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Phone +62-361-227316 ext 159 Fax +62-361-236100
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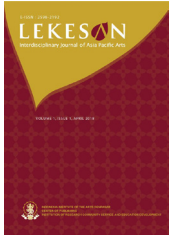
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Interpreting the Tri Mandala Concept on the Motif of Gringsing Wayang Kebo Woven Cloth

Nina Eka Putriani¹, Sri Marwati², I Wayan Mudra³

Gringsing wayang kebo woven cloth is one of specialty cloths owned by Tenganan Pegringsingan Village, Manggis Sub-district, Karangasem Regency, Bali. This research aims to interpreting the Tri Mandala concept on the motif of gringsing wayang kebo woven cloth. The approach of this research is descriptive qualitative. Techniques for collecting data are observation, interview, and documentation, data analysis is using interactive analysis model and the validity of the data will be confirmed with triangulation technique. The result of this research shows that the motif of gringsing wayang kebo follows the of Tri Mandala concept that consists of 3 parts, Main pattern, Center pattern, and edge pattern. The motifs consisted of each pattern are 1). The motif on the main pattern consists of the plus, swastika, building, and scorpion motif; 2). The motif on the center pattern consists of an animal motif, floral, mountain, wayang; and; 3). The motif on the edge pattern consists of plus sign (+) and sun.

Keywords: Tri Mandala, motifs, the gringsing woven cloth.

^{1,2} Craft Art Program, the Faculty of Art and Design, Indonesian Institute of Arts Surakarta
¹nina.eka11@gmail.com

³ Craft Art Program, the Faculty of Art and Design, Indonesian Institute of Arts Denpasar.
wayanmudra@isi-dps.ac.id

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Introduction

Indonesia is a culturally rich country, one of which is craft art. Cloth crafting is one of the craft arts that still survive in the middle of society. Craft art is considered as the oldest art in the world, this is proved by the existence of the hunting artifact made from rock and metal (Sudarso, 2006: 10). Weaving is one of existing craft art that is still being made, used, and developed by Indonesia. Indonesian traditional weaving contains an important cultural value, especially in terms of technique, aesthetic, symbolic interpretation, and philosophy behind it (Biranul. 1995: 2)

Bali is one of woven cloth producer with various techniques and pattern, for example: songket, gringsing, cepuk, endek, poleng, bebal, keeling, and prada. These traditional cloths have their own important role in traditional ceremonies. The most well known woven cloth in Bali are double tied woven cloth, gringsing woven cloth made in Tenganan Pegriingsingan Village, Manggis sub-district, Karangasem Regency, Bali.

As it has been described in several literatures, the word *Pegriingsingan* is derived from the word *gringsing* consisting of the word *gring* and *sing*. *Gring* means sick and *sing* means not. It is explained by V.E. Korn in his book written down at 1933 entitled *De Dorpsrepubliek Tenganan Pegriingsingan*. The local people believe that anyone wearing the *gringsing* cloth will avoid any diseases and the *gringsing* cloth is believed as the repellent of danger (Sudharsana, 2010).

The gringsing wayang woven cloth is the most exclusive among the other gringsing pattern, it is inspired from Mahabharata epic. Gringsing wayang is divided into three motifs; gringsing wayang kebo, gringsing wayang putri, and gringsing wayang candi. This research focuses on the motif object of *gringsing wayang kebo* woven cloth which is reviewed by the Tri Mandala concept.

Methodology

This research uses qualitative approach resulting in descriptive data. Researchers are the key components in this research. The collecting of data is done by observation, interview, and documentation. Technique for validating the data is the triangulation of data, data analysis consists of three components; data reduction, data presentation, and conclusion.

Qualitative research is a research that aims to understand the phenomena about what is being experienced by the subject of the research, for example; behavior, perception, motivation, holistic action described in a form of words and language, on a certain natural context and utilizing various scientific method. The discussion of this research will also use semiotic theory.

Research Result And Discussion

Tenganan Pegriingsingan Village is traditional villages that is still holding on to ancient Hindu tradition and believe. This village is one of tourism destination in Karangasem regency. The villagers of Tenganan are classified as the people of Bali-Aga that are less influenced by Java-Hinduism from Majapahit. Therefore, the culture of the villagers in Tenganan and Bali Hinduism living on the land is different (Kartiwa, 2007: 80).

Tenganan village is also known as Bali Aga/ Bali Mul, it consists of 5 Banjar Dinas: (1) Banjar dinas Tenganan Pegriingsingan (2) Banjar Dinas Tenganan dauh tukad; (3) Banjar Dinas bukit kangin; (4) Banjar dinas Bukit Kauh; (5) Banjar Dinas Gunung. This village also has 3 desa adat, which are (1) Desa adat Tenganan Pegriingsingan, (2) Desa adat Tenganan Dauh Tukad, (3) Desa adat Gunung (Kadek Supadnyana, 31 Years old, Tenganan Village administrative coordinator, Interview, 16th July 2017).

Based on the explanation stated by I Putu Yudiana (38), Tenganan Pegriingsingan Village Chief, interviewed June 17, 2017, the name Tenganan comes from the word *ngatangahang* (moving to the center). This is related to the story of the migration of Tenganan people from the coast of Ujung to the more central location. Another story mentions that Tenganan comes from the word *tengen* (right), it is related to the story that the people of Tenganan come from the Paneges (sure or right hand). Yudiana also explained by its history that people who came to Tenganan Village in the 10th century were Balinese or Bali Aga, originated from Bedahulu. During the reign of King Mayadenawa, Majapahit influenced their culture. They rejected that influence and moved east to the current Tenganan Village. His ancestors strongly upheld his principles, so he was given a place by King Bedahulu.

In relation to the origin of Tenganan people, other views rise from Urs Ramseyer (1984) in his book entitled *Clothing, Ritual, and Society in Tenganan Pegriingsingan Bali*. Urs Ramseyer argues that Tenganan people as the adherent of Lord Indra are the immigrant of ancient India. These people are suspected to bring the double tied technique that is developed independently in Tenganan (Sudharsana, 2010).

According to the developing myth, Tenganan land is a gift from God Indra. The story began with the victory of God Indra over the war with King Mayadenawa. Because the war is considered dirty it is required to carry out the purification by offering sacrifices. This sacrifice ceremony requires a horse as a sacrifice, then they decided to use a holy white horse named Onceswara, the horse belongs to God Indra. The horse has white fur with a long black tail that falls to the ground. Knowing that it would become an offering, the horse ran away to its death. God Indra then sent

Bedahulu soldiers along with peneges (soldiers of choice) to find the existence of the horse (Kadek Supadnyana, 31 years, Village Tenganan Pegringsingan Village Administrative Officer, interview on June 16, 2017).

Based on the explanation above, it is showed that there is the fantasy and different stories about the history of Tenganan people's origin. Thus, it is possible to be discussed further. The phenomenon becomes one of the writer's interests to make the researcher keep exploring and reviewing Tenganan Pegringsingan Village from various points of view.

The gringsing woven cloth has various types in accordance with the motif and function, including: a) gringsing lubeng consisting of gringsing lubeng luhur, gringsing lubeng petang, and gringsing lubeng pat likur; b) gringsing cecempaka consisting of gringsing cecempaka petang dasa, gringsing cecempaka putri, gringsing cecempaka pat likur; c) gringsing wayang, consisting of gringsing wayang kebo, gringsing wayang putri, and gringsing wayang candi; d) gringsingwoven cloth of just one type consists of,gringsing isi ,gringsing batun tuung, gringsing cemplong, gringsing sananempeg, gringsing tali dandan, gringsing enjekkan siap, gringsing dingding sigading,gringsing dinding ai, gringsing sitan pegeg, gringsing teteledan, and there are still some an unnamed gringsing cloth (I Putu Yudiana, 38 years old, Village Chief Tenganan Pegringsingan, interview May 7, 2017).

The making of gringsing woven cloth is a local tradition that is still developing today. All citizens of Tenganan Pegringsingan Village must own and be able to make gringsing wayang woven cloth. The process of woven cloth is started by the ritual. The crafters pray to successfully finish the work. It is explained by a crafter named Bu Kembang in Balinese language (in Lodra, 2016: 215) that states "...*setiap tyang jagi ngambil pekerjaan nenun, tyang nyiapkan banten untuk ngaturang pekeling teken sane melinggih deriki mangde keicen pasuwecan keselamatan lan kekaryan ane becik*". The translation of the utterance above is that everytime I weave, I prepare the offerings (*banten*) addressed to The Only One God to safely do the work and produce good products. This interview was conducted on 23 July 2014.

For the people, the gringsing wayang woven cloth is a hereditary treasure. Gringsing wayang woven cloth is a mirror of Tenganan Pegringsingan community culture. The gringsing wayang kebo woven cloth is used only in certain rituals or ceremonies and is only used by unmarried women. Gringsing wayang kebo woven cloth is used in Abuang and Rejang dance, dance for Tenganan Pegringsingan village ritual ceremony. In addition, gringsing wayang kebo woven cloth is believed to function as a repellent of evil and is used in teeth cutting ceremony, as a pillow cover for a teenage boy, also used to cover a corpse in a funeral(Su-

wati, 2007: 85).

Generally, *gringsing* cloth has three basic colors, they are white representing the wind, black representing the water, and red representing the fire. It is based on the characters of Lord Brahma, Vishnu, and Shiva. Therefore, every ritual ceremony always uses the colors in various media, for example, the cloth consisting of red-white-black or Tridatu yarn. Gringsing cloth is also known to have color classification, they are Gringsing Selem (Black Gringsing) and Gringsing Barak (Red Gringsing) (Utami, 2014).

The Motif of Gringsing Wayang Kebo woven cloth is interpreted from the of Tri Mandala concept.

The gringsing wayang kebo woven cloth is one of the patterns of gringsing woven cloth. Gringsing wayang kebo has a more complicated pattern but with the composition of shapes and colors that can be considered as perfect. Not only in terms of pattern, in terms of the manufacturing process, it's also quite complicated. For the people of Tenganan Pegringsingan Village, gringsing wayang kebo woven cloth is sacred. The dimension is about 60 x 200 cm which functions as a necklace, so it should only be used by women. One of the motifs for gringsing wayang kebo woven cloth is the motif of male and female Balinese wayang that symbolize the life of Tenganan Pegringsingan village, that's why it is called wayang kebo. In addition, it is also because of one of ritual is named nyadang kebo. On this ritual, gringsing wayang kebo woven cloth is used by Rejang dancer, which consists of girls. Technically, this woven cloth is made of three colors; yellow, red, and blue. However, visually, there are only two colors; black and reddish yellow.



Figure 1. Visual of *gringsing wayang kebo* woven cloth (Collection by: Nyoman Sudewi, Photographed by: Nina Eka Putriani, 2017)

The pattern classification from *gringsing wayang kebo* woven cloth implicitly means that the pattern follows the concept of Tri Mandala in terms of basic pattern, *madya*, and *nista*. Tri Mandala is a concept of Balinese traditional house that consists of three parts, main pattern, center pattern, and edge pattern (Raharja n <http://repo.isi-dps.ac.id> accessed on 24th of June 2017). Utama Mandala is the *Parhyangan* or holy place or *pemerajan* or *sanggah*. Madya Mandala is the house yard consisting of the building to live in, kitchen, bathroom, *kerumpu* or *jineng* and *teba* or

tegalan. Meanwhile, Nista Mandala is the outside house yard or jaba or the yard before entering the house yard (Sarwadana, 2015: 20).

The Tri Mandala concept has become the concept of spatial arrangement that has been outlined in awig-awig in Tenganan Pegringsingan Village (Maria, 2007: 95). Based on the Tri Mandala concept, the pattern (pattern) motif the gringsing wayang kebo woven cloth woven cloth can divided into three parts, namely:

Main Pattern

The main pattern on gringsing wayang kebo woven cloth is composed of several patterns, namely; plus sign pattern, swastika pattern, floral or temple pattern, fortress or building pattern, and scorpion motif or pura. Motifs on the main pattern are dynamically arranged, resulting in a balanced and perfect pattern. In the main pattern, the composed motifs depict the philosophy of life of the people of Tenganan Pegringsingan Village. The people of Tenganan Pegringsingan village believe in the concept of life based on Tri Hita Karana, which means three things in achieving prosperity. In accordance with Tri Hita Karana main pattern according to the concept of Tri Mandala means Prahyangan that is a human relationship with God. This can be seen from the temple motif on the main pattern of gringsing wayang kebo. Pura is a place of worship to the Gods. In the concept of Tri Mandala, mandala utama or the main pattern is a sacred place, the link between man and his God.

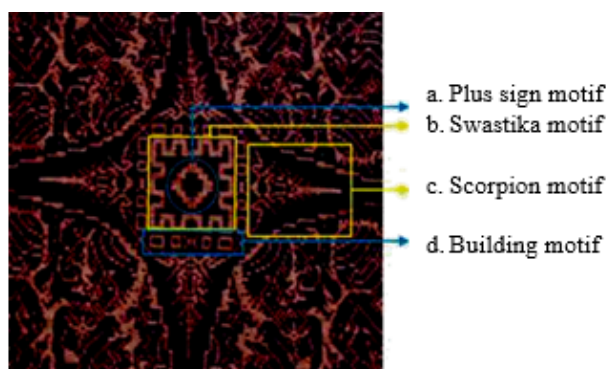


Figure 2. The main pattern of *gringsing wayang kebo* woven cloth
(Collection of Nyoman Sudewi, Photographed by Nina Eka Putriani, 2017)

Middle Pattern

The middle pattern is composed of plus (+) motifs, floral or pura roof motifs, motifs of meru or mountain, and wayang motifs. The motif on the middle pattern is arranged in a repetition that forms a harmonious pattern. The arrangement of the motif on the middle pattern depicts the belief of the people of Tenganan Pegringsingan Village towards the god Indra. It also describes the life of Tenganan Pegringsingan

people who do not know caste, men, and women have the same position. This is proven by the figure of male and female wayang. In the concept of Tri Mandala, the middle or mandala madya is the place that governs worldly affairs. If connected with the life philosophy of the community Tenganan Pegringsingan Tri Hita Karana, middle pattern or mandala madya is the same with pawongan, that is a human relationship with another human.

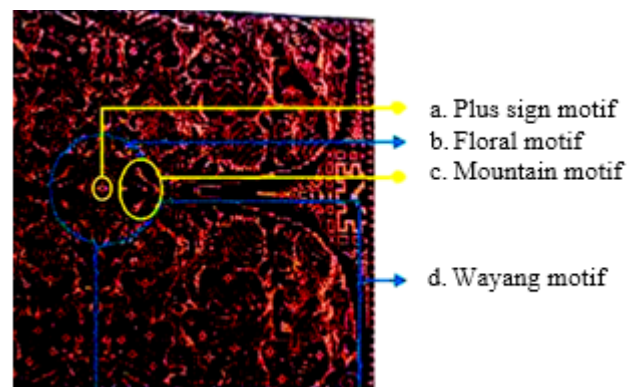


Figure 3. The center pattern of *gringsing wayang kebo* woven cloth
(Collection of Nyoman Sudewi, Photographed by Nina Eka Putriani, 2017)

Edge Pattern

Edge pattern is composed of two motifs, the plus sign motif, and sun motif. Both of these motifs are arranged in repetition at the ends of the fabric. Repetition of the motif is lined up and alternate between plus sign motif with a sun motif. This motif illustrates the beauty of the sky in Tenganan Pegringsingan Village. This is in accordance with the folklore and the belief of the people of the village of Tenganan Pegringsingan about the origin of gringsing woven cloth. The edge pattern of the concept of Tri Mandala is also called mandala nista which means dirty, space where humans can grow crops or livestock. In the philosophy of life of Tenganan Pegringsingan people, the mandala nista means Palemahan, which is the human relationship with the universe. On the motif gringsing wayang kebo, the concept of edge patterns or mandala nista can be symbolized by the motif of the sun. In accordance with the guidelines of Tri Mandala based on the direction of the wind, east, and west which means the rising and sunset.



Figure 4. Edge pattern on *gringsing wayang kebo* woven cloth
(Collection by: Nyoman Sudewi, Photographed by Nina Eka Putriani, 2017)

The motif of Gringsing Wayang Kebo woven cloth Based on the concept of Tri Mandala, the motif of *gringsing wayang kebo* woven cloth can be expanded into the following:

Plus Sign (+)

The plus sign (+) basically is the main concept on gringsing wayang kebo woven cloth. Almost all of its motifs refer to this sign. The plus sign shows three things: the direction of the wind, the entrance to the village of Tenganan, and the elements of life. The direction of the wind is composed of four directions namely south, north, west, and east. There are four entrances to Tenganan Pegringsingan Village. The element of life consists of four inseparable elements: fire, earth, water, and air. Based on the belief of the people of Tenganan Pegringsingan Village, plus sign (+) is a concept of community life that is Tri Hita Karana that symbolizes the balance. This motif is located right in the middle of gringsing wayang kebo woven cloth. The shape is not the same as the plus sign (+), it looks terraces but it is clear if it is a form of a plus sign (+). It is based on the settlements of Tenganan Pegringsingan village which is terraced, the more the north the higher. This motif has reddish white/white color. The white color represents the air element. Air is one element of life. In accordance with the life philosophy of the village community Tenganan Pegringsingan (Tri Hita Karana), man cannot afford to lose any element of welfare.

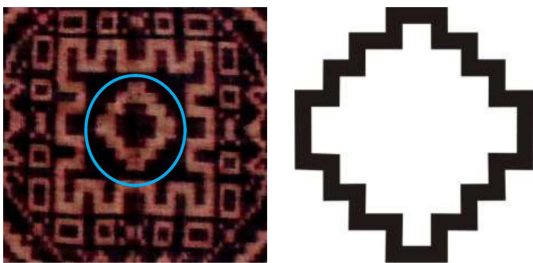


Figure 5. Plus sign motif (+) (left), the detail of the plus sign (+) (right) on the middle of *gringsing wayang kebo* woven cloth. Collection by Nyoman Sudewi, photographed by Nina Eka Putriani, 2017)

Swastika

Swastika is one of the most sacred symbols in Hindu tradition. Swastika is believed to be one of the oldest symbols in the world. It represents the things that are noble and sacred. In the actual *gringsing* woven cloth each motif starts from the plus sign (+) or tapak dara, so is the swastika motif contained on the *gringsing wayang kebo*. The swastika motif is right in the middle of the *gringsing wayang* cloth. It is surrounded by scorpion motifs on each side. Then in the center there is a stylization of the plus sign (+) (I Nyoman Sadra, 59 years old, village community elder of Tenganan Pegringsingan, interview on June 17, 2017).

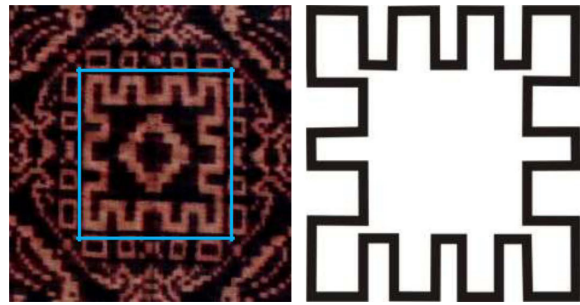


Figure 6. The swastika motif on the middle of the *gringsing wayang kebo* (left), the detail of swastika motif (right). (Collections of: Nyoman Sudewi, Photographed by, Sketched by: Nina Eka Putriani, Aprilia Hermianti 2017).

According to the belief of society, the symbol of the swastika is the symbol of the course of the sun. As it has been explained that the history of *gringsing* woven cloth is based on the admiration of God Indra to the beauty of the sky in the village of Tenganan Pegringsingan, then every motif is always associated with the beauty of the sky. The course of the sun in question is the people's belief of the village Tenganan Pegringsingan that something bad came from the East and will sink or lost in the West. If observed, the path of the sun is divided into three, namely rising in the morning that can be called by the main, in the afternoon sun is right in the middle, until the sinking can be called as the end. This section can also be associated with the life philosophy of the community of Tenganan Pegringsingan Tri Hita Karana. It can also be linked with the belief of the community to God Indra. At *Asta Dewata*, Indra is in the east. Swastika also symbolizes the balance in accordance with the concept of life of the village community Tenganan Pegringsingan. The white color of the Swastika is a symbol of the god Indra believed by the people of Tenganan Pegringsingan Village (I Nyoman Sadra, 59 years old, village community elder of Tenganan Pegringsingan, interview on June 17, 2017). If it is viewed based on the concept of *Tri Mandala*, the rising of the sun is the main pattern, the middle during the day means the middle pattern, and the edge pattern means at sunset.

Building

It is called as the building motif because its shape resembles the settlement of Tenganan Pegringsingan society. The shape consists of four square shapes and there is a stylization of the swastika motif in the middle. If it is connected to the settlement of the Tenganan Pegringsingan village community, each house consists of four buildings (each is symbolized with a square shape), when drawing to the house pattern we can find the plus (+) sign that is symbolized by a Swastika stylization. The whole shape surrounds the of Swastika. This indicates that the community Tenganan Pegringsingan lives based on the concept of *Tri Hita Karana*. This motif is located in the middle of the *gringsing wayang kebo* woven cloth. It surrounds the

Swastika motif and is surrounded by four scorpion motifs. This motif has a reddish white/white color. White represents the air as it is one of the elements of life.

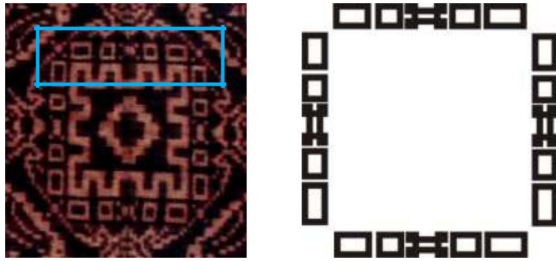


Figure 7. Building motif on the center of *gringsing wayang kebo* woven cloth (left), The detail of the building motif (right). (Collection of: Nyoman Sudewi, Photographed by, Sketched by: Nina Eka Putriani, Aprilia Hermianti, 2017)

Scorpion Motif

According to the Tenganan Pegringsingan community, the shape is more similar to the scorpion that is why it is called as scorpion motif. In *gringsing wayang kebo* woven cloth, there are four white colored scorpion motifs. Four scorpion motifs are centered on the fabric at the top, bottom, right and left of the building's motif. Thus, if it is drawn a line, it will form a plus sign (+). If not properly addressed, there will be confusion to ensure if it is a scorpion form. The motif of the scorpion is arranged in repetition, so it has the same color and shape. In addition to be in the middle of the cloth, scorpion motifs are also located on the right and left edge of the *gringsing wayang kebo* woven cloth. This happens because of the repetition of the motif.



Figure 8. Scorpion motif on the center of *gringsing wayang kebo* woven cloth. (Collection of: Nyoman Sudewi, Photographed by: Nina Eka Putriani, 2017)



Figure 9. The detail of Scorpion motif on the center of *gringsing wayang kebo* woven cloth. (Collection of: Nyoman Sudewi, Photographed by: Nina Eka Putriani, 2017)

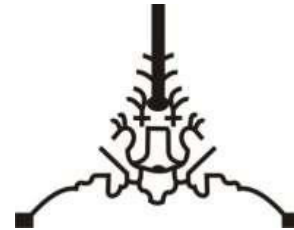


Figure 10. The detail of Scorpion motif (Sketched by: Aprilia Hermianti, 2017)

If it is associated with the belief of the local community in accordance with the history of how *gringsing* woven cloth emerged, it is taught that God Indra admires the beauty of the sky, scorpion form was taken from the constellation of Scorpio in the sky. In addition, according to the villagers of Tenganan Pegringsingan village, the scorpion is a symbol of strength, as a guard at the village entrance. If it is drawn a line between the four forms of scorpion, it will form a plus sign (+). Plus sign (+) in accordance with the people's beliefs of the Tenganan is called as *tapak dara* which is a symbol to resist bad omen.

Judging from the supportive motif, the building motif depicts the settlement of the Tenganan Pegringsingan community, it can be deduced that the motif of the scorpion symbolizes guard and evil repellant at the entrance of Tenganan Pegringsingan village consisting of four entrances. The white color on the scorpion motif. If it is associated with natural elements, the motif is a form of air. Air is the most important element in living creatures. According to the belief of the Tenganan people, white color symbolizes the form of God Indra as the God of War, so it can be interpreted as a protector.

Based on the authors' observations, the motif that is called as scorpion by the Tenganan Pegringsingan society resembles the form of a temple or a place of prayer. Based on the concept of Tri Mandala associated with the philosophy of life *Tri Hita Karana*, this motif symbolizes the human relationship with God.

The middle pattern consists of several motifs depicting the people of Tenganan Pegringsingan, as follows:

Star

Judging from the history of *gringsing* woven cloth, the motif of the star is a picture of the beauty of the sky in Tenganan Pegringsingan village. Being seen from public believe, then this motif is traced back to the concept of *tapak dara* or plus sign (+). In Bali, *tapak dara* is usually used to repel evil

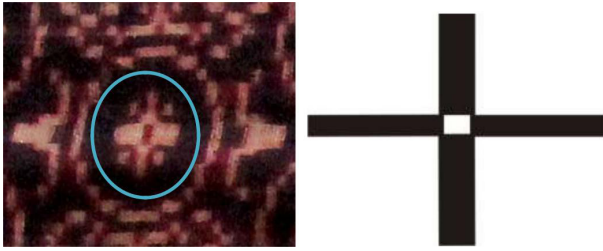


Figure 11. Star motif on the center of *gringsing wayang kebo* woven cloth (left), The detail of the star motif (right). (Collection of: Nyoman Sudewi, Photographed by: Nina Eka Putriani, 2017)

Floral

Gringsing wayang kebo woven cloth depicts the life of Tenganan Pegringsingan community, so that each motif contains elements or beliefs of Pegringsingan community. It is called the floral motif because the shape resembles that of a flower. Flower is one of the means that must be used on offerings and rituals. If observed, the floral motif is more similar to the *mandala* circle which is the embodiment of the universe. This relates back to the concept of *Tri Hita Karana*. However, it can also be the symbol of *Asta Dewata* in Hinduism.

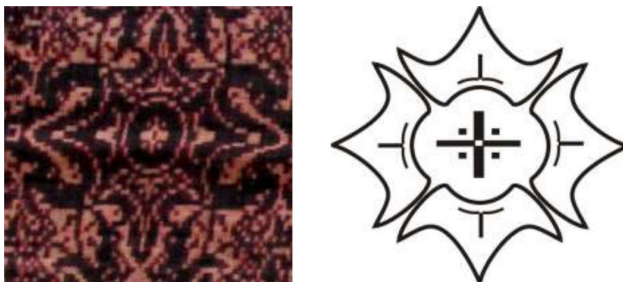


Figure 12. Floral motif on the *gringsing wayang kebo* woven cloth (left), The detail of the floral motif (right). (Collection of: Nyoman Sudewi, Photographed by: Nina Eka Putriani, 2017)

Asta Dewata is the eight manifestations of Sang Hyang Widhi's (God) character as the ruler or regulator of the commandment in terms of balance and as the ruler of the nine directions of the wind. *Asta Dewata* as the manifestation of Sang Hyang Widhi's characters as the ruler are namely:

Indra controls the Rain, Baruna controls the Sea, Yama controls the Human Spirit, Kuwera controls the natural wealth, Bayu controls the wind, Agni controls the fire, Surya controls the sun and Candra controls the moon.

In composition, the floral motif is right between the wayang motif, between the right and the left side. This shows the people's activities who use flower as one of the media in doing activities. However, if it is considered in more detail, floral motif can also be called the sun (in accordance with the history of *gringsing* woven cloth). In the center of the floral motif there is a plus sign (+) which looks like a

star shape. According to the author's observation, the visual form of floral motif is almost the same as the roof shape in the temple building. Pura is a sacred place that connects people with their God in Hinduism. In terms of color, this motif, like other motifs, is reddish-white.

Mountain or Meru

The mountain motif is located around the floral motif. The shape resembles a mountain or hills. It can be interpreted as a mountain or hill that surrounds Tenganan Pegringsingan Village. Meru or mountain in Hinduism is the place where the Gods reside. Motifs of *meru* or mountain on *gringsing wayang kebo* woven cloth really resemble the real shape of the mountain. In terms of color, Meru motif has the same color as the motif on other *gringsing wayang* cloth, white. White represents air as one of the elements of life

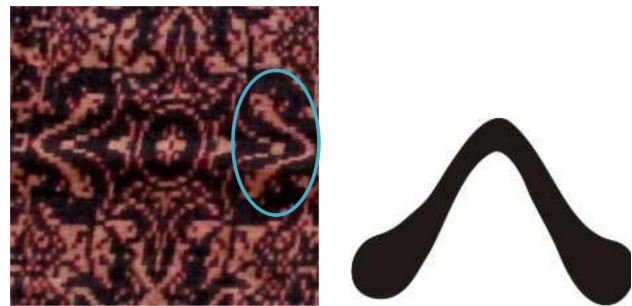


Figure 13. Mountain motif on the *gringsing wayang kebo* woven cloth (left), The detail of the mountain motif (right). (Collection of: Nyoman Sudewi, Photographed by: Nina Eka Putriani, 2017)

Wayang

This motif is called *wayang* because its shape resembles *wayang* Kamasan from Klungkung, Bali. But the people of Tenganan Pegringsingan stated that the motif is not the motif of *wayang* Kamasan, but, instead, the Balinese *wayang*. There are six motifs of *wayang* on one sheet of *gringsing wayang kebo* woven cloth that is arranged in repetition. In one of motif *wayang* there are male and female *wayang* depicting Tenganan Pegringsingan society's view toward equality.



Figure 14. *Wayang* motif on the *gringsing wayang kebo* woven cloth. (Collection of: Nyoman Sudewi, Photographed by: Nina Eka Putriani, 2017)

According to the researches done by the experts, the motif has a lot of similarities with *wayang* that exist in the reliefs of the temples in the 13th century and on the Majapahit Era in Java. In accordance with the belief of Tenganan Pegringsingan people, it symbolizes the equality between men and women. In terms of color, *wayang* motifs have the same color with other motifs that exist on *gringsing wayang kebo*, which is white/reddish white. White represents the air element. Air is one the elements of life. It explains that there is no difference between men and women in Tenganan Pegringsingan, that both men and women have equal positions of power and inheritance.

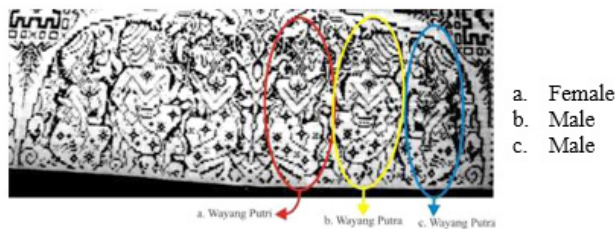


Figure 15. The detail of *wayang* motif on *gringsing wayang kebo* woven cloth (Sketched by: Nina Eka Putriani, 2017)

From the details of the motif above, it can be seen that there are three figures of *wayang*. The possibility in the center is the figure of the God, right in front of him is the figure of the male *wayang*, and beside him is the female *wayang*. Based on the observation of the researchers, this motif describes the relationship of humans with other humans, in the philosophy of life of Tenganan Pegringsingan, it means *Pawongan*. In accordance with the concept of *Tri Mandala*, this motif means *mandala madya* or middle depicting worldly affairs. It can be proved by the three *wayang* figures on the motif, they look like they are socializing.

Edge pattern is the pattern on the tip of the cloth, they are:

Plus Sign (+)

The plus sign (+) basically is, again, the main concept of *gringsing wayang kebo* woven cloth. Almost all of its motifs refer to this sign. The plus sign shows three things: the direction of the wind, the entrance to the village of Tenganan, and the elements of life. The direction of the wind is composed of four directions namely south, north, west and east. There are four entrances to Tenganan Pegringsingan Village. The element of life consists of four inseparable elements: fire, earth, water, and air. The plus sign motif is clearly visible, between the sun motifs and as the decoration for *wayang* motif. The shape is very simple. There is no ornamentation or stylization of the original form. Nevertheless it looks firm and shows the meaning contained in

it. This motif has the same color as the other motif, which is reddish white. White represents the air element. Air is one of the elements of life.

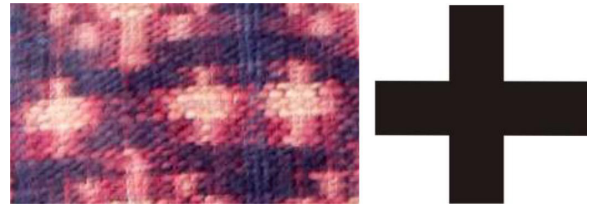


Figure 16. Plus sign motif on *gringsing wayang kebo* woven cloth (right), The detail of the motif (left) (Collection of: Nyoman Sudewi, Photographed By: Nina Eka Putri, 2017)

Sun

As other previous motifs, this motif also refers to the plus sign (+), but it also corresponds to the early history of *gringsing* woven cloth. Sun motif is arranged neatly in line repeatedly at the end of the right and the left end of *gringsing wayang kebo*. In color, the motif of the sun has the same color with the existing motif, which is white/reddish white. White represents the air. Air is one of the elements of life.

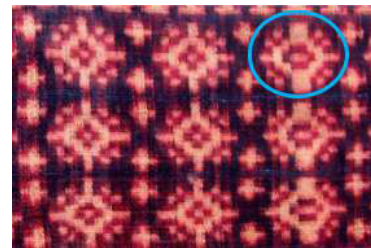


Figure 17. Sun motif on the right edge of *gringsing wayang kebo* woven cloth (Collection of: Nyoman Sudewi, Photographed By: Nina Eka Putri, 2017)

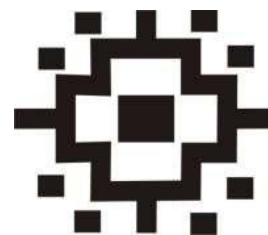


Figure 18. The detail of the sun motif on *gringsing wayang kebo* woven cloth. (Sketched by: Aprilia Hermianti, 2017)

Conclusion

Gringsing wayang kebo woven cloth for the community Tenganan Pegringsingan is a sacred ancient cloth obtained from their ancestors. This is proven by its role in certain ceremonies. *Gringsing wayang kebo* is also believed to be able to repel evil, heal the sick, be worn during teeth cutting and wedding ceremony. This woven fabric is a liv-

ing concept of the Tenganan Pegringsingan community. Almost all the motifs contained in the cloth are based on plus symbol (+) or *tapak dara*. This symbol is believed to be the life concept of Tenganan Pegringsingan community, *Tri Hita Karana*, three things that lead to welfare, the human relationship with God, human relationship with human and human relationship with nature.

A piece of *gringsing wayang kebo* woven cloths a picture of the Tenganan Pegringsingan community, in terms of life concepts, beliefs, public relations, customary rules, settlements, to its history. Based on the concept of *Tri Mandala*, according to the Balinese view of the cosmos, the pattern of this woven fabric can be divided into three parts, namely (1) Main Patterns, this pattern is located right in the center, consisting of plus signs, swastika, floral or temple, building, and scorpion motif or pura, (2) Middle pattern, arranged in repetition consisting of plus sign motif, floral or pura roof motif, motif of meru or mountain, and *wayang* motif, (3) Edge Pattern, plus and sun motif are arranged in line, on the edge of the fabric, on the left and the right ends of the fabric.

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