

Balinese Ornaments

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ABSTRACT: Bali is known worldwide for most of its people's activities using handicrafts; one of the most commonly found arts and crafts is Balinese ornaments. Ornaments are very well developed, not only to decorate temples, but also to decorate traditional houses, and tourism commodity needs. Some Balinese ornaments symbolically have particular meanings and symbolize something based on culture, customs, beliefs, and also religion. Understanding the form and function of Balinese ornaments is very important to improve knowledge and services to the community, not only locally, nationally, but also internationally. To overcome this, Balinese ornaments need to be developed comprehensively and holistically, especially to improve practical and theoretical knowledge. The art-based research method is to introduce the finished ornament drawing or drawing in stages, and the introduction of its function. Therefore, this research is important to improve the understanding of ornaments. Some of the ornaments discussed are *keketusan* (independent loose shapes), *pepatran* (vines), *kekarangan* (stylization of the faces of living beings), and wayang. An understanding of ornaments can improve artistic insight, especially in the application of the form and function of Balinese ornaments. It is expected that Balinese ornaments will continue to develop in form and function following the times to answer the needs of local and global art.

KEYWORDS: Balinese ornaments; form; function.

1. INTRODUCTION

Bali is taken as an object of study with the consideration of the existence of local wisdom that is quite strong and able to synergize with the dynamics of Hinduism and seems to be able to strengthen the ideological values of Pancasila (Ardhana, 2022). As a cultural object, Balinese ornamental products cannot be separated from their original purpose. For centuries, objects or works created by Balinese people who are imbued with Balinese Hinduism. Ornaments cannot be separated from their main purpose, which is to personify the spirits of their ancestors in the form of symbols and stylizations of natural forms and mythological creatures. Ornamental works originally only decorated objects that were sanctified or sacred. They did not decorate people's houses or were sold, they were anonymous and without price. Bali is a small island with an area of 5,632.86 square kilometers 2.175 square miles, consisting of eight regencies and one center city Denpasar, that has different customs by the history and natural conditions of their respective environments. This is not much different from their ways of making art, which then gives rise to the breadth or style of their art. The long-standing ethnic blending indirectly affects the works produced as a visualization of the concept of two different sides of life, which in Bali is known as the concept of Rwa Bhineda. This concept has long been used by Balinese artists until today, which is between "maintaining and fighting" the existing tradition. On the one hand, we must maintain the traditions or fairy art of each ethnicity, on the other hand, we must not fight the modern flow with its various characteristics. Balinese ornaments can be used as a cultural study so that people gain the ability to produce new works that have weight, in addition to being poured through concepts in scientific works of art. If seen from the vision of an art institution, it does not need to be fixated on the traditions of each ethnicity and also not fixated on external influences. The value contained in Balinese ornaments is their use according to the level of practical needs, therefore the value can vary such as religious, spiritual, moral, ethical, aesthetic, and practical values. These values can be taken from the basic foundations of religion, logic, ethics, and aesthetics. 1). Through religion, religious, magical, belief, and spiritual values will emerge. 2). Through logic will come the values of intellectual, scientific, scientific, and empirical truth. 3). Through ethics will emerge various kinds of moral values, manners, morals, and ethics. 4). Through aesthetics will give birth to the values of beauty, balance, freshness, entertainment, elegance, majesty, and aesthetics.

Ornament, which comes from the word ornare (Latin), means to decorate, used in the dimension of space or field with different functions (Sudara and Nikanaya, 1983). By the Balinese people, these ornaments are applied to both temporary and permanent buildings. For example, in buildings in open places such as temples that have a large size, the final stage is often not done, namely nyawi with the intention that it does not shrink/wear out quickly from the exposure to wind and water (weather factors), and is

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pleasant and clear to see from a distance at a certain height. Decorative motifs related to beliefs can be seen in the relics of the Megalithic era with its monumen

Balinese ornamental works, whatever their form and function, perseverance and tenacity are capital to produce high-quality works. In addition to technical skills, material knowledge is also important, because each material has different properties, characteristics, and uses. For religious rituals, there are special ritual processes and stages. Determining the best day to start work, the completeness of the offerings, and who does the work. All of these are a series of processes and stages that are sacred. Balinese ornaments cannot be separated from the elements of motifs and patterns as the basic elements of ornament making, placement, and suitability following the field, space, and use. Chronologically the use of ornamental motifs, based on their nature can be divided into 4 categories: 1) primitive, 2) classical, 3) traditional, and 4) modern.

1. Keketusan (individual-single pattern)

The *keketusan* motif is the result of the stylization of plants, animals, and other natural objects. The *keketusan* is made by composing repeatedly, with the same pattern and motif, to find unity. Although made in chains, between one motif with another motif there seems to be a clear separation, one motif can stand alone and does not have a stalk-like in *pepatran*. These types of *keketusan* are kakul-kakulan, snails pattern (fig.1) which is a stylization of a snail, stones, pid-pid from ferns, and batun timun stylization of cucumber seeds (fig.2). This motif is used as a pepatran frame decoration.

Kuta mesir motifs are ornamental motifs that use straight-line elements of various sizes, such as vertical, horizontal, and diagonal lines. All the elements are assembled in an integrated manner according to the desired structure such as the shape of the letter T, L, the cross/palm of the virgin, and swastika, geometric pattern(fig. 6). Making kuta mesir ornamental motifs is widely used as a symbol in religion and in determining life goals through existing choices. Decorative motifs that only use these straight-line elements, prioritize the shape and adjustment of the measuring field. The arrangement of a geometric motif form and its composition is determined based on function (Sika, 1983). The arrangement of vertical and horizontal lines of the same length, in Bali is called tapak dara, as a sign of life formed by positive and negative elements. Likewise, the swastika motif which is used as a symbol of Hindu Dharma, has almost the same motif arrangement as the tapak dara, but the difference is that at the four ends, it is connected with a line in a clockwise direction. The swastika motif is made in a single form, not assembled in a set as it functions as an ornament.

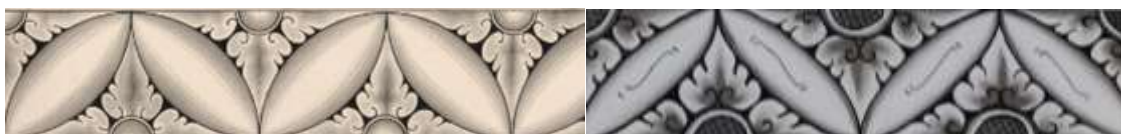
The *tapak dara* decorative motif has a symbolic meaning that describes the five forces of the world that originate from the five cardinal directions, namely North, East, South, West, and Central as the center, symbol of balance and harmony in Balinese cosmology (Karja, 2020). It is called *tapak dara* or *tapak dara* ornament because its shape resembles the sole of a pigeon's foot. Further development, the *tapak dara* ornamental motif is combined with strictness motifs to provide a balance to the strict, rigid, and monotonous lines. The simplicity of the form of the *kuta mesir* ornamental motif is arranged monotonously, in rows, and repeatedly, according to desire. This motif is often combined with other ornamental motifs. In certain fields such as on frames, this motif can stand alone. The simplicity of the form owned by this ornamental motif can create an attraction to stay noticed. *Kuta mesir*, which has the least motifs used as basic elements of art, can be said to have globalized its existence.



Fig. 1 Kakul-kakulan (snails pattern).



Fig. 2 Kuping Guling (pig's ear).



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Fig. 3 *Batun Timun* (cucumber seeds)



Fig. 4 *Emas-emasan* (golden patterns).



Fig. 5 *Bungan Waru* (Waru Flower).



Fig. 6. *Kuta Mesir Swastika*.



Fig. 7 Application of decorative motifs of snails, ferns, gold, rocks, deer's horn pattern, etc.

2. *Pepatran* (vines pattern)

The Indonesian Balinese Dictionary states that *patras* are ornamental motifs that are patterned and have characteristics of stylized flora and fauna. Among the *patras* that exist and develop in Bali until now, *patra punggel* is a type of *patra* that has an identity as an original Balinese *patra* (fig 8). This assumption is based on the names of the motif elements that form it, which is a combination of animal stylization and plants that live and grow in Bali. The motif elements are jackfruit meat, mango seed, tip fern, rooster's crown, and suckling pig's ear. This *patra* also uses a stalk, as well as leaves in the form of an incomplete *patra punggel*. The stalk is made around the flower or completely straight, like the stalk of a lotus flower. This *patra* is usually used to decorate the stilts and "face" of the bale *dangin* (east pavilion in Balinese traditional compound), which is a building commonly used for human ceremonies.

Patra sari (fig. 13) is a type of flower-shaped made by arranging the plant's pattern and flower in the middle. The symmetry of the placement of the *patra punggel* is varied, not only on the left and right but also on the top and bottom. *Chinese patra* is characterized by its creeping stems, and round flowers flanked by three leaves. The *ulanda patra* has a static composition between the patterns of mango seed, jackfruit pulp, pig ears, rooster crown, and leaves. 13 In this dictionary, it seems that the Refinement Team did not explain in detail the difference in terms between motifs, motif elements, and patterns. The mango seed pattern in the *patra punggel* decorative motif is not a pattern. *Patra*, which is also often called *pepatran*, is a stylization of plants that live vines, creepers, or stand upright, including those that produce fruit, flowers, and leaves. The position of *pe* in the word *patra* refers to the properties possessed by plants and animals that are stylized and then structured so that an ornamental motif is formed. The types of *pepatran* include *patra punggel*, *patra cina*, *patra ulanda*, *patra samblung*, *patra ertali*, *patra banci*, and *patra sari*.

Chinese patras (fig. 12) feature more variations of flowers and stalks than leaves. Empty patterns and fields are filled with motif elements in the form of a fern's tip, with the intention that there is no lonely or empty field. In carving type works, this pattern is done with the concave technique, so that the shape of the flower, stalk, and fern's tip looks clear and layered or multilevel. *Chinese*

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patra is a pattern that uses a triangular that has many stalks and branches. It consists of blooming flowers or buds, combined with pointed leaves, and fern's tip.

Ulanda patra (fig. 8) is a pattern that has been influenced by the Dutch. This pattern is not much different from other patterns, especially in terms of its pattern arrangement, except that it has larger motif elements, at the ends of the leaves are made blunt, using a single stem. This pattern has or is made with a larger pattern size and motif elements than other types of pattern, so it appears uncomplicated or simpler. This pattern consists of leaf elements, stalks, twists, large/small fern tips, and round flower shapes. The *Samblung*, is even simpler than the *Ulanda* pattern. This pattern has the fewest, stemless, and most simple motif elements among the ornament in Bali. *Samblung* is a pattern made by the repetition of leaves of *samblung* vine, an intervening motif. If the *samblung* pattern has the fewest motif elements, the *ertali* pattern (fig.11) has the simplest form, only emphasizing the stalk. There are still doubts about previous opinions or writings, which say that the *ertali* was influenced by rope. Judging from its shape, which seems to be just a stalk, the *ertali* is more likely to be a stylization of a rope, which is usually made to tie animals and other objects, consisting of flowers, leaves, and stalks. *Patra banci* is a combination of several motif elements that are adjusted to the wishes of the artists/craftsmen who make them, the most important thing in making this pattern is to adjust to the existing field.



Fig. 8 *Patra Punggel* (fern tip)



Fig. 9 *Patra Olanda* (Dutch pattern)



Fig. 10 *Api-apian* (fire pattern). Fig. 11 *Patra Ertali* (rope pattern)



Fig. 12. *Patra Cina* (Chinese Pattern)





Fig. 13 Patra Sari (flower pattern)

3. Kekarangan (Fabrication)

Karang as a root word that implies a place, has a different meaning when given the prefix *ke-* and the suffix *-an*. From the word *karang*, it becomes *kekarangan*, meaning a fabrication or essay that is not entirely true although its validity is still recognized. The validity of the fabrication in stylizing fauna, flora, and still life, which is used as an ornamental motif, is something that is as it is (Tim, 1989/1990). Nature and its contents, which are used as inspiration by artists to create ornamental motifs for carving, taking the forms of animals that exist in the three worlds, namely the upper, middle, and lower worlds. The three worlds or also called *Tri loka* are *bhur loka* (lower world), *bhwah loka* (middle world), and *swah loka* (upper world) which have their functions and symbolic meanings and color in Balinese cosmology (Karja, 2020). The bird is symbolized as the ruler of the upper world; the human face symbolizes the middle world; and the elephant symbolizes the lower world. The head has been stylized to be used as an ornamental motif. Mask in ornamental art has been used since the bronze age to decorate necklaces, weapons, and types of buildings or objects that are believed to have supernatural or magical powers (Hoop, 1949). The depiction of the mask or face to decorate an object is not only limited to humans but also animal totems that are believed to provide protection and comfort to the community in living their lives.

Karang guak (crow) as a stylization of a bird's head is related to myths about the nature and duties of birds as guardians of the upper world. Folk mythology and beliefs are orally conveyed about the might or toughness of birds in keeping the world peaceful. This can be found in stories such as the birth of Garuda (eagle), Bhomantaka, and Tantri Kamandaka. In each of these stories, birds have their meaning, namely as symbols that contain multiple values such as educational values, moral character, and others. Similarly, the eagle and dove are used by certain people as symbols of peace. The motif of *karang guak* is usually placed at the top of the corners of buildings, both sacred buildings and residences. In addition, this motif is also used to decorate the elbows that connect the pillar with the symbol of a building.

Karang Tapel (fig. 14) (mask motif, which means face covering props for dancers (masked dance dramas) by artists is visualized in the form of decorative motifs to beautify a space or field. Decorative motifs that stylize the shape of the human face decorate many traditional Balinese buildings and have significant differences in using motif elements for a pattern. The decorative variety of *karang bentulu*, when viewed from the shape of the pattern and the motif elements used, is not much different from the decorative variety of masks. The difference between a *mask* and *bentulu* is in terms of placement, the number of eyes, and the absence of a nose. The placement of this decorative variety is not in the corner of the building, but to decorate the space in the corner of the building. The main elements of *bentulu* are ornamental motifs such as one eye, teeth, fangs, gums, cheeks, lips, ears, and eyebrows. This motif is decorated with a *pepatran* motif, which is a fern's tip pattern (*patra pungel*).

Karang asti (fig. 15) (elephant ornament art) is placed at the base of a building. Physically, elephants have large bodies and strength, charming tusks, and large ears but some parts of the body are funny, for example, the tail is small. The trunk, a pair of tusks, and large ears wave like a magnetic force that can attract the inspiration of artists to make it an ornamental motif. There is an ornamental motif of *karang asti* placed at the bottom of a building by quoting the story of Sutasoma and the birth of Ganesha. In that case, it is told, that elephant has the magic that cannot be defeated or killed by the Gods, giants, let alone humans. All of the elephant powers and abilities were obtained thanks to the grace of God Ghana, since then elephant has become a giant, a man with an elephant head and four hands. Giant became more and more savage and killed anyone who dared to cross the forest where he lived, causing the hermits to feel anxious. It was Sutasoma, an incarnation of Buddha, who could realize all the sins the giant had committed with the *bajra* weapon. The *bajra* weapon crushes and possesses a soul which can eliminate the traits of cruelty that have long been attached to him. Giant is crushed not because of the weight of the *bajra* weapon, but the weight occurs because of the greatness of the heart and the breadth of knowledge about Buddhism that is united through the *bajra* weapon (Team Compilation of Balinese Folklore Manuscripts, 1985).

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A giant was so diligent and determined to do meditation, that Lord Shiva's heartfelt move to grant him the invincibility of the gods. Once the giant wanted to attack heaven, which caused fear among the gods. The giant's magic was known by Lord Indra thanks to the grace of Lord Shiva. Lord Indra followed by all the other Gods begged Lord Shiva's generosity to create a creature that could defeat the giant Asura. Lord Shiva himself did not dare to break his promise to the giant who had been given power and gave him one more power in the form of a handsome young man through Parvati who was named Vighnesvara. Parvati's son was very handsome, all the Gods lingered to see him, among the Gods there was one who did not dare to see Vighnesvara's good looks, namely Sani (Saturn). He was cursed to see Vighnesvara, and whatever he saw would be destroyed. Parvati assured Sani that this would not happen to her son. Sani reluctantly watched and unexpectedly, Vighnesvara's head was reduced to ashes. Brahma consoled Parvati by saying that the head of the first animal seen would be used as a replacement. When Vishnu was flying on Garuda, he saw an elephant, so he cut off its head and placed it on Vighnesvara's neck. After the incident, Vighnesvara was named Ganesha (Titib, 2001).

In terms of position, both *karang sae* (fig. 16) and *bhoma* (fig. 18) are located above the entrance to the temple. *Bhoma* is above the front entrance, while *sae* is above the back entrance. In addition to using motifs such as slanted eyes, oval mouth, teeth with pointed fangs, clenched hands, and above eyebrows decorated with a pair of horns, *sae* is decorated with chinese pattern, *ulanda* pattern, and crowned with feathers. *Bhoma* and *sae* are usually placed above the gate of a temple or the entrance to a castle (palace). The ornamental motif of *bhoma* has a significant difference from other ornamental motifs, a strategic place above the temple entrance so that the ornamental motif of *bhoma* appears single and prominent. *Bhoma* as a result of the stylization of animal forms classified as herbivores, carnivores, and omnivores, has become an important and inseparable part of religious life in Bali.

I Wayan Pugeg agrees, although not confirming, that the *bhoma* ornamental motif above the entrance to the temple, originates from the stylization of tiger animals. He agrees that the temple is a personification of a mountain inhabited by tigers or lions. Thanks to the presence of tigers or lions as forest dwellers, the safety and preservation of the forest and its contents are safer from careless and irresponsible human actions. *The Bhoma* is the most sacred of all the fabrication, it should be placed above the entrance, although not at the top. Togog an art elder from Singapadu also reminded that if making a *bhoma* wherever and whatever the purpose, it must be done by people who have been chosen, accompanied by offerings as notification to Lord Wiswakarma, which is the God of the arts, to get safety in working to make face as a means of sacred worship (Interview with I Wayan Pugeg, 21 April 2001, Singapadu, Gianyar. When viewed from the elements of pattern and form, the decorative motifs of *bhoma* do not show the stylization of the above-mentioned animal groups at all. Some say that the myth of the decorative motifs of *bhoma* is a stylization of the tiger, although the myth has not been found in writing, such as in the form of a Balinese sacred song. And this does not correspond to the facts on the ground. Although there is another ornamental motif besides *bhoma* in the same position, above the entrance (temple body), it does not use the back of a tiger but is shaped like the back of a *barong ket* (lion). This form of barong ket's back is still commonly found, especially on relatively old temple buildings. During the author's observations in the field, he has not found any tiger-shaped ornamental motifs placed above the entrance to either a shrine or a residential building. The decorative motifs of *bhoma* and *barong ket* have different patterns and structures.

According to I Made Sidja (interviewed, 2001) an artist who is actively engaged in performing arts, literary arts, and fine arts, *bhoma* comes from two words, shoulder, and face. Because the mouth is part of the face, the definition of the face often also means the head. *Bhoma* is a carving that does not stand alone, decorated with many other motifs. In the ancient Javanese dictionary, the word shoulder also means hand (Mardiarsito, 1978). By this writing, *bhoma* can be interpreted as an ornamental motif that uses two main structures, namely face, and hand, which are supported by elements and structures and other types of motifs. The structure is formed through a series of elements, but the elements follow and are subject to the rules that characterize a system. The system is related to rules, namely composition rules that indirectly generate cumulative associations, but include set properties that are different from the properties of the elements (Peaget, 1995).



Fig. 14 Karang Tapel (mask)



Fig. 15 Karang Asti/gajah (elephant)

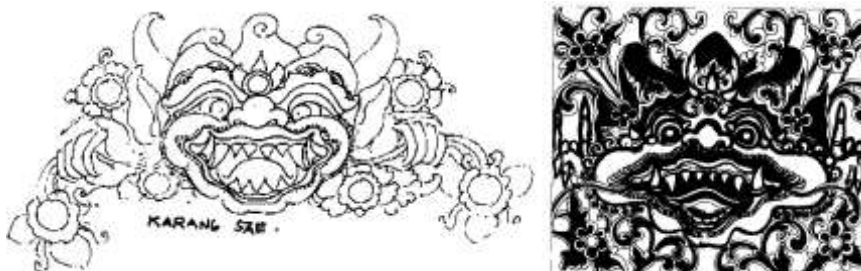


Fig. 16 Karang Sae (bat).



Fig. 17 Karang Daun (leaves).



Fig. 18 Karang Bhoma



Fig. 19 Karang Bentala (crown).



Fig. 20 Lion a pedestal of the pole.

4. Wayang Ornamental Motifs

Wayang ornamental motifs can be categorized as a group of anthropomorphism, a form of motif created based on the imagination of heavenly beings and gods with their various statuses and totems that are believed to exist. Wayang motifs are often used to decorate the walls of Hindu temples and places of worship and in the form of reliefs. In Bali, each region has its wayang motifs, such as the Kamasan style wayang motifs are different from the Ubud, Batuan, and Kerambitan style wayang motifs. Anthropomorphism ornamental motifs are ornamental motifs inspired or based on imagination (fantasy) about the nature of Gods,

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giants, animals, and inanimate objects using human essence. The ornamental motifs that have human proportions and essence are reflected in nature, attitude, and character. The depiction of these motifs is generally inspired by creatures that are not visible but are believed to exist, and it is made imaginatively and varied so that the forms of motifs created are then called wayang. The color of the wayang is also a symbol of the characters of the figures. In Bali, color has a significant function in many different art and cultural activities (Karja, 2021) especially, in the mandala color is also used for healing (Karja, 2022). The proportions and perspective used as the basic form of measurement for making an ornamental wayang motif, especially the classical wayang art of Kamasan, have a strict discipline of rules. The creation of motifs for certain figures, types, movements, and characters has the same size even though by different people and in different places. Classical wayang proportions, to depict Gods and giant puppet characters, use a size of 6 or 5 ½ (six or five and a half) of the head height.

Iconography reveals the rules of attribute-making, with a measure of head height called *tala*, which is the length of the face measured from the hairline (forehead) to the tip of the chin. *Tala* is the length of the middle finger to the lower palm (near the wrist) of the hand. In terms of finding the width of the face, it is measured by *angula*, which is the fifth width measured by the knuckles from the little finger to the thumb in a tight position. Wayang, which is the same as a shadow, means things, an imaginary form of gods, giants, trees, and objects that do not move. There are several kinds and types of wayang made with different materials and techniques (Arthanegara, 1977). Wayang as an ornamental motif, although not in the form of human stylization, its essence is still needed. The depiction of this ornamental motif emphasizes a unique way of seeing (projection) because the essence of each part of the body has a different way of seeing. The combination of perspectives on each character in the wayang such as, the depiction of the head using ¾ (three-quarter) views, the body viewed from the front, and the legs from the side. It can be said that the realization of the puppet form includes elements of motion, character, and attributes. Movement as one of the characteristics of Wayang's life in certain conditions is made by its attitude, such as flying, fighting, talking, and others. Characters are traits that are used to distinguish between one character and another, such as sweet, hard, violent, and others. The attributes worn by each character are also used as a sign to distinguish the type of character, such as a king, queen, god, giant, knight, or warrior.

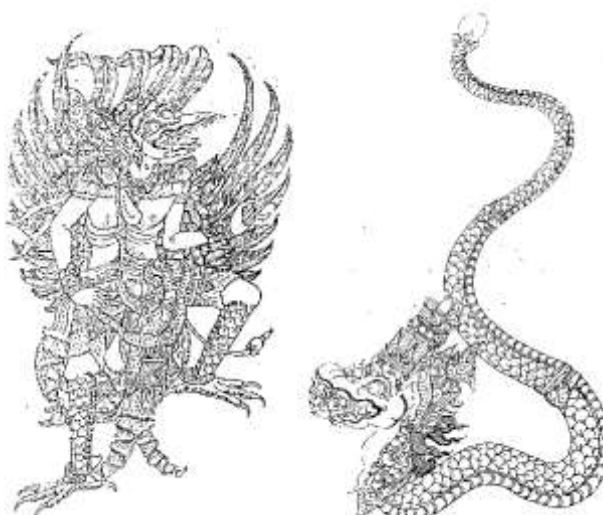


Fig. 21 Garuda motif and Dragon.



Fig. 22 Wayang Sita and Rama.

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5. CONCLUSION

The conclusion of this article is how varied, beautiful, complex, and unique Balinese ornaments are. Therefore, this ancestral heritage must be preserved in various ways so that it can continue to be developed, it live, and last in the community. The development of Balinese ornaments can be maximally utilized to improve the quality of life in the community. Balinese ornaments slightly still have many forms and styles because each region has its style. Further research is still needed to be able to preserve this noble art and decoration heritage. The advantages and limitations of this research are the many local versions in the development of the form and function of Balinese ornaments in various regions in Bali, giving rise to different terms and uses. It is still open to conducting further, more detailed, and in-depth research. Hope that this research has benefits for students, art teachers, and the community who need knowledge and information about Balinese ornaments.

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