

THE CONCEPT OF GEGAMBARAN IN THE WORLD OF ART AND DESIGN OF BALI

**Dewa Gede Purwita, S.Pd., M.Sn.¹⁾, I Putu Sinar Wijaya, S.Sn., M.Sn.²⁾,
Hendra Wijaya Gita Kusuma³⁾**

¹⁾Sekolah Tinggi Desain (STD) Bali

dewagdepurwita@std-bali.ac.id

²⁾Sekolah Tinggi Desain (STD) Bali

sinarwijaya@std-bali.ac.id

³⁾Sekolah Tinggi Desain (STD) Bali

hendrawijaya070799@gmail.com

ABSTRACT

From time to time, images have become a part of human life, throughout the world and of course in Bali. Various types of images are created based on their functions, ranging from the religiosity to narrative images from the classics painting in the wayang Kamasan, then from modern to contemporary times. Through tracing the image, the term gegambaran was discovered. This term is stronger as a general conception of terms in which more specific images in the world of art and design in Bali, such as rerajahan, prasi, ngelukis, nyusun warna, and others. This paper discusses more about the image as a creative concept that gave birth to this specific term, as well as the terminology of art in the Western world and the terminology of seni in Indonesia. The goal, of course, to understanding and publicize the local wisdom that Bali has. The evaluation method uses descriptive analytic method, analyzes the concepts and characteristics of the product produced by drawing activities through library research. The results obtained are the terminology of gegambaran as a general terminology that produces a variety of images that match their functions in the world of art and design in Bali.

Key words: gegambaran, concept, art, design, Bali.

PRELIMINARY

There is a pictorial papyrus belonging to the lontar library of Udayana University's Faculty of Letters entitled "Dampati Lelangon" with the entire contents of a picture fragment of the story. If viewed from the use of the iconography, fragments of the story can be immediately identified as fragments of the agreement type. What is interesting is not only the narrative element of the story, not also because the picture is good and adheres to the rules of the tradition of strokes in smooth lontar media as well as images made with amazing detail, but on the colophon.

In the colophon on the last sheet of palm leaf that reads "*puniki, gegambaran Dampati Lelangon*" or "this is the depiction of Dampati Lelangon" if translated into Indonesian. Through writing on the lontar colophon, one terminology for the classification of Balinese art is obtained, namely *gegambaran*, which then develops into a rationale for making a classification of art diction in Bali. Considering the terms used are used above the media lontar which we have known is called *prasi*, because many questions arise when reading the Dampati Lelangon colophone, such as who gives the term *prasi* to the pictorial palm?

The search then proceeded to the collection of terms related to Balinese art as a visual diction so as to obtain several terms such as, *ngambar*, *ngelukis*, *raja*, *peta*, and of course including *prasi* and *gegambaran*. At this point, we can find several diction that refer to a concept building about the activity of drawing with a variety of media, not denying the fact that some of the terminology that is obtained is inseparable from the process or way of working such as *ngambar* which means to draw, to *ngelukis* which means to paint.

Ngambar with *gambaran* is of course different, the only verb and the other is a product. In this context the image is proposed as a general terminology in which there are branches such as *gabar*, *nglukis*, *raja*, *peta*, *prasi*. In other words, what we are doing is aimed at making a classification, similar to the art tree that Soedarso Sp once did, but this is Bali regionally. Considering that there is often a refraction of meaning in expressing a terminology, for example, *raja* is said to paint on lontar media, paper, cloth, the human body, the same thing happens in the terminology *prasi*. If you re-read the writings of Yapi Tambayong about 123 *Ayat Tentang Seni* (2012) it will be very clear refraction of the meaning of a terminology about art that occurs in Indonesia

We agree that the term art in Indonesia is commensurate with the terminology of art, although in its true meaning, art specifically refers to art in the etymological building of the art world in the West. This indicates that there is confusion in giving an understanding of art by stating that art (all types of art) is art. This is not entirely wrong, but in the course of time the more specific art term about censer is used, namely art which in English translation is visual art.

Through the topic of *gambaran* or visualization in the world of art and design in Bali, of course we enter the world with conventions. Conventions are needed to limit and incorporate various terminologies that have been collected into the categories of *gambaran*. Thus it is expected to find clarity from each of them which is then placed where it should be used. In this case, the timeline of art history in the Western world is very clear in convention of the types of works of art and designs, the convention is more on the style of art that was born through idealistic thinking. So it can be said that the draw is used as a concept in therein are branches of terminology about art and design in Bali.

METHOD AND THEORY

This study uses a qualitative method of phenomenology, Endraswara (2006: 44) states that the qualitative method of phenomenology is based on four truths namely, sensual empirical truth, empirical logical truth, empirical ethical truth and transcendent empirical truth. On the basis of how to achieve this truth, phenomenology requires unity between the subject of researchers with supporters of the object of research. The involvement of research subjects in the field and appreciation of the phenomena experienced are one of the main characteristics.

The foundation uses phenomenology through the views of Tesch (1990) in Rohidi (2011: 45-46) regarding the scope of qualitative research activities by mapping and sorting them based on the attention in their research, namely understanding the meaning of texts or actions. This type of research focuses on the interpretation of texts or actions that direct their research to the observation of themes, and interpretations so as to embody phenomenology and case studies and life history on the one hand while simultaneously embodying hermeneutics.

Hermeneutics in Dilthey's point of view is stated to complement the theory of proof of universal validity of interpretation, before a real interpretation can begin, a background knowledge is required. Such knowledge must be grammatical and historical in nature so that we have the tools to consider the work, which is about the environment of the appearance of the work and language used in the work (Kaelan, 2009: 270). The concept in Harris's view (2006: 60) states that "a concept is simply an idea, the term actually has a range of descriptive, theoretical, and evaluative meanings and uses within art history". Furthermore Susanto (2011: 227) states that the concept is the main principal underlying all thoughts. Concepts are usually in the mind or sometimes written briefly. In compiling science, it is

necessary to be able to compile basic concepts that can be continuously described as abstract ability (called conclusions) called conceptual thinking.

The term *gegambaran* when referring to the Old Javanese language has the meaning of a picture or in the verb is a description that is interpreted as complementing the images. As in the text *Kandawawanadahana* (15.3) written *cermin kikisnya cinaluk ginambaran* (Zoetmulder: 1994: 268). Thus the *gegambaran* is a term to refer to the existence of pictorial objects or having pictures, the hymn is therefore a term that includes all pictured objects as a concept for naming everything illustrated in the context of traditional art or can be used in the present at the present time in Bali. In other words, the *gegambaran* is a local term that is commensurate with the term painting or picture in Indonesia, and picture in English.

DISCUSSION

Gegambaran as a main point of reference refers to the naming of all things illustrated in the context of the world of art and design in Bali, which can be seen from indicators that the terminology covers the entire genre of pictorial objects. In the world of traditional art, diction such as *raja*, *peta*, *prasi* then becomes the branch, in the modern world of painting and design can also be called a *gegambaran*, as well as if drawn into the past timeline there is the term *byasana* commensurate with applying design or design and *citraleka* which is commensurate with the terminology of art in the West. This is confirmed by Tambayong (2012: 109) stating that art in the Kawi language is *citraleka*, and craft in the Kawi language is *byasana*.

To clarify how the image is used as a concept which states that the terminology is holistic, summarizing all art genres can be traced through hermeneutic analysis. The term *gegambaran* in Kawi is also called *ginambaran* or *ginambar*, as long as the word is an image then absorbed into Indonesian into a picture. Images by Fajri (2008: 303) have the meaning of imitation of something painted on paper or canvas, furthermore the picture as the mention of an object becomes an image that has the meaning of drawing, shadowing, description, explanation, explanation. On the basis of this description, the term visualization in the visual form of Bali refers to mention of an object that contains a picture. Therefore it can be said that the description is interpreted as giving a term that is holistic while covering various branches of other terms.

Referring to the Dampati Lelargon lontar colophon that mentions "*puniki gegambaran Dampati Lelargon*", therefore it can be interpreted as a lontar object containing pictures of the Dampati Lelargon story. So how is the naming of *prasi* used specifically in mentioning the lontar pictorial genre? This can be found in his writings Suwija (1979: 4) states that *prasi* is an illustration made on papyrus leaves or on paper from ancient times until now. Responding to Suwija's statement, in fact the term *prasi* does not specifically refer to pictures in the *lontar* media as understood by most people today, but also the pictures in the book, I Gusti Bagus Sudiasta (in an interview on March 14, 2020) explained that Suwija's writings which later popularized the term *prasi* apparently also took the terminology in an illustrated book with pictures of puppets that are now stored in the Bali Museum titled *Praci Djajendrije* and *Bramara* collection number 07304.

Similar to *prasi*, Bali also inherits images with characters called *rerajahan*. *Rerajahan* comes from the word *raja* which by Anandakusuma (1986: 155) means a picture that has supernatural powers. Similarly, as Zoetmulder (1994: 905) writes that *raja* means lines and drawings; figuring pictures which in this case are magical lines or drawings; *araja-raja* expressed by lines or pictures in kakawin Sutasoma 79.4 "*andong bang saha gomayaraja-raja ri batur ika mawarna padma sumekar*"; then the word *raja-raja* means the drawing of magical lines as in the

Ramayana kakawin 17.91 there is "*puspa dhupa ... pinasang / sopacara caru ning raja-rajahan.*"

Rerajahan can therefore be interpreted as a pictorial object by only applying lines that have magical functions, related to rituals. *Rajajahan* can be found in certain papyrus manuscripts, on paper, and even the most frequently encountered is the application of cloth as a talisman, *kajang* a display at a death ceremony, or a *ulap-ulap* a rectangular cloth placed in newly finished buildings made or repaired in Bali. When referring to the visuals, it is true that the territory is composed of the application of lines that embody the figurative figures of gods, animals or mythological animals, hybrid figures, as well as antromorphic figures. In addition to figures, the application of scripts is also a condition of an image called *rerajahan*, the characters used are the *Modre*, *Swalalita* and *Wreastra* scripts. In line with Dharma Palguna (2018: 30), explaining that *Modre* is a type of Balinese script, besides *Modre* there are also *Wreastra* and *Swalalita*. *Wreastra* is the voice of walking while *Swalalita* is a living script and *Modre* is a dead character (*Aksara Pati*). It can be said that blending lines form a figure combined with the script is the key to an object called *rerajahan* or *rajah*.



Figure 1. *Gegambaran Gambuh*, a *lukis* by I Gusti Made Deblog
Source: Dewa Gede Purwita, 2014.

Is also the term *peta*. This term refers to a portrait picture, or face image. Written in the *Bhomakawya* text in Zoetmulder (1994: 812) with "*sampun pinintonan peta sawarna sang raja putri*", the term *peta* is then given meaning as a portrait, picture, painting (in Sanskrit is *pata*, which means a piece of cloth painted or can also means painting). It can be said that if the reference is the *Bhomakawya* text then the *peta* is more inclined to a painting with the genre of face portrait or self portrait, because the word *sawarna* is also used as color or more fully is a colored portrait picture.

The terminology of painting which is interpreted as an image with the dominance of color processing is an absorption word from Old Javanese. The word painting in the painting verb is found in the Tantu Pagelaran text as follows "*Bhagawan Ciptagupta manglukisa, hamarnnamarnnaha jelara, sakarapaka ri Cipta, masarana mpune tanganta; maturyan mpu Ciptangkara ngarananta nglukis*" (Sura et al. 2003: 48). In its translation it means "Bhagawan Ciptagupta to paint, color the jewelry according to its shape with what you have in mind with the means of your thumb. Therefore, Empu Ciptangkara is your name for painting ". In this case it can be said that the terminology of painting in Indonesian is absorbed from the Old Javanese language, therefore if in the Western terminology the term painting is more specific than art used then in Indonesia in general and Bali in particular is painting while art is commensurate with *citrangkara* or *gegambaran* obtained from the Tantu Pagelaran text.

Design in its development stands alone as a product. The history of modern design records that in the 19th century there was an awareness of the art and craft movement in Europe with its character William Morris and in later periods, awareness of the importance of design through its application to various art objects increased until the design was truly able to sustain itself as a science that stands alone, loose with a large narrative that is dominated by fine art. In Indonesia the same thing also happened in the 20th century with the inclusion and application of digital technology, but if judging from the point of view of products produced in the context of the proposed Balinese art, the product of design can also be said *gegambararn* or to be a draw.

Design as a *gegambaran* when viewed from the products produced in the form of images and illustrations. In the traditional process of design, it can enter into the design process, the application of design principles, for example *ngedum karang*, for example as the process of dividing the image medium in the making of Kamasan puppets, after the process *ngedum karang* by *nyeket* or designing puppet figures. Besides being used when making Kamasan puppet style, the design is also very important in making reliefs on a building by carving, seeing patterns that are used similar to Kamasan puppet picture design patterns, of course because the Kamasan puppet design process is a continuation of the tradition of making relief. In the sense of the work logic, the design is taken from relief and with different media, one above the other fabric medium on stone or wood media.

Table 1. *Gegambaran* as a concept of depictive object

Gegambaran	Material	Tool	How to apply	Function	Object Involve
Prasi	Lontar (palm leaf), paper	<i>Pengrupak knife</i> , ink	Scratched, to line	illustration	-
Rerajahan	Lontar (palm leaf), paper, cloth, body,	<i>Pengrupak knife</i> , ink, petiolus	Scratched, to line	Ritual, magic	Kober, Umbul-umbul, ulap-ulap, kajang, amulet
Peta	Cloth, paper, color	Charcoal, brush	To line, application of color	Potrait painting	-
Lukis	Cloth, paper, color, ink	Brush, charcoal, pen,	To line, application of color, <i>sigar mangsi</i> , <i>sigar warna</i>	Coloring, to illustrate, to depict the nature, and develop over	Traditional painting, modern painting, contemporary

				time	painting
Desain	Paper, direct on media, technology	Charcoal, pencil, pen, technology	Sketch, make a pattern, manual or digital applied	Applied art, mass production	Visual communication design, product design, fashion design, interior design

Source: Dewa Gede Purwita, 2020

CONCLUSION

The concept of the *gegambaran* in Balinese art was formed through a variety of art genres from the traditional to the present, the shambles are supported by genres that become a kind of diction in the world of Balinese art. *Prasi*, *rerajahan*, *peta*, *lukis*, and design are the keywords for images used as a term that includes holistically about pictorial objects. This is based on an analysis of diction that is collected through lontar texts or texts which are reinterpreted as well as their meaning through understanding in Old Javanese dictionaries as well as based on phenomena that occur. *Gegambaran*, therefore, is all things related to an object with pictures, illustrations, images, symbols.

REFERENCE

- Anandakusuma, Sri Rshi., 1986, *Kamus Bahasa Bali*. Denpasar: CV Kayumas.
- Dharma Palguna, Ida Bagus Made. 2018. *Manusia Tattwa*. Lombok: Sadampaty Aksara.
- Endraswara, Suwardi., 2006, *Metodologi Penelitian Kebudayaan*. Yogyakarta: Gadjah Mada University Press.
- Fajri, EM Zul., Ratu Aprilia Senja, 2008, *Kamus Lengkap Bahasa Indonesia*. Jakarta: Difa Publisher.
- Haris, Jonathan, 2006, *Art History The Key Concepts*. New York: Routledge.
- Kaelan. 2009. *Filsafat Bahasa: Semiotika dan Hermeneutika*. Yogyakarta: Paradigma Yogyakarta.
- Rohidi, Tjejep Rohendi, 2011, *Metodologi Penelitian Seni*. Semarang: Cipta Prima Nusantara Semarang.
- Sura, I Gede., dkk., 2003, *Alih Aksara dan Terjemahan T tutur Rare Angon, T tutur Siwa Guru, T tantu Pagelaran*. Denpasar: Dinas Kebudayaan Provinsi Bali.
- Susanto, Mikke, 2011, *Diksi Rupa: Kumpulan Istilah dan Gerakan Seni Rupa*. Yogyakarta: Dicti Art Lab & Djagad Art House.
- Suwija, I Ketut, 1979, *Mengenal Prasi*. Singaraja: UPT Gedong Kirtya.
- Zoetmulder, P.J., S.O., Robson, 1994. *Kamus Jawa Kuna Indonesia*. Jakarta: PT. Gramedia Pustaka Utama.