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TEK TOK DANCE
A BALINESE PERFORMING ART-BASED TOURIST ATTRACTION

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Abstract
This present study was intended to identify the factors contributing to the ideology of the creation of Tek Tok Dance, and its implications on the tourist agencies and the people living at Ubud Village. To this end, the target of the study is the Tek Tok Dance performed at Ubud Village. The study was conducted at Ubud Village to explore (1) the factors contributing to the creation of Tek Tok Dance; (2) the ideology contributing to such a performance; and (3) its implications on the tourist agencies and the people living at Ubud Village. The study used the qualitative method. The result of the study showed that the factors contributing to the creation of Tek Tok Dance were aesthetics and social economy (tourism). The dance was created as tourism needed it. The main objective was to attain financial benefit, meaning that the ideology which played an important role in its creation was the capitalistic ideology. Its implications included multi dimensions such as socio-economic and cultural domains. The development of the tourist industry at Ubud had encouraged the tourist agencies to develop the cultural potentials with the people living at Ubud had.

Keywords: Tek Tok Dance, New Tourist Attraction, People Living at Ubud

1. Introduction

Since Bali was developed as a tourist destination in 1920s, the Balinese performing art has developed rapidly, as it is presented within the context of tourism. The tourist industry in Bali has indirectly affected the local people's lives. The interaction between the Balinese people and tourists has unconsciously caused changes to take place in several aspects of life. Such changes can be observed from the people's attitude and orientation which tend to more critically develop the potentials they have for the sake of economy and tourism (Ruastiti, 2010).

Apart from the natural tourist objects, the cultural objects have attracted both domestic and foreign tourists. One of such cultural objects is Ubud Kantor Palace, a palace which is located at Ubud sub district, Gianyar Regency, exactly on the Ubud main road in the north of Saraswati Palace and Saren Palace Ubud. The royal ancestors of Ubud Kantor Palace played an important role in the development of Ubud Village. The palace has been developed as a tourist object in order to improve the prosperity of the people living around it.

The owner of the Ubud Kantor Palace has developed the palace as a tourist object which is completed with various types of art and cultural attractions. During day time many tourists go there to see the beauty and uniqueness of the royal architecture which still maintains the Balinese traditional architecture. At night tourists enjoy culinary tourism and the amusements held around the Ubud village. The Ubud Kantor Palace has intentionally offered the Tek Tok Dance which cannot be found in other places.

The Tek Tok Dance is a type of new tourist performing art which is regularly presented every Wednesday and Saturday at Ubud Kantor Palace. Such a spectacular performing art using the great Ubud Kantor Palace as the background.

It is a drama dance which is accompanied with the vocal music "tek" and "tok". Such a drama dance was inspired by the Cak dance. However, it does not use the vocal music which accompanies the Cak dance. It is composed of the elements of the Cak dance. The Cak dance is generally accompanied with the vocal music "cak …… cak, cak, cak, cak, cak". However, the Tek Tok Dance is accompanied with the vocal chore "tek …, tok,

tek. Tek.., tok, tek. As a new creation of drama dance which is performed for tourists, it presents the story of Mahabrata that can be identified from the dress making of the characters. Such characters are Drupadi, Yudistira, Bima, Arjuna, Nakula, Sahadewa, Duryodana, Dursasana, and Sangkuni.

Ubud has many places where performing arts are performed for tourists. However, among them, the Tek Tok Dance is new and is different from the other performing arts performed for tourists.

Based on what was described above, it seems that the Tek Tok Dance, as one of the new performing arts at Ubud, presents new things which are worth exploring such as (1) what factors contributed to the creation of the Tek Tok Dance at Ubud Village; (2) what ideology contributing to the creation of the Tek Tok Dance at Ubud Village; (3) what were the implications of the Tek Tok Dance on the people living at Ubud Village.

The objectives of the present study are as follows. First, it was intended to identify the factors contributing to the creation of the Tek Tok Dance at Ubud Kantor Palace; second, it was intended to identify the ideology contributing to the creation of the Tek Tok Dance at Ubud Village; and third, it was intended to identify the implications of Tek Tok Dance at Ubud Village.

2. METHODOLOGY

The qualitative method was used in the present study in order to answer the questions mentioned above. The study used both the primary and secondary data. The study was conducted at Ubud Village, where the *Tek Tok* Dance was firstly developed by the village's artists. It was developed as one of the tourist assets at Ubud, Gianyar.

In addition, an interview guide was also used in order to obtain the primary data. The dance was also directly observed. During the observation, several informants were selected as the interviewees. After that several relevant pictures were also taken.

3. RESULTS

Factors Contributing to the Creation of the *Tek Tok* Dance

The factors which contributed to the creation of the *Tek Tok* Dance at Ubud Village can be classified into the internal and external factors. The external factors included the facts that there were a great number of tourists who visited Ubud Village, that tourists were very interested in enjoying the local performing art, and that there was a hope that the local artists' economy could improve. The internal factors included the facts that the local people were highly potential, and that the local people supported the *Tek Tok* Dance by participating in it.

The *Tek Tok* Dance, as a new tourist performing art at Ubud Village, contained new elements which were related to and could not be separated from one another. Such new elements included: the new style of moves, the new dress making design, the new accompanying music, the new performing place and so forth. The *Tek Tok* Dance which was presented in the form of a colossal performing art was composed based on form and structure. That could be observed from the number of the dancers which were involved in every performance of the *Tek Tok* Dance.

As a means of communication, the *Tek Tok* Dance played an important role in the local people's lives. It did not only function to give aesthetic satisfaction but also for the tourism-based economy. If further observed, the style of the moves in the *Tek Tok* Dance could be enjoyed as part of the body language communication. The meaning of the moves in such a dance became the aesthetic language. Such moves constituted the concepts communicated by the choreographer. It also expressed the expressions of those who were involved in it which were imaginatively implemented based on the environmental opportunity and condition, meaning that the style of moves in it symbolized the concepts of its

choreographer, as can be seen in the following picture.

Picture 1. The Drupadi's dress was taken off by Dusasana

Documentation: Ruastiti, taken on 14 January 2015.

Picture 2. The Tek Tok Dance at Puri Kantor Ubud

Documentation: Ruastiti, taken on 14 January 2015.

The above picture shows that Drupadi was powerless when her dress was taken off by Dusasana. There were many conspiracies in the dice game; many agreements were broken and this inflicted the Pandawa. However, Drupadi was saved by Krisna; in other words, Dusasana failed to take Drupadi's dress off.

The phenomena which the story of Mahabharata contains allow the choreographer to create various themes in the *Tek Tok* Dance.

The elements of cultural tradition which were presented in the *Tek Tok* Dance, as the theme, moves and the dress making caused it to be more interesting and many tourists to be interested in it, as stated by Made Sidia, the choreographer who was interviewed on 14 January 2014.

"…. Sebagai seni pertunjukan pariwisata, lakon, ragam gerak, tata rias busana yang kami gunakan sesuai dengan budaya masyarakat di sini."

[… as a tourist performing art, the theme, move, and dress making we use are in accordance with the local culture]

What was stated by Made Sidia showed that the *Tek Tok* Dance which attracted many tourists presented the local cultural elements. As a new tourist performing art performed at Ubud Village, the *Tek Tok* Dance could present new nuisance as expected by the viewers.

Ideology Contributing to the Creation of the *Tek Tok* Dance

In general, the tourist performing art in Bali was generally dominated by the traditional performing art. However, the tourist performing art groups including those who were responsible for its performance, paid less attention to the quality of the performance. In the middle of the market competition which was getting tighter, the tourist performing art should maintain the quality of the performance and offered new creations.

The colossal performing art had been a new trend for attracting the world's tourists. It was this which inspired the artists to create the new colossal performing art named *Tek Tok* Dance. It was created to satisfy what tourists needed. The less innovative performing art caused the viewers, in this case, tourists, to become bored. The creation of the *Tek Tok* Dance, as a new tourist performing art colossally presented at Ubud Village enriched the tourist performing art in Bali.

Oka A. Yoeti, in his book entitled *Pariwisata Budaya Masalah dan Solusinya*, presented that tourism was an industry. The tourist agencies gave priority to commercial things. I Gede Pitana and Putu G. Gayatri in their book entitled *Sosiologi Pariwisata* stated that tourism was a societal phenomenon which was concerned with human beings, groups, organizations, and culture. Furthermore, they stated that tourist was developed in order to attain economic benefit.

The capitalistic ideology which the *Tek Tok* Dance contained was a phenomenon for the art agencies and local society where the art was created and developed. Arts, especially dances, can function as a means of making money, meaning that they can be performed for commercial purposes. Those who were involved in the *Tek Tok* Dance could perform the *Tek Tok* Dance in order to earn additional income.

According to Mr. Jelantik, the dancers who were involved in the *Tek Tok* Dance were paid once a month, meaning that the economy of the dancers, most of whom were students, improved, as stated by I Wayan Gde Setia Pratama, one of the dancers who performed the *Tek Tok* Dance on 8 January 2015 at Ubud Kantor Palace as follows:
"… Dengan menjadi penari Tek Tok Dance yang disajikan secara regular setiap rabu dan sabtu di Puri Kantor Ubud dapat menambah uang saku bagi dirinya untuk biaya sekolah dan uang saku sehari-hari tanpa memberatkan orang tuanya …"
["… being one of the dancers participating in the *Tek Tok* Dance which is performed regularly every Wednesday and Saturday at Ubud Kantor Palace, he can earn the pocket money he needs ever day to support his school fees without burdening his parents…"].

It could be concluded from what was stated by I Wayan Gde Setia Pratama that the *Tek Tok* Dance which was performed regularly improved the economy of the artists and their families.

Implication of the Creation of the *Tek Tok* Dance Performed at Ubud Village

It seems that the *Tek Tok* Dance performed at Ubud Village had multi dimensional implications on the social order of its supporting community, especially the habit of helping one another as a social unity had shifted. This could be observed from the fact that there were many people who were involved in it. The local people's involvement had certainly taken place through a process starting from when it was prepared to when it was performed. It also involved a committee and those who were involved in the dress making and makeup. According to Sujana (1994: 49—63), the stage when it was prepared needed a good cooperation and tolerance among those who were involved in the performance. Before it was performed, various preparations were made by those who were responsible for the makeup and those who were in charge of the art group, meaning that the performance was seriously prepared to make it interesting, as stated by Ni Wayan Ayu Lestari, one of the dancers of the *Tek Tok* Dance, whom was interviewed on 8 January 2015 at Ubud Kantor Palace as follows:
"… sebelum pementasan, Bapak Made Sidia biasanya menyampaikan kepada saya untuk mengingatkan yang lain dalam jadwal latihan, waktu dan tempat pementasan yang akan dilakukan agar tampil maksimal…"

[… prior to the performance, Mr. Sidia usually informs me to remind the others of the schedule when the performance is practiced, and where it will be performed in order to be able to perform optimally …"

What is stated by Ni Wayan Ayu Lestari above shows that the dancers, those who were in charge of the art group and the other supporting people should work together prior to the performance. The schedule when it was practiced, when it was performed and the other technical things were made based on the agreement they had made. It seemed that there was a communication among them.

It seemed that in the *Tek Tok* Dance which was performed for tourists there had been a communicative cooperation, making everything related to the performance could run smoothly. They seemed to appreciate and respect one another, leading to a social life in which those who were involved in the performance felt that they needed one another. If such a situation was maintained, then their lives would be in harmony.

4. CONCLUSIONS

Based on what was described above, it can be concluded that the aesthetic, social and economic factors contributed to the creation of the *Tek Tok* Dance.

It was created based on what was needed by tourism. The main objective was attaining financial benefit, meaning that the ideology which contributed to such a creation was the capitalistic ideology.

The creation of the *Tek Tok* Dance performed at Ubud Village had multi dimensional implications such as social, economic and cultural implications. The rapid development of tourism at Ubud motivated the tourist agencies to find and develop the cultural potentials which Ubud Village has.

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