



## THE SANGHYANG JARAN DANCE IN NYALIAN VILLAGE, KLUNGKUNG, AS A SOURCE OF INSPIRATION FOR THE CREATION OF VISUAL ART WORKS

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### ABSTRACT

The report on the creation of this work of pure art was inspired by the Sanghyang Jaran dance in Nyalian Village, Banjarangkan District, Klungkung Regency. As a source of inspiration for creative ideas, the author has lived side by side with the Balinese customs and traditions around him since childhood and one of them is the Sanghyang Jaran dance. The Sanghyang Jaran dance is also a religious art because it involves the spirit of Sanghyang Jaran which will possess the selected dancer and will experience a trance, and Sanghyang Jaran Dance performances are held at several temples. is in Nyalian Village.

The creation process used stages: basic research, exploration, canvas experiments with acrylic paint totaling 4 (four) works and 2 (two) works of wood-based sculpture. In the process of creating the work, the author took references from the Wasundari Kamasan studio as a source for creating the work. The author combines the ornaments given. In the creation process the author took the form of patterns, proportions of rock shapes, standards, and several other techniques.

## 1. INTRODUCTION

In the sixth semester MBKM program activities, the author took the MBKM independent study program to provide development opportunities for the author so that he could explore the potential within the author to be able to develop abilities aimed at encouraging mastery of various knowledge that is useful for entering the world of work.

Starting from the context above, the author took up the field of painting and was interested in Kamasan style painting because it is a classic wayang painting art in Bali, so Kamasan style painting has its own



uniqueness which is interesting compared to other paintings and partner artist Ni Wayan Sri. Wedari, S. Sn. she is an artist born in, Banjar Sangging, Kamasan Village, Klungkung, Bali, in 1974. This woman, born 27 November 1974, is the daughter of the Kamasan Wayang painting artist, I Nyoman Mandra, the writer is interested in conducting independent studies at Sanggar Wasundari in Kamasan village Klungkung because it is one of the learning centers for Kamasan wayang painting in Klungkung.

Bali has a wealth of cultural traditions and rituals that cannot be separated from its dance arts, there are three dance groups, namely the guardian dance, bebali dance, and bebalihan dance, the Sanghyang dance is one of the guardian dances. [2] Sanghyang dance is synonymous with "trance" as an expression of unity between "atman " and "spirit" that is deliberately invited to enter the human body. Media such as offerings, sacred chants (songs), orchestras, and dancers, are prepared through ritual processions for this dance. Dance in "trance" has since prehistoric times which we can find in Nyalian. Village, Banjarangkan District, Klungkung Regency. abilities beyond human norms in spiritual communication that have developed in Balinese ethnic communities

Nyalian Village is one of the villages in Banjarangkan District, Klungkung Regency which is thick with noble customs and traditions, the village area reaches 4.97 km and has 4 traditional villages with eight banjars, Nyalian village has several very sacred temples [3], namely three three khayangan temples and three khayangan dhang temples as well as several subak temples and other temples, the author was born and grew up in the village from childhood until now the author lives side by side with the customs and traditions that exist in nyalian village, in the past as a child the children would always fight over to follow or carry the sanghyang jaran hermitage when the melasti ceremony is held and the author often witnesses events that are classified as beyond human reason, which inspired the author to create works of fine art, one of which is the sanghyang jaran dance performance which is held at several temples in the village of nyalian, one of which is at the Bale Agung Nyalian village temple, what made me interested in the Sanghyang Jaran dance [1] performance was the event where the dancer, who was appointed by Ida Sesuhunan, would experience being possessed by the spirit of a horse, then would dance, stepping on and kicking embers of coconut fiber like a horse taking a bath and playing in a puddle of water so that the embers from the coconut fibers are blown away and the smoke produced from the burning billows thickly and creates lines of smoke that are interesting for writers to create works of fine art.

This performance is not held regularly because I have to wait for the baos or request from the Ida sesuhunan who resides at the temple, therefore I became interested in bringing this Sanghyang Jaran theme into my MBKM assignment because this Sanghyang Jaran dance performance is very rarely found in Bali only. There are several villages or temples that have this performance, one of which is in the village where I was born, namely Nyalian Village, Banjarangkan District, Klungkung Regency. An inspiration and enthusiasm for creating work arose, so an idea was thought of to create a work of painting using techniques in making Kamasan puppets in the creation of a painting entitled: "Sanghyang Jaran Dance in Nyalian Village, Banjarangkan District, Klungkung Regency as a Source of Inspiration for Ideas for Creation of Works Art".

## **2. METHODS**

The systematic method for producing works of art is known as the creation method. The process of creating a work of art is described in stages, starting from getting inspiration (ideas), designing and completing the work of art. In the process of making a work of painting, a technique is needed to explain in detail the steps or methods used during the making process. Methods used in other scientific disciplines. The creation method is a process, stage, or method for producing work with certain goals and benefits.

Study of independent projects carried out at the Studio Wasundari Classical Painting, a creation method directed by Ni Wayan Sri Wedari and the results of the author's observations, this method begins with the basic research, exploration, experimentation, execution and completion stages. The author experienced these stages in the basic research process at the Wasundari Classical Painting Studio. The meaning of these stages is:

### **2.1. Basic research**

Basic research in this stage is intended to find information about the stages of Kamasan wayang creation, which will later be collaborated with the concept raised. And the author also conducted research on Sanghyang Jaran, regarding the title chosen, namely Sanghyang Jaran, as inspiration for the idea of creating works of pure art.

### **2.2. Exploration**

The exploration stage is the first process carried out in creating a work of painting. The exploration stage is carried out by observing or observing the object that will be used as inspiration or reference in creating painting art. The object presented is the Sangyang Jaran dance, an exploration through the source of the classical Balinese painting work Wayang Kamasan. There is also a source from the author's personal documentation.

### **2.3. Forming**

The forming stage is the process of creating or realizing a work through ideas, sketches and techniques that have been carried out from studies carried out in the previous stage. At this stage, what needs to be provided is the first, starting with the idea after the idea, then the stage of installing the canvas fabric on the spanram, then continuing with the sketching stage and the coloring process.

## **3. RESULTS AND DISCUSSION**

This section contains a description of the ideas, notions and concepts that were used as the basis for creation. Ideas, notions and concepts built from analysis of phenomena, literary literacy of works of art, design work, and authentic experiences of creation. The work created is a work of fine art. The objects displayed or visualized are inspired by the Sanghyang Jaran dance. is a dance that is sacred to the people of Nyalian Village, Banjarangkan District, Klungkung Regency. The psychoplastic aspect includes techniques for creating works, as well as the application of visual elements of fine art which are used to support ideas or ideas in works of fine art. So the physical aspect referred to is the physical appearance of a work of fine art.

### **3.1. Exploration**

The exploration stage is the stage where the writer looks for imaginative ideas and concepts. At this stage the writer first looks for imaginative ideas that will be included in the work. The author took the reference idea from the Sanghyang Jaran Dance and visited one of the temples which was used as a staging location for the Sanghyang Jaran dance and saw the statue of the horse used when dancing the Sanghyang Jaran.

### **3.2. Improvisation**

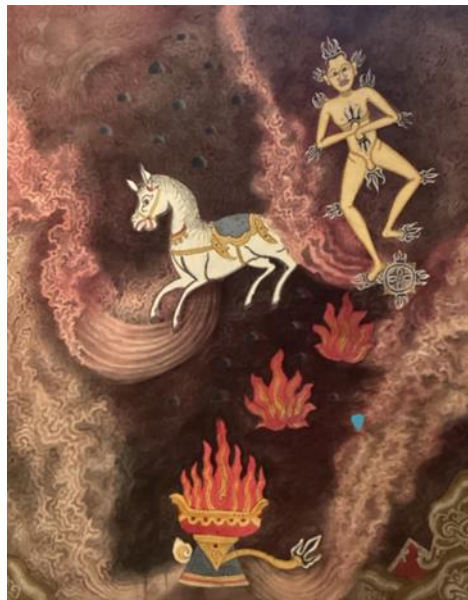
The improvisation stage is the stage where the author designs a sketch of the basic pattern of the work, then forms and creates an abstract flow pattern using a bamboo brush. This stage also requires

experimentation provided by the Wasundari Studio partners in the form of combining Kamasan wayang ornaments.

### 3.3. Forming

The formation stage is the process of creating or realizing a work through ideas, sketches and techniques from studies carried out in the previous stage. At this stage, what needs to be done is the first, starting from transferring the ideas obtained after observing the Sanghyang Jaran horse statue and seeing the dance performance area as well as observing the ornaments in several paintings which have the potential to add beauty to the work at the Wasundari Kamasan Studio. a piece of paper, then the stage of installing the canvas cloth on the frame, then continued with the stage of making a sketch on the canvas, making a groove motif from a bamboo brush which symbolizes smoke smoke during the Sanghyang Jaran dance performance with several Kamasan wayang ornaments inserted for it. Adding a beautiful impression is the coloring process which uses colors commonly found in Kamasan wayang paintings such as red, blue, brown and black.

#### 3.1.1. nusdus



**Figure 1.** nusdus

[Source: I Putu Eka Darmasuta. 2024]

Media: Acrylic on canvas

Size: 120 x 100 cm

Year: 2024

#### Work Description:

This work tells about the Sanghyang Jaran dance procession which begins with the nusdus process, nusduh is a smoking procession where there will be an earthenware bowl called Peasepan and the Peasepan becomes a fire container filled with incense powder so that the smell of the burning smoke smells good, deep puffs of incense smoke, the people simultaneously sing the song Kuskus Arum, where the song Kuskus Arum tells the story of a horse called Oncer Srawa. The Oncer Srawa horse is described in the song Kuskus Arum as the most beautiful horse and dressed all in gold.

The background of the work is deliberately colored reddish which is interpreted as the condition of the area where the Sanghyang Jaran dance is held being attacked by negative energy which is depicted by the presence of a giant head as a symbol of negative energy. To neutralize the negative energy the Sanghyang Jaran dance is held and there is an image of the acintya where the Sanghyang Jaran dance is an art that is classified as a holy sacred art.

### 3.1.2. Kerauhan



**Figure 2.** Kerauhan

[Source: I Putu Eka Darmasuta. 2024]

Media: Acrylic on canvas

Size: 120 x 100 cm

Year: 2024

Work Description:

This work tells the story of the Sanghyang Jaran Dance procession, where this work depicts Sanghyang Jaran dancers who are in a trance or trance. Kerauhan is an event where someone is not aware of what they are doing and believes they are being possessed by a spirit. This work depicts a pair of Sanghyang Jaran being pulled while stepping on fire and next to it is the figure of a horse which is symbolized as the spirit of the Sanghyang Jaran and There is also an acintya symbol where the Sanghyang Jaran dance is a sacred art.

### 3.1.3. . Mesiram



**Figure 2.** Mesiram

[Source: I Putu Eka Darmasuta. 2024]

Media: Acrylic on canvas

Size: 120 x 100 cm

Year: 2024

Work Description:

Egyptianam, which means bathing, in this work depicts a pair of black and white horses playing in the water, where during the Sanghyang Jaran dance, the dancers will run and step on burning coals like horses playing in water. ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum.

## 4. CONCLUSION

The work presented by the Sanghyang Jaran Dance in Nyalian Village, Banjarangkan District, Klungkung Regency as a source of inspiration for the idea of creating works of fine art, the author was inspired by the performance of Ratu Sanghyang Jaran Mesolah which was held in several temples in Nyalian Village and one of them was at the Bale Agung Nyalian Village Temple. and the author became interested in this sacred art.

In the creation process the author used a lot of experiments with materials and tools such as canvas which was replaced with jeans and brushes using bamboo. In the process of creating the work, the author took references from the Wasundari Kamasan studio as a source for creating the work. The author combines the ornaments given. In the creation process the author took the form of patterns, proportions of rock shapes, standards, and several other techniques.

## 5. REFERENCES

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