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Market Ideology Behind the “Joged Bumbung” Bali

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Abstract

Joged Bumbung is an art form that combines dance and percussion when viewed from the context of the art. These two elements were combined and then developed by allowing the audience to participate in dancing while the Joged Bumbung performance was taking place. However, as time went on Joged Bumbung underwent changes. The purpose of this study is to analyze the changes related to the Joged Bumbung show to present a new ideology behind the show. This study uses an ethnochoreological approach with qualitative research methods. The research was focused on one place, namely the Joged Bumbung Dana Sunari sekha who came from Tabanan. The results of this study indicate the presence of market ideology, in which the emphasis on exchange rates indirectly requires Joged Bumbung to increase its attractiveness so that consumer tastes are met. Thus the Joged Bumbung sekha developed their creativity, one of which was the Joged Bumbung sekha Dana Sunari who presented Joged Bumbung which gave the impression of porn action due to offers from consumers. Even though not all Balinese people or artists make it normal for the Joged Bumbung performance to change towards porn action. It is justified as a tool to earn money, with bodily capital and eliminating aesthetic and ethical values in the Joged Bumbung performance. The market ideology present behind the changes in the Joged Bumbung performance is due to several indicators, namely , the orientation of the market performance, the artistic concepts and principles believed by Sekha Dana Sunari, the strategy for adjusting the performance, and the support from the local community who support perpetuating market ideology in the Joged Bumbung ngebor performance .

Keywords: Bumbung Joged Performance, Market Ideology, Sunari Dana.

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INTRODUCTION

Balinese performing arts still have a special place among the Balinese Hindu community. This statement is due to the important role of performing arts in various aspects of social and religious activities in Balinese society. Most Balinese people believe that the continuation of religious ceremonies is not complete or perfect without the presence of pancagita and percussion. Thus, performing arts performances (dance, karawitan, drama, wayang, and others) are some of the sources of sound which are very important in the implementation of ceremonies.

Seminar on the Sacred and Profane Arts in the field of dance organized by the Bali Regional Culture Maintenance and Development Project which was held on March 24, 1971 in Denpasar (Yudabakti & Watra, 2007, p. 64). The decision of the seminar concerned the division of Balinese dance according to its functions: First, the *Sacred Religious Dance*, a dance performed in temples and places that have something to do with religious ceremonies or ceremonies. Second, the art of *bebali* dance (ceremonial dance), namely the art of dance that functions as a ceremonial accompaniment, usually taking place in the center of the temple. Third, the art of *balih-balihan* dance (secular dance), which is all dance that emphasizes entertainment values, is entertaining, and has a secular atmosphere (Yudabakti & Watra, 2007, p. 64–65). Art that is generally performed to entertain tourists or tourists is routinely taken from the art of *balih-balihan* dance.

The description above provides a fairly clear understanding regarding the function of art in Bali. The art of *balih-balihan* dance is an art that has a function as an entertainment dance, of course it is not included in the *wali* and *bebali* dance arts. *Balih-balihan* dance is usually performed on the outside of the temple (*jabe pura*). Of course, it is not only performed at religious ceremonies, the *Balih-balihan* dance can be found anywhere and is not bound by

time or place. As explained above, the art of *balih dance* is a safe art staged for the benefit of tourism. There are several types of *balih-balihan dances* such as: Legong Dance, Kebyar Dance, Joged Dance, Janger Dance, and so on.

Joged Bumbung as a performing art, one of the social dances. Joged Bumbung is a *balih-balihan dance*, which can be said to be a dance accompanied by a set of gamelan which is dominated by *grantang* with selendro harmonies (Atmadja, 2010, p. 1). This discourse is in line with the opinion of Winyana (2015, p. 66) Joged Bumbung is an art form that combines dance and percussion when viewed from the artistic context. These two elements were combined and then developed by allowing the audience to participate in dancing while the Joged Bumbung performance was taking place. In line with the opinion of Suartaya (2020, p. 42) in his book entitled “Bali Nyala Api Seni” informs that Joged Bumbung is categorized as a type of social dance which is so memorable for Balinese people, however Suartaya (2020, p. 42) focuses on the Joged performance Bumbung is performed in erotic nuances by three to five female dancers who are danced alternately. Joged Bumbung is one of the performing arts that grew up in the midst of an agrarian society. Incarnated into popular art among certain communities.

Joged Bumbung which is classified as a social dance with free movements, the word free here is defined as improvised movements on stage. It does not have a definite sequence of movements but still has a staging structure which usually consists of *kawitan*, *pengawaan*, and *turtledoves*. While the staging offerings include dance and *ibing-ibingan performances*. Even though nowadays the *ibing-ibingan section* has a more erotic impression with stretchers that move the hips of the joged dancers no longer just to the right and to the left, but forwards and backwards. Equipped with the touching movements of the Joged Bumbung *dancers* and *dancers* so as to give an erotic impression to the Joged Bumbung

performance itself. The impression of porn action is developing so rapidly in the market for the Joged Bumbung performance in Bali.

The change in the Joged Bumbung performance was due to the increasing demands of life, and people's entertainment which was more dominant in the satisfaction of desires. Joged Bumbung dancers who can display a touch of erotic movements so as to invite many *escorts* will get paid more expensively and get a fee from the *escorts* themselves. Usually there will be a discussion at the beginning before ordering the Joged Bumbung performance. Related to *wages* (payment), dance movements, clothing, to the selection of the faces of the joged dancers themselves. Of course, the change in the Joged Bumbung performance towards eroticism gives a negative view of the dancers and the Joged Bumbung performance itself.

Geriya (in Naradha, 2004, p. 43) argues that Balinese art is on the brink of the pull of globalism, namely the pull of materialism and formalism such as commodification and objectification which affect most of the art in Bali. This influence is of course implemented by the behavior of the Balinese people in developing their creativity in processing art or culture that is stable. The people must cultivate something that they have, these are the products of the cultural industry and other industries (Fiske, 1995, p. 30). Emphasized by Geriya (in Naradha, 2004, p. 43) assessing that currently Balinese art has received good appreciation abroad, while in Bali art is not highly valued, also in terms of dignity and economic added value it is not high.

Examining the context of the Joged Bumbung Bali performance which is increasingly changing towards eroticism so that it seems to eliminate the aesthetics and ethics in the Joged Bumbung performance. These urgent matters present a new ideology in the Joged Bumbung performance. Ideology is a science related to the study of the origin and nature of ideas or ideas (Suwidiarta, 2017). In line with Surajiyo's opinion (2020, p. 1) ideology basically originates from a

philosophical system, and is the implementation of the philosophical system itself. The ideology contained in the Joged Bumbung performance is one of the market ideologies that influences the existence of the Joged Bumbung performance related to dance forms, dancers, and the people who enjoy the Joged Bumbung performance.

One of the joged Bumbung sekhas from West Selemadeg, Tabanan, namely the Joged Bumbung sekha Dana Sunari, is one of the sekhas who follows the current trend of joged. The performances, which were dominated by pornographic movements, made the sekha flooded with offers for performances in various areas in Tabanan Regency. As stated by Santikarma (2003, p. 37) when a culture is modified, standardized, stabilized and commercialized, that culture does not only grow into a lifestyle but more than that it becomes a control and exclusion system.

The Joged Bumbung performance, which at first only served as entertainment for the agrarian society, has since undergone significant changes in the various components of the show. These changes are more towards eroticism, these changes make the Joged Bumbung performance not only as entertainment but as a spectacle that contains eroticism, giving several impacts from the show both economically and losing the aesthetic and ethical values of the Joged Bumbung performance. Focusing on the economy, the eroticism of the Joged Bumbung performance has a greater impact on the income from the performance compared to the standard Joged Bumbung performance. Joged Bumbung can be realized because in its packaging it adheres to market principles that lead to capital culture (Winyana, 2015, p. 64)

Performances of Joged Bumbung by sekha Joged Bumbung Dana Sunari do not necessarily perform dances that are erotic in nature, the sekha adapts to orders from those who order the performances. If the Joged Bumbung dance is performed in the courtyard of the temple, then the Joged Bumbung

performance is in accordance with Balinese dance standards, with no touch of eroticism.

Research by Arya Sugiarta (2018) focuses on the elements that have changed in the Joged Bumbung performance, both related to dance elements, accompanying music, and the impact of changing the Joged Bumbung Bali in an erotic direction. The change towards eroticism provides a new perspective by Rahayu (2017) which provides an effort to ward off the Balinese paradigm regarding the performance of Joged Bumbung in an erotic direction by creating a new dance, namely the Agirang dance. Because basically culture is flexible and dynamic, so it's easy to become an attraction and experience change. The research that was previously described became a reference in further studying the ideology that emerged behind the performance of Joged Bumbung Bali.

The previous studies described above are related to this research. Previous research has so far not found an in-depth study related to the ideology behind the Joged Bumbung Bali performance. Based on this statement, it is necessary to conduct research to find out the new ideology behind the performance of Joged Bumbung Bali, especially in the Tabanan area which was performed by the sekha Joged Bumbung Dana Sunari. Indirectly, this study provides a view that behind the erotic changes in the Joged Bumbung performance, it provides a new idea, namely an income in the context of money that develops in the Joged Bumbung market in Bali.

Research also contributes to providing a view of the impact of the existence of market ideology behind the Joged Bumbung performance. There are two conflicting impacts given by the market ideology. On the one hand, providing a decent life for Joged Bumbung practitioners who have a low economy. On the other hand, with the presence of market ideology, Joged Bumbung practitioners ignore the aesthetic and ethical values of the show.

METHODS

This study aims to examine the changes in the Joged Bumbung Bali performance towards an erostime nature but giving rise to a new ideology behind these changes. This study uses an interdecipline approach, namely applying various knowledge in analyzing problems according to the problem formulation (Rohidi, 2011, p. 15). The theory used is the commodity theory, commodity is a process that is closely associated with capitalism where objects, qualities, and signs are transformed into commodities (Suardana et al., 2015, p. 38). Like the Joged Bumbung show which is made into a commodity. This study uses a qualitative method with a research design, namely a case study, looking at the phenomena that occur in Balinese people related to the Joged Bumbung performance.

The focus of this study is to examine more deeply the ideology that emerged behind the changes in the Joged Bumbung Bali performance. The research location chosen in this study was the people of the West Selemadeg Traditional Village, Selemadeg District, Tabanan Regency, Bali. Data and data sources use primary data obtained through observations and interviews with dancers, the owner of the Joged Dana Sunari sekha, and the people of Selemadeg Barat village. Then the primary data was obtained from archives, books, theses, journals, related and relevant books in the research.

Related to data collection is done by means of observation, interviews, and study of documents. The data analysis technique applied is qualitative data analysis which is inductive in nature, namely analysis based on the data obtained. More focus on using interactive analytical models from Miles and Huberman. The data that has been collected is then reduced, namely the process of selecting art data. Classified as primary and secondary data then presented the data. The last is verification or drawing conclusions. Interactive data analysis applied to research

with Joged Bumbung material objects makes it easier for researchers. At the time of verification of the data, it turns out that related to material objects is still lacking, so the researcher can do another research and reduce the data again. Interactive data analysis so that it feels right in the research process of Market Ideology in the Joged Bumbung Show.

RESULTS AND DISCUSSION

Sekha Dana Sunari

Sekha Dana Sunari is one of the Joged Bumbung sekhas in Tabanan, especially in the West Selemadeg area. West Selemadeg which is located approximately 25 Km to the north of Tabanan City. Its position is very strategic because it is one of the sub-districts supporting the rice storage of Tabanan Regency. West Selemadeg District is a mountainous area with hills in the north and sloping towards the south with an altitude of 0 to 700 m above sea level. Like the discourse above, that Selemadeg Barat is a rice storage village, so most of the livelihoods of the Selemadeg Barat community are farmers. Examining more deeply the existence of Sekha Joged in the Tabanan area, it has become a place for entertainment for the community as entertainment and social dance, one of which is Sekha Joged Dana Sunari.



Figure 1. Sekha Joged Bumbung Dana Sunari

Sekha Joged Bumbung Dana Sunari was founded in 2017 which was founded by a young man named I Kadek Hendy Priandana. At first Kadek Hendy and several musicians became members of the Joged Bumbung

sekha. but due to the problem of honorarium, they decided to form an association of musicians who are proficient in the accompaniment of Joged Bumbung. Slowly forming the Joged Bumbung Dana Sunari sekha.

Sekha Dana Sunari experienced a period of decline in 2019 along with the presence of the Covid-19 virus which froze all sectors of life, one of which was the arts sector. Now it has skyrocketed again and can be said to be in demand in the West Selemadeg community market. The Joged Bumbung performance, which is performed by Sekha Joged Bumbung Dana Sunari, is usually according to orders from the public. The performance of Joged Bumbung which is staged is related to religious ceremonies and is staged in the temple arena (palang) the performance is in accordance with the standard, if the performance is related to human yadnya ceremonies such as weddings, cutting teeth (*metatah*) and requests from the client so that the dancers are a little more out of the ordinary, then the head of the sekha will provide dancers and performances according to request.

Looking back at the routines of the local community, farmers have become a source of livelihood that dominates the people of Tabanan Regency, especially Selemadeg Barat Village, with social arts entertainment that is still developing and steady today.

The story of I kadek Hendy Priandana (2022) as the head (*kelian*) of the Joged Bumbung sekha explains the following.

That the sekha chaired by him has carried out performances in various regions, especially those in Tabanan Regency. Of course. Several areas in Bali have been colonized by the Joged Bumbung Dana Sunari sekha. In his narrative also explains related to offers from consumers. The Joged Bumbung performance brought by the sekha Dana Sunari varies depending on the request. Because of this, the Joged Bumbung sekha has existed until now. The dancers who are usually brought during the Joged Bumbung

performance are two to four people, with eighteen musicians. All the musicians (*nybun*) come from Selemadeg Barat itself, while the dancers are from Badung and Tabanan.

The dancer from Dana Sunari's sekha, Vina (2022), provided information.

That Vina has been a dancer for Dana Sunari for three years. Vina has been involved in the Joged dance since entering junior high school, until now she is going to pursue a bachelor's degree. Regarding the rewards that Vina gets, it can help her continue her education, thereby reducing the burden on her family.

Sekha Dana Sunari certainly divides their income fairly between the musicians, dancers or crews involved in the performance. Talking about income, the sekha admits that he gets what is in accordance with the Joged Bumbung performance that is being presented.

Process of Changing the Joged Bumbung Sekha Dana Sunari Show

Joged Bumbung as previously described is a collaborative performance between dancers, musical accompaniment made of bamboo and *pengibing* (male dancers from the audience). In line with that, Arya Sugiarktha (2018, p. 53) argues that the Joged Bumbung dancer is a woman who is then followed by other dancers as *assistants* who are brought in from among the audience (usually men) who dance in turns.

He explained again that the Joged Bumbung performance has an inseparable unity between the dancers and the music accompaniment which functions as an illustration, depicts a cheerful, romantic atmosphere, and at the same time provides strong support for accentuation in dance moves. The estimated appearance of Joged Bumbung was in 1946, in Kalapaksa Village, Seririt, Buleleng (Atmadja, 2010, p. 1). At the beginning of its appearance, Joged Bumbung still performed social dances with a movement structure that the dancers could improvise directly on stage, still referring to Balinese dance standards related to *agem*, *signature*,

badminton, and *tangkep*. Apart from this, the use of costumes, accompaniment still emphasizes aesthetic and ethical values in the performance.

Joged Bumbung then spread to other areas, not only in villages in northern Bali, namely Buleleng, but its development reached south Bali. The presence of Joged Bumbung as a form of entertainment show is a real development. Joged Bumbung was touched by artistic creativity trying to stay on the path of tradition to become something that is not static. It means, in other words, that tradition is not something that dies, but something that grows and develops according to life in society. Its spread in several villages is of course the fact that there has been a change from Joged Bumbung to an erotic direction. Changes to the Joged Bumbung performance are in line with the opinion of Putu Yogi Arista Pratama et al. (2021, p. 11) that the shift in function from originally to profane is an adaptation movement of the younger generation so that it becomes an opportunity for artists.

In general, Joged Bumbung as a social dance has its trademark, namely the interaction between the dancers and *the accompaniment* on stage. In the structure of the staging, *the ibingan part* is the point of change that occurs. This change was driven by the excitement of the creativity of the Joged Bumbung sekha, in 1999 the Joged Bumbung sekha in Buleleng was creative to add to its appeal (Atmadja, 2010, p. 2). Sensuality and sexuality are the attractions that are rolled out in the Joged Bumbung show with pornographic stretchers from the dancers themselves and *the accompaniment*.



Figure 2. Joged Bumbung dancers according to the standard of Balinese dance

The picture above shows the Joged Bumbung dancer in a dress that looks polite and elegant. Cloth (*kamen*) is used in accordance with the rules or *standards*, namely covering the dancer's ankles. This is clearly seen in the image above. The above performance is an example of Joged Bumbung which has not yet experienced a change towards eroticism.



Figure 3. PKB Bumbung Joged 2022 staging

The Joged Bumbung Performance Parade at the Bali Arts Festival by the 2022 Denpasar City Ambassadors who presented performances in accordance with the staging standards of both Balinese dance and percussion. It is clear from the picture above that the hip movements of the dancers are to the right and left. Of course with a very polite dress. The *gelungan* (property used as a crown) adds a very beautiful aesthetic value to the performance. It can be seen that the accompaniment used has not been excessively innovative, the meaning here is the addition of

modern musical instruments, in the performance above it is still the typical Joged Bumbung gamelan.

Changes towards an erotic nature provide value in the development of this social dance to villages because it is in demand as an entertainment art (social dance). Examining the elements of sensuality and sexuality that have been described above, we focus more on the swaying of the hips of the Joged Bumbung dancers, not only to the left or right, but forward and backward, so that the dancer's hips rotate. This movement provides high selling power in the market, so that many sekha Joged Bumbung are tempted by high fees without thinking again about the consequences of staging Joged Bumbung. Related to the Joged Bumbung sekha in Tabanan Regency, namely the Joged Sekha Dana Sunari, Selemadeg Barat village. At first, sekha Joged Bumbung Dana Sunari brought underage dancers for the sole purpose of entertainment, solely to entertain the people of West Selemadeg.

At first the dancers who performed were underage dancers or had not matured yet. Surviving for two years with ups and downs because in 2019, as we realized, there was the Covid-19 virus which forcibly stopped all community activities, including art. At the end of 2020 there was an offer to perform Joged Bumbung with more mature dancers. *Kelian* sekha tried to fulfill the request by finding dancers from outside the West Selemadeg area. After *ngebon* (borrowing dancers from other areas) sekha Joged Bumbung Dana Sunari skyrocketed again and received many offers to perform at various events.

Since the beginning, the offer of dancers who were more mature or matured, Sekha Dana Sunari has undergone changes in the performance of Joged Bumbung which she brought. Changes that occur follow from orders or offers that have a celebration.

According to one of the musicians from Sekha Dana Sunari, namely I Putu Aditya Putra (2022)

"If you don't want to do it, I use Joged, I don't use it. Nanging if you offer me rocking and entertaining missions, my dancer class fulfills the requirements"

Translated "If the person having the celebration wants to perform Joged according to the standard, dancers will bring it and the form of the performance according to the standard. But if an offer comes from those who have a celebration to perform a dance that has a touch of swaying and is entertaining, then a dancer will be found with these conditions.

I Kadek Hendy Priandana (2022), explains.

When there is an auspicious day for Hindu weddings in Bali, the offer to assemble Joged Bumbung also follows. Priandana also explains the offer of the Joged Bumbung show which is significantly more erotic in demand among Joged Bumbung fans. This is realized from the many offers and performances that have been running.

The head of the sekha realizes that the community's desire for a more erotic Joged Bumbung is something that eliminates the identity of the Joged performance itself. But in order to continue the creativity of the sekha, who have to pay musicians and support the family, this offer has been carried out until now.



Figure 4. Sekha dancer Dana Sunari

Although not a few people still order the Joged Bumbung performance according to the standard so that the ethical and aesthetic values of the Joged Bumbung do not fade. However, compared to the erotic staging of Joged Bumbung, it is still so dominant as to be the prima donna in a series of events, be it weddings, *metatah* (cutting teeth), or the *otongan* baby ceremony (commemorating one year of a baby). The Joged Bumbung performance which has undergone this innovation flooded the Joged Bumbung sekhas in Tabanan, one of the Joged Bumbung Dana Sunari sekhas, which was eroded following the development of the Joged Bumbung art which has become a trend until now.

As explained above, the series of Joged Bumbung performances is not much different from the previous ones. From the series of ceremonies before the performance led by a priest or *mangku*, usually the *gelungan* (crown of dancers) is given prayers followed by the dancers, musicians and the entire performance crew are given *tirta* who have passed the ceremony which aims to make the Joged Bumbung performance run smoothly and *metaksu*. Then, after the ceremony, it was followed by musicians playing the opening

music that is typical for Dana Sunari's sekha. When the music (*tabuh petegak*) is heard, the dancers get ready to wear the crown (*gelungan*) which was previously ritualized.

Entering the performance when the dancers enter the *circle* (stage), this is what the audience or prospective *companions* are looking forward to who, if they want to dance, are looking forward to it. In the kawitan part, the joged dancers dance improfly following the *angsel-angsel* (accent) given by the drummer. If it has entered the crew or body part of the joged performance, the dancers and prospective *guides* are ready to respond to each other. Differences or changes will appear when new dancers enter with clothes that are so minimal in cloth. The lower fabric that is deliberately set is just above the thigh which will be the main attraction of the *companion*. During the *ibinging part*, the escort will be so enthusiastic to show off his skills in dancing.



Figure 5. Staging Joged Bumbung during the *ngibing* part .

The *ibing-ibingan* part is often the dancer who appoints or invites the audience to join in the dance as *accompaniment*. However, here we can see that the *dancers* are so enthusiastic that there is no sign of the joged dancer pointing at the audience. *Pengibing* already understands which parts they can be involved in, looks like that and is so excited to see the dancers joged. This was one of the effects of the change in the Joged Bumbung performance which was presented by the secretary of Dana Sunari. The

audience as potential *companions* feel intrigued, interested and stimulated to participate in the dance. When the *performers* enter the stage, they are then greeted by the joged dancers by wearing shawls for the *performers*. The use of the shawl is a symbol of respect that the person concerned has the opportunity to demonstrate his dancing abilities and balance the actions of the joged dancers (Atmadja, 2010, p. 34).

Having a beautiful face is so important to be a Joged Bumbung dancer. However, recently a number of things have been added, namely dancers are directed to dare to dance with shaky *jaruh* movements (in Balinese, *jaruh* is the same as pornography) (Suartaya et al., 2016, p. 2). Not surprisingly, during the performance of Joged Bumbung by sekha Dana Sunari, several wives, girlfriends or children were angry when they saw their father *ngibing*. It was these changes that made the staging of Joged Bumbung, especially Sekha Dana Sunari, flooded with orders. Several cases of the growth of traditional art performances in this country have changed due to a changing political system that accidentally had an impact on social and culture (Guntaris, Endik., Cahyono, Agus., & Utomo, 2018, p. 8)

Market Ideology: Joged Bumbung Show

Market Performance Orientation

Referring to Steger (in Atmadja, 2010, p. 133) that ideology is a broad system of ideas followed by patterned beliefs, integrated norms and values, as well as regulative ideas that are accepted as truth and reality related to a number of groups. Meanwhile, according to Althusser (2004, p. 39) ideology represents individual relations in the real conditions of their imaginary existence. Calling for these two conflicting opinions, thus ideology is an idea in which there are good values believed by individual and group adherents.

In line with Storey's opinion (2012, p. 17) that ideology refers more to a systematic collection of ideas articulated by certain

groups. Various views related to ideology will not be endless, of course, have different understandings. It can be concluded that ideology is a point of view that is believed and then carried out by certain groups socially. Ideology will be validated if there are followers who can follow those decisions and actions.

Ideology can be found in everyday life, not only giving rise to an idea or ideas that tend to prosper but behind this it provides a status gap, and a prominent gap in power but most people do not realize it because they are ideologically drugged (Storey, 2003, p. 8) (Storey, 2003, p. 8). Starting from this idea that the actions of dancers, *escorts*, *wages*, spectators, crew, are not solely seen as libinal acts or as acts of channeling pleasure, but have an ideological background. One of the ideologies that can be traced from the Joged Bumbung performance is market ideology.

Balinese people are confused between wants and needs so that there are so many things that must be fulfilled related to these desires. Thus, this way of thinking indirectly traps the entire crew of the Joged Bumbung performance, both the dancers, musicians and *accompaniments* involved. The trap in question is how to get money to fulfill desires. The efforts involved were of various kinds, one of which was being from the Joged Bumbung performance. The market ideology that is present in the show makes the basis for achieving what one wants, namely getting money. The presence of market ideology in the Joged Bumbung performance can fulfill the assumptions of the Balinese people, namely "*pang mekudus payuk paonne*" (the rice pot is still smoking).

In Maslow's terms, things that can fulfill basic needs, namely physiology and safety, or at a higher level, namely social, self-esteem, and self-actualization, are money. Money is able to provide a field that can be projected to meet the personal needs and aspirations of Goldberg & Lewis (in Merchant et al., 2017, p. 1) . Sanada with Marx's approach (in Darsono, 2006, p. 130) money as the deification is closely related to the capitalist

system which positions money as a means of circulation, a means of exchange, a unit of value, a means of hoarding wealth, and as capital.

Money as a medium of exchange means that money can be exchanged for all goods or generally accepted as a medium of exchange. Money as a measure of value means money as a means of expressing the value of an item. Money as a means of circulation means that money is used as a means of rotating or circulating merchandise in society. Money as a means of hoarding wealth means money for the owner. Money as capital means money as an initial tool for capitalists in their efforts to bring in added value Darsaono (in Atmadja, 2010, p. 139)

Thus, money becomes a goal in achieving goals in the form of goods. Ownership of money makes a small part of society think creatively, and try to develop their creativity due to the need for this money. Creativity is an event that takes place in individuals, it will be meaningful if it is accepted socially or in the community (Schwartz, 2022, p. 1). In line with the information provided by Eko Sugiarto, creativity is an action, an idea that changes an existing product or domain, transforms an existing domain into a new valuable domain (Sugiarto, 2019, p. 11).

When looking back at money, individuals are encouraged to develop their creativity for things that can generate profits. Not a few who assume to get a lot of money with a simple level of work complexity.

However, the job is not a problem, the most important thing is that the daily needs are met. It is the same with the performers of the performing arts Joged Bumbung who make this excuse indirectly change the performance of the Joged Bumbung itself. Changes to the Joged Bumbung show were initially not well received by the performers and the public. However, the increasing number of offers for the erotic Joged Bumbung show creates an opportunity for more income,

namely money. Over time as if this is reasonable.

The Principles of Art believed by Sekha Joged Dana Sunari

Liberals assume that market increases are unexpectedly believed to meet all the needs of society (Widodo, 2017, p. 4). The presence of market ideology in the Joged Bumbung performance is based on the freedom to regulate how the activities are carried out, or the creativity involved in making the income from the show successful. In line with the motto of Liberalism "*laissez faire*" which means let it be (Widodo, 2017, p. 2). How are these freedoms slowly starting to form a new study in the performance of Joged Bumbung so that it skyrocketed in the arts market?

The presence of market ideology in the Joged Bumbung performance did not only involve the entire Joged Bumbung crew. Spectators, *companions*, *wages* as connoisseurs will participate and be a part of it. The more maximum the attraction given by the joged dancer, the higher the selling price will be. Given this fact, cultural capital and bodily capital are highly involved. Then these two capitals were sold at an adequate price so that there was a shift related to the meaning of art itself. As revealed by Atmadja (2010, p. 141) exchange from use value to exchange value.

The use value of an object or product is directly related to the needs of the subject of creation, while the exchange value of the object is independent of the subject because it is mediated by money which is the symbol of the object's old value. People produce and produce goods no longer to meet their needs directly, but to get money or the exchange value of the goods. In turn, that money is used to buy goods that can satisfy their needs. Faruk (in Atmadja, 2010, p. 141).

The emphasis on the exchange rate indirectly requires Joged Bumbung to increase its attractiveness so that consumer tastes are met. Thus the Joged Bumbung sekha developed their creativity, one of which was the Joged Bumbung sekha Dana Sunari who

presented Joged Bumbung which gave the impression of porn action due to offers from consumers.

Sekha Joged Dana Sunari has the principle that the existence of Joged Bumbung is changing towards an erotic nature due to competition and offers from consumers. As the sekha who develops the Joged Bumbung performance indirectly follows the wishes of consumers, and ignores the ethical and aesthetic values of the Joged Bumbung performance. The art of Joged Bumbung was initially perceived as a legacy that had to be saved but after that the Joged Bumbung performance became a commodity (Suardana et al., 2015, p. 40)

Implemented Market Adjustment Strategy

The dance movements in the Joged Bumbung performance, which has undergone a change towards eroticism, basically use Balinese dance movements in general. But there are some movements that are bolted as if they are exaggerated from the original technique. As with the *ngegol movement*, the *ngegol* movement is generally done to the right and to the left. The creativity that is given is so excessive by modifying the movement of the hips forward and backward, often to the point of rotating. This eliminates the standard of the *ngegol motion* which is in accordance with Balinese dance techniques. The *ngegol* movement that has undergone these changes is indeed a sign of local values that are influenced by globalization. Driving Piliang opinion (2005:157) glocalization is a form of tradition developed because of globalization.

Ngegol movement that was performed was adopted from a singer who was very *hype* at that time, namely Inul Daratista. The Joged Bumbung dancer brings this movement as an inducement for the audience. Usually, the peanri makes this *deviant*, nudged movement when entering the party. When there are spectators joining in the dance, then the spectators or *performers* will respond back to the *tapping movement*, so that there is body friction between the *escort* and the dancers. The

dynamics of movement and *gending* are so varied that the nuances of the *gendings* as accompaniment in the gamelan choose the nuances of other regional arts such as jaipongan, dangdutan and are occasionally dominated by Balinese pop songs. 1) Jaipongan, is a type of folk art that has an entertainment function, the presentation is dynamic with music and dance with graceful movements that depict joy.

This is most likely an illustration of one of the characteristics of the Sundanese people who are known by the people to have a humorous, cheerful nature, and enjoy the arts. His movements are graceful and full of joy, rich in humor, cheerful and fun so that they can inspire, and are also considered very suitable to be modified into the form of a Joged Bumbung performance as shown by Joged Bumbung Dana Sunari, Tabanan Regency. 2) Dangdutan, is a very dynamic Javanese pop music with very diverse musical rhythms and is quite flexible in nature. Its function is solely to entertain the public. knowing the diversity of forms it has makes this music suitable for use in types of art that have an entertainment function. Besides that, the nuances of the music can accompany dancers to carry out rocking drilling activities.

If the Joged Bumung performance moves back and forth or forwards and backwards and even turning it actually already shows the existence of elements of local values that are influenced by globalization. 3) pop music that is able to give the impression of entertainment and dynamic rhythm. Music like this gives a variety of meanings in the joged performance according to the theme of the song which is a feeling of satisfaction, joy, joy. Basically, all aspects of art contain a function as a form of statement and as a means (Sedyawati, 1983:80). The importance or not of a particular function depends on a person's need and evaluation of an art form. In everyday life, a form of entertainment functions as a means of expressing ideas, feelings or just being entertained.

These variations are considered to liven up the atmosphere of the show as a whole. As presented by the sekha Joged Bumbung Dana Sunari, Tabanan Regency, who is rich in new, original *pieces*. By adjusting to the form of performances that are currently hype in the Joged Bumbung market, it provides a great opportunity for Dana Sunari's sekha to become better known and of course many consumers involve Joged Bumbung Dana Snari in their events

Community Support that Perpetuates the Joged Bumbung Market

The existence of Joged Bumbung, which underwent a change towards eroticism, occurred and developed because of the support from the community. This support can be seen from the people who continue to pay Joged Bumbung to drill. Some people don't pay attention to Joged Bumbung *ngebor* which actually damages the values of performances in Bali. The movements performed by the Joged Bumbung dancers are inseparable from market needs.

This symptom indicates that the role of the consumer determines whether the joged dancers engage in *drilling*, erotic or not. Spectators and *escorts* can commit violence if the joged dancers don't follow them. Followed in this context are the offers from consumers related to the joged performances that are performed, whether they are erotic or according to standard. If the staging of joged is in accordance with the standards brought by the sekha joged and continues to wrestle there. Then most likely consumers will abandon them. Vice versa, if the dancers or sekha joged maintain their erotic and prono action stretchers, then consumers will continue to survive.

The Joged Bumbung market in Bali has been going on since 2005 in the form of VCDs distributed by traders at the night market. The price of the VCD chips ranges from Rp. 5000 per piece. Over time, many copies of these VCDs were known as pirated VCDs. VCD prices can also be cheaper than the original.

With so many labels, most people are trapped, so they spread quickly. The contents of the VCD included the Joged Bumbung performance complete with pornographic stretchers in it.



Figure 6. Forms of Joged Roof VCDs

Only by watching the VCD, the public can enjoy the swaying of the Joged dancers. Then, accompanied by technological advances that provide various efforts aimed at facilitating society. One of them has an impact on art in Bali. YouTube is a platform that provides several shows or shows as entertainment. One of them is the Joged Bumbung performance, which is a dish that is loved by the people of Bali. The spread of Joged Bumbung video via YouTube has made it very famous, coupled with the label joged, namely with erotic movements.

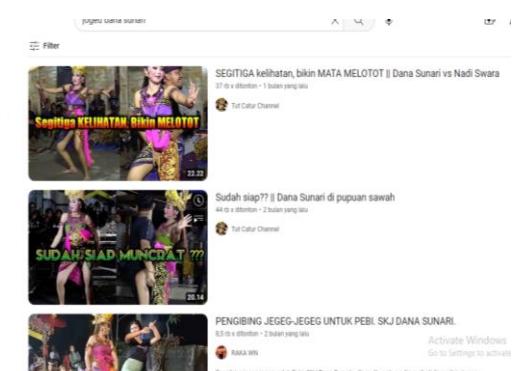


Figure 7. Youtube staging of Dana Sunari's sekha

Joged Bumbung which was brought by sekha Joged Bumbung Dana Sunari from two years ago, namely 2020 experienced its peak of glory. So many offers that the people of the Tabanan area especially got. The fame of Joged Bumbung Dana Sunari's sekha is inseparable from public promotion media, one of which is YouTube. Many consumers are interested from watching on YouTube so they are interested in inviting them to certain events. From the YouTube market, the sekha Joged Bumbung Dana Sunari did not get any reciprocity in the form of money. However, Dana Sunari's sekha became known and more and more devotees. This is an example of an ideology that was born from the performance of Joged Bumbung.

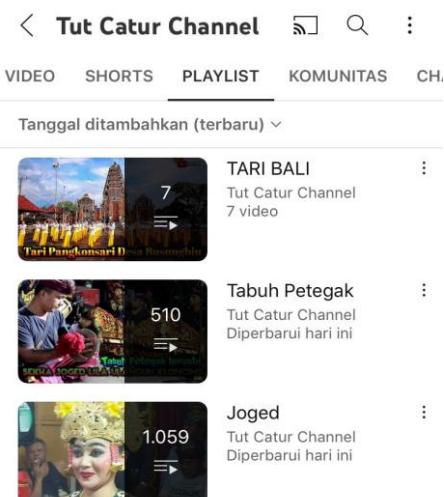


Figure 8. YouTube channel with Joged content

If you look at the YouTube channel above, it's related to the list of content that they offer, which is more dominant for the Joged Bumbung Bali performance. This indicates that of the various performing arts in Bali, Joged Bumbung has high appeal to the Balinese. Of course, as a content creator, you will pay more attention to shows that have lots of views, likes, and comments. That way, the focus is of course Joged Bumbung. So wherever there is a Joged Bumbung performance, content creators will be involved. To get more income.

The current situation is perhaps very worrying for Bali itself, the fading of aesthetic, ethical and moral values is caused by the market ideology that is present in the performance of Joged Bumbung. However, it cannot be denied that this has very patent reasons, namely the economic needs of individuals and families that must be met. Fulfillment of needs must be tricked by seeking income. Art practitioners feel such a heavy burden in finding work. Often underestimated in the world of work, because they only have standard skills in art.

The anxiety provides a stimulus, so that they think more critically about how to survive. One way out that can be taken is to maintain artistic abilities by developing them into forms that are more attractive to consumers. One of them is the Joged Bumbung performance which is modified in such a way. Sometimes preserving Balinese art becomes a mask for fulfilling the individual economy.



Figure 9. Joged Bumbung Performance by Sekha Dana Sunari.

The Joged Bumbung performance was presented by the Joged Bumbung sekha Dana Sunari, who had undergone a change or shift towards eroticism. It can be seen from the way the dancers dress. Cloth (*kamen*) whose position is above the knee. The movement that appears in the photo is more impressive as

arrogant (like challenging). Fan accessories that have started to experience development, are not as simple as before. According to the law, the *kamen* who is above the knee has violated the *awig-awig* dress of the Balinese. From an aesthetic point of view, it seems that there is no aesthetic value in dressing like the dancer Joged Dana Sunari above.



Figure 10. Backstage situation

The photo above shows the situation behind the Joged Bumbung performance. Many people who were present witnessed the process of make-up. Apart from witnessing the make-up process, the male-dominated community indirectly selects dancers who suit their tastes and will join *them* while on stage. Sometimes if the dancer is humble with a beautiful face, it is possible that the prospective *escort* will dare to ask for the dancer's cell phone number.

the prospective escort offered drinks to the joged dancers, who incidentally were outsiders, in good faith. Then instead of getting to know each other, they talk to each other and then the prospective *groomer* makes up his mind. Strengthen the heart that is entered here, dare to start a more serious conversation, such as exchanging cell phone numbers, asking boyfriend problems. Seeing the many assumptions of the community that after dancing, joged dancers usually have someone they can ask out on a date outside of the Joged Bumbung performance. Regarding this issue, it is true, but not all joged dancers are willing to serve outside the performance.

When it is examined again that the contribution of women in the performing arts aims to maintain and reflect cultural, social and family values (Bintyar Mawasti et al., 2020, p. 103)

Joged Bumbung dancers who dare to act are usually due to economic demands, the offers made by consumers are adequate. Adequate is meant to exceed the income earned when dancing joged, so the dancer is tempted by this fee. But it needs to be underlined, not all dancers are willing to be in this trap.

Joged Bumbung Dana Sunari, if you look at the income you get, of course it's more than enough. However, the Joged Bumbung which is staged is often staged in accordance with the market, namely a little out of standard, a more dominant movement with swaying, and a fuller dress style. This is what is currently booming in the market, so the Joged Bumbung sekha uses this opportunity to advance their sekhana, competing in the Joged Bumbung market, where more and more new sekhas are emerging.

It's so unfortunate that the revenue earned is capitalized on things that are not in accordance with Balinese culture. Like the Joged Bumbung performance performed by sekha Dana Sunari who was dominant with stretchers rocking the hips, cloth that reached above the thighs, of course dancers with beautiful looks. Follow up, of course art activists and artists in Bali also regret this. However, on the basis of economic interests, it became something that some Balinese people gradually understood.

It can be concluded that the market ideology that is present behind the change of Joged Bumbung towards eroticism is fully supported by some Balinese people. With offers coming from the performers, dancers have to follow requests from consumers, some Balinese people are still tempted by the wobbled Joged Bumbung performance. It is undeniable that some of the Balinese people want to enjoy entertainment and live Joged sekha through the show. So that this

perpetuates the erotic Joged Bumbung market in Bali.

CONCLUSION

The conclusion of this research is that there is a new ideology in the Joged Bumbung performance. One of them was the Joged Bumbung performance which was brought by the Joged Bumbung sekha Dana Sunari. The existence of market ideology is due to the sale value offered by the community and then responded by consumers so that there is an interaction of money in it. Changes in the Joged Bumbung show, which was originally just an entertainment dance, then turned into an entertainment dance that carried pornographic action stretchers in it.

This is an attraction related to the presence of market ideology, even though it sacrifices the aesthetic and ethical values of the Joged Bumbung performance itself. The market ideology present behind the Joged Bumbung performance is due to several indicators, namely, the orientation of the market performance, the concept and principles of art that Sekha Dana Sunari believes in, the strategy for adjusting the performance, and the support from the local community who support perpetuating market ideology in the Joged Bumbung *ngebor* performance.

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