

## THE MEANING AND STYLE OF THE BAJANG RATU TERRACOTTA GATE RELIEF

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### Abstract

The object of this research is the relief on terracotta buildings in the form of gates made of terracotta bricks found in Trowulan. The research area is in Trowulan because this location has an interesting position seen from the existence of the Majapahit Kingdom. This research is important because there is a possibility of aesthetic relation between the visual form of relief and the meaning and existence of the Terracotta gate building of the Majapahit period. Descriptive qualitative research method with an iconographic, aesthetic, and stylistic approach and focusing on the material object of the Bajang Ratu gate relief, this research uses observation techniques to directly obtain data in the field. The reliefs found on the Bajang Ratu gate during the Majapahit period are interesting to discuss with the science of aesthetics, iconography, and style to get a clear picture of the meaning and style of the reliefs on the terracotta buildings of the Majapahit period. The analysis of creativity and manufacturing techniques is also the focus of the research, to see how far the attractiveness of the form and function of the reliefs contained in the terracotta building in the form of the gate. The research findings are in the form of the meaning and style of reliefs on the Terracotta gate building so that it can be used as a guideline for the development of decorative or ornamental creativity in various creative buildings in the future.

**Keywords – Relief, Meaning, Style, Terracotta, Bajang Ratu.**

### Introduction

Terracotta has an interesting character to be observed and explored further related to its shape and beauty. Aesthetics can be used as the main science to observe and analyse art objects or artefacts that become objects of study thoroughly in accordance with academic rules. Terracotta in Indonesia is an inseparable part of the nation's journey, during the heyday of the Majapahit kingdom in the 14th century witnessed the achievement of skills in developing ceramics. The royal building is the main part that can still be seen today, in the form of gates, temples, pool buildings, and other buildings that support the existence of the Majapahit kingdom at that time. Ceramic products that existed during the Majapahit kingdom were also very diverse, including functional objects in the form of building elements, vessels, statues, piggy banks, and other ornamental objects.

Reliefs are sculptures that display differences in shape and image from the

surrounding flat surface or embossed images on the temple (Suharso, 2008: 419). The relief found on the Bajang Ratu gate is a unique relief, as it appears on the surface of the brick structure used as the main element forming the gate building. Technical details will be discussed in detail in the discussion of reliefs on the next page. The ornamental artwork in the form of reliefs in the Bajang Ratu gate has unique characteristics that can be seen from its visual form, this relief is the creation of local Majapahit artists at that time, so that the aesthetics of the archipelago become important to consider in the process of analysing the reliefs, that the existing motifs have characteristics that are in accordance with Javanese culture implemented through the language of symbols born from the search through natural suggestion. Classical society in getting closer to God through a way of getting closer to the universe. So that there is a relationship between himself (microcosm) with the universe and its environment (macrocosm) and the

relationship between himself and his God. (Dharsono, 2007)

Large, medium and small buildings dominate the discovery of objects or artefacts in the Trowulan environment, something is interesting that is different from sites in the area outside Trowulan. The uniqueness of artefacts in Trowulan can be seen from the form of objects that are mostly made of bricks, especially in large buildings such as temples, ponds, wells or gates. Specifically, interesting reliefs can be found on one of the gate buildings or a temple called Bajang Ratu. In this building there is a relief that is quite wide and still clear enough to be seen. The relief is an artefact that is part of the temple building so that in viewing and analysing it, one must look thoroughly at the shape of the building and its supporting ornaments such as reliefs.

The characteristics of reliefs and colours in the Trowulan site also become more interesting with the dominance of not using much glaze finishing as ceramic objects, the terracotta colour is maintained, so that when viewed as a whole the strength of this terracotta colour indirectly gives its own characteristics to the area where the object is found, especially in the Trowulan area. Based on this explanation, there are several problems that become the focus of this research, the first is how the relief style on the Bajang Ratu gate, the second is how the meaning of the relief on the Bajang Ratu gate. This research is expected to provide the results of a reference type of motifs and ornaments on a terracotta building in the past with an explanation of the style and meaning so that it can be used as a guide in the development of future ornaments both traditionally and with the technology that is developing today.

## Methodology

This research uses descriptive qualitative research methods, because several considerations can make adjustments easily when dealing with reality, this type of research presents the nature of the relationship between researchers and respondents, and this method is more sensitive and more able to adjust to many joint influences and to the value patterns encountered. The descriptive method is taken following the data collected in the form of words, pictures and not numbers. (Moleong, 1996) A multidisciplinary approach is needed because the material object under study is an artefact from the past, precisely during the Majapahit kingdom, including aesthetic, stylistic and iconographic approaches. Aesthetics is a science that is very close to art, aesthetics comes from the Greek 'aisthetika' meaning things that can be absorbed by the five senses. Hence aesthetics is often defined as sense perception. Baumgarten chose aesthetics because he wished to emphasise the experience of art as a means of knowing. The use of the word 'aesthetics' is different from the 'philosophy of beauty', because aesthetics is not solely a matter of philosophy, it involves scientific discussions related to works of art, beauty in art, aesthetic experience, also related to the style or genre of art. (Dharsono, 2007)

An understanding of style is also needed in looking deeply at relief terracotta buildings, so it is necessary to understand that *Stijl* (style) is a fixed or constant form that is owned by a person or group, both in elements, quality, and expression, for example in writing, walking, body movements, artwork. The word style can be used in various contexts, such as lifestyle, style of art, culture or civilization at a certain time or period (lifestyle; style of civilization). Style has a specific meaning for an archaeologist, which is focused on motifs or patterns, so indirectly style can be used to understand

the quality of a culture's work which can help localize and record a work. Style can also determine the shape or important features of an artifact, including determining the beauty of an artifact. Henk Baren states that the word 'stijl' has four meanings, namely:

1. *Objectieve stijl*, i.e. the force of the object or item itself
2. *Subjectieve Stijl* or *persoonlijke stijl*, which is the style of the artist, writer, sculptor, painter, and architect that characterizes their work.
3. *Mass Stijl* or *nationale stijl*, which is a style that characterizes a nation, such as Europeans (Westerners), Orientals, Japanese, and Indonesians.
4. *Technische stijl*, which is a special style related to the materials and processing techniques used. For example, from wood or iron into a building. (Soekiman, 2014)

The study of iconography is needed to clarify how the position of the visual form can provide an overview of the meaning of the embodiment of an object that appears in an artifact so that it requires in-depth observation through a certain religious perspective. Referring to Panofsky's opinion, the iconographic approach requires three stages: pre-iconography, iconography, and iconology. Pre-iconography is the study of the material object. The iconographic analysis includes the historical context of the object. Iconology refers to analyses that include elements of value and symbol. (Pradoko et al., 2021)

## Finding and Discussion

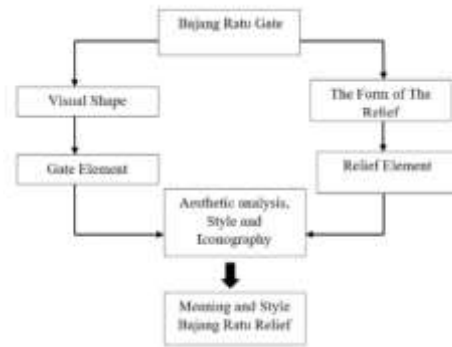


Figure 1. Research Flow of Thought

The Material Object of The Bajang Ratu gate has a forming structure made of clay which is formed rectangular with a certain thickness and rectangular size that are different from each other people often refer to the term brick. The shape of the bricks has a variety of small, medium, and wide sizes. The difference in size is based on the location and function of the bricks used.

During the classical period, the most prominent type of terracotta was the basic production of building materials such as bricks, usually characterized by large and thick bricks. This building element was then used to make the construction of a building, such as the construction of the Bajang Ratu temple. In addition to buildings, terracotta is also used in water management buildings 'from large buildings such as water ponds, and water tunnels, to well walls (jobong) and water pipes. Many of these objects were found in Trowulan. It can be seen that terracotta is not only in the form of bricks, terracotta objects are also often called white ware characterized by the pale color of the material such as greyish-white or orange. The very fine material is quite hard, and solid, with combustion not exceeding 1000°C. (Hardiati, Sri Endang, 2000) Terracotta is a type of red clay body as well, the name terracotta comes from Italian meaning 'burnt soil', with the addition of sand, or grog (burnt clay flour)

terracotta bodies can be fired to stoneware temperatures (1200°C-1300°C). (Astuti, 1997) The architecture of the Bajang Ratu Gate building is almost all made of red bricks, including the reliefs on the building, it can be assumed that the artists who made the Bajang Ratu Gate had high skills in making large buildings along with the ornaments on the building. Reliefs of kala are usually placed on the lintels of doors, windows, or niches in temples. The usual form of kala depicted is the head, sometimes with hair, hands, or lower jaw. The basic form of kala is the Lion, which is an animal symbolising strength and justice and the destruction of evil forces, so in India, this decoration is often called *simhamuka*. Kala is also the embodiment of *banaspati*, the guardian of the forest, as the temple building symbolizes a mountain (*meru*) filled with dense forest. Kala is used to ward off evil influences as evidenced by its presence at the top of the doorway. (BpcbJateng, n.d.)

Overview of the basic forms of Central and East Javanese temples



Figure 2. East Java Temple Forms  
(Priyohutomo, 1953)

from the picture above, the global shape of the temple and Kala being the centerpiece of the temple, located in the center just above the entrance. The temples in East Java do not show the kala makara combination anymore, hence it is not used except for some circumstances with a slightly different form, for example, the

Makara in candi Kidal can be realized as a free decoration, and in the medallion it can even be realized with a turtle. There is a difference in the visual form of Kala's head between the East Javanese style and the Central Javanese style, the form of Kala's head in East Javanese temples is equipped with a lower jaw so that the composition of the mouth shape is complete and very rarely found in temples in Central Java. Another form of motif decoration is the absence of triangular leaves that symbolize the leaves or trees of heaven. (Kempers, 1959)

Based on this explanation, the existence of Kala at the top of the gate is a symbol of a guard that is realized in a scary form, this form can be understood as a guard who has strength, firmness, and courage, so that he can ward off danger and protect the guarded place, in this case the tomb of a king.



Figure 3. Bajang Ratu Gate  
Prima Yustana (2008)

Figure 3 is the complete form of the temple or gate of Bajang Ratu, Bajang Ratu Temple is thought to be the back door of the city of Majapahit, Bajang Ratu means small king, *raja putra* or *raja mahkota*, Bajang Ratu Temple is very similar to the gate, temple/puri in Bali. Bajangratu Temple is the gate of the palace called *wijil kapindo*. (Muljana, 1983) The explanation on the information board at Bajang Ratu Temple explains that the name Bajang Ratu may be related to King Jayanegara, Bajang means dwarf, small like the term

‘Prabajangan’ which means the grave of a small child, according to Pararaton, and according to folklore, Jayanegara was crowned when he was still ‘Bajang’ so that the title of Ratu Bajang or Bajang Ratu was attached to him, the gate of Bajang Ratu seen from its shape is a Paduraksa type gate, which is a gate that has a roof.

Temple relief is a form of a story or life depiction in the Hindu or Buddhist scriptures carved into the statues. (Handriyotopo, 2022) This understanding can be used as a guideline that the reliefs in the temple are not only an ornament but can be in the form of teachings related to a particular religion.

In the Majapahit era, religion animated all aspects of life, including culture. All branches of culture such as building art, sculpture, literature, and stage art were religiously inspired. The temples of the Singasari-Majapahit period are the tomb temples of the royal family, many in number but small in shape. the construction of the temples was intended as a place of worship for the ancestors, namely the spirits of the deceased royal family, used to store the ashes of the corpse and statues of gods as symbols of the family being worshiped. During the Singasari-Majapahit era, there was a blending of indigenous beliefs in the form of ancestor worship and foreign beliefs, namely Shiva and Buddhism. (Slametmulyana, 1979)

The definition above is more complete if we add Soekmono's opinion, he said Pendharmaan temple is a temple built as a monument or memorial to the king who has died and made a statue of the embodiment of the god who is worshipped (istadewata). So the temple is not a tomb but a dharma or a memorial monument to a king or royal family who has died. Usually, the carved reliefs depict something that is advice or a blessing. These reliefs depict the journey to perfection has died. Usually, the carved reliefs depict something that is advice or a

blessing. These reliefs depict the journey to perfection. (Wahyudi et al., n.d.)

The appearance of Śhiva-Buddhist can be seen from the temples left during the Singhasari and Majapahit periods. The coalition of Śhiva-Buddhist can be seen clearly in the temples of Jawi, Jago, Panataran, and Jabung. The temple style can be categorized as the Majapahit style because later, some of the temples of the Majapahit era resemble the shape and architecture of Jago Temple. the shape of these steps gives the impression of being the peak of Meru or Mount Mahameru. (Wahyudi et al., n.d.)

Adding to the explanation of Hindu temples, when considered, they have the same shape or pattern, consisting of the temple foot, temple body, and temple head. The overall shape of the temple is a symbol of a mountain, namely Mahameru, the mountain where the gods live. The image of this mountain is according to Hinduism, therefore the gods live in Meru, and the life of the king who is considered a god resides in the temple. The decorations found on the temple are adapted to this understanding, the decorations depict plants on Meru, while the animal images depict the animals on the mountain of the gods. The plant decorations are in the form of arbor flowers and arbor stalks because the gods are born in arbor flowers. (Herusatoto, 1987)

The beauty of the building can be created from several interrelated components, including the building forming structure, the Bajang Ratu gate is made of bricks and has a main form with the Paduraksa type. Noting the shape of the building made of bricks arranged in such a way without covering the color and character of the bricks themselves is already an extraordinary beauty and creates a solid, characterful, and easily recognizable impression.

Another element of beauty is created from the decoration on the body of the Bajang Ratu gate which is located in

several places such as above the door, roof, or starting from the foot of the gate, the body of the gate, the head of the gate. At the foot of the temple there is a relief of Sri Tanjung with visualization using a square shape as in reliefs in general but with a smaller size, on the body of the gate has ornaments or reliefs that vary greatly from the head of Kala, stilations of plants, flowers, animals and Ramayana reliefs with unique visualization and character. A detailed discussion of the elements of beauty, style, and meaning can be seen in the next section.

Decorative variety or decorative art is a work of art that made with the aim of beautifying a form in a work of art by the maker.(Istari, 2013)

Refers to the understanding that the special characteristic of East Javanese culture is the mixture of original Javanese elements and Indian elements. The presence of authentic Javanese elements means that East Javanese culture is not merely an imitation of Indian culture. so that the decorations that appear at Gapura Bajang Ratu are also types of creations from original Javanese artists.(Muljana, 1983)

The above opinion shows a very valuable understanding that artists during the Majapahit period had an idealism in their work by maximising the potential of their artistic creations based on ideas in their own region by developing local forms so that they become a special characteristic that can be recognised as the identity of artworks that emerged during the Majapahit period.



Figure 4.  
Reliefs were found beside the gate walls  
Prima Yustana (2008)

The Ramayana relief in Figure 4 has the same theme as the Sri Tanjung relief at the Bajang Ratu gate, it can be assumed that there is a relationship of the same message through a love story, from the story in the relief contains the importance of loyalty in a husband and wife relationship.

The following explanation also reinforces the close connection with the reliefs that appear at the Bajang Ratu gate because narrative reliefs on ancient Javanese temples during the Majapahit period during the 14th and 15th centuries are classified into two different styles. Narratives based on Old Javanese kakawin literature, which refers to the Indian epic Ramayana and love-themed reliefs appearing in Majapahit-era temples (13th and 15th centuries) sourced from Kidung. Sri Tañjung and Sidapaksa (Sri Tanjung's story) carved on the stone pavilions of Panataran Temple (1375 AD), Surowono Temple (1478 AD), Bajangratu Arch (1340 AD) and Jabung Temple (1354 AD); and the love story of Raden Pañji and Galuh Candrakirana (Pañji's story) carved on the Batur Pendopo of Panataran Temple, Kendalisodo Temple, and Selokelir Temple are clear evidence that love stories are an inseparable part of every life.(Susetyo, 2022) Referring to the understanding that reliefs depicting the journey to perfection, both Ramayana and Sri Tanjung reliefs can be assumed also tell about loyalty to achieve the perfection of love in life.



Figure 5.  
Relief of Kala above the opening of the gate  
Prima Yustana (2008)

Figure 5 gives us an idea that the beauty of the relief of the Bajang Ratu gate is a relief



by considering the overall shape of the gate body because it can be seen clearly that the relief is not just made. Very good consideration is done to harmonize with the overall form of the gate. The art produced during the Singhasari-Majapahit period is called the Young Classical period. It can be seen in (1) the form of sacred buildings (2) the depiction of divine statues, and (3) the carving of temple reliefs. The shape of the roofs of the buildings is usually the same square with a three-storied roof that can be easily observed. In the depiction of reliefs, there is also a difference between the old classical and young classical periods, the old classical period tends to be naturalistic in style, while the young classical period is symbolic. (Munandar, 2018)

This opinion reinforces the style contained in the object of an object that appeared in the young classical period, or in this case is a relief with a form or type of ornament that appears more in the form of symbols representing a certain meaning.



Figure 6.  
Detail Relief of Kala head  
Prima Yustana (2008)

Kala decorations in East Java can be seen on almost all temple buildings, with the appearance of Kala decorations that use fangs on the upper and lower jaws, the appearance of such Kala forms is different from similar decorations in Central Java temples that only use fangs on the upper jaw. Kala decorations on temples in East Java include plant-shaped ornaments, such as decorations on the lips, eyebrows, ears and tongue. (Gustami, 2007)

For a more complete explanation of the Kala relief, it is necessary to add the

meaning of other data, so that it becomes a whole unit of a complete explanation. There is another term for Kala, Kirtimukha. Kirtimukha is usually placed in front of the main gate or entrance of the temple. It has the purpose of guarding the gate and repelling evil creatures. In Hinduism, Kala is Lord Shiva's son, the god of time. Kala symbolizes that no one can go against the law of karma. When it is time for a person to leave the mortal world, then at that time Kala will also come to pick him up. The head of the kala is structural, part of the door structure of the temple. The head of Kala in the Old Classical and Middle Classical eras has a more friendly expression and shows a smiling face. smiling face, in contrast to the Head of Kala in the Young Classic era which is more sinister and frightening. This is due to the influence of India in the Old Classical and the influence of the Mataram kingdom in the Middle Classical. The influence of India in the Old Classics and the influence of the Mataram kingdom in the Middle Classics resulted in the Kala Head having a friendly expression, while in the Young Classics it was influenced by Tantric Hinduism and Majapahit which was more expressive, dramatic and poetic (rather than naturalistic), poetic (rather than naturalistic) in the creation of ornaments. (Halim, 2017)



Figure 7.  
Detail Relief of Kala hand  
Prima Yustana (2008)

The special characteristics of classical buildings emphasize the symmetry of the structure of the right and left sides of the building. Kala's giant headdress is formed with skillful, neat, meticulous stone

carving techniques, appearing complex, and deformed from a type of human head face. Human hands holding up two fingers to the right and left of his face. Kala's features are displayed frontally complete with a lower jaw, a grinning mouth showing large sharp fangs, and bulging eyes with a violent, fierce, and creepy impression. (Sumadi, 2011)

The shape of Kala's hand that holds up two fingers is dominant in East Java temples so when viewed in terms of shape variation, Kala's hand shape in East Java can be said to be interesting and looks different with a more attractive hand visual.

Based on Iriajati's explanations, the making of Bajang Ratu Temple is related to the concept of Hindu-Javanese aesthetics, which emphasizes a sense of beauty associated with the cultural and religious culture and religious environment, a picture of the reality of the world (*jagad cilik*) and the reality of nature (*jagad gedhe*). In terms of the symmetrical arrangement of aesthetic forms and the symbolic meaning of the ornamental symbolic meaning, Candi Bajang Ratu symbolizes the unity of the Majapahit community's life of Majapahit society with various religions, namely Javanese beliefs, Hinduism, and Buddhism. (Wardani et al., 2015)

Thus a new school of Buddhism emerged known as Tantrayana which was practised by many kings of the archipelago including King Kertanegara of Singasari. Besides Tantrayana, there are other terms for the syncretism of Hinduism and Buddhism such as Vajrayana, Mantrayana, and Mantranaya. (Adhitama, 2023)

Nusantara (Javanese) aesthetics are implemented through the language of symbols born through the search for suggestions of nature. So it is not surprising that classical society at that time in its efforts to get closer to God by getting closer to its universe. So that there is a relationship between himself (microcosm) with the universe and its environment

(macrocosm) and the relationship between himself and his God. (Dharsono, 2007) It becomes a mutually reinforcing harmony that ornaments in reliefs found in a building, especially in the Java region, can be said to have a meaning to seek perfection of the relationship between humans and their God symbolised by various images in the form of flora, fauna, or through history carved on a temple to be understood so that it can be used as a guide in life.



Figure 8.  
Detail Relief of Naga  
Prima Yustana (2008)

The very artistic snake relief in Figure 8 is also seen in the Bajang Ratu gate in a very interesting form with a very beautiful snake shape by displaying a snake shape that has special snake character by displaying decorative snake shape or bringing up a form of artwork that has a high or dominant decorative element. (Susanto, 2018)

At the 'top of the mountain' Mahameru is the place of amṛta desired by yogins seeking kalêpasan and kamoksan. Therefore as a place of amṛta, the temple is 'guarded' by (a pair of) Naga. (Santiko, 2015)

Snake ornaments either in the form of fragments of a narrative, or snake-form motifs emerged in the Young Classical period. The appearance of snake ornaments in the Muda classical period was due to the belief of the people who considered snakes to be the incarnation of the water god, the ruler of the underworld of the underworld. (Halim, 2017) At the Bajang Ratu gate there is also a snake head shape that is similar to a dragon on both the right and left sides of Kala's head





Figure 9.  
Detail Relief of plants deformation  
Prima Yustana (2008)

Clouds partly shaped like animals and giants are a special feature of Majapahit art. (Kempers, 1959) Figure 9 gives us an idea that the skill of an artist in creating works of art during the Majapahit period was extraordinary, as evidenced by his skill in deforming plant forms into wonderful and complex ornaments. In general, vine ornaments in a Kala relief are usually associated with the deformation of the hair of the Kala, this is not wrong, because if observed using an aesthetic point of view, this becomes interesting because the embodiment of the lion's hair becomes more beautiful and impressive. The reliefs of the Younger Classical period (11th-15th centuries AD) were generally flat like shadow puppets. (Munandar, 2018)

The vine motif symbolizes growing life, a symbol of fertility, prosperity and the universe. fertility, prosperity, and the universe. The vine motif is almost found on all temple objects. temple objects. The tendrils do not only stand-alone but can also function as an ornamental other ornament such as antefixes, stylized kala head. (Halim, 2017)



Figure 10.  
Detail Relief of flower  
Prima Yustana (2008)

Visually in Figure 10, you can see the form of Flora relief or flowers that appear right above Kala's head, so this form is also quite dominant and very easy to see, from the shape of a flower is a type of flower that has five petals.

Flower motifs are not found on Old Classic temples, they only appear on Middle and Young Classic temples. Middle and Younger Classical temples. Between Hindu and Buddhist temples there is no difference in meaning, namely depicting the beauty of the surrounding nature. Flower motifs are always present on the body of the building, and some are found on the foot and head of the temple. (Halim, 2017)



Figure 11.  
Detail Relief of Sri Tanjung  
portalarjuna.net/2024

In Figure 11. Sri Tanjung relief tells the story of a woman named Sri Tanjung who was persecuted by her husband, Sidapaksa, because of slander from another woman named Dewi Tari. Dewi Tari, who was jealous of Sri Tanjung's beauty, spread slander that Sri Tanjung had seduced King Jayanegara. Sidapaksa who believed the slander then killed Sri Tanjung. If observed in more detail, this relief depicts two important scenes in the story of Sri Tanjung, namely:

1. Scene of Sidapaksa killing Sri Tanjung  
This scene depicts the peak of conflict in the story of Sri Tanjung. Sidapaksa, who believes in Dewi Tari's slander, finally kills Sri Tanjung. This illustrates the cruelty of slander and its consequences.
2. Scene of Sri Tanjung riding a fish  
This scene depicts Sri Tanjung's victory over slander. He managed to get justice and was granted immortality by King

Jayanegara. This illustrates the importance of justice and truth.

The Sri Tanjung relief in Bajang Ratu Temple is one of the most important artworks of the Majapahit Kingdom. This relief is a testament to the richness of Indonesian culture and art in the past.(Arjuna, n.d.)

In another way, as explained by Zoetmulder, Sri Tanjung said if his blood smelled rancid then he was guilty, but if his blood smelled good then he was innocent. It turned out that Sri Tanjung's blood smelled good, this caused Sidapaksa to regret incomparably. Because it was not yet time to die, Sri Tanjung could be brought back to life by Ra Nini. At Sri Tanjung's request, Sidapaksa killed King Sulakrama and finally Sidapaksa succeeded him as king. (Susetyo, 2022)

### Conclusions

Based on various explanations ranging from the basic form of a temple or the Bajang Ratu gate, and some searches about the ornaments contained in the Bajang Ratu gate, it can be concluded that the meaning of the existence of the Bajang Ratu gate is a building that functions as an entrance to the sacred building to commemorate the death of Jayanegara, who in Negarakertagama is mentioned as returning to the world of Wisnu in 1328 AD. The position of the ornaments in the Bajang Ratu gate consists of three types of reliefs, namely the head of Kala with various supporting decorations such as plant, animal, and flower forms, then Ramayana reliefs and Sri Tanjung reliefs, all three of which are important elements related to the lower, middle and upper worlds. Kala's relief is meaningful as a creature guarding the gate and repelling evil creatures. Kala is the son of Lord Shiva who is titled as the god of time. Kala symbolizes that no one can go against the law of karma. When it is time for someone to leave the mortal world, Kala will come to pick them up. Then the Ramayana and Sri Tanjung Relief is a teaching that

humans need to pay attention to in life that loyalty, chastity is more important than everything even though life is at stake for all the trials in the world. The relief style that existed in the young classical period based on existing data illustrates that the relief style of the Bajang Ratu gate is a symbolic decorative style and is also usually called the Singhasari Majapahit style.

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