

Research Article

Stylization of Batara Kala's Face as a Geometric Ornament Form

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Abstract.

The problem researchers to discuss in the object of this research is how the meaning and elements of visual form in the stylization of *Batara Kala's* facial decoration objects in temple ornaments are viewed from the visual aesthetics. Findings assume that there are visual elements of personification of living creatures that are stylized into the form of facial objects. This research aims to determine the meaning of form in visual stylistic elements as the face of the *Batara Kala* figure on temple ornamental objects as of *Buto Kala*. The focus of the object material is using perspective analysis of the visual aesthetics form with a comparative interpretive paradigm. Using comparative object studies of the two faces of *Batara Kala*, research methods using qualitative, descriptive data with a visual aesthetic theory approach and semiotic analysis. Symbols, and signs to the meaning behind the face shape of the *Batara Kala* character in classical temple ornaments in Central Java and East Java are a form of stylization as a personification of the facial shape of other creatures with dominant elements of geometric shapes and decorative motif on *Batara Kala's* face on the temple decoration. Research on the figure of the face *Batara Kala* on temple gate ornaments, has artistic ranging from elements of lines, planes, geometric shapes, and textures in the form of visual aesthetic style stylization. The urgency of this research is to determine the form of elements of geometric stylization as a form of creativity in forming ornaments on antagonistic facial *Batara kala* using stylization style.

Keywords: *Batara Kala* face, deformation stylization, comparative

1. Introduction

Nusantara or Indonesian art and culture required works that have artistic aesthetic values presented in various cultural works in the medium of art, as a form of cultural strategy at that time. The triumph of the cultural period at the moment, which represented its era, even today, artifacts are still stored both in archives and ancient manuscripts. Stored objects in the form of stone, bronze, bark are various forms of archival storage or monumental documents [1]. According to the expression of an ISI Surakarta lecturer, Prof. Dr. Rustopo, S. Kar., M.S. noble moral values can be transformed according to various studies, efforts, plans and ideas to create modern Indonesian life as a picture of the post-colonial era. Judging from the results of the cultural forms that exist in society

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from various eras starting from Central Java (classical period), East Java, and Bali. In the development of this culture, various works of heritage contained forms of cultural interaction, assimilation, and cultural acculturation from the Pre-Hindu (*saka*), Buddhist, and Pre-Islamic and Islamic eras. The period of Hindu culture, Buddhist culture, and Islamic culture gave birth to monumental and sacred forms of cultural art, all of which are depicted in the form of meanings, messages, religious functions, and also cultural works in the form of acculturation. One of them is in the form of temples, architectural works of buildings, shadow puppet shows, *wayang golek*, *wayang orang*, and works of fine arts and other forms of art such as masks, and dance, music and also myths, and folklore.

In the form of the temple building, there is one of the mythical faces of *Buto Kala*, about the story of the character *Batara Kala* which can be found in classical carvings of temple walls in Central Java, East Java. There is a gate at the entrance of the temple, which is very interesting and sacred. The offerings are in the form of attractive ornaments, displayed in the visual aesthetic style of the Nusantara era. An interesting formal object which is the focus of the research, namely the shape of the face on the *Batara Kala* ornament in the perspective of the meaning of the form of visual aesthetics is an interesting element and it is important to know more deeply as knowledge about visual identity. The background of *Batara Kala's* form is a giant who was born from a god named Dewa Wisnu and Dewi Uma, born from a sense of anger. In a quote that has been translated from ejection *tatawa*; the seed is then given a *mantra japa*. From the seed of a god, a giant was born, asking who my parents were. With the guidance of Lord Brahma and Lord Vishnu, the giant finally learned that Lord Shiva and Goddess Uma were his parents. *Batara Kala* was born a giant who was full of anger [2]. Giants (*Dewanagari: Rākṣasaḥ*) in the religious mythology of the Indian nation (Hindu, Buddhist), is a nation of supernatural beings, or people with evil souls. Giant means cruelty, the opposite of mercury (*sentosa*). Myth or legend, giants are creatures that eat human flesh. Despite the change in meaning, the term *bhūta* often refers to “*asura* beings like *Ravana*, *Mahisasura* or *Kumbakarna* in Indian mythology”. The myth of *Kala* in Indonesia or the Nusantara is found on the doors of classical temples in Yogyakarta, Central Java, East Java, and Bali, in the form of a *buto* face, which is a depiction of *Batara Kala* as depicted in various artifacts in the gate or entrances to temple sites.

Interest in the form of ornaments on the face of *Batara Kala* in temples in the Java region, especially the *Barong* temple in Central Java and the *Penataran* temple as the locus of the object of research is so relevant to raise as an important off issue how

aesthetically geometric visual elements can be enjoyed in the form of ornaments in Indonesian art [3]. Like the quote, 'A.A.M. Djelantik in aesthetics how instrumentally the elements of color, dots, planes, lines, space, motion, and the light become part of the aesthetics'. Reinforced by quotes from Dharsono Sony Kartika and Nanang Ganda Prawira, discusses the structure of art which is divided into design elements and design principles [4]. The design elements include line, texture, color, shape, intensity, space, and time design principles; harmony, contrast, rhythm, and gradation. The design principles consist of unity, balance, simplicity, proportion, and accentuation.

At that time, the shape of the symbol of *Batara Kala's* face ornament was presented in public space as an illustration of the shape of the facial character, which has a form of function and meaning to always be alert to all kinds of threats, especially from supernatural powers. The meaning of the symbol is so attached and becomes a sign that is always obeyed. In semiotics, the sign in the symbol of the face of a *Batara Kala* is an agreement and has been understood before as a message that must be obeyed. So the meaning of *Batara Kala's* face symbol will have meaning for the symbols of Hindus and Buddhists. For adherents of other beliefs, it may have a different meaning, and a different point of view, as just a spooky facial ornament as an image association.

2. Methods and Equipment

Data analysis in qualitative research is done before entering the field, while in the field, and after finishing in the field. This study use qualitative data analysis. In acquiring that knowledge, one can distinguish active business. Active effort, namely through reasoning thoughts and feelings by describing verbal data and visual data to be analyzed. Investigations both empirical and non-empirical. In terms of empirical data, it can be done by research or by examination; where both use the principle of observation [4]. The purpose of qualitative research in this case is to understand the shape of the elements of the deformation stylization of *Batara Kala's* facial objects on temple ornaments from the personification of other creatures as geometric shapes.

The assumption is that the phenomena that are perceived by the human senses are interrelated; while the second assumption is belief in the ability of the senses to perceive phenomena in the object under study, it is said that knowledge is based on belief or trust, even though the truth is relative. form of functional action, namely formulating problems, observing and describing, explaining, predicting, and controlling the phenomena that exist in the research carried out. Phenomena (symptoms or events) that are captured







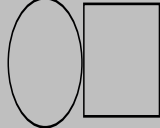
by the five human senses (because they are made into problems that one wants to know about) are described with concepts. The data is described and analyzed in the form of material objects from the results of observations of the temple through the literature as a data source. The observation data were analyzed in a visual form which was described as a result of observations through work visits during lectures. Other supporting data are in the form of interviews and data from lecturers at ISI Surakarta, as artists, and cultural observers who have various data sources, namely Prof. Dr. Rustopo, S. Kar., M.S.

The analysis in this study is the aesthetics of deformation as a form of stylization of the elements of *Batara Kala's* facial ornament. The data collection method is to describe the data, sort the data, code, and analyze the data as factual data. The material object of *Batara Kala's* face was observed in research by taking two samples of visual data from two temples in the Sleman Yogyakarta and Penataran areas of East Java, obtained from the data source Prof. research results table.

3. Results And Discussion

In the visual form, the forming elements of stylization, namely the presence of decorative elements added to the reference form of images of animals or living things, are used as decorative objects made as ornamental forms of decoration or in non-geometric forms [6]. As can be seen from the period in *Barong* Temple, it appears to have a stylized deformation aesthetic from a combination of decorative geometric shapes so that it has the characteristics and personification of the shape of a tiger animal in a rounded geometric shape. Meanwhile, the shape of a lion animal on the face of *Batara Kala* in the upgrading temple of the young classical period in East Java can be seen from the square shape showing the ferocious and ferocious nature and the incarnation of a supernatural being. Based on the analysis of geometric and non-geometric shapes into decorative combinations in the form of ornaments in the form of stylized deformation aesthetics of round and square geometric shapes as representatives of geometric shapes, as well as elements of plant forms as representatives of non-geometric elements. Ornaments of animal creatures are represented by geometric shapes, while plant elements are represented by non-geometric forms, which are combination forms.

TABLE 1: Data collecting visual.

| Figure Stylized | Aesthetic element visual | Representation | Information |
|---|---|--|--|
|  | <ul style="list-style-type: none"> - Draw a round geometric shape face - Round shape eyes - Broad cheeks - Wide and large mouth - Tongue stuck out - Geometric engraving of plants - Hand shape - Teeth and fangs - Black color - Stone texture | Drawing the shape of the head from the face of the tiger (king of the jungle) | <i>Batara Kala</i> in the classical Jogya period Barong temple, Central Java |
|  | |  | |
|  | <ul style="list-style-type: none"> - Draw a square face - Round eyes - Flat cheeks - Grinning mouth - Geometric carving of plants - Form the hand two fingers up - Form horns on the head - Fanged teeth - Black color - Stone texture | Drawing the shape of the head of a vicious creature | <i>Batara kala</i> in the Penataran classic period upgrading temple, East Java |
|  | |  | |
| | |  | |

4. Conclusion

The symbols and shapes on *Batara Kala's* face have meanings related to lust and anger, a picture that exists in human beings. The symbolization of *Batara Kala's* ornament

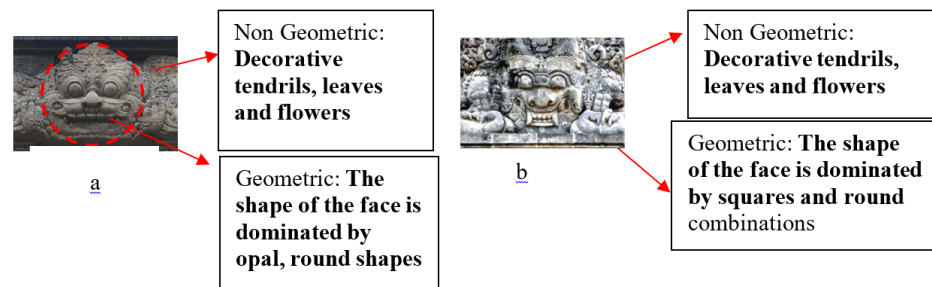


Figure 1: *Batara Kala* Shape.

forms noble and mythical meanings and values in Javanese society. Decorations and ornaments are forms of art that have developed from prehistoric times when humans were not familiar with writing. Symbols and shapes in pre-modern Indonesian culture do not only refer to concepts but to something that is the highest thing. Symbolic forms are not just connotations of ideas (ratios) and human experiences (feelings), but the presence of supernatural powers or energies. The symbol is a sign of a transcendent absolute presence [7]. Elements of form, function, and meaning. Forms are presented through perceptions that are presented directly.

The function is an aspect of the usefulness of the object or work presented. Form is an issue that is directly related to aesthetic issues as in the elements of *Batara Kala's* face in temple ornaments, which are elements of form that are present as representatives of the power they represent, present forms based on the understanding of the creator of his work through various stylizations adopted at that time. So the aesthetic meaning in the form of works of art is an aesthetic experience which is the personal experience of the creator which is then interpreted by the reader. Beauty has become a global part of humanity. Beauty is also a perception that arises with questions about the creation of the universe and contemplation of the Almighty. His fate is absolutely before man himself [8]. The visual form elements in *Batara Kala's* facial ornament is an aesthetic experience that is depicted in geometric and non-geometric forms as a stylized deformation aesthetic in the expressive style of fine art in Indonesia. Decoration in Indonesia is strongly influenced by several factors, namely the natural environment, flora, fauna, and humans in it. The desire to create and decorate is a human instinct. The belief factor also supports the development of works of art, which can be seen in the symbols behind the facts in the form of pictures. Objects in the form of creatures, both animals and plants, are made and put together or combined to produce various forms of ornaments, such as in the form of ornaments in the form of *Batara Kala's* face as an aesthetic form

that can represent the experience of the maker or artist. Hopefully, the conclusions can be useful for design scholarship and the academic world in terms of knowledge of the shape of the elements that can be made according to the capacity of the culture of the community.

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