

Oleg Tamulilingan with Badung Style as the Primadona in the Performance Arts of Bali Tourism

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ABSTRACT

The Oleg Tamulilingan dance is a traditional Balinese dance with the theme of romance, which depicts the romance of male and female beetles, danced in pairs by a male and female dancer. Researchers have extensively discussed the popularity of the Oleg Tamulilingan Dance. But, no one has disclosed the Badung Style in Oleg Tamulilingan Dance has remained the primadonna of the Bali tourism industry. The question is: what is the structure of the Badung version of the Oleg Tamulilingan dance?; What is the origin of the Badung-style Oleg Tamulilingan dance?. This research was conducted using qualitative methods. The data sources for this study were: Oleg Tamulilingan with Badung Style Dance, dancers, musicians, dance teachers, artists, humanists, experts, and related communities who were selected based on purposive sampling and snowball techniques. All data that has been collected through observation, interviews, and literature studies was analyzed qualitatively. The results of the research show that the Badung Style in Oleg Tamulilingan Dance is performed in the form of a loose dance depicting a male and female beetle making out in a flower garden. This can be seen from the way it is presented, the makeup and clothing, as well as the musical accompaniment used. The structures used in the Oleg Tamulilingan with Badung Style performance are pepeson, pengawak, and pengecet. The emergence of the Badung Style in Oleg Tamulilingan dance was caused by internal and external factors. The internal factor of the Oleg Tamulilingan Dance is the talent of the first dancer, Gusti Ketut Raka Astuti, who teaches his students. The external factor is the development of tourism, which provides an opportunity for the development of the Badung Style in Oleg Tamulilingan Dance and has implications for the enrichment of the presentation model of the Oleg Tamulilingan Dance.

KEYWORDS

Oleg Tamulilingan Dance; Badung Style; Cultural Identity

INTRODUCTION

Oleg Tamulilingan dance is a *kakebyaran* dance that was born in 1951 in Peliatan, Ubud, Gianyar district. *Kakebyar* art consists of two words, namely art and *kakebyaran*. Art is an expression of the soul of an artist, which is manifested in certain art forms such as performing arts, fine arts, literary arts, and recording media arts. Whereas in the Bali Indonesian Dictionary (1978:274), the word *kakebyaran* comes from the root word "*kebyar*," which has a prefix, *pangater* ka- and an ending *pangiringing* (Tejapratami, 2016:15). *Kebyar* means an explosion or sudden radiance that can surprise us. Thus,

kakebyar art can be interpreted as a form or type of art that is included in the field of performing arts and has the characteristics of *ngebyar* (Dibia, 2008:6).

One aspect related to *Kakebyar* art is the *Kakebyar* dance. The characteristics of the *kebyar* dance, namely having a sudden change of motion, faster tempo changes, and displaying the dancer's facial and body expressions in accordance with the dancer's interpretation of the *gamelan* that accompanies the dance (Dibia, 2008:103), *kakebyaran* dance includes several forms, namely solo dance, duet, and group dance. One of the *kakebyaran* dances in the form of a duet that is often found at an event is the *Oleg Tamulilingan* dance.

The *Oleg Tamulilingan* dance depicts the movements of two male and female beetles playing and making out in the flower garden (Dibia, 2012: 57). In April 1951, when *Jhon Coast* had the certainty of bringing his artistic mission to Europe and the US, he asked *I Mario* and *Anak Agung Gede Mandra* to create a new dance to complement the *Peliatan Gong* repertoire, which at that time only had the *Janger* and *Keraton Legong* dances. On the advice of *Agung Mandra*, *Coast* then contacted the famous dancer and dance teacher *I Mario*. This maestro, who was born in *Belaluan*, Denpasar, in 1899, agreed, but for a long time he pondered and had no idea how to create the dance he meant by *Coast*.

Jhon Coast stimulated *Mario* to be creative by showing him a classic ballet dance book in which there were photos of the duet *Sleeping Beauty*. So inspired was *Mario* to create the *Oleg Tamulilingan* dance. To perform the *Oleg Tamulilingan* dance, *I Mario* chose *Ni Gusti Ayu Raka Rasmi*, who has good dance skills, paired with dancer *I Sampih* from Bongkasa, Badung. In arranging the accompaniment, *Mario* invited *I Wayan Sukra*, a percussion expert from *Marga*, Tabanan. Apart from that, three *Peliatan Gong* percussion experts were also involved in composing *Oleg's* music, namely *Gusti Kompyang*, *Anak Agung Gede Mandra*, and *I Wayan Lebah* (Coast, 1954:73–176).

After *Jhon Coast* stimulated *I Mario* by showing books on classic ballet dance complete with photos of sleeping beauty, the story of Princess Aurora's romance with Prince Charming. *Mario's* imagination was awakened. From these photos, he was inspired to create a dance with the idea of two pairs of butterflies flying together that emerged from the cemetery, which earned him the title "*Sampik Ingtai*". But in its development, this dance was known as *Tambulilingan Mangisep Sari*. This dance was performed for the first time at the end of July in Peliatan, Ubud, when *Jhon Coast* and *Sekaa Gong Peliatan* entertained around 120 members of the United Nations Organization (PBB) Delegation. In 1952, the Balinese troupe represented by *Sekaa Gong Tirta Sari*, Peliatan Ubud, went to Europe and the United States to carry out Balinese artistic missions, one of which featured the *Oleg Tamulilingan* Dance in its performance.

The *Oleg Tamulilingan* dance was performed in the United States on September 21, 1952. After the success of the *Oleg Tamulilingan* dance as a monumental dance in Europe and the United States, the *Oleg Tamulilingan* dance continues to grow in Bali. Several years later, *sekeha-sekeha* in Bali began to study the *Oleg Tamulilingan* dances, one of which was *Sekeha Gong Belaluan Sad Merta*. In *Sekeha Gong Belaluan Sad Merta*, there is a great composer, namely *I Wayan Berata*. *Sekeha Gong Belaluan Sad Merta*, under the leadership of *I Wayan Beratha*, often received invitations from *Soekarno* President to perform at the *Bali Hotel* and the *Tampak Siring* Palace. *Wayan Beratha* also developed the *Oleg Tamulilingan* dance piece. On September 30, 1960, the Balinese *Karawitan* Conservatory (*Kokar*) was established. The existence of *Kokar* Bali became an important part of the birth of the *Oleg Tamulilingan* with *Badung* Style dance. *I Wayan Beratha* also teaches at the *Kokar* Bali school. Apart from *I Wayan Beratha*, *Ni Ketut Arini*, *SST*, and *Gusti Ketut Raka*, also known as *Gusti Raka Astuti*, also teach at *Kokar* Bali.

These artists taught the *Oleg Tamulilingan* dance as part of the required school subjects at that time, as well as the Tarunajaya dance, so that what was taught at *Kokar* was passed down from generation to generation and continued in the same way to students studying at *Kokar Bali*. After studying at *Kokar Bali*, they became teachers in their respective villages, and the *Oleg Tamulilingan* dance material that was given while studying at *Kokar Bali* was passed on to students in the village, so people are more familiar with the *Badung* Style in the *Oleg Tamulilingan* dance. The following is one of the *Oleg Tamulilingan* with *Badung* dance style.



Figure 1. Badung Style in *Oleg Tamulilingan* Dance
(Doc. Ari, 2022)

The *Oleg Tamulilingan* dance was created in 1951 at the request of *Jhon Coast* for a mission to visit the arts of Bali in America in 1952. *I Maria* taught the *Oleg Tamulilingan* dance to her students, who came from two different regions, so that a style was created that spread in their respective regions, namely *Oleg Tamulilingan* in the *Peliatan* style and *Oleg Tamulilingan* in the *Badung* style. Each region has different characteristics or identities. Likewise, the dancers who learn each of the *Oleg Tamulilingan* dance styles also have different directions.

The development of the *Badung* Style in the *Oleg Tamulilingan* dance, which is currently spread in every region, has given rise to a special style or color for each individual dancer. This is because, in accordance with the acceptance of the motion of each dancer's body, which is different, they routinely carry out the training process and not infrequently get the opportunity to dance. This process also gives different results for each individual with their respective feelings and comfort for their bodies to move, thus giving birth to differences in the movements and identities of each individual as a dancer of the *Badung* style in the *Oleg Tamulilingan* dance. Through the preliminary study that the author did, there were three dancers of the *Badung* style in the *Oleg Tamulilingan* dance who had a special identity in each individual : the three *Oleg Tamulilingan* with *Badung* style dancers, namely Gusti Ketut Raka Astuti, Ni Ketut Yuliasih, SST., M.Hum, and Tjok's wife Putra Padmini, SST., M.Sn. The purpose of this research was to reveal the *Badung* Style in *Oleg Tamulilingan* Dance, which has remained popular and has even become the primadonna of Balinese tourism performing arts (Ruastiti, 2005). The

problems: what is the structure of the *Badung* version of the *Oleg Tamulilingan* performance?; What is the origin of the *Badung*-style in the *Oleg Tamulilingan* dance?.

RESEARCH METHODS

Based on the formulation of the problem mentioned in the introductory chapter, this research is field research designed to find out in depth about the *Oleg Tamulilingan* with *Badung* Style dance. The qualitative research method was chosen as the basis because the data collected is in the form of action data, which is described systematically and can be justified for its truth. This research is not related to the use of numbers, so qualitative research methods are used based on the quality of the data, which is expected to be able to examine the object of study.

The type of data used in this study is qualitative data, namely in the form of descriptions, statements, expressions, and photos or pictures that were collected while in the field. Qualitative research is research that intends to understand phenomena about what is experienced by research subjects, for example, behavior, perceptions, motivations, and actions, holistically and by means of descriptions in the form of words and language, in a special natural context, and using natural methods. In qualitative research, humans are said to be instruments because the researchers themselves will carry out all matters related to research, such as interviewing informants in depth and studying relevant data sources (Moleong, 2009:6-9). In this study, data will be obtained in the form of recorded interviews with informants regarding the background and formulation of the problem of the *Badung* Style in *Oleg Tamulilingan* dance, which is then described in the form of a written narrative.

The data sources in this study consist of primary and secondary sources. Primary data sources are data sources obtained directly from field records and from the results of interviews with informants related to the *Oleg Tamulilingan* with *Badung* style performance research. Sugiyono (2013:244) says that data analysis is the process of systematically finding and compiling data obtained from interviews, field notes, and documentation by means of organizing data into categories, describing in units, synthesizing, compiling into patterns, selecting which ones are important and what will be learned, and making conclusions so that they are easily understood by oneself and others. The research on *Oleg Tamulilingan* with *Badung* Style performance used qualitative data analysis, namely searching and systematically compiling data from interviews, field notes, and documentation, then grouping them into categories according to research factors. The stages of data analysis in this research were carried out through three stages: data reduction, data presentation, and verification or drawing conclusions (Sugiyono, 2013: 247–252). The theories used in this study are the theories of aesthetics, motivation, and practice.

Aesthetics is a branch of philosophy that deals with the nature of beauty, art, and taste, as well as the creation and appreciation of beauty. Aesthetics can be interpreted as a study to understand emotional values, sentiments, and feelings (Sariada, 2020:29). Aesthetics is everything related to beauty. Beauty includes natural beauty and man-made beauty. In a further description, it is said that man-made beauty is generally called art, which is a container that contains elements of beauty seen from its basic aspects, namely form, weight, and appearance (Djelantik, 2008: 9-17). With an understanding of the aesthetic aspects of this, Dibia and Wiratini in Pratiwi (2013:17) can be revealed that the *Oleg Tamulilingan* dance was created through a combination of various elements of the arts of dance, music, make-up, and clothing, as well as others, both originating from various arts in the past and which were expressions of the art of the people of their era. This aesthetic

theory will be used to analyze the formulation of the problem related to the form of the Badung Style in the Oleg Tamulilingan dance. In addition to the aesthetic theory in this study, the form and appearance of the Badung style in the Oleg Tamulilingan dance also use wiraga, wirama, wirasa, and wirupa to analyze the Oleg Tamulilingan with Badung style performance.

The hierarchical factor of human needs that underlies them is that people are motivated and compelled to do something to achieve certain goals in meeting their life needs. The human urge to behave in life is controlled by two factors, namely internal factors and external factors. According to Sardiman A.M. (2005) in a book entitled *Teaching and Learning Interaction and Motivation*, motivation comes from the root word "motive," which is defined as the effort that encourages someone to do something and can be said to be the driving force from within and within the subject to carry out certain activities for a purpose. Through this motivation, motivation will cause a change in the energy that exists in humans so that they will cling to problems of psychiatric symptoms, feelings, and emotions to then act and do something. Motivation can be classified into two types : extrinsic motivation and intrinsic motivation. Extrinsic motivation is motivation that arises from encouragement that comes from outside one's self. Conversely, intrinsic motivation is a drive or desire that does not need to be accompanied by external stimuli. High motivation in one's life can change behavior to achieve goals or what that person wants.

In accordance with his classification, basic human needs can be classified, among others : (1). Physiological needs concern a person's basic needs related to his survival, including clothing, food, shelter, air, and water. Needs for safety, work security, protection against hazards, property security, and others; and (3) social needs that humans as social beings need to interact with other humans. As a social being, someone will feel that he wants to be appreciated and seen as a special person; (4) The need for self-actualization. This need is of the highest order in meeting human needs. Through self-actualization, a person is considered to be more valued. Someone who is willing to provide service to others is considered more meaningful to many people. Human nature into 2 sets of assumptions. Therefore, this motivational theory is now popularly known as Theory X and Theory Y. X relates to the assumption of internal driving factors, while Y relates to external driving factors (Setiawan, 2021:26). This motivational theory is relevant to be used to examine the formulation of the problem regarding the factors in the creation of the Badung Style in the Oleg Tamulilingan performance.

Bourdieu in Harker (2009) reveals that in society there is a mapping of power relations based on resource ownership and position logic. This mapping is in the form of differentiating capital and components of capital in a certain environment. The realm is defined as a network of relations between objective positions in a social order that exists apart from individual consciousness and will. The realm is the "arena of cultural production," which is the implementation of habitus and capital owned by artists who create dance, accompaniment music, and other supports (Sariada, 2020:27–28).

Ranah produced the Badung style of Oleg Tamulilingan dance. Bourdieu in Sariada (2020:28) says that capital is a concentration of power, a specific force that operates within the realm. Each domain requires individuals to have special capital in order to live well and survive in it. There are three types of capital, namely social capital, cultural capital, and economic capital, that are the basis for the existence of social structures. Related to the development of the Badung style of Oleg Tamulilingan dance, which is actually a cultural practice, art is a community of lovers. The cultural practice of the Badung-style in the Oleg Tamulilingan dance with its dance identity has developed in a sustainable manner, has become a tradition, and has even spread throughout the country.

Oleg Tamulilingan with Badung-style dance as a cultural capital has developed into the local wisdom of the Balinese people. The identity of the Badung-style in the Oleg Tamulilingan dance continues to develop in a sustainable manner because it has an impact on the lives of the artists concerned, both psychologically and economically. The uniqueness of this dance style is a socio-economic asset for the artist who performs it. Functionally, the artist who performed the Badung-style in the Oleg Tamulilingan dance felt recognition, appreciation, and added value economically. In fact, the Oleg Tamulilingan dance was first developed by artists from Peliatan, but it thrives in Badung district and has even spread throughout Bali.

RESULTS AND DISCUSSION

Form and Structure of the Badung Style in the Oleg Tamulilingan Performance

Structure shows that there are various roles for composition that have an impact on the whole (Pradana, 2018; Pradana and Ruastiti, 2022; Pradana, 2012). The structure of the performance is the arrangement of the various dance movements, and each part of the entire work of art plays a role (Djelantik in Sariada, 2020: 127). The movement resulted in a shift in the position of the composition, which became oriented based on policy and consensus (Pradana, 2022a). There are three main elements that build the structure of *Oleg Tamulilingan's* dance, namely *pepeson*, *pengawak*, and *pengecet*. Apart from the structure, in the form of *Oleg's* dance, there is the most important thing, namely movement. The motion in the *Badung*-style in the *Oleg Tamulilingan* dance uses an *agem* called *mapah biu*. In addition, there are movements that are characteristic of the *Badung* Style in the *Oleg Tamulilingan* dance, namely *ngengsog*, *angsel* gift, *langsut*, *ngelayak*, *ngetek*, and *nyeleog*. In *Oleg Tamulilingan* with *Badung* Style, the *seledet* and *nelik* movements give a tight and firm impression so that the dance looks dynamic. In addition, in the *mearas-arasan* section, the male dancers' movements are more aggressive when looking for female dancers. Another distinctive feature of the *Badung* Style in the *Oleg Tamulilingan* dance is the use of the *nerukdut* movement.

Specificity correlates with structural characteristics (Pradana and Pratiwi, 2020; Pradana et al., 2016). Structure is the way something is arranged or built. The structure or composition of the dance work of art is an aspect that concerns the whole of the work of art, and each part of the whole work of art plays an important role (Djelantik in Sariada, 2020:127). There are three main elements that form the structure of almost all Balinese dances. The three parts in question are the beginning, the middle, and the end (Dibia, 2013:114). The structure of the *Badung* Style in the *Oleg Tamulilingan* dance is as follows:

Pepeson, derived from the word *pesu*, which means out, gets the prefix "pe," and the ending "an" becomes *pepeson*, which means a prominent part (Sariada, 2011). In the *pepeson* part of the *Badung* Style in the *Oleg Tamulilingan* dance, the female beetle dancer begins by walking holding the *oncer*, off the *oncer*, to the right *piles*, right *mungkah mace*, and right *agem*. Followed by *seledet* right, *luk nerukdut*, bribe left, step to the right, *agem* right, and *seledet* right two times. Then *ngengsong* left, *ngotes* left, sneered left, bribed left, *agem* left, *seledet* left, and *uluwangsul* left. *Luk nerukdut*, step right, left, right, *seledet* left, gulp. Followed by *nyeleog* right and left, *swaying*, and *angsel* gift to the left, facing the right side. Followed by the *luk nerukdut* movement : step to the right, *seledet* right 2 times, gulp, *uluwangsul*. Followed by the movements of *ngengsog* left, *ngotes*, chanting facing forward, kicking right, *agem* right, *seledet* right, and *uluwangsul*. Followed by movements of the hands and body, *ngengsog* left, *nyeleog* left, kick left, *agem* left, *seledet* left, *nyeleog* right, *nyeleog* left, then *angsel* gift to the right, step to the left side, *agem* left. Then the *luk*

nerukdut movement, kick left, step right foot left right into *agem* left, *seledet* left 2 times, gulp.

Followed by the movement to the right, to the right, to the left, to the left, to the right, to the right, to the right, to the left, to move forward, to move forward, to continue with the tapping movement 2 times, to dance to the left, to rotate to the right, *agem* with feet on tiptoe, then step right foot to left side, kick left, bend right twice, pull right foot, *ngelayak*, turn left, *agem* right, *agem* on tiptoe, *nyeleog* right, then proceed with taking the shawl, *nyeregseg* to the right side, then proceed with the movement of *ngegol* muddy, *agem* right. *Nyeleog* right, crosses arms in front of chest, gulps, then takes a back kick, lunges to the right, hits muddy with a decrepit body, releases kicks, swoops left, swoops right, bounces forward, bends left, pulls, deflects, turns to the right, *agem* toe tiptoe, *ngetek* right, pulls right, *ngelayak*, turn to the left, *agem* right, *nyalud* right, *agem* right, *ngengsog* left, *nyalud* left, long left hand with fingers curled, then slowly down, ending in a kneeling position. Then proceed with the movement, starting with right *agem*, *seledet* right, tapping eye movement, left *agem*, tapping eye movement, right *agem*, tapping eye movement, *agem*, right *ngelo*, left *ngelo*, and ending with right and left hands aligned in front of the eyes.

Pengadeng is often called the *pengawak*, but in fact, the *pengawak* has an orderly structural pattern. As said by Ketut Arini on November 4 2020, namely:

"...the structured dance of the *Legong Keraton*, in certain parts, begins with one of the musical instruments, namely the drum, which marks the start of the *pengawak* part. In the structure of the *Badung* style, *Oleg Tamulilingan* dance uses a *pengadeng*, because it is not tied to a *kendang* pattern like the *Legong* palace dance..".

The *Oleg Tamulilingan* with *Badung* Style dance is said to use a part of the accelerator because the dance moves are slow and the duration is not as long as the *pengawak*. The *Badung* Style in the *Oleg Tamulilingan* dance begins with the *durga* movement, namely *ngelo*, with a count of 3 x 8, then the dancer continues the right-handed movement with the right *agem* body position, face position facing towards the top left corner. Furthermore, the dancers do the right, *ngotes* movement at the end with the right *agem*, *seledet*, and *cegut* done four times. Next, the dancers continue the movements of left *ngotes*, left *agem*, left *seledet*, and *cegut*. Pull left, swing, pull right, squeeze right, dance right, do the *ngotes*, followed by your feet stepping left, right, and left, alternately turning to the left. Then the dancers continue with the forward, *ngotes* left, left piles, down, and *agem* tiptoe movements, they step to the right, *agem* right, and end with a right *seledet* two times. The dancers continue the movement with the movements of left *nyeleog*, left kick, left *agem*, right piles, left piles, alternately tapping both hands, right *agem* with crossed arms, left *nyeleog*, right *ngotes*, right *ngotes*, left *ngotes*, right *agem*, *luk nerukdut*, right *agem*, and ends with a right *seledet* twice, gulp. Then proceed with the *ngenjjet* movement with the *luk nerukdut* hand movement, then both hands form an arch design with the body position in *ngelayak*, then the dancer rotates to the right, *agem* tiptoe, step right foot, left, right, left *agem*, left *seledet* 2 times, gasp. Followed by the *ngenjjet* movement with the *luk nerukdut* hand movement, then both hands form an arch design with the body position in *ngelayak*, then the dancer rotates to the left, *agem* tiptoe, steps left, right, left, *agem* right, *seledet* right 2 times, and gurgles. Then the dancers use the right pull movement to turn to the right. *Ngelayak*, swipe right, sway with the feet stepping left, right, left; the dancers continue the *ngumbang* movement towards the front, then slowly take the lower level with a kneeling position. The dancer then performs a jerking movement: *agem* right, *seledet* right 2 times, *ngenjjet*, *agem* left, *seledet* left 2 times.

The dancers continue the *luk nerukdut* movement, tapping the right hand starting from the direction parallel to the left eye, *nyalud*, then continuing with the long *tanjek* hand movements, *ngeseh*, *cegut*. The dancer then returns to pushing, *agem* right, *seledet* right 2 times, *ngenjet*, *agem* left, *seledet* left 2 times. The dancers continue the *luk nerukdut* movement, tapping the right hand, starting from the direction parallel to the left eye, *nyalud*, then continuing with the long *tanjek* hand movement, ending with a grunt. Followed by a *langsut* hand movement, *kipek* face to the left corner, *uluangsul*, right *agem*, eye rubbing movement, left *agem*, eye rubbing movement, followed by a *ngelo* movement, ending with both hands grunting parallel in front of the face.

The tweezers displayed agile and dynamic movements so as to make the atmosphere of the dance more cheerful (Dibia, 2013:115). The *Badung* Style in the *Oleg Tamulilingan* dance in the section on male dancers is more aggressive in seeking female dancers (Padmini, 1991:35–36). In line with Padmini's explanation, in the *Oleg Tamulilingan* with *Badung* Style performance, the male Beetle dancers are more aggressive in their reckless movements. This part is also one of the characteristics of *Oleg Tamulilingan's* with *Badung* style. The following are the various movements and floor patterns of the painters : In the *Oleg Tamulilingan* with *Badung* Style dance, there are several special movements as a characteristic and identity of the dance. These movements include :

Agem Mapah Biu is a basic attitude in Balinese dance. *Tjokorda Padmini* said that the *Oleg Tamulilingan* with *Badung* Style dance uses the conditions for age for Balinese dance in general, namely, the right hand is equal to the eyes and the left hand is equal to the milk. The dancer, *Oleg Tamulilingan* with *Badung* Style, the late *Gusti Ketut Raka Astuti*, uses the *Legong* Dance *Agem*, namely the right hand *sirang* to the eye and the left hand *sirang* to the milk, but in the course of the *Padmini* art, the late *I Wayan Berata* often gave input, one of which was *agem*. In this case, *Berata* forbade *Padmini* to follow the *agem* used by *Raka Astuti*, because it looked too soft and too stiff. Through an interview with *Tjokorda's* wife, *Putra Padmini*, on July 26, 2020, it can be seen :

"... so that the *agem* of the *Oleg Tamulilingan* with *Badung* Style dance is not square and not straight, but the right hand is at eye level slightly curved, the left hand is parallel to the milk, and the direction of the fingers of the right hand is towards the top left corner, meeting the fingers of the left hand facing the top right corner that makes a soft and graceful impression..".

Nyeleog is a crossing leg movement in which both hands are *swung* upwards to form a curved design. However, in the *Badung* Style in the *Oleg Tamulilingan* Dance, the arms that are swung up using only one long hand make an arc design and are swung up. As with the left *nyeleog*, the hand that swings upwards and then swings downwards to create an arch is the left hand, and the right hand is bent to create an arch. This is done so that the movement seems more focused and makes the design soft but firm.

The *Badung* Style in *Oleg Tamulilingan* dance, followed by banging on a mud, is the result of the creativity of *Tjokorda, Putra Padmini's* wife. This movement just appears when dancing because you often get the opportunity to the *Oleg Tamulilingan* Dance. *Tjokorda Istri Putra Padmini* said that she did the *ngelayak* movement, followed by the muddy kicking motion. At the end of the crippled kicking movement, the crossed leg technique felt lighter and easier to twist the body. In addition, this movement shows the maturity of the dance moves and the level of quality of a dancer's dance in the *Badung* Style in the *Oleg Tamulilingan* dance. The following is the *ngelayak* movement, which is one of the characteristics of the *Badung* Style in the *Oleg Tamulilingan* Dance.



Figure 2. Decent Movement in Badung Style Oleg Dance
(Doc. Dartha Mugle, 2021)

Makesyab is a holding motion for a moment with a *sullen* pose accompanied by a grinning expression with the appearance of a musical accent. This movement starts with the *ngelo ngelayak* movement, which is flexing the body with the head facing back and the face facing upward, and ends with the *makesyab* movement. The *makesyab* movement can be done with the right or left *makesyab*, according to the accent at the end of the musical part.

Angsel Kado is a transitional movement on the *papeson* part. *Raka Astuti*, who is none other than *Oleg Tamulilingan's* with *Badung* Style teacher, made changes to the *papeson* part, because of *Mario's* original style, which is difficult for today's artists to match. When he was about to move to the right or left side, *Agem* felt uncomfortable. If it moves to the left side, the right hand is moved in front of the chest towards the left side, and the body and face are not visible. *Raka Astuti*, in an interview on November 4, 2020, said:

"Avoiding that, *Raka Astuti* made a new exercise, if you are going to the left side, then the left hand is moved first to the left, and the body movement will appear with the movement of the body to the left. Then continue with the *angsel* gift..".

Ngengsog is a movement that starts from the body, specifically the torso, and then includes hand movements. *Tjokorda's* wife, *Putra Padmini*, learns to dance. *Oleg Tamulilingan* does not shut himself off from watching dances performed by other artists. An example is the *Oleg Tamulilingan* dance, danced by *I Gusti Raka Rasmi*, who is the dancer of the *Oleg Tamulilingan* with *Peliatan* style dance. *Padmini* mixed and matched the *ngengsog* movements of the *Oleg Tamulilingan* with *Badung* style with the *Oleg Tamulilingan* with *Peliatan* style, which later created creativity and became an identity. The *ngengsog* movement used in the *Oleg Tamulilingan* with *Badung* style, *Tjokorda's* wife, *Putra Padmini's* style, begins with *torso* and *chin* movements followed by hand movements, followed at the end by hip movements accompanied by *chin* and body.

Ebet-ebet is a movement that lies in the painter part of the *Badung* Style in the *Oleg Tamulilingan* dance. The *ebet-ebet* movement is a movement where male and female beetles love each other in the flower garden. In the *ebet-betan* part used by the *Badung* Style in the *Oleg Tamulilingan* dance, the male beetle dancers are more active and aggressive in chasing the female beetle dancers. The female beetle dancer performs a muddy buffing movement that shows the beauty of her body, and the male beetle dancer performs a low-level, jerky walking movement.

Luk nerukdut is the movement of the bow of the hand, followed by the chin, along with the movement of the body up and down slowly. Apart from movement, fashion is also part of the *Oleg Tamulilingan* with *Badung* style form. The male beetle dancers use a leather coil in a *jejoteran* style, and the female beetles use the *tegeh mabunga* type. The clothes worn by the female beetle dancers are *kamen* with a pouch that reaches backwards, *Prada* belts, breastplates, *ampok-ampok*, leather badges, and right bracelets. While the male beetle dancers use *kamen kancut prada* clothes that hang to the side, *prada* belts, breastplates, *badong bunter* and *badong kulit*, *ampok-ampok*, and *kana* bracelets. Besides that, male beetle dancers also use the fan property as a form of instrument application.

Instruments can function as tools that support activities (Pradana and Parwati, 2017; Pradana, 2021; Pradana, 2022). Musical accompaniment is also provided in the form of the *Oleg Tamulilingan* dance. The musical accompaniment of the *Badung* Style in the *Oleg Tamulilingan* dance is accompanied by the *Gamelan Gong Kebyar*. In arranging the accompaniment, *Mario* invited *Wayan Sukra*, a percussion expert from *Marga*, *Tabanan*. In addition, three *Peliatan Gong* percussion experts were also involved in composing *Oleg's* recitation, namely *Gusti Kompyang*, *Anak Agung Gede Mandra*, and *I Wayan Lebah*.

The Origins of the Badung Style in the Oleg Tamulilingan's Performance

The birth and development of the *Badung* Style in the *Oleg Tamulilingan* dance were certainly influenced by several factors, namely internal and external factors. The internal factors that influence the *Badung* Style in the *Oleg Tamulilingan* Dance are the talent and creativity of artists *I Wayan Beratha*, *Gusti Ketut Raka Astuti*, and those who are currently inheriting the *Badung* Style in the *Oleg Tamulilingan* Dance, *Tjokorda Wife*, *Putra Padmini*, as well as the high interest in the arts community to continue learning the *Oleg Tamulilingan* Dance with *Badung* Style. The external factor is the birth of the *Bali Kokar* school, which played an important role in the birth of the *Badung* Style in the *Oleg Tamulilingan* dance. In addition to the driving factors, of course, there are positive and negative impacts that arise in the *Badung* Style in the *Oleg Tamulilingan* Dance. The positive impact is that the *Oleg Tamulilingan* with *Badung* Style dance is known more widely because of the great interest of young artists in learning the *Oleg Tamulilingan* with *Badung* Style dance. As well as the negative impact that was caused, namely the introduction of the *Oleg Tamulilingan* with *Badung* Style dance that was not deep. Impact can be understood as a direct result caused by action (Pradana, 2019).

CONCLUSION

Based on the description above, it can be concluded that the *Badung* style of *Oleg Tamulilingan* dance has its own characteristics, which are the identifying identities of the dancers. The *Oleg Tamulilingan* dance, which is danced by a male dancer to become a male beetle and a female dancer to become a female beetle, is accompanied by *Gamelan Gong Kebyar* music with the structure of *pepeson*, *crewman*, and accompaniment.

The emergence of the *Oleg Tamulilingan* with *Badung* Style was caused by internal and

external factors. The external factor is the development of tourism, which provides an opportunity for the development of the Badung Style in the Oleg Tamulilingan Dance and has implications for the enrichment of the presentation model of the Oleg Tamulilingan Dance. The internal factor of the Oleg Tamulilingan Dance is the talent of the first dancer, Oleg Gusti Ketut Raka Astuti, who teaches his art students.

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