

Kala Ornament of Prambanan and Sewu Temple

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Abstract—The study used a qualitative approach. Based on the objective of the study, the location of this study is Prambanan and Sewu Temple. The data gathering technique used wasan observation with camera help. The analysis technique was started from the reduction stage, and then data explanation, the last was the conclusion. This study also particularly did a visual content analysis to read Kala Ornament textually. The result of the study was the types of Kala Ornament in the complex of Prambanan Temple can be identified through this study were Kala *Pintu*, *relung*, *antefix*, *jaladwara*, dan Kala *ceplok* as ornament variation. Generally, the shape of Kala Ornament Prambanan Temple is rounded face Kala like mask, with bulge out of eyes, big nose, has teeth, and has fangs generally with flower under it, has ears, eyebrows, and forehead with leaves arrangement, there are some with above jaws only that is divided into two parts under the nose, and there are also some have above and under jaws. The Types of Kala Ornament in the complex of Sewu can be identified through this study was Kala *pintu*, *relung*, and *kapitil pilar*. Generally, the shape of Kala Ornament on Sewu Temple is unclear face border with widely open mouth ornament to the left and right side connected to arms, bulge out of eyes, big nose, has teeth, has fangs generally there is flower under it, has ears, eyebrows, and forehead with leaves ornament, and above jaws only.

Keywords—kala, ornament, temple

I. INTRODUCTION

As a breeding or worship building, temples are usually filled with ornaments or ornaments. Likewise, temples in Central Java and Yogyakarta can be ascertained by ornaments that adhere or decorate them. Various geometric ornaments, tendrils, animals or other can be seen in the temples in Central Java and Yogyakarta. All these ornaments, it seems the dominant one is Kala ornaments.

A glimpse of Kala ornaments in Hindu and Buddhist temples looks the same. Is it really the same or is there a difference? This is the initial question of this study. This visualization of Kala's ornament shape should be different because it has a background of unequal religiosity. Therefore, in this study will be sought elements that distinguish the shape of ornaments that exist in Hindu and Buddhist temples.

Kala ornaments are often classified into animal ornaments because experts think Kala ornaments are stylized from lion beasts transformed into giant faces [1][2][3]. Ornaments When the physical appearance is generally in the form of a giant head, other names are Banaspati, Boma, and Kirtyamuka which function to scare away evil spirits or as a repellent. Not only that, when in

fact it turns out to have another meaning. The meaning in question is a frightening time. Therefore, humans should make the most of their life as much as possible. If you cannot adjust or adjust the time, then you will be consumed by the time or time itself

There are two types of temples viewed from the background of the supporting religion, namely Hinduism and Buddhism. Prambanan Temple is a Hindu type, while Sewu Temple is a Buddhist type. Both types of temples both display Kala ornaments. With different religious backgrounds, different visuals can be seen, but they can be the same because they have the same theme.

This research is not directed at the Prambanan and Sewu temple complexes. Both of these temple complexes have a number of temples with nearby locations, but the motivation for religiosity is different. Prambanan Temple has a Hindu background while Sewu has a Buddhist background.

This is perhaps the most interesting part of this research effort. The ensemble complex that is adjacent to a different background can be an existing Kala ornament in common or vice versa it should be different because it has a different religious background. Thus, the question is whether the similarities and differences in elements that exist in the form of Prambanan and Sewu temple ornaments.

Based on the description above, the purpose of this study is to understand (1). types and shapes of Kala ornaments on the Prambanan and Sewu temples, and (2) similarities and differences in elements in the Kala ornaments in the Prambanan and Sewu temple complexes?

II. METHODOLOGY

This study uses a qualitative approach used to understand and explain the ornaments of the Prambanan and Sewu Temples. The main data collection technique used in this study is observation. Observations were made to observe the general physical condition of the temple and specifically the Kala ornaments attached to all parts of the temple. Including if found Kala ornaments in the temple ruins (which have not been reconstructed). If a number of Kala ornaments have the same character, one documentation will be taken as a sample.

Data analysis techniques are carried out qualitatively with the steps of data reduction, data presentation, verification and conclusion drawing [4]. Specifically, this research analysis also uses visual content analysis of existing Kala ornaments. Visual Content analysis in question is a textual reading of the image or visualization of the Kala ornaments displayed. Therefore a visual structure

analysis that includes the roles of lines, lines, and other visual elements will be highlighted.

III. RESULT AND DISCUSSION

A. *Between Prambanan and Sewu Temples*

The background of this study is the Prambanan and Sewu Temples. The first is the very famous Hindu temple. While the second is the Buddhist temple which is adjacent to Prambanan Temple. In order to obtain brief information on the two temples, the following are described based on sources of observation by researchers and other secondary sources [5] [6] [7] [8].

If people call Prambanan Temple, the association of the place called Yogyakarta is always. Prambanan Temple is geographically close to the city of Yogyakarta around 17 km away. However, if the river flowing behind the temple complex is used as a barrier between Yogyakarta Special Region and Central Java Province, the position of Prambanan Temple is actually the area of Central Java, precisely the area of Klaten Regency, Prambanan District. Prambanan is a Hindu temple, therefore Hindu attributes such as the existence of god statues and reliefs of Hindu stories adorn the temple. In addition, this temple is also decorated with various ornaments such as temples in general, including antefix, flower strands, tapestry patterns, flower vines and vases, and the most prominent are Kala and Makara. This Kala Ornament is specifically directed to this research study.

Next to the Prambanan temple complex, to the right, there is also a temple complex called Sewu temple. The name Sewu temple is not referring to the area of the temple as Prambanan temple, nor does it mean that there are a thousand temples in this temple complex, but are more directed to the understanding of many temples. It can be said that between the Prambanan temple and Sewu temple is a temple complex because temple visitors can enter both temples from the main gate of the temple tourism park. Sewu Temple also has a number of perwara temples and the main temple. The number of perwara temples is 240. The temple complex is surrounded by a stone fence with four entrances. At each entrance there is a gate guard statue, commonly referred to as the Dwarapala statue (two faced giants holding a club).

B. *Types and Shapes of Kala Ornaments at Prambanan and Sewu Temple Complexes*

Based on the observation of Kala ornament type based on the existing placement in Prambanan temple are (1) Kala above the door, (2) Kala above the niche, (3) When the antefix, (4) the function of the gutter, and (5) when blocking as a variation of ornament.

Kala as a room door decoration is placed at the top and becomes the domination of all existing ornaments. At each door to enter the main room or room each temple can be found in this ornament. The time for this interest is described as the crown of kala. The whole field resembles the gunung wayang kulit purwa. The boundary line in this section is still visible

As Kala in general, the eyes are made a round with glaring rounded lines. This part of the eye blends with the eyebrows and is similar to a horn that contains strands of leaves fused with a forehead that seems to grow from the

nose. The mouth part, especially the lips/jaw together with the nose, is only displayed in the upper jaw which is split into two sections in the form of a striped galeran just below the nose. Unfortunately, there is no clear right and left cheek boundary because most have been damaged. Canine teeth and series are arranged like strands of flowers that grow from the lips. Just below the teeth grow flower crown. The description of the ear is also not clear because the arrangement of the stone is not intact and damaged. The crown is filled with leaves. Above the crown is decorated with portrayals of figures who are very likely to be creatures of heaven. Likewise in the lower part of Kala, a human figure is most likely a god figure.

In addition to being placed on the wall above the entrance of the temple booth, the decorative motif of Kala is also carved above the gate of the staircase that goes into the temple chamber. Ornamental motifs Kala above the gate of the stairs are combined with a small Makara motif that faces sideways limiting the left and right sides of the whole ornament. Kala motif is depicted without a lower jaw. The cheek section continues with the shape of the curls and both curl inwards ending with a composition of plant motifs on the right and left mouths. Below the mouth of Kala there are sculptures of three flower beds and on the left and right are thin sculpted leaves in the form of stylization. Under the ornamental stone beam at this time, there are beams that support on the left and right and simultaneously frame the gate of the stairs.

The next type is the Kala ornament which is placed on the temple door, which is small, like the Apit temple. There are two types of Kala of this type. The Kala ornaments appear to be jawed down, even though the teeth and fangs only show the upper jaw, while others only show the maxilla. Overall, Kala's relative features are rounded, unlike Kala at the main chamber of the Shiva Temple which is like a mountain.

Ornaments Kala above the niches is numerous. These decorative motifs are carved in pairs with the Makara motif. Face Kala dominates the whole ornament. The upper jaw forms a thick crescent arch, with the middle part split by two double dividing lines just below the nose. Seven of his teeth neatly lined up also formed an arch according to the edge of his jaw and ended with fangs on the left and right edges. Both large fangs curved outward to the left and right.

The last stage is Kala which is used as a filler or variation in ornamental fields. Kala is placed under the creature and is above the pillar decoration. This kind of placement of Kala is not as common as the others placed at the top so that it seems doubtful about the accuracy of its placement. This type of impression is also impressive because its function fills the field. The element worthy of note is that it is also jawed down.

Based on observations of Kala ornaments on the Sewu temple complex, it can be identified (1) The top door of the main temple chamber, (2) the door above the perwara temple chamber (3) the upper arch of the ancillary temple, (4) When the sculpture is walls, and (5) When the pillar is capitalized. Each is described as follows.

Kala above the door of a large main temple room carved on a stone block that looks like a trim. The elements that appear to the left eye are round, look bulging, some nose sculptures (baby is unclear), and the mouth that opens wide

to the right and left with the underside grows giri series and fangs.

The top of the perwara temple chamber door shows the impression of the mouth being wide open so that the facial features are not spherical. This is caused by the mouth/lips/jaw that ends with the upper stylized earlobe directly connected with stylization that describes the shape of the body. The jaw splits to the right and left with a lined *galeran* just below the nose. At the border of the lips, there are 8 (eight) incisors and the two fangs that are arched upward end up in a gyre shape. No or no lower jaw. The eyes are rounded with bulging eyes (apparently left plain) with a protruding short nose. The forehead and eyebrows are arranged in the form of leaves that are connected to the forehead. On the left and right Kala, there are heavenly creatures on the clouds like priests, while under the mouth there are five pieces of flowers that are in bloom.

There are other variations when placed above the entrance hall of the Kala Perwara temple is placed on the top with the arms curved to the right and left in the form of a seam. This time it does not fill the flat field, but it is released in three dimensions. Although overall the dimensions are three dimensional form processing does not take advantage of the conditions of the material used. Sculpting seems relatively flat following the structure of the material. This type of mouth is not made wide to the right and left split with a striped *galeran* like Kala in Sewu temples in general. The eye element is made round, glaring, big nose like a human's nose as usual. What is unique about this Kala is that it is composed of leaf motifs on the top so that it resembles a crown. At the bottom of the teeth are also decorated with flowers as in other Kala, only more in number and size.

The *kala* carved above the niche on the Perwara temple wall generally displays the same impression as the Kala placed on the chamber. The mouth opens wide sideways to the right and to the left which is separated by a line lined just below the nose, continued with the composition of the earlobe as if it still continues because it is cut off by the lis. Even this type of age is not jawed down. On the jaw / upper lip teething. There were two there were also three pairs of incisors and ended with curved canines which ended in a gyre shape. The teeth are arranged as a strand of flowers that grow in bloom in a downward direction. The eyes are rounded and bulging in the face of leaves that describe the eyebrows that grow together with the forehead with the base of the nose growing. The motifs of the leaves also fill the part of the forehead to fill the meeting area with the trim. On the left and right side of Kala, there is a composition of animals that display the impression of a bird with a footprint that is still very clear.

Kala the capitals are carved in a rectangular plane, which is the overall expression of Kala. Sculptures are made to impress evenly for the corners with all elements filling in all fields. The eyes are carved glaring but not so round as the other Kala. This part of the eye was covered with a leaf motif together with his forehead. The forehead was formed in the form of leaves growing from the forehead. The mouth part only displays the upper part, meaning it is not jawed down.

C. Similarities and Differences in the Ornaments of Prambanan and Sewu Temples

In general, the impression of an elemental similarity even though the two temple complexes have different religious motives. The same elements are the presence of the eye, nose, forehead, jaw divider, ears, teeth and fangs and the use of foliage composition. Eye glare visualization in the puppet is called a *plolongan* eye. The nose is more like a big human nose. The forehead shows the leaf buds that appear from the front. The jaw splitter looks like a bond separating the right and left. The ear is represented by a composition of leaves bound by a ring. Teeth and canines grow from the upper jaw, with a number of two or more incisors and a pair of canines. Kala in both temples is generally placed at the top (above the doors of booths, gates, and niches)

However, if examined in more depth, a number of differences can be found while this can be stated. The differences are (1). Kala's appearance on the upper Prambanan temple appears to be freer, meaning that it is not limited by other fields, while Kala in Sewu temple is limited by other fields, (2). The facial features of the Prambanan temple tend to be round like a mask, while the face of the Sewu temple appears more freely displayed with a more open mouth composition. (3). The impression of Kala's facial appearance on the Prambanan temple tends to be flat, while the Sewu Temple Kala is more prominent, showing more three-dimensional impressions. (4). Most of Kala in Prambanan temple is jawed up, but some are jawed down, while Sewu temple is only jawed above. (5). Kala's eyebrow composition on Prambanan temple looks as ascending and memorable as a horn, while in Sewu temple, Kala's eyebrows appear flat against the eye sphere. (6). The tip of the Kala canine at the Prambanan temple is described as tapering, while the Sewu temple generally ends with a gyre or is made curling. (7). In general, the composition of the Prambanan temple Kala is more realistic, while the Sewu temple Kala is depicted with a stronger distortion, especially in the visualization of the maxilla which is opened wide to the right and left.

Such are some things that can be found in a number of different Kala elements that exist in Prambanan and Sewu temples. Once again, although there can be traced a number of differences, those who see at a glance will say that Kala in Prambanan and Sewu temples is the same.

IV. CONCLUSION

Based on the exposure stated above, conclusions can be drawn (1). The type of ornament Kala Prambanan temple complex that can be identified is Kala above the door and niche, antefix angle, gutter, and *ceplak* as a variation of ornament. In general, the shape of the Kala ornament on the Prambanan temple faces Kala in a circle like a mask, bulging eyes, big nose, toothed and fangs which are generally filled with flowers below, ears, eyebrows and forehead with leaves, some are jawed and split be two right under the nose, and there are also the upper and lower jaws. Meanwhile, the Kala ornaments that exist in the Sewu temple complex that can be identified are Kala above the doors of the booths, niches, and pillars. In general, the shape of the Kala ornaments on Sewu temple is the face is not clear boundary with the composition of the mouth that is

wide open to the right and left to connect with the arms, round eyes bulging, big nose, toothed and fangs which generally also contains flowers underneath, ears, eyebrows and the forehead with the composition of leaves, and only jawed above. (2) Between Kala Prambanan and Sewu temples have similarities in terms of the elements of the eyes, nose, teeth, and fangs, forehead, ears, upper and right jaw separators, and the use of leaves and flower decoration on the bottom of the teeth. While the difference is in terms of expression and the formation of the face, eyebrows, jaw appearance, and attempts at composition.

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