

The Effects of *Kebyar Duduk Peliatan's* Performance During the COVID-19 Pandemic in Bali

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ABSTRACT

The purpose of this research was to reveal the phenomenon of the *kebyar duduk peliatan* dance during the COVID-19 pandemic. In general, Balinese performing arts activities are very rare because of the red zone and demands for adaptation to health protocols. However, the *kebyar duduk* dance in the *peliatan* style was seen being performed. The performance of the *kebyar duduk* dance in the *peliatan* style during the COVID-19 pandemic looked different from usual. The questions are : 1) What is the form of the *kebyar duduk peliatan* performance during the COVID-19 pandemic; 2) What was the impact of staging the *kebyar duduk peliatan* performance during the COVID-19 pandemic. This research was completed based on qualitative methods. Secondary data was obtained through literature studies on COVID-19 and the *kebyar duduk* dance. While the primary data was obtained by means of observation and interviews with informants in Ubud. All data were analyzed qualitatively with aesthetic theory and practice theory. The results of the research show: (1) the people of Ubud present the *kebyar duduk peliatan* dance through digital technology; (2) the presentation of the *kebyar duduk peliatan* dance through digital media has a positive impact on flexibility in learning the *kebyar duduk peliatan* dance and has a negative impact on the enculturation of the *kebyar duduk peliatan* performance in the culture of the Ubud people.

KEYWORDS

Kebyar Duduk Peliatan
Bali
Covid-19 Pandemic

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INTRODUCTION

The *kebyar duduk* dance is one of the *kakebyaran* dances that depicts the skill of a young man dancing agilely in a sitting position. This dance is performed by a male dancer accompanied by *gamelan gong kebyar*. The *kebyar duduk* dance was created in Tabanan, 1925 by a dancer named I Ketut Mario, better known as I Mario (Ruastiti, 2005). The *kebyar duduk* dance was created due to the influence of the *gamelan gong kebyar* and the *kebyar legong* dance in North Bali, which developed all the way to South Bali in the Tabanan area, where Ketut Mario lived at that time. The young man, who is fondly called I Mario, is a servant of the King at *Puri Subamia*, Tabanan. Besides carrying out his duties as a servant of the King, Mario also took time to practice dance because he was very interested in dance and percussion arts, which were often performed at *Puri*. Once, the King of Tabanan invited *sekaa gong kebyar* from North Bali to perform at *palebon*, a very important funeral ceremony. He was impressed when he watched the show, then tried to develop it into a dance with a new style. His efforts and contribution to Balinese culture were successful. His new composition became known as the *kebyar duduk* dance (Ruastiti, 2017).

Kebyar duduk dance, created by I Ketut Mario, then spread to all areas of Bali, including the village of *Peliatan*, Ubud. Mario, who is famous for his phenomenal dance, has many students who want to learn the *kebyar duduk* dance with him. Apart from teaching in *Peliatan Village*, Ketut Mario was also invited to dance and teach in *Peliatan Village*. In 1952, Ketut

Mario had the opportunity to perform his *kebyar duduk* dance abroad with the *sekaa gong peliatan*. From there, the creation of the *kebyar duduk peliatan* dance began.

The performance of the *kebyar duduk peliatan* dance underwent a change during the COVID-19 pandemic. The outbreak of the COVID-19 pandemic has forced everyone to change their pattern of social life, namely not leaving the house and not being allowed to carry out activities in groups. The COVID-19 pandemic has changed the world order in a short time. In such a short period of time, this pandemic has spread on a large scale and caused many fatalities. No one ever imagined that this pandemic would force humans to stay confined at home and do all their work from home. Socially, the COVID-19 pandemic has caused unplanned social changes. This means that social changes that occur sporadically make people face more uncertainty due to this pandemic. During the COVID-19 pandemic, many people tended to experience social disorganization in all aspects of their lives.

There were many things beyond the expectations of the public, and the situation during the COVID-19 pandemic was unstable, constantly changing, and confusing. Many people are faced with a situation of change that was never imagined before. A number of old values and norms had to be rearranged and reproduced to produce a new social system that is more in line with the COVID-19 pandemic situation. Social change includes behavior patterns and social interaction processes that emphasize behavior changes to continue carrying out normal activities according to health protocols. The emergence of a new regulatory system marked by social restrictions has had an impact on people who are used to working in a group lifestyle, gathering, and having rituals outside the home to change more to study, perform rituals, and work at home. While outside the home during the COVID-19 pandemic, the public was also educated by the government to always comply with health protocols. As a new norm for public health during the COVID-19 pandemic, starting with wanting to maintain cleanliness, maintain social distance, and always wear a mask. Various problems can urge changes to occur, such as social transformation in society. It is not impossible that human civilization and order will experience a shift in direction and form that is far different from the previous condition. All forms of people activity that were usually carried out during the pre-pandemic period must be adjusted to standard health protocols. Of course, this is not a simple matter. This is because the COVID-19 pandemic has infected all aspects of social life, which have so far been internalized in an institutional manner through repetitively patterned routines.

The entry of the COVID-19 virus into pandemic status in Indonesia has had an impact on all economic sectors, especially the tourism sector in Bali. People activities that could previously be carried out in person are limited and regulated by the COVID-19 protocol. This requires all face-to-face activities to stop and be carried out online. One of the parties that has really felt the impact of the COVID-19 pandemic are actors and arts workers because the entire entertainment sector is closed and all artistic activities that contain crowds have been completely stopped. This can be seen in the cessation of the staging at the *peliatan balerung* Stage.

The purpose of this research was to reveal the existence of the *kebyar duduk* dance during the COVID-19 pandemic in the tourist area of Ubud, Bali. It is interesting to disclose because, during the COVID-19 pandemic, all community activities, including dance performances in the tourist area, stopped. However, this is not the case with the *kebyar duduk* dance, which seems to continue to stretch amidst the outbreak of the COVID-19 pandemic.

METHOD

This research was conducted using qualitative methods. Visual data search and descriptive analysis can use qualitative methods (Neuman and Robson, 2018). Qualitative data has been obtained through research data sources such as the Kebyar Sat Dance performance, dancers, musicians, artists, art figures, Balinese culture, and people who were selected based on purposive sampling and snowball techniques. The entire data has been obtained through observation, interviews, and a literature study. Primary qualitative data can be collected based on observation and interviews (Berg and Lune, 2018). The total qualitative data has been analyzed with the help of aesthetic theory and practice theory. The analysis of the form of the sitting kebyar dance in the *peliatan* style during the COVID-19 pandemic in Ubud was carried out based on aesthetic theory with the support of practical theory. Meanwhile, the problem of the impact of the sitting kebyar dance during the COVID-19 pandemic in Ubud has been analyzed using practical theory with the help of aesthetic theory.

RESULT AND DISCUSSION

The *kebyar duduk* dance, in the *peliatan* style, which is often presented in the context of tourism, is one of the most popular tourism performing arts in Bali. This *kakebyaran* dance depicts the skill of a young man dancing in a sitting position to the accompaniment of *gamelan gong kebyar* music. During the COVID-19 pandemic, the *kebyar duduk peliatan* dance, which was staged as entertainment for tourism, experienced a crisis and was difficult to find. All art activities that are routinely carried out at *peliatan* have stopped due to the prohibition on people gathering in large groups. Tourists are no longer able to watch various art performances that are routinely staged every week in the tourist area of Ubud. On the one hand, the rare *kebyar duduk* dance, the *peliatan* style, during the COVID-19 pandemic was often staged with the help of digital media. Digital media assistance is not only to support the development of artistic creativity but also for documentation and even promotion. According to Pradana and Arcana (2023), digital media can support promotional activities.

The limitless sophistication of technology and digital media can be utilized and processed more creatively in performing art through digital media. In this case, the performance of the *kebyar duduk* dance through digital media is often referred to as a form of virtual performance. Virtual staging is referred to as something that is present through computer software, such as the internet. In a dance performance with a virtual context, it can be interpreted as a performance that is performed using digital media, and the audience can experience the performance in real terms. The staging order crisis experienced by the artists at *peliatan* during the COVID-19 pandemic was helped by utilizing digital media. The performance of the *kebyar duduk* dance, *peliatan* style, via YouTube, which has been performed by the artists at *peliatan*, can be used as an alternative for the continuation of the activities of the artists at *peliatan*. Artists can also make money in the form of Google AdSense through the large number of spectators who watch virtual performances through digital media.

The way artists present themselves by utilizing digital media is also very influential on the sustainability of an art performance. In dance performances, artists can take advantage of the various components offered in digital media so that the performance of a dance becomes more varied. This can be used as a strategy by *peliatan* artists to attract the interest of the audience so that those who watch the show will continue to be interested in watching it.

The Form of the *Kebyar Duduk Peliatan* Dance During the COVID-19 Pandemic in Ubud

Form is the shape and structure of something as distinguished from its material or content (Robert Allen, 2000: 551). Form is the appearance of a structure consisting of various constituent elements (Pradana, 2012; Pradana et al., 2016; Pradana, 2021; Pradana, 2022). In this case, form can describe the formal structure resulting from the arrangement or coordination of elements or parts into a unified form. The form of the *kebyar duduk peliatan* dance is a single performance accompanied by the *gamelan gong kebyar* with the tune "Deng". The appeal of a single dance lies entirely in the charm of the dancers who appear on stage. According to Pradana and Arcana (2020), the results of an enchanting arrangement can be an attraction for guests.

Dancing the *kebyar duduk peliatan* requires skill in using dance techniques, including *seledet capung* and *ngotag* on the head, *angsel kado* and *ngayang* on the body, *kecag-kecog*, and *nyergseg penyuu* on the legs. Apart from that, there are also movements that are performed with the help of dance properties, such as the movement of the *kancut* and the movement of turning the fan up and down.

Performance specifications are characterized by shape characteristics (Pradana and Parwati, 2017; Pradana, 2018). As a solo dance, the presentation of the *kebyar duduk peliatan* dance is very closely related to the mastery of the artistic characteristics of the dancers. Characteristics of the *kebyar duduk peliatan* dance are said to be *lalah manis*, which implies that there are hard and soft characters strung together. This intensive *nayog* movement in the structure of the *kebyar duduk* dance is a characteristic of the *kebyar duduk peliatan* dance. The characteristics of the *kebyar duduk peliatan* dance are also marked by the presence of a new expressive space for the dancers in the standard form of the *kebyar duduk* dance. The *nayong* movement, which often bridges new expressive spaces for both hard and soft characters, is a characteristic of the *peliatan* identity in relation to the *kebyar duduk* dance.

During the COVID-19 pandemic, most of the *kebyar duduk peliatan* dance were only recorded in video form. Techniques the recording of the *kebyar duduk peliatan* dance is done by taking pictures from various angles and then editing them to get a clear view of the performance. In the video of the performance of the *kebyar duduk peliatan* dance recorded by the *peliatan* artist, it appears that no structure has been changed. However, in this new expressive space, there are visible new movements that stand out where the dancers seem to be using drums. Through Youtube, the characteristics of the *kebyar duduk peliatan* dance, which are *lalah manis* and less visible in the performance amidst the emergence of various spontaneous movements of the dancers in the staging structure of the *kebyar duduk peliatan* dance.

Structure is the arrangement of the parts that make up a dance. According to Dibia (2013: 114), the structure of Balinese dance consists of three parts, namely the beginning, the middle, and the end. The three parts of the dance structure can be further divided into three categories : single structure, double structure, and combined structure. In the *kebyar duduk peliatan* dance during the COVID-19 pandemic, the dancers seemed to use a double structure. The composition of the initial part of the performance of the *kebyar duduk peliatan* dance is divided into two parts, namely *pepeson* and *kebyar*, and the middle part is divided into three parts, namely *pengadeng*, *pengecet*, and *pengipuk*. Each altered structural arrangement has a melodic and rhythmic accompaniment, which is also changed by the performing artist. The initial, middle, and final sections of the staging structure of the *kebyar duduk peliatan* dance during the COVID-19 pandemic can be described as follows:

The first part of the performance of the *kebyar duduk peliatan* dance is called *pepeson*. The word *pepeson* comes from the word *pesu*, which means out. It gets the prefix "pe" and the ending an," which becomes *pepeson*, the prominent part (Bali-Indonesia Dictionary, 1987: 432). In the *pepeson*, the *kebyar duduk peliatan* dance, the dancers start by opening the mace and the right *agem*. Then move *agem* to the left by moving the cloth button. This movement is continued by taking a position to the front right of the stage, ending with the right *agem*. The dancers start walking to the center of the stage using the *gandang-gandang* movement, holding the *kancut* and fan, which then ends with the left *agem*. After that, the dancer takes the *kancut* and takes a position to the left of the stage, ending with the right *agem*. After arriving at this position, the dancers do *nyeleog* while taking their place in the center of the stage. Finishing *nyeleog*, the dancer then returns to holding the *kancut* and finds a sitting position in the middle of the stage.

In the *kebyar* section, the dancers perform a movement that starts with moving the *kancut* with full force, then continues with the right *agem* with a fast *seledet*, then moves to the left *agem* with a fast *seledet*. After that, move the fan towards the lower left, lower right, and up parallel to the dancers' coils. The dancer takes the *kancut* and rotates until it returns to its original position, which ends with a left *agem*. In the left *agem* position, the dancer performs *seledet* at a fast tempo. Then, the dancers make hand movements accompanied by fans in a swaying style to the right and left in a moderate to fast tempo, ending with a right *agem*. The dancer takes the *kancut* and rotates it until it returns to its original position, then ends with a right *agem*. The dancers move from *agem* to the left *agem* accompanied by *seledet*, in a fast tempo. The dancers again move from *agem* to the right *agem* by doing *seledet* at a fast tempo. After that, the dancer moves the fan to the lower left, lower right, and ends in the upper left position of the dancer. After that, the dancer performs a *ngelo* movement and spins the *kancut* until it returns to its original position.

The middle part of the *kebyar duduk* performance consists of the crew, the painter, and the *pengipuk*. *Pengawak* can be said to be a *pengeng* in the performance structure of the *kebyar duduk peliatan* dance. In the form of dance composition, the *pengawak* part is the main part of the composition of the material in the dance because it contains the longest series of movements (Sariada, 2010). However, in the *kebyar duduk peliatan* dance, this part is more familiar, called *pengadeng*, because it includes a variety of slow dance movements and is not staged for long.

The *pengadeng* part of the performance of the *kebyar duduk peliatan* dance begins with the left *agem*. Then, the dancer performs *sregseg* with a slashing motion to the right and performs a movement like the *nabdab gelung* by raising the body and returning to the *agem* position, namely the right *agem*. The dancers perform a juggling movement that ends with a right sedge. Then, the dancer performs a *nyregseg* movement with a slashing motion to the left of the stage and performs a movement similar to the *nabdab gelung* by raising the body and returning to the *agem* position, namely *agem* to the left. The dancers perform a juggling movement that ends with a left slip. Next, the dancer performs a *nyregseg* movement with a slashing motion to the right of the stage and performs a movement similar to the *nabdab gelung* by raising the body and returning to the *agem* position, namely the right *agem*. The dancers perform a juggling movement that ends with a right spine.

The dancers start again doing the *nyregseg* movement by slashing towards the center of the stage and making movements like *nabdab gelung* by raising their bodies and returning to the *agem* position, namely left *agem*, which ends with left *seledet*. The dancer performs a *ngelo* movement and takes the *kancut*, which then rotates until it returns to its original

position, which ends with the left *agem*. In the left *agem* position, the dancer makes a squeezing movement. After carrying out the stinging movement, the dancer performs the *seledet capung* movement to the left three times. Then, the dancer takes the *kancut*, spins it up to its original position, and makes a swaying movement to the right three times. This movement is repeated four times in the right and left directions. After that, the dancer performs the right *agem*, followed by moving the *agem* to the left *agem*. Next, the *nayog* movement of the mask is carried out to the right, center, left, center, and right and ends with a slashing motion.

After the slashing movement, the dancer makes a fan movement towards the lower left corner and lower right corner and takes the *nyregseg kancut* towards the front, which ends with the right *agem*. The dancer makes a sweeping motion until it moves from the right *agem* to the left *agem*. After that, the dancer takes the *kancut* and does the *kecog* move backwards three times, ending with a right *agem*. In the right *agem* position, the dancer performs a double *seledet capung*, which is repeated twice. The dancer then changes *agem* which begins with a squeaky movement. The motion variant is repeated six times, ending with a right *agem*. After the right *agem*, the dancer moves from *agem* to the left *agem*. Then, the dancer moves the fan towards the lower left, lower right, upper center, and ends with the right *agem*. Finally, the dancer performs a sweeping movement from top to bottom, which ends with a long left-handed kick, and performs *seledet* two times before performing the squeezing part. *Pengecet*, as a central part of the performance structure of the *kebyar duduk peliatan* dance, is staged in a percussion composition with a faster tempo than the vocalist and has short melodic playing patterns. In Balinese dance, the taper part is usually marked by a change in tempo with more varied ornamentation so that it has a more agile and dynamic impression (Sariada, 2010).

In the *tercet* part of the *kebyar duduk peliatan* dance, the dancer performs a slashing movement and ends with a *cegut* after *agem* right and *seledet* three times, which are repeated more than twice. Then, the dancers make the movement of covering the fan from top to bottom and ending with the right *agem*. In the right *agem* position, the dancer performs *seledet* at a fast tempo and then moves *agem* to the left *agem* and performs *seledet* at a fast tempo. Next, the dancer takes the *kancut* and rotates to take a position towards the back of the stage before going to the *pengipuk* section. A dynamic musical melody that is longer than the *pengecet* part animates the *kebyar duduk peliatan* in the *pengipuk* section of the *kebyar* performance structure. The dancers in the *pengipuk* section perform *ulap-ulap*, move the fan to the lower left and right corners, then perform a right *agem* and *seledet*. In the *pengipuk* movement, many use improvised movements depending on the *angsel* and the creations created by the dancers and drum players. In addition, the various movement patterns in the repeated *pengipuk* parts aim to strengthen the impression of being sweet, loud, and happy. The various movement patterns of the *pengipuk* are the parts that most distinguish the *kebyar duduk peliatan* dance from the seated *kebyar* dance in Bali.

The final part of the performance structure of the *kebyar duduk peliatan* dance sits and is called *pekaad*. *Pekaad* comes from the word *kaad*, which means to go, a sign that a dance will end. The *pekaad* part of the *kebyar duduk peliatan* dance is performed with dynamic dance moves. The change in the tempo of the music, from previously moving slowly, slowly changes to become faster, as in the fast section, and closes with a loud melody of music. In the *pekaad* section, the dancer performs *agem* right and *seledet* with a fast tempo and then moves *agem* to left *agem*. In the left *agem* position, the dancer performs *seledet* at a fast tempo. The dancer takes the *kancut* and *nyregseg* and rotates to the back of the stage until it ends with a left *agem*.

In general, the motion variants of the *kebyar duduk peliatan* dance during the COVID-19 pandemic did not have significant differences from the *kebyar duduk* dance movements before the COVID-19 pandemic. However, there were some differences as a result of the creativity of the dancer as an artist. In the *kebyar duduk peliatan* dance, there are several special movements as an identity or characteristic of the *kebyar duduk peliatan* dance, which include:

1. *Seledet Capung* : The movement of the *seledet capung* sleigh is composed of eye movements that are carried out as if seeing the eye movements of a dragonfly. The movements of the eyes and head always go hand in hand so that they have a distinctive *kipekan* (Bandem et. al, 1983: 85). When doing the *seledet capung*, the eye movements start from a straight look, then are turned to the right or to the left together with the movement of the chin that is opposite to the eye movements.
2. *Ngotag* : This movement is done by moving the head quickly to the right and left with pressure on the chin. The *ngotag* movement is used in the *kebyar duduk peliatan* as a hallmark of this dance.
3. *Mungkah Lawang* : This movement is carried out with the hands parallel in front of the dancer's face, then slowly opened to the side or opposite until it reaches the *agem* position. The *mungkah mace* movement in the *kebyar duduk* dance during the COVID-19 pandemic is an example of a movement that is not used in *kebyar duduk* performances in general in Bali.
4. *Agem* : The *agem* movement or main attitude in the *kebyar duduk peliatan* dance has the same *uger-uger* as the attitude of one of the hands of *sirang mata* and *sirang susu* in a typical position of traditional Balinese dance. However, the main stance that characterizes the *kebyar duduk peliatan* dance style is the *agem* position, which is more open with the elbows bent more than 90°, or *nyiku luang* (Dibia, 2013: 60).
5. *Ngayang* : This movement is performed with the arms stretched out to the sides, the dancer's body position slightly leaning forward (*cengked*), and accompanied by body movements twisting to the right and left (*ngelo*). When doing this movement, the chin is slightly lifted by moving in the direction of the dancer's body movement. The hand movements alternately twirl to the right and left, originating from the motion of the elbows and wrists. The rise and fall of the elbow are also followed by the rise and fall of the wrist. According to Dibia (2013: 53), hand gestures like this resemble the movement of beach waves.
6. *Kecog-Kecog* : Movement jumps to the right or left and can also be oblique front and back. This movement is carried out in a squatting position with the attitude of the feet when jumping is a *tapak sirang*, both of which function as a *pedestal* and move places together (Bandem et al, 1983: 85).
7. *Nyregseg Penyu* : The *nyregseg* movement in the *kebyar duduk* dance is performed in a squatting position with the soles of the feet tilted. If we are going to move sideways or turn backward, the foot in front moves first (Bandem et al., 1983: 85). In the *nyregseg penyu* movement, the crossed legs in front are fully attached to the floor, and then a movement resembling a "turtle" is made while walking. When moving, feet attached to the floor experience friction.
8. *Angsel Kado*: This movement involves moving the position of the dancer's feet from one attitude to another with a shorter accent. This movement is in the form of a sudden and

fast foot stomp.



Figure 1. *Ngayang* Movement in the *Kebyar Duduk Peliatan* Dance (Doc. Danta, 2020)

The Impact of the *Kebyar Duduk* Performance During the COVID-19 Pandemic in Ubud

Something that happens in human life cannot be separated from the existence of cause and effect. Causes can be equated with factors. While the effect is usually known as the impact caused. Impact is a strong influence that brings both good and bad consequences (KBBI, 2003: 234; Pradana, 2019). Meanwhile, consequences also correlate with influence (Pradana, 2022a). Influence is a situation where there is a reciprocal or causal relationship between what influences and what is influenced.

Grand narratives can be a source of influence (Pradana and Ruastiti, 2022). During the COVID-19 pandemic, the Peliatan-style Kebyar Sat Dance in Ubud was presented in the form of a dance without a play. This can be seen from the way of presentation, the fashion make-up, and the musical accompaniment of the performance in the form of the seated Kebyar dance Peliatan Style. The new way of staging that was widely practiced during the COVID-19 pandemic turned out to have positive and negative impacts on the culture of the people of Ubud.

The progress of the development of digital technology coupled with the influence of the COVID-19 pandemic has resulted in the *kebyar duduk peliatan* dance, which is usually performed live, being watched only through digital media such as YouTube. Of course, this has an impact on the existence of the *kebyar duduk* dance itself in the culture of the people of Ubud. Based on observations that have been made in Ubud, the *kebyar duduk peliatan* performance is livelier and can be watched via YouTube. The phenomenon of staging the *kebyar duduk* dance during the COVID-19 pandemic had both positive and negative impacts. In detail, the impact of the *kebyar duduk* dance during the COVID-19 pandemic can be described as follows:

The Positive Impact

A positive impact is an influence that has good value or benefits. In the midst of the sophistication of digital media and the spread of the COVID-19 pandemic, peliatan dancing artists have free time to increase their creativity in art. As stated by Bagus Mandera, a 2020 Peliatan dancer in Ubud, he said that during the pandemic many new ideas emerged for performing arts in Peliatan, such as adding the sound of fiddle music and dancing kebyar

terompong alternately (interview, 2023). Based on the information from the informant above, it appears that there was a kebyar sitting dance in Ubud during the COVID-19 pandemic. The kebyar terompong dance is a seated kebyar dance using a trumpet musical instrument which shows the existence of the kebyar seated peliatan performance during the COVID-19 pandemic. The creativity of the Kebyar sitting Peliatan dance seems to have developed due to changes in the choreography and sound composition of the music that accompanies this performance.

In the pandemic situation, which has reduced the intensity of all traditional Balinese dance performances, including the *kebyar duduk* dance, this has provided an opportunity for performers to reflect more, recall dance choreography they have mastered, and create artistic creativity for stage activities. In addition, visual artists have more opportunities to experiment with becoming artists as well as video content creators and documenting their creative work in video form through the use of recording technology. The creativity of the *peliatan* dancer in packaging performances such as the *kebyar duduk peliatan* dance in the form of YouTube videos has made them YouTubers who are increasingly recognized by the public for their expertise in the *kebyar duduk* dance. The *kebyar duduk* dance with *peliatan* style is increasingly being recognized by YouTubers and influencers, and the process of learning this dance is even easier with the help of YouTube videos, especially for those who are afraid of being exposed to the corona virus and are constrained by distance, costs, and busyness in connection with the offline *kebyar duduk* dance learning agenda in Ubud dance studios.

The development of the *kebyar duduk peliatan* dance during the COVID-19 pandemic has had an impact on the existence of the *kebyar duduk* dance itself. The sophistication of digital media technology, which practically makes it easy for its users to get entertainment and information, is no exception regarding the *kebyar duduk peliatan* dance. On the other hand, the *kebyar duduk peliatan* dance on YouTube has influenced interest in Balinese dancing. When observed on YouTube, it can be seen that there are not a few video channels of the *kebyar duduk peliatan* dance, which is performed by dancers who are not *peliatan* artists. Some of the good channels for the *kebyar duduk peliatan* dance during the COVID-19 pandemic include the *kebyar duduk* performance during the 2018, Bali arts festival *gonggong kebyar* parade.

Since the COVID-19 pandemic, performances of the kebyar seated peliatan style dance have become increasingly popular and can be watched on YouTube. The perceived sophistication is that the display in the form of photos and videos of the kebyar sitting peliatan dance on YouTube can be watched, downloaded and saved by anyone who is an active user of the YouTube application. The ease of access is also felt by the clay artists. As stated by Bagus Mandera as a peliatan artist in Ubud in 2020, he said that if there are new students who want to learn the Kebyar sitting dance here, they must watch a video of the Kebyar sitting dance in the Peliatan style before learning the dance (interview, 2023).

Based on the information from the informant above, it can be seen that there is a positive impact from kebyar sitting performances via YouTube. According to the peliatan artist, he feels that sitting in the peliatan style in his studio helps him in teaching kebyar dance. Another benefit of YouTube which includes performances of the kebyar sitting peliatan dance is that new students who will study directly with Bagus Mandera can get to know the accompanying music and dance moves, especially through several documentary videos of his kebyar sitting peliatan. dance. Apart from that, Bagus Mandera students are also given the freedom to choose the kebyar sitting dance model they like as another reference in the learning process of kebyar sitting dance, as long as it conforms to the standards of the *kebyar*

duduk dance movement.

The existence of the *kebyar duduk peliatan* performance via YouTube can also be useful for someone who wants to learn the *kebyar duduk peliatan* dance without having to come to Peliatan. An audio-visual display of the *kebyar duduk peliatan* performance on YouTube, which can be watched multiple times flexibly anywhere and anytime as long as the gadget signal is strong. The audio-visual display of this dance movement on YouTube can be adjusted more slowly, so it is suitable for observing the details of the movement up to self-taught dance lessons. The ease of access to this spectacle is also felt by the younger generation in Peliatan, who are learning the *kebyar duduk peliatan* dance. Art performances such as the *kebyar duduk peliatan* dance will also continue to be stored as evidence of Ubud's cultural heritage in the *peliatan* people, besides being an optional learning medium for the next generation who want to learn the *kebyar duduk peliatan* dance.

The Negative Impact

A negative impact is an influence that is completely unfavorable and can even be said to exacerbate. During the COVID-19 pandemic, many *kebyar duduk* performances could be watched through digital media. The existence of the *kebyar duduk peliatan* dance, which is increasingly spread in digital media, can indeed be recognized more widely by the public because, during the COVID-19 pandemic, many people were more active in using digital media than they were before the COVID-19 pandemic. Since the COVID-19 pandemic, it can also be seen that the *kebyar duduk peliatan* dance can be learned anywhere and anytime without even having to come to dance studios in the Peliatan area of Ubud. However, behind the ease that can be felt in watching and learning this dance performance, it is undeniable that there are also disadvantages caused by the spread of this *kebyar duduk peliatan* performance on digital media. There are two things that are the impact of the development of the performance of the *kebyar duduk peliatan* dance, which is broadcast via digital media, such as someone who has uploaded a video of the *kebyar duduk peliatan* dance via digital media after watching it even though he has not fully mastered the dance, both the movement and the elements of its physical characteristics. Besides that, the development of the performance of the *kebyar duduk peliatan* dance will reduce the opportunity for live performances for artists in Peliatan. Since the COVID-19 pandemic, *kebyar duduk* dance performances that have been performed for viewing or learning in studios are far fewer than the number of *kebyar duduk* dance that are *peliatan* only in front of the camera in order to be recorded and uploaded on digital media channels. As stated by Arjuna Sutedja, students of the *kebyar duduk peliatan* dance in 2022 in Ubud revealed the taste is different; it takes a lot of adjustments when performing only in front of the camera. It really affects the *kebyar duduk dance* while sitting and no one is watching. The dance is a bit lacking in enthusiasm.

Based on the statements of the informants above, it can be understood that not only the readiness of the dancers and musicians plays a role in building the performance of the *kebyar duduk* dance but is also influenced by the audience's appreciation. The loss of audience appreciation, such as boisterous applause during the stage, has had an impact on the dancer's different feelings and lack of enthusiasm for dancing. The lack of enthusiasm of the dancers can be seen due to the lack of exclusivity in the performance due to the presence of the audience and the atmosphere of the stage. The dancer's lack of enthusiasm in dancing the *kebyar duduk* dance also has implications for reduced satisfaction in the *kebyar duduk* dance, which is greatly influenced by the audience's appreciation.

The process of learning the *kebyar duduk peliatan* dance is actually not enough just to watch videos available on digital media such as Youtube. Someone who wants to learn to

dance a good *kebyar duduk peliatan* requires at least direct interaction between the teacher and his students. As expressed by Bagus Mandera, a visual artist in Ubud in learning through digital media is tantamount to studying technology. Of course, the knowledge that a student receives is not deep because there is no direction from the teacher.

Based on the narrative of the informants above, it can be seen that learning through digital media also requires someone to try to understand for themselves what they want to learn without input from other people. The lack of exclusive infrastructure to support dance learning can affect the lack of a deep understanding of the *kebyar duduk peliatan* dance. With the support of exclusive infrastructure, it does not mean that an automatic in-depth understanding of the *kebyar duduk peliatan* dance is possible, but exclusive infrastructure for this dance is one that is needed to build a comprehensive understanding for the mastery of the *kebyar duduk peliatan* dance very well after they learn.

Someone who learns the *kebyar duduk peliatan* dance only through digital media is not required to understand the meaning until they understand the characteristics of the *peliatan* dance movement itself. In the end, on the one hand, it can cause offense for *peliatan* artists. On the other hand, it can result in a misunderstanding of the meaning of the *kebyar duduk peliatan* dance, which results in a bad image of the *kebyar duduk peliatan* dance.

If we study directly with the dance teacher in *Peliatan* studios, usually a student's mistakes and lack of understanding of the part of the movement structure he is learning will be immediately handled by the teacher, so that the student will more quickly understand the location of his mistake and the corrective action will have a more positive meaning for the dance image. *Kebyar duduk peliatan* in the culture of the people of Ubud than those who do not understand their mistakes in dancing the *kebyar duduk peliatan*. What's more, in studying the *kebyar duduk peliatan* dance, which has a variant of this dynamic dance movement, students who learn this dance only through YouTube will have difficulty mastering the dance properly and correctly. As Arjuna Sutedja, a student of the *kebyar duduk peliatan* dance in Ubud in 2021, stated this is the first time there has been a seated *kebyar* dance. There are many YouTube videos of the *Kebyar Sitting Peliatan* dance, but they perform the dance in a different way, which makes you confused. Not satisfied, it feels self-taught, and it seems like something is missing, so I looked for Bagus Mandera at Puri Ubud to learn the *Kebyar Sat Peliatan* dance. While studying the *kebyar* dance while sitting in *peliatan* with Bagus Mandera at Puri Ubud, it turns out that we are free to explore movements as long as we don't get out of the grips that are characteristic of *peliatan* and are still in harmony with the musical accompaniment. However, their feet often get injured while studying.

Through the narrative of the informant above, it can be seen that there are difficulties for students in learning the *kebyar duduk* dance only through YouTube. It appears that the students' difficulties in direct learning in Ubud still appear to be experienced even though they are more familiar with the performance of the *kebyar duduk peliatan* dance. Students injured feet indicate students' difficulties in duplicating the foot movement style of the *kebyar duduk peliatan* dance according to the teacher's expectations. On the other hand, the facilities, infrastructure, and learning methods for the *kebyar duduk peliatan* dance appear to be intended not only to memorize the dance moves well but also to prepare students physically and mentally to be more resilient if they get the opportunity to perform the *kebyar duduk peliatan* dance in a setting that is not conducive, such as on a staging stage with a rough surface. The meaning of *kuang buduh* in relation to the performance of the *kebyar duduk peliatan* dance does not mean that the dancers are still not crazy or sane, but rather has a meaning indicating that the dancers are still poor in exploring dance movements and less flexible in displaying the movement structures of the *kebyar duduk* dance for

performance. According to Pradana (2023), meaning is not always represented in tangible form.

In addition to understanding the form of the *kebyar duduk* dance along with the techniques and styles of the *kebyar duduk* dance, direct communication with students will result in more optimal dance mastery. Learning the *kebyar duduk peliatan* dance requires extra energy; besides, the dancers are required to have dexterity in exploring dance movements that do not conflict with the standard of the *kebyar duduk peliatan* dance and skills in performing the *kebyar duduk peliatan* dance. A *kebyar duduk peliatan* dancer is not only required to have the courage to dance alone on stage but also must have strong dance technique skills and dexterity in responding to conditions that occur on stage during the performance. According to Dibia (2013: 108), a single dancer is required to have maximum mastery of dance techniques to perform optimally considering that there is no support from the movements of other dancers who help in beautifying the performance of dance other than the movements of the single dancer itself. Another thing that is no less important for a single dancer is to have a powerful *taksu* so that they can attract the attention of the audience while dancing during the performance.

Weak *taksu* dancers can be caused by a lack of stage preparation, an exclusive staging infrastructure, and audience appreciation. The weak *taksu* of the *kebyar duduk peliatan* dancers correlates with the quality of the performance of the *kebyar duduk peliatan* dance, which can have implications for the lack of a positive image of this dance in the cultural enculturation of the people of Ubud amidst social dynamics in the Gianyar district.

The *kebyar duduk peliatan* dance takes the form of a single dance with *gamelan gong kebyar* playing in the background. The characteristics of the staging form of the *kebyar duduk peliatan* dance, which is *lalah manis*, are enlivened by movements such as the *seledet capung*, *ngotag*, *angsel kado*, *nayog*, *ngayang*, *kecag-kecog*, *nyregseg kura-kura*, the movement of the *kancut* flicks, and the movement of rotating the fan up and down.

According to Pradana (2023a), practice shows movement, display actualization, and usability. In the *kebyar duduk peliatan* dance during the COVID-19 pandemic, the dancers seemed to use a double structure. The composition of the initial part of the performance of the *kebyar duduk peliatan* dance is divided into two parts, namely *pepeson* and *kebyar*, and the middle part is divided into three parts, namely *pengadeng*, *pengecet*, and *pengipuk*. During the COVID-19 pandemic, most of the *kebyar duduk peliatan* dance were only recorded in video form.

During the COVID-19 pandemic, many *kebyar duduk* dance performances could be watched through digital media. Since the COVID-19 pandemic, the *kebyar duduk* dance that have been performed for viewing and learning in the studio are far fewer than the number of *kebyar duduk* dance that were performed only in front of the camera in order to be recorded and uploaded on digital media channels. The negative impact is that some performances of the *kebyar duduk* dance look less aesthetic due to the lack of enthusiasm of the dancers in dancing, the lack of training and preparation for performance recordings, and the lack of exclusive infrastructure support, which can result in a bad image and misunderstanding of the *kebyar duduk peliatan* dance. In addition, students' difficulties in learning the *kebyar duduk* dance during the COVID-19 pandemic still existed even though they had been assisted by the dance teacher's assistance as well as the learning video of the *kebyar duduk peliatan* dance.

Being a solo dancer is not easy, but it will be easy when the dancer has mastered the dance itself, both the dance technique and the important elements that support the success of a performance. Virtual staging will make a dancer appear to have no *taksu*. This is due to the

lack of energy generated from the audience or dance accompaniment music, which makes the dancers more excited. Dancers are required to imagine themselves dancing in front of the audience so they can perform optimally. Thus, performing virtually will make a dancer not have his own satisfaction with the dance being performed.

Often, the charm and beauty of a dancer are believed to be the reason for the term *taksu* in Balinese dance. However, *taksu* is at the same time energy or strength, enchantment or charm, authority, and charisma. On the other hand, various understandings of *taksu* were put forward by Anna Ivara (2002), who revealed that *taksu* is more than charisma. According to Dibia (2012:35–36), the presence of this spiritual energy can increase one's charm, so that its presence will attract great attention.

CONCLUSIONS

Based on the discussion of research results on the *kebyar duduk peliatan* dance during the COVID-19 Pandemic in Bali, it can be concluded that : 1) the *kebyar duduk peliatan* dance was staged, recorded, and then uploaded via digital media channel (youtube) with accompaniment of *gamelan gong kebyar* music with a structure, crew members, and dancers with clothes, make-up, and dance movements typical of *peliatan*; and 2) the performance of the *kebyar duduk peliatan*, which is widely promoted through YouTube, has had a positive and negative impact on the cultural enculturation of the people of Ubud. Positively, the *gong kebyar* dance is increasingly recognized as a *kebyar duduk* dance in the culture of the people of Ubud. In addition, those who want to learn the *kebyar duduk* dance in the *peliatan* style can do so flexibly during the COVID-19 pandemic because they have an alternative to learning this dance through YouTube. On the other hand, the *kebyar duduk peliatan* dance, which is promoted online via YouTube, has actually added to the crisis of the intensity of the live *kebyar duduk* dance performance in Ubud and reduced the meaning of the enculturation of the *kebyar duduk peliatan* aesthetic in the culture of the people of Ubud during the COVID-19 pandemic.

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