

DRAMATARI ARJA AT RADIO REPUBLIK INDONESIA (RRI) DENPASAR, BALI, INDONESIA

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1 DRAMATARI ARJA AT RADIO REPUBLIK INDONESIA (RRI) DENPASAR, BALI, INDONESIA

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1 ABSTRACT

Dramatari arja dance is one of classic *drama tari* or traditional theatrical dance that is favored by Balinese in Indonesia. *Dramatari arja* is known to Balinese as *arja*. This research aims to describe and analyze the script discourse that is read by the drama characters on the stage. Two plays were chosen as the main subjects of the research, namely, *Payuk Prungpung* and *Rareangon*. The result of this research exhibits that significances given to character discourse of *Payuk Prungpung* and *Rareangon* are based on semiotic theory proposed by Ferdinand de Saussure. Discourse significances that were uncovered are as follows: religious significance, magic or mythic significance, and traditional significance which currently undergo decline in quantity due to globalization effect. In order not to be left behind by the public audience, the casts and *arja* notable figures should seek a solution as a form of innovation.

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INTRODUCTION

1 Drama *dramatari arja* is one of the classical *drama tari* or theatrical dance which is favored by the Balinese, an ethnic group in Indonesia whose land is widely-known as the top tourism destination in the world. In the academic world, *arja* is known as classical *dramatari arja*. I Wayan Dibia¹ mentioned that *dramatari arja* is a theater which players consists of men and women. In subsequent developments, a number of *dramatari arjamuani* (male) organizations are emerging. There are even woman-centric *arja* organizations encountered by the writer. This shows that *dramatari arja* could be considered a theatrical dance which has its own peculiarities not possessed by other *dramatari*. Based on observations done by the author during the journey in the world of *arja*, well known and respected *dramatari arja muani* organization are *dramatari Arja Muani Coblom Pamor*, *dramatari Arja Printing Mas*, and *dramatari Arja Akah Canging*. *Dramatari arja* developments in

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¹I Wayan Dibia: *Evolusi dan Eksistensi Arja: Arja dilihat dari Perubahan Masyarakat Pendukungnya*, Scientific speech at Dies Natalis XXV Sekolah Tinggi Indonesia, Denpasar, 18 April 1992.

Bali at that time were fairly even. It is stated that the areas that 2ve developed *dramatari arja* groups are: Apuan, Taman Bali, Bunutin (Bangli), Dawan, Negari Pengrebongan (Klungkung), Sampalan, Bukit Batu, Kramas, Singapadu (Gianyar), Strait, Besang, Sideman, Muncan, Budakeling (Amlapura), Penarungan, Sangeh, Carangsari, Tegal Sibang (Badung), Dadakan, Kerambitan (Tabanan), Grogkak (Singaraja), Bon State (Jembrana) RRI Denpasar, as one of the branches of the main national broadcasting radio, responded to this situation by supporting *dramatari arja* developments in Bali in that it established an *arja* organization named Arja RRI Denpasar. *Dramatari Arja RRI Denpasar* is a *dramatari arja* organization founded by the government in 1958. In line with these opinions, I Made Bandem² mentioned in 1958 *dramatari arja* Sunday show becomes a routine event in RRI Denpasar under the leadership of I Made Kredek. This event was becoming increasingly popular, because a huge number of Balinese deliberately waited for *dramatari arja* broadcast which aired on Sunday morning until 12:00 WITA. I Made Bandem also mentioned that *arja* is easily adapted into live broadcast performances compared to other *dramatari* or theatrical dance as the songs are sung continuously throughout the show, therefore the audience were allowed to follow the

12 ²I Made Bandem and Deboer, *Kaja dan Kelod Tarian Bali dalam Transisi* (Jogjakarta: Institut Seni Indonesia, 2004), pp. 116.

course of the story only listening to the voice³ *Dramatari arja* could be considered one of complex Balinese art due to elements of art such as: dance, music, visual and literary arts. *Dramatari arja* expressed through rhythmic movements that reflect the character expression; music is reflected through *gambelan* which accompany dance movements; visuals are reflected through make up and fashion; and literary aspect is reflected in the dialogue that is used in characters interaction and interrelation. The complexity of the art elements contained in *dramatari arja* causes traditional Balinese art genres worthwhile of being researched upon from various aspects. As there are previous researches conducted by experts proved that *dramatari arja* is a form of traditional art that is interesting to be studied. Research on *dramatari arja* have been conducted by A.A. Kusuma Ayu Arini (1991)⁴, I Wayan Dibia (1992)⁵, I Gusti Ngurah Dwaja (1995)⁶, and I Nyoman Catra (2005)⁷. Based on the research results, it is known that research on *dramatari arja* are merely focused on dance art element, the literary aspects contained in *dramatari arja* is left untouched. In disclosing nature of *dramatari arja* as a whole required a comprehensive study. Therefore, this research is emphasized on the literary discourse that is revealed in *dramatari arja*. As an element of literary discourse *dramatari arja* also reflect the uniqueness compared to discourse utilized in other drama. *Dramatari arja* discourse is constructed by a combination of narrative dialogue and monologue, as well as poetic dialogues. The combination of narrative dialogue-poetry is a unique discourse contained in *dramatari arja*.

In order to express the discourse uniqueness contained in *dramatari arja*, this study utilizes semiotic structuralism theory associated with the paradigm of Balinese poetry traditions so this research is expects to reveal the dynamic discourse of *dramatari arja* in Balinese sociocultural frame. Another uniqueness needed to be mentioned is that *dramatari arja* reflects *bayu*, *sabda*, *idep* based in *taksu* (indescribable presence of spirit). For the artist, particularly *dramatari arja* artists, *taksu*'s presence is an important and vital aspect. Therefore its presence is desired for the sake of the continuation of a cast's career itself. In addition to the above considerations, the study of *arja* discourse is also based on the idea of philosophical-normative, empirical, pragmatic, and socio-cultural. Philosophical-normative wise, the peak of regional culture is to be considered as national culture. As a part of the national culture, the Balinese culture needs to be preserved and developed to support the national cultural progress. Cultural aspects include various forms, and one of its forms is *dramatari arja*, as it contains Balinese literary discourse representation. Literature was created to cultivate aesthetic pleasure of the audience as well as deliver substantial life ideology. Ideology of Balinese life becomes an ethical foundation that regulates the life of the Balinese, in the social interaction of local, national, and international levels. These ethical aspects are written in *dramatari arja* dialogue and

narrative discourse. Therefore, it is important to uncover symbolic values contained in the *arja* discourse in order to improve understanding and appreciation of philosophical-normative aspects. Empirically, *dramatari arja* is still in demand by the Balinese public. But studies on *dramatari arja* have not been done in a holistic manner. A systematic empirical review will illustrate the values contained in *dramatari arja* discourse. In this discourse's aspect, philosophical morals contained in local wisdom's frame will be exhibited. *Dramatari arja* discourse structures and semiotic assessment is expected to mediate the understanding of philosophical values contained within. It is done in order to nurture appreciation on the value of ethical, moral, social and communities. Pragmatically, *dramatari arja* is still maintained and performed by Balinese local communities. Aside from utilized as an expression of art, *dramatari arja* could be used as an ethics, moral, and social educational media. Life dynamics will be reflected in ethical, moral, and social values which are outlined in the narrative-poetic dynamics of *dramatari arja*. Therefore, the study of *dramatari arja* discourse expected to dissect messages ethical, moral, social vagueness that could broaden how the community views life itself. Socio-culturally, *dramatari arja* discourse is an iconic Balinese culture.

As a cultural icon, the *dramatari arja* discourse is expected to mediate social relationships among Balinese community in general. *Arja* discourse contained symbolic values as Balinese culture sociological mimesis. As cultural mimesis, *dramatari arja* discourse can be used as social control instrument so that the Balinese are not deprived of their own cultural roots. Studies of *dramatari arja* discourse in philosophical-normative, empirical, pragmatic and sociocultural manners are based on cultural discourse approach that offers a diversity of cross cultural communication. *Dramatari arja* discourse could be considered as public communication that is portrayed in form of poetic-aesthetic and narrative dialogue or monologue. Based on the construction of *dramatari arja* discourse itself, an assessment is carried out utilizing structural, semiotic, and narrative discourse theory. *Dramatari arja* discourse performed in RRI Denpasar contains morals. Most of the morals are taken from community developed discourse. As *dramatari arja* artists, RRI Denpasar is quite sensitive to factual aspiration discourse developed in the community. Aspiration discourse is utilized by *dramatari Arja* RRI Denpasar is used as a reference included in dialog as an improvement efforts as well as a tool to attract the audience sympathy. In addition, the *dramatari Arja* RRI Denpasar is the only existing *dramatari arja* organization, maintained and regularly perform in annual Bali Arts Festival.

It is also the only *dramatari arja* organization that maintains the biggest number of casts (12 and even 13) in *Payuk Prungpung* and *Rareangon*. Other considerations that need to be observed are the cast's personal ability. In a mission to uncover the significance of the story in a comprehensive manner based on the Balinese cultural values, it needs to be expressed well and should be used as a reference in determining research objective. In terms of criticism towards government and communities, *arja* groups are quite forward in presenting their criticism through songs and non-songs. Nevertheless, this daring move isn't capable to raise *arja* out from obscurity. This condition is disadvantageous that all relevant parties are not willing to take anticipatory measures as an effort to preserve this classic theatrical dance. Therefore the *dramatari Arja* RRI Denpasar discourse is interesting to be

³Ibid

⁴A.A. Kusuma Ayu Arini, *Studi tentang Tokoh Macam pada Arja Candrametu RRI Denpasar* (Denpasar: STSI, 1991).

⁵I Wayan Dibia, *Arja: A Sung Dance-Drama of Bali: A Study of Change and Transformation*, Unpublished Dissertation (Los Angeles: University of California, 1992).

⁶I Gusti Ngurah Dwaja, *Basur sebagai Studi Kasus di Desa Kelusa Kecamatan Payangan Kabupaten Gianyar dalam rangka Meningkatkan Ketahanan Nasional di Bidang Budaya*. Denpasar: STSI, 1995.

⁷I Nyoman Catra, *Penasar: A Central Mediator in Balinese dance Drama/Theater*, Unpublished Dissertation (Middletown, Connecticut: Wesleyan University, 2005).

studied. There has been no experts who analyzed so this discourse is increasingly interesting to be researched upon. Since the 1980s, *dramatari arja* art performance has been studied by researchers who have awareness of this traditional performing arts' existence. Classic *dramatari arja* research is mostly done by *Institut Seni Indonesia* (ISI) Bali lecturers, with only two non-ISI Bali researchers involved. Researchers from the ISI Bali are: I Made Bandem (1981)⁸, A.A. Kusuma Ayu Arini (1991)⁹, I Wayan Dibia (1992)¹⁰, I Gusti Ngurah Dwaja (1995)¹¹, and I Nyoman Catra (2005)¹². while the non-ISI Bali lecturer is I Wayan Suarya (1983)¹³. I Made Bandem exhibits Balinese dances into seven genres: (1) Innermost Pura (Temple) courtyard dance which includes: *berutuk*, *Sang Hyang Dedari*, *rejang*, *baris gede*, *prosesi*, *gabor*, *memendet*, and *baris pendet*, (2) Middle Pura courtyard classical dance, which involves: *gambuh*, (3) Mask Bebal dance, which involves: *topeng pajegan*, *selingan* (*barongkedingklung*), *yang wong*, (4) Off-Pura Secular dance, which includes: *legong*, *kebyar*, *tari tani*, *sendratari*, *parwa*, *arja*, *baris modern*, *panyembrama*, *topeng panca*, *prembon*, (5) Secular dance inside *ruang sekuler*, which involves: *tarian jogged* (*leko*, *jogged*, *adar*, *gandrung*), *abuah kalah*, *gebyog*, *cakepung*, *godogan*, *janger*, (6) Street and cemetery magic dance, which involves: *barong ket*, *jauk & telek*, *rangda*, *onying*, *wong sakti*, *calonarang*, *barong landung*, (7) Epilogue: performance for tourist which involves: *cak*, *barong & rangda*, *prembon* concert.

MATERIALS AND METHOD

Research Method

Based on discourse that will be studied, the formulation of the problem, and then the theoretical framework of this research model can be visualized in Figure 1.

Research Sites

This research was conducted at several locations which involved *arja* tapes acquisition location, interview location, library research location, observation location and site data analysis. The four locations are described as follows: *Arja* play recordings cassettes obtained from Rareangon RRI Office located at Jalan Hayam Wuruk 100 Denpasar, Bali, Indonesia, VCD obtained from Matahari Duta Plaza Denpasar, and *arja* recording of *Payuk Prungpung Jero Ratna* obtained from one of the acting supporting cast and *Prungpung Payuk* scriptwriter. Interviews with supporting casts (not retired) of Arja RRI Denpasar were mostly done in RRI office located at Jalan Hayam Wuruk 100 Denpasar. Interviews with retired casts such as Candri Nyoman, Wayan Murdi and others were conducted in their home. Interview with Nyoman Candri were conducted in December 20, 2007 at 5:00 pm in Banjar Mukti Singapadu Gianyar. Interviews with Wayan Murdi were carried out on December 20, 2007 at 9.00 pm in Banjar Tegal Kualon Tonja, Denpasar.

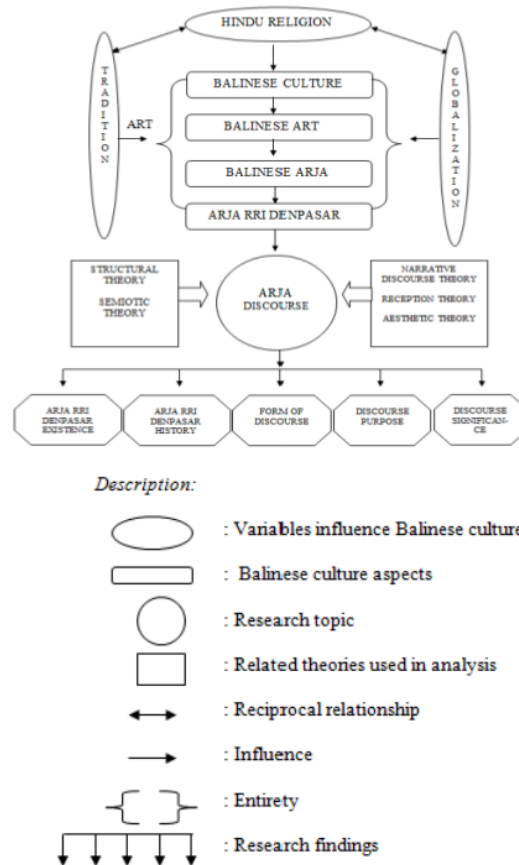


Figure 1. Research Model

Interview with Wayan Ranten (Jro Ratna) was conducted on February 29, 2008 at 10.35 pm at the Jalan Meduri Denpasar. Literary research was conducted at several libraries in Denpasar, Literature Faculty of Udayana University library, S2/S3 Linguistics library, S2/S3 Cultural Studies library, Udayana University Graduate program library, ISI Denpasar library, Bali Regional Government libraries and some bookstores in the city of Denpasar.

Approach

The approach done in this research is a expressive and objective psychological approach. In between the two approaches is an objective psychological approach that dominates in application. This approach is emphasized in literary works. Kutha Nyoman Ratna¹⁴ stated that should the researchers' attention are directed at literary works, therefore it brought the research closer to the objective approach. Should the researchers' attention are directed to the authors, the study is brought to expressive approach. Thus both approaches mentioned above are valid options to be utilized in this study.

Data Types and Source

Data collected in this research are taken from Arja RRI Denpasar *Payuk Prungpung* and *Rareangon* performance records originally performed at the Bali Arts Festival in Denpasar Cultural Park Art Centra 2001 and 2006 in the form of cassette tape recorders and VCD. Special data recorded via

⁸I Made Bandem and Deboer, *Kaja and Kelod Balinese Dance in Transito*. (New York: Oxford University Press, 1981).

⁹A.A. Kusuma Ayu Arini, op.cit.

¹⁰I Wayan Dibia, op.cit.

¹¹I Gusti Ngurah Dwaja, op.cit.

¹²I Nyoman Catra, op.cit.

¹³I Wayan Suarya, *Bentuk, dan Fungsi Pupuh dalam Seni Arja di Desa Kramas*, Unpublished Undergraduate Thesis (Denpasar: Unud, 1983).

¹⁴Kutha Nyoman Ratna, *Teori, Metode, dan Teknik Penelitian Sastra* (Yogyakarta: Pustaka Pelajar, 2004), pp. 61.

VCD writers were obtained in Matahari Duta Plaza, Jalan Dewi Sartika Denpasar. Secondary data were obtained through author interviews with informants, and through the literary study. Data recorded in cassettes were transcribed. Transcription is basically transforming oral discourse into written discourse. In transcribing the primary data, the authors refer will stay faithful to the actual recording, significance that all the speeches that occur in the event of the show Arja Denpasar RRI is transferred into written form so that the written texts does not differ from the recordings.

Research Instruments

Instruments utilized in this study are a Sony brand tape recorder, VCDAdvante, and interview guideline. Tape recorder is used to record data through interviews, and the tapes are repeatedly played in transcribing event discourse in Arja RRI Denpasar *Payuk Prungpung* and *Rareangon* performed in Bali Arts Festival held in Art Centra Taman Budaya Denpasar Abian Kapas 2006. Interview guideline 2001 and question list that had been prepared beforehand. Interviews were conducted before and after the show is held. Interview before the show takes place is were conducted oncasts, spectators or audience. While the interview took place after the show were conducted on main cast, supporting crew, and audience. Prior appointments were done to determine the date, time, and place where the interview would take place. Interviews with the casts were done every Friday, Saturday, and Sunday. Interviews on Fridays were conducted at the RRI Denpasar after the morning exercise activities. While the interview on Saturday, and Sunday were held in the casts' home abode in accordance to appointment. Interview with the audience were conducted on July 1, 2006, show both before and after the show progresses. Each interviews were recorded with a Sony brand tape recorder. In interview with the audience, the researcher only touch the audience views related to *arja* reception in the community, regarding casts, supporting crew and *pupuh-pupuh* songs chanted by the casts. An audience named Made Panti mentioned that *pupuh* chanted by RRI Denpasar *dramatari Arja* cast was very entertaining and professionally chosen by the casts themselves. In said *pupuh*, *Wayan Juana* (the audience) said that *dramatari Arja RRI Denpasar* still retain values contained in *arja*.

Data Collection Methods and Technique

Method used in data collection is observation, interviews, documentation and literary research method. Furthermore, the technique used in data collection is utilizing log, observe, baiting, photography and recording.

Data Analysis

In relation of analyzing *dramatari Arja RRI Denpasar* performance transcription of *Payuk Prungpung* and *Rareangon* were conducted faithfully. It means speeches uttered by *arja* casts in the form of song and non-songs (*munyi matah*) contained in the document (cassette) is transcribed into written form without adding or subtracting the data. Casts speech in the document differs not from the transcribed version. The data is then used as the primary data (major) that subsequently became study investigators' analysis object. To analyze the raw data that has been collected in this study, the researchers used descriptive analytical method and hermeneutics.

RESULTS

Arja RRI Denpasar *Payuk Prungpung* and *Rareangon* discourse contain religious, mythical, *ruabhineda*, *Tri Hita Karana*, ethics, social, and prosperity significance.

Religious Significance

A state of devoutness or religiousness. Being devout in religion means abstain from all behavior that is against religion, such as stealing, slander, and all actions that can harm themselves, other people, fellow citizen, and the nation itself. Being religious meant that person believe in God or power of nature above man. In the context of belief in Hindu religion, there are five belief known as *Panca Sradha*: (1) Belief in *Sang Hyang Widhi*, (2) Belief in the existence of *Atma*, (3) belief in *karma phala* law, (4) belief in *samsara* (*punarbhawa*), (5) belief in redemption. These five aspects of belief are used as code of conduct as an effort to behave religiously. There are three behaviors in Hinduism referred to as *Trikaya Parisuda* supporting the previous five *sradha*. *Trikaya Parisudha* are three basic behaviors that must be conducted as a form of religious behavior. *Manacika* is the quality of thinking behavior in human beings (quality of thinking) when compared with the human. The superiority of the creature of Hyang Widi Wasa lies on the human mind. Throughout their life, they can acquire significance in their mind and, then, can distinguish good deeds (*subhakarma*) and the bad ones (*asubhakarma*). Religious human behavior is based on a clear mind and positive thinking. Therefore, the result of someone's thought (*manacika*) is in the form of goals to be achieved, strategies and decisions that will require communication in order for it to be implemented. That is the result of thought which has significance or value to someone's life, should one communicate (*wacika*) in proper and good manner. In this case the essence of *wacika* exhibited irreligious based communication is done by following actions: a person should not revile, mock, defame and break a promise to others. *Kayika* is potential possessed by human related to a person's ability to make what they thought and spoke of into reality. Performing good deed such as helping others, *yadnya* (sacrifice) and selfless charity imbued with the spirit of religion, abstain from acts that are contrary to religious values, is a religious act that must be implemented based on *Trikaya Parisuda*.

Magical Nature Significance

Magic is considered an object or manner that uses magical powers to enable someone to master the environment, including the nature of mind and human behavior. Someone who has magical powers will be able to control one's life. Should someone possess magic power, he would be able to control someone who is under spell. He would be able to command said person under spell to perform anything he desire. To people under spell, is completely under control similar to hypnotist. Orders given by person possessing magic will be executed by person under spell. In *Payuk Prungpung* such behavior can be seen in *Liku's* figure. Every utterance or requests is generally well received and her husband (*Manis Manis*) can not resist command from *Liku* as her wife. Even the order itself he was commanded to hurt his own child that was cast out of the palace in order to securing *Liku's* position in the palace where she lived with her husband. This is an indication that *Liku's* words contain supernatural powers that

are not able to be opposed by anyone, including her own husband.

Rwabhinada Significance

In *Payuk Prungpung* story, *rwabhinada* elements can be seen as black magic feud (*kiwa-kiri*) against white magic (*tengen-kanaan*). *Liku* and *Macun* who are inclined in using black magic in attempt to interfere with white magic user *M. Manis* by putting him under spell. Initially, *M. Manis* weren't aware of the spell, being in a helpless state facing *Liku* as *kiwa-kiri* figure. *M. Manis* will always obey *Liku*'s order even the fore mentioned order is to evict his own child. It must be obeyed because *M. Manis* believed it had to be done. According to Nyoman Darma Putra¹⁵, *rua* means two, *binada* means different. Therefore *rua binada* means a pair of opposing object, such as the day and night, joy and sorrow, life and death. There is no white magic and black magic or even *pengeleakan* magic. This is a type of magic causes negative impact towards mankind since it is used to perform *merelina* or murder. Black magic is called *pengeleakan* magic which categorized *asaji wegig*. *Aji*, means knowledge, and *wegig* means *begig* which is a trait that disturbs others human being. Because of its negative impact, this type of magic is called *ngiwa*. *Ngiwa* means committing *kiwa* or left. White magic is a complete contrast of black magic. White magic as opposed to black magic is called anti-leak magic which contains knowledge that can be used to heal the sick and assaulted by *leak*. This white magic (*tengen*) contains *kediatmikan* (intelligence). White magic is associated with goodness or *dharma*, while black magic is associated with evil or *Adharma*. *Dharma* and *adharma* will always exist and coexist. These forces are in eternal feud. *Adharma* will always tempt the existence of *dharma* whenever and wherever possible. Because the two powers (*dharma* and *adharma*) resides in every human being which is often referred to *asbuanaalit*. Both forces contained in *buana alit* reflects human behavior, whether someone inclines towards *dharma* or *adharma*. Is *adharma* force is more prominent in someone, they will conduct odd behavior and will not be accepted by the local community. On the contrary, if the power of *dharma* won against *adharma*, they will behave well in the society and accepted by community. *Rwabhinada* concept in the context of social life based on human behavior will lead to good and evil, life and death, and so on. A man was born with innate good and bad behavior inside them, one cannot evade their fate of birth and death. According to *ruabhinada* concept in relation to human behavior, there are tendencies for human to perform action that benefit themselves even though the concept was at odds with righteousness teachings. It does not necessarily a correct course of action, but it should be generally accepted by the public when the said action is righteous.

7

Tri Hita Karana Significance

Etymologically the term of *Tri Hita Karana* according to Ketut Wiana¹⁶ is derived from the Sanskrit, namely *Tri*, *Hita*, and *Karana*. *Tri* means *three*, *Hita* means happy, and *karana* means reason. Therefore *Tri Hita Karana* means three reasons of happiness. *Tri Hita Karana* is utilized as a doctrine's name that teaches that humans to seek a harmonious relationship

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¹⁵ Nyoman Darma Putra, *Bali Menuju Jagaditha: Aneka Perspektif* (Denpasar: Pustaka Bali Post, 2004), pp. 5.

¹⁶ Ketut Wiana, *Tri Hita Karana Menujut Konsep Hindu* (Surabaya: Paramita, 2007), pp. 5.

with God, fellow humans and natural environment. Hinduism teaching of *Tri Hita Karana* is Hindunese life philosophy that teaches its believer to conduct properly in life faithfully based on Hindu teaching. Expected attitude from human is to balance their faith and devotion to God by serving their fellow man and love the nature based on *yadnya* principles. Such conduct requires the implementation *Tri Hita Karana* teaching. Harmonious relationship between man and God, man to man, and man with the natural world will allow human kind to attain happiness. Harmony with the three dimensions is considered to be embodiment of the *Vedas* essence are eternal *Satyam* and *Siwai*. *Satyam* is the ultimate truth of the *Vedas*, and *Siwam* means sanctity¹⁷. Truth and sanctity manifested harmonious and magnificent life called *sundaram*. To conduct *sundaram* life *satyam* and *siwam* could be performed by basing one's life according to the philosophy of *Tri Hita Karana*. Mankind should actively conduct life philosophy combined with harmony which is called *Tri Hita Karana*. Mankind would benefit greatly should *Tri Hita Karana* is conducted well. Balancing human relationship with God, man and fellow man, and man and nature will affect three environments. The three environments are as follows: (1) Religious Environment *Parhyangan*, (2) Social Environment *Pawongan*, and (3) Natural Environment *Palemahan*. *Parhyangan* maintain the existence of these spiritual environment as a medium for worship on God. *Pawongan* (human) maintain the existence of a social environment where human aid each other in accordance with their respective *swadharma* (obligation). *Palemahan* maintain the existence of the environment in order to become the source of life and livelihood of all living beings in nature.

Three environmental balances must be maintained in order to continue its existence indefinitely. In the event of fault or internal misconduct of the three environments, a prosperous life which is the main objective of *Tri Hita Karana* will be obstructed. Therefore *Tri Hita Karana* as an aspect of life that must be conducted properly. Three relationships that form life was created by a balanced attitude between devotion to God, dedicated to the welfare of fellow humans, and maintaining natural environment. Life possesses three-dimensional harmony as a manifestation of *Tri Hita Karana* applied in daily life. By creating an environment or atmosphere with three-dimensional in harmony will ensure the success of efforts to realize the goal of life which is called *Catur Purusartha*. *Catur Purusartha* comes from the word *catur*, *Purusa*, and *Artha*. *Catur* means four, *Purusa* means the human spirit, and *artha* refers to life. With *Catur Purusartha* could be interpreted as the interwoven four goals of life which involves: *Dharma*, *Artha*, *Kama* and *Moksha*.

Ethic Significance

Humankind is *homo sosius* or a creature that requires companion. A man can not live alone as he needs others presence in his life. Human are only capable of live their best and will only have significance should they lived together with other human beings in society. It is inconceivable that any man living alone without contact and without associating with other human beings. By living together with another human being, a man could grow and improve properly. From birth to death human need the help of others. Not only to meet physical needs but also to the mental needs. Human requires

¹⁷ Ibid, pp. 24.

understanding, compassion, self-recognition and emotional responses which are very important for social and healthy life. Spiritual needs can only be obtained through connection with another human being in society. This is human nature as social beings. Nobody can deny this because a man can only be called a human when they are connected to another human being, not by being in solitude. People must organize their own behavior in daily life as nobody could conduct as he pleases. A human ought to adapt himself to the environment, being subject to applied rules in society. Thus, the rules exist so a man knows their boundary. Norms or regulation used as base of conduct is called *tatasusila* or ethics.

When the ethic is still inside one's mind it's called *budi baik* or good intention, only when it's put into action it could be called good manners. According these ethical goals the people are judged based on behavior, which conduct could be considered good or evil. Behavior could be categorized at three level: (1) the first level is the form of thought or intentions. (2) the second level, the conduct are realized after thoughts are put into action. (3) The third level is the result generated by this conduct. The generated result could be either good or bad. In short, deeds will turn notion into reality. The object of ethics is human action. Man is judged by another man based on his actions. The action may also be considered good or bad. If human actions are judged according to their merits, then the action could be considered done in consciously or deliberately. Deliberate conduct is considered to be a factor that decides whether the conduct is good or bad. It is called ethical judgments or view. Ethical judgments or views specifically aimed toward deliberate human actions. *Liku's* conduct towards *Galuh II* in *Payuk Prungpung* Arja RRI Denpasar prevents him from nurturing a relationship with his parents. *Galuh II* as the son of *M. Manis* wanted to meet and serve his father, but the second wife of *M. Manis (Liku)* would not accept such notion. Her rejection is shown by rude actions which do not correspond with how a king's wife should conduct herself.

Polite and courteous behavior is part of the ethical teachings in religious basic teaching. Religion is solid and eternal, similar to foundation of a building. A strong foundation ought to be build under the soil where a building would be established; else the said building would topple easily. The same could be said with ethics, if it is not built based on religion as the strong and everlasting base then it would not prevail in human. *Galuh* and *Mantri Manis' behavior* in dialog above (825-842) is an effective example of applying ethical values which are fortified religion teaching as base. Religion teaches righteousness. *Sang Hyang Widhi Wasa* does not leave human in the dark (*awidya*). Herendsholy emissaries to lead his people whenever calamity befalls human being. He bestows humankind wisdom, in order to distinguish the good and evil. Simliar to *taqwa* (faithful) people, mankind needs to shy away from prohibited matters.

This type of person would be hard to be influenced by negative aspects. *Lobangkuri* and *Rareangon* characters are examples of people who are concerned in uphold righteousness based on religious teaching. Although their stepmother treats them cruelly, he remained faithful to righteousness. Because only with proper behavior he would be safe from harm that befell him even though at the beginning of this story (*Rareangon*), *Lobangkuri* and *Rareangon* were treated cruelly.

Conclusion and Suggestion

Conclusion

Based on conducted literary study, the historical development of *dramatari arja* in Bali was started by *dramatari Arja Dadap* performed in *Puri Klungkung*. This show was held in a cremation ceremony initiated by King of Badung I Dewa Gede Agung Jembe, and King of Gianyar I Dewa Gede Agung Manggis featuring *Kesayang Limbur* play. *Dramatari* performances in *Puri Klungkung* had initiated *dramatari* developments throughout Bali. This phenomenon could be observed through the emergence *dramatari arja* groups in Bali, such as: Apuan, Taman Bali, Bunutin (Bangli), Dawan, Negari Pengrebongan (Klungkung), Sampalan, Bukit Batu, Kramas, Singapadu (Gianyar), Strait, Besang, sideman, Muncan, Budakeling (Amlapura), Penarungan, Sangeh, Carangsari, Tegal Sibang (Badung), Dadakan, Kerambitan (Tabanan), Grogak (Buleleng), Bon Negara (Jembrana), and *Dramatari Arja RRI Denpasar*. *Dramatari Arja RRI Denpasar's* development began from *arja negak (duduk or sit)* which was broadcasted live every Sunday morning to afternoon (10:00 to 12:00) aimed for Balinese society. After the public recognized its existence, *dramatari Arja RRI Denpasar* performed on stage for the first time in 1962.

Their appearance on stage it received tremendous public response. In 1960s-1970s, *dramatari arja* reached its golden age. But current situation proved otherwise as *dramatari arja* is in declining state. Quantity and organization wise, current *dramatari Arja RRI Denpasar* is in declining state. On the other hand, the quality is increasing. Based on the results of author interviews with some *dramatari Arja RRI Denpasar* figures and casts, the exact cause of this declining condition were unknown, but they estimated the cause as: (1) varied entertainment that does not require audience presence in performance location itself, (2) aged supporting cast and some of them are no longer active, (3) Lengthy play duration between 4-5 hours each performance, (4) fictional stories (classic), (5) players lacked the courage to relay morals inside *arja*. As a form of character strategies, and *dramatari arja* casts against current era, quality improvement is an aspect that should not be overlooked.

Dramatari arja casts should be competitive to gain insight, hone and improve themselves, as one form of anticipation in front of increasingly complex challenges of current era. Other forms for the challenges this era that should be address in nurturing *dramatari arja* that could be done by figures and casts is to innovate the play by improving the following aspects: the players, story, duration of the play, clothing, percussion, and *arja muani* reenactments. It is hoped that *dramatari arja* will receive better public reception by improving mentioned aspects. *Payuk Prungpung* and *Rareangon* discourse is formed as song and non-songs. Discourse in the form of song include: *macapat (pangkurdangdangsinom, ginada, durma)* and song inserts. Discourse in the form non-songs includes Balinese *paribasa* and *angguh-ungguhing basa*. Balinese *Paribasa* includes *sesenggakan, peparikan, cecangkikan, cecimpedan, sloka, bladbadan, and wewangselan*. Balinese *angguh-ungguhing basa* includes *basa kasar, basa andap, basa madia, and basa alus*. *Dramatari arja's* emergence used to function as a *balih-balihan* dance, but currently it sometimes functions as *wali* and *bebali* dance. Thus *dramatari arja* discourse has two

functions, namely the ritual and social. Social functions include: education, entertainment and informative function. It can not be separated by paradigm shift. *Dramatari* casts' social change is an undeniable effect of said paradigm shift. It means *dramatari arja* as a form of folk art is dynamic, always experiences growth and change that follows the era changes. In authoritarian era, social criticism, advice, education, entertainments are conveyed by the main character (king) utilizing *Kawi* language. While in the reformation era, in addition to the main character, social criticism, advice, education and entertainment is also delivered by prominent figures/ *punakawan* (people) using Balinese language. In order to uncover significance behind the *dramatari*, *Payuk Prungpung* and *Rareangon* is analyzed using semiotic theory proposed by Ferdinand de Saussure. Uncovered discourse significance is as follows: religious, mythical, *rwabhineda*, *Tri Hita Karana*, and ethical significance.

Suggestion

Dramatari arja is a theatrical dance that experience decline in quantity due to globalization. As not to be left behind by the

public audience, *arjano* table figure and cast should cooperate in order to find a solution as a form of innovation. Innovation could be done, but it should not undermine the values contained in *arja* because it is the essence of *dramatari arja*. Ever since it emerged in front of the public, *dramatari arja* carries its own identity as a traditional art that utilizes song as a means of communication. Balinese favorg *eguritan* through *pesantian* group existing in Balinese *Banjar-banjar*. It provides various benefits to declining *arja* existence. Therefore *pesantian* groups nurtured and directed towards the realm of *arja*, especially because songs is the principal aspects used in *arja realm*. Songs in *arja realm* is a song that is very popular and studied by the public. The song is a key enabler for the sustainability of *dramatari arja* itself. Another benefit initiated by songs that they are used in *piodalan* ceremonies in *Pura* and other religious ceremonies, songs contained in *geguritan* is often applied by the public for complementing a ceremony. Therefore the songs require preservation in order to sustain traditional *dramatari arja* as it functions as *balih-balihan* dance and *wali* dance.

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