

Preservation strategy through the implementation of Hindu aesthetics on Balinese Pejaten pottery in Indonesia



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ABSTRACT

Pejaten pottery is one of the aesthetically unique potteries. The pottery has various ornaments such as god ornaments, god weapons, *barong*, and animals and plants. These ornaments are often found in Hindu worship ceremonies. This shows that, aesthetically, Pejaten pottery cannot be separated from Hindu aesthetics, so it is interesting to study. The problem is how the implementation of Hindu aesthetics in Pejaten pottery works and how Hindu aesthetics is used as a strategy for preserving Hindu aesthetics in Pejaten pottery. This study aims to determine the basis for applying Hindu aesthetics as a strategy for preserving Pejaten pottery. This qualitative research took the location of Pejaten Village, Kediri District, Tabanan Regency, Bali. Data were collected by direct observation, interviews, and also collecting literature data related to Hindu aesthetics. The aesthetic analysis process of Pejaten pottery is carried out using the concepts of *Rwa bhineda* (balance), *satyam* (truth), *sivam* (holiness), *sundaram* (beauty), and *Pangider Bhuana* (*Pangider-ider*). This study indicates that the ornaments and various forms of Pejaten pottery have a strong Hindu philosophical foundation, and this shows the religious nature of the Pejaten pottery craftsman. The conclusion is that the religiosity of the Pejaten pottery craftsmen is very influential in their creative process, and this is significantly able to maintain the preservation of the Hindu aesthetics of Pejaten pottery, Bali.



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1. Introduction

Pottery (earthenware) in Indonesia is known as traditional ceramics as a result of community crafts in rural areas. Pottery is also called folk ceramics because it uses clay with a low combustion temperature and simple combustion techniques [1]. Places for making pottery are spread throughout Indonesia, one of which is Bali. Bali is very famous for the arts and crafts, but Balinese pottery looks lagging when compared to other areas such as Kasongan Village, Yogyakarta, and Plered Village in Purwakarta, West Java. Pottery from outside Bali, for example from Banten, Lombok, and Kasongan, is widely sold in Bali, but it is infrequent to see Balinese pottery circulating outside Bali. Pejaten Village, located in Tabanan Regency, is one of the centres of Balinese pottery, which is quite unique because its pottery products are different from other regions, especially from the aesthetic aspect. The basis for applying aesthetics to Pejaten pottery is Hindu worship ceremonies; the ornaments found are related to elements of Hindu worship, such as the form of gods, divine weapons, *barongs*, and certain animals and plants that are commonly found in Hindu worship ceremonies [1].

These shapes and ornaments function as symbols that are believed to increase *sraddha* (faiths and beliefs). For the Balinese, religion is art, and art is religion. Art and religion are identical, so to examine the aesthetic aspects of Pejaten pottery from a *sekala* perspective, this study refers to the concept of

Hindu aesthetics originating from the teachings of the Vedas [2], namely: *satyam* (truth), which means that in making pottery, various forms, ornaments, and functions are in accordance with the truth of religious *tatwa* (teachings) and *dresta* (local customs); *sivam* (holiness), which means that the entire process of making pottery must be carried out with faith and purity of heart, including the existing ritual obligations; *sundaram* (beauty), the form and presentation must be beautiful according to local people and market tastes [3], [4]. In Pejaten Bali, various religious ceremonies really require pottery as a requirement for offerings, so many craftsmen make pottery for religious ceremonies. The purpose of this study is to reveal the aesthetics attached to Pejaten pottery, how the aesthetics are attached to Pejaten pottery, and how the aesthetics of Pejaten pottery in the *sekala* and *niskala* perspectives refer to Hindu aesthetics based on Balinese cultural concepts.

There are not many studies on the aesthetics of Balinese pottery, especially Pejaten pottery. Mudra discusses the issue of Basangtamiang pottery in his research. According to him, more ornamental pottery is produced in Pejaten than in other pottery-making places in Bali. The style of the Kuturan sculpture from Pejaten is imitated by the artisans in Basangtamiang, although it is mostly made by order [1]. Artayani, in her research, discusses Pejaten as the centre of the pottery industry in Bali. As a *sangging* village (makers of masks, statues, paintings, etc.), there is a belief that the descendants of *sangging* must continue to work in the field of *sangging* so that they do not lack material things in their lives. This is why the Pejaten people are still pottery craftsmen today. In addition, in Pejaten, there are also no rice fields to work on, as evidenced by the absence of *subak* (a social organization that handles the irrigation system in Bali), and there is no place to worship Dewi Sri (Ulun Siwi Temple) [5].

The existence of Serang Banten pottery in Bali became the topic of discussion by Mudra and Sunarini in their research. Serang Banten pottery is produced in Bali by bringing in artisans from Serang Banten because it is very difficult to find Balinese artisans who can make them. This pottery has a place in the local market. It has even begun to penetrate into sacred pottery even though its use is limited, such as a container for *tirtha* (holy water). According to Mudra and Sunarini, Serang Banten pottery is unique, attractive, and has a large size so that it can hold more water [6]. Mudra, in another study, explained that the ornamental pottery market in Bali was dominated by ornamental pottery imported from outside Bali, for example, Kasongan, Banten, and Lombok. Balinese ornamental pottery on the market mostly comes from Pejaten and a little from Basangtamiang. According to Mudra, Balinese pottery artisans did not develop their designs much so that the variety of shapes and ornaments did not differ much from year to year. As a result, pottery artisans from outside Bali look more creative and productive because pottery from outside Bali is sold cheaper with various looks [7]. According to Sunarya, religious ceremonies in Bali cannot be separated from art. Craft products for ceremonies as a symbol of aesthetics not only make something beautiful but also come alive. The symbol that cannot be separated from beauty is the expression of Balinese Hindus to get closer to God. Sunarya also analyzes the aesthetics of Bebal crafts by using the Theologica theory, which states that something can be called beautiful if it fulfils the conditions of benefit, harmony, and brilliance [8].

The explanation above reveals that not many studies specifically discuss Balinese Pejaten pottery's aesthetics, so this topic becomes the main interest in this study. The contribution of this research is to provide information on Hindu aesthetic values attached to Pejaten pottery so that this information can add insight into thinking about the importance of preserving aspects of local wisdom in Balinese Pejaten pottery.

2. Method

This study uses a qualitative method where the research subject is pottery artisans, and the object of research is pottery. The research location is Pejaten village, Kediri District, Tabanan Regency, Bali, with a research time of four years from 2016–2020. Collecting data using direct observation techniques in the field (observation) and interviews with various relevant parties and have competence in their respective fields, among others; (1) Mangku Kuturan as a customary holder in Pejaten who is also an artist of Pejaten pottery. The data obtained from Mangku Kuturan includes the types of ceremonial pottery, the ornamental symbols added to the ceremonial pottery, and the meaning attributed to the symbol; (2) Wayan Mudra is an academician from ISI Denpasar and at the same time a pottery practitioner. The data extracted involves the condition of the traditional pottery market in Bali, especially for ornamental and ceremonial pottery, including their sustainability; (3) Agus

Mulyadi. Also, an academic at ISI Denpasar is an observer of pottery and ceramics. Information about past pottery, along with its decorative shapes and patterns, also adds insight into the discussion of the aesthetics of this pottery; (4) Made Mertanadi is another academic from the craft study program of ISI Denpasar who is also a stakeholder who also adds knowledge about various ceremonial pottery and their symbolic meanings.

As Balinese people, art and religion are identical, so to study the aesthetic perspectives of Pejaten pottery, the concept of Hindu aesthetics derived from Vedic teachings is used in this analysis, namely: *satyam* (truth), *sivam* (holiness), and *sundaram* (beauty and balance) [2]. Literature data were collected through a systematic review with a focus on research results related to Hindu aesthetics, such as Beldio's research [9], Kleive [10], Hallman [11], Frazier [12], Barbato [13]. Data correlated to the dualistic concept in Balinese life as a source of creating Pejaten pottery ornamentation received important attention in this study, such as sacred and profane, *kaja-kelod* (north-south), *sekala-niskala*; *taksu*, and *jegah* were analyzed using the concept of *rwa bhineda*. *Rwa bhineda* is the concept of balance that is always presented in pairs [2].

The Hindu aesthetics will be analyzed with the *sekala* and *niskala* approaches which are the concept of balance in Balinese society and also the aim of the aesthetics itself. The flow of thinking in this study is shown in Figure 1. The concept of *sekala* will analyze the various designs and ornaments that exist in Pejaten pottery. While in the spiritual context (*niskala*), this study carries an aesthetic analysis using the *Pangider Bhuana* (*Pangider-ider*) concept, namely the concept of a natural circle starting from the east, south, west, north, and centre. *Sanskrit* has energy in each direction called 'dev' (Deity). Each of these energies is thought to affect the universe and influence each other [14]. The complete concept of *pangider bhuana* is usually associated with the *Dewata Nawa Sanga*. However, it is simplified by the four main directions of the compass and one in the middle, which emphasizes the natural elements that exist in each deity. These elements include earth, water, fire, wind, and ether, symbolically supporting humans, and are found in Pejaten pottery.

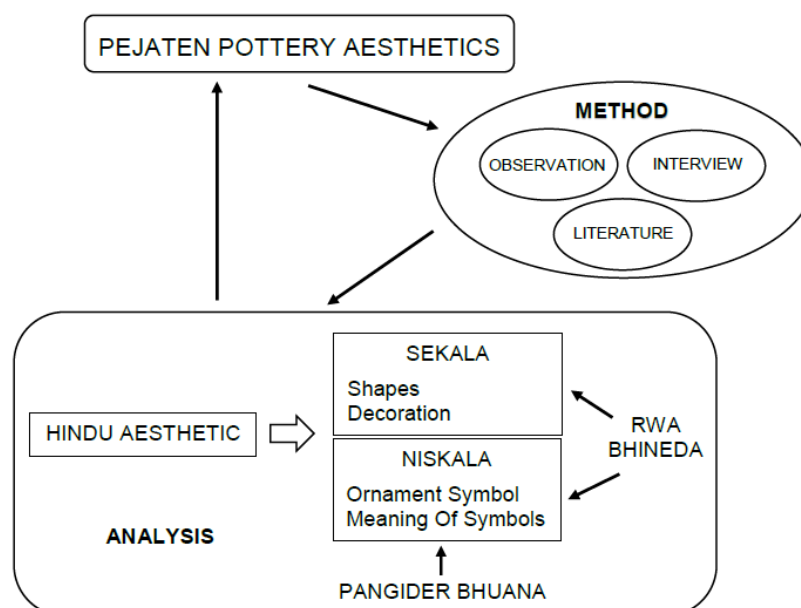


Fig. 1. Methodological Framework

3. Results and Discussion

3.1. Aesthetics of Ancient Balinese Pottery

The pottery's design and charm (aesthetics) can explain the pottery technique and its function. The elements of the beauty of pottery can describe the level of intelligence possessed by the community making it. At the same time, the design of the place will explain the activities and habits of the people who use it. Ornament on ancient Balinese pottery has known decorative techniques, namely *tera*

(impressed), *gores* (incised), and colour techniques. The technique of decorating with stamps or *tera* has been known since the Sa Huynh-Kalanay tradition, and the Bau-Malay tradition developed [15], [16]. Likewise with geometric decorative patterns, such as decorative patterns of parallel lines, cross lines and wavy lines that have been known in prehistoric times.

Based on the pattern, decorative arts can generally be divided into several types of decorative patterns, namely geometric decorative patterns, human decorative patterns, decorative animal patterns, plant decorative patterns, and other decorative patterns, including star, moon, and decorative sun patterns. Various findings of ancient pottery in Indonesia show that the surface finishing of pottery is done in various ways, namely polishing, colouring, and giving decorative patterns. Besides having an aesthetic value, the decoration on pottery also has a sacred meaning related to belief. As a work of art full of beauty, decorative patterns are made and strongly influenced by the religious atmosphere and the surrounding natural environment.

3.2. Hindu Aesthetics

Definition of aesthetics are many and varied, but basically, aesthetics is everything that concerns beauty. Hindu aesthetics is everything related to beauty based on Hindu concepts contained in the Vedic scriptures, namely *satyam*, *sivam*, and *sundaram* [17]. In Hindu terminology *satyam-siwam-sundharam* 'truth-virtue-beauty' is a three-dimensional "Sacred Reality" whose existence is the universe and everything in it [18]. In Balinese art, both visual and performing arts, aesthetic content is imbued with noble cultural values.

Hinduism is the most dominant element as well as the spirit of Balinese culture. Whether we realize it or not, all human beings are still bound by *kama* (desire) for beauty in their daily lives [19]. When humans appear and express themselves in front of others, they will manifest them into forms with aesthetic value. Human needs for a sense of aesthetic pleasure have encouraged them to create aesthetic value objects. Hindu aesthetics is essentially a perspective on the sense of beauty (*lango*) bound by Hindu religious values based on the teachings of the Vedic scriptures.

- **Truth (*satyam*)**

Includes the values of honesty, sincerity and sincerely. Following the teachings of Hinduism, only for the honesty of the offerings and *yadnya* made by the community will be accepted by God. Balinese Hindus are required to uphold the values of honesty in all their actions, do something sincerely and with sincerity. This is based on the advice in the Bhagavad Gita, in Chapter III verse 8, Table 1.

Table 1. Bhagavad Gita, Chapter III verse 8 [20].

Text	Meaning
<i>Niyatam kuru karma tvam</i> <i>Karma jyayo hyakarmanah</i> <i>Sarira-yatrapiu ca te na</i> <i>Prasiddhyed akarmanah</i>	Work as it has been determined because doing is better than not doing, and even the body will not be maintained without working.

The truth of art also includes meeting the requirements of size and proportion to adjust to the macrocosm's elements with the microcosm. Thus, a balance of *bhuana alit* with *bhuana agung* will be achieved because art is an imitation of the real reality [22]. Every work of art cannot be created if it does not imitate nature and its contents.

- **Chastity (*shiwam*)**

In essence, it concerns divinity's values, including *yadna* and *taksu*. God in his form as Shiva Nataraja with his cosmic dance is said to be the creator of dance and the creator of the Supreme art [21], [22]. Purity in the context of a universal understanding of art is clarity, light, not cloudy so that work can be understood without hesitation. Art is God's creation, so it is the obligation of Hindus to rededicate the results of His creation. All types of art that are offerings to God are categorized as sacred arts [23]. Art in the form of offerings for spectacle or entertainment for the community is categorized as secular art.

These arts have spiritual power; only space and the place where they are presented have a different spiritual quality. Sacred arts or offerings to God and the *niskala* universe can be divided into two groups, namely: *wali* arts (sacred religious arts), an art that is classified as old and has elements of

authenticity (originality) and holiness, and *bebali* arts (ceremonial arts). Seni sakral merupakan salah satu aspek vital dari kehidupan spiritual masyarakat Hindu yang merupakan bagian yang integral dengan pelaksanaan upacara [8].

Sacred art has the meaning of art that is sacred for certain things or art performed at certain times only (not performed in any place, time, and media). In Bali, sacred art is synonymous with *tenget* or haunted art, but it does not negatively connote. The definition of *tenget* is placing a work of art in a closed position or not placed in any place with the aim that the public respects it deeply. Balinese people make art as offerings and *yadnya* to get closer to God (*Sanghyang Widhi Wasa*). Art is a place for artists to get closer to the source of beauty itself, namely God. *Taksu*, who plays an essential role in various arts in Bali, is believed by Balinese Hindus as an alluring force that appears in the artist or his art after receiving a holy light from God. *Taksu* is determined by the craftsman's skill in cultivating all his intelligence, both in feelings, spirituality and common sense. If done sincerely then, *taksu* will make a work of art extraordinary [23].

• Beauty (*sundaram*) and Balance

Includes similarities and differences that can be reflected in several dimensions. Aesthetic reflection with the concept of balance in two dimensions can produce symmetrical forms that are at the same time asymmetrical or harmonious and disharmony relationships, commonly called *rwa bhineda*. *Jengah* (genuine creativity) refers to the pure cultural creativity that each artisan owns. The competitive value in it can produce various aesthetic forms in one character [2]. For example, the character of Shiva in a position appears in a different performance in the hands of two artists, even though both perform the same ritual. Each *taksu* supports the personal creativity contained in the pottery. *Taksu*, which is believed to cause someone to produce the best and most beautiful work, is necessary for pottery and ceramic artisans. To achieve *taksu* in work creativity, one can rely on three integrated ways of working *Rasagama Budhi Tepet*, namely taste, religion, and the right *buddhi* [24].

From the point of view of 'imagination', one can experience *sundharam* 'beauty', from the point of view of religion 'virtuous conduct' can experience *siwam* 'virtue'. From the point of *buddhist* practice, 'right thinking' can experience *satyam* 'truth' [25]. In the context of this art, *Rasa* means aesthetic experience, namely emotions that are aesthetically evoked by the environment and situation. When you see a work of art in Bali, you can feel a reflection of the aesthetic values mentioned above. Symbolically and philosophically, Hindu aesthetic values animate the form, content, and presentation of Balinese artworks. Pottery products used as symbols related to the beliefs of Hindus in Bali, especially those used in ritual ceremonies, are full of sacred meanings or values.

The pottery was created based on Hinduistic cosmology and Balinese customs and belongs to the type of *wali* (guardian) art which is considered a sacred object because, in its manufacture, it is absolutely accompanied by a purification process or through several stages of purification. Judging from the beliefs of Hindus in Bali towards the sacred value of a product, where the level of ability of the people to practice Hindu religious teachings varies, the use of pottery products with symbols for the means of practising religious teachings until now and even forever is still present and needed.

3.3. *Sekala* Aesthetics

3.3.1. Various Shapes of Pottery

Decorative pottery in Bali is more about playing with models than decoration. Pejaten pottery for daily needs (kitchen utensils) has the same shape as other pottery. It looks simple, plain without a motif. The pottery for daily use is only to meet local needs for Pejaten and its surroundings. Small-sized pottery for ceremonial purposes, such as *jun pere*, *coblong*, *caratan*, *kumbecarat*, and others, is not widely produced in Pejaten. Some artisans make it only for local purposes.

The appearance is also plain without a motif. However, there are several sacred potteries and ceremonial ceremonies that are typical of Pejaten, of medium and large dimensions, namely: a plate-shaped offering container with three small bowls inside, plain without a motif; a *tirtha* container in the form of a *sangku* with the motif of *Dewata Nawa Sanga* and *dandang* (boiler) with *karang boma* (a coral boma pattern); figurine; *ikut celedu* (decoration at the end of the roof) and *wuwungan* in the form of gods; *eteh-eteh pedudusan* (small pottery for *pedudusan* ceremony equipment) equipped with *pratima* (figurine), Figure 2.



Fig. 2. Pejaten's sacred pottery as a ceremonial ceremony

On the market, decorative pottery (not piggy banks, vases, and flower pots) are almost all produced by Pejaten. In general, human motifs are used in various forms. Human forms are made, among others: holy people, such as Buddha; children, Balinese male and female figures, dancers, gamelan players. In addition, there are also other forms, such as flora and fauna, *Uang Kepeng*, and others, [Figure 3](#).



Fig. 3. Various forms of Pejaten pottery

3.3.2 Pottery Ornaments

Ancient Balinese pottery found in various archaeological sites, both intact and in fragments, has various decorations with various motifs; the most commonly found are mesh and line motifs. This motif is made with the *tera* and scratch technique. In addition, there are also motifs of a combination of lines and teeth, lines and squares, lines and dots, teeth and dots, *tumpal*, dots, curved lines, and so on. Pejaten pottery for daily use, which was made since the royal era in Bali, was not found with decorative motifs like the ancient pottery. Some pottery made for secular purposes are decorated with ornaments, and some are plain. All household appliances are made plain without any ornamentation by emphasizing their practical function. Touches of ornaments and games of various forms are found in decorative pottery and pottery for religious ceremonies. This can be seen in the Bali pottery sales centre in Kapal village, Mengwi. It is very easy to distinguish Balinese pottery with pottery from outside Bali, for example, Kasongan and Lombok. Balinese pottery is characterized as thick, heavy and plain. Pottery from West Java features more striking decorations, for example, using eggshell finishing, glass mosaic patches, and colourful paints. Kasongan pottery has more ornamental motifs. Lombok pottery looks shiny, dark and decorated with woven bamboo. As for decorative pottery, because Pejaten dominates the producers of ornamental pottery, then Pejaten pottery is the hallmark of Balinese ornamental pottery.

Basically, in principle, the use of ornaments on pottery in Bali since ancient times is the same, namely a touch of ornament is given only to certain pottery, such as ornamental pottery and sacred pottery. Pottery for practical functions in daily use still looks plain without ornaments. The use of ornaments on ancient pottery is mostly geometric motifs and human stylization because it has a religious meaning in accordance with the beliefs held at that time, namely animism and dynamism. Since the arrival of Hinduism in Bali, culture and art have also been affected, including pottery. The ornaments attached to the Pejaten pottery are based on Hindu motifs. The ornaments, which are also a variety of forms found in Pejaten pottery, are shown in [Table 2](#).

Table 2. Ornaments and various forms on Pejaten pottery

Creation Idea	Variety of shapes
Fauna	Animals ride (mounts) the gods, namely elephants, lions, geese, birds.
	Animals that symbolize philosophical meanings are lizards, turtles, frogs, pigs, chickens.
Flora	Tree
Geometric shapes	Flowers, namely frangipani (<i>Japan</i>), lotus (<i>padma</i>)
	The <i>Swastika Mandala</i> , in the form of a circle, which means the universe, contains a philosophy of harmonious blending between oneself (microcosm) and the closest to the farthest environment (macrocosm).

3.4. Niskala Aesthetics

An artist in creating a work of art must have clear concepts and ideas to facilitate the creative process. Pejaten pottery artisans, when making a work (pottery product), the process flows without any clear ideas or concepts. The creation of secular pottery products can be inspired by the things that are around them every day. Sacred works are more specific. Artisans need a ritual process to get inspiration (ideas) especially asking *taksu* so that the resulting product is beautiful and in accordance with its intended purpose. In contrast to the concept of creativity in the Western view, creativity is the ability to produce new and appropriate works. On the other hand, the concept of creativity in the Eastern view explains that creativity is related to meditation because it helps one see an object's authenticity or an event [26]. Of course, this aligns with Plotinus' opinion that the abstract element (*taksu*) is vital in producing beautiful works. Although the ornaments and various forms inscribed on the Pejaten pottery are free, in general, they are still based on Hindu philosophy. This indicates that the religious nature of the craftsman community in Pejaten has an effect on work creativity. Usually, the form of ornament refers to the shape of natural objects, animals/living things, and plants [27]. There are three types of ornaments, namely:

- *Keketusan*, this ornament takes natural forms, which are then stylized in the form of ornaments with a meaning that binds positive traits, namely the fulfilment of the need for clothing, food and shelter and the achievement of living in harmony, peace in this world and the hereafter.

- *Kekarangan* displays decorations that take one part of the body of a living creature and are developed into a form of decoration that has aesthetic value both in form and harmony.
- *Pepatraan* has the meaning of providing protection to human life from fear, heat, and thirst, thus providing comfort for humans who live in an environment decorated with *pepatraan*.

3.4.1 Forms of Symbols in Hinduism

The forms of Hindu religious symbols are actually useful as a medium to get closer to God Almighty. For Hindus, all forms of symbols cause inner vibrations in them [8]. The description of the gods called *citradewata* is as follows:

- Human-shaped with various advantages, such as four-armed, three-legged, and others. The use of human symbols, both male and female, is aimed at the gods and goddesses, including their retinue. The depiction of symbols as *figurine dewata* or *citradewata* is regulated in the *ilpaśāstra*, but not all figurines are following these provisions in Bali. This is possible because of the limited reading of these sources or strongly driven by artistic instincts, which sometimes ignore standardized provisions.
- In the figure of an animal, which is a symbol of the gods, guardians of the universe, vehicles of the gods, and pets of the gods.
- The half-human half-animal figure, for example, the god *Ganesha*.
- In the form of a human-headed plant, for example, the Soma tree, Kha tree, and others. Symbols like this are almost unknown in Bali.
- In the form of certain objects or letters, for example, discs, moons, *swastikas*, *Omkāra* letters, and others.

Regarding symbolic materials, especially figurine materials as one of the manifestations of the gods, the *Bhāgavata Purāṇa XII.27.23* [28] explains the existence of 8 types of figurine materials, Table 3.

Table 3. *Bhāgavata Purāṇa XII.27.23* [28]

Text	Meaning
<i>Śaili darumayi lauhi lepya lekhyā ca śaikati Manomayi manimayi pratimāṣṭa vidhāḥ smṛtā</i>	There are eight types (materials) of figurines, namely those made (carved) from stone, wood, metal (such as gold, silver, etc.), clay, paint (as a painting), sand, gems that are expensive or imagined in thought

In line with the provisions of the eight types of symbolic materials that state that one of them is clay (soil), land has a vital meaning. Soil is a solid element as part of the *panca maha bhuta* which is called *pertiwi* as the basic substance that forms the layers of the *bhuana agung*, the universe and includes humans themselves. For the Balinese, the land is also a symbol of distribution and the origin of life. Everything comes from the ground and returns to the ground.

3.4.2 Hindu Symbols in the form of Ceremonial Pottery Ornaments in Pejaten

The decorations and forms of Pejaten pottery are full of Hindu religious symbols contained in the holy book. It is necessary to know these symbols to know the meaning or essence contained in them, their functions, and their forms to prevent misuse of the functions of the symbols.

• Dewata Nawa Sanga

In *Ṛgveda X. 36.14*, it is stated that there are deities who come from the corners, which in later developments (in the *Purana* era) were known as *Devatā Aṣṭadikpālaka* (ruler or protector of the eight directions) and in Bali, it was mentioned *Devatā Nava Saṅga* (Śiva as ruler of the Middle), namely: (1) North: *Viṣṇu*, (2) East: *Īśvara*, (3) West: *Mahādeva*, (4) South: *Brahma*, (5) Northeast: *Śambhu*, (6) Southeast: *Maheśvara*, (7) Southwest: *Rudra*, (8) Northwest: *Śamkara*, (9) Middle: *Siva*, as presented in Figure 4.

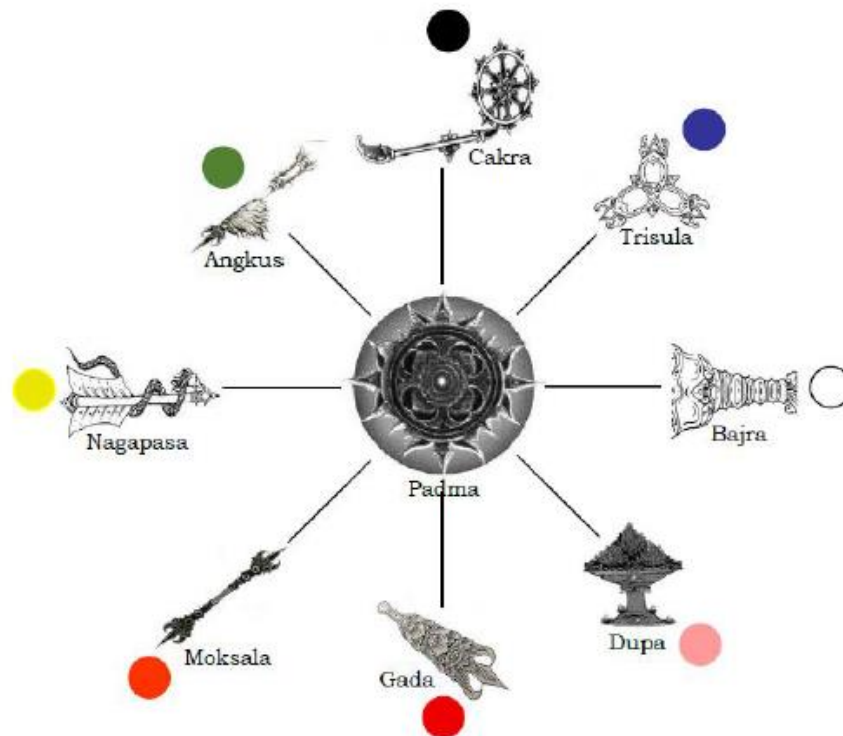


Fig. 4. *Dewata Nawa Sanga*

Dewata Nawa Sanga is the nine main gods in Hinduism, which are manifestations of *Ida Sang Hyang Widhi Wasa*, who maintains or controls the nine directions of the winds for the universe's stability. *Nawa Sanga* is the ideology of the Balinese people. *Dewata Nawa Sanga* is housed in nine temples, built according to the eight cardinal directions, and one is in the middle [29]. This ornament is usually found in ceremonial pottery, especially in the *tirtha* (holy water) container, which can be seen in Figure 5.



Fig. 5. Implementation of the *Dewata Nawa Sanga* ornament on Pejaten pottery

The *pangider bhuana* pattern, which is a simplification of the *nawa sanga* pattern, emphasizes each deity's entity elements, also called *panca maha bhuta* (water, wind, fire, air *ether*). *Pangider bhuana* is literally the rotation of the cardinal directions. Pottery and ceramics also contain elements of *panca maha bhuta* so that symbolically pottery and ceramics are the most suitable means to be used in ceremonies. If the equipment is decorated with *Dewata Nawa Sanga* ornaments, the "energy" felt in the contents of the equipment will increase the *sraddha* of the people. Thus, the meaning of ornament in this equipment does not only add to the aesthetics of the material but also psychologically will add a deep appreciation of the meaning of the "content" of the equipment.

• Holy Symbols

- *Omkara*; *Omkara* or *Pranava* is a universal symbol believed by Hindus. According to the Vedas, Om is the embodiment of Vishnu, another name for *Surya*, the supreme deity. Saying *Pranava* (holy script Om) before and after Vedic lessons is very important. Even saying *Omkara* with sincerity and followed by *vyahrti* for a month repeatedly is said to purify a person [25]. The *Omkara* symbol found on the Pejaten pottery is only used for ornaments on sacred pottery in line with the symbol's meaning. However, this symbol is not used as a ceramic ornament.
- *Swastika*; The *swastika* is a symbol of good luck or salvation. The *swastika* is also used as a symbol of the sun or Vishnu, the wheel of the world that moves around an immovable centre, namely God Almighty, protection from negative influences or evil forces, transcendent knowledge, balance, realizing self and environmental stability. The *swastika* symbol is quite widely used in Pejaten pottery. In addition to sacred pottery, this ornament is also used for profane pottery, for example, for decorative pottery and building facilities (wall pottery). An example of the use of the *swastika* symbol on Pejaten pottery can be seen in Figure 6.



Fig. 6. Swastika symbol on decorative pottery mold in Pejaten

- *Padma*; The *Padma* is used as a symbol of the universe born from the sun. Therefore this flower as a symbol of holiness is associated with the gods Vishnu and *Brahma*. In Pejaten pottery, this motif is also used in sacred and profane pottery ornaments. In ceremonial pottery with ornaments of the *dewata nawa sanga*, *padma*, the *padma* is located in the middle, usually on the lid of the container. The *padma* ornament is also used on ornamental pottery and *murdha*.

• Mythical beast

A dragon is a sacred animal that generally acts as a rope. There are several known dragons, including *Anantabhoga*, *Basuki*, *Taksaka*, and so on. Dragons in Pejaten are contained in statues and sacred building ornaments, as presented in Figure 7. Garuda is a symbol of the upper world and is known as the mount of the god Vishnu. In Pejaten pottery, the garuda always appears with Vishnu, used for building ornaments, namely joining the *ikut celedu*. *Karang boma* (*barong*) symbolises the head of the *bhuta kala* which means space and time. The meaning of *karang boma* is a medium of *penglukatan* (purification) and a repellent to danger. This ornament is one of the most sacred ornaments in traditional Balinese art [8]. The *Karang boma* in Pejaten pottery is used as an ornament for the *tirtha* container and *keren*.



Fig. 7. *Ikut celedu*, dragon-shaped on the roof of *bale gede* in Pejaten

• Goddesses

To strengthen faith (*Śraddhā*) in Him, the people choose one of the gods who can strengthen the *śraddhā*. This election is called *Īṣṭadevatā*. *Īṣṭadevatā* is also called *abhīṣṭadevatā* or chosen deity, especially deities depicted or depicted (*citradēvatā*). This worship through the means of figurines is called *mūrtipūjā*, i.e. worshipping God Almighty through figurines of deities (made His statues) as in Figure 8. The ornaments and forms of the gods used in Pejaten pottery include *Ganesha*, *Saraswati*, *Vishnu*, *Laksmi*, and *Cili*. *Dewi Sri* is the goddess of rice called *Cili*, the goddess of fertility, especially food. In India, *Dewi Sri* and *Laksmi* are the same, but they are depicted differently in Indonesia (Bali). In Balinese culture, *Chile* is a symbol of strength, beauty, and fertility symbolized by a female figure with a characteristic triangular shape consisting of three elements: the head, body, and legs.



Fig.8. One form of *Murtipuja* pottery

3.4.3 Symbol Meaning

The embodiment of figurines of gods and goddesses, *rerajahan*, ornaments, and so on as symbols of God's manifestation is still used today. The symbol in Sanskrit is called *pratika*, which means coming forward, approaching. *Swami Sivananda* explained the meaning of symbols, "Symbols pointing out are necessary and very beneficial when viewed from the right perspective. It plays an important role in the material life as well as in the spiritual life." [30]. God Almighty or His manifestation is placed on top of the figurine, image, ornament or symbol, evoking the thought of divinity in a devotee. In Hinduism, there are two stages of devotion to God, namely:

- The *apara bhakti*, for a beginner whose understanding of religion and spiritual growth is not very advanced. The worship of figurines or images is very necessary for beginners. For a beginner, *pratima* or symbols are an absolute necessity to communicate with *Ida Sang Hyang Widhi*.
- *Para Bhakti*, is a higher way of *bhakti* service for someone who has advanced in religious understanding. Usually does not always need a symbol.

In accordance with the provisions in the *Bhāgavata Purāṇa* regarding symbolic materials, one of which is clay, the use of pottery as a ceremony in religious ceremonies is still the choice of the majority of Balinese Hindus. Pottery contains elements that are absolutely necessary for life, namely land, water and fire. Each has a spiritual power that comes from the guardian gods, as in the *pangider bhuana* concept, which underlies the pattern of life of the Hindu community in Bali, especially in religious ceremonies. The material in the *Pangider Bhuana* concept has a universal impact, which can connect inner and spiritual interests [14]. Pottery contains four elements, namely earth (*pertiwi*) in the material, water (*apah*) as a mixture of ingredients, wind (*bayu*) is used as a dryer, and fire (*teja*) when burning. According to its purpose, ceremonial pottery ornamented with certain symbols must be purified first through the *melaspas* ritual (cleaning and purification) then functioned through the *pasupati* ritual (sacralization process). At this stage, the pottery contains the fifth element, namely space (*ether*) which symbolizes spiritual power. These elements can be seen in Figure 9. People's appreciation of pottery's power as a material with great energy coupled with shapes and ornaments in the form of certain symbols is believed to have high spiritual power. Pejaten pottery, in this case, presents typical pottery products that are loaded with local wisdom of the Balinese Hindu community.

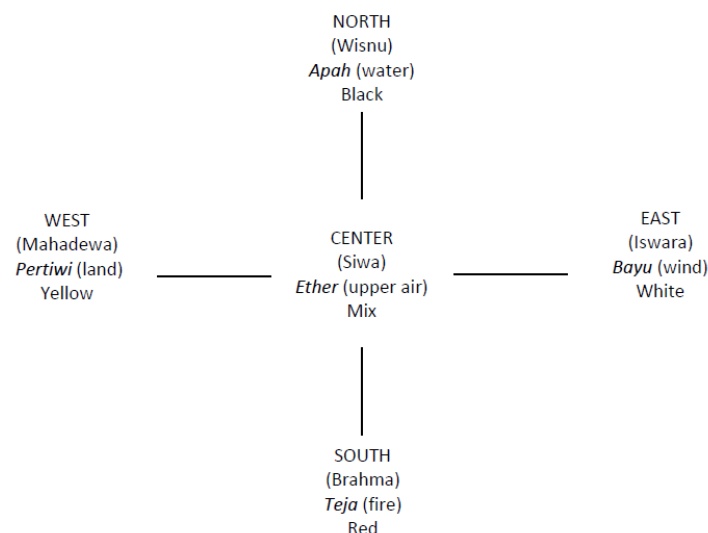


Fig.9. Simple *Pangider Bhuana* concept

4. Conclusion

The Hindu aesthetic attached to Pejaten pottery is the craftsman's perspective on the sense of beauty (*lango*), which is implemented in ornamentation and various forms of pottery. Hindu religious values bind all ornaments and various forms. Hindus use various ornaments patterned with sacred symbols to increase spiritual energy to strengthen *sraddha* (deep faith or belief). Thus, this study

shows that the ornaments and various forms of Pejaten pottery have a strong Hindu philosophical foundation, which shows the religious nature of the Pejaten pottery craftsman. The religiosity of the Pejaten pottery craftsmen is very influential in their creative process. This is significantly able to maintain the preservation of the Hindu aesthetics of Pejaten pottery, Bali.

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