

The Meaning of Application of Symbolic Ornaments at the Mosque Gedhe Kauman Yogyakarta

Rifa Nur Fadhilah¹ D A Wahab Sya'roni²

^{1,2} Magister Design Department, Universitas Komputer Indonesia, Bandung, Jawa Barat, Indonesia

¹Rifanurfadilah55@gmail.com

²Wahab@email.unikom.ac.id

Abstract. In this study, the Gedhe Kauman Mosque is located in Yogyakarta, the mosque has a lot of beauty created in each of the areas contained in the space. The mosque building which is now a pattern and embodiment is a reflection of the love of Muslims for their God. Through a step-by-step process to arrive at a form that can be declared perfect that is carried out from generation to generation. This research, which was conducted at the Gedhe Kauman mosque, described the names of the ornaments and their symbolic meanings in the interior carvings found in the Gedhe Kauman Mosque, Yogyakarta. This research is descriptive qualitative which serves to discuss several works of art for social buildings, namely the Gedhe Kauman Mosque. Research data obtained by observation, documentation and interviews. Based on the research results, there are several ornaments such as lotus, saton, praban/praba, mirong, highlights. The function of the conclusions of this study is to add insight into the works of art that are applied to buildings used for worship that have memorable meanings in them.

Keywords: Ornament, Art and Mosque

1. Introduction

Indonesia has many cultures with various identities and different characteristics, such as various ethnic groups, cultures and religions. Some things that have differences in Indonesia are not a benchmark between one another. Rather, it becomes a unifier and a tradition from their respective regions. Likewise with Religion, there are many differences that occur in Indonesia. Which has various types of differences in terms of religion and customs. However, with these differences, religion does not distinguish each other even though in Indonesia the largest Muslim majority in the world, including in Indonesia. Indonesia has a large archipelago that is interconnected with the life of the Indonesian people. Art and culture are one of the most important elements in showing

national identity. In the identity of art and religious culture, one of them has its own identity in each region with each characteristic that is formed. Through works of art, regional identity appears, such as ornaments in places of worship which are several components of art products that are added or intentionally made for the purpose of being a work of art [1].

As in cities that have a strong Islamic history, such as on the island of Java, especially in the central part, which still has a strong regional identity and still maintains cultural authenticity, namely Yogyakarta. The city of Yogyakarta has many nicknames of its own with a variety of different nicknames, such as the city of gudeg, the city of education. But apparently that's not the only thing Yogyakarta has. Many historical records are so attached to the culture of Yogyakarta. One of them is a special area in Indonesia which has a lot of evidence of Islamic history. Yogyakarta, like other things in the land of Java before the entry of Islam, was known as an area whose population was predominantly Hindu and Buddhist. The entry of Islam as a new teaching slowly influenced the culture and customs of the Javanese indigenous peoples, especially the Yogyakarta area, which changed the periodization from Hindu and Buddhist Mataram to Islamic Mataram. Several previous studies have explained the history contained in the Kauman Gedhe Mosque, but the research that the author has is in addition to looking for information data from the meaning of the ornament, which is looking for novelty or changes in the ornament in each previous year. Has anyone applied the ornament from the past until now or has something changed but is applied to other fields.

Yogyakarta has a culture that is very identical to its Javanese characteristics and has a symbolic meaning in every culture that is spread in Indonesia, therefore this study aims to find out some of the functions of the characteristics of Javanese art related to the teachings of Islam. For example, the Gedhe Kauman Mosque building. Buildings located in Yogyakarta which are still thick with Kejawen traditions usually have symbols, most of which have several ornamental carvings which are usually placed on walls, poles, or ceilings [2]. Related to the Gedhe Kauman Mosque, which has unique ornamentation, not only as an aesthetic element in the room of ancient mosques in Indonesia, especially in Java, it was started in 1920, by Nj Krom about the Kudus Tower which is estimated to date from the 16th century AD and is considered to be a transitional building style from the Majapahit building style which is reminiscent of the temple building [3]. The mosque building as implied as the forerunner of a central position in Islam in the lives of Muslims, not only in worship, but also affects various aspects of life. The main role of the mosque for Muslims is of course as a place to pray. Although prayer can be done anywhere, the mosque is still needed as a special building for houses of worship.

Therefore, the art that is applied to several parts of the mosque requires some considerations in order to help participate in applying the archipelago's artwork to a place of worship. Ornaments in mosque buildings are generally decorated to have an attractive appearance in an aesthetic sense and become more valuable. Gedhe Kauman Mosque, Keraton Yogyakarta which has a classic Javanese style with distinctive colors and has several meaningful ornaments and has a blend of Java with Islam. In addition, to study and introduce some ornaments, the study of various forms, aesthetic and

symbolic values in the building is very important for information, especially for the development of Islamic art in Yogyakarta and all major cities in Indonesia.

2. Method

The method of analysis and discussion in this title uses a qualitative descriptive study and analyzes the shape of the ornaments found in several parts of the Gedhe Kauman Mosque such as the porch, pasucen, ruanag liwan, mosque roof and waluh. In some points, this mosque has several characteristics decorated with meaningful ornaments, due to the influence of Middle Eastern civilization, namely Arabia, because the source of Islam originated in Arabia. At the Gedhe Kauman Mosque, Yogyakarta Palace, it is interesting to study because it has a very important empirical and cultural record about the reality of Islamic-Javanese acculturation in the archipelago, especially in Java-Adiluhung.

Analysis of the data used in this study in conjunction with the collection of several data. The points that are the steps in this research are:

- Data collection was carried out through research on social media due to the limited time and the currently unsupported pandemic situation, then searched for data from various books and journals based on the similarity of the data.
- The process of data selection and simplification of information aimed at facilitating understanding of the collected data to be categorized.
- Data conclusions are based on an understanding of the data that has been presented and made in short and easy-to-understand questions by examining some of the main problems studied.

3. Results and discussion

The Great Mosque of Kauman Yogyakarta is a complex place with a total area of 16,000 m² which is separated from the surrounding area which is bordered by a fence. Other. Some of the artistic accents contained in the interior of this mosque are placed on several interior elements by using ornaments.

3.1 Definition of Mosque

The mosque as a place of worship for Muslims, in Arabic it is called masjid which means a place of prostration or a place of prayer. This is confirmed by the hadith of the Prophet Muhammad narrated by Abu Daud, no. 492. Tirmizi, no. 317, Ibn Majah, no. 745 from Abi Said Al-Khudri radhiallahu anhu said, The Messenger of Allah sallallahu 'alayhi wa sallam said: The surface of the earth is all mosques except for graves and places for bathrooms (WC) [4]. There are several parts contained in the mosque.

3.2 Ornament Explanation

In the development of Islam, art is included in a fairly rapid development that supports several aspects of an Islamic art work increasing and developing that cannot be separated from the aspect of creation and its use. Decorative art is something that is very important for every mosque building and other buildings and is also used to beautify objects that are used for society in general. Like several motifs that are widely used in several complementary carvings used in the interior of the mosque. In general, motifs are compositions of shapes or as a visible representation of nature, but some are the result of mere imagination, because they are imaginative, and cannot even be recognized. These compositions

can be called abstract art. Ornament refers to some decorations that are on the surface of objects, whether moving objects or not [5].

Ornament comes from the word *ornari* (Latin) which means to decorate and ornament as a result of efforts to make a basic form of handicrafts such as furniture, clothes, and so on. Seno ornament is an important part of life. With the benefits of various facilities that can show a high aesthetic taste for the people of Indonesia in particular [6]. Ornament as a work of art is now starting to be found and applied to several interior areas or other buildings. Through the decorations that adorn the parts of the mosque, it is usually used and applied according to the culture and customs that exist in the city. The number of parts filled with ornamental art is usually seen applied to parts of walls, ceilings, domes and other parts. Some forms of ornament such as straight lines, broken lines, slanted lines, parallel lines and curved lines, circles and several other forms.

Ornament is a decorative pattern made with several techniques such as drawn, carved or printed, with the aim of supporting some of the qualities and values stated in the value of an object or work as part of the structure in it. Examples of fields that are applied to ornaments such as walls, poles, or roofs on a building [7]. Ornament also has a function as a presence which is not merely a filler for the empty part, but from some of these forms, ornament has several functions, such as purely aesthetic functions, symbolic functions and constructive technical functions. This pure fungi is a function of ornament to beautify the appearance of a decorated product so that it becomes a work of art and it is clear that the product or object contains meaning in it [8].

In some forms of ornamentation have several ways when applied to the product plane or object. Some of them are engraved, carved, painted, decorated and other ways. In the Islamic religion in the 16th century on the northern coast of Java, and other areas such as Sumatra, several ornaments emerged and became important points such as the formation of plant-patterned ornaments and developed rapidly. This is because the influence of Islam forbids to draw with figures or images in human form or similar to the original. In Islam, several forms and forms of works of art are taught with the basic material for expression through God, nature, humans and life. This expression is formed through beautiful and educative forms of expression. Examples of Islamic ornaments that are very popular among the community such as calligraphy decorated with plant or flora motifs [9].

Ornament has several motifs which are grouped into several motifs (1) geometric motifs, (2) human motifs, (3) animal motifs, (4) natural objects motifs, (5) technological objects motifs, (6) growth motifs. – plants and calligraphy [6]. Because this time discussing the discussion about the ornaments that will be applied to the mosque. And in Islam there is some knowledge of art that should not be applied such as the depiction of human motives. in buildings of places of worship, especially traditional Javanese architecture, there are several kinds of decorative ornaments on the buildings, including flora or nature with decorative ornaments with religious nuances. This ornamental variety is a symbol of beauty and goodness which usually uses red, green, and yellow or gold colors [10].

1. The Symbolic Meaning of the Kauman Grand Mosque Ornament



Figure 3.1 Front View of the Great Mosque of Kauman Yogyakarta

Source: Taken from the Internet, 2021

At the Great Mosque of Kauman Yogyakarta, there are many meanings that are applied to the ornaments that are applied to the parts of the fields contained in the fields in the mosque. The decorations or ornaments are generally carved on the pillars of the building or on several other parts. And this mosque has a typical ornament of the palace which has many meanings of the meaning of the decoration symbols in each building. Here are some of the palace ornaments that are applied to some parts of the Gedhe Kauman mosque, including:

1. Padma Ornaments

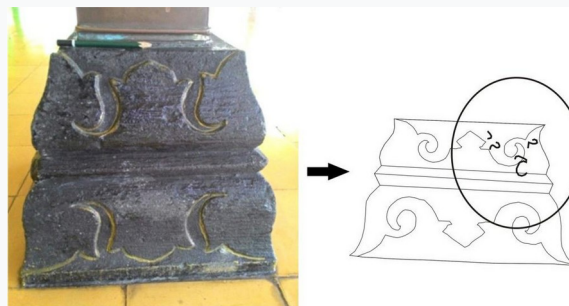


Figure 3.2 Umpak with Padma Motif

Source: Dorno, 2014

This lotus ornament is applied to the pillars of the building, which have two types of umpak, namely cones that are cut at the ends and umpak which are similar to prisms that are cut off at the ends. The coloring of this umpak is black or black stone. the padma motif means the lotus motif which is similar to the lotus motif at the foot of a Hindu-Buddhist temple or similar to the pedestal of a god statue in a Hindu-Buddhist temple. In addition, this lotus motif is a stylization of the letters Mim, Ha, Mim, Dal in Arabic which is read by Muhammad. In belief in Islam, Muhammad is the name of a prophet as well as the last apostle who served as the perfection of religion under the previous apostles.

2. Saton Ornaments



Figure 3.3 Saton Motif Ornament
Source: Dorno, 2014

This saton ornament is applied to the pillars. Most of the shape resembles a square or rather a box with decorative leaves in it. Saton has a meaning as the unity of all circles in the sultanate of the palace.

3. Praba Ornaments

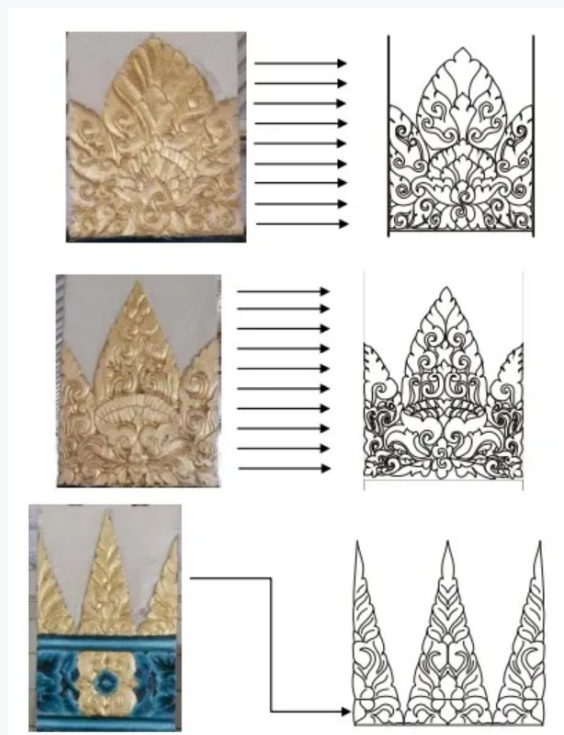


Figure 3.4 Forms of Praba Ornaments
Source: Dorno, 2014

This Praba ornament is located on the main pillars of the porch. Praba comes from Kawi or Sanskrit which means light or light. This ornament at a glance looks like the tail of a peacock that is spreading its tail so that it can be upright so that it can always look shining [8]. The engraving of the praba symbol in this mosque is placed on the top and bottom of the main pillar and each support and edge pole has a different form of ornament. Praba has the meaning that in living human life, one must be

able to overcome various obstacles and defeat the passions and vices and wrath that exist in humans to achieve happiness.

4. Ornament of Mirong or Princess Mirong

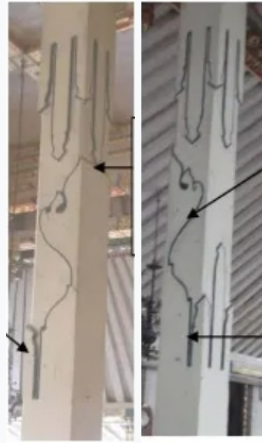


Figure 3.5 Shapes of Mirong Ornaments

Source: Dorno, 2014

The mirong ornament is right in the middle of the building's pillars. In this mirong ornament, it is made with an odd side, which is three sides. These three sides are on the left side, the right side which is the merging of the mirong motif and the highlight motif. The mirong ornament is right in the middle of the building's pillars. In this mirong ornament, it is made with an odd side, which is three sides. These three sides are on the left side, the right side which is the merging of the mirong motif and the highlight motif. The color of this ornament is green and has a gray background, the coloring system uses the color block technique.

The mirong ornament means a shy princess and has a special meaning for the sultan to be able to apply and exemplify the culture of shame based on the teachings of the Prophet Muhammad SAW. The mirong ornament symbolized a woman in the past symbolized as the pride of a people. Mirong ornaments are ornaments found on building poles stylized from Arabic letters which read Muhammad Rasul Allah [9].

5. Sorotan Ornaments

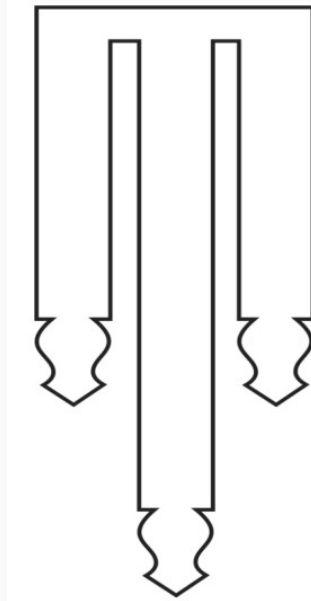


Figure 3.6 Mirong Ornament Shape
Source: Dorno, 2014

This sorotan ornament is an ornament that is formed based on several shapes from a combination of straight lines and curved lines that form several branches. This ornament is often found in the mosque section on the pillars of the mosque foyer, other than that on the beams of the ceiling of the mosque or the porch of the mosque. The shape of this ornament has a full, three-pronged sorotan shaped like a trident or a traditional weapon in the form of a spear belonging to Indraji, one of the characters in the wayang story [9]. This ornament is colored in red which symbolizes the heirloom of the palace, which is actually Islam which upholds the Prophet Muhammad as the best uswatun repertoire or role model, the religion that is taught is straight like a light or sorotan.

6. Nanas Ornament or Omah Tawon Ornament



Figure 3.7 Nanasan Ornament
Source: Dorno, 2014

This ornament is shaped like a pineapple which is installed upside down with the tip facing down. This pineapple has the Indonesian meaning of honeycomb. One of these ornaments is in the form of a fruit

which comes from the Arabic An-Nas which means human, which symbolizes that the foyer of the mosque is a place to carry out activities that teach some human relations or called *Hablumminannas* which is done well.

7. Lunglungan Ornaments



Figure 3.8 Lunglungan Ornament

Source: Dorno, 2014

This lunglungan ornament is in the form of a flora or plant motif in the form of tendrils or plants that propagate with strands of leaves and young shoots. The lunglungan ornament contains the meaning of being generous and helping that a Muslim must have a soul to help each other and have a good social spirit by helping others and having a generous nature. The nature of this ornament is that the sustenance that always comes continuously and never breaks is given by God to humans who are used to help.

8. Pageran Ornaments



Figure 3.9 Exhibition Ornaments

Source: Dorno, 2014


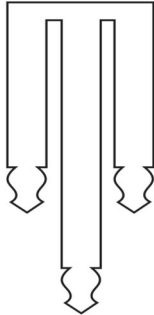

This performance ornament contains several meanings that in human life there are boundaries that should not be violated, and if violated it will result in people violating and causing people around them to be injured.

3.3 Javanese Ornament Elements

Several decorative ornaments become the attraction of the community itself, which gives the role of the universe to God. Many ornaments that become symbols in the form of water, clouds, light, and sun. Decorative ornaments related to religion form the relationship between the servant and God through symbols that have nuances of majesty with the meaning of protection with a location that is adjusted to the function of the building.

Table 1. Variety of Ornaments and Placements

Name	Form	Place	Meaning
------	------	-------	---------

Kind of Calligraphy	Arabic font. Distillation, abbreviated, or Javanese word	Dadapeksi frame, patang aring, door tebeng, pole	Prophet Muhammad SAW, God Almighty, please bless
Mustaka 	Kepala	On the roof, for a mosque or tomb	Crown or topong wayang the king's figure.
Sorotan 	A kind of spear	On the saka pole	Indrajit's Spear
Mirong 	Shy attitude or it's hard to leave that place	On the pillars of the building	Belief, embodiment, trust in the Queen of the South.

Source: Cahyandari, 2012

Ornaments in Javanese architecture, especially in the building of the Gedhe Kauman Mosque, have an important role as a marker in showing strength, status and privacy in connection with cosmological beliefs. Cosmological implies the meaning of dichotomy, male and female, sacred and profane, public and private, and front and back [11]. The mosque building is a form of human gratitude to God by means of worship, which means obedience, submission and obedience. Prostration is the way how

humans perform kneeling activities placing the forehead, both palms and both knees on the ground or the place of prostration [12].

4. Conclusion

The building of the Gedhe Kauman Mosque with several main problems, namely regarding the variety of ornaments found in parts of the mosque, the aesthetic form of the ornament and the symbolic value of the ornament. The main problem to be studied is some focus on the room of the Gedhe Kauman Mosque, Yogyakarta Palace, which has a lot of meaningful ornaments, of course it has more or less the influence of Middle Eastern civilization, namely Arabiyah. The Gedhe Mosque uses an understanding of several symbolic meanings of carved ornaments and can also feel the thick Javanese-Islamic culture during the reign of Hamengku Buwono. For this reason, some of the meanings contained are very important to know, especially as an expression of information land about as an expression of information on Islamic art relics in Yogyakarta, especially in the Gedhe Kauman Mosque. references

References

- [1] Abdul Aziz Said, 2004. *Toraja Simbiolisme Unsur Visual Rumah Tradisional*, Publisher: ombak, Jogjakarta.
- [2] Tjandrasasmita, Uka, 2000. *Penelitian Arkeologi Islam Di Indonesia Dari Masa ke Masa*. Kudus: Menara Kudus.
- [3] Chawari, Muhammad. 2000. Bentuk dan Arti Seni Hias pada Masjid Besar Kauman Yogyakarta. *Archeology*. 110-124.
- [4] Kusnanto. 2010. Tempat – tempat yang Banyak Ditemuka Para Syaitan. <http://abuzahrakusnanto.wordpress.com/page/6/>.
- [5] Sedyawati, edi. 2012. *Budaya Indonesia Kajian Arkeologi, Seni, dan Sejarah*(mold-5). Jakarta: Rajagrafindo Persada.
- [6] Sunaryo, Aryo. 2013. “Seni Rupa Nusantara”. Silabus, SAP, dan Media Pembelajaran”. Buku Ajar. Semarang: Department of Arts, Faculty Arts Universitas Negeri Semarang.
- [7] Sutyono. 2010. *Pridumisasi Islam Melalui Seni-Budaya Jawa*. Yogyakarta: Ihsan Persada.
- [8] Chawari, Muhammad. 2000. Bentuk dan Arti Seni Hias pada Mesjid Besar Kauman Yogyakarta. Dalam makalah Berkala Arkeologi. 110-124.
- [9] Sukirman. 2011. *Ragam Hias Bangsal Witana Sitihiinggil Utara Kraton Yogyakarta*, Kajian Ikonologis. Tesis S2 Pengkajian Seni. Yogyakarta: Seni Kriya Program Pascasarjana ISI Yogyakarta.
- [10] Cahyandari, G. O. (2012). Tata Ruang dan Elemen Arsitektur pada Rumah Jawa di Yogyakarta. *Jurnal Arsitektur Komposisi*, Volume 10 nomor 2, 105-111.
- [11] Ronald, A. (2005). *Nilai – nilai Arsitektur Rumah Tradisional Jawa*. Yogyakarta: Gadjah Mada University Press.
- [12] Quradhawati, A. Y. (2000). *Tuntunan Membangun Masjid*. Jakarta: Gema Insani Press.