

Tracing the Footsteps of Liku: Integration of the Penta Helix Model in Arja Art in Bali

Komang David Darmawan ¹, Hartono ², Sucipto Hadi Purnomo ³

¹ Faculty of Languages and Arts, Semarang State University /

¹ Email: daviddarma7plus@gmail.com

² Universitas Negeri Semarang, Indonesia

² Email: hartono_sukorejo@mail.unnes.ac.id

³ Universitas Negeri Semarang, Indonesia

³ Email: suciptohtp@mail.unnes.ac.id

ABSTRACT

This research explores the role of the Liku figure in Arja art, as well as the application of the penta helix model to support the preservation and development of this art. Liku, as a humorous and passionate character, functions as a symbol of rebellion against social norms and creates dynamic interactions with the audience. Through a penta helix approach, which involves collaboration between historians, artists, communities, government and media, this research shows that Arja's artistic desires can be achieved by utilizing the strengths of each element. Qualitative research methods were used to collect data through direct observation and in-depth interviews with artists and community members. The research results reveal that the penta helix integration model not only strengthens the preservation of traditions but also creates space for the younger generation to be actively involved in the arts. Therefore,

DOI: [10.20111/terob.v15i2.87](https://doi.org/10.20111/terob.v15i2.87)

*Correspondensi: Komang David Darmawan¹

¹Email: daviddarma7plus@gmail.com

Received: 09-01-2025

Accepted: 14-04-2025

Published: 16-04-2025



Terob Journal is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License

Copyright: © 2025 by the authors.

this article contributes to a deeper understanding of the dynamics of Arja performing arts in Bali and the importance of cross-sector collaboration in preserving cultural heritage. It is hoped that this research will provide insight for artists, historians and the general public regarding the relevance and adaptation of traditional art in the modern era.

Keywords: Arja Arts, Liku Figure, Penta Helix Model.

INTRODUCTION

The existence of art in Bali is so clearly depicted, this is due to the harmonious culture that indirectly surrounds art in Bali. The Balinese habit always involves art in every action. As is the case, religious activities involve dance, sound and fine arts. In line with the opinion of Bagus Supartama & Sukadana (2020, p. 58) the reality of Balinese dance is a living cultural form based on Hindu religion and culture. In the end, art in Bali developed as a form of social service either for ceremonial purposes or ended up as a form of social activities that functioned as a medium of communication.

This is reinforced by the opinion of Tirta (2019, p. 94) who believes that art in Bali is not only strengthened by the existence of religion and culture. However, it is important to know that art always has a synergy that requires harmony in artistic activities in Bali. The propositions in question are truth (Satyam), purity (Siwam), and beauty (Sundaram). It can be concluded that the existence of art in Bali is supported by various aspects that support it. Both the beliefs of the Balinese people, the customs of the Balinese people, and the teachings

that are able to maintain and even develop the arts in Bali. One form of art that experiences dynamic existence is Arja art.

Arja is an art that expresses the dialogue of mcapat (Putu et al. 2024, 147). Is a form of performing arts that is rich in cultural values and traditions in Bali. As a dance drama, Arja combines elements of music, dance and theater, where the dialogue is conveyed through songs sung macapat. Until now, there is no factual data that can identify the birth of Arja's art.

Some speculation assumes that Arja art is thought to have existed in the 1980s, this art has high value and is considered an art that is respected and has high prestige among Balinese people (Dibia 2012, 54). Arja art generally takes the story of Panji as the main theme of Arja art. Nevertheless, several wayang stories, folk tales, western stories, and epics have the same potential for involvement as stories in Arja art.

In Arja art there are several figures in it, one of which is the figure Liku (Desiari and Wayan 2022, 66). Liku's character has a significant role in telling the story and enriching the performance experience. Liku

functions as one of the main characters in Arja's plays, which usually depict interactions between protagonists and antagonists in narratives based on classic stories such as the Panji story.

The development of Arja art in Bali is very dynamic, this can be seen from the existence of Arja art which has been eroded as a result of the development of globalization. Arja art has undergone changes, basically following the development of modern culture that is mushrooming in Bali. Even though Arja's existence experienced alienation, this art did not disappear permanently.

This is because there is an inheritance effort, inheritance is carried out by involving policy stakeholders on an ongoing basis. Efforts to strengthen the existence of Arja art, especially Liku figures, require collaboration with five parties who are quite synergistic, this concept is called the penta helix. The penta helix is the result of the development of two previous concepts, triple helix and quadruple helix, which were designed to help creative economy actors in building collaborative (Alhail, Wadiyo, and Wibawanto 2024, 401).

The integration of the penta helix

model in Arja performing arts is important for understanding how various elements of society work. Including academics, artists, government, community and media can collaborate in preserving and developing this cultural arts.

The penta helix model offers a framework that allows synergy between various parties to create an ecosystem that supports the Arja performance ecosystem (Susanty, Murianto, and Sriwi 2024, 1321). Through this approach, it is hoped that innovation can be created in presenting stories and improving the quality of performances that remain embedded in tradition.

As time goes by, the challenges in preserving the Arja Dance are increasingly sustainable. Therefore, Liku's role as a symbol of cultural inheritance is very relevant. By integrating the penta helix model, Liku not only functions as a character in the show but also as a link between the older and younger generations in understanding and appreciating Bali's cultural heritage.

This creates space for the younger generation to be actively involved in preserving their own art and culture, so that Arja art can continue to live

and develop amidst the dynamics of modern society.

METHODOLOGY

This research uses a qualitative approach with a focus on an in-depth understanding of the role of Liku figures in Arja art and the integration of the penta helix model in its preservation in Bali. This research is a qualitative descriptive study which aims to describe and analyze the characteristics, interactions and dynamics that occur in Arja art, especially involving the character Liku. Data collection was carried out using participatory observation, researchers were involved in the art to directly experience the dynamics that occurred and recorded important elements of Arja art.

In-depth interviews, conducting semi-structured interviews with sources to gain further information regarding their views on the character Liku and how the penta helix model is applied in the context of performing arts. Documentation, collecting related documents, such as video recordings of performances, historical notes, and articles discussing Arja art and Liku figures. The data obtained was analyzed using

qualitative analysis techniques which include: data condensation, presenting important information from the results of observations and interviews. Data presentation organizes data in narrative or tabular form to facilitate understanding. Drawing conclusions, interpreting the results of the analysis to answer research problems, and providing recommendations for preserving Arja art in Bali.

To ensure the validity of the data, this research will use triangulation techniques, namely comparing data from various sources (observation, interviews and documentation) to get a more accurate picture of the role of the Liku character and the integration of the penta helix model in Arja art.

RESULTS AND DISCUSSIONS

History and Development of Arja Art

In some literature, Arja art is considered to have developed from Arja Dadap, which appeared between 1775 and 1825 during the reign of I Dewa Gede Sakti at Puri Klungkung. At that time, a large-scale peleton was held by his son-in-law, I Gusti Ayu Karangasem, which was attended by various groups, including kings from all over Bali who brought art

from their respective regions. On this occasion, I Dewa Agung Manggis from Gianyar and Dewa Agung Jambe became the inspiration for the Arja performance which was first staged. At that time, Arja was known as Dadap and the play he performed was "Kesayang Limbur".

The term "Dadap" refers to a type of tree that also symbolizes a shield. Dadap wood is considered sacred and is often used in ceremonies as a symbol of cleansing. The Arja Dadap performance is performed in a manner similar to wayang weak, using a dadap branch as a screen pole. In this context, the characters in Arja fall into two groups: good and bad. At that time, Arja performances were not equipped with gamelan, but dancers danced to the accompaniment of "tembang Lelawasan", a type of ceremonial ballad.

From Arja Dadap, various variations of Arja emerged in various regions. In Singapadu, Arja Doyong was introduced by Gambuh characters such as Nang Turun and Cokorda Rai Panji, where all the characters were played by men with simple make-up. Over time, Arja performances continued to develop with variations

of plays such as Pakang Raras in Banjar Tameng Sukawati, which was pioneered by Legong dancers.

Around the 1940s, the term Arja Gede emerged to describe Arja groups with a larger number of dancers. Over time, these groups transformed into professional acts such as Arja Bon Bali and later became known as Arja Roras. These changes in terminology reflect developments in performance structure and number of dancers. In 1986, Arja Ri's group joined the Bali Arts Family (KKB) Radio Republik Indonesia (RRI) Denpasar and chose "Pakang Raras" as the main play.

Famous dancers such as Ni Nyoman Tjandri and Ni Made Suci are part of this performance. With the joining of Arja Candra Metu RRI Denpasar, there has been a significant change in the musical accompaniment which now uses the Gong Kebyar gamelan to provide creative freedom. Every Arja show always features main characters such as Galuh, Limbur, Liku, and Penasar, as well as two pairs of clowns consisting of Punta and Kartala.

| Nu | Year | Arja's name |
|----|-----------|-------------|
| 1 | 1775-1825 | Arja Dadap |
| 2 | 1915-1920 | Arja Doyong |
| 3 | 1940 | Arja Gede |
| 4 | 1968 | Arja KKB |

Table 1. Development of Arja Arts
The Role of Liku Figures in Arja Art

The Liku character in Arja art in Bali is one of the key characters who has an important role in the storyline and dynamics of the performance. Liku is often described as a girl who is not as beautiful as Galuh, but has a strong and enthusiastic character (Ariani, Suarta, and Sugama 2021, 37). He is known as a symbol of freedom and rebellion against existing social norms. Liku is described as a figure who is stubborn and not easily influenced by other people's opinions, especially in matters relating to his personal freedom.

She likes to challenge her abilities and tries to express herself in a different way from girls her age, often getting involved in unusual adventures (Setiawati, Sustiwati, and Suratni 2023, 168). Liku has a humorous nature which makes him an interesting character in the show. He often engages in funny dialogues that entertain the audience.

In the context of the Arja show, Liku

functions as one of the central characters who determines the storyline. Together with Galuh, Liku is often involved in conflicts and interactions which create interesting dynamics on stage (Ariani, Suarta, and Sugama 2021, 39). Liku helps move the plot along with his actions and dialogue, often acting as a challenger or opponent to Galuh, thereby creating dramatic tension. Through the adventures and conflicts he experiences, Liku often conveys moral messages about courage, freedom and the importance of expressing oneself.

Along with the development of Arja's art, Liku's character also experienced changes in terms of depiction and interpretation. The costumes worn by the Liku characters have undergone significant changes to attract the attention of the younger generation. These new fashion creations reflect modern trends while still maintaining traditional elements.

The Liku character can be played by both men and women, showing in the interpretation of the character. This provides space for more artists to be involved in Arja's performances.



Figure 1. Liku Figures in Arja Art



Figure 2. Liku Figures in Arja Art

The character Liku in Arja's art is not just a supporting character; he is a symbol of the spirit of freedom and self-expression. With his humorous and rebellious nature, Liku plays an important role in bringing Arja's show to life and conveying moral messages to the audience. The evolution of this character shows how traditional art can adapt to the times without losing its essence.

Penta Helix Model in Cultural Preservation

The Penta Helix Model is an innovative concept that connects five

elements of subjects or stakeholders in developing the potential of a region or industry. These five elements include: Academics, acting as drafters, which means they standardize business processes, product certification, and evaluate human resource skills. They are a source of knowledge with the latest relevant concepts and theories.

Entrepreneurs or Business Actors play the role of Enablers, which means they carry out business processes to create added value and maintain sustainable growth. They can also act as providers of technology infrastructure and cash. Community, functions as an accelerator, which means facilitating the economic process by acting as a point of contact or mediator between several parties. They also participate in marketing goods or services in an area.

The government, acts as a regulator and controller, which means they are responsible for business development, have rules, and coordinate many stakeholders in the growth prospects of an area. They are also tasked with implementing appropriate policies and regulations. Media, functions as an expander, which means it helps in brand promotion and image creation.

They also play a role in effective publicity and promotion to increase the visibility of a project or event.

Integration of the penta helix model in Arja art. Academics, ethnomusicologists and cultural researchers can participate as drafters in developing Arja arts standards and protocols. They can provide historical and theoretical knowledge about the types of movements, costumes and themes commonly used in Arja performances. Business actors or artists, people involved in the arts industry can act as mobilizers. They can help in organizing events, providing facilities, and promoting shows to make them more appealing to audiences.

Community or seniors, community members who are involved in Arja entertainment can act as accelerators. They can facilitate the learning process and guide the younger generation in mastering the complex movements and rituals in Arja art. Government or cultural services, government bodies responsible for culture can act as regulators.

They can issue appropriate rules and regulations to protect and develop the Arja artistic tradition, as well as

provide the necessary financial and logistical support. Media, mass media and digital platforms can act as expanders. They can promote Arja's performances through television advertisements, posters, blogs, and social media, giving the art visibility and audience participation.

The involvement of these five elements is able to restore the existence of Arja art, especially the character Liku in it. In terms of academics, currently the involvement of educational academics such as the Indonesian Art Institute Denpasar involves training Arja both practically and in historical knowledge. This activity is a form of academic concern regarding Arja art or other traditional arts.

Activities that are considered to support the existence of Arja art include holding workshops for the general public or students. The speakers present were artists or figures who had mastered the art of Arja. Bali is filled with communities or studios that continue to study Balinese art. Arja's art will still exist with Sneiman's involvement through his studios.

The government as one of the quite

influential stakeholders, specifically the Bali provincial culture department, has implemented this collaboration. One of the government's contributions is by involving Arja art in the Bali Arts Festival. The Bali Arts Festival is the right forum to maintain the existence of traditional Balinese arts, one of which is Arja art.

Arja art performances are usually performed by all regions in Bali, emphasizing the regional characteristics or characteristics of each Arja art. Apart from performing Arja arts, the government is also providing more space for workshops. The government involved a senior artist in the Arja arts field, namely Mrs. Tjandri who comes from Singapadu.

The workshop was filled by him, through historical understanding, knowledge related to the Arja structure, understanding of existing characters and understanding of each character.



Figure 3. Bagan model penta helix

CONCLUSION

Arja art, as a form of traditional performing arts in Bali, not only presents the beauty of movement and music, but also conveys deep cultural values. The character Liku, who is often played with a humorous and rebellious character, plays an important role in bringing the story to life and attracting the audience's attention.

The character Liku, who is often depicted as a girl who is not pretty but full of passion and courage, reflects a challenge to social norms and provides a voice for individuals who want to express themselves in a different way. The integration of the penta helix model in the Arja arts performance shows collaboration between various academics, artists, communities, government and media - who support each other to preserve and develop this cultural art.

Academics play a role in providing in-depth knowledge and research about Arja art, while artists contribute with their skills and creativity in performances. Local communities act as a bridge between the older and younger generations, ensuring that these traditions remain alive through active participation. The government

provides regulatory support and resources to promote the art, while the media serves as a platform to increase the visibility of Arja performances.

Through the penta helix approach, Arja's art is not only entertainment but also an effective educational tool. The public can learn from the values contained in the stories told by figures like Liku. The interaction between dancers and the audience creates an intimate and immersive experience, where moral messages can be conveyed directly. Changes in the way Liku figures are depicted, including innovations in clothing and appearance, show the adaptation of traditional art to the times.

This not only attracts the interest of the younger generation but also ensures that Arja art remains relevant in the modern era. Thus, the existence of the character Liku in the context of the penta helix is a clear example of how collaboration between elements of society can strengthen the preservation of local culture.

Overall, this article emphasizes that the integration of the penta helix model in Arja art in Bali is not only about preserving tradition but also about creating space for innovation

and self-expression. By utilizing the strengths of each element in this model, Arja art can continue to develop and attract attention both locally and internationally, making it a valuable cultural heritage for future generations.

REFERENCES

- Alhail, Hadi, Wadiyo, and Wanda Wibawanto. 2024. "KAJIAN RUANG LINGKUP MANAJEMEN DAN PENTAHHELIX PENDIDIKAN SENI KALIGRAFI ISLAM SANGGAR AL-BAGHDADI MEDAN STUDY ON THE SCOPE OF MANAGEMENT AND PENTAHHELIX ISLAMIC" 13.
- Ariani, Ni Putu Novia Ariani, I Made Suarta, and I Wayan Sugama. 2021. "EKSISTENSI SENI PERTUNJUKAN DRAMATARI ARJA RRI DENPASAR PADA MASYARAKAT BALI DI ERA REVOLUSI INDUSTRI 4.0." *BATARIRUPA: Jurnal Pendidikan Sendratasik Dan Seni Rupa* 1 (2): 35–49. <https://doi.org/10.5281/zenodo.6294511>.
- Bagus Supartama, I Gusti Made, and I Wayan Sukadana. 2020. "TARI BALI: TANTANGAN DAN SOLUSI DI ERA GLOBALISASI." *WIDYANATYA* 2 (01). <https://doi.org/10.32795/widyanatya.v2i01.627>.
- Desiari, Made Ayu, and Suratni Wayan. 2022. "Karakter Mantri Manis Dalam Pertunjukan Dramatari Arja." *Segara Widya* 10 (1). <https://jurnal.isidps.ac.id/index.php/segarawidya/article/view/1946/769>.
- Dibia, I. Wayan. 1985. "Odalan of Hindu Bali: A Religious Festival, a Social Occasion, and a Theatrical Event." *Asian Theatre Journal* 2 (1): 61–65.
- . 2012. *Taksu: Dalam Seni Dan Kehidupan Bali*. Denpasar: Denpasar: Bali Mangsi.
- Putu, Luh, Elik Sri, Ni Putu, Evi Susianti, Ni Putu, Nilam Cahyani, Ni Komang Rani, et al. 2024. "Identifikasi Pertunjukan Arja Keramas Lakon Dukuh Siladri," 147–59.
- Setiawati, Ni Kadek Feberianggi, Ni Luh Sustiwati, and Ni Wayan Suratni. 2023. "PENGEMBANGAN VIDEO PEMBELAJARAN TOKOH LIKU BAGIAN PAPERSON DAN PANYERITA PADA DRAMATARI ARJA DALAM CERITA BALIAN BATUR DI SANGGAR YOWANA GIRI SHANTI NUSA DUA, BADUNG." *Pensi* 3 (2): 167–76.
- Susanty, Sri, Murianto, and Ander Sriwi. 2024. "POLA KEMITRAAN PENTAHHELIX DALAM PENGEMBANGAN DESA WISATA BUWUN SEJATI, LOMBOK BARAT NTB." *Media Bina Ilmiah* 18 (1978): 1321–42.
- Tirta, I Made Danu. 2019. "Konstruk Estetika Hindu Dalam Realitas Seni Di Bali." *Pangkaja* 22 (1): 90–102.
- Tjandri, Ni Nyoman. 2020. "Dramatari Arja: Sekilas Perkembangan, Struktur Dan Pakem Gaya Singapadu." *Tatkala*.