

Color Concept of Dewata Nawa Sanggha in Barong Ket Mask

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Abstract

The Barong Ket Mask is a famous mask in Bali. As a traditional Balinese visual artifact, it has a distinctive visual character in its shape and color. The color concept of Dewata Nawa Sanggha is a Balinese Hindu symbolic color system associated with the cardinal directions, gods, and symbolism in the Barong Ket Mask. This research is a literature and conceptual study that maps the application of the color concept of Dewata Nawa Sanggha and analyzes the symbolic meaning of color through Roland Barthes's semiotics. It uses a qualitative methodology, including a literature review and visual semiotics. Data will be collected from books, journals, and other publications. Data analysis uses Roland Barthes's visual semiotics to interpret denotation, connotation, and myth. The result is a mapping of the Dewata Nawa Sanggha color concept onto the colors of the Barong Ket Mask, forming a structured symbolic visual system. The colors red, white, black, gold, pink, and their gradations are associated with the color concept of Dewata Nawa Sanggha and serve as symbolic visual media that represent identity, protection, and cosmological meaning. This research provides a conceptual foundation for further studies.

Keywords: color, Dewata Nawa Sanggha, Mask, Barong Ket.

Abstrak

Konsep Warna Dewata Nawa Sanggha Pada Topeng Barong Ket

Topeng Barong Ket, salah satu topeng yang terkenal di Pulau Bali. Sebagai sebuah artefak visual tradisional Bali, topeng ini memiliki karakter visual yang khas melalui bentuk dan warnanya. Konsep warna Dewata Nawa Sanggha adalah sistem warna simbolik Hindu Bali yang berkaitan dengan arah mata angin, representasi dewa, dan sebagai struktur makna visual pada Topeng Barong Ket. Penelitian ini merupakan kajian literatur/konseptual yang bertujuan untuk memetakan penerapan konsep warna Dewata Nawa Sanggha serta menganalisis makna simbolik warna melalui semiotika Roland Barthes. Penelitian ini menggunakan metodologi penelitian kualitatif dengan metode studi literatur dan semiotika visual. Data-data akan dikumpulkan dari buku-buku, jurnal dan juga publikasi lainnya. Analisis datanya menggunakan semiotika visual Roland Barthes untuk membaca makna denotasi, konotasi dan mitos. Hasil penelitian ini adalah pemetaan konsep warna Dewata Nawa Sanggha pada warna topeng Barong Ket yang merupakan sistem visual simbolik terstruktur. Warna merah, putih, hitam, emas, merah muda dan gradasi memiliki keterkaitan dengan konsep warna Dewata Nawa Sanggha dan berfungsi sebagai media komunikasi visual simbolik yang merepresentasikan identitas, perlindungan dan makna kosmologis. Kontribusi penelitian ini adalah sebagai landasan konseptual untuk kajian selanjutnya.

Kata kunci: warna, Dewata Nawa Sanggha, Topeng, Barong Ket.

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Introduction

Color is part of our daily lives. Introduction to color begins in childhood. Color has been a communication tool since the beginning, as seen in cave paintings dating back thousands of years. One example in Indonesia is the Maros cave in South Sulawesi (Rustan, 2019). Historically, color has been a crucial element in belief. Artifacts found throughout the world show examples of sacred buildings, including statues of the gods or their representatives worshipped at the time, each with a specific color. These colors were chosen to demonstrate the gods' power. This practice continues to this day. Darmaprawira (2002) describes examples of buildings and statues found on the Acropolis, including silver and red-lipped statues and interiors in blue, red, yellow, gold, and black. The use of these colors conveyed a message representing the majesty of a belief. Understanding color continues to receive special attention across various research topics. These discussions address both general and traditional colors, which are diverse throughout Indonesia, including Bali.

In Balinese life, these colors can be seen in every aspect, from religious life to the arts, which are both physical and spiritual expressions (Darmaprawira, 2002). The colors of the Dewata Nawa Sangha are one of the color concepts deeply embedded in Balinese life. Color is deeply embedded in religious life and Balinese arts and culture. Several Balinese art objects are both sacred and commercially traded, such as the Barong Ket mask. The Barong Ket mask is worn during ceremonies such as Galungan and is sacredly placed in temples. It is also offered as tourist entertainment and for sale. The Barong Ket mask embodies the god they worship. It is a sacred visual and ritual artifact in the religious life of Balinese Hindus. It also represents visual culture in profane contexts such as performances and competitions.

Both the colors of the Dewata Nawa Sangha and the Barong Ket are important elements in Balinese religious ceremonies. The color concept of Dewata Nawa Sangha serves as a visual symbol system representing the cardinal directions and the identity of the gods in Balinese culture. The understanding of the colors of the Dewata Nawa Sangha, as applied to the Barong Ket mask, visually supports each other. One of the functions of the Barong Ket mask is to unite the Balinese people in their belief in the God they worship.

In this paper, Dewata Nawa Sangha is understood as a cosmological color system rooted in Balinese religious and cultural practices. This system regulates the relationship between the cardinal directions and the gods and provides the symbolic basis for interpreting color in ritual artifacts. In visual communication design, understanding traditional visual systems is crucial for understanding how the community construct's identity, symbols, and visual communication through color. The shift in the function of Balinese cultural artifacts, particularly the Barong Ket, from sacred to profane (commercial) contexts can shift the community's understanding of their visual meaning. Therefore, visual mapping of the Dewata Nawa Sangha color concept in the Barong Ket mask is crucial. This effort aims to preserve traditional Balinese visual knowledge and serves as a foundation for interpreting cultural visual communication in visual communication design. Previous studies on the Dewata Nawa Sangha have examined its cosmological concepts and the connotations of its color names. Studies on the Barong Ket have also discussed dance and its sacred elements. However, these studies have not specifically mapped the Dewata Nawa Sangha color concept in the Barong Ket mask, so this study fills that gap by providing a visual mapping.

Previous studies have discussed the visuals of Barong Ket or the color concept of Dewata Nawa Sanggha. Research by Nadya and Chiktra (2021) examines the visual characteristics of Barong and Rangda as sources of ideation for designing creative products, examining their forms, characters, and aesthetic elements. This study shows that the visual elements of Barong have the potential to serve as a source of visual development in more modern designs but has not yet addressed the color concept of Dewata Nawa Sanggha and the color of the Barong Ket mask. Other studies have discussed Dewata Nawa Sanggha from the perspectives of cosmology, symbolism, and the religious significance of color in Balinese culture, without linking these to the colors of the Barong Ket mask. Therefore, this study aims to map the color concept of Dewata Nawa Sanggha, from the color of the Barong Ket mask to literature studies and visual semiotics.

Without a systematic mapping of the Dewata Nawa Sangha color concept in the Barong Ket mask, understanding of Balinese visual communication will remain divided between theological descriptions and general design theory. This gap will limit the preservation of traditional visual knowledge and its potential in contemporary visual communication design. While the Barong Ket mask and the Dewata Nawa Sangha colors are both important in Bali, both sacred and profane, there is limited research specifically addressing the Dewata Nawa Sangha color concept as applied to the Barong Ket mask. This is even though color is a fundamentally important symbol in the everyday life of Balinese Hindu society. Therefore, a gap in this research is the lack of a systematic mapping of color concepts in the visual elements of the Barong Ket, particularly the mask.

This research will explore two key points: first, how the Dewata Nawa Sangha color concept is descriptively applied to the Barong Ket mask, and what colors are used and applied to the Barong Ket mask. Second, look to Barthes' semiotics to identify the denotative and connotative meanings of the colors on the Barong Ket mask, based on their relationship to the color concept of Dewata Nawa Sanggha. This research can contribute to visual communication design, particularly

by reading traditional visual systems through the symbolic mapping of color on the Barong Ket mask. It can also serve as a conceptual foundation for further research into the visuality of form and color, cultural symbols, and visual communication rooted in local culture.

Literature Review

The literature review in this study will be presented in two parts: one on the colors of the Dewata Nawa Sangha and the other on the Barong Ket mask.

Dewata Nawa Sangha

The colors commonly known in Bali are usually derived from three colors: red, black, and white, known as the *trikono* (*tridatu*). Yellow and white are considered similar (interview, 2014). However, in the Dewata Nawa Sangha, white and yellow are indeed parallel, with white in the East and yellow in the West. The Dewata Nawa Sangha has nine colors, including these three: black, gray, and white, as well as pink, red, orange, yellow, and willow green (personal interview).

The Dewata Nawa Sangha represents one of the concepts of space and time understood by the Balinese people. That there are four gods who have the task of guarding the four cardinal directions, namely God Kosika (God Iswara), Garga (God Brahma), Metri (God Mahadeva) and Kurusia (God Vishnu) after the entry of Hinduism, these names changed and increased, namely Pretayala (God Shiva), Centing Kuning (God Uma) (Ardika et al., 2018). A concept of the dimension of human balance towards his actions that appeared in the *Prakempa* palm leaf, which contains beliefs in the nine elements (Nine gods in each element) (I. M. Bandem, 1986). These gods are the main gods in Hinduism. Dewata means the holy light of God, Nawa is Nine, while Sanggha (Sangga) is a place/collection (*stana*), so that Dewata Nawa Sanggha is the place of the main gods in Hinduism (Japa et al., 2008). The nine gods are the primary deities in Hinduism and play important roles as protectors and teachers, imparting various forms of knowledge to humanity (Yendra, 2009). An explanation of the colors surrounding the universe is based on their respective directions, according to the Balinese (Hindu) version (Karja, 2020).

The name Dewata Nawa Sanggha varies depending on its name and origin, but in this study, the name Dewata Nawa Sanggha will be used. Darmaprawira (2002) states that the color philosophy of Dewata Nawa Sanggha is *Panca Maha Butha*, the earliest mention of this color in the palm-leaf manuscripts. The elements contained within it are water, fire, air, earth, and space. Meanwhile, Setem (2021) suggests that another name for Dewata Nawa Sanggha is *Nawa Pratista* (*pratistanan* is the same as *sanggha*), which refers to the place where the nine gods reside in their respective directions. There are also other terms, such as *nawa sanga*, *nasawanga*, and *raja nawasanga* (Darmaprawira, 2002). Karja (2020), in his book, mentions several terms, namely Balinese *mandala*, *pangider bhuwana*, *pangider-ider*, *sanghyang pamutering bhuwana*, *sang hyang pangidering jagat*, *mandala*, cosmology, Balinese *feng shui*, and *Istadewata*, with the nine deities occupying each cardinal direction (Japa et al., 2008; Karja, 2020; Peters & Wardana, 2013; Yendra, 2009):

1. The god Iswara is white, his palace is located in the east (*purwa*). He is armed with a *Bajra* (a sacred weapon), and his vehicle is a white elephant. His temple is Lempuyang Temple.
2. The god Maheswara (Mahesora) is pink; his palace is located in the southeast (*agneya*). Armed with incense, his vehicle is a peacock. His temple is the Goa Lawah Temple.
3. Lord Brahma is red, and his palace is in the south (*daksina*). Armed with a *gadha*, his vehicle is a swan. His temple is Andakasa Temple.
4. Lord Rudra is orange, and his palace is in the southwest (*neriti*). Armed with *Moksala*, his vehicle is a white bull. His temple is Uluwatu Temple.
5. Lord Mahadeva is yellow, and his palace is in the west (*pancima*). Armed with the *Nagapasa* arrow, his vehicle is a dragon. His temple is Batukaru Temple.
6. Lord Sangkara/Shankara is green, and his palace is in the northwest (*wayabya*). Armed with an *angkus*, his vehicle is a lion. His temple is Puncak Mangu Temple.
7. Lord Vishnu is black, and his palace is in the north (*Uttara*). Armed with the *Chakra*, his vehicle is the Garuda Bird. His temple is Pura Batur.
8. Dewa Sambu is blue-grey and resides in the northeast (Eastern). Armed with the *Trisula*, his vehicle is *Detya* (some say the *Wilamana* Bird). His temple is Pura Besakih.
9. Dewa Shiva is five-colored, or *brumbun*, and resides in the middle or center of the universe (*Madya*). Armed with the *Padma Trisula*, his vehicle is the Andini Ox. His temple is Pura Besakih.

It is said that the colors of the Dewata Nawa Sangha do not only have nine cardinal directions, the appearance of gods, or nine colors, but there are as many as 16 cardinal directions. This is known to come from a palm-print search, which discusses this matter. Some texts that discuss the colors of the Dewata Nawa Sangha include *Bhuwana Sangksepa*, *Shiva Tattwa Purana*, *Tutur Sari Kuning*, and *Cakra Sudharsana*. In these texts, it is stated that the discussion of colors concerns Gods, *Bhutas*, directions, body organs, and characters. So, color does not only represent itself.

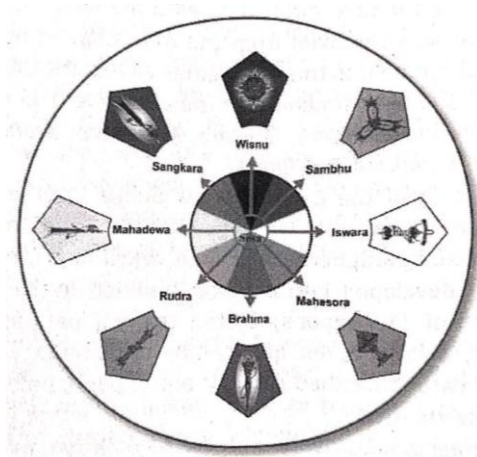


Figure 1. *Dewata Nawa Sanggha* (Peters dkk, 2013)

The colors of the Dewata Nawa Sanggha, as seen on these palm leaves, indicate a simplification or unification in the form of a pattern called *ngeringkes*, with south, west, and center reduced to three, forming one line from north, center, and south. Further explanations developed into an analysis of the colors of the Dewata Nawa Sangha, which have primary colors from the four cardinal directions (black, white, red, and yellow), followed by secondary colors derived from the other four directions as a mixture of the primary colors (gray, pink, orange, and green) (Darma Putra, 2020; Purwita Purwita, 2021).

These nine deities are believed to bring prosperity, peace, and protection to their followers by safeguarding them from dangers associated with the nine cardinal directions. This protection extends to human life and the body, as each direction represents an internal organ, pulse, chakras, and is associated with numbers and tones representing each deity (Japa et al., 2008; Yendra, 2009).

Research on color, particularly the Dewata Nawa Sangha, is a popular topic of discussion. Discussions include, first, the intensity of "*warnabali*," the concept of color, and its meaning, and second, the connotation of color in Balinese society. The first study, by Remawa et al. (2012), was a trial study of the Dewata Nawa Sangha colors. This study focused on creating samples of the Dewata Nawa Sangha colors to determine their characteristics, known as Balinese colors, and on measuring the wavelengths of the resulting colors. The conclusions reached outlined the significance of the Dewata Nawa Sangha colors, which have different names when used for religious or sacred purposes. These colors are named *Nista*, *Madya*, and *Utama*. These names are referred to as "*shapes*" (formal names) and vary depending on the intended use.

The second study, by Diputra (2017), examined the connotative meaning of the Dewata Nawa Sangha colors. Diputra outlined the connotative meaning of each Balinese color name, including white, black, yellow, green, orange, and purple. This study employed the X-phenomenon color concept, which is related to Allan's color connotations. The results show differences in each color that can be associated with the divisions of meaning, namely *dysphemism*, *orthophemism*, and *euphemism*, from the perspective of the Balinese people, who see the meanings of these colors through their experience with objects. So, when you see an object, its name is associated with it.

Barong Ket Mask

The Barong Ket Mask, as it will be referred to in this study, is a figure that embodies a unique four-legged animal (Setem, 2021). Some refer to the Barong Ket Mask as *Topeng Barong Keket* (Setem, 2021), while others call it *Barong Ketket*, *Barong Rentet*, and *Barong Ketet* (N. L. N., S. W. Bandem, 2014; Titib, 2003). The Barong's form is known, according to legend, to have been created by Cokorda Api, who began by making a request for a sacred object (*sungsungan*) he had seen and scratched on the ground. This led to the creation of the *pungalan barong*, a form of dance that continues to this day (N. L. N., S. W. Bandem, 2014).

The Barong Ket Mask is the most popular and well-known dance in Bali. Most frequently performed, the Barong Ket Mask has a formal choreographic structure with a complete repertoire of dance movements (Dibia, 2018). The performance is performed by two dancers, known as *juru bapang*. Its form resembles a cross between a boma and an ox, a lion, or a tiger. Its face resembles a boma, and its body resembles an ox, with a long, hairy tail like a lion' (N. L. N. S. W. Bandem, 2014; Dibia, 2018; Sustiwati et al., 2025; Triguna et al., 1993). In contrast to animals, the Barong possesses anatomical features such as ears, eyes, a nose, a mouth, and teeth. Its facial features are characterized by a faded red skin tone, white teeth, gold jaws and spurs, and black pupils, moustache, and beard. Its eyes have a rainbow-colored hue against a white background (Mudra, 2021; personal interview).

As a popular dance, the Barong Ket Mask is often used as the opening act in dance-drama performances. Sacredly, it is usually danced in Dewa Yadnya and Bhuta Yadnya ceremonies, where this sacred dance is performed in the Temple or where the Barong is kept, while for the Bhuta Yadnya ceremony, it is more of a parade or called "ngelawang" from one house to another (Dana, 1990; Dibia, 2018; Putra et al., 2021). This performance process is highly anticipated by the community, both in performances and processions. This process is an offering to both invisible and visible audiences (N. L. N. S. W. Bandem, 2014; Dana, 1990). Meanwhile, secular dance is a development of the Barong Ket Mask dance world. It is known that the story of this dance is the war between Barong and Rangda. In 1936, it was combined with the story of Calon Arang, which centers on the war between good and evil. Good is represented by Barong, who has the power of good, and evil by Rangda (N. L. N. S. W. Bandem, 2014; Mudra, 2021; Supandi, n.d.) Bandem, 2014; Mudra, 2021). Regions that possess or produce Barong masks include Tabanan, Badung, Denpasar, Gianyar, Bangli, and Klungkung. In these regions, the Barong is woven into the local people's culture.

There is research that touches on the details of the Barong Ket and Rangda masks, specifically regarding the colors seen in the Barong Ket masks (Nadya & Chiktra, 2021). Another study that touches on Barong colors is the study of the Barong and Rangda from Karthadinata, specifically the stages of their sacred creation.

Other research on the Barong Ket mask focuses more on the mask itself, discussing its history and application in the art world, and then examining the shift from the sacredness of the Barong dance to profaneness in the Batubulan community. Therefore, this previous research provides a foundation for understanding the Barong Ket mask and the issues it raises. This knowledge serves as a foundation for supporting the author's research process.

Methods

This study employed a qualitative research approach, using a literature review and visual semiotics as methods. The literature review method used is the Knopf method, with two key principles: (1) the paper must concisely, clearly, and concisely summarize all findings or claims emerging from previous research; (2) it must reach conclusions regarding the accuracy and completeness of the known data, presenting assessments and considerations of what is correct and what is incorrect, what is inconclusive, or what is missing from the existing literature.

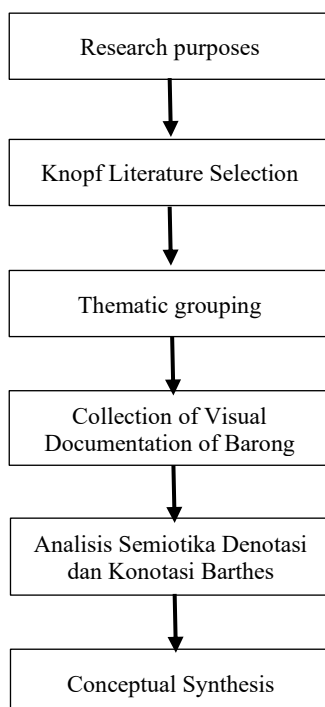


Figure 2. Research framework (Knopf)

According to Knopf (2006), a literature review has three contexts within research. First, the view that a literature review is an analytical process aimed at assessing and synthesizing knowledge, not simply summarizing. Second, this review must be conducted selectively, organized, and critically. Third, it is expected to establish a clear conceptual framework for further research direction. According to Knopf (2006), the literature review process involves five stages: purpose of the review, scope and selection, organization of the literature, evaluation and comparison, synthesis, and research agenda. The purpose of this study is to examine how the color concept of Dewata Nawa Sanggha is applied descriptively to the Barong Ket mask and to identify which colors are used and how they are applied. Literature selection was conducted by

searching Google Scholar with the keywords Dewata Nawa Sanggha and Barong Ket. Literature selection was also conducted via the Scopus database, but we did not find any results closely related to these two keywords. Meanwhile, if a general search is carried out, it will appear to have too broad an area. Thematic grouping was carried out by grouping the desired themes and then narrowing them down to the main topic needed, namely, the discussion of color in Barong Ket. At this stage, six sources were found, combined with journals and books. The study's limitations will be limited to these two keywords, given the constraints of previous research on Dewata Nawa Sanggha and Barong Ket. However, this limitation does not pose an obstacle, as this study is positioned as basic research aimed at opening space for initial studies on the relationship between the color concept of Dewata Nawa Sanggha and the color of the Barong Ket mask. The results of this study can be developed further in further research.

The visual semiotic method used is Roland Barthes (Barthes, 1977, 2010). Barthes's visual semiotic analysis has two stages: denotation and connotation. The denotation stage identifies the colors visible on the Barong Ket mask. The connotation stage examines the symbolic relationship between the colors and the concept of Dewata Nawa Sanggha. Therefore, the colors on the Barong Ket mask can be understood not only as decorative elements but also as a visual system that shapes Barong Ket identity. The analysis compares the application of color on the mask with the concept of Dewata Nawa Sanggha to examine the symbolic visual relationships that emerge.

Results and Discussion

"Color is an important element in art, crafts, and design, one of which can have an emotional influence in creating a craft atmosphere. ... The relationship between color and the human soul can influence psychological factors." (Remawa et al., 2012). "The colors of the Pangider Bhuwana (the three pillars of Balinese culture) color various aspects of Balinese cultural life, including religious ceremonies involving equipment, materials, and ceremonial infrastructure." (Karja, 2020). "In Bali, color is a physical and spiritual expression reflected in various traditional works of art, such as paintings, which have a color scheme of 'nawa sanga' (light tones) toward light colors (tints)." (Darmaprawira, 2002).

Various sources state that color is a crucial element in any work of art, particularly in Bali. Likewise, color is crucial in the Barong Ket Mask. In Bali, the colors of the Dewata Nawa Sangha are found in many artworks, including the Barong Ket mask. These colors are deeply embedded in Balinese art and sacred objects. This knowledge of color is deeply held by the community as an ancestral heritage, deeply philosophical and theological, and universal in nature (Karja, 2020). As discussed in the previous theory, the colors of the Dewata Nawa Sangha are nine in number, detailed as follows:

1. North – black
2. Northeast – gray
3. East – white
4. Southeast – pink
5. South – red
6. Southwest – orange
7. West – yellow
8. Northwest – green
9. Center – brumbun (a mixture of all colors).

In this study, color is not understood solely as a visual element in the sense of color theory in modern design. An example is black and white. Color theory in modern design emphasizes the absence of color in black-and-white. In theory, black and white are colors resulting from the interaction between a material's color (pigment) and light. Black and white also represent a degree of darkness or lightness of a color. Meanwhile, black and white in Bali have distinct meanings and understandings (Darmaprawira, 2002; Rustan, 2020). Color is a symbolic category tied to concepts in Bali, such as the color of the Dewata Nawa Sanggha. Color represents something within the Balinese cultural context. This approach allows the color in the Barong Ket Mask to be read as a cosmological representation rather than merely a visual ornament.



Figure 3. Boma shape above the door - red circle (Asthararianty, 2023)

The Barong Ket mask is understood as a visual artifact characterized by a complex interplay of shapes and colors. Visually, the Barong Ket mask depicts animal figures similar to those in Boma, such as oxen and lions or tigers. Boma is a mask form typically found above doors (Figure 3). The Barong Ket mask features dominant facial elements, such as bulging eyes, teeth, and fangs, head ornaments, and decorative motifs, each with its own distinctive coloring, as seen in paintings by I Ketut Gede in 1880 and W.O.J. Nieuwenkamp in 1906 (Figure 4) (I. M. Bandem & Carpenter, 2023).



Figure 4. Barong Ket Paintings in 1880 and 1906 (Bandem, 2022)

A data search on the application of color to the Barong Ket Mask, including the keyword Dewata Nawa Sanggha, yielded 8 documents, comprising journals and books. Six documents clearly state the mask's color, while the other two do not, although both discuss Barong Ket. The following are several explanations of the Barong Ket mask's color in previous research.

Tabel 1. Previous Research

No.	Research Title/year	Name of Researcher	Information regarding the colors of the Barong Ket mask						
1.	Kajian Karakter Visual Nusantara Bernama Barong Dan Rangda Dalam Penggalian Potensi Ideation Produk Kreatif/2021/Jurnal Desain	Nadya, Joan Milenia Chiktra	Tabel 3. Bagian dan Penjelasan Barong Ket <table><tr><th>No.</th><th>Nama Bagian Tubuh</th><th>Keterangan</th></tr><tr><td>1.</td><td>Tapel</td><td>Tapel, merupakan bagian dasar kepala Barong. Terdiri dari tiga warna dasar (Nasarin), yaitu warna putih, merah, dan hitam.</td></tr></table> Mention that the basic colors of Barong Ket are three colors, white, red, and black.	No.	Nama Bagian Tubuh	Keterangan	1.	Tapel	Tapel, merupakan bagian dasar kepala Barong. Terdiri dari tiga warna dasar (Nasarin), yaitu warna putih, merah, dan hitam.
No.	Nama Bagian Tubuh	Keterangan							
1.	Tapel	Tapel, merupakan bagian dasar kepala Barong. Terdiri dari tiga warna dasar (Nasarin), yaitu warna putih, merah, dan hitam.							
2.	Barong Dan Rangda: Perkembangan, Proses Pembuatan, Dan Sakralisasi, Serta Pesan-Pesan Budaya Dalam Penampilannya Sebagai Kesenian Tradisional Bali/2006/tesis	Dewa Made Karthadinata	tradisional. Tahap awal mewarnai menggunakan warna dasar putih. Warna Setelah selesai pengecatan dasar putih tersebut selanjutnya mewarnai bibir dan garis mata dengan warna merah. Warna merah dikuaskan pada bibir, mata, lobang hidung dan mulut bagian dalam. Warna merah ini menggunakan bahan kencu yang konon diimport dari negeri Cina. Untuk mewarnai pada garis merah sebagai tepi ditambahkan sedikit warna putih sehingga memperoleh warna dadu (merah jambu). Warna merah tadi dijejerkan warna yang lebih muda, setelah itu baru ditambah garis merah tua, yaitu warna merah tadi ditambah sedikit blau. Warna biru menggunakan blau dan warna coklat menggunakan pere,atal (tanah liat). Garis cecawian (kontur) hitam pada kelopak mata, bibir, kumis, dan garis pada alis menggunakan jelaga atau dikenal dengan nama mangsi bak. Berikutnya adalah menambah asesori urna berupa perada emas di antara kedua alis dan terkadang ada pula yang terbuat dari permata dengan diemban emas. In this thesis, the color explanation is in the daubing stage which is one of the stages of making the Barong Ket mask.						

No.	Research Title/year	Name of Researcher	Information regarding the colors of the Barong Ket mask
3.	Liturgi Sakralisasi Barong-Rangda: Eksplorasi Teo-Filosofis Estetik Mistik Bali/2019/Jurnal Mudra	Komang Indra Wirawan	d) Proses Pengecatan Setelah <i>tapel</i> selesai diukir diakhiri dengan proses menghaluskan (<i>ngampelas</i>), maka tahap berikutnya adalah pengecatan. Pengecatan disesuaikan dengan kebutuhan dan warna pilihan. Diawali dengan penutupan pori-pori kayu dengan plamir dan sejenisnya. Berikutnya pemolesan cat dasar dan terakhir pemolesan cat dengan detail warna menurut bagian-bagian yang dicat. Pada saat pengecatan Barong-Rangda ada beberapa jenis warna yang digunakan, dan Barong maupun Rangda yang berkualitas baik adalah menggunakan warna alami. Misalnya warna putih dibuat dari tulang, merah dengan kayu <i>tiga gancu</i>, warna hitam dengan <i>areng</i> pohon pinus dan warna alami lainnya. Belakangan ini sangat jarang menggunakan warna alami karena prosesnya sangat lama, tetapi kualitas warna tetap dijaga agar tahan lama dan alami sehingga Barong-Rangda Nampak hidup dan <i>matkasi</i>. d) <i>Mapengurip-urip</i> Kegiatan selanjutnya yang dilakukan setelah memakuh adalah <i>mapengurip-urip</i> atau memberi simbol kehidupan pada Barong dan Rangda. Sarana dalam acara ini ada berbagai macam seperti warna merah darah, warna kuning dari kunyit, warna putih dari kapur dan warna hitam. Masing-masing warna dioleskan pada bagian dari Barong maupun Rangda sebagai simbolisasi kelengkapan atas unsur warna yang seharusnya dimiliki oleh benda yang akan dihidupkan dengan sarana banten selayaknya badan manusia yang juga memiliki unsur warna macam lima. Dengan ritual ini sudah dianggap melengkapi segala unsur yang diperlukan untuk terbentuknya suatu badan atau tubuh atau <i>Linggih Bhatar</i> berupa Barong maupun <i>Linggih Bhatar</i> berupa Rangda yang selanjutnya siap ditempati suatu unsur <i>niskala</i> yaitu kekuatan dewata. In this article, it mentions the types of colors used, and the explanation is sacred and requires steps and what must be done.
4.	Pendidikan Agama Hindu Dalam Pementasan Tari Barong Ketet Untuk Pertunjukan Pariwisata Di Banjar Denjalan Batubulan/n.d	I Nyoman Alit Supandi	4. Pembuatan <i>tapel</i>, pembuatan <i>tapel</i> atau kepala <i>Barong</i> dibuat sedemikian rupa, menurut nama <i>Barong</i> itu sendiri, saat <i>Barong</i> bangkal dibuatlah kepala babi, <i>Barong Ketet</i> dibuatlah kepala harimau atau macan demikian pula <i>Barong-Barong</i> yang lainnya. Sedangkan kombinasi warna dikombinasikan oleh sangging dengan unsur-unsur yang telah ditentukan sehingga kelihatan hidup dan indah. In this article, the mention of color is only an explanation that the color combination is used for aesthetics.
5.	Filosofi <i>Barong</i> Dan Relevansinya Terhadap Generasi Muda Di Bali/2021/Jurnal Pangkaja	Kadek Ari Setia Utama Putra, Kadek Ari Anggarini, Putu Pande Pinandia Eka Putri, Ni Komang Sutriyanti	Kata 'barong' secara etimologi berasal dari bahasa <i>Sanskerta</i> yaitu kata <i>b(h)rwang</i> yang dalam bahasa Indonesia identik dengan nama hewan beruang (Sagara, 2000: 7), sehingga dari sana, bentuk <i>Barong</i> identik dengan hewan berbulu lebat dan berwarna kecoklatan. Lebih lanjut, kata 'barong' sendiri jika digali secara filosofis berasal dari urat kata <i>ba-ru-ang</i>, yang diartikan sebagai sesuatu yang In this article, the explanation of the color of the barong ket is only about the brown color of the feathers..
4.	Topeng Bali/ 2021/Buku	I Wayan Mudra	Topeng Barong Ket secara denotative dapat dibaca bahwa topeng ini berbentuk menyerupai hewan, memiliki sejumlah anatomi seperti telinga, mata, hidung, mulut dan gigi. Topeng ini memiliki warna dasar merah, putih, hitam dan emas. Warna bagian kulit berwarna merah pudar, gigi berwarna putih, jawan dan sekar taji berwarna emas sedangkan pupil mata, kumis dan jenggot berwarna hitam. Topeng ini pula memiliki cawian sehingga tampak lebih detail. In this book, the explanation of the Barong Ket mask only mentions the colors that this mask generally has.
5.	Struktur Rupa Topeng Bali Klasik/2006/Jurnal Imaji	I Wayan Suardana	c. Warna Warna dalam karya seni topeng mempunyai peranan yang sangat penting, yaitu sebagai simbol dan perlambangan disamping sebagai nilai estetik. Warna merah melambangkan sifat yang suka marah dan galak, warna putih melambangkan sifat seperti lembut, bangsawan, dan suci. Warna dalam seni topeng dapat menentukan atau menunjuk karakter atau perwatakan yang dipunyai topeng. In his writing, he only mentions the color of the mask but does not specifically refer to the Barong Ket mask, but the discussion is more complete/general from all over Bali.
6.	Mask of Bali Vol 1/2023 /Buku	I Made Bandem dan Bruce W. Carpenter	heating bones or deer antler. Colors were made of mineral pigments, bone charcoal, Chinese ink and cinnabar (<i>gincu</i>), an expensive red pigment imported from China. Those who can afford it embellish the mask with pure gold leaf (<i>perada gede</i>). This step is completed (<i>mayasin</i>) after the mask is inlaid and decorated with mother-of-pearl (<i>cukit</i>), bone, mirrors, glass and occasionally stones, and facial hair made of cut animal hide. More elaborate wigs and costumes are created using horse, goat, human hair and natural fibers. Imitation gold jewelry is made of cut and gilded perforated water buffalo-hide. The most important and final act in the creation of a new sacred mask is the process of empowerment. The Balinese describe this act as "bringing the once-inanimate object to life" (<i>utpest</i>). This is done by investing it with a soul, which de Zoete and Spies refer to as <i>M'reh</i> (1938, 104). As this is a particularly spiritual perilous act that occurs in several stages, it is only conducted by those with spiritual power In the book, it mentions the color, how to make it, and the ingredients.

Reading the table above, we can see that the Barong Ket mask's dominant colors are red, black, white, and gold. This study focused on data from six sources. These six sources describe the colors of the Barong Ket mask, revealing that none of their studies systematically analyze how these colors relate to the color concept of the Dewata Nawa Sangha. Each source mentions the colors of the Barong Ket mask only in passing as descriptive explanations (Mudra, 2021; Nadya & Chiktra, 2021), as part of the technical manufacturing process (Karthadinata, 2006), and in general discussions of sanctity (I. M. Bandem & Carpenter, 2023; K. Wirawan, 2021; K. I. Wirawan, 2019). This color system is neither mentioned nor explained further. This highlights the existing gap: a systematic mapping of the Dewata Nawa Sangha color concept on the Barong Ket mask in this study will address this gap in literature. The basic colors of the Barong Ket mask consist of red on the base of the face; black in the lines, motifs, and decorations, beard, and eyebrows; white on the teeth and fangs; and gold on the decorations and head accessories. In this context, the colors on the Barong Ket Mask are read not as mere decorative elements but as symbolic representations that can reflect the cosmological system of the Dewata Nawa Sanggha, as in the image below. This Barong Ket Mask was made by Tjokorda Raka Tisnu in 2017, painted in Balinese colors by artist Ajik Arya Kembar, and is in the private collection of Putu Bagus Wisnawa. Meanwhile, the white one is a Barong Ket from Banjar Penginyahan, Payangan, Gianyar, repaired by Slamet from Puaya in 2023.



Figure 3. Annotation of visual elements on the red Barong Ket Mask: identification of dominant colors (red, black, white, gold, pink, gradation) on the face, eyes, teeth, ears, beard, and Sekartadji decorations. These colors show consistent correlation with the Dewata Nawa Sanggha cosmology system, namely red - Brahma/South, black - Vishnu/North, white - Iswara/East, gold - Mahadewa/West, pink - Maheswara/Southeast.

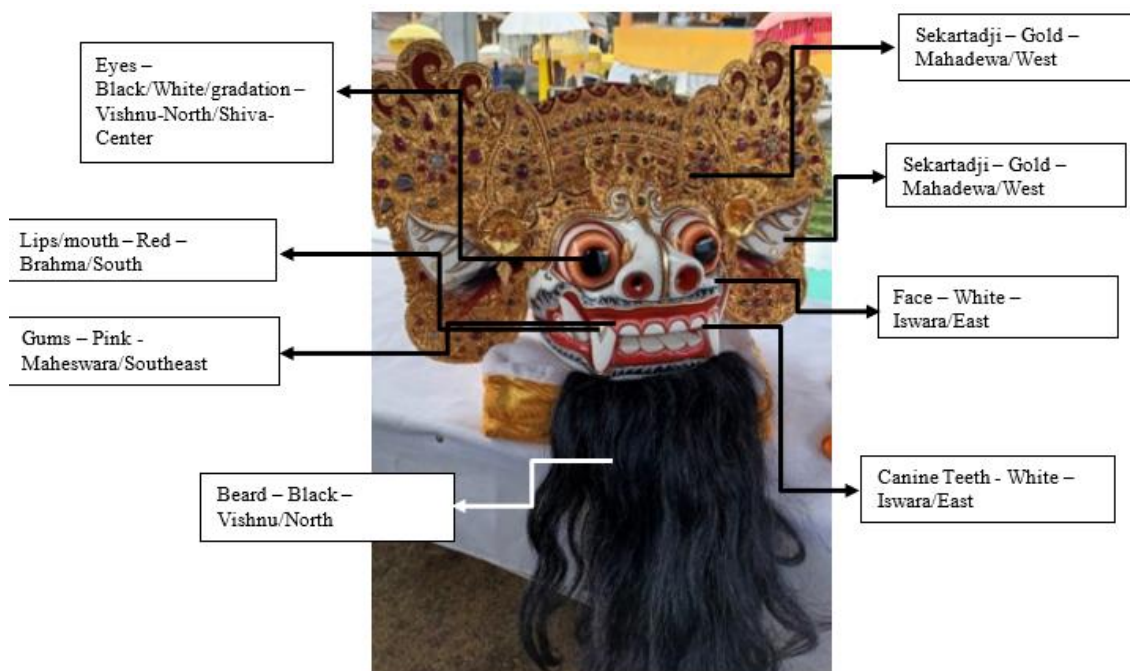


Figure 4. Annotation of visual elements on the white Barong Ket Mask: identification of dominant colors (White, black, red, gold, pink, gradation) on the face, eyes, lips, teeth, ears, beard, and Sekartadji decoration. These colors show consistent correlation with the Dewata Nawa Sanggha cosmology system, namely red — Brahma/South, black — Vishnu/North, white — Iswara/East, gold — Mahadewa/West, pink — Maheswara/Southeast.

The structure of the Barong Ket can be described as follows, consisting of the head and body (Dibia, 2018). The head consists of the face with a headdress called Sekartadji (figure 5).



Figure 5. Head section of Barong Ket (Barong Ket Mask/Tapel) (Illustration: Nanda)

The other part is the body (figure 6), which consists of the trunk and tail. The body is typically decorated from the top of the head to the tail. The body is often decorated with various leather or metal ornaments. These features may vary from one Barong Ket to another. These are adapted to local customs or community preferences. Interviews indicate that each region has its own unique characteristics; not all regions will have the same features. There may be adjustments agreed upon by the community.



Figure 6. Body part of Barong Ket (Barong Ket mask/tapel) (Illustration: Nanda)

In the field, Barong Ket masks come in different colors, such as white and maroon. However, these color differences extend beyond the face or mask to the body. However, this research focuses solely on the mask. Areas with distinct colors include the Puseh Temple area in Let Village, Gianyar; Angseri Village, Baturiti District, Tabanan Regency.

The Barong Ket Mask in the image (figure 3) above clearly uses red, black, white, and gold, which work together in a unified visual composition. However, Figure 7 also shows a Barong Ket mask that uses other colors, namely Maroon Red and White (for the purposes of this study, Maroon Red is treated as red). This color composition establishes a relationship between color and the elements within it, creating a strong, contrasting aesthetic character and suggesting a possible connection to the previously described Dewata Nawa Sanggaha color system. Therefore, figures 3 and 4 become the basis for a more detailed reading of each visual element—face, eyes, teeth, motifs, and ornaments—each of which can be analyzed as a symbolic representation within the framework of Balinese color cosmology. The following is a description of the colors present in and used in the Barong Ket mask and in the Dewata Nawa Sanggaha.



Figure 7. Different colors of barong ket masks, maroon (red) (ki) and white (ka)
Source: Slamet, 2022; Asthararianty, 2024

Tabel 2. The description of *Barong Ket* and the colors

No.	Image	Name Image	Colors in the photo of the Barong Ket mask	The colors of the Dewata Nawa Sanggaha
1.		Face	Red with a hint of orange	The red color represents the south with its god Brahma
2.		Ears	Red with a hint of orange	The red color represents the south with its god Brahma
3.		Eyes	The basic color is white, with a black eye circle, there is a mixture or gradation of red towards white which moves outward from the black eye circle and ends with black as a small circle.	The black color represents the north direction of the god Vishnu. The color mix or gradation is the color of the brumbun which is at the center or center point and the god is the god Shiva
4.		Teeth and fangs	The color is white for the teeth and fangs.	The white color represents the east with the god Iswara

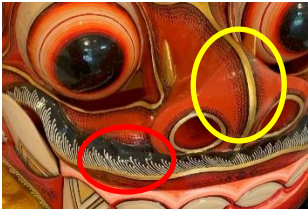
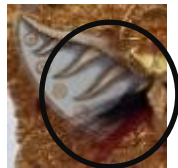
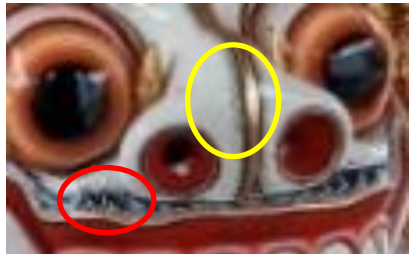
No.	Image	Name Image	Colors in the photo of the Barong Ket mask	The colors of the Dewata Nawa Sanggha
5.		Upper gums and lower gums	The gum color is a solid red color. then there is a color that fades or a gradation from red to white	The red color represents the south and the god Brahma. The pink color represents the Southeast direction with its god, Dewa Maheswara
6.		Beard	Black	The black color represents the north with the god Vishnu
7.		Sekartadji (accessories)	Gold	The gold color can represent the yellow color in the west with the god Mahadeva
8.	 	The motif on Barong Ket's face	(black line) gold motif on a red base with a black motif line forming the ears. (red line) a white motif on top of a black base color for the mustache (yellow line) black motif on the base of the red face and side by side with gold as a line on the nose of the mask	

Table 3. Explanation of the application of the Dewata Nawa Sanggha color concept to the color of the White Barong Ket Mask

No.	Image	Name Image	Colors in the photo of the Barong Ket mask	The colors of the Dewata Nawa Sanggha
1.		Face	White	The white color represents the East with its god Iswara
2.		Ears	White	The white color represents the East with its god Iswara

No.	Image	Name Image	Colors in the photo of the Barong Ket mask	The colors of the Dewata Nawa Sanggaha
3.		Eyes	The base color is white, with a black eye circle, there is a mixture or gradation of red towards white that moves outwards from the black eye circle and ends with black as a small circle.	Black represents the north direction of the god Vishnu. The blending color or gradation is brumbun, which is at the center point, with Shiva as its deity.
4.		Teeth and fangs	The color is white for the teeth and fangs.	The white color represents the east with its god Iswara.
5.		Gums	The gum color is solid red, then there is a fading color or a gradation of red to white.	Red represents the direction of the South and its god, Brahma. Pink represents the direction of the Southeast and its god, Maheswara.
6.		Beard	Black	The black color represents the north direction with its god, Vishnu.
7.		Sekartadji (accessories)	Gold	The gold color can represent the yellow color in the west with the god Mahadewa.
8.	 	The motif on Barong Ket's face	(black line) gold motif color on a red base with a black patterned line that forms the ears (red line) white motif color on a black base color as the mustache (yellow line) black motif color on a red face base and adjacent to the gold color as a line on the nose of the mask	

A reading of the table shows that the colors that consistently appear in Table 1, namely red, black, white, and gold, do not appear randomly. Their appearance indicates a symbolic association between the Dewata Nawa Sanggaha color concept and the colors on the Barong Ket Mask. In Table 2, red dominates the base of the face and the ears, representing the South direction, namely the God Brahma. Meanwhile, in Table 3, white dominates the base of the face and the ears, representing the East direction, namely the God Iswara. In both tables, black in the details of the eyes, beard, and mustache is associated with the North direction, namely with the God Vishnu. White on the teeth and fangs represents the East direction, namely the God Iswara. Gold on the sekartadji is included in the representation of the West direction, namely, the God Mahadewa.

This pattern shows that the colors on the Barong Ket Mask function as a symbolic visual system representing Balinese Hindu cosmology, rather than merely as a decorative element. This table serves not only as a color inventory of the parts and their respective colors, but also as a conceptual synthesis that positions the Barong Ket mask as a sacred visual artifact embodying the meaning system of the Dewata Nawa Sanggha.

The difference between tables 2 and 3 lies in the base color of the face on the mask. In Table 2, the color underlying the face and ears of the Barong Ket mask is red. This color reflects the visual character of the Barong Ket mask as strong, assertive, energetic, protective, and fierce, and it is associated with the South direction and the god Brahma in the color concept of the Dewata Nawa Sanggha. Meanwhile, in Table 3, the color underlying the face and ears of the Barong Ket mask is white. This visual character is that of an elder: respected, calmer, wiser, and sacred, and it is associated with the direction East and the god Iswara. Thus, the differences in the base color of the Barong Ket mask's face demonstrate visual variation and differences in the emphasis of its symbolic meaning.

Table 4. Discussion of Barthes' semiotic analysis on Barong Ket Merah

Color	Denotation	Conotation	Mythical
Red	Color dominates the face/ tapel of Barong Ket	Symbolizes spiritual power, energy, enthusiasm, reminder, anger, firmness, courage, and its association with the God Brahma in the South direction in the concept of Dewata Nawa Sanggha	Believed to represent sacred power and spiritual energy, the representative of the Gods, Barong Ket is believed to be a symbol of protection and the guardian of harmony and safety in life.
Black	Color of the eyes, mustache, beard of Barong Ket	Symbolizes protection, magical powers, authority, balance, and wisdom. Its association with the god Vishnu in the northern direction in the concept of Dewata Nawa Sangha.	This black color is believed to possess magical powers to ward off evil and provide protection. The eye is considered to be the center of life and all things.
White	The color of the base of the eyes, teeth and fangs of Barong Ket	Symbolizing holiness, wisdom, purity, its association with the god Iswara in the East	The eyes are believed to symbolize purity, spiritual strength, tranquility, and the teeth and fangs symbolize wisdom and protection.
Pink	The color of the gums of Barong ket	Symbolizing gentleness, expressiveness of life, its association with the god Maheswara in the Southeast direction.	Provides elements of life and emotional balance
Gold	The colors on the Barong ket decoration	Symbolizing splendor, glory, nobility, its association with the God Mahadeva in the West	Symbol of glory, majesty, sacred and spiritual status
Color gradation	Color of the eyes	Symbolizes unity, balance	Representation of the unification of cosmological forces

Source: Asthararianty, 2026

Table 5. Discussion of Barthes' semiotic analysis on Barong Ket Putih

Color	Denotation	Conotation	Mythical
White	Color dominates the face of the Barong Ket mask	Symbolizes purity, tranquility, older, patience, wisdom, association with the god Iswara in the West	The elder representation is related to wisdom.
White	The color of the base of the eyes, teeth and fangs of Barong Ket	Symbolizing holiness, wisdom, purity, its association with the god Iswara in the East	The eyes are believed to symbolize purity, spiritual strength, tranquility, and the teeth and fangs symbolize wisdom and protection.
Pink	The color of the gums of Barong Ket	Symbolizing gentleness, expressiveness of life, its association with the god Maheswara in the Southeast direction.	Provides elements of life and emotional balance
Black	Color of the eyes, mustache, beard of Barong Ket	Symbolizes protection, magical powers, authority, balance, and wisdom. Its association with the god Vishnu in the northern direction in the concept of Dewata Nawa Sangha.	This black color is believed to possess magical powers to ward off evil and provide protection. The eye is the center of life and all things.
Gold	The colors on the Barong ket decoration	Symbolizing splendor, glory, nobility, its association with the God Mahadeva in the West	Symbol of glory, majesty, sacred and spiritual status
Color gradation	Color of the eyes	Symbolizes unity, balance	Representation of the unification of cosmological forces

Source: Asthararianty, 2026

These colors show that color functions as a structured visual sign system. Black on the eyes, beard, mustache, and decorative lines sharpens the visual expression, making it appear sharper, stronger, firmer, and more authoritative. Symbolically, black is associated with protection, spiritual strength, and warding off evil, and with the god Vishnu from

the North. Meanwhile, gold on the Sekartadji conveys nobility, grandeur, and status. The placement of gold emphasizes the Barong Ket mask's central visual identity and its status as a symbol of honor.

Balinese Hindus interpret color not only as a decorative display but also as a visual message system connected to the color concept of the Dewata Nawa Sangha through its visual structure. Understanding color is shaped by cultural experiences, ritual practices, and collective knowledge passed down from generation to generation. Thus, color on the Barong Ket mask serves as a symbolic medium of communication, conveying messages about sacred identity, protection, spiritual strength, and the connection between humans and their belief systems.

Based on the results of Barthes' semiotic analysis in tables 4 and 5 above, the red and white colors of the Barong Ket masks are read differently. In the red Barong Ket mask, the white element does not symbolize the elderly, whereas in the white Barong Ket mask, white symbolizes the elderly. The color dominance of each mask also differs, and this difference carries a very significant meaning. From the interview results, red is associated with courage, passion, and assertiveness, while white is more about calm, wisdom, and being elderly. Both are protective but create different impressions. The colors on the Barong Ket mask function not only as visual and aesthetic elements. They form a system of signs with symbolic and mythical meanings in Balinese Hindu culture. At the denotative level, color is understood as an aesthetic visual element that appears directly on the Barong Ket mask. At the connotative level, these colors convey symbolic meanings of spiritual power, protection, purity, wisdom, splendor, and cosmological balance, all associated with the Dewata Nawa Sangha color concept. In myth, the colors of the Barong Ket are no longer understood as merely decorative; rather, they represent the belief system of Balinese Hindu society, deeply embedded in cultural and ritual practices. Red, black, white, gold, and their shades are believed to be manifestations of the gods, the cardinal directions, and spiritual power, and to symbolize protection and balance. In this context, the colors on the Barong Ket mask serve as a visual medium representing the relationship among humans, beliefs, and Balinese Hindu cosmology.

From a visual communication perspective, this color system is a structured code in which each color serves as a signifier grounded in the cosmology of the Dewata Nawa Sangha. The consistent combination of red or white on the face, black on the details, white on the teeth and fangs, gold on the decorations, and shades on the eyes suggests several things. Base colors signify identity, accent colors soften and emphasize messages, and ornamental or decorative colors indicate status. This color mapping is not arbitrary; it follows the logic of the Dewata Nawa Sangha color concept, making the Barong Ket mask an easily understood visual text for Balinese Hindus.

Conclusion

The colors applied to the Barong Ket Mask, as mapped to visual elements, closely align with the Dewata Nawa Sangha color system. The red, black, white, and gold hues on the face, detailed lines, teeth, beard, and sekartadji (the sacred symbol of the Gods) are not random. These colors reflect symbolic relationships with the cardinal directions and the gods in Balinese Hindu cosmology. Thus, the colors on the Barong Ket Mask can be understood not simply as aesthetic elements, but as part of a structured system of symbolic meaning.

This research demonstrates that the colors on the Barong Ket mask function as a structured symbolic visual system. Each color is not randomly present but has a specific position that is interconnected with the cardinal directions, the manifestations of the gods, and its symbolic function, particularly within the color concept of the Dewata Nawa Sangha. Thus, the colors on the Barong Ket mask serve not only as decorative elements but also as a medium for representing the beliefs and spirituality of Balinese Hindu society. The results of literature searches and interviews with several mask-making artists indicate that the colors of the Barong Ket mask are closely related to the colors of the Dewata Nawa Sangha. This is also based on the summary compiled, which cites several sources discussing the colors of the Barong and what is visible (not dissected one by one). The Barong Ket mask, which functions as an embodiment of the God they worship, has important colors to know. The colors used are made and applied through a very long process and are treated with great care (especially for the sacred Barong Ket mask). This makes the colors of the Barong Ket important, as, in its embodiment, this mask shows strength, unites the community, and increases the community's faith during worship events. Meanwhile, the colors of the Dewata Nawa Sangha also represent the gods they worship and adore through this mask. This is very closely related to the depth of meaning and personal belief in each.

Using Roland Barthes' visual semiotic approach, the colors on the Barong Ket mask demonstrate layers of meaning operating at the levels of denotation, connotation, and myth. Color appears not only as a physical element but also as a symbolic meaning and a belief system through the ritual cultural practices of Balinese Hindu society. Myths hold that color represents sacred power, spiritual protection, and a connection between humans and Dewata Nawa Sangha.

Through this research, the paper contributes to the development of a theoretical foundation explaining the relationship between the color concept of Dewata Nawa Sangha and the colors on the Barong Ket mask. The primary contribution of this research is its interpretation of color as symbolic communication representing Balinese cosmology in a single visual

artifact: the Barong Ket mask. The Barong Ket mask can be understood as a living cultural artifact that simultaneously possesses layers of religious, visual, and symbolic meaning.

This research also fills a gap in the literature by systematically mapping the relationship between the color concept of Dewata Nawa Sanggha and the colors of the Barong Ket mask. The difference from previous research is that color is generally mentioned descriptively or included only in technical discussions. This research demonstrates the symbolic and cosmological conceptual link between the color structure of the Barong Ket mask and the Balinese Hindu belief system.

As a theoretical foundation, this study opens up opportunities for further research to explore the mask makers' understanding of their color system, compare the application of color in sacred and profane contexts, explore the meanings used in sacred and profane contexts, and examine the variations in the visual form of the Barong Ket mask across various regions of Bali. As a literature-based conceptual study, this paper has limitations: its analysis relies on secondary sources rather than primary fieldwork. Future research could conduct direct ethnographic visual studies with artists (*sangging*) to verify how the Dewata Nawa Sanggha color concept is consciously applied in practice, explore variations across Balinese villages, and examine the visual concept of Barong Ket as a whole. Future research is expected to sharpen our understanding of the continuity of color's symbolic meaning in Balinese visual cultural practices. Furthermore, the color system emerging in this study offers a conceptual palette for contemporary visual communication design grounded in local wisdom. Designers can create Balinese cultural branding, illustrations, or visual identities using the Dewata Nawa Sanggha color concept framework as a guide to color and its meaning. From a visual communication design perspective, this color system demonstrates that these colors function as visual codes that construct symbolic communication within the Balinese Hindu community. These colors not only provide aesthetic value but also convey identity, status, protection, and cosmological values that are understood holistically.

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