

The Existence of *Sanghyang Jaran* Dance in Pengubengan Temple

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Abstract

Sanghyang Jaran dance is one of the sacred dances in Bali. One of the sacred places in Bali that performs the dance is Pengubengan Temple. *Sanghyang Jaran* dance is performed twice a year during *Tilem* (III), namely during *pujawali* at Pengubengan Temple and *tumpek wayang*. The purpose of this research is to analyze the form of performance, function, and value of Hindu religious education in *Sanghyang Jaran* dance in Kutuh Village. The research data collection methods in this study are: observation, interview, literature study and documentation. The data that has been collected is analyzed using qualitative descriptive analysis method with steps, namely: Data reduction, Data Presentation, Conclusion Drawing and Data Verification; The results showed that: (1) The form of *Sanghyang Jaran* dance performance in Kutuh Village is to go through a series or procession of *Sanghyang Jaran* dance, namely *nusdus*, *masolah*, and *ngalanus*, and (2) The function of *Sanghyang Jaran* dance in Kutuh Village is: religious function, art and cultural preservation function, and social function. (3) The value of Hindu Education implied in the *Sanghyang Jaran* dance at Pengubengan Temple in Kutuh Village, namely: spiritual value and aesthetic value (Art).

Keywords: *Sanghyang Jaran* Dance; *Tilem*; Pengubengan Temple

Introduction

Indonesia is known as a country with a variety of cultures, customs, tribes, and many more. One of the diversities that can be seen is in term of religions. Religion in Indonesia is used as a guide and guidance for people's lives. This is further explained inside the Constitution in Article 29 concerning freedom to choose religion. The Article 1 stated that The State shall be based upon the belief in the One and Only God, (2) The State guarantees all persons the freedom of worship, each according to his/her own religion or belief. Indonesia has 6 religions namely: Hinduism, Islam, Catholic Christianity, Protestant Christianity, Buddhism, and Confucianism. It is this diversity that makes Indonesia well-known to foreign tourists.

In essence, every religious community has a place to worship. This place is known as a holy place. The holy place can be interpreted as a place that is purified and is believed to be a place of worshiping God by various religions in Indonesia. Of the many religions in Indonesia, one of the sacred places of Hinduism is *pura* (temple). *Pura* comes from Sanskrit, namely from the word "*pur*" which means bull or shelter. The temple has a function as a place to worship *Ida Sang Hyang Widhi*/God Almighty. Temples as sacred places for Hindus cannot be separated from Hindus because it is functioned as a place of worshiping for *Ida Sang Hyang Widhi* and His manifestations. In the *Madya Mandala* (*Jaba Tengah* or the middle section of the temple) is a section of the temple in which dances are usually performed. This dance is included in the Sacred Arts. According to (Suyasa et al., 2019) sacred art as is seen as an art that is aesthetically religious or beautiful based on its nature and attitude with a spiritual religious background or intuitive beauty is an ideology of belief and a belief in "feeling" not in ratio. Sacred dance is a traditional dance that is performed in the inner courtyard of a temple (Suyono & Kristiyanti, 2021).

One of the holy places for Hindus in Bali, namely Pengubengan Temple, is located in a small village called Kutuh Village. Pengubengan Temple is the Central Kahyangan Temple (*Pura Kahyangan Pusat*) or also known as Pusering Jagat since before the arrival of Mpu Kuturan in Bali in the 10th century (Lugraha, 2012). The Pengubengan Temple is functioned by the people in Kutuh Village as a place of worshipping for Dewa Bagus (as the name given to the god of *Sanghyang Jaran*). The *Sanghyang Jaran* dance is a sacred dance that is still being preserved today. According to (Lodra, 2017) stated that the *Sanghyang Jaran* dance is rich in prehistoric spiritual values such as beliefs that are packaged in such a way in the form of art which is intended in worshipping rituals and Hindus' activities. *Sanghyang Jaran's* dances and songs will be vulnerable to being forgotten because of their sacred nature (Payuyasa & Putra, 2022).

According to Roseadi & Kandiraras (2021) *Sanghyang* dance in the name of dance is included in the group of ancient dances. This dance is usually performed in sacred ceremonies and served as a complement to the ceremonies and drives away the disease outbreaks. In general, there are several types of *Sanghyang* dances, those are *Sanghyang Dewa*, *Sanghyang Dedari*, *Sanghyang Dangklik*, *Sanghyang Celeng*, *Sanghyang Sengkron*, *Sanghyang Janger*, *Sanghyang Kidang*, and so on (Lugraha, 2021). The disappearance of Sang Hyang Dedari ritual is a direct impact to the massive modernization happening in Bali (Putri, 2017). Therefore, it is certain that there are many types of *Sanghyang* dances in Bali, and it is obvious that there are differences between the various types of *Sanghyang* dances, whether on the processions, costumes, dancers, as well as gamelan or the music used. In general, the *Sanghyang* dancer will be controlled by the power of the "spirit" that is in his body. In this case, the performance of the *Sanghyang Jaran* Dance at Pengubengan Temple is aimed to prevent the people in Kutuh Village from an outbreak of a common disease, which is normally known as "*grubug*". In order to prevent *grubug*, until now the people of Kutuh Village will perform the *Sanghyang Jaran* Dance every 2 times a year during the *tumpek wayang* ceremony and the *Pujawali* ceremony at Pengubengan Temple. *Sanghyang* dance is a sacred dance that functions to drive away an epidemic that is currently sweeping a village or area (Suyasa, et al. 2019). The difference between the *Sanghyang Jaran* dance in Kutuh Village and the *Sanghyang* dance in other villages can be observed in terms of the performance. The performance of the *Sanghyang Jaran* Dance in Kutuh Village is unique in which at the same time the Andir Dance is also being performed. The dancers of the Andir Dance will use a custom similar to the legong dance.

Based on the description above, therefore, it attracted the interest of the researcher to discuss deeper about the existence of the *Sanghyang Jaran* Dance in the *Piodalan* (Ceremony) of Pengubengan Temple, Kutuh Village, South Kuta. The uniqueness of the *Sanghyang Jaran* Dance in the *Piodalan* of Pengubengan Temple in Kutuh Village is that it is performed simultaneously with the Andir Dance.

Method

The type of the research used was qualitative research. Meanwhile the approaches used on this study was the phenomenology approach. There were two data sources on this study, namely the primary and secondary data. The primary data on this study was taken from Jero Mangku Pengubengan Temple, the dancers of *Sanghyang Jaran* dance, *Bendesa Adat* Kutuh, and the community figure, as well as the community. On the other hand, the secondary data used on this study was taken from books, documents, images, and many others. Moreover, on this study, the key informant was used, namely *Pemangku* Pura Pengubengan or the priest at Pengubengan Temple who known every single thing about the existence of *Sanghyang Jaran* Dance during the ceremony in Pengubengan

Temple, Kutuh Village, South Kuta Regency. The instruments on this study were the researcher herself, meanwhile the other instruments were notebook, camera, recorder, and many others. The techniques used in collecting the data were combined with several method, namely: (1) Observation, (2) Interview, (3) Literature Study, (4) Documentation. The collected data was analyzed using qualitative descriptive analysis method with several steps, namely: (1) Data Reduction, (2) Data Presentation, (3) Concluding Conclusion and Data Verification.

Result and Discussion

This research is important to be done since it is aimed to save cultural identity so that it is not eroded by the progress of time. It cannot be denied that many cultures are almost extinct because of the replacement by new cultures. Therefore, in this case, it is necessary to preserve the *Sanghyang Jaran* Dance so that it does not become extinct and its existence is still preserved by the younger generation in Kutuh Village. The efforts made by the *prajuru* of the Kutuh Traditional Village to emphasize the construction of the values on spiritual communication so that the people in Kutuh Village can inherit and learn it, is namely by carrying out socialization and seminars about the *Sanghyang Jaran* Dance held by the *pemangku* (a person who leads ceremonies) in Pengubengan Temple and the dancers. According to Suyasa et al., (2019) *Sanghyang* Dance can be interpreted as a sacred dance which has functions to drive away the disease outbreaks that happens in a village or area. Moreover, the *Sanghyang Jaran* dance is known as a dance that has local wisdom that contains the truth from *sekala* and *niskala*. The truth in term of *sekala* is proven by the belief that if the people in Kutuh Village do not perform this dance, they will be struck by several diseases or are called as *grubug* (Erawati et al., 2022). Pengubengan Temple is included in the Pusering Temple of the Desa Adat Kutuh. Pengubengan Temple is in a central/middle position of the Kahyangan Pengibeh Village, Desa Pakraman Kutuh. Kahyangan is placed in an elevated and facing west position. An Elevated temple have become a tradition in building a temple since ancient times. Pengubengan Temple is also close to Pandawa Beach so that its location is very strategic to be accessible to the people of Kutuh Village.

Pengubengan Temple is also surrounded by large trees, especially the Kutuh tree which existence is still beautiful and sustainable until now. Apart from the Kutuh tree, at Pengubengan Temple there is also a Kamboja temple which is believe has been there for a hundred year ago, this condition indeed gives more of the religious and magical nature of Pengubengan Temple. The Pengubengan Temple has a distance which is approximately 300 m from the south of the center of Kutuh Village, to the left of Jalan Melasti / the road to the South Beach. Pengubengan Temple has a *duwe pura* land (a land owned by the Temple) which merges with the Kahyangan with an area of 32,340 m² with a certificate: No.22.03.04.07.1.03771, July 30, 1999 (Lugraha, 2012)

The penyengker of the Temple was built using hillock stones (*batu kancing bukit*) that are stacked in such a way without using adhesive or cement. The palinggih and sacred buildings are faced to west with a mural on the southern sengkler wall so that it into the west/*teben*. Most of the roofs of Pengubengan Temple are made of reeds and the body is made of limestone which is a characteristic of hill areas. In arranging the area of the temple are using the eka mandala structure. In this case, Pengubengan Temple has magical and religious values, one of which can be seen from the performance of the *Sanghyang Jaran* Dance during piodalan at the temple every 2 times a year which happens simultaneously with the *tumpek wayang* ceremony. Through the performance of dance and music, the Balinese express their sense of heartfelt devotion towards God (Sugiarta & Arya, 2018; Sankara, 2020).

In essence, the *Sanghyang Jaran* Dance is included in the Sacred Arts section. The Big Indonesian Dictionary states that art is: (1) the skill of making works of quality (in terms of subtlety, beauty), (2) works created with extraordinary skills, such as dance, painting, carving (Big Indonesian Dictionary, 2002) In addition, art comes from Sanskrit, namely from the word *genia* or *genius* (Triguna, 2003). Meanwhile the word "*sacral*" comes from the Latin word "*sacrare*" which means sacred, in Dutch it is "*sakraal*" and from English it is "sacred". Therefore, sacred art means worshipping, the search for identity that is sacred in the sense that art is only performed at certain times, not performed in any place, time and media. Sacred art is synonymous with *tenget* or "haunted" art in which the meaning has none of the negative meanings (closed, strict, spooky) but "*tenget*" which means placing an activity or work of art in a position that is closed or not placed/performed in any place.

Referring to the word art which comes from Sanskrit from the word "*sani*" which means worship, service, donation, request or search respectfully and honestly (Triguna, 2003). In general, the goals of the *Sanghyang Jaran* dance are as follows:

1. Worshipping

The main objective of *Sanghyang Jaran* Dance is as a media of worshipping God. Commonly, it can be done with: fire (incense stick or *dupa*), dances (sacred), *mantra* or chants, *doa* or prayers, *kidung* or sacred song, *upakara* or offering, etc. *Penyungsung* or those who worship the *Sanghyang Jaran* sacred dance will conduct their *puja bhakti* to *sesuhunan* (the God worshipped) with all of His manifestations, in which the offering is in the form of sacred dance. From the aspect of dancing, the conducted dance is belonged to the ceremonial dance that complete the main ceremony at the temple. *Penyungsung* or *pengempon* in Pengubengan temple carries out the dance with the full feeling of responsibility, love, and sincere which has the main objective to praise *sesuhunan* (goddess). In order to fasten the raising process of religious emotion, in which the sign can be seen from the dancers of *Sanghyang Jaran* experiencing trance.

2. Servicing

The second goal is the *Sanghyang Jaran* dance as the servicing media since this dance is seen as the form of appreciation or gratefulness from the community in Kutuh Village for the disappearance of diseases (*grubug*) in Kutuh Village. This dance is believed to be a dance that loved by "*ida sesuhunan*", the dance in which the appearance is happened spontaneously, unintentional and believed to be His Will. Therefore, doing the dance performance is seen as the sacred service for the *sungsungan* (*yadnya* or sacred service). *Yadnya* can be described as a sincere service with the sacred heart (Pratiwi, 2022).

3. Donation

The third goal is donation. The word donation can be explained as a form of giving or present. One function of *Sanghyang Jaran* dance is preventing harm for the community safety (*krama*). In this case, the sacred (*suci Nirmala*) and sincere *bhakti* from the *penyungsung*, and therefore *asih* (or the affection from the worshiped Goddess) will come in the form of donation from the God which is not in only physical form, but also non-physical. The balance between *bhakti* and *asih* is a spiritual idealism of religion. Along with the belief that God is the most Gracious while human can only pray for His grace.

According to Lagraha (2021) the *Sanghyang Jaran* Dance has three important elements, namely:

1. Sacred Fire

The sacred fire has functions to purify the dancers/*pragina* of *Sanghyang Jaran* dance as well as become the characteristic of *Sanghyang* dance wherever it is (all over

Bali). Therefore, it can be concluded that the sacred fire is the main component of *Sanghyang Jaran* dance.

2. Dancer/medium

The *Sanghyang Jaran* dance has its own characteristic in which it rides a horse made from the fronds of coconut leaves and bamboo. The dancers will dance in an unconsciousness position or possessed by the horse vehicle of the God in the heaven, go around while closing their eyes, stepping on the coals of wood which has been prepared in advance.

3. Gending/Song of *Sanghyang Jaran* Dance

Sanghyang Jaran dance is usually accompanied by simple musical instruments such as gending palegongan. In addition, it is also accompanied by sacred songs/*kidung*, or the songs of worshipping, in its development, kecak songs are inserted by *sekaa* (group) consisting of men and women. According to Meling (2008) states that the mythology of the *Sanghyang Jaran* dance at Pengubengan Temple does not have any written sources that can explain and convince, such as lontar and other written sources. During piodalan at Pengubengan Temple, 2 dances will usually be performed, namely the Andir Dance and the *Sanghyang* Dance. The establishment or formation of these two dances is not simultaneous, which was originally the *Sanghyang Jaran* dance and then the Andir Dance (Meling, 2008: 46). Lugraha (2021) stated that at first the Andir dance used gamelan *rindik*, then it was followed by the *Sanghyang Jaran* dance.

The *Sanghyang Jaran* Dance performance is originally comes from a dance which is only used as an entertainment dance (*mademen-demanan*) and to be performed for the general public. This *Sanghyang* dance is also used as a manifestation of the gratitude from the farmers for the abundant harvest. herefore, the people of Kutuh Village had the initiative to form an entertainment dance group (*sekaa*) and the Andir dance was chosen, which was originally a balih-balihan dance as entertainment, not classified as the Wali and Bebali dance, but as a dance which is meant to be a spectacle/entertainment whose staging moves from one place to another. According to Lugraha (2012) the Andir Dance consists of two male dancers but they are acting as a man (*lanang*) and acting as a woman (*wadon*). Characteristically, the dancers will wear crowns (*gelungan andri*), hands with wristbands (*gelang kana*), *bebadong*, and *gongsiang* on their feet, accompanied by *rindik* music (bamboo gamelan).

As the times passed, there are several changes to the *Sanghyang Jaran* dance as a *balih-balihan* dance or entertainment. The *Sanghyang Jaran* dance as a dance group related to "Hyang", in this case the *Sanghyang Jaran* dancers will be entered by gods or holy spirits which are commonly known as *kerawuhan*. To be precise, in 1942, the village of Kutuh experienced a disease that existed around the people, which can be called as *grubug*. If is being associated with the modern science, this disease is commonly known as a pandemic, namely a disease that suddenly becomes rampant and spreads very quickly, so that it takes many victims. At that time, the people of Kutuh Village were infected with several diseases such as vomiting and severe fever which caused many people to die. Apart from the people of Kutuh Village, several livestock are also infected by vomiting. Therefore, the *prajuru* of Kutuh Village had the initiative to hold a meeting or *panuwuran* to solve the problem of the disease outbreak. The result of the meeting or Paruman, according to Lugraha (2012), is when the *panuwuran* was taking place, one of the dancers who is the *tapakan Ida Bhatara* received a revelation (*pawisik*), so that the Andir and *Sanghyang Jaran* dances were immediately made a special *palinggih* in the temple and performed at least 2 times a year, namely right on the day of *tumpek wayang* and during the *pujawali* of Pengubengan Temple (*Tilem III*). A long time ago, the performance place for the *Sanghyang Jaran* Dance was still performed at *Jaba Pura* or

the outside of the temple (now at *Nista Mandala Pura*). If the people of Kutuh Village still do not carry out and continue the performance of the *Sanghyang Jaran* dance, it will cause never ending disease outbreaks (*grubug*).

Reflecting from this experience, the people in Kutuh Village were never complacent and did not dare not to perform the Andir and *Sanghyang Jaran* dances during the *pujawali* of Pengubengan Temple. Therefore, a significant change has happened, which can be observed from the function of the Andir and *Sanghyang Jaran* dances, namely from the entertainment dance (*balih-balihan*) changes its function to a sacred dance. According to Meling (2008) in 2004 the community or *sekaa* which is consisted to the dancers of Andir and *Sanghyang* held a Paruman or a meeting to build the *palinggih gedong* in accordance with the results of the previous *pawisik*. The *gedong pelinggih*, which will be made by a group of dancers, will later become the *sthana* or place for *Dewa Bagus*, known as *Dewa Sanghyang Jaran* (the Goddess of *Sanghyang Jaran*). Along with the extraordinary enthusiasm and cooperation from the people of Kutuh Village and a group of dancers without forgetting to coordinate with the *pemangku* in Pengubengan Temple, therefore, the *pelinggih* of Pengubengan Temple managed to be built. After the construction of the Pengubengan Temple's *palinggih*, it was continued with the *Ngenteg Linggih* ceremony and the *pawintenan* of the *pemangku*, *pragina* (dancers) and all members of the *sekaa* who are also the people that has responsibility of Pengubengan Temple. In this case, the selection of dancers for the Andir and *Sanghyang* dances is chosen by the group based on heredity.

Art is part of culture, so it will continue to change alongside with the changing of times that are increasingly advanced. Likewise, the *Sanghyang Jaran* Dance at Pengubengan Temple also underwent several changes besides those mentioned above, namely: (1) After several years of performing the Andir Dance, in order to make it more interesting, it was complemented by the *Sanghyang Jaran* dance. However, over the time, the people of Kutuh Village felt the difficulties to dance the Andir Dance, so that the Andir dance was stopped (*masimpen*) but the *Sanghyang* Dancer keep using the crown (*gelungan*) of the Andir dance. (2) The difference between the musical accompaniment of the Andir dance and the *Sanghyang* dance is that the Andir dance uses a bamboo gamelan (*rindik*) while the *Sanghyang Jaran* uses *Gending Sanghyang* (vocal), and (3) In 2008 based on a meeting held between the *sekaa*, dancers and the village community Kutuh then the *Sanghyang Jaran* Dance is complemented by the gamelan *geguntangan* and the *Genjek* Dance. Since the Andir dance was discontinued (*mesimpen*), the crown or *gelungan* of the Andir dancer was borrowed by *Sekaa Legong* to accompany Ratu Ayu Manik Sari dance or *mesolah*, originally from Br. Pantigiri. The Legong group from Br. Pantigiri did not return the old *gelungan*, causing *kaibuk* which is known as need to be reminded again. *Dewa Bagus Sanghyang Jaran* Pengubengan decreed that the borrower must immediately return the *gelungan* Andir (Andir's crown). Finally in 2018, the *Sanghyang Jaran* group held a Return ritual first to repair the *gelungan*, along with the *Sanghyang Jaran* Dance offerings such as gamelan *geguntangan* and *genjek* art. There is something different in which the couple *Pragina* (dancers) of Andir Dance on this occasion did not participate in the performance but only accompanied the *Sanghyang Jaran* Dance. Meling (2008: 52) stated that the *kidung* or sacred song used in the *Sanghyang Jaran* dance has not changed, which is almost the same as the previous *panusdusan* song, which is described as follows :

Yang leleme

Kepemitrane turange turung

Ane gayung paturang

Ijejangkeng ali-ali (spoken 3 X)

On the performance time of *Sanghyang Jaran* Dance, the dancers will initially be possessed by a spirit and lose consciousness which is known as *kasurupan*, while closing their eyes, the *pragina* (dancers) will run around and trample on the coals of fire that come from firewood, accompanied by sacred chants/gending. The *Sanghyang Jaran* dance and *gamelan* (the music) will keep going. The longer the dance gets to its peak, the dancers lunge at the mound of coals, stepped on, kicked and took it with their hands without burning at all. Moreover, the *Sanghyang Jaran* dance is usually accompanied by *ngurek/nguying*, before finally all the fires are extinguished. Then proceed with returning the dancer's awareness (*pregina*), releasing the spirit that had possessed the dancer to return to its origin, until later the dancer returns to consciousness. This makes us as human beings aware that the highest power in this universe is *Ida Sang Hyang Widhi* who is the creator of this universe and everything in it.

Apart from being performed during the *pujawali* of Pengubengan Temple and *tumpek wayang* day, the *Sanghyang Jaran* dance is also performed on certain days, for example when there is an outbreak of disease or an incident that can cause anxiety around the public. On the other hand, the *Sanghyang Jaran* dance is also a medium of entertainment for the public. This is proven by the existence of an effort from the people in Kutuh Village to modify the *Sanghyang Jaran* dance with the *Cak Ramayana* dance using fire as the medium. In this *Cak Ramayana* dance, the Hanoman character is given the opportunity to appear in the medium of fire (stirring fire or *ngaduk api*), as in the *Sanghyang Jaran* dance. The Ramayana Fire Dance has been performed to the tourists and general public since 2019 (Lugraha, 2021).

The *Sanghyang Jaran* dance in Kutuh Village is performed by a pair (2) of dancers who ride a horse made of bamboo 110 cm long, and on the tip are decorated with palm leaves or *janur*, on which one of the tips is the horse's head with a handle and the rest is the body and tail. Both of the dancers will hold the tips of the bamboo (symbol of a horse) in front of the sacred fire with full concentration (*nusdus*), accompanied by a sacred song (*kidung*). If the conditions are right, the dancers/*pragina* will be possessed by the spirit of a horse as the mounts of the gods and heaven, and *pragina* will walk and jog with bare feet trampling over the coals of fire that had been prepared in advance.

The *Sanghyang Jaran* dance is performed routinely at the *pujawali* of Pengubengan Temple (*Tilem III*) and *tumpek wayang* (*Saniscara Kliwon, Wayang*). The *Sanghyang Jaran* dance will be performed (*mesolah*) when people feel concerned about the state of the universe as well as to deny or prevent disaster or bad luck. The *Sanghyang Jaran* dance is performed with functions as a series of religious ceremonies and as a form of implementation of the obligations to each member of the *sekaa Sanghyang* (group of the *Sanghyang*). In this case, it can be seen that the *Sanghyang Jaran* dance in Kutuh Village is very sacred and must be preserved by all the people of Kutuh Village for the sake of peace and comfort in the life of the people in Kutuh Village.

Each dance will definitely require equipment to support the maximum performance of the dance. The meaning of equipments are such as makeup, costumes, stage, and so on. This is also needed by the *Sanghyang Jaran* Dance. The characteristics of the *Sanghyang* Dance can be seen from the equipments in which the costumes and make-up worn by the dancers are Balinese traditional clothes. The clothes that are worn by the dancers are only subordinates in the form of white cloth, yellow *saput* (saroong) and also white udeng, so this dancer is bare-chested. This is what make the dance unique. It is also completed by using *gelang kana* (on the arm), *bebadong* (on the neck) and *gongseng* on both legs which produces sound when the feet move. Then for other accompanists, such as *juru kidung* (those who sing the sacred song) and *cak dance*, they wear Balinese traditional clothes like ordinary people who go to the temple.

According to Lagraha (2021), the Kalangan ornament in the *Sanghyang Jaran* dance in Kutuh Village requires a component from the *Sanghyang Jaran* dancer, namely fire, because without the presence of burning coals, the *Sanghyang Jaran* dance cannot be performed. The dance, which is a sacred attraction, has an increasingly mystical impression. The sacred dance is completed with a large enough fire, so that the performance with a mystical atmosphere will be increasingly felt, this atmosphere has been prepared before the dance start. The sound of the sacred song and coals fire are available. The atmosphere became more mystical when the coals are trampled by the dancers (*makepu*), the dancers pranced to follow the movements of the horses, without being injured/burnt.

A dance also needs a place to be performed and it is necessary to set up a performance so that later the dance performance can run well and smoothly. As previously explained, the *Sanghyang Jaran* Dance is played by 2 (two) men and accompanied by juru kidung and *gamelan geguntangan*, whom use the same traditional clothes, making it feels more mystical, sacred and religious with its sacred coals. After the *Sanghyang Jaran* dance, it is then assembled with the Kecak dance with the sound of *caak-caak-caak*. The performance is conducted in the Nista Mandala that has a fairly large area, performed by dozens of people, not to mention the large audience, which is staged after praying with the *pamedek* (those who come to the temple to pray), so that it becomes a distraction or a kind of entertainment for the *pamedek* as well (observation on *pujawali Tilem* III, 17-9-2020).

The *Sanghyang Jaran* Dance performance (*pamesolahan*) begins by first offering devotional service (*sembah bhakti*) in the *Utama Mandala* (main mandala) at the pelinggih with the aim of asking for the blessing from the *Bhatara-Bhatari* (Goddesses) who are being worshiped at that temple. As for the implementation of devotional worship to the *Bhatara-Bhatari* who are worshiped at the temple so that the performance can run well, be successful, in accordance with the function of sacred dance. After that, they headed to the Nista Mandala as a place for performances, with the following stages:

The first stage in the performance (*pamesolahan*) is called the *nusdus* ceremony. The performance of the *Sanghyang Jaran* dance during the ceremony in Pengubengan Temple and the ceremony of *tumpek wayang* in Kutuh Village, the first stage is called *nusdus*. *Nusdus* can be interpreted as one of the rituals that must be passed by the dancers (*pragina*) of the *Sanghyang Jaran* dance where a process of self-purification is carried out by the *pemangku* or priest in Pengubengan Temple. The beginning will be started with preparing the fire and offerings in the *Nista Mandala*, then the dancers and accompaniment of sacred songs, gamelan, will take the position that has been prepared. Everyone has prepared themselves what they need to do. In order to start the dance, the dancers will hold a bamboo pole (symbolic of the horse) starting with a standing position/pada asana facing the sacred fire to concentrate, purify and prepare themselves so that the horse spirit can possess them.

This activity was accompanied with prayers led by Jero Mangku and accompanied by sacred songs. If He is pleased, soon the dancers will show movements and will begin to be possessed. Sometimes both of the *pragina* (dancers) is not possessed/experienced trance, other times both of them is tranced. If the condition in which both of them is not possessed, then the performers generally lack a strong sense of devotion. If this happens, the activity will be repeated from the beginning / *Nusdus*. If both of them can be possessed, then the dancers or *penyungsung* is very firm in their beliefs. The term *nusdus* is also called *ngukup* or can be interpreted as self-purification by fumigating both hands including the entire body of the dancer, closing both ears and eyes for further concentration and the process is carried out continuously until the sacred spirit enters the

dancers' bodies. In this case, it can be seen that this *nusdus* procession is the most sacred procession in the *Sanghyang Jaran* dance during *pujawali* and at *tumpek wayang* in Kutuh Village. Therefore, this *nusdus* procession is a very important stage that must be passed by the dancers (*pragina*) of the *Sanghyang Jaran* dance both in the ceremony at Pengubengan Temple and during the *tumpek wayang* in Kutuh Village.

The next stage of the *Sanghyang Jaran* dance during *pujawali* and *tumpek wayang* in Kutuh village is called as *masolah* (a term to describe sacred dancing). At this stage the dancers (*pragina*) will start dancing the *Sanghyang Jaran*. This stage is the core part, where the dancers who are possessed start to dance in the *mesolah* area. The dancers will dance imitating the movements of horses whose strength is strong. Prancing excitedly accompanied by sacred songs. Sometimes they run outside the area which is believed to be related to expelling negative energy that tries to disturb the peace of human life. From the author's observations, around the 1980s, the dancers were sought run to the west of the temple, it was believed that there was something negative in nature and then they were chased away, sometimes by throwing burning coals at them.

The last stage of the *Sanghyang Jaran* dance during the *pujawali* and *tumpek wayang* in Kutuh Village is known as *ngaluhur*. This is the third stage as well as the closing stage where the dancers will be returned to their consciousness, while the sacred spirits are returned to their origin (*sunia* world). This process is also called *naglinggihang*. After realizing that, the dancers released all the attributes of the *Sanghyang Jaran* dance and returning to their body. Before bringing the dance to the end point, the dancers are sprinkled with holy water including the *juru kidung* and other participants (Lugraha, 2021).

The *Sanghyang Jaran* dance at Pengubengan Temple has a special sacred place, known as *palinggih* which is usually worshiped by the people of Kutuh Village during *piodalan* at the temple and during the *tumpek wayang* day. The *palinggih* is called as *Gedong Sanghyang Jaran*. This *palinggih* was originally built in 2004, taking a position at the very south east facing west. This sacred dance is considered to be the most favourable dance of Ida Bhatara at Pengubengan Temple by using His vehicle. According to (Lugraha, 2012) who stated that the meaning of people is must love or giving love to animals because both God's creations and animals also want to provide the best service for human life in this world. *Gedong Sanghyang Jaran* is taking care by the *Sanghyang Jaran* group. Initially, the base and *bataran* (the floor), as well as the body has been plastered, while the top/roof used wood and *alang-alang* (cogon grass) roof, as the place of Dewa Bagus (Meling, 2008; 84), then in the 2013/2014 it was replaced with hillside limestone and palm fibre roof (Lugraha, 2021).

The *odalan* or ceremony of the *pelinggih* or *gedong Sanghyang Jaran* happens on the *piodalan* or ceremony of the Pengubengan Temple and the *tumpek wayang*. *Tumpek wayang* is one of the Hindu holy days which is celebrated once every six months in *pawukon* (210 days), to be precise at every *Saniscara*, *Keliwon*, *Wayang* which is called *rainan tumpek wayang*. That day is a holy day of worshiping the *Iswara* whose function is to illuminate darkness, provide enlightenment for life in the world and is able to awaken artistic and beautiful powers. The word "Tumpek" consists of the two syllables "tum" and "pek", "tu" means *metu*, born (its purity) and "m + pek", means break or last / compare it with the word "empeg" (Balinese). Therefore, the holy spirit of *tumpek* was born when the last count/end of the two orders met, namely "Saniscara" (End of *Sapta Wara*) and "Kliwon" (End of *Panca Wara*). Every meeting of *Saniscara* and *Kliwon* is called "Tumpek".

Meanwhile, the word "wayang" besides being part of "wuku" namely wuku no 27 (twenty seven) of *wuku* which is 30/ (thirty), also means "bayang" (shadow) or "bayang-

bayang" (shadows). If studied philosophically - the ritual of carrying out the "*tumpek wayang*" ceremony was shown before *Hyang Widhi* in its manifestation as Dewa Iswara with a request for the safety and or the mercy of the people. In practice, the *tumpek wayang* ceremony is intended for all types of "*reringgitan*", such as wayang, including arca or ancient statues, percussion (*gong, gender, gambang, genta, kentongan*).

According to Lagraha, (2021), those who has the responsibility (*pengempon*) of *Sanghyang Jaran* at Pengubengan Temple uses a descent or hereditary system. The hereditary system referred to the family of I Degir (deceased). After the descent of I Degir, it was continued by his son-in-law named Jero Mangku Istri Nyoman Sukentri and her husband named Jro Mangku I Made Lecir. Initially, the number of *pengempon* at Pengubengan Temple was 21 (twenty-one) families/sepaon. If it is examined more regarding the management system at Pengubengan Temple, it is still implemented, which is adopted by the *pratisantana*, each with its management system, namely as follows:

1. Leader : I Nyoman Karma (from the *pemangku* family)
2. Secretary : Nyoman Ardika (from the *pemangku* family)
3. Finance : I Wayan Budiyastra

Each dance certainly has its own function that cannot be separated. So as the *Sanghyang Jaran* dance at Pengubengan Temple, Kutuh Village. The function of the *Sanghyang Jaran* dance at Pengubengan Temple, Kutuh Village is as follows:

1. Religious Function

The religious concept is an important concept in our life, especially in the term of religious ceremony. Religious can be described as someone's belief of anything related with spirits or spiritual powers. Therefore, this religious cannot be separated from the human life since it exists beside each other. The ceremony is one of the ways carried out by the Hindu community in Bali to appease their natural environment (Ardika, 2018).

According to Koentjaraningrat, (1997), the religious elements of the community can be seen from the ceremony done by the people which is related with the events around the individual's environments, such as pregnancy, birth, marriage, death, or in the form of being given a spiritual power to solve any danger that can come to somebody's live or family, as well as those related to subsistence jobs. Every religious and belief in the world is centered on ceremony. The implementation of religious ceremony will use several mediums such as temple and statue.

E. Tylor in the theory of Religious about the origin and core of a universal element such as *relegi* or religion, in which the related theory stated that religious human behaviors happens because of : (1) humans are aware with the existence of the concept of spirit, (2) humans are admitted that there are several phenomenon which cannot be described with reason, (3) the humans intention to face any crisis that happens in their life cycle, (4) the amazing events that experienced by human in their surroundings.

The function of *Sanghyang Jaran* dance performance in Pengubengan Temple, Kutuh Village are as follow Religious Function and Social Function. The Religious function of *Sanghyang Jaran* Dance in Pengubengan temple, Kutuh Village is as follow:

a. The Dance Procession of *Sanghyang Jaran* Dance

The religious function of *Sanghyang Jaran* Dance in Pengubengan Temple, Kutuh Village can be seen from every procession on the dance. One of the most sacred processions can be seen on the dancing or *masolah*. On this *masolah* procession, the one who has the main role is the dancer of *Sanghyang Jaran* and Jero Mangku in Pengubengan Temple. The religious function can clearly be seen on this *masolah* procession since the dancers does not have their consciousness when they do the performance. The dancers (*pragina*) of *Sanghyang Jaran* sincerely devotes *ngayah* and *bhakti* to *bhatara* (God) in Pengubengan temple. Then, from this sincere feeling of doing the procession has caused

a sense of peace that is created by the whole community in Kutuh Village due to the disappearance of sadness and calamity. The Goddess of *Sanghyang Jaran* Dance in Pengubengan Temple is known with the name *Dewa Bagus* which is worshipped by the community in Kemenuh Village in *Gedong Sanghyang Jaran*.

b. Trance

The religious function that can be observed from this *Sanghyang Jaran* dance is the condition of the dancers (*pragina*) in the procession of *Sanghyang Jaran* Dance which is known as *nusdus*. *Nusdus* is a procession of purifying themselves which is done by the priest in Pengubengan Temple to the dancers before the performance of *Sanghyang Jaran* dance. The procession of *nusdus* is used as a sign of the existence of *Sanghyang Jaran* Goddess namely *Dewa Bagus* which is worshiped by the people in Kutuh Village in *Gedong Sanghyang Jaran*, specifically in Pengubengan Temple.

On this procession, the dancers lose their consciousness which is normally known as trance from the sacred spirit of the horse which is worshipped in *Gedong Sanghyang Jaran* in Pengubengan Temple. This *nusdus* procession will be accompanied with sacred song (*kidung*) by Jero Mangku in Pengubengan Temple. If both of the dancers are able to trance, it means that they have a great belief. The term *nusdus* is also called *ngukup* or can be interpreted as self-purification by fumigating both hands including the entire body of the dancer, closing both ears and eyes for further concentration and the process is carried out continuously until the sacred spirit enters the dancers' bodies.

In this case, it can be elaborated that the *nusdus* procession has a religious function which can be observed when the dancers are experiencing trance as a sign of *Dewa Bagus* as the *Sanghyang Jaran* Goddess has arrived to watch the *Sanghyang Jaran* Dance in Pengubengan Temple. Therefore, this *nusdus* procession is an important part that needs to be done by the dancers (*pragina*) of *Sanghyang Jaran* dance, whether during the ceremony in Pengubengan temple of *tumpek wayang* in Kutuh Village.

c. The Disappearance of Disease (*Grubug*)

The people of Kutuh Village were infected with several diseases such as vomiting and severe fever which caused many people to die. Apart from the people of Kutuh Village, several livestock are also infected by vomiting. Therefore, the *prajuru* of Kutuh Village had the initiative to hold a meeting or *panuwuran* to solve the problem of the disease outbreak. The result of the meeting or *Paruman*, according to Lagraha (2012), is when the *panuwuran* was taking place, one of the dancers who is the *tapakan* *Ida Bhatara* received a revelation (*pawisik*), so that the *Andir* and *Sanghyang Jaran* dances were immediately made a special *palinggih* in the temple and performed at least 2 times a year, namely right on the day of *tumpek wayang* and during the *pujawali* of Pengubengan Temple (*Tilem* III). A long time ago, the performance place for the *Sanghyang Jaran* Dance was still performed at *Jaba Pura* or the outside of the temple (now at *Nista Mandala Pura*). If the people of Kutuh Village still do not carry out and continue the performance of the *Sanghyang Jaran* dance, it will cause never ending disease outbreaks (*grubug*).

The religious function of *Sanghyang Jaran* dance can be seen from the responsibility, sincere, tolerance, and cooperating together so that the dance can be performed accordingly. The dance is routinely performed by all community in Kutuh Village every 2 times in a year, namely on *Tilem* (III) which happens together with *pujawali* in *Sanghyang* Temple and *tumpek wayang*. It is done to prevent the disease outbreaks (*grubug*) which had experienced by the people in Kutuh Village.

2. The Function of Preserving Art and Culture on *Sanghyang Jaran* Dance in Kutuh Village

The function of preserving art and culture on *Sanghyang Jaran* in Pengubengan Temple, Kutuh Village can be seen from the frequent performance of *Sanghyang Jaran* dance in Pengubengan Temple, Kutuh Village, namely 2 times in a year on *Tilem III* which happens together with *pujawali* in Pengubengan Temple and *tumpek wayang*. It is proven that the community of Kutuh Village are still preserving the dance until now.

3. The Social Function of the *Sanghyang Jaran* Dance Performance in Pengubengan Temple, Kutuh Village

The social function can be described as a function which is related with the common community's life, such as: interaction between each other, cooperative attitude, mutual tolerance, and many others. The social functions of *Sanghyang Jaran* dance performance are as follows:

a. Community Unifier of Kutuh Village

The social function of *Sanghyang Jaran* dance performance in Pengubengan Temple, Kutuh Village, one of which is as a community unifier of Kutuh Village, it is caused by every *paibon* in Kutuh Village are sincerely devoting themselves (*ngayah*) during the ceremony at the temple. It can be stated that by doing the performance of *Sanghyang Jaran* Dance in Pengubengan temple, every community will gather together to make sure that the performance run well and smooth. Besides that, the enthusiasm of the community in Kutuh Village to watch the dance can be said as very enthusiastic since this dance is very sacred and unique.

b. Developing Cooperative Behaviour

Moreover, the social function of the *Sanghyang Jaran* dance performance is the existence of cooperative behaviours from every community of Kutuh Village. It is caused by the cooperation between the priest or *pengempon* of Pebungengan temple with the dancers (*pragina*) of *Sanghyang Jaran* Dance in Pengubengan Temple, Kutuh Village during the *pujawali* in Pengubengan Temple or *Tumpe Wayang*. The success of the dance performance cannot be separated from the role of people in Kutuh Village who applied cooperative behaviour both in *ngayah* or *ngineb* (*ngeluhur* or discontinued temporarily since the ceremony is over)

4. Hindu Religious Education Values on *Sanghyang Jaran* Dance in Pengubengan Temple, Kutuh Village

The performance of *Sanghyang Jaran* Dance in Pengubengan Temple, Kutuh Village obviously have many values of Hindu Religious Education (*Pendidian Agama Hindu*) which is needed to be preserved and protected so that the dance does not extinct due to the development of times. The values of Hindu Religious Education on *Sanghyang Jaran* Dance in Pengubengan Temple, Kutuh Village are:

Religious values can be determined as a valued which is related with religion or belief of each individual, whether in form of religion, art, custom, ethnic, tradition, and many others. The *Sanghyang Jaran* Dance has religious values, one of them can be seen from *sraddha* (belief) of the community in Kutuh Village to the existence of *Sanghyang Jaran* Dance along with Its God named *Dewa Bagus* which is worshiped by the community of Kutuh Village in Pengubengan Temple, both during *pujawali* in that temple and *tumpek wayang*. In this case, it can be stated that the community in Kutuh Village have *sraddha* and *bhakti* to *Ida Sang Hyang Widhi Wasa* and His manifestation as *Dewa Bagus*.

The aesthetic (Art) can be explained as a value which is related to the beauty aspect of an art, whether can be seen from movement, make up, costume, and many others. The aesthetic values (Art) in *Sanghyang Jaran* dance in Pengubengan Temple, Kutuh Village can be observed from the movements, costumes or ornaments, the medium of sacred fire, sacred song or *kidung* which is used by the dancers (*pragina*) in performing the dance. The aesthetic values (Art) in *Sanghyang Jaran* Dance in Pengubengan Temple, Kutuh Village is supported by the beauty of ethic and moral of the community in Kutuh Village so that it can implement a peace and harmonious life in Kutuh Village.

Conclusion

The performance of *Sanghyang Jaran* Dance in Kutuh Village is a sacred dance performed in Pengubengan Temple on *Tilem* (III) which happens on *pujawali* in Pengubengan Temple and during *tumpek wayang* day. This dance should pass some processions of the *Sanghyang Jaran* dance, namely *nusdus*, *masolah*, and *ngalanus*. The *Sanghyang Jaran* Dance is performed by two men and accompanied by *juru kidung* and *gambelan geguntangan* who will use their traditional costumes, it makes the atmosphere more mystical, sacred as well as religious due to the existence of sacred fire. The function of *Sanghyang Jaran* Dance in Kutuh Village are: (1) Religious Function such as procession of the *Sanghyang Jaran* dance, trance and the disappearance of disease outbreaks (*grubug*), (2) Preserving Art and Culture Function can be seen from the *Sanghyang Jaran* dance which is being performed every 2 times in a year specifically on *Tilem III* on *Pujawali* in Pengubengan Temple and *tumpek wayang* day, and (3) Social function of *Sanghyang Jaran* Dance in Pengubengan Temple, Kutuh Village is as a tool to unify the community in Kutuh Village and developing coordinative behaviour among the society. The Hindu Religious Education values is implied in the *Sanghyang Jaran* Dance in Pengubengan temple, Kutuh Village, namely the Spiritual Value which is directed to the implementation of *sraddha* (belief) and *bhakti* of the community in Kutuh Village toward the *Sanghyang Jaran* Dance since they believe with the existence of Dewa Bagus (The Goddess of *Sanghyang Jaran*) and Aesthetic Values (Art)

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