INTRODUCTION

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 Dibia mentioned that dramatari arja is a theater which players consists of men and women. In subsequent developments, a number of dramatari arja organizations are emerging. There are even woman-centric 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 Coblong Pamor, dramatari Arja Printing Mas, and dramatari Arja Akah Canging. Dramatari arja developments in Bali at that time were fairly even. It is stated that the areas that have developed dramatari arja groups are: Apuan, Taman Bali, Bumutin (Bangli), Dawan, Negari Pengrebonang (Klungkung), Sampalan, Bukit Batu, Krampas, Singapadu (Gianyar), Strait, Besang, Sidemen, Tuman, Budakeling (Amlapura), Penarungan, Sangeh, Carangsari, Tetel Sibang (Badung), Dadakan, Kerambitan (Tabanan), Groskgak (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 Bandem 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 asthe songs are sung continuously throughout the show, therefore the audience were allowed to follow the

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2 I 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 voice. 

Drmatari arja could be considered one of complex Balinese art due to elements of art such as: dance, music, visual and literary arts. Drmatari 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), I Wayan Dibia (1992), I Gusti Ngurah Dwaja (1995), and I Nyoman Catra (2005). 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 baya, 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 R RID enpasar contains morals. Most of the morals are taken from community developed discourse. As dramatari arja artists, R RI 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 R RI 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 Rarean. 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 criticismism 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
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), A.A. Kusuma Ayu Arini (1991), I Wayan Dibia (1992), I Gusti Nygrah Dwaja (1995), and I Nyoman Catra (2005). While the non-ISI Bali lecturer is I Wayan Suarya (1983). I Made Bandem exhibits Balinese dances into seven genres: (1) Innermost Pura (Temple) courtyard dance which includes: beratuk, Sang Hyang Dedari, rejang, baris gede, prosesi, gabor, memendet, and baris pendet, (2) Middle Pura courtyard classical dance, which involves: gambuh, (3) Mask Bebali dance, which involves: topeng pajegan, selingan (barongkedingkling), wayang wong, (4) Off-Pura Secular dance, which includes: legong, kebyar, tari tani, sendrataari, 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, jaenger, (6) Street and cemetery magic dance, which involves: barong ket, jaek & 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 cassetes 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 Prunung Jero Ratna obtained from one of the acting supporting cast and Prunung 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 on December 20, 2007 at 5:00 pm in Banjar Muki Singapadu Gianyar. Interviews with Wayan Murdi were conducted on December 20, 2007 at 9.00 pm in Banjar Tegal Kualon Tonja, Denpasar.

1A.A. Kusuma Ayu Arini, op.cit.
2I Wayan Dibia, op.cit.
3I Gusti Nygrah Dwaja, op.cit.
4I Nyoman Catra, op.cit.

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 Ratna stated that should the researchers’ attention are directed to the authors, the study is brought closer 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 Prunung and Rareangon performance records originally performed at the Bali Arts Festival in Denpasar Cultural Park Art Centre 2001 and 2006 in the form of cassette tape recorders and VCD. Special data recorded via

RESULTS

Arja RRI Denpasar Payuk Prunngung 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 Sraddha: (1) Belief in Sang Hyang Widi, (2) Belief in the existence of Atma, (3) belief in karma phala law, (4) belief in samsara (punarbhava), (5) beliefin redemption. These five aspects of belief are used ascode of conduct as an effort to behave religiously. There are three behaviors in Hinduism referred to as Trikaya parisuda supporting the previous five sruddha. 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 Parisudha.

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 Prunngung 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 can not resist command from their own.”

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, bating, photography and recording.

Data Analysis

In relation of analyzing dramatari Arja RRI Denpasar performance transcription of Payuk Prunngung and Rareungonwere conducted faithfully. It means speeches uttered by arja casts in the form of song and non-songs (manyi 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.
are not able to be opposed by anyone, including her own husband.

Rwabhineda Significance

In Payuk Prunggung story, rwabhineda elements can be seen as black magic feud (kiwa-kiri) against white magic (tengen-kanan). Liku and Macan who are inclined in using black magic 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 Putra, rua means two, bineda means different. Therefore rua bineda 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 wepig. Aji, means knowledge, and wepig means begig which is a trait that disturbs others human being. Because of its negative impact, this type of magic is called ngiwa. Ngwi means committing kwaor 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 kediatikan (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 ashuanalit. 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 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. Ruabhineda 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 faithe of birth and death. According to ruabhineda concept in relation to human behavior, there are tendentions 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.

Three environmental balances must be maintained in order to continue its existence indefinitely. In the event of fault or intentional misconduct of the three environments, a prosperous life which is the main objective of Tri Hita Karana will be obstructed. Therefore Tri Hita Karanaa 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 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, Parusa, and Artha. Catur means four, Purusa means the human spirit, and artha refers tolife. 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

16 Ketut Wiana, Tri Hita Karana Menutut Konsep Hindu (Surabaya: Paramita, 2007), pp. 5.
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 behaviot 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 tattasusila 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 Pranggung 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). Hesedholy emissaries to lead his people whenever calamity befalls human being. He bestows humankind wisdom, in order to distinguish the good and evil. Similar 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 inuphold 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 Jambe, and Kingof Gianyar I Dewa Gede Agung Manggis featuring Kesayang Limhur 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 Pengreboning (Klungkung), Sampalan, Bukit Batu, Kramas, Singapadu (Gianyar), Strait, Besang, sideman, Muncan, Budakeling (Amlapura), Penarungan, Sangah, Carangsari, Tegel Sibang (Badung), Dadakan, Kerambitan (Tabanan), Grogkak (Buleleng), Bon Negara (Jembrana), and Dramatari Arja RRI Denpasar. Dramatari Arja RRI Denpasar’s development began from arja negak (dudek 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 Pranggung 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 anggah-unggahbing basa. Balinese Paribasa includes sesenggakan, peparikan, cecangkikan, cecimpedan, sloka, bladbadan, and wewangselan. Balinese anggah-unggahbing 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 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 castsshould 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 groupssexisting 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. Songsin 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 theyare 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 requirepreservationin order to sustain traditional dramatari arja as it functions as balih-balihan dance and wali dance.