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Innovations of Governance in Balinese *Joged Bumbung* Dance in the era of globalization

I Gede Arya Sugiarta¹

This paper aims to analyze the developmental dynamics concerning the governance of Balinese *Joged Bumbung* performances in the era of globalization. Developments being analyzed involve innovations in governance of performance standards. The methodologies utilized in conducting this research include observations, interviews, and literature studies. Post-modern aesthetic theory is utilized for analysis of phenomena such as, receptivity aesthetics and aesthetics in relation to social facts and arts of the community (Mukarovsky, 1970). Organizational innovation is a manifestation of changes in aesthetic functions by the role of supporting art, Bali's *Joged Bumbung* which exists as social dance. In recent developments many manifestations of this art form have been ridiculed as *joged ngebor* (meaning "drill" with pornographic connotations), also is much appreciated as innovative *joged (joged care jani)* due to a change in governance of performance standards. This happens because of the interplay of extraneous factors (people's taste and the influence of television entertainment arts), as well as intrinsic forces (creative power and pragmatic attitudes of performers). The taste of the people who want dancers to move in this *ngebor* manner is understood to be pragmatic by the performers whose affirmation of these movement modalities only for the sake of monetary interest (economic goals). Even though there are also *Joged Bumbung* Bali innovations; which are creative in organizing performances without being eroded to appear as pornographic and are still in demand by the community. The offer of a model of grooming performance, which prioritizes creativity in the development of accompaniment music and dance movements, has been an innovative Bali's *Joged Bumbung* as an offer to fight the tendency to be pornographic.

Keywords: joged bumbung, governance innovations work, rocking rocky, social arts.

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Introduction

Joged Bumbung is a genre of traditional Balinese dance (movement art) accompanied by gamelan (traditional music art). The principal dancer of *Joged Bumbung* is a woman, and is then followed by another dancer who is brought in from amongst the audience (usually men) who take turns dancing. The Gamelan *Joged Bumbung* is dominated by bamboo tube-shaped instruments called *gerantang* plus several percussion devices and aerophones. The sound of bamboo tubes combined with drum instruments, *cengceng* (cymbals), gong, and *suling* (flute) make a characteristically distinctive musical feel for gamelan *Joged Bumbung*. An inseparable unity can be observed between the elements of dance and gamelan in *Joged Bumbung*, because without gamelan or *Joged Bumbung* accompaniment music it seems “lifeless”. In addition to functioning as illustrative, the gamelan fosters a cheerful and romantic atmosphere, while also providing strong support for the accentuation of dance movements. It is this illustrative peculiarity and accentuation formed by the gamelan that distinguishes *Joged Bumbung* art from other Balinese performing arts genres. In terms of characteristics, *Joged Bumbung* art is cheerful and romantic. The repertoire of dance moves, costumes, choreography, song composition, and musical nuances give the imagination of every connoisseur entry to a very pleasant romantic atmosphere. This has caused this genre to become a dynamic art form that continues to live, grow and develop in various forms of innovation.

Joged Bumbung art is included in the category of social dance as well as other social dances both in Bali and in several regions in Indonesia. One of the identities of social dance can be seen from the presence of dancing in pairs between the main dancers (usually women) with spectators who are usually men in turns. The audience members invited to dance in Bali are referred to as *pengibing*, they move to the rhythm of the main dancers and accompaniment music in an atmosphere full of jokes and laughter. Especially for those who really like dancing, *ngibing* is fun entertainment. There are several types of social dance in Indonesia, for example in West Java there is *Jaipongan* dance, in Central Java there is *Tayub*, in East Java, Bali and Lombok there is *Gandrung*, each of which has its own peculiarities. In Bali social dances besides *Joged Bumbung* also exist, namely, *Joged Pingitan*, *Gandrung*, and *Adar*. *Joged Pingitan* and *Gandrung* can still be found today, however, rarely. *Adar*, which was once in the villages of Kediri, Selingsing, and Gubug (Tabanan Regency) is now never staged (Bandem and de Boer, 2004: 135).

As an art reviewer and connoisseur, I have had a very impressive experience with *Joged Bumbung* art. During my childhood (Elementary School) in the 1970s, I was able to enjoy the beauty of *Joged Bumbung* art well. Because of this I felt compelled to take the time to watch every

Joged Bumbung performance in my village. Because I like to watch *Joged Bumbung*, it also caused me to be scolded by my mother, because as a student I often neglected my studies. However, I don't know why I didn't give up, even though I was scolded, I secretly always stole the opportunity to come out every time there was a *Joged Bumbung* show in my village. It turned out that such things did not only happen to me, most of my friends of the same age group were very fond of the *Joged Bumbung* show. *Joged Bumbung* shows are always crowded with spectators that enjoy it immensely. Maybe because at that time home entertainment media such as television and video had not yet surfaced in Balinese villages, or perhaps because the arts of *Joged Bumbung* at that time it really held great appeal and provided aesthetic pleasure especially for the village community.

The aesthetic element that attracts *Joged Bumbung* can be observed from two sides, namely dance and musical accompaniment. From the elements of dance, the attraction of *Joged Bumbung* lies in its young and beautiful dancers, neatly arranged choreography, distinctive types of dance movements, agile, dynamic and sensual, makeup, and costumes that support romantically nuanced performances. In terms of accompaniment music, the composition of *Joged Bumbung* songs are neatly structured, romantic, soft and sometimes extremely dynamic. The choice of scales, melodies, rhythm nuance, and accentuation of *Joged Bumbung* songs displays a blend that is very harmonious with the choreography of the dance that it accompanies. In short, the aesthetics of *Joged Bumbung* in the past have met all criteria, which makes it attractive.

With the changing times, change in *Joged Bumbung* was thoughtfully and correctly anticipated by art activists. Since the onset of the new millennium there have been a fundamental changes governance of form in both dance and accompaniment music in *Joged Bumbung* arts. Many *sekaa* (performing associations) call themselves innovative, as can be seen from the emergence of various audio-visual recordings of *Joged Bumbung* labeled “Innovative *Joged Bumbung*” in the recording industry market. The form of innovation carried out by *Joged Bumbung* activists varies. In terms of dance, for example, innovations started from the adoption of *kebyar* dance movements, the adoption of dance movements in other regions, including the of adopting the movements of *dangdut* dancers, such as rocking. Costumes and makeup are also styled more luxuriously to support the motion innovations that are carried out. In terms of musical accompaniment, starting from adopting *kebyar* songs, adopting other regional songs, adding various types of instruments, including adding vocals to display a new atmosphere.

Looking at the above phenomena there are some fundamental questions that need to be answered. Firstly, why there is a change?; Is it that the *Joged Bumbung* that has

been around until now is considered so ancient it's not interesting to watch?; Are there other motivations such as economic motives, self-actualization?; Or do people just want to change to meet the demands of the times? The second question is how does the change manifest both in terms of dance and musical accompaniment? Third, what are the impacts of these changes on the universe of art and in relation to art as a social expression?

This article will attempt to probe into the three problems above, because in reality the innovations of *Joged Bumbung* Bali art today are facing criticism. The appearance of shows on social media about the horrific performance of "*Joged Porno*" was very "slapping" to the universe of Balinese art. "Porn" videos related to *Joged Bumbung* performances on social media seemed to imprint "this is Balinese art" which certainly had an impact on the general view of the community towards artists and ethnic Balinese. As cultural arts observers, we certainly cannot stay silent. This article might be considered as the starting point of further studies which hopefully can raise the concern of all parties to the phenomenon of "*Joged Drilling*" which spread both on social media and in several performances in Bali. My writing is deliberately highlighting more on governance aspects, which means the first thing to be realized is the artist. We all know that the phenomenon of "*Joged Drilling*" is not just an artist problem, because it turns out it has become an "ecosystem" starting from the elements of production, distribution, and consumption. This link makes it able to grow and develop.

Methodology

This study uses the methods of observation and literature study, with a cultural studies approach. The observational method is based on direct observation in the field, with documentation and interview notes. Field data was analyzed based on a review of post-modern aesthetic theory, about changes in the standard of aesthetics to 'deviation' styles related to the aesthetic function in question, or the aesthetics of the reception. The theory reads, "aesthetic functions related to values as social facts. Aesthetic norms are regulators of aesthetic functions, which move continuously and are always updated "(Mukarovsky in Ratna, 2007: 278).

The phenomenon of change or innovation in the management of the '*Joged Bumbung*' is very relevant to be analyzed by the theoretical approach of reception aesthetics, namely how aesthetic functions relate to social facts. Because changes are deemed necessary by the supporting factors of the arts, both internal and external supporters. The reception aesthetic theory was indeed triggered by a paradigm shift from an objective to pragmatic approach (Ratna, 2007: 279).

Factors causing change

"Culture will always change" is the phrase we often hear when we are faced with the reality that occurs in all aspects of life. Change is something that is eternal, something that must occur in all elements of culture were it not to be fossilized and destroyed in the process. In the theory of the principle of utility there are mentioned elements of culture that are difficult to change and some that are much more easily changed. Cultural elements that are difficult to change include belief systems, social traditions, and philosophies of life, while cultural elements that are easily changed include equipment, technology, and the arts. Especially for the arts, change is something that is certain to happen because art is born in line with the development of human life patterns.

Moreover, performing arts, a branch of art that is bound by space and time, change is even considered to be a necessity because it was born as part of human activity. The words of preservation, retention that are often attached to the performing arts does not mean that they do not change, but what they mean is that they remain and exist even though the packaging has changed the alias under which it was first created. Even in the performing arts, many people even think that when it was performed for the first time it was the original, but if it was then performed again in a different time and place, we actually saw something different from the original, in other words "it has changed". But one thing that needs all of our attention about change is how the efforts for change are directed towards better than before. We certainly will be happy to see a change for the better than on the contrary we see that change towards worse and worst.

Based on the trigger factors, changes in performance art are caused by at least three interrelated things, namely the creativity of artists, community support, and the situation or trend of the times. The three trigger factors, can be mapped into two influencing factors, namely the external (supporting community) and internal (the community of actors). The era of globalization (economic motives as elucidated by Bawa Atmaja, ease of communication because people quickly know what is happening in the world, technology, and global competition). Likewise the arts of *Joged Bumbung*, from year to year have undergone changes in packaging whose purpose is of course that the art still exists and remains sustainable in the form of regeneration.

Elemental changes in dance

Elements of dance, even though structures such as *pepe-son*, *ipuk-ipukan*, and *pekaad* are still being implemented, the ones that change a lot are in terms of motion. The basic movements of contemporary *Joged* dance themes are am-

biguous, indistinguishable from other dances such as *le-gong*, *kebyar*, and *arja*. The quality and intensity of hand, foot and body movements including the blink of an eye are no longer distinctive and impress aesthetic romance. But in the *pengipuk* or *ibing-ibing* sections, can be clearly observed an increase in the intensity of hip motion, which previously was only on the left and right side, now sees the addition of the front, back and rotations. The movement of turning the hip is called “rocking”, and the shrewdness of a *Joged* dancer in doing this “drilling” is used as a mainstay for the purpose of attracting audiences today.

There are nuances that change significantly from the “drilling” movement of the *Joged* dancer today, namely the appearance of an aesthetic romantic impression to porn. Even some dancers outside of the “porn” classification also seem dirty. This occurs when the dancer sways accompanied by rolling up the fabric so that his thighs and underwear are intentionally shown to the audience. I observed that rocking “drilling” actually is now a mainstay of *Joged* dancers to be able to exist and be actual. *Joged* dancer Ni Luh Mona (interview November 20, 2015) stated as follows. “If I dance not accompanied by a rocking “drill” later there will be no one to pay again, because now that is what the audience likes”. Mona further said that in fact she also felt uncomfortable to do so because she knew that such things violated ethics. But when she was on stage she read the situation of the audience, most young people told her to sway, so that was what she did even though she knew it was not the original *Joged Bumbung* movement. The “drilling” movements they copied from the *Dangdut* singer movement. On the other hand, dancer Gek Saras said, actually, she was very embarrassed to do a “drill” shake, but if she had already used a *Joged Gelungan* (head dressing, or crown) and was on stage whether the strength from which it came would make the shame disappear so as to force her “drilling” movement.

Because of making rocking “boring” as a mainstay to lure viewers and *pengibing*, today’s *Joged* dancers no longer pay attention to the distinctiveness and quality of movement of the real *Joged Bumbung* dance, namely to give an aesthetically romantic impression. This has caused most *Joged* dancers today to feel it unnecessary to practice the typical movements of *Joged Bumbung* dance, which is important if the movements of Balinese dance in general plus the courage to shake “drill” they feel is enough.

In addition to the movements of dance, makeup and dance clothing *Joged Bumbung* have also experienced changes. Previously simple *Joged Bumbung* makeup with powder, blush, thickened eyebrows, red lips and white spots on the forehead, now use more modern makeup such as using foundation powder, eye shadow, eye liner so that it really makes the dancer’s face more beautiful and attractive. The dress also exhibits very significant changes, the bun carved and colored in golden yellow and the body cloth

accompanied by colorful decorations with selected materials really makes the look of the dancer very stunning. However, again again in the realm of ethics, material of *Joged Bumbung* dancers that previously covering the full body parts from the body to the feet has now changed. The lower part of the cloth tends to be only partially so that the dancer’s legs and quads are very visible, especially if the dancer has started to move.

Elemental changes in accompaniment music

In order to support a very significant changes in dance, the music of *Joged Bumbung* dance accompaniment has also undergone changes. In terms of instrumentation, the combination of the *Joged Bumbung* gamelan generally consists of instruments such as *gerantang*, *undir*, a pair of drums, *gung pulu*, *cengceng*, *timbang/kajar* one pile, and two 2-3 flutes. In Tabanan and Jemberana Regencies there are usually additional instruments, which are several pairs of bamboo tubes which are played by banging on the ground to get the sound of *dang* and *dung* and banged together to get the sound *pyak*. The voice of *dang*, *dung*, mimics the sound of the right face of the drum while the sound of the *pyak* mimics the sound of the drum’s left face. That is why the pattern of playing this *bumbung* instrument follows the pattern of the drum.

In Tabanan and Jemberana there are additional *bumbung*. In the area of Buleleng *Joged Bumbung* instruments are added with instruments made of iron and filigree, such as *reyong* (pot gongs) and *penyacah* (metallophones). According to I Made Trip (a *Joged Bumbung* figure from Munduk, Buleleng Village) the addition of *reyong* aims to strengthen the accentuation which is made together with drums and *cengceng*. With the addition of *reyong*, the *angsel* (sudden stops) will become harder and more jolting like the beat of *Gong Kebyar*. Likewise the addition of a metallophone instrument in Buleleng aims to extend the vibration of the tone because bamboo instruments generally have a short tone vibration. In addition, the addition of the metallophone also makes the presence of *Joged*’s main melodies clearer and more potent (Interview, 16 August 2016 in Munduk, Buleleng).

Since the 2000s the addition of instruments has taken place, some groups have called themselves innovative *Joged Bumbung* or *Joged Gamelan Care Jani* (as it is now), adding instruments such as Sundanese *kendang* and drumset (Western musical instruments) into the *Joged Bumbung*. Especially in Tabanan and Badung areas, the addition of these two tools seems to have become a trend of innovation today. As is usual with accompaniment music functions, the addition of instruments as mentioned above is to strengthen the atmosphere and accentuation of the movements of the *Joged* dance being accompanied. It seems that the “drilling” movement would be appropriate if accompanied by Sundanese drums, as well as the beat of

the dancer's hip movements to the left-right side, face to back and perfectly fit to be accentuated with Western musical drumset instruments. In Buleleng Regency, there are additional vocals in the *Joged Bumbung* gamelan, which aims to strengthen the accentuation of the dancer's rocking movements. When there is a strong accent from the dancer's movements, the vocal player responds with simple expressions like *yat, ah, uh*, and so on.

In terms of repertoire, the accompaniment of *Joged Bumbung* hasn't much in the *pepeson* (opening) and *pekaad* (end), but it changes a lot in the *pengipuk* (dancing in pairs). To get a romantic and "hot" atmosphere to support the dance movement, the composers of *Joged Bumbung* added a special song to the fun part. This additional song is usually more dynamic and often adopts various melodies of songs that are popular today both from other Balinese gamelan, ethnic music outside Bali, as well as from regional pop and Indonesian pop songs. The adoption of songs is also based on trends or songs that are well known in their time, for example in the early 2000s when the song "Bungan Sandat" became popular, the accompaniment of the musicians used the song. Likewise, the adoption of Javanese ethnic songs such as the Sailboat song, which may be because the composer had aesthetic experience with the song, they adopted it completely, both melodies and drums using Javanese / Sundanese drums. Briefly, the adoption of the song is intended to add a cheerful and romantic atmosphere, because in this section the real essence of *Joged Bumbung* art is located.

The structure of *Joged Bumbung* dance accompaniment generally consists of three parts, namely *pepeson*, *ibing-ibingan*, and *pengecet*. *Pepeson* song motifs have many types, there are *legodbawa* motifs, and there are also *pepeson* that adopt *kekebyaran* songs, such as *Margapati*, *Wiranata*, *Tenun*, *Panji Semirang*, and *Cendrawasih*. In Jemberana Regency, the *pepeson* section of *Joged Bumbung* songs generally uses a cheering motif, because it is said to give the impression of being "fierce". *Joged* dancers also make clear distinction when it comes to the romantic and melancholy parts. Changes in the *Pepeson Joged Bumbung* section today do not occur much, meaning that they still utilize songs from the repertoire above. What happened was precise simplification, because the accentuations of songs that were previously very dynamic were actually eliminated. I observed carefully, the reduction in the accentuation of the *pepeson* part was caused by imitating *Joged* dancers who did not respond to the accentuation of the accompaniment music. Many *Joged Bumbung* dancers today do not understand accentuation, because their dances are more improvised. This also implies that there is no difference between one dance to another which previously was part of the *pepeson* opportunity to see the distinctiveness of the *Joged* song motif from one another.

The part that is considered to be the core part of the *Joged Bumbung* performance is the *ibing-ibingan*, because in this part the *Joged* dancer starts looking for *pengibing*. The cultivation and use of the motives are varied and almost every *Joged* has its own songs. In this section, creators compete with each other to create new motives that are the mainstay of their popularity. I observed that many new motifs adopted the *dangdut* rhythms and *Jaipongan* Sunda music. It makes perfect sense, when the *Joged Bumbung* dance today emphasizes accentuation or *angsel* "rocking and pounding the hips" it seems natural that accompaniment music feels it necessary to respond. But it must be admitted as one of the negative effects of adopting *dangdut* music, especially *dangdut koplo* which relies on hip movements, in doing so the *Joged Bumbung* movement becomes littered with pornography. Furthermore, armed with these situations and conditions, a number of dancers, trainers, and responders of *Joged Bumbung* tried to exploit the hip rocking movement to be truly pornographic, which movements of people having intercourse shrouded in a roll of *Joged* dancer cloth.

Impact and meaning of changes in *joged bumbung bali*

Observing various forms of change in governance of *Joged Bumbung* art from the decade of the 2000s, many interesting things can be studied. This is due to changes in governance that occur rather than to improve the quality of work, but tend to lead to the market so that quality is neglected and not existing in the forefront. In terms of dance, there seems to be a general impression, there is no need to learn to dance *Joged Bumbung*, because as long as you have the courage to "drill" it is enough to appear and attract viewers and fans.

Likewise, in terms of accompaniment music, the use of other instruments such as Sundanese drums, drumset, and *rebana* was not followed by cultivation so that the merger occurred like a heterogeneous mixture, not a homogeneous mixture as was commonly done by previous Balinese artists. The adoption of a song is not maximized so that it doesn't provide nuance but merely a patch. This phenomenon is certainly very worrying for many parties because in addition to the silting up of the quality of works of art, there are also elements of ethical violations committed by *Joged Bumbung* artists, namely commodification of women's bodies in art (Atmaja, 2010: xx).

This certainly cannot be tolerated, it requires strategic efforts to understand the phenomena that occur from various aspects. From the eyes of art, it is necessary to refine the *Joged Bumbung* art by reconstructing the cheerful, romantic patterns of the previous work that once existed far from the sullied commodification and the littering pornography elements.

Conclusion

This study has examined more deeply and probed into a number of changes that have taken place in the governance in *Joged Bumbung* arts, such as changes in form, why the artists make changes, and what are the impacts and meanings of said changes. By understanding the three sub-studies that have been carried out, it is hoped that this research can also recommend a number of suggestions in the development of *Joged Bumbung* artistic creativity and to reconstruct some of the styles of *Joged Bumbung* that have long been abandoned.

That governance innovation is working to develop and experience the ways in which it has undergone 'deviation' from its original aesthetic style, due to the aesthetic user factor. The reception, the aesthetic function of the performing arts. *Joged*, underwent changes due to the intrinsic and extraneous factors of the arts community. Renewal also contains violations of aesthetic norms and mores.

The findings of this study are an effort to raise awareness of young *Joged Bumbung* activists so as not to interpret innovation instantaneously, but uphold aesthetic principles and ethics inherent to the arts. It is shallow on the part of *Joged Bumbung* artists if efforts to realize success need to be continued with reconstruction of the aesthetic values upheld by *Joged Bumbung* in the past in order to anticipate the re-occurrence of innovation. Efforts to purify the aesthetic values of *Joged Bumbung* arts are a fundamental idea that must strive to continue to make the arts as a source of value that can shape the personality of the nation's children into intelligent, Indonesian personalities.

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