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THE STORY OF YOUNG PHOTOGRAPHER IN “MESATYA – TELUSUR PUPUTAN BADUNG” DOCUMENTARY FILM

Made Rai Budaya Bumiarta^{1*}, I Ketut Muka², I Wayan Suardana³

Film and TV Production Study Program¹, Craft Study Program², Product Design Study Program³,
Faculty of Fine Arts and Design, Indonesian Institute of the Arts (ISI) Denpasar, Bali-Indonesia,
Postal Code 80235

E-mail : raipendet@isi-dps.ac.id

Documentary films are a medium for crafting a message and getting that message out to the broader community. The philosophical value of cultural roles and responsibilities can be presented through visual and verbal messages, and documentaries are one of the most accessible digital educational media. The presentation of the documentary *Mesatya – Telusur Puputan Badung* is a historical story that happened in 1906. It was inspired by the National Museum of Badung royal heritage collection, which the Dutch confiscated during the Military Expedition in 1906. This film depicts Bali with its beautiful nature and culture and the story of the bloody tragedy that ever happened to maintain self-respect and country. Focuses on sequences described in terms of the opening, central, and closing scenes, including the cultural and inspiring values presented in the film through visual and linguistic information. Also, most visuals of *Mesatya – Telusur Puputan Badung* documentary film represented a reconstruction photography technique. We can see that the story runs from the perspective of a young photographer who wants to find inspiration from the event. Audiences are invited to enjoy every shot and scene with a visual aesthetic full of meaning. We can see a detailed description of the meaning of the photographer's journey.

Keyword: documentary film, cultural, badung

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Introduction

A film, mostly a documentary, is a medium to convey a message to the broader community. Images, ideas, information, expressions, or forms of expression can be discussed and studied as a discourse in human civilization movement. Unlike the collaborative process of art (poetry, dance, theatre, and fiction) and technology, cinema is a surface form of life with symbolic and imaginative activity and technological power. Create a message that shows reality and provides harmony or entertainment. The creative content of a documentary develops from an understanding or symbolic motivation contextualized with the receiving environment. Indonesian documentary films began with the introduction of documentaries through television and are inseparable from existing documentary genres. Gerzon R. Ayawaila's (2008) book titled *Documentary: From Idea to Production* divides the genres into Travel Documentary, History, Portrait/Biography, Nostalgia, Reconstruction, Investigation, Comparison and Contradiction, Science, Teaching, Diary, Music, Associative image history and documentary. The development of mass media is an integral part of human civilization. As Elvinaro (2009) points out, communication through mass media lies somewhere in the middle of a flood of information that hits individuals and society. Information overflow must continue in the competition, communication, and globalization era. One of the rapidly growing interactive media in the mass media is film, including documentaries. The philosophical value of cultural roles and responsibilities can be presented through visual and verbal messages, which also become moral messages conveyed in films, and documentaries are one of the most accessible digital educational media. Ease of access to documentaries is one of the factors influencing open access to documentaries offered by Indonesian and global TV channels. Regarding diversity and genres, the development of Indonesian documentaries must be distinct from the existing genres of documentaries.

The presentation of the documentary *Mesatya – Telusur Puputan Badung* is a historical story that happened in 1906. Inspired by the National Museum of Indonesia's collection of Badung's royal heritage, the Dutch confiscated it during the Military Expedition in 1906. This documentary film depicts Bali with its beautiful nature and culture and the story of the bloody tragedy that ever happened to maintain self-respect and country. This documentary film is 24 minutes long for one episode. Even though it is a historical and documentary film, this film is made as light as possible, easy to understand, easy to digest, and not dull. In the digital era, the most appropriate packaging for communicating museum collection information is through filmmaking. This aligns with Law No. 5 of 2017 concerning the Advancement of Culture, which makes film a part of cultural arts and data assets. In addition, according to Film Law No. 33 of 2009, film as a mass communication medium is a means of educating the nation's life, developing self-potential, fostering noble character, promoting public welfare, as well as a vehicle for promoting Indonesia internationally, so that Indonesian films and films need to be developed and protected.

Research Methodology

The type of research used was a descriptive study. This type of research seeks to describe or explain a subject's facts or attitudes systematically and truthfully. The implementation and development process began with the audiovisual works plan for each element in pre-production. Starting from the narrative elements, mise-en-scene, cinematography, editing, and sound to produce a film with aesthetic value is more technical than this creation, which is also very influential in the outcome. The influence on the audience needs to be impactful because it will help the audience understand the film's message. The research object focuses on representing inner self values, translated into audiovisuals as the research object in the documentary. It also focuses on identifying the sequences in the film that are described in terms of the opening, central, and closing scenes. The content of the analysis includes the cultural and inspiring values presented in the film through visual and

linguistic information. The following picture is a Poster of *Mesatya – Telusur Puputan Badung* film representing a reconstruction photography technique.

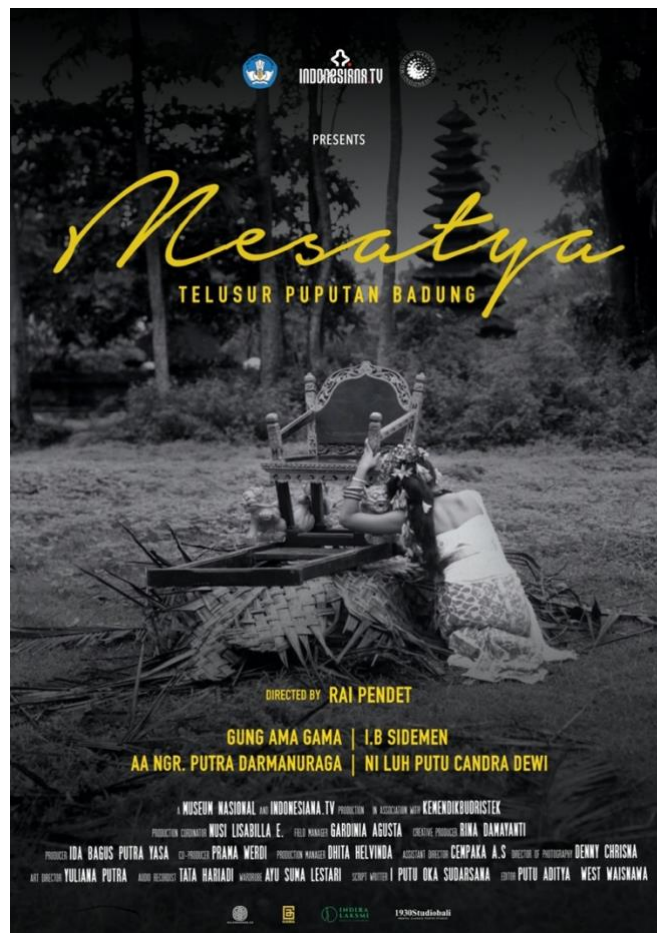


Figure 1. The Mesatya Documentary Film Poster


Source: Indonesiana.tv (2023).

Result and Discussion





A brief story of *Puputan Badung* begins with The Dutch intervention in Bali in 1906, killing more than 1,000 people, most of whom were civilians. This is the sixth Dutch military intervention in Bali. This intervention was a form of the Dutch occupation campaign for the East Indies. This campaign killed the Balinese rulers of the Badung Kingdom and their wives and children, destroyed the Badung and Tabanan kingdoms, and weakened the Klungkung Kingdom. These documentaries want to tell a different perspective on how the war started in the first place. From the angle of a young photographer who wants to reconstruct some of the photos he finds in books, he is also inspired by artifacts and collections about the war from the National Museum of Indonesia. Developing an audio-visual work begins with carefully planning each constituent element. Starting from aspects of narrative, mise-en-scene, cinematography, editing, and sound, and producing a film that has more aesthetic value, the technical creation is also very influential in the final result of the work. The influence on the audience must be huge because it will make the audience feel as if they are involved in the film. In *Mesatya – Telusur Puputan Badung*, we can see that the story runs from the perspective of a young photographer who wants to find inspiration from the event as audiences are invited to enjoy every shot and scene with a visual aesthetic full of meaning. A detailed description of the meaning of the photographer's journey, starting from the production design, as follows:


Production Design	
Film Title	Mesatya – Telusur Puputan Badung
Duration	24 Minutes
Genre	Short Documentary
Language Spoken	Indonesian
Target Audiences	General public Audience age 13 and over Cultural community/institution
Film Statement/Premise	Agung Wijaya Utama (Gung Ama), a young photographer who revived the role of Balinese women in the Puputan Badung war through photo reconstruction and traces of remains at the National Museum.
Synopsis	Gung Ama has a great interest in history and colonial-style photography. Together with his wife, he built Gamma Studio 1930 to express his anxiety and seek answers to the questions he had been holding back. The Puputan Badung incident did not escape his attention. Gung Ama did not find essential events in Puputan Badung in his collection of historical photographs. This prompted him to make a reconstruction. He started doing library research, visiting sites, interviewing historians, and even traveling to the National Museum to study the Puputan Badung War collection. In his journey, he found many new perspectives, especially the courage and sacrifice of the Badung people at that time. It turned out that not only male soldiers were fighting, but also women and children who were so loyal to their country (Badung Kingdom).

As described in the production design chart above, the film's premise is a young photographer who revived the role of Balinese women in the *Puputan Badung* war through photo reconstruction and traces of remains at the National Museum. Interpreting the storytelling process in the documentary film *Mesatya – Telusur Puputan Badung*, we can also observe this in the treatment of the story as follows:

Story Treatments	
<p>1. EXT. Jalan Menuju Puri – DAY</p> 	<p>A brave Balinese soldier confronted the Dutch infantry. The long spear was gripped tightly by both hands and thrust into the ground without the slightest desire to get out of the way. His body was wrapped in a white cloth and a short-sleeved red shirt, complete with a headband. Plumes of smoke, dust, and scattering burning ash surround it. Enemy bullets did not spare his legs. His muscular body struggled to stay upright and unshakeable. He convinced his</p>

		comrades to attack with his bold moves, voice, and attitude, unafraid of death. A Dutch soldier aimed at the soldier and pressed the trigger of his rifle. There was an explosion and a flash of light.
2. INT. Gama Studio – DAY		GUNG AMA targets models in the Puputan Badung War dress. An old camera montage looks for a focus point; then, the image model looks from blurry to image focus. Montage of the negative film washing process with chemical fluids and other photo-processing activities. A sequence of photographs in ancient Balinese style is hung. Visual montage GUNG AMA researched photographs from postcard collections, books on ancient Bali, and other archival records.
3. EXT. Sanur, Prasasti Sri Komala – DAY		Sanur Beach waves crashing. The sun was shining; the wind was blowing hard. Four shirtless men, wearing kamben, hauling ancient goods on the beach. GUNG AMA did a photo of the reconstruction of Sri Komala. The residents of Sanur helped evacuate the ship's belongings. Using a journalist's perspective, where the intact photo allows for two different framing, namely the Dutch framing accusing the people of the Badung Kingdom of seizing the ship and the framing of the people of the King of Badung saving and securing the contents of the boat.
4. INT. Gama Studio – DAY		GUNG AMA prepared props and clothing for the shooting of the reconstruction of King Badung I Gusti Ngurah Made Agung. While looking at illustrations of the figure of the king and other references, he began dressing the model who played the King of Badung. After feeling he was by his imagination, he did a photo shoot using an AFGAN camera.
5. INT. Gama Studio – DAY		GUNG AMA prepares the AFGAN camera. Models dressed as Dutch warriors enter the viewport. Once in focus, the photo is processed directly in the camera and comes

	<p>out positive. He then hung the picture from the session next to the other images. After that, he searched through books on the history of Puputan Badung. But he has yet to find photos of how the people of Badung carry out attacks like that narrated in historical records so far. He also did not find keris, spears, jewelry, or other things worn by the King of Badung and the people at that event. He decided to research the remains before carrying out the reconstruction.</p>
<p>6. EXT. Museum Nasional – DAY</p> 	<p>GUNG AMA got off the vehicle, then entered the National Museum</p>
<p>7. INT. Museum Nasional – DAY</p> 	<p>GUNG AMA, accompanied by a National Museum official, headed to the Puputan Badung collection room. GUNG AMA photographed these collections, such as jewelry, spears, and kerises, to serve as a reference for reconstructing the Puputan Badung War. GUNG AMA was immediately amazed by the king of Badung's stretcher used during the puputan. Likewise, the Singaparaga Keris was used by the King of Badung against Dutch soldiers.</p>
<p>8. EXT. Lapangan Puputan Badung – DAY</p> 	<p>Four warrior actors lifted the stretcher, and the figure of the King of Badung was already on it. GUNG AMA directs the position of the stretcher. Then, go back to the camera to process the photo. But before he pressed the sater, there was an interruption from the stretcher lifter in the rearmost position. The stretcher lifter protested because he felt that he would not be seen in the picture later, so he asked to change positions so that he could be moved to the front. However, the stretcher holder rejected the</p>

	request for the same reason. There was a fierce debate between them. The king, who was on the stretcher, was tossed around. The stretcher was immediately placed on the ground. The stretcher holder, who had previously protested, decided to leave the line. Reconstruction continues without stretcher holders.
<p>9. INT. Gama Studio – DAY</p> 	GUNG AMA arranges the results of his reconstruction one by one and tells the results of his reflections and findings. The women carry their children and run towards the Dutch troops. Children and women carrying daggers, eager to wield them at the Dutch soldiers.

Conclusion

The utilization of documentary films as a form of media is attributed to their remarkable strength and accuracy in effectively conveying messages to the audience. Among the various storytelling categories within the realm of documentaries, one category that stands out is the short documentary. This type of documentary film possesses a unique power due to its ability to communicate with the audience through sound and visual elements. By incorporating narrative and cinematic elements, it offers valuable insights and alternative perspectives on museums, thus cultivating a greater appreciation for their cultural heritage. Furthermore, it serves as a source of inspiration for the general public while expanding their knowledge on implementing intangible cultural heritage values across various aspects of life, encompassing collections and the historical significance of the *Puputan Badung War*. All of this is achieved through an engaging and educational medium. It enlightens the audience about the visual appeal and allure of collections while offering visitors an immersive experience that showcases the Balinese people's cultural heritage and diverse traditions throughout history, which we must always cherish.

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