-patterned shelter that centred pattern and approached the rice fields. This resulted in the creation of *gemah ripah loh jinawi* model villages, as stated in the manuscripts reliefs *minak jinggo* temples describe the socio-culture conditions of prosperous Majapahit XIV century AD.



Fig. 1 Relief gemah ripah loh jinawi in rural  
Source: Relief manuscript in Minak Jinggo Temple

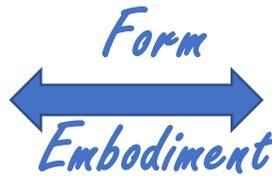


Fig. 2 Reconstruction of Joglo Majapahit  
Source: Majapahit Museum

Reliefs are in harmony with the concept of social harmony that emphasizes the recognition of ethnic and cultural diversity. The reliefs come from Minak Jinggo Temple in Trowulan. These reliefs characterize Hindu influences, while the gemah ripah loh jinawi reliefs represent the condition and philosophy of Javanese society during the XIV-XV century AD is a tolerant and agrarian region characterizing the village model of gemah ripah loh jinawi. The phrase is indeed in harmony with the establishment of a traditional Javanese house that prefers the harmonization as stated in the *Serat Dewa Ruci*, Haryanto (2007: 11) argues, "The whole content of the *Serat Dewa Ruci* contains a very valuable lesson about ethics and mysticism which until now became the cultural values embraced by the Java community ". Therefore, the traditional Javanese house of development not only stands upright but there are symbolic values and meanings.

Relief of the temple serves to describe a story of the condition of society that period contemporaries with XIV century AD. a collection of reliefs that are found in the Minak Jinggo Temple tells the situation where the people live and describe livelihoods such as farming. Therefore, relief is used as an analysis of the traditional housing model of Majapahit which still uses the *gemah ripah loh jinawi model*. It was depicted in the *relief nyiur* (coconut), XV century AD was used as *selamatan* (tradition of praying after entering new house) in the form of *jenang sengkala* (tradition before entering new house by making red porridge made from coconut and Javanese sugar to reject the reinforcement) and *bubur sum-sum* (food in the form of white porridge that is eaten with sweetened sauce mixed with Java sugar). According to ancient Majapahit mythology, jenang sengkala and bubur sum-sum are inspired by coconut trees, all of which can be used. The mythology comes from the late Kadiri era Jayakatwang period XIII century AD/ 1214 Saka (year Java)/ 1292 AD. Based on *Kadiri mythology*, the jenang sengkala symbolizing the red colour means eliminating the negative elements in the self, while the bubur sum-sum, symbolizing the meaningless white colour of purity. Of these two things, created a model village gemah ripah loh jinawi.



Fig. 3 Agricultural relief  
Source: Manuscript relief at Temple Minak Jinggo



Fig. 4 Relief Joglo Majapahit type Kawula  
Source: Manuscript relief in Temple Minak Jinggo

The agriculture relief as in figure number (3) characterizes the agrarian-based Majapahit region. The dominance of reliefs in Minak Jinggo Temple proves that Joglo Majapahit was formed because of the social environment of the people who work as farmers. The typical architecture in Majapahit. Therefore, the dominating architecture is the homes of the Javanese (Joglo Majapahit) entering the lowest stratification stage, while the highest stratification is occupied by the Brahmana caste (priest) and the Kesatriya caste (Raja and the government bureaucracy) who live in a traditional house named *Dalem*. As illustrated below;



Fig. 5 Joglo Majapahit type Kawula  
Source: Private photos in Bejijong Village, Trowulan

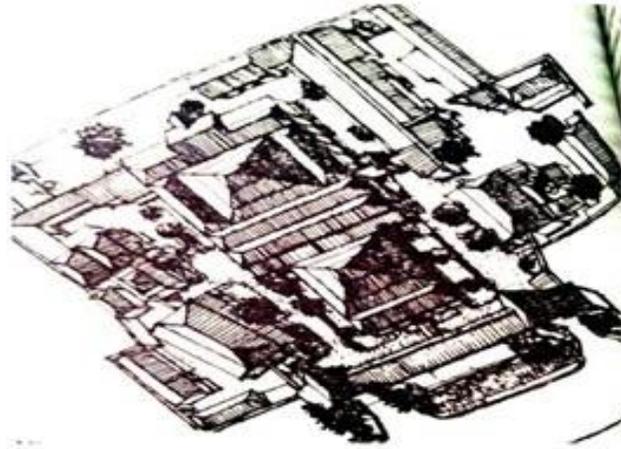


Fig. 6 Joglo Majapahit type Gusti  
Source: Images taken from Sukmanindya (2016: 33)

Based on the picture number 5 is a variant of agrarian homes of the kawula. Variants of houses with the lowest strata are usually small. This gave birth to the structure of village civilization influenced wet paddy farming areas. The other side of the picture number 6 is a variant of the upper-class strata house is usually the noble class and the ksatriya caste king. Thus the role of housing model in the era of XIV century AD which is the golden Majapahit using earthquake resistant timber housing because the location of the Majapahit capital is directly adjacent to the active volcano Majapahit period (Welirang, Kelud, Anjasmoro, and Arjuno). It is a local genius who modelled on Joglo Majapahit relief in Minak Jinggo Temple.

### **Conclusion**

The ancient Javanese community of Majapahit century XIV AD there is a syncretism of Islamic and Javanese culture that led to traditional wisdom. Traditional wisdom comes from the insight that contains the wisdom of the Javanese in overcoming various problems of life, more clearly Roqib (2007: 90) argues, "From the inspiration to traditional wisdom Javanese society upholds the value of social harmony as in the expression *wani ngalah, dhuwur wekasane* (dare to succumb in the end to win)". In addition, the ancient Javanese community more concerned with social life harmony and harmony. It is very relevant to the social condition of ancient Javanese society of Majapahit period with the pattern of religious-agrarian-maritime. Religious means the development of three religions in Majapahit is the Hindu stream of Vishnu and Shiva, Mahayana Buddhism, and Islam. The maritime-meaning maritime sources of income of the people of Majapahit rely on rice and through agrarian can make a source of income for the waisya (traders) by establishing a famous port in Hujung Galuh (Gresik), Kambang putih port (Tuban), and port of cura baya (Surabaya). The result of interaction with merchants from China (carrying Confucianism), India (carrying the teachings of the book of silpasastra is the technique of making temples), and Gujarat (bringing Islam). The assumption of making Joglo Majapahit comes from the book of silpasastra by imitating the architectural guidance of the temple with the concept of mandala (direction to face).

Joglo Majapahit contains traditional plural values. The planting of value comes from the local wisdom that becomes the value of the living hand of Javanese society can be observed through everyday attitude and behaviour. The Javanese people have a wealth of local wisdom can be found in the traditional

Javanese parable gave birth to the expression of values such as *memayu hayuning bawana* and *andhap asor*. Danandjaya concluded that the expression of traditional values is the policy of the people but is one's intelligence (Danandjaya in Soetomo). So, local wisdom in the form of traditional Javanese idiom values has a number of messages for students to understand. This means that students are able to apply so that the traditional values contained can be internalized to the harmonious social interaction and intercultural tolerance of the digital era.

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