

Cultural Values in the Role of *Mantri Manis* at the Arja Show

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Abstract: *One of the performing arts favored by Balinese People is Arja. This article aims to discuss the cultural values behind the role of Mantri Manis in Arja Performing Arts. As a result of qualitative research, data collection was carried out by observing Arja's performances in Tabanan and Denpasar. Research data were also obtained through document studies and in-depth interviews with artists and art observers in Banjar Kelakahan Kaja, Buwit Village and Banjar Bathan Buah, Kesiman, Denpasar, Bali. The results showed that the Mantri Manis character was reflected in the fashion, dance movements and tembang rhetoric that accompanied his performance. In general, the character of the Mantri Manis role is as a figure who is refined, authoritative, integrity, sympathetic and always sided with the truth based on dharma in religious teachings (dharma). The role of Mantri Manis expresses aesthetic values, religious values and educational values that are culturally needed in building social stability.*

Keywords: *cultural values, Mantri Manis, Arja.*

I. Introduction

Balinese people have a wealth of unique and diverse cultural arts (Pradana and Pratiwi 2020; Pradana and Parwati 2017). Among the Balinese Cultural arts is the performing arts. The performing arts have various functions in people's lives in Indonesia. For the Balinese Hindu People, performing arts are an expression of self-expression through works that contain a beauty, a sense of devotion guided by traditional cultural values (Dharmika and Pradana 2020). Thus, the role of the community is very important in the growth and development of performing arts. Performing arts involve a group work, namely the presenter and the recipient (Sedyawati 1981).

Performing arts are artistic expressions that are performed by performing in front of an audience, moving in space and time. Performing art is a temporary art, art that is not durable and can be lost after the art is performed. However, the Balinese Hindu People have a variety of performing arts. Among them are in the form of musical arts, puppetry or theater and dance (Bandem 1996:9). In general, the art of dance has three functions in the life of the Balinese Hindu People, namely dance as a religious ceremony, dance as a traditional ceremony and dance as entertainment (Rahmida et al. 2008; Dharmika and Pradana 2020). Furthermore, based on the performance and function, Balinese Dance is classified into three, namely the *wali* dance, the *bebali* dance and the *balih-balihan* dance. *Wali* dance is a sacred dance that is only performed at certain temples in connection with Hindu Religious Ceremonies. The *bebali* dance is a dance that is still religious in nature which is performed in temples or its surroundings, while the *balih-balihan* dance is an entertainment dance (Bandem, 1996). *Balih-balihan* dance is a dance that is usually staged as public entertainment. In a series of ceremonies at the temple, this dance is performed on a stage or building (*wantilan*) outside the temple. Although the *balih-balihan* dance is not a sacred dance, the *balih-balihan* dance still uses the elements or actual dance standards.

One of the *balih-balihan* dances that is still favored by the Balinese People is the Arja. Arja is a performance that combines several elements of art such as music, dance and drama which are dominated by vocals. Arja has appeared in Bali around the third decade of the XIX century, around 1825 when the heyday of the reign of I Dewa Agung Gede Kusamba in Klungkung (Dibia 2017:14). In terms of the number of players, there are three forms of Arja performing arts, namely: (1) *Arja Doyong*, played by only one person without *gamelan* accompaniment; (2) *Arja Gaguntangan*, played by more than one player with *gamelan geguntangan* accompaniment. *Gamelan Gaguntangan* has a soft and melodious voice so that it can provide the beauty of the song sung by the dancer; and (3) *Arja Gede*, performed by 10-13 players with a standard performance structure (Dibia 2012: 81).

As part of Traditional Balinese Performing Arts, Arja still exist. In all districts in Bali, Arja is still easy to find because Arja's performances is still part of traditional ceremonial activities such as Arja's Performance entitled *Cupak-Gerantang* at Ratu Gede Anom Temple, Banjar Kelakahan Kaja, Buwit Village, Kediri, Tabanan. Here, the Arja is played as an accompaniment to traditional ceremonies as well as entertainment.

To maintain and develop its existence, Arja is still being contested in the Bali Arts Festival (PKB). The existence of the Arja because this art is still close to the sporting local community. However, it must be acknowledged that the life and death of traditional arts depend on the social and financial support of the community. When traditional art is far from the people, it will certainly lose its source of livelihood. Although it must be admitted that the development of Balinese Performing Arts lately tends to prioritize the entertainment element and ignore education and communication messages (Dibia 2011).

As part of the traditional performing arts of the Balinese People, the existence of the Arja is indeed very important to strengthen the cultural identity of the Balinese People. However, the existence of art and culture which is colored by the rhetoric of this song is competing with modern entertainment. The existence of Arja tends to be unable to compete with various modern entertainments such as music, movies, and online games that are available online through digital media. This variety of modern entertainment is so abundant and easily accessible to anyone, including the millennial generation in Bali. The children of the Balinese Millennial Generation don't like traditional Balinese arts, including Arja performances. They prefer a variety of modern entertainment that can be accessed through gadgets such as smart phones.

In order for the performing arts of *dramatari* to continue to exist and continue to grow following the challenges of the times, *Sekaa Arja* in all districts in Bali including *Sekaa Arja Yowana Werdhi* from Banjar Bathan Buah, Kesiman Petilan Village, East Denpasar continue to improve themselves so that Arja's still exists and it is able to develop by involving Balinese millennials. As stated by Sugita (2021), the involvement of the millennial generation in efforts to preserve and develop Balinese Performing Art is needed as part of the process of inheriting Traditional Balinese Arts and culture to future generations.

Entering the digital era marked by the industrial revolution 4.0, Arja performances (offline) directly are increasingly rare. However, this performing art that combines dance and song movements is still quite interesting and still has loyal fans. Fans can still enjoy Arja's shows through TV and YouTube. Arja performances still have the potential to be developed by adopting digital technology that is booming at this time. Moreover, the performing arts of Arja are very accommodating to all kinds of stories, such as the story of the banner (*malat*), the legend, the epic of *Mahabharata*, to the modern story that comes from short stories. Among the *Panji* stories (*malat*) that are often performed in Arja are the love hunt stories between *Raden Inu Kerta Pati* and *Galuh Candra Kirana*, *Pakang Raras*, *Rare Angon*, and *Cupak-Gerantang*. Arja also features stories from legends including *Jayaprana* as well as the stories of *Senapati Salya* and the *Drupadi* Competition. In addition, Arja also adopts stories that come from novels, Popular Balinese Short Stories and natural phenomena including *Waluh Kambang*, Arja's play whose story idea was inspired by the 2004 Tsunami wave phenomenon.

Although many variants of the story can be performed in the Arja, the fans find it easy to recognize the Arja's character. This is possible because the Arja Show has a number of characters who are always present at every performance. The role figures who are always present to greet fans of Arja include : *Inya*, *Galuh*, *Desak Rai*, *Limbur*, *Liku*, *Penasar* (*Punta* and *Kartala*), *Mantri* (Suryani 1994; Dibia 2012). The characters involved in Arja Show have their own roles and characters. The existence of figures with unique roles and characters are the main attraction for Arja lovers.

Mantri Manis has a good character who always plays a role in defending the truth (*dharma*), whereas *Mantri Buduh* has a bad character who always plays a role in defending evil. In connection with the existence of the Mantri Manis character who defends the truth (*dharma*), this article deliberately discusses : (1) What is the character of Mantri Manis in Arja's performing arts? (2) What cultural values are contained in the role of the Mantri Manis character?.

II. Material and Methods

This article is the result of qualitative research on the existence of Arja in Denpasar City and Tabanan Regency, Bali. Data was collected through observation of Arja performances : (1) Arja's performance with the *Cupak Gerantang* story by *Sekaa Arja Banjar Kelakahan Kaja*, Buwit Village, Kediri District, Tabanan in 2020, and (2) Arja's performance with the *Amukti Sukerta* story played by *Sekaa Arja Yowana Werdhi Banjar Bathan Buah*, Kesiman Petilan Village, East Denpasar at the PKB XLIII event in 2021. The selection of these arja

groups was based on several considerations. First, the *Arja Banjar Kelakahan Kaja* group in Buwit Village, Kediri, Tabanan represents the older generation of Arja artists, while the *Arja Yowana Werdhi* group in Denpasar represents millennial artists. Second, a different staging moment, namely *Arja Banjar Kelakahan Kaja*, Buwit Village, Kediri, Tabanan was staged as part of the *piodalan* at the local temple, while the *Arja Yowana Werdhi* group in Kesiman Petilan Village, East Denpasar was staged in the framework of the Bali Arts Festival in 2021. Third, these groups of Arja artists are still getting a positive response from their fans. Research data was also collected through documentation studies related to the performing arts of Arja as well as in-depth interviews with art performers, observers and fans of Arja's art.

The data obtained were then analyzed by applying the theory of symbols and the theory of symbolic interactionism. Symbols are a theory of signs (Pateda 2001; Sobur 2004). The contents of the dialogues, scenes, and performances of the Arja are signs for further translation in this study. Furthermore, to understand the audience's response to the Arja performance, the theory of symbolic interactionism is applied. The essence of symbolic interactionism theory is that human interaction with each other is influenced by certain symbols (Riyadi 2001), such as symbols in dialogue, scenes in Arja's performances that can influence the thoughts and actions of the audience.

III. Mantri Manis Character in Arja Show

Arja is a theater, art that is entertaining in Balinese Ceremony. It is classified as very complex because it combines various types of arts that live in Bali such as dance, drama, vocal art, instrumental art, poetry, acting, mime art, fashion art and fine arts. All types of art that are united in Arja's performances can be integrated, so that they do not harm each other. This combination like the art of sound, both vocals (*tembang*) and *gamelan* sounds with *slendro/pelog* scales, becomes a very melodious and interesting presentation, while supporting and affirming the story is done through monologues and dialogues. The dialogue is delivered in the form of *tembang macapat*, which is a form of classical poetry in Balinese or *Kawi* (Old Javanese) which is still alive and thriving in Bali. In Arja's art performances, there is a screen called a *rangki*, which functions as a place for dancers to enter and leave and rest (Dibia 1992).

As a Traditional Balinese Performing Art, Arja's was popular in the 1960s. Since the 1980s, Arja's Performing Arts have gradually faded to the present day. Even though Arja's is rarely performed offline, Arja's as a Traditional Balinese Performing Art still exists. Arja's Performing Arts are still recognized as part of communicative Balinese Art by his fans. One of the factors that causes Arja's to be so communicative with its audience and Arja's is chosen as a medium of entertainment for the community is the existence of figures as actors in Arja's performance. In general, there are eight characters in Arja's Show which include :

- (1) *Inya*, a character who acts as a loyal accompaniment. This character is also known as *Condong*, and he is the *emban* (faithful servant) of a character named *Galuh*;
- (2) *Galuh* is the daughter of the King who appears as a delicate, sweet and beautiful princess;
- (3) *Desak Rai (Made Rai)*, a single female character who is very funny. As a funny woman, she often acts as an accompanist from *Limbur* and *Liku*. Sometimes she appears as a woman who is *Ngelatir, Ngelinyar* (shameless).
- (4) *Limbur* is the empress figure. This character is often shown as a fat figure. The character that is brought depends a lot on the theme of the story that is delivered. Often appears as a mother who is not good, especially because of her role as the mother of a character named *Liku*. But not infrequently she also appears as a good mother;
- (5) *Liku* is the daughter of *Limbur* who usually shows her appearance as a bachelor woman who is not so beautiful and wants to be married to the prince. As a result of unrequited love, she is often shown as a slanderous woman, likes to seize other people's husbands and likes to threaten by using witchcraft, black magic to achieve her goals.
- (6) *Punta* is a loyal servant of the king who usually lives and grows up in *Puri* (Palace). After growing up, he served as a servant of the prince.
- (7) *Wijil*, like the *Punta* character, *Wijil* is a figure who has a smaller stature than *Punta*. *Punta* is called by *Wijil*'s younger brother. Both are clown figures (servants of the king) who play an important role in comedy. *Wijil* figures are also often referred to by the name *Kartala*.
- (8) *Mantri*, namely the figure who has the most honorable position in the Palace. *Mantri* is a character in Arja's which depicts a king. This *Mantri* usually consists of two people with different and contradictory characters. One is called *Mantri Buduh* with the role of an insane character and the other is a character called *Mantri Manis*. *Mantri Manis* is a character who is smooth in his feelings and attractive in appearance. In Arja's, there are actually three *Mantri* namely : *Mantri Manis* (Wise), *Mantri Cenik* (Youth) and *Mantri Buduh* (Holic).

Whatever the story of Arja's performance, these eight characters always appear, including the *Cupak Gerantang* which was staged in the context of a *piodalan* at Ratu Gede Anom Temple, Banjar Kelakahan Kaja, Buwit Village, Kediri District, Tabanan (12 August 2020), and the *Amukti Sukerta* which was staged by *Sekaa Arja Yowana Werdhi Banjar Bathan Buah*, Kesiman Petilan Village, East Denpasar at the 2021 PKB XLIII event. A snippet of the story of Arja's performance with the stories of *Cupak Gerantang* and *Amukti Sukerta* is shown in Table 1.

Table 1
Brief Description of Arja Performance
Cupak Gerantang and *Amukti Sukerta*

Tale	Brief Description	Place/time of performance
<i>Cupak Gerantang</i>	The story of two brothers, namely <i>Gerantang</i> (Mantri Manis) who is good and known to be honest and <i>Cupak</i> (Mantri Buduh) who is evil and known to be deceitful. <i>Cupak</i> has ambitions to become king, but he cheats on his brother, <i>Gerantang</i> . <i>Gerantang</i> as a symbol of honesty and truth finally won against <i>Cupak's</i> crime. Finally, the <i>Gerantang</i> got the glory of life, on the contrary the <i>Cupak</i> got the misery of life after being expelled from the kingdom of Kediri.	At Ratu Gede Anom Temple, Banjar Kelakahan Kaja, Buwit Village, Kediri, Tabanan (12 August 2020).
<i>Amukti Sukerta</i>	The story of King <i>Jenggala</i> who was influenced by his wife from the <i>Metaum</i> Kingdom. Thanks to the help of his daughter who was accompanied by Mantri Manis, The King of <i>Jenggala</i> again remembered his wife and child who had been expelled from the kingdom.	At Banjar Bathan Buah, Kesiman Petilan Village, East Denpasar (26 June 2021)

Arja's performances – including Arja with the *Cupak Gerantang* and *Amukti Sukerta* are a reflection of human conflict which is more latent than manifest conflict. The conflicts that are described in Arja's always have motives and conflicts. The whole journey of the drama is imbued with the conflict of the actors. The play that was built was realized in the form of natural and realistic events, meaning that it was actually taken from human life (Pradana 2012). The conflict occurs by the actors who support the story. They are often called the main characters as opposed to the opposing actors in the story. These two characters are called protagonists and antagonists, respectively. The conflict between the two figures is expressed in such a harsh way, but reasonable and logical (Waluyo 2002: 4).

In general, in Arja's performances, there are two *Mantri* figures namely Mantri Manis and *Mantri Buduh*. Mantri Manis is a protective figure for the righteous side, while *Mantri Buduh* is a protective figure for the evil party. Sometimes Mantri Manis or *Mantri Buduh* plays the role of viceroy or crown prince as in the *Cupak Gerantang*, but often these two characters only act as companions to their master as in the *Amukti Sukerta* which tells the story of the Kingdom of *Jenggala* (Table 1).

In general, the Mantri Manis character has similarities with the *Mantri Buduh* character, both in terms of the vocabulary of movement and the structure of the performance, the fashion/costumes and the songs used. However, if observed carefully, the Mantri Manis figure has its own uniqueness that are not shared by other characters in Arja's. This can be seen from the vocabulary of motion, songs and language used in *pepeson* or the songs used as narrators. The Mantri Manis character is reflected, among others, through the clothing, dance movements and the rhetoric of the songs used.

Table 2
Mantri Manis Character According to Dress, Dance Movement and *Tembang* Rhetoric

No	Aspect	Mantri Manis	<i>Mantri Buduh</i>
1	Fashion	Dominated by the color white, which represents a person who is clean, has integrity and very pious.	The combination of various colors that express the arrogance character who likes to win alone.

2	Dance Moves	Dance movements show gentleness and modesty.	Dance movements show arrogance, temperament and stubbornness.
3	<i>Tembang</i> Rhetoric	The songs of <i>Ginada</i> , <i>Durma</i> , <i>Sinom</i> are more subtle, polite and do not use formal language.	<i>Ginada</i> , <i>Durma</i> , <i>Sinom</i> songs that are loud, arrogant and use formal language.

The character of Mantri Manis is described in Table 2. First, Arja's costume in Bali aims to help get the characteristics of the character of the role played by the actor. The clothing worn by the Arja artist, in addition to functioning to cover the body also has an aesthetic function. In addition, by looking at the color composition and its own design, clothing is able to reflect the nature and character of the role of the player in question. Through clothing, the audience will be able to distinguish and know the characters played by each Arja role player. Clothing is able to revive the character of the actor (Harymawan 1988:132).

The clothes worn by Mantri Manis include : (1) *Jaler* or trousers made of white cloth in the form of long trousers; (2) Long court white shirt without collar; (3) *Stiwel*, a calf cover worn from the ankle to below the knee made of green cloth decorated with a *prada* motif; (4) a long white cloth tied around the body to below the knees; (5) A velvet belt decorated with mote-motes and wrapped around the waist once; (6) *Semayut* is made of cloth that serves as a place for a *keris* on the back; (7) A green *saput* with an illustration of a *prada*, used to cover the body, which is wrapped around the chest to knee height; (8) *Awiran* are two pieces of cloth decorated with *prada* to decorate the *keris* and are attached to the left and right sides of the upper back of the scarf; (9) *Angkeb bulet* or bullet cover is a cloth in the shape of a long rectangle, decorated with *prada* which is attached to the back. Its function is to cover the bullet or the end of the cloth; (10) *Badong* is a neck ornament or shoulder covering which is round in shape made of velvet; (11) *Kana* bracelets or wrist jewelry made of velvet and decorated with beaded stones; (12) The chest cover is made of velvet with a width of + 6 cm and a length according to the chest circle, decorated with mote/beads; (13) The kris is tucked in the back in a diagonal direction, where the hilt is on the upper right and the tip goes under the scarf; (14) *Gelungan* is a headdress made of leather, carved and polished with gold-colored *prada* with a *kekondon* shape (Suryani 1994; Astini 2001). In addition to the costumes, which include the 14 items, Mantri Manis also wears make-up, namely subtle male make-up. In general, Mantri Manis clothing is dominated by white color, which emphasizes being a person with integrity, very pious and clean.

Second, the character of Mantri Manis is also reflected in the soft movement pattern of *mungkah lawang* and the general movement performance on stage. In general, dance movements in the performing arts of Arja are not only developed from the movements of everyday human life, but are also inspired by natural movements such as flora and fauna. The *ngelo* movement is a right and left movement like the movement of a pine tree (plant) being blown by a strong wind. There is a walking movement like a sparrow (animal) walking on coconut leaves.

Third, the character of Mantri Manis is reflected in the variety of languages used. Arja artists use a variety of known languages, such as : formal variety, informal variety, sacred variety and singing variety. The formal variety chosen for the use of the *Kawi* (Old Javanese) language in the form of speech is conveyed when : (1) the dialogue of the Mantri Manis character with the *Punakawan* as an advisor, (2) storytelling, narration containing dramatic aspects and narrative speech containing structural aspects and (3) speech in singing. In the form of *kakawin*, *kidung*, *macepat* and sign, Informal variety is characterized by the use of Balinese in the form of speech; (1) dialogue between clowns (*penasar* and *kartala*), and (2) developing speech that is sung by the characters as the main actors in Arja such as songs during romantic moments between characters, debates and wars. The sacred variety chosen by the actors of Arja in their speaking activities can be seen from the stories that are sacred because they are related to rituals, mythology and revelations of *Ida Sang Hyang Widhi*.

The variety of songs in question is the choice of language such as choice of words, messages, clauses and sentences that are embellished in the form of *kakawin*, *macepat*, *kidung*, *gagendingan*, sign and rhyme (Dibia 1992). In addition, in building a rhetorical composition, Arja's actors must be good at choosing language materials. In accordance with the times, the Arja with the stories of *Cupak Gerantang* and *Arja Amukti Sukerta* not only use *Kawi* (Old Javanese) and Balinese languages, they also complement them by using Indonesian and English dialogues in the form of jokes through the style of epenthesis. Utilization of the potential of this language is also carried out by using an alternate style in the form of dialogue of the characters of the Arja, such as the alternation between Mantri Manis/*Mantri Buduh* when using the *Kawi* (Old Javanese) language or

Balinese language along with his advisors.

The language material chosen by the actors of the Arja is then arranged in such a way as to form speech used with a variety of presentation styles, including : alternation style, epenthesis style, koreaction style, contradiction style, repetition style, reinforcing style, figurative appeal and stress style. In telling a story with a melodramatic story, every Arja artist must be able to show their rhetoric such as the ability to compose aspects of speech in the form of dialogue and narrative (prologue, monologue, and epilogue), *tembang* (*macepat* or *pupuh*, *sekar agung*, *cecelantung*) and use of lyrical prose.

The use of language style in such a way aims to build charm and inspire the audience, so that the performance of Arja's will take place dynamically, stunningly and meaningfully (Dibia 2004:81). The beauty of art in culture becomes interesting in line with its own impression and meaning that is able to motivate the flow of practice and appreciation (Pradana 2019; Pradana and Pratiwi 2020a). Thus, a positive appreciation for the beauty of art can be built based on positive impressions and unforgettable memories of the phenomena, adequacy and rhetoric of certain practice movements.

The rhetoric of the song that often accompanies the Mantri Manis character is in the form of *ginada*, *durma*, *sinom* songs that are smooth, polite and do not use formal language. This is in accordance with his demeanor and disposition which seems gentle and unpretentious. That's the picture of Mantri Manis character. Through the costumes, the performance of dance movements and the rhetoric of the song that accompanies the action, the character of Mantri Manis as the protagonist in this Arja can be understood more clearly. The Mantri Manis character in the Arja always appears as a gentle and sympathetic figure. This character always uses songs in conversation and conveying his meaning. He always sided with the truth based on religious teachings (Suryani 1994).

IV. Cultural Values in the Role of Mantri Manis

Arja can be expressed as traditional media, folk media or folk art. According to Coseteng & Nemenzo in Jahi (1998:48), traditional media are verbal, movement and visual forms that are popular among the public and have often been performed in order to entertain, proclaim, explain, teach and educate. Traditional media appear in the form of folk songs, dances, music, theater, oral literature and literature that are passed down from generation to generation (Jahi 1988: 53; Pradana 2018).

Arja performing arts as traditional media have ritual functions, communication, entertainment and educational values that are upheld by the Balinese Hindu People. According to Sobur (2004)'s view on semiotics, the content of the dialogues, scenes, performances of Arja's are a collection of signs that have certain meanings and values, including those contained in the character of Mantri Manis. At least, the Mantri Manis character in the Arja Show has cultural values like aesthetic values, religious values and educational values that can be meaningful in maintaining social stability. Something of value indicates a valuable and meaningful element in the sustainability of a particular process (Dharmika et al. 2020).

4.1 Aesthetic Value

Arja literally comes from the word *Reja* in Sanskrit, which means beauty. Arja is a performing art that expresses beauty. Furthermore, the beauty of art can give pleasure and build a healthy soul (Kartika 2004:26). This aesthetic expression can be seen in every element that makes up an Arja Performance including elements of clothing, elements of songs and elements of dance movements performed by Arja Artist, including the Mantri Manis character.

Actually, beauty is relative. Beauty becomes more subjective when the assessment of an art object is greatly influenced by individual tastes. When the differences in each person's taste have a major effect on the reception of an object that has aesthetic value, the art object can be treated differently. Likewise in the Arja Show, each audience has their own aesthetic perception and reception. There are Arja Viewers, who prefer the contrasting and mysterious beauty of the characters when they are assertive, there are also Arja Viewers, who tend to like the prominent and subtle beauty as when the Mantri Manis character defends *dharma*.

4.2 Religious Value

Arja's Performing Arts contain religious values. Arja's Performing Arts express human awareness to always be devoted to *Ida Sang Hyang Widhi*. This expression of religious awareness is directly or indirectly performed by the perpetrators and supporters of the Arja. Although it is entertaining, Arja's Performances are

never separated from elements of traditional ceremonies and Hindu Religious Teachings. As before the performance, Arja is always accompanied by offerings of *banten* to *mapakeling* through offerings of *pejati* and *canang sari* accompanied by the dancers, musicians and supporters of Arja's Performance with the intention of asking for the safety and smooth running of the performance. In order for the ceremony to be held in conformity, then after that they asked for *Una* which is believed to be holy water for the dancers, musicians, *gerong* and other supporters so that an Arja Performance can be held successfully.

The religious value of Arja's Performance can be felt through the rhetoric that is developed. The songs of *ginada*, *durma*, *sinom* in the Arja, among others, contain an appeal so that everyone always remembers his obligations and is devoted to *Ida Sang Hyang Widhi*. Even though the Arja Show is a profane show that functions as entertainment or *balih-balihan*, the actors in the Arja Show are required to not forget to *Ida Sang Hyang Widhi*. This is in accordance with Dawkins' view in Wijayanto (2012:10) that God has a high value related to the human life. The nature of human life requires religious obedience for the adequacy and improvement of perfection (Daulay 2011; Pradana et al. 2016).

4.3 Educational Value

According to the theory of symbols and the theory of symbolic interactionism, a sign, symbol, scene in a drama performance is an educational medium that will be responded to by the audience (Riyadi 2001; Sobur 2004). In addition to entertaining fans, Arja's Performance entitled *Cupak Gerantang* and *Amukti Sukerta* also conveys education about the cultural values of the Balinese Hindu People.

First, the role of Mantri Manis contains the value of moral teachings based on the teachings of truth (*dharma*). This is indicated by the role of Mantri Manis who always sided with those who behaved in *dharma*. In the story entitled *Cupak Gerantang* and *Amukti Sukerta*, the Mantri Manis character plays the role of a king who upholds the good values of truth (*dharma*). Arja with the *Cupak Gerantang* story which was staged at a *piodalan* moment at Ratu Gede Anom Temple, Banjar Kelakahan Kaja, Buwit Village, Kediri Tabanan tells the story of two brothers named *Gerantang* (Mantri Manis) and *Cupak* (*Mantri Buduh*) who are against each other. *Cupak* is deceitful and evil, whereas *Gerantang* is honest and kind. *Cupak* who has ambitions to become a king is said to have cheated on his brother named *Gerantang*. *Gerantang* as a symbol of honesty and truth ultimately wins over *Cupak* as a symbol of evil. *Cupak* was then expelled from the kingdom of Kediri and lived a miserable life whereas *Gerantang* lived a noble and happy life in the kingdom.

Second, the role of Mantri Manis contains teaching values about ethics, the importance of character and manners in human social interactions. In all of Arja's Stories, there is education about character and manners among others. This can be seen from the behavior of Mantri Manis who is always polite to everyone, including *Mantri Buduh*. Even though Mantri Manis knows that *Mantri Buduh* is always trying to harm him, Mantri Manis remains patient and tries to be wise in dealing with *Mantri Buduh's* efforts.

Third, Mantri Manis figures teach entrepreneurship and heroism. He always appears as an authoritative, courageous figure in showing and upholding the truth. This can be seen, among other things in Arja's Performance with the story *Amukti Sukerta*. *Amukti Sukerta* tells the story of *Prabu Jenggala* who forgot his favorite only daughter due to his wife's witchcraft. *Prabu Jenggala's* favorite daughter finally wandered after being expelled from the kingdom by *Prabu Jenggala*.

The adventures of Princess *Jenggala* ended in the kingdom of *Metaum*. Princess *Jenggala* realized that *Prabu Jenggala's* decision was a king mistake after meeting Mantri Manis. Princess *Jenggala* only realized that *Prabu Jenggala* made the decision to expel him in an unconscious state because of the influence of witchcraft, black magic after discussing with Mantri Manis. Mantri Manis promised Princess *Jenggala* to find and destroy the source of the black magic. Mantri Manis succeeded in destroying the influence of King *Mateum's* black magic and the influence of Queen *Jenggala's* black magic to help Princess *Jenggala*. Finally, *Prabu Jenggala* tried to find Princess *Jenggala* to be invited back to the palace after remembering his wrong attitude towards his daughter. Here we can see the virtuous and heroic attitude of Mantri Manis in upholding *dharma*.

Fourth, the role of Mantri Manis contains the value of the *karmapala* teachings. Whoever sows good will reap good, and whoever does evil will also receive evil. In Arja's Story entitled *Cupak Gerantang*, this is reflected in the fate of Mantri Manis. Although in the process of his life, he was betrayed, always persecuted, but in the end his life's struggle bore fruit. Once he got the glory of living in the Kediri Kingdom, on the other hand, the *Cupak*, who often performed *adhharma* and full of deceit, in the end also received misery after being expelled from the Kediri Kingdom due to all his own actions.

Cultural values in Arja's Performances related to moral education, character, entrepreneurship, heroism and teachings about *karmapala* are values of human life that should be inherited and universally enforced. As stated by Ruastiti (2021), educational values derived from Traditional Balinese Performing Arts are very important to build the personality of the millennial generation as the nation's successor. The values of national character education have been regulated by the government in Government Regulation Number 63 of 2014 which includes eighteen character values : (1) religious values, (2) honesty, (3) tolerance, (4) discipline, (5) hard work, (6) creative, (7) independent, (8) democratic, (9) curiosity, (10) national spirit, (11) love for the homeland, (12) respect for achievement, (13) friendly, communicative , (14) loves dania, (15) likes to read, (16) cares about the environment, (17) cares about social and (18) responsibility.

V. Conclusion

Based on the discussion of cultural values in the role of Mantri Manis in the Arja Performance, it can be concluded that Mantri Manis in Arja's performances playing *Cupak Gerantang* and *Amukti Sukerta* has a subtle character, dignified, integrity, sympathetic and always sided with the truth in line with religious teachings (*dharma*). The Mantri Manis character is reflected in the fashion, dance movements and rhetoric of the song that accompanies his appearance in Arja's Performance. Culturally, the role of Mantri Manis conveys messages of aesthetic value, religious value, educational value for the Balinese Hindu people. The aesthetic, religious and educative values conveyed by Mantri Manis deserve to be emulated in moral development, character and entrepreneurship for the next generation of the nation.

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