

AESTHETICS OF FORM AND FUNCTION OF *DULANG* BALI

Ni Wayan Nandaryani¹, I Wayan Agus Palguna Brahmana²

^{1 2} Institute of Design and Business Bali
anandaryani@std-bali.ac.id

ABSTRACT

Dulang is a circular tray that has legs and is usually made of wood. In Bali *dulang* is usually used as a means of ceremony which is a place to compile offerings in the form of fruits called *gebogan*. Ceremonies and offerings of Hindus in Bali are always associated with art and culture so they have high artistic value. *Dulang* Bali has a beauty that lies in the carved ornaments used and the gold-colored or *prada* paint that is his trademark. The material in this research is *dulang ukir* Bali. This study uses qualitative methods with observation and library data collection techniques. Theories used are aesthetic theory and functional theory. The purpose of this research is to find out the elements that form the beauty or aesthetics of the *dulang* Bali and the magnification of the function of the *dulang* Bali. The results showed that the aesthetic form of Balinese carving lies in its ornamental art. The ornaments that are used in general are in the form of *keketusan*, *kekarangan* and *pepatran*. The function of the *dulang* Bali has changed in the past *dulang* only used as a means of ceremony but now has experienced a shift in function into a place to serve food.

Keyword : *Dulang* Bali, Aesthetics, Function, Ornamentation

PRELIMINARY

Bali or the Island of the Gods cannot be separated from art and culture. Arts and culture in Bali are closely related to people's lives, especially in religious ceremonies. *Dulang* is a circular tray that has legs and is usually made of wood. In every religious ceremony or *yadnya* ceremony in Bali always offer offerings to the Gods or Ancestors. One of the facilities used as a place to make offerings is *dulang*.

In the ceremony *dulang* is used as a place to support traditional fruits and snacks which are arranged and arranged upward at the very top decorated with *janur*. These offerings are called *gebogan*. One tradition that uses *gebogan* is *mepeed*. *Mepeed* is a tradition in which participants are Balinese women walking hand in hand to the holy place by upholding a *gebogan* as an offering. One of the things that makes this tradition interesting is the beauty of the *dulang* that is used as a place to bring offerings to be offered.

Dulang has been used by Balinese since ancient times. In ancient times *dulang* is still made with materials and simple methods. *Dulang* used at that time was still made of clay or *gerabah* and without decoration. But along with the development of the current era, many creations have been found in the manufacture of *dulang* Bali. Not only from manufacturing techniques but also from the decoration that is used as an aesthetic enhancer in *Dulang* Bali.

The variety of decoration used in *dulang* Bali uses traditional Balinese ornaments. Ornament is one of the decorative elements that cannot be separated from Balinese culture. Aside from being an ornamental variety, ornaments also contain philosophical content especially for Hindus in Bali. Based on its shape, Balinese ornaments take the form of natural objects which are applied into ornamental varieties such as plants, animals, religious values and beliefs, which are abstracted into a manifestation of harmonious beauty. The intrinsic characteristics of natural

objects which are used as decorative forms still reveal an identity even though it is processed in an effort to highlight the values of beauty (Gelebet, et al, 1986:331).

Apart from the form and variety of decoration used in *dulang* Bali, we can see the difference between the past in *dulang* Bali and now in terms of function. Based on this, the authors are interested in examining how the aesthetics of the shape and function of *dulang* Bali.

METHOD

This article uses a qualitative research method with data collection methods such as observation, documentation and literature study. Observation is a method of collecting data which is taken by directly observing and recording systematically the events, behaviors, objects seen and other things needed to support the research being carried out (Sarwono, 2007:100). Observations were made at Banjar Bresela Payangan, Gianyar, where at this location there were *dulang* craftsmen from Bali. Documentation is a method of collecting data to obtain written data sources through images. This method is done by recording or documenting photos from the *dulang* Bali. Literature study is a method used to obtain theoretical data from some literature or reading material that can be accounted for truth. Literature or reading used are books relating to research methods, Balinese ornaments and functional theory.

THEORY

In this study, the theory that will be used to study the aesthetics and function of the *dulang* Bali is aesthetic theory and functional theory.

1. Aesthetic Theory

Aesthetics is a science that studies everything related to beauty, studying all aspects called beauty (Djelantik, 2008 : 9). According to Djelantik, beauty can be classified into two, namely natural beauty and beauty created and realized by humans. Man-made beauty is generally called art. All art objects or events contain three basic aspects, that is appearance, content or substance and presentation (Djelantik, 2008 : 17).

2. Functional Theory

Understanding the function refers to the benefits of culture for something. Functionalism will be related to the nature of human culture. These traits are cultural realities that are difficult to ignore (Endraswara, 2006:100). The function of applied works of art can be divided into two functions, namely:

a. Praktikal Function

The practical function is a work of art whose main purpose is to make it as a wearable object. For example household furniture, tables, chairs and textiles.

b. Aesthetic Function

Aesthetic function is a function that is only intended as an ornamental object, for example batik or weaving works that are made specifically for wall hangings, craft objects, masks, and flower vases.

(<https://www.seputarpengetahuan.co.id/2020/03/seni-rupa-terapan.html>, accessed : 16 Juli 2020)

DISCUSSION

Dulang Bali

Dulang merupakan alat yang dipakai alas menyajikan sesajen (agama Hindu), a kind of tray / tray made of metal or wood and lipped (edges) whether legged or not. *Dulang* is one type of handicraft, which is usually used in Hindu religious ceremonies in Bali. In the beginning *dulang* was made from clay which was formed simply according to its function. But along with technological advances in making *dulang* creativity is increasing. Judging from the manufacturing materials, *Dulang* Bali can be distinguished as follows:

1. *Dulang Gerabah*

Dulang Gerabah is a *dulang* made from clay. The shape of *dulang gerabah* is still very simple and without any decoration on the edges. In ancient times *dulang gerabah* serves as a place for offerings containing offerings, fruit, snacks and so forth, but now *dulang gerabah* has changed its function as a place to burn *sekah* during the Pitra Yadnya ceremony.



Figure 1. *Dulang Gerabah* and its function during the Pitra Yadnya Ceremony
Source: <https://docplayer.info/docs-images/86/94961570/images/10-2.jpg> & https://asemanabs.files.wordpress.com/2014/09/wp-id-img_44925558648186.jpeg, accessed on : 16 Juli 2020

2. Wooden *Dulang*

Dulang made from wood. The wood that is usually used is cempaka wood, albasia, pinis, and always others. Wooden *dulang* have begun to be decorated with various kinds of decoration, for example painted, carved with traditional Balinese ornaments, on glass or seashells to add an aesthetic or beauty element to the *dulang*. Making process wooden *dulang* usually takes a long time depending on the type of decoration to be made. For wooden *dulang* with carved ornaments and *prada* finishing can take up to 1 month, depending on the complexity of the carvings made.



Figure 2. *Dulang Kayu* and engraving detail on wooden *dulang*.
Source: <file:///C:/Users/Anik/Downloads/DULANG/Wanci%20loong.jpg> & http://1.bp.blogspot.com/_7j9KNICfCMQ/THc6INs_Q9I/AAAAAAAAABE/OagQ7Lnh_cg/s1600/cool.jpg, accessed on : 16 Juli 2020

3. Fiber *Dulang*

Fiber *Dulang* made of fiber. Fiber is a material that is easily formed when it is still liquid and is strong enough after it is dry or solid. The manufacturing process uses a printing press and can print a lot in a short time. The relatively easier and faster processing process makes the prices of these *dulang* cheaper and more in demand in the community. The end result is not much different from the wooden *dulang* because it can add traditional Balinese ornaments to decorate it.



Figure 3. *Dulang* Fiber

Source: [https://4.bp.blogspot.com/-](https://4.bp.blogspot.com/-J5l2al8evXk/VshfiSQa58I/AAAAAAAAAC0A/ZkKXle52OC0/s1600/dulang%2Bukir%2Bfiber%2Bsusun%2B3%2Bwarna%2Bgold%2Bswastika%2Bhijau.jpg)

[J5l2al8evXk/VshfiSQa58I/AAAAAAAAAC0A/ZkKXle52OC0/s1600/dulang%2Bukir%2Bfiber%2Bsusun%2B3%2Bwarna%2Bgold%2Bswastika%2Bhijau.jpg](https://4.bp.blogspot.com/-J5l2al8evXk/VshfiSQa58I/AAAAAAAAAC0A/ZkKXle52OC0/s1600/dulang%2Bukir%2Bfiber%2Bsusun%2B3%2Bwarna%2Bgold%2Bswastika%2Bhijau.jpg), accesses on : 16 Juli 2020

The Aesthetics of Dulang Bali

To see the aesthetics of *dulang* Bali, the theory used is aesthetic theory according to Djelantik, which is to see from three aspects of apperance, content or substance and presentation.

1. Apperance

Apperance refers to reality that appears concretely (means can be perceived with the eyes or ears) as well as reality that is not concrete, abstract, that can only be imagined, such as something told or read in a book (Djelantik, 2008:19). Seeing the form or appearance of the *dulang* Bali can be seen from a concrete form, that is, from the size and shape shown. The aesthetics of *dulang* Bali are seen in the shape or form of Balinese ornaments or traditional ornaments that are used to decorate the edges of *dulang*, both painting *dulang*, carving and fiber printing *dulang*. The traditional Balinese ornaments used in *dulang* Bali can be explained as follows:

a. *Keketusan* ornaments

Taking the most important part of a plant that is patterned over and over with processing to beautify its prominence (Gelebet, et al, 1986:332). *Keketusan* also take on the forms or natural objects patterned after repeated like a stone and snail. *Keketusan* ornament the best known is *kakul-kakulan*, *mas-masan*, *batun timun*, *ganggong pae*, *tali ilut* dan *kuping guling*.

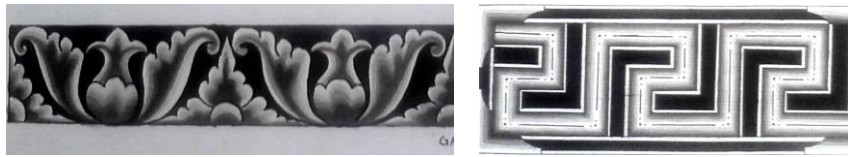


Figure 4. *Ganggong Keketusan Ornament and Keketusan L*

Source: <https://4.bp.blogspot.com/-NzohNNdRaVU/UldIRf5k8rI/AAAAAAAAACfk/loAJZqnNVIQ/s1600/keketusan+mas-masan,batu-batuan,++MHSW+SENI+MURNI+ANGKATAN+1998++genggong+-+Copy.jpg>, &

http://3.bp.blogspot.com/-PEZOSGDq_UI/Uldrjv6cq4I/AAAAAAAAACjc/CJH7mTA4D2s/s1600/keketusan+huruf+T,genggong,+huruf+L++MHSW+SENI+MURNI+ANGKATAN+1998.jpg accesses on : 16 Juli 2020

Examples of the application of the *keketusan* ornamental in *dulang* Bali are as follows:



Figure 5. *Keketusan ornament L on the dulang Bali*

Source: https://scontent-iad3-1.cdninstagram.com/v/t51.2885-15/e35/p1080x1080/105976015_1188395501514562_3677289807192926413_n.jpg?_nc_ht=scontent-iad3-1.cdninstagram.com&_nc_cat=110&_nc_ohc=2OKXyzYCUF0AX9LCb0l&oh=f1d70716c2141b5b5b021305b47bb82b&oe=5F23D9C6, accesses on : 16 Juli 2020

b. *Kekarangan* ornaments

Kekarangan ornaments is a work of art whose basic ideas / concepts are taken from the faces of animals whose lives are diary, land and air and the faces of humans and the faces of gods. The face shape is then distilled / deformed / changed in the form of a *kekarangan*. There are many types of *kekarangan* among others are : *karang boma*, *karang gajah*, *karang tapel*, *karang goak*, etc. Examples of the application of the *kekarangan* ornamental in *dulang* Bali are as follows:



Figure 6. *Karang Boma ornament*

Source: http://3.bp.blogspot.com/-Ub2lk9aztTg/Uml_A-pxgRI/AAAAAAAAADKY/MjCsHplfBIM/s1600/KARANG+BOMA++MHSW+SENI+MURNI+ANGKATAN+1998+++17-04-11_08-58%5B4%5D.jpg accesses on : 16 Juli 2020

Figure 7. *Karang Boma* ornament on the *dulang* BaliSource: [https://1.bp.blogspot.com/-](https://1.bp.blogspot.com/-GDNM6BaCQKY/Vshpy4GvUyI/AAAAAAAAAC1A/VFbWCUCwGzU/s1600/dulang%2Bfiber%2Bmotif%2Bboma%2Bsusun%2B4%2Bwarna%2Bgold%2Bswastika%2Bhitam.jpg)[GDNM6BaCQKY/Vshpy4GvUyI/AAAAAAAAAC1A/VFbWCUCwGzU/s1600/dulang%2Bfiber%2Bmotif%2Bboma%2Bsusun%2B4%2Bwarna%2Bgold%2Bswastika%2Bhitam.jpg](https://1.bp.blogspot.com/-GDNM6BaCQKY/Vshpy4GvUyI/AAAAAAAAAC1A/VFbWCUCwGzU/s1600/dulang%2Bfiber%2Bmotif%2Bboma%2Bsusun%2B4%2Bwarna%2Bgold%2Bswastika%2Bhitam.jpg) accesses on : 16 Juli 2020c. *Pepatran* ornaments

Pepatran ornaments is an ornament whose ideas / concepts are taken from vines, such as pumpkin, bitter gourd, cucumber, and wild vines, which usually hitch a ride on large trees as fences for houses. This plant is changed by the artist / deformed / sterilized into a work of art in the form of repetition, both circular / straight, known as the *pepatran*. The types of *pepatran* among others : *patra samblung*, *patra ulanda*, *patra cina*, *patra sari* and *patra banci*.

Figure 8. *Patra Samblung* ornamentSource: [http://4.bp.blogspot.com/-](http://4.bp.blogspot.com/-UEu4CdWVC4Q/UmeJptxOxKI/AAAAAAAAACI0/sWldNbwR494/s1600/patra+samblung++MH)[UEu4CdWVC4Q/UmeJptxOxKI/AAAAAAAAACI0/sWldNbwR494/s1600/patra+samblung++MH](http://4.bp.blogspot.com/-UEu4CdWVC4Q/UmeJptxOxKI/AAAAAAAAACI0/sWldNbwR494/s1600/patra+samblung++MH) SW+SENI+MURNI+ANGKATAN+1998.jpg accesses on : 16 Juli 2020

Examples of the application of the *pepatran* ornamental in *dulang* Bali are as follows:

Figure 9. *Patra samblung* ornament on the *dulang* BaliSource: <http://dulangkebenbali.blogspot.com/2016/02/dulang-ukir-bahan-fiber-tumpang-3-warna.html> , accesses on : 16 Juli 2020

2. Content or Substance

Content or Substance of art objects or events not only that are seen but also include what can be felt or lived as the meaning of the art form (Djelantik 2008:17). Content or Substance of *dulang* Bali seen from the meaning of the ornaments used as decoration, including the following:

- a. *Keketusan* ornament has a binding meaning that is positive that is the fulfillment of the need for clothing, food and shelter and the achievement of harmony, peace in the world and the hereafter.
- b. The meaning contained in *kekarangan* ornament is symbols of the forces of nature that live in this world. So that something that is decorated in the form of flaws becomes strong / sturdy and is kept away from supernatural forces that would disturb human life, It is believed to be able to neutralize negative traits to be changed into positive traits.
- c. The meaning contained in *kekarangan* ornament is provide protection to human life from fear, heat, thirst and others. (Hartanti, <https://media.neliti.com/media/publications/167498-ID-pendokumentasian-aplikasi-ragam-hias-bud.pdf> , accesses on 16 Juli 2020)

3. Presentation

Presentation refers to the understanding of how the art is presented to the audience (Djelantik, 2008:18). Appearance in the craft of *dulang* Bali seen from the finishing. Dulang Bali or more especially Bali carving *dulang* in the final finishing with prada or gold colored paint. The use of this prada color can give the impression of luxury to *dulang* Bali end result so that it can add to its beauty or aesthetic appearance.

The Function of *Dulang* Bali

In the beginning the function of *dulang* Bali has undergone a change, in the past *dulang* was only used as a means of ceremony. Its simple form only thinks of the practical function of the object. But now along with the times and the increasing creativity of the people of Bali, not only has a practical function but also aesthetic function. There is an element of beauty that is added to the *dulang* Bali. In terms of practical functions, *dulang* Bali is not only used as a place of offering but has also shifted to being a place to serve food. The use of dulang as a place to serve food is usually used to serve the food of the *sulinggih* or respected people, but it is also used during cooking competitions.



Figure 10. *Dulang* Bali in 1932

Source: facebook Bali Tempoe Doloe , accesses on : 9 April 2020



Figure 11. The use of *dulang* as a place to serve food during a cooking competition
 Source: <https://sukasada.bulelengkab.go.id/berita/lomba-olahan-pangan-non-beras-dalam-rangka-gasebu-desa-kayuputih-raih-juara-pertama-45>, accesses on : 16 Juli 2020

CONCLUSIONS AND RECOMMENDATIONS

The results showed that the aesthetic form of *dulang* Bali carving lies in its decorative art. Ornaments used in general are in the form of *ornaments keketusan*, *kekarangan* and *pepatran*. In each ornament used has certain meanings. And for the final appearance of *dulang* Bali finished by giving prada color so that it adds the impression of beauty or aesthetics of the appearance of *dulang* Bali. The function of the *dulang* Bali has changed in the past *dulang* only used as a means of ceremony but now has experienced a shift in function into a place to serve food.

REFERENCE

- Djelantik, A.A.M, 2008, '*Estetika Sebuah Pengantar*', Jakarta : Masyarakat Seni Pertunjukan Indonesia
- Endraswara,Suwardi, 2006, '*Metodologi Penelitian Kebudayaan*' Yogyakarta : Gadjah Mda University Press
- Gelebet,et al, 1986, '*Arsitektur Tradisional Daerah Bali*', ____ : Departemen Pendidikan dan Kebudayaan Proyek Inventarisasi dan Dokumentasi Kebudayaan Daerah
- Hartanti, Grace dan Amarena Nediari, 2014, Pendokumentasian Aplikasi Ragam Hias Budaya Bali, Sebagai Upaya Konservasi Budaya Bangsa Khususnya Pada Perancangan Interior, [pdf], (<https://media.neliti.com/media/publications/167498-ID-pendokumentasian-aplikasi-ragam-hias-bud.pdf>, accesses on 16 Juli 2020)
- Sarwono,J dan Lubis Hary.2007.*Metode Riset Untuk Desain Komunikasi Visual*. Yogyakarta:C.V ANDI OFFSET
- _____,_____, Seni Rupa Terapan : Pengertian, Sejarah, Fungsi, Jenis, Contoh, [online], (<https://www.seputarpengetahuan.co.id/2020/03/seni-rupa-terapan.html>, accesses on : 16 Juli 2020)