

## **Review of Shape and Color on *Poleng* Motifs in Bali**

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In the beginning, the poleng motif was a sacred motif by the Balinese people. The *poleng* motif has a meaning as a form of petition and protection to God Almighty in His form and manifestation as creator, preserver, and harmonizing to achieve a happy and prosperous life. Another meaning is as a form to neutralize and restore balance from dark forces to help achieve the perfection of life. In its application as a motif wrapped around sacred objects, the *poleng* motif has the meaning of a repellent to strengthen and as a place of worship of God in His manifestation as a guardian. In subsequent developments due to tourism with increasing local and foreign tourist visits, the *poleng* motif has functioned as a decoration. This shift certainly leads to a reinterpretation of the meaning of the *poleng* motif in Bali. This study aims to get a new meaning for the *poleng* motif in Bali. To get this new meaning, a qualitative methodology is used based on the theoretical basis of Panofsky's iconology which emphasizes the study of visual analysis. The study carried out resulted in new findings in the form of a new meaning for the *poleng* motif. Based on the analysis, it was found that there was a shift in meaning from sacred to profane with the new meaning of the poleng motif being cultural communication. The form of communication created is a self-image product that reflects Balinese cultural identity. Local cultural identity is used to introduce Balinese culture.

*Keywords: Balinese Cultural Identity, Balinese Poleng Motifs, Color, Poleng Motifs, Shape*

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## INTRODUCTION

Iconography (*iconography*) is etymologically derived from the Greek word "aekon" which means picture and "graphe" which means writing. Iconography is a branch of the study of art history which is related to the subject matter or meaning of works of art (Panofsky, 1955:26). This approach emerged in the 19th century. Figures who introduced the iconographic approach include Emilie Male, NP Kondadov, Hugo Kehrer, and Erwin Panofsky. The study of iconography in its development is a study of symbolic and cultural content or content that includes political, religious, philosophical, and social aspects related to works of art (Fitryona, 2016).

The *poleng* motif is a combination of black and white motifs which are sometimes interspersed with gray between black and white, or interspersed with red, which are configured in such a way as a

decorative pattern in the form of checkers resembling the colors of a chessboard. This motif is often seen wrapped around certain trees, *kulkul* (kentongan), *palinggih* (holy place) which functions as a guard, *dwaraphala statues* (guard statues), also used by *pecalang* ( *Pakraman* village security guards ), and other uses that are related to Hindu religious activities (Rupawan, 2008:5). *Poleng* motifs that are commonly found in Balinese cultural artifacts have several variations including the *rwabhineda poleng* motif (white and black), the *sudhamala poleng motif* (white, gray and black), and the *tridatu poleng motif* (white, black and red). Color for Balinese people has an important meaning in ritual activities. This is related to the use of colors associated with the cardinal directions and Bhatara (Hassan, 2015). The arrangement of Balinese colors is called " *Rajah Nawasanga* ", which consists of 9 (nine) colors (*sanga* = nine), which are associated with the names of gods and the direction of the compass as follows (Darmaprawira, 2002:156):

Table 1. Colors, cardinal directions, and Gods

No.	Color	Wind direction	God
1.	Black	North	Vishnu
2.	Blue	Northeast	Sambu
3.	White	East	Iswara
4.	Jambon (purple)	Southeast	Maheswara/Mahisora
5.	Dice (red)	South	Brahmas
6.	Pink	Southwest	Rudra
7.	Yellow	West	Mahadeva
8.	Green	Northwest	Sankara
9.	Brumbun (Pancawarna)	Middle	Shiva / Shiva

(Source: Darmaprawira, 2002:157)

According to Mikke Susanto (Herlina, 2021), broadly speaking, the motifs used to compose an ornament are divided into two: geometric and organic. Geometric motifs are forms that are regular, structured, and measurable. Examples of geometric shapes are triangles, circles, quadrilaterals, polygons, swastikas, lines, meanders, and others. These motifs have functioned as decorative elements and certain symbols. According to Hery Suhersono (2005:11-12), the forms of various motifs are divided into four basic forms of design, namely:

### 1. Natural Shape

This form of design is very strongly influenced by natural forms of objects or forms that are characteristic and tangible from nature and whose depiction is very similar to natural objects such as leaves, fruits, flowers, plants, rocks, wood, skin, clouds, rainbows, stars, moon, sun, and various figures (animals and people).



Figure 1. Leaf Motif

(Source: <https://www.bukalapak.com/p/fashion-wanita/bahan-kain/12nydjr-jual-kain-batik-tulis-warna-alam-motif-dedaunan>, 29 April 2022)



Figure 2. Animal Motifs  
(Source: <https://shopee.co.id/Batik-tulis-warna-alam-motif-Merak-i.123936045.1883666445>, 29 April 2022)

## 2. Decorative Shapes

Forms of design that come from nature, are transformed into decorative forms with stylizations (compositions) into fashion and fantasy (usually supported by various variations and beautiful and harmonious arrangement of color nuances). Stylized decorative forms are usually the same as stylized animals, plants, and people. An example of a decorative shape is shown in the image below.



Figure 3. Stylized decorative shape  
(Source: <https://id.theasianparent.com/picture-dekoratif>, 29 April 2022)

## 3. Geometric Shapes

These designs are based on geometric elements, such as rectangles, circles, ovals, squares, triangles, hexagons (various facets), cones, parallelograms, cylinders, and various lines.



Figure 4. Triangle Motif  
(Source: <https://www.tokopedia.com/yoonawallpaper/wallpaper-korea-motif-geometris-minimalis-pink>, 29 April 2022)

## 4. Abstract shape

The abstract form is a free imagination that is realized from an unusual form, or the embodiment of a form that has no resemblance to various objects, both natural objects and man-made objects. In other words, an abstract form is a formless (unreal) design.



Figure 5. Abstract Shape  
(source: <https://produsenkainbatik.wordpress.com/2015/10/26/jual-kain-batik-motif-abstrak/kain-batik-motif-abstrak-merah-marun-keunguan-0857-9923-0634-2/>, 29 April 2022)

Based on the division of the various forms of the motif above, the *poleng* motif is included in the form of geometric motifs because it has geometric elements in the form of boxes that generally appear in all parts of the motif.



Initially, the *poleng* motif was used in religious ritual activities carried out by the Balinese Hindu community. The Balinese Hindu community often wears objects or woven cloth with various colors, for example, woven cloth with various colors, for example, cloth that is white, red, yellow, black, or a mixture of these colors. The various colors used are not just decorative objects in ceremonies to make them look lively, but the use of these colors is based on the philosophical meaning of Hinduism which originates from the Vedic scriptures which have been applied in the daily life of the Balinese Hindu community. Hinduism in Bali uses many means as symbols. These symbols have meanings according to their respective functions (Rupawan, 2008:3-4). These symbols are used as a medium to get closer to God Almighty. Various religious symbols, from very simple forms and materials to very complex ones, can be found in explanations or explanations in the Vedic scriptures and Hindu literature, including in various *lontars* which are now inherited in Bali (Titib, 2003:67).

Ida Bagus Mantra (1990:5-6) said that after Bali became acquainted with tourism which began in 1920, there was a process of interaction between Balinese culture and Western culture which became the most important part of the history of Balinese culture. Contact with Western culture has provided a kind of impulsive touch to further awaken potential and become the basis for the development of Balinese culture in the following periods. After obtaining a touch of Western culture, Balinese cultural products appear somewhat different from previous products, for example, reflected in art, architecture, dance, and others. Balinese artists are starting to produce new forms that are distinctive even though they are inseparable from their cultural roots. For example, before art in Bali was only devoted to religion, since the 1930s works of a secular nature have begun to be presented. Art products are no longer only for ritual activities, but also for products that are used for humans. This symptom can be seen, for example, painting and sculpting artists are beginning to dare to adopt the theme of everyday life in their works. The influence of cultural contact in the 1920s took place in a limited environment and the resulting changes seemed to have occurred invisibly. But since the 1960s, when Bali's tourism progressed, the tide of change moved quickly and hit almost all areas of Bali.

As a result, there is a lot of commodification of Hindu religious symbols due to the influence of cultural contact. According to Kitiarsa (in Atmadja, Atmadja, & Maryati, 2017:218-219), the

commodification of religion has several characteristics, namely: first, religious products have the same characteristics as other economic goods, namely scarcity, high value, or medium needed by consumers. Second, religious commodities are related to sacred biographies of religious or religious founders and major historical events/localities. Third, religious commodities are produced, controlled, and engineered institutionally and can take the form of an institution. Fourth, religious commodities are loaded with symbolic meanings, sacred qualities, and charismatic reputations. Fifth, religious commodities are commonly promoted through public events, such as rituals, celebrations, festivals, and spiritual tourism. Sixth, religious commodities are channeled to the public through the mass media. The *poleng* motif as a religious symbol that has long been applied in Hindu religious ritual activities in Bali has also turned into items of economic value due to their high aesthetic value. For this reason, it is possible to reinterpret the meaning of the *poleng* motif in Bali. The re-interpretation in question is an attempt to build meaning based on the theoretical basis of Panofsky's iconology which emphasizes visual analysis-based studies (Adnyana, Remawa, & Sari, 2018).

In previous research, not much has been discussed about the meaning of shape and color in the *poleng* motif in the contemporary era. In terms of form, the research conducted by Ferdi Arifin (2016) said that the *bhurloka* is the most basic part of a Hindu temple, is square in shape and the meaning that emerges is a reflection of worldly life which is full of lust. Furthermore, research conducted by Ni Ketut Sukiani (2019) says that quadrilateral has a meaning of life goals that need to be carried out in achieving life perfection in getting closer to God. In terms of color, research conducted by I Ketut Manik Asta Jaya and I Made Wirahadi Kusuma (2020) says that the white color indicates the *purwa* (east) direction and is a symbol of the god Iswara with his *urip* 5 and his weapon Bajra. Furthermore, the book "Balinese Cosmology: Visualization of Pengider Bhuwana Colors in Contemporary Painting" by I Wayan Karja (2020) says that the white color is placed in the east and the black color is placed in the north where the white color has the meaning of Purity, beginning, silence, clarity, absence, affection, purity, sincerity, clean, and colorless. While the black color has meaning of loneliness, end, dark, absence, colorless, death, wisdom, emptiness, and mysterious mystery. Meanwhile, specific research on the meaning of the *poleng* motif on food packaging found that the meaning of the *poleng* motif is

Balinese identity (Sari & Ari, 2013; Sarjani & Cahyadi, 2016).

Based on this, there has not been much specific research on the shift in the meaning of shape and color in the *poleng* motif, so an in-depth study is needed to produce findings in the form of new meanings for the *poleng* motif which can be used as a basis for creating innovative designs. For this reason, the research question is what is the meaning of the *poleng* motif in Bali? This research will then be carried out using the iconographic and iconological analysis method of Erwin Panofsky.

## RESEARCH METHODS

This study used a descriptive qualitative research methodology using Erwin Panofsky's iconography and iconology analysis. Erwin Panofsky explained the steps used to reveal the meaning behind a work, namely *pre-iconographical description, iconographical analysis, and iconological interpretation*. The pre-iconographic description stage is the initial stage which refers to the textual aspects of works of art. This stage consists of identifying factual and expressional meanings to find out the artistic motives of works which are called primary meanings. Factual meaning is a way of identifying the shape that appears on an object that comes from the configuration of the visual elements presented by the object. While the expressional meaning comes from empathy in interpreting the atmosphere or expressions and objects observed based on a sense of familiarity with objects and events. The primary meaning is the pure form or reading that appears on objects, including lines, colors, shapes, and techniques and materials used in representing natural objects such as humans, animals, plants, equipment, and so on (1955:33). Furthermore, Panofsky said that the next stage is iconographic analysis. This stage of analysis interprets conventional secondary meanings based on images, stories or literature studies, and allegories/symbols to identify the themes and concepts of the work. The last stage of Panofsky is the stage of iconological interpretation (intrinsic meaning or content). This stage is the most essential stage, which is related to the intrinsic meaning or content of a work of art. This stage requires the ability of synthetic intuition to understand symbols. Synthetic intuition concerns the essential tendencies of personal psychological thought and the *artist's weltanschauung* (view of life). This stage requires a corrective principle of interpretation of cultural history that forms symbols in works of art to achieve sharpness of interpretation. This is done through the symptoms that exist around the object and the artist

by referring to the views of the community that supports it. *Poleng* motifs will be analyzed as a whole, namely primary, secondary, and interpretation using Erwin Panofsky's theory above.

## DATA ANALYSIS

### Pre-Iconographic Description of the *Poleng* Motif

*Poleng* motifs based on visual analysis will point to fields and colors. A field is a visual element that has dimensions of length and width. Judging from their shape, fields can be grouped into two, namely geometric or regular fields and non-geometric or irregular fields. Geometry fields are areas that are relatively easy to measure, while nongeometric fields are areas that are relatively difficult to measure. The *Poleng* motif forms a rectangular area that has certain dimensions. The various *Poleng* motifs based on the size of the boxes are small box sizes, medium box sizes, and large box sizes. Small boxes have dimensions of 1 x 1 cm, medium boxes have dimensions of 3 x 3 cm, and large boxes have dimensions of 5 x 5 cm (Rupawan, 2008: 13). In terms of color, the *Poleng* motif initially only consisted of white and black or white and red, each color having a rectangular shape. The colors that are considered to have religious meaning are black and white which are the *rwabhineda* symbols of good and bad, high and low, or symbolizing nature. In addition, the *poleng* motif also has white, gray, and black colors called the *Sudhamala Poleng motif*, and white, black, and red colors are called the *Tridatu Poleng motif*.

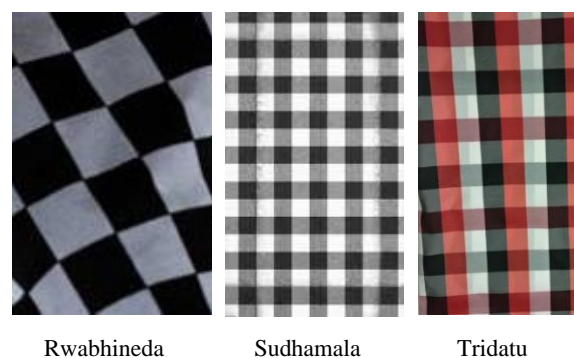


Figure 6. Polish motif  
(source: Rupawan, 2008:5-7)

The colors of the *poleng* motif are in the form of full-color blocks with rectangular shapes. In terms of color structure in the *poleng* motif, it turns out that there is no fixed pattern in the arrangement of the initial and final colors on the edges. A *poleng* *rwabhineda* motif, for example, in one corner is sometimes preceded by a white or black box. Likewise, at other angles, it ends in black or white

and vice versa. On the *poleng* motif, *Sudhamala* also encountered such a thing. The initial color or final color is not clearly defined. The starting or ending color of one of the corners can be white, gray, or black. The same thing is also found in the *poleng* motif *tridatu*, where one of the white, black, or red colors can start or end one of the corners. This situation depends on the circumstances when cutting the cloth by the tailor, namely the desired length or width.

### **Poleng Motif Iconology Description**

The second stage in the review of iconography-iconology is called the iconological analysis stage. This stage focuses on identifying secondary meanings and their relation to themes and concepts. The process that is carried out initially in this second stage is to make observations to see the relationship between objects, themes, and concepts based on everyday experiences. Sources that can be used in making these observations are obtained from various images, literary sources, and allegories ( Panofsky, 1955:35). At this stage Roland Barthes' theory is

used to reveal the symbols in the *poleng* motif. The theory Roland Barthes uses is about myth. Myth, according to Roland Barthes is a communication system, that is a message (Barthes, 2010:295). Myth is a story or narrative that expresses and symbolizes the inner layers of human existence (the myth of human origins, the myth of cosmology). Myths in traditional societies are irrational and fictitious. Myth becomes a social institution to maintain the rules, integrity, and beliefs of a community group. Myth is opposed to logos which is rational and correct (Piliang & Jaelani, 2018:109). In the iconological review, we will discuss the meaning of the shape and color of the *poleng* motif in Bali.

The Balinese Hindu community recognizes three forms in their daily religious rituals, namely round, rectangular and triangular. The implementation of these forms can be seen in the *bebatenan* facilities made by mothers in carrying out their religious rituals. The *ingredients* in this case are *canang sari*, *flat canang*, and *canang ituk-ituk*.



Figure 7. (left-right) *Canang Ceper* , *Canang Tuk-ituk*, *Canang Sari*

Based on the Old Javanese language, the word *canang* means "betel". Usually, in ancient times, it was served to honored guests (*uttama*). The tradition of eating betel leaves is a highly respected custom. This is persisting, especially the custom of the elders in eating the betel leaf. In Bali, this tradition is called a *declaration*. So that it can be said that *canang* has the understanding and meaning of the struggle for human life which always asks for help and protection from God Almighty or Ida Sang Hyang Widhi Wasa in the form and form of His manifestation as the creator, maintainer, and harmonizing in the series of life to achieve a happy life. and prosperous. According to Ida Bagus Putu Sudarsana (2010:4), the *canang* that is lined with a *flat surface* are a symbol of " *Ardha Candra* ", while the skewers that are lined with a small *tamas* are the symbol of " *Windhu* ". The function of *canang* is as a symbol of *sarining yadnya*.

In tantric teachings, the human body is divided into three mandalas which are commonly called the *Triangga Mandala*. The head to the neck is called *Utamangga Mandala* (main mandala), which is in the shape of a circle. In this mandala, there is an *abstract dimension* related to the upper realm. Then, from the neck down to the top of the waist it is called *Madyangga Mandala* (middle mandala), which is rectangular in shape. This section represents the middle dimension of nature which is the meeting place between *sekala* and *niskala*. The meeting point is seen as a *sekala-niskala dimension*. Furthermore, from the waist down to the toes it is called *Nistangga Mandala* (middle mandala), which is in the form of an inverted triangle. This mandala represents the *scale dimension*, namely the visible world that is connected to the underworld. It can be said that the human body consists of a series of three mandalas, namely circles, rectangles, and triangles, which are



connected to represent the three layers of nature, namely *niskala*, *sekala-niskala*, and *sekala*. These three mandala forms are also composed of

characters that form a kind of mystical formula. The unity of the mandala series is symbolized by the Ong or Ongkara script (Sandika, 2019:111-112).

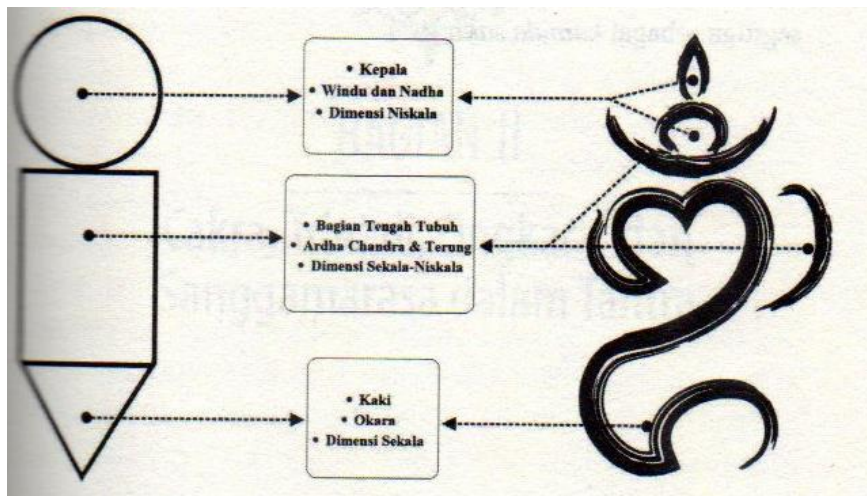


Figure 8. Three Mandalas in Ongkara  
(source: Sandika, 2019:113)

Apart from *canang*, Balinese people also know *segehan poleng*. *Segehan poleng* is usually offered at the *tugu penyarikan* and the *tugu Penunggun Karang* using the following ingredients: leaves or coconut leaves as the base, black and white colored rice where black rice is made from black rice with side dishes of onions, ginger, and salt. The two colors of rice, namely black and white, are symbols of *Rwa Bhineda*, namely two different and inseparable powers. Hindus carry out ceremonies using this *segehan* with the intention that good (white) forces and evil (black) force balance so that harmonization is established that can create a balance in the universe (Adnyana & Watra, 2017).



Figure 9. *Segehan poleng*

Some divide *Rwa Bhineda* into two, namely *Rwa Bhineda Ring Jaba* (outside) and *Rwa Bhineda Ring Jero* (inside) (Nala, 2006:139). *Rwa Bhineda Ring Jaba* is something that is outside the human body like the two eyes. The right eye where the Father lives is the sun, glory, with the character *Ang*. The Mother is located at the left eye, considered as mouth, water and sleep, with the letter *Ah*. Each is referred to as the *atma* of *Sang Hyang Teleng* and *Sang Hyang Meleng*. The father in the right eye is incarnated by the name of *Nareswara*, and the mother by the name of *Nareswari*. He is also called a star. If the star is on the right, it will be called *I Langlang Jagat* (supervisor of the day) so that humans are in a state of alert. If it is on the left it is called *I Langlang Peteng* (supervisor of the night), causing people to sleep and dream. If *I Langlang* didn't exist, people would have difficulty sleeping, let alone dreaming. *Rwa Bhineda Ring Jero* is the breath that goes in and out of the body (*ring jero*). The breath that comes out is called *I Kiri Temega* (small cloud), she is the Mother, and is a symbol of the earth called *Ibu Sakti Pramana*. The breath that enters is named *I Pita Tukuping Jiwa* (cover of life), he is the Father, called *Sang Hyang Menget* (remember). The Mother creates a red fire (*agni bang*) that comes out from the bottom of the heart. The Father creates a white fire (*agni plot*), which comes out from the top of the heart. The union is called *Agni Rahasya*, which *malinggih* or resides in the center of the heart, also at the navel (*nabhi*), is called *Parama Sunia* (quiet, empty). This is the place to burn the disease, and then purify it with *Tirta Pawitra* water. Water from washing dirty burning is excreted with urine, and also through the

navel (*nabhi*). Judging from the existence of *agni* or fire in the heart, at the top there is a *square agni* (white), in the middle is *agni rahasya*, and at the bottom resides *agni bang* (red) (Nala, 2006:139-140).

Based on the description above can be explained as follows. The *poleng* motif has a rectangular pattern. In Balinese society, this quadrilateral pattern has the meaning of a request to God Almighty in the form and form of His manifestation as the creator, and preserver and harmonizing to achieve a happy and prosperous life. The quadrilateral shape also represents the part of the human body that is located between the neck down to the top of the waist which is called the *Madyangga Mandala* (middle mandala). This *mandala* represents the dimension between *sekala* and *niskala*, namely the visible and invisible elements. *Sekala* can also be interpreted as the world and its contents that can be seen, touched, and captured by the five everyday human senses that can be understood by most people. So, the rectangular shape is a form of a request for safety and protection in the dimension between *sekala* and *niskala* to God Almighty so that humans are protected from distress. Black and white colors can be interpreted as a form of balance which in Balinese society is called *Rwa Bhineda*. This balance is to neutralize evil forces into forces that can help achieve perfection in life.

### **Poleng Motif Iconographic Description**

Balinese people in their religious rituals use many symbols as a medium to get closer to God Almighty. The word symbol comes from the Greek, "sumballo" which means "I unite with him", or "union together". Unity together in symbols can be in the form of literal values, and other parties, namely in the form of life guidance, understanding or misunderstanding, awareness or unconsciousness. The word symbol also means something or describes something, especially to describe something immaterial, abstract, an idea, quality, signs of an object, process, and others (Titib, 2003:63). *Poleng* motif is one of the symbols in the ritual life of the Balinese people, can often be found wrapped around trees, *dwarapala statues*, and *palinggih*. All of them have their meaning. The *poleng* motif wrapped around a tree depicts the manifestation of Hindus' gratitude and devotion to God for the gift of a large tree as one of the elements of the ecosystem which naturally regulates the balance of the series of life processes in the universe. The existence of large trees wrapped in *poleng* motifs has had an impact on environmental conservation. For the Balinese, when they see a large tree wrapped in a *poleng* motif, let alone cutting it down, picking the stems and fruit

will not dare to do it. This is done as a form of respect and gratitude to the tree that has provided balance to the universe. So that it can be said that normatively the use of the *poleng* motif on large trees in Bali has meaning as an effort to control people's behavior so that they are not arbitrary towards the environment (Suda, 2010).



Figure 10. *Poleng* motif wrapped around a tree

The *poleng* motif wrapped around the *Dwarapala* statue has the meaning of repelling bad luck. In Hindu society, there is a special distinction between statues and statues. A statue is an object that is three-dimensional in shape resembling a god or a giant that has not fulfilled the ritual requirements of Hinduism. Meanwhile, the statue on the other hand is an object that can be used because it fulfills the requirements of Hindu religious rituals.



Figure 11. *Dwarapala* statue



*Poleng* motifs are also wrapped around the *palinggih*. The word *palinggih* means the sacred building where Sang Hyang Widhi resides, His manifestation or the holy spirit of his ancestors ( *Atma Siddha Devata* ). At each temple, there are usually three criteria for *palinggih*, namely the *palinggih utama* (main), *palinggih pengiring* (accompaniment), and *additional palinggih*. The most important of *these* are *palinggih utama* for *Sthana* Sang Hyang Widhi, Gods, and Bhattara (ancestors) who are especially in that temple. The *palinggih pengiring* ( accompanying) is for *Sthana* Deities/Bhattara-Bhattari which functions as an accompaniment to the Deity or Bhattara at the temple, while *additional palinggih* is a *palinggih* that is added later to the temple (Titib, 2003:103). The *palinggih* that are usually wrapped around the *poleng* motif are the *accompanying palinggih*. The *palinggih* are *palinggih jungun coral* (a sacred building that functions as a guardian of the house yard), *palinggih ngerurah* (one of the sacred buildings in mrajan/upstream of the house yard), *palinggih pasedahan* (one of the sacred buildings in the temple), *palinggih ulun pangkung* (place shrine at the edge of a ravine), *palinggih* at a crossroads, and *other palinggih* that function as places of worship for God in His manifestation as guardians.



Figure 12. *Palinggih Penunggun Karang*

In addition to the *poleng* motif as a symbol in the ritual life of the Balinese people, it also becomes the identity of groups and individuals. Etymologically, identity comes from the word *identity*, which means conditions or facts about the same thing, conditions or facts about something that are the same between two people or things, conditions or facts that describe something that is the same between two people or two groups or things, literally the technical level only shows about a habit to understand identity with the word "identical" (Swandi, Wibawa, & Mahaputra, 2019). Identity does not only give meaning to a person's personality, but further than that, it becomes a person's characteristic. So cultural identity can be interpreted as a cultural characteristic that is owned by a group of people. The *poleng* motif as one of the cultural identities owned by Balinese people has been widely used in everyday life. Like the use of the *poleng* motif by the *pecalang*. *Pecalang* as one of the organizational structures in the traditional village which has the function of maintaining security and order in the traditional village where they work always uses the *poleng* motif as their identity. This has been written in the *lontar purwadigama* which is used as the basis for the use of *pecalang* attributes and clothing. Apart from that, the *jro dalang* also uses the *poleng* motif when carrying out the *sapuh leger ritual ceremony*. The purpose of the *sapuh leger* ritual is to purify or purify children born in *wuku wayang* to avoid distress. The use of the *poleng* motif by the *jro dalang* implies that the *jro dalang* is doing his job of purifying. This has been written in the *lontar* of the *Kala Purana* which contains the story of *sapuh leger*.

In subsequent developments due to tourism with increasing tourist visits both local and foreign, the *poleng* motif has become a decoration on the packaging of various products produced in Bali. The decorations appear because of the creativity of the artists in Bali. Aesthetically, the *poleng* motif has a high aesthetic value, so many artists are interested in attaching it as a decoration to the packaging of several products. One that uses the *poleng* motif as decoration on its packaging is the "Awani" jam product produced by PT. Bali Fruits. This company produces fruit-flavored jam packaged in glass jars of various sizes. According to the results of previous research, it was stated that the use of the *poleng* motif as decoration on jam packaging is a form of communication of the product image of "Awani" to target consumers. The company tries to create an

identity in the form of cultural objects that are commonly used by Balinese people as corporate characteristics (Sari & Ari, 2013).



Figure 13. Product of Awani Bali

Apart from the “Awani” jam company, there are also other companies that use *poleng* motifs as decorations on their packaging. The company was named “The Original Bali Chocolate” and was founded on February 5, 2007, by Drs. I Ketut Widana. This company uses a *poleng* motif on its packaging to attract the attention of buyers. Aside from being an attention grabber, the *poleng* motif is also a local cultural identity attached to product packaging. The use of local cultural identity aims to introduce Balinese culture to its main buyers, and tourists as well as to introduce Balinese culture. One product that uses the *Poleng* motif as an illustration on its packaging is *Baline Chocolate*. *Baline Chocolate* is a chocolate product that has 46 different flavors. Through this *poleng* motif, buyers are expected to know that this product originates from Bali (Sarjani & Cahyadi, 2016).



Figure 14. Baline Chocolate Product Packaging.

Based on the analysis above, it can be said that there has been a change in the value and function of the *poleng* motif. At first, the *poleng* motif was a sacred motif for the Balinese people. Judging from the shape of the *poleng* motif in a rectangle, it has various meanings. The *scepter in the form of a cymbal* which is usually made by mothers in Bali in carrying out their religious rituals has the meaning

of the struggle for human life which always asks for the help and protection of God Almighty or Ida Sang Hyang Widhi Wasa in the form and form of His manifestation as creator, maintainer, and fuse in the series of life to achieve a happy and prosperous life. Apart from *canang*, *segehan poleng* is also used for religious rituals which have the meaning of neutralizing and restoring balance from dark forces to forces that help the perfection of life can be achieved. In the teachings of Tantra, the rectangular shape gives the meaning of connecting the *sekala dimension* and *niskala*. The black and white colors have the meaning of two different powers that cannot be separated.

*Poleng* motifs are generally used on objects that are sacred to Balinese people, such as the *dwarapala* and *palinggih statues*. Objects that function as sacred objects must of course fulfill the ritual requirements of Hinduism. In addition to sacred objects, the *poleng* motif is also wrapped around large trees in Bali as a form of gratitude and respect for trees that have provided balance to the universe. The *poleng* motif that is wrapped around the *Dwarapala statue* has the function of repellent to repel reinforcements. Meanwhile, the *poleng* motif that is wrapped around the *palinggih* has a function as a place of worship for God in His manifestation as a guardian. Meanwhile, in its development, its values and functions are more devoted to cultural communication. As in the product of PT. Bali Fruit uses the *poleng* motif on the packaging as a form of product image communication which is the cultural identity of the Balinese people. Local cultural identity is used to introduce Balinese culture. The company “The Original Bali Chocolate” did the same thing by using the *poleng* motif as an illustration on the packaging. So that it can be said that there has been a shift in the value and function of the *poleng* motif, which initially had a sacred value, then became profane and its function, which was originally for objects considered sacred by fulfilling the requirements of Hindu religious rituals, then became a decoration for profane objects in the form of commodities sold in the market.

## CONCLUSION

In the beginning, the *poleng* motif was a motif that had a sacred meaning because it contained spiritual or divine values for the Balinese people. As a sacred form, the *poleng* motif has the meaning of the struggle for human life to always ask for help and protection from God Almighty in the form and form of His manifestation as the creator, preserver, and harmonizing to achieve a happy and prosperous life. Another meaning is as a form to neutralize and

restore balance from dark forces (black color) to a helping force (white color) so that the perfection of life is achieved. In subsequent developments, the *poleng* motif has a profane meaning because it is attached to produce commodities that are directly related to humans. The meaning that appears also changes, namely as a form of cultural communication. The form of communication created is a product's self-image that reflects Balinese cultural identity. Local cultural identity is used to introduce Balinese culture. This shift in the meaning of the *poleng* motif was due to the development of tourism which caused the *poleng* motif to shift its function in society.

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