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Using The Documentary Film “*Sang Hyang Jaran: Teja Darmaning Kauripan*” as A Medium For Preserving Traditional Art

I Nyoman Payuyasa, I Made Denny Chrisna Putra

Film and Television Production Study Program, Faculty of Arts and Design, Indonesian Institute of the Arts, Denpasar

payuyasa@isi-dps.ac.id
dennykmf@gmail.com

Arts and culture make Bali one of the world's tourist destinations. At first glance, it seems that Balinese art and culture are holding up well. In fact, various media reports that several art forms have become extinct, such as the *Sang Hyang* dance, the *baris kraras* dance, the *wayang wong* dance, and so on. Even in Karangasem, there are ten traditional arts that have become extinct. In Badung Regency, there are fifteen types of culture that are almost extinct, as well as in Buleleng and Denpasar. It is very important to save endangered art forms by using audio-visual media, especially documentary films. There is a documentary that is very interesting to study, namely a documentary entitled "*Sang Hyang Jaran: Teja Darmaning Kauripan*". This film records the re-embodiment of the art of the *Sang Hyang Jaran* dance in Sanur Kaja Village, which was once extinct. The problem studied in this study is how to use the documentary film "*Sang Hyang Jaran: Teja Darmaning Kauripan*" as a medium for preserving traditional arts? This research is a qualitative descriptive study using observation and interview data collection methods. Data analysis in this study used the Milles interactive model procedure with three stages of data analysis, namely (1) data reduction, (2) data presentation, and (3) verification or drawing conclusions. The result of this study is that the use of this film as a medium for preserving traditional arts can be seen from two elements, namely the first element is the visual element which includes the proactive observationalism and reactive observationalism, and the second element is verbal testimony.

Keywords: documentary film, sang hyang jaran, traditional art

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INTRODUCTION

Art and culture are an inseparable part of Bali. Cultural arts are not only limited in terms of beauty and ritual but cultural arts can be said to be the backbone that supports Bali and its people. Arts and culture make Bali one of the world's tourist attractions. As a tourist destination island, the Balinese are able to maintain various forms of art and culture in the midst of the onslaught of globalization. Even tourism can be said to be one of the factors that preserve the continuity of art and culture from the swift currents of modernism. This is because the existence of art and culture will maintain the existence of tourism which also means that the people who live from tourism will continue in a stable manner.

In general, when viewed from the surface, Balinese art and culture have survived well. This can be seen from the many artistic and cultural activities that are marked by the proliferation of art performances and the proliferation of art studios in Bali. However, Balinese people cannot just close their eyes. In fact, if you dig a little deeper, some traditional artistic heritages lose their echo. The *Sang Hyang* dance is one of the traditional art forms inherited from ancestors that is starting to be forgotten. *Antaraneews.com* published news with the title "The Dance of Sang Hyang Dedari is on the verge of extinction", giving a deep impression of this harsh reality. Whereas the United Nations Organization for Education, Science, and Culture (UNESCO) recognizes the *Sang Hyang Dedari* as a world heritage. This indicates that behind the identity of Bali as the home of art and culture, it does not guarantee that the whole art and culture of Bali's ancestral heritage is well preserved.

In Karangasem Regency, there are even ten traditional arts that have become extinct. As published in *Tribunnews.com*, the government is trying to reconstruct the extinct traditional art. In other areas, such as Badung Regency, there are fifteen types of culture that are almost extinct including the *baris kraras* dance, the *wayang wong* dance, and so on. Cultural arts in several other areas in Bali such as Buleleng and Denpasar also experienced the same thing. Many ancestral heritages are starting to be forgotten due to the lack of interest of the younger generation to continue them.

In the midst of the onslaught of times and the rapid advancement of technology, traditional arts that are threatened with extinction should be saved. Various ways can be done to preserve or maintain all existing traditional arts and culture. Documenting in digital form supported by audio-visual power will undoubtedly be able to maintain every form of ancestral heritage. One form of audio-visual media that is able to record a factual and interesting event is a documentary film. This documentary can be used for various purposes and purposes such as information or news, biographies, knowledge, education, social, economic, political (propaganda), and so on. This is confirmed by Prihantono (2009: 10) who believes that documentary films as a propaganda tool have an important function in cultural preservation efforts.

Regarding the documentary film and its function as a medium to preserve art and culture, the writer is interested in studying a documentary film that records an event of the reconstruction of the *Sang Hyang Jaran* dance in Sanur Kaja Village, Denpasar. This documentary is entitled "*Sang Hyang Jaran: Teja Darmaning Kauripan*". The documentary film "*Sang Hyang Jaran: Teja Darmaning Kauripan*" was produced by DnJ Production in 2018. This film recorded the reincarnation of *Sang Hyang Jaran* dance in Sanur Kaja Village which had never been staged again. This film presents various characters who provide descriptions and statements about the *Sang Hyang Jaran* dance in Sanur Kaja Village. The presence of this film has indirectly documented, perpetuated, campaigned, preserved, and at the same time saved a tradition or ancestral heritage from extinction. The presence of this film in the eyes of future generations is a provision to run and revive a legacy.

Research on the documentary film "*Sang Hyang Jaran: Teja Darmaning Kauripan*" will provide a major change to public awareness about a problem that has been ignored so far that has led to more and more traditional arts being swallowed up by the times. This study is very important to do to encourage and stimulate the preservation of traditional arts and culture through a film medium. In essence, this research will answer the problem of how to use the documentary film "*Sang Hyang Jaran: Teja Darmaning Kauripan*" as a medium for preserving traditional arts.

RESEARCH METHODS

This study was designed by the authors using a qualitative descriptive study. Descriptive research is research whose essence is to collect information about an existing symptom, namely according to the circumstances at the time the research was conducted (Arikunto, 2006: 54). Descriptive research in this study contains a systematic, factual, and accurate explanation of the preservation of art and culture through the documentary "*Sang Hyang Jaran: Teja Darmaning Kauripan*". The approach used is a qualitative approach. This research uses observation and interview methods in the data collection process.

Data analysis in this study used the interactive model from Milles (1992) with three stages of data analysis, namely (1) data reduction, (2) data presentation, and (3) verification or drawing conclusions. Data reduction is done to determine and sort out the data that is considered important and less important. Important data will be given a portion to be discussed, while data with low carrying value will be used as a backup if needed later. Data presentation is the process of describing data after selecting the data and discussing it. The last procedure is verification or drawing conclusions to get the final results of the research process carried out.

In conducting the research, techniques are needed that can guarantee the validity of the data being researched and analyzed. This is to minimize the subjectivity that the author does when conducting the analysis. The technique of checking the validity of the data that the author uses is peer examination. The author in this regard formed a team with appropriate educational qualifications to be able to check the validity of the data and its analysis so that the results of the study have a high objectivity value.

DISCUSSION

Using the Documentary Film “*Sang Hyang Jaran : Teja Darmaning Kauripan*” as a Medium for Preserving Traditional Art

Film Identity

The documentary film “*Sang Hyang Jaran : Teja Darmaning Kauripan*” is an audio-visual creation from the Production House DnJ Production. The documentary film “*Sang Hyang Jaran : Teja Darmaning Kauripan*” has a duration of 00.16.57. This documentary was produced in 2018 and directed by Ida Bagus Hari Kayana Putra. This film mixes a cultural event in the form of an ancestral dance that had not been danced for three generations, causing various problems for the descendants of the previous dancers. Starting from this, an initiative emerged to revive the Sang Hyang Jaran dance in Sanur Kaja to provide safety for the believers and the general public. In the film, there are various sources, both from Sang Hyang Jaran dancers, *Pemangku* (Priests), and figures or cultural figures.

Film Title	: Sang Hyang Jaran : <i>Teja Darmaning Kauripan</i>
Genre	: Documentary
Duration	: 00.16.57
Year of Production	: 2018
Filming Location	: Sanur Kaja, Denpasar
Director	: Ida Bagus Hari Kayana Putra
Production House	: DnJ Production
Resource Persons	: Mangku Lari (<i>tapakan</i> /dancer) , Made Mendim (artist), Mangku Ketut Balatama (dancer), Mangku Segara (a member of the community), Nyoman Mudita (Chairman of Pemaksan)

Basically the documentary film “Sang Hyang Jaran : *Teja Darmaning Kauripan*” aims to capture the reconstruction of the *Sang Hyang Jaran* dance in Sanur Village Kaja. The director hopes that this work will be able to become a medium for preserving art and culture for future generations.



Figure 1. Film Title (Source: Screenshot of the Film “Sang Hyang Jaran”)



Figure 2. Dance Procession (Source: Screenshot of the Film “Sang Hyang Jaran”)

Elements of the Documentary Film “Sang Hyang Jaran : *Teja Darmaning Kauripan*” as a Medium for Preserving the Dance of Sang Hyang Jaran

Below will be presented a discussion of the use of the documentary film "Sang Hyang Jaran: *Teja Darmaning Kauripan*" based on visual elements and verbal elements in accordance with the theoretical description in the previous chapter. Visual and verbal elements will be explained simultaneously in the discussion below and traced from beginning to end according to the film's story.

Visual Elements of Proactive Observationalism

In the initial visual element, two speakers appear, namely Mangku Lari at 00.01 seconds and I Made Mendim at 00.28 seconds.



Figure 3. Mangku Run (dancer) (Source: Screenshot of the film "Sang Hyang Jaran")



Figure 4. Mangku Mendim (dancer) (Source: Screenshot of the film "Sang Hyang Jaran")

The visual element by presenting these two key informants in this film will provide enormous benefits for the audience. The first resource person, Mangku Lari, is a dancer of Sang Hyang Jaran and the second resource person is Mangku Mendim, a former dancer. These two visual elements will serve as documentation and learning media for future generations to really know the dancers of Sang Hyang Jaran from Sanur Kaja. This can be used as a reference for the audience to get further information related to the performance or when they will dance the sacred Sang Hyang Jaran dance.

Verbal Testimony Elements

The two pictures above are supported by verbal elements in the form of songs and testimonies from these sources, which can be seen at 00.01 seconds and 00.28 seconds of the film. Short transcripts of the first and second songs can be described as follows.

"tambiakte jempong, gigie putih, engkahne bengu, rebut buyung ngeriung"

"Aia kaden, kaden, kaden ape, kaden ape polon be guling. Sesirik gumblakin banyu ikang banyu nunas ice, i jaran mengamuk api kebo janggu, jaran putih..."

The film director presents two pieces of this song to give the film audience a captivating first impression. This is inseparable from the impression of a documentary film which is generally boring. Giving an evocative impression at the beginning will ensure that this film is watched until the last second so that the main message of the film can be conveyed in its entirety. These two pieces of song are very important verbal elements. This verbal element is documentation of lyrics and tones that are very vulnerable to being forgotten. Sang Hyang Jaran's dances and songs will be vulnerable to being forgotten because of their sacred nature. This sacredness has an impact on the rarity of performances and the public's caution not to sing any dance accompaniment. Unlike other entertainment dances that can be learned and performed at any time, the Sang Hyang Jaran dance has a different function and position. This later became the cause of the extinction of a heritage tradition. Therefore, the production of this documentary is very important for the general public and the people of Sanur in particular.

Verbal Testimony Elements

In the next section at 00.52 seconds of the film, there is a verbal element of testimony by the resource person Mangku Lari while being possessed by Sang Hyang Jaran. Based on his narrative, when dancing Mangku Lari was in a state of trance or unconsciousness.

“At the time of possession, I didn't feel anything. I just saw the water that made me spontaneous to jump into it. I only saw water, not fire.”

This statement describes the situation or circumstances experienced by Mangku Lari while dancing to Sang Hyang Jaran. Based on the above statement, Mangku Lari did not feel anything or was not fully conscious. In his vision, he only saw water which then stimulated him to jump into the water. Whereas in the actual context, Mangku Lari was actually jumping into the embers. As in general, the Sang Hyang Jaran dance is identical to a dance that shows the dancers prancing over hot embers.

This statement is a shadow or a description of the situation experienced by Sang Hyang Jaran dancers while dancing. This is a very important message for future generations of dancers about the attitudes and situations that occur. That in reality a very different situation was felt by the audience and the dancers. This is a message that it is not possible for just anyone to be able to dance Sang Hyang Jaran.

Visual Elements of Proactive Observationalism

Visual elements of proactive observationalism can be seen again at minute 01.04. This section raises a resource person named Mangku Ketut Balatama. Mangku Ketut Balatama is a Sang Hyang Jaran dancer who has a unique history in his participation as a dancer.



Figure 5. Mangku Ketut Balatama (dancer) (Source: Screenshot of the film “Sang Hyang Jaran”)

The visual appearance of this resource is important for the community. This is a testimony and a fact about the dancers of Sang Hyang Jaran in Sanur Kaja Village. Having in mind that to be a dancer, this sacred dance cannot be trained or practiced in studios like other types of Balinese dances. It is important for the public to know which dancers are worthy or destined to dance the Sang Hyang Jaran Sanur Kaja dance. This visual element is supported by verbal elements of testimony such as the following answers.

Verbal Testimony Elements

The verbal element of testimony reappeared at minute 01.04. This verbal element is a statement or testimony from the visual resource person, Mangku Ketut Balatama. The following is a transcript of his statement.

“Once I was injured because of an accident that befell me. I then asked a shaman and got an explanation that while dancing to Sang Hyang Jaran I stepped on His (Sang Hyang Jaran) cloth and slipped.”

The statement above is a form of testimony about the seriousness of the sacredness of the Sang Hyang Jaran dance. Care is needed in dancing to minimize unwanted things.

Visual Elements of Proactive Observationalism

A very interesting visual element appeared at minute 01.55. In this section, the atmosphere during the Sang Hyang Jaran dance is visualized. It can be seen that some dancers are prancing on the embers. It seems that in the picture the dancers are not afraid at all of the burning embers.



Figure 6. Atmosphere of the Sang Hyang Jaran Dance (Source: Screenshot of the film “Sang Hyang Jaran”)

This picture is a form of evidence for the previous dancers' testimonies. Especially the testimony of the resource person Mangku Lari who stated that while dancing he did not see fire at all, in his view what appeared was water. From the audience's point of view, the magical nuance in the visuals is clearly felt. Besides that, it is undeniable that this can also be felt like a sacred performance that is very exciting. The atmosphere that is awakened in this case is an impression of the feasibility of a tradition to be continued, not only as an obligation but also on the value of beauty and uniqueness.

Reactive Observational Visual Elements Reactive

The observational visual elements can be found at 03.03 minutes. This visual element shows the activity of the resource person, Mangku Lari as a dancer, praying at *pelinggih* (dwelling place/shrine) of Sang Hyang Jaran.



Figure 7. *Pelinggih* Sang Hyang Jaran (Source: Screenshot of the film “Sang Hyang Jaran”)

This visual appearance is very important for the audience or the public. Starting from 02.45 to 04.02 the recording of this prayer activity is an illustration of the process that must be passed by a dancer. In addition, at minute 03.03 as shown above, *pelinggih* of the Sang Hyang Jaran is also visualized. This visual appearance can be used as information regarding the location or form of *pelinggih* Sang Hyang Jaran.

The next reactive observational visual element is found at 04.22 minutes. At this minute it is still a unified visual form with the image above. However, this visual needs to be conveyed because it shows the form of *penyimpanan* Sang Hyang Jaran



Figure 8. *Penyimpanan* of Sang Hyang Jaran (Source: Screenshot of the film “Sang Hyang Jaran”)

At this minute, the visual of Mangku Lari reappears who is praying in the *penyimpanan* process. The *penyimpanan* or in English it can be translated in the word storage is the place where Sang Hyang Jaran in the context of its form is symbolically placed.

Visual Elements of Proactive Observationalism

At 04.57 minutes, a visual element of proactive observationalism was found by presenting a resource person named Nyoman Mudita. Nyoman Mudita is the head of *Pemaksan*(group) of the Sang Hyang Jaran Sanur site.



Figure 9. Nyoman Mudita (far right) (Source: Screenshot of the film “Sang Hyang Jaran”)

The presence of this visual is supported by statements from sources regarding the existence of the *tapakan* in Sanur. This statement can be included in the verbal element of the testimony.

Verbal Testimony Elements

The verbal element of this testimony was stated directly by the resource person, Nyoman Mudita. The testimony given is related to the location of the *tapakan* and the history of Sang Hyang Jaran's existence from the time of his ancestors until now.

"For the existence of *susunan* of the Sang Hyang Jaran dance, it belongs to the Dalem Kedewatan Temple of Sanur which is taken care of by the village and Jero Gede Sanur. The Sang Hyang Jaran dance has existed since ancient times, from my ancestors. But it's been three generations that this dance is no longer performed. Well, recently during the *tilem kajeng piodalan* (religious event) at the Dalem Kedewatan Sanur temple, on October 5 (2018), the Sang Hyang Jaran dance was resurrected. This has been going on for 2 years, from October 5, 2016, until now (2018)."

The verbal element of this testimony is very important because there are statements that are historical in nature, the Sang Hyang Jaran dance has begun to be revived after three generations of never being danced. This is a reminder to the audience, especially the believers in Sanur Village, to always pay attention to their ancestral heritage and not ignore it even for a period of three generations. In addition, important information is also presented in this statement, which is related to the day or date of the *piodalan* or ceremony that took place at the Dalem Kedewatan Temple, Sanur.

The verbal element of the next testimony appeared at 06.57. At this minute, it was Mangku Lari who gave testimony or a statement. Mangku Lari revealed the origin story of the resurgence of the Sang Hyang Jaran dance.

“There was an epiphany that asked me to go to Griya Menuh (Griya Jero Gede Sanur). There I gathered to discuss the recall of Sang Hyang Jaran according to the old days. Because there were instructions to re-teach the Sang Hyang Jaran dance, I immediately agreed to it. This is because I, as a Jero Mangku (priest), was sick or in a bad condition because I have postponed the re-awakening of the Sang Hyang Jaran dance three times. I went to the hospital for treatment, but the doctor said I was not sick. This indicates it was time for me to *ngiring* or dedicate myself to reviving the dance of Sang Hyang Jaran.... “

The description above is a transcript of the statement from Mangku Lari when he told the story of the beginning of the resurrected Sang Hyang Jaran dance. Basically, Mangku Lari has always been warned to revive Sang Hyang Jaran. However, Mangku Lari always delays until three times. This then made Mangku Lari suffer from misfortune and illness. Surprisingly, according to his narrative, the pain he suffered was not detected by the doctor. The doctor stated that Mangku Lari was not sick. This then triggered Mangku Lari's desire to agree on the revival of Sang Hyang Jaran.

This statement is a testament to the journey or experience of a Sang Hyang Jaran dancer who had neglected the heritage of his ancestors. Every inheritance that is sacred cannot be ignored. The next generation must always obey and carry on all forms of inheritance. Although sometimes it is difficult to understand logically why the inheritance should be continued.

The next verbal element of the testimony can be found at minute 07.52. At this minute the resource person was a professor, Prof. Dr. I Wayan Dibia, SST., MA, who spoke about the true essence of the Sang Hyang Jaran dance.

"In the actual Sang Hyang Jaran dance, *kerauhan* (being possessed by spiritual being) becomes a necessity. Because without *kerauhan* there is no *sang hyang*. That's why Sang Hyang dance is called a *trance dance*. It means that *kerauhan* (possession) is one of the most essential elements in Sang Hyang dance. Why is that, because when *kerauhan*, then there is a connection between the human beings in this world and the spiritual powers in that world."

This statement reinforces the speech of the resource person Mangku Lari regarding his awareness when dancing the Sang Hyang Jaran. This further emphasizes that when dancing Sang Hyang Jaran, the dancer is not in a conscious state. There is a spiritual energy that permeates the dancer's body so that they can dance prancing above the fire without feeling the slightest heat.

Based on the analysis of the elements of the documentary above, materially it can be stated that the documentary film "Sang Hyang Jaran: *Teja Darmaning Kauripan*" is full of notes that are very important for the preservation of the traditional art of the Sang Hyang Jaran dance in Sanur Kaja Village. The material of this film can be used as a reference for future generations to be able to carry out the traditions that have been handed down by their ancestors.

Statement of the Director of the documentary film “Sang Hyang Jaran: *Teja Darmaning Kauripan*”

The statement of the director of the documentary film “*Sang Hyang Jaran: Teja Darmaning Kauripan*” is important to describe in order to get the point of view of the filmmaker. The author conducted an interview with Ida Bagus Hari Kayana Putra as the

director of this film at DnJ Production Sanur. Interviews were conducted to obtain answers regarding the background and objectives of the production of this documentary.

Ida Bagus Hari Kayana Putra said that the documentary film "*Sang Hyang Jaran: Teja Darmaning Kauripan*" was created thanks to an attraction about the reconstruction of an extinct dance.

"The film '*Sang Hyang Jaran*' is a documentary film about the reconstruction of a dance that was once extinct and revived as well as being an educational medium for the Balinese people, especially in Sanur Village."

Ida Bagus Hari Kayana Putra started the production of this film by doing in-depth research. The research was done by conducting interviews with the believers and the dancers of *Sang Hyang Jaran*. This research was conducted in order to obtain correct and valid material, considering that this film will be used as an educational medium. In addition to conducting interviews with dancers, interviews were also conducted with cultural observers to get a more complex view of the spirit or the truth of the *Sang Hyang Jaran* dance.

This statement confirms the results of the author's study of the documentary film "*Sang Hyang Jaran: Teja Darmaning Kauripan*" which can be used as a medium for preserving traditional arts. The director hopes that this documentary film can be used as an educational medium for the people of Sanur Village to preserve the *Sang Hyang* which had been extinct for three generations. The birth of this film is also expected to be a documentation medium for future generations so that previous extinction events do not happen again.

CONCLUSION

The documentary film "*Sang Hyang Jaran: Teja Darmaning Kauripan*" is an audio-visual creation from the DnJ Production House. The documentary film "*Sang Hyang Jaran: Teja Darmaning Kauripan*" has a duration of 00.16.57. This documentary was produced in 2018 and directed by Ida Bagus Hari Kayana Putra. The visual elements contained in this film are the visual elements of proactive observationalism and reactive observationalism. These two elements gave rise to resource persons as actors from the *Sang Hyang Jaran* and from the cultural observers. The verbal element that appears in this film is the verbal element of testimony. This verbal element becomes a very important narrative of cultural heritage and traditional arts for the next generations in Sanur Kaja Village, especially in the preservation of the *Sang Hyang Jaran* dance. This documentary can be used as a medium for preserving traditional arts through screening on the Youtube platform that can be easily accessed by all people.

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