

**THE DISCOURSE OF THE THEMES “PAYUK PRUNGPUNG” AND
“RAREANGON” IN THE DANCE DRAMA OF
ARJA RRI DENPASAR PERFORMED AT BALI ARTS FESTIVAL**

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ABSTRACT

The discourse of the themes “Payuk Prungpung” (abbreviated into PP) and “Rareangon” (abbreviated into RA) of the dance drama of *Arja RRI* (RRI stands for the Radio of the Republic of Indonesia) of Denpasar performed at Bali Arts Festival (abbreviated into PKB) was chosen as the object of the study for the following three reasons: (1) it is interesting; (2) nobody has investigated it; and (3) it is unique. In this study the history of the development and existence of the dance drama of *Arja RRI* as well as its forms, functions and meanings were analyzed. This study aimed at (1) justifying empirically the dynamism of the dance drama of *Arja RRI* Denpasar; (2) objectively explaining its ontology; (3) formulating the form of the discourse of the themes of PP and RA performed at PKB; (4) explaining the axiological and conceptual functions of the themes of PP and RA performed at PKB; (5) revealing the values of the discourse of the themes of PP and RA performed at PKB.

The structural theory combined with the semiotic theory was referred to as the theoretical framework in this study. In addition, the theories of narrative discourse, literary reception, and esthetics were also referred to. The data needed were collected by (1) observation; (2) interview; (3) documentation and library research. The method and technique of analysis applied included (1) transcription; (2) translation; (3) data analysis. The methods of (1) descriptive analytic and (2) hermeneutic were used to analyze the data. The research findings were (1) formally and (2) informally presented.

In general, the form of the discourse of the themes of PP and RA is made up of (1) intrinsic elements; (2) discourse of songs; and (3) discourse of non songs. The functions include (1) educational function; (2) amusement function; (3) informative function. The meanings revealed include (1) religious meaning; (2) magic meaning; (3) *ruabhineda* (positive and negative) meaning; (4) *trihita karana* (the relationship between man and his God, the relationship between man and his environment and the relationship between man and his fellow beings) meaning.

Keywords: discourse of performance, *Arja RRI*, the themes of “Payuk Prungpung” and “Rareangon”, existence of the performance of the dance drama known as *arja*.

1. Background and Problem

The dance drama of *arja* refers to one of the people's traditional performing arts which is still favorite to the Balinese community. In the Balinese community, this type of dance drama is called *arja*. However, in the academic world *arja* is classified as classical dance drama (*Proyek Penggalan/Pembinaan Seni Budaya Klasik dan Baru*, tt: 13). The discourse of the themes of "Payuk Prungpung" and "Rareangon" in the dance drama of *Arja RRI* of Denpasar performed at PKB was chosen as the object of the study for the following three reasons: (1) it is interesting; (2) nobody has investigated it; and (3) it is unique.

The problems formulated in this study are as follows: (1) how the dance drama of *Arja RRI* of Denpasar developed; (2) how it existed; (3) how the discourse of the themes of "Payuk Prungpung" and "Rareangon" in the dance drama of *Arja RRI* Denpasar performed at PKB was formed; (5) what meanings were contained in PP and RA?

With reference to the problems formulated above, the objectives of this study can be classified into two; they are (1) general objective and (2) specific objective. Generally, this study aimed at inventorying the discourse of the themes of "Payuk Prungpung" and "Rareangon" performed on the stage. It is hoped that the noble values were discovered to preserve Bali. Specifically, this study aimed at (1) empirically justifying the dynamism of the dance drama of *Arja RRI* Denpasar ; (2) objectively explaining the ontology of the dance drama known as *Arja RRI* Denpasar ; (3) formulating the forms of the themes of "Payuk Prungpung" and "Rareangon" performed at PKB; (4) explaining the axiological and conceptual functions of the discourse of the themes of "Payuk Prungpung" and "Rareangon" performed at PKB; (5) revealing their values.

In relation to the significance of the research findings, it was hoped that they were theoretically and practically significant. Theoretically, the research findings were expected to (1) add the treasure of the references in the field of the discourse of cultural literature which was related to the performing arts of dance dramas; (2) be the reference to the future researchers so that they would not get trapped when choosing similar objects of study; (3) be the implementation of the

tridharma (research, teaching and social service) of higher education, especially the research; (4) be the means of increasing and widening the implementation of the *tridharma* program. Practically, the research findings were expected to (1) inform the real condition of the dance drama of *arja* which was getting less performed; (2) increase the interest of the community to the dance drama of *arja* so that it could be preserved collectively; (3) make the community members, as the lovers of arts, and the artists critical toward the performing art of *arja* as an attempt made to improve its quality as the aspirate and real communicator of discourse.

2. Discussion

The problems formulated above were analyzed by applying the theories of reception, semiotics, esthetics and discourse. The data needed were collected by observation, interview, and library research. The data were descriptively and qualitatively analyzed and the process included (1) transcription; (2) translation; (3) analysis. The methods used to analyze the data were (1) the descriptive analytic one and (2) the hermeneutic one. The results of the research were (1) formally and (2) informally presented. Based on the theories, the techniques, and the methods mentioned above, the results of the research can be presented as follows.

The performing art of *Arja* was initiated by the performing art of *arja duduk* (the *arja* which was performed by sitting only). What is meant by *arja duduk* is the performing art of *arja*, in which the players did not do any dancing activities but only sat together. All the speech events were performed by sitting only. Therefore, this type of *arja* is called *arja negak* (sitting *arja*). Initially, this model of *arja* was performed and directly broadcast to various rural areas in Bali by the Radio of the Republic of Indonesia, Denpasar , Bali. This program was regularly broadcast from 10 to 12 every Sunday. It is this type of *arja* which is called *Arja RRI Denpasar* .

The *arja duduk* was supported by seven players, three of them were female and four were male. The three ladies played important roles and the four men

played supporting roles. The three female players were Ketut Ribuwati, Jro Suli, Nyoman Rinun who acted the important characters in the performing art of *arja* such as the characters of *Mantri Buduh*, *Mantri Manis*, *Liku*, *Limbur*, *Desak Rai*, *Galuh*, and *Inye/Condong* by turn at the same time. This type of *arja* was initiated by Made Kredek, Ida Bagus Buduk, and Ida Bagus Bode.

This performing art of *arja duduk* was welcome significantly enough by the community, and at the request of the community loving it, it was performed on the stage in 1962 for the first time. The first performance was performed by twelve players pioneered by I Gusti Ngurah Putra, Head of the Radio of the Republic of Indonesia Denpasar at that time. The themes performed were “Godogan”, “Rareangon”, “Pangraras”, “Bondan Kejawan”, “Tukang Patri”, “Jaya Sakti Jaya Manik”, “Linggar Petak” which were acted by the great artists such as Ketut Ribuwati, Wayan Murdi, Gusti Made Pinatih, Wayan Rinun, Nyoman Monjong, Wayan Sadru, Wayah Rihuh, Made Ligés, Wayan Rusni, Ida Bagus Buduk, A.A. Aji Marga, Made Ruju, Nyoman Candri, Cok, Rai Partini, Nengah Suci, Wayan RAbig, Jro Puspa, Sayu Alit, Ketut Sueca, Ketut Redep and Made Kredek. Then the performing art of *Arja RRI* Denpasar was getting better known by more and more community members and its golden era was from 1960s to 1970s. However, starting from 1980s to now it has been getting less popular. However, the government of Denpasar always gives opportunity to it to be performed when PKB is carried out every year.

Since it appeared for the first time, it had been welcome by the community when it functioned as *balih-balihan* (the dance drama performed for amusement). Then it developed into one which was performed as *bebali* or *wali* (the performing art performed for religious rituals). Its existence fluctuated from year to year. It was created in 1958, and was firstly performed on the stage on 11th September 1962 with the theme “Made Paka Malya” which was acted by Ni Ketut Ribuwati, Ni Wayan Rinun, Ni Gusti Made Pinatih, Ni Ketut Redep, Ida Bagus Buduk, and I Made Kredek. After its golden era, which lasted from 1960s to 1970s, the dance drama of *Arja RRI* Denpasar was getting less popular. To overcome this situation, the dance drama of *Arja* artists under the organization of *Keluarga Kesenian Bali*

(abbreviated into KKB) tried to do something to innovate and anticipate the worse condition. One form of innovation created was replacing the *gambelan* orchestra accompanying it. However, the community wished that *gong kebyar* (the accompanying *gambelan* orchestra) accompanied it. As a result, the dance drama of *arja* was called *Arja Gong RRI* Denpasar . Such an innovation was intended to maintain the existence of the dance drama of *Arja RRI* Denpasar and at the same time to make it parallel with the other performing arts.

When the *arja gong* was performed, it was completed with one or some of the dances of *tambulilingan*, *legong kraton*, *terunajaya* , and so forth as the introduction to attract the onlookers. Since then the dance drama of *Arja RRI* Denpasar was welcome again by the community.

From the mid of 1980s and 1990s, it was getting less popular again, which was worsened by the existence of a group of innovative male *arja* welcome by the community. 1990s was the period of time when the dance drama of male *arja* was very popular, pioneered by the group of male *arja* of Printing Mas, which was followed by the groups of the male *arja* of *Coblong Pamor* and *Akah Canging* which were welcome by the community members loving the dance drama of *arja* in Bali who lived in Bali and in the other parts of Indonesia. However, so far the existence of the dance drama of *Arja RRI* Denpasar has been less known.

The analysis of the forms of the discourse of the themes of “Payuk Prumpung” and “Rareangon” in the dance drama of *Arja RRI* Denpasar which is based on the philosophy of ontological aspects has resulted in the following findings (1) intrinsic elements; (2) the discourse of songs; (3) the discourse of non songs. The intrinsic elements included (1) theme; (2) plot; (3) characterization; and (4) setting. The discourse in the form of songs covered (1) *pangkur* songs; (2) *dangdang* songs; (3) *sinom* songs; (4) *durma* songs; (5) *ginada* songs; (6) *sisipan* songs. The discourse in the form of non songs included (1) the use of idiomatic expressions such as *sesenggakan*, *wewangselan*, *sloka*, *bladbadan*, *peparikan*, *cecimpedan*, *cecangkikan*; (2) *anggah-ungguhing basa* covering *basa kasar* (low variety), *basa andap* (common variety), *basa madia* (lower refined variety), and *basa alus* (refined variety).

The functions of the discourse of the themes “Payuk Prungpung” and “Rareangon” in the dance drama of *Arja RRI* Denpasar performed at PKB based on the philosophy related to the epistemological aspects are as follows (1) educational covering exemplification, suggestion/invitation/provocation, advice; (2) as amusement; (3) informative covering the concept of leadership, Bali Arts Festival, the dispersal of the Department of Information, religious teachings, and cultural preservation.

With regard to the meanings contained in this discourse, five elements of meanings were revealed such as (1) religious meaning; (2) magical meaning; (3) *ruabhineda* (positive and negative) meaning; and (5) esthetic meaning.

3. Novelties of the Study

Added together, there are nine novelties in this research. They are:

- (1) Quantitatively and organizationally, the dance drama of *Arja RRI* Denpasar was getting less popular. The factors which were responsible for this are (1) there were too many kinds of amusements; (2) the players were too old; (3) the duration of every performance was too long (4-5 hours); (4) the themes performed were less up to date; (5) the players were too adhered to the *arja*-related rules.
- (2) The artists and the players of the dance drama of *arja* had made innovations as the form for anticipating what was intended by the era. The themes, the players, the settings, the dress, the *gambelan* orchestra and the appearance of the male group of the dance drama of *arja* were the innovations which had been made.
- (3) The dance drama of *Arja RRI* Denpasar was established in 1958. It was firstly performed on 11th September 1962 with the theme of *Made Paka Malya*, in which Ni Ketut Ribuwati acted as *Mantri Buduh*, Ni Wayan Rinun as *Mantri Manis*, Ni Gusti Made Pinatih as *Galuh*, Ni Ketut Redep as *Inya*, Ida Bagus Buduk as *Penasar Kelihan*, and I Made Kredek as *Penasar Cenikan*.

- (4) The discourse of the themes of “Payuk Prungpung” and “Rareangon” of the dance drama of *Arja RRI* Denpasar was in the forms of songs and non songs. The discourse in the form of songs included the songs of *macapat* such as the songs of *pangkur*, *dangdang*, *sinom*, *durma*, *ginada* and *semarandana*. And the songs of *sisipan* included contemporary and *tantri* songs.
- (5) In the songs of *patemon/panyerita*, some errors were found such as the wrong use of *macapat* songs, in which the rules of *guru wilang* and *padalinga* were broken (*munggel pupuh*).
- (6) In the discourse of non songs, forms of Balinese *paribasa* (idiomatic expressions) and *angguh-ungguhing* (language varieties) of Balinese language were found. Balinese *paribasa* included *sesenggakan*, *peparikan*, *cecangkikan*, *cecimpedan*, *sloka*, *bladbadan* and *wewangselan*. And *angguh-ungguhing* of Balinese language included *basa kasar* (low variety) , *basa andap* (common variety) , *basa madia* (lower refined variety) and *basa alus* (refined variety).
- (7) In relation to the functions, the discourse appearing and communicated by the players of the dance drama of *Arja RRI* Denpasar reflected educational function, informative function, and amusement function.
- (8) In the book entitled *Knowing the Dance drama of Arja in Bali*, it is implicitly stated that the dance drama of *arja* functions as the dance performed for amusement. However, based on what had been observed and the objective reality currently developing in the community, it had been found that the dance drama of *arja* in addition to functioning as the dance performed for amusement also functioned as the dance performed for religious rituals (*babali* and *wali*).
- (9) The meanings of the discourse of the themes of PP and RA, based on the theory of semiotics suggested by Ferdinand de Saussure, included religious meaning, magic meaning, *rwabhineda* meaning, *trihita karana* meaning and esthetic meaning.

4. Conclusions

Based on the findings presented above, it can be concluded that the history of the development of the dance drama of *arja* in Bali started from the performance of *Arja Dadap* at Klungkung Palace. It then developed to all parts of Bali such as Apuan, Taman Bali, Bunutin (Bangli), Dawan, Negari Pengerebongan (Klungkung), Sampalan, Bukit Batu, Kramas, Singapadu (Gianyar), Selat, Besang, Sideman, Muncan, Budakeling (Amlapura), Penarungan, Sangeh, Carangsari, Tegal, Sibang (Badung), Dadakan, Kerambitan (Tabanan), Grokgak (Buleleng), Bon Negara (Jembrana).

Since it firstly appeared, it had been welcome by the community. Initially, it functioned as the performance performed for amusement and then it functioned as the performance performed for religious rituals (*bebali* and *wali*).

The form of the discourse of the dance drama of *Arja RRI* Denpasar with the themes *Payuk Prungpung* and *Rareangon* included the intrinsic elements, the discourse of songs and non songs. Viewed from the functions, educational function, informative function and amusement function were found. The meanings revealed included religious meaning, magic meaning, *ruabhineda* meaning, *trihita karana* meaning and esthetic meaning.

5. Acknowledgements

In this opportunity, the writer would like to thank the Rector of Udayana University, Prof. Dr. dr. I Made Bakta, Sp.PD (KHOM) and the Director of the Postgraduate Program of Udayana University, Prof. Dr. Ir. Dewa Ngurah Suprpta, M.Sc, and Head of the Doctorate Program of Linguistics, the Postgraduate Program of Udayana University, Prof. drs. I Ketut Artawa, M.A., Ph.D., who have provided the writer with the educational facilities from the beginning to the final stage of completion of this dissertation. A great appreciation is also extended to Prof. Dr. I Nyoman Weda Kusuma, M.S. as the Promoter, Prof. Dr. Nyoman Kuta Ratna, S.U., as Co-promoter I, and Prof. Dr. I Wayan Cika, M.S. as Co-promoter II who have been wise and patient in properly supervising the writer, marking and discussing the parts of the dissertation. Many

thanks are also extended to Drs. Redha Gunawan, M.M., as the Rector of IKIP PGRI Bali, Drs. Dewa Putu Tengah, as the Supervisor of YPLP PT IKIP PGRI Bali, Drs. I Gusti Bagus Artha Negara, S.H., M.Pd. as Head of YPLP PT IKIP PGRI Bali, and I Gusti Ngurah Oka, S.H., as the secretary to YPLP PT IKIP PGRI Bali. Finally, many thanks are also extended to all the parties for the assistance provided in the completion of this dissertation. It is hoped that God reward you all.