

Revealing Discursive Formation behind the Definition of Traditional Dance through Postcolonial Perspective:

The Restoration of the Local Dances of Indigenous Communities Conception as an Art in Academic Institution

Imam Setyobudi¹

1. Introduction: Hegemony and Challenge

What and Who are actually indigenous communities? A series of questions led to study cases which investigate the nature of indigenous communities and their position at certain international language hegemony. We try to look at indigenous communities challenge in facing some obstacles and opportunities which they can grasp in order to be able to make a strategy in the middle of international language hegemony encirclement.

I don't want to take a part in the concept and definition which often only discuss about attribute without discussing the most important level. Conceptual and theoretical limitation will be trapped in the negligence of case: The facts of indigenous of communities. I want to feel and experience being indigenous communities who is facing some life problems so that I can feel and experience all kinds of confusions. Am I an indigenous community? I was born in Yogya. I lived in the central of city and now I live and work in Bandung. I am not really sure that I am a part of indigenous communities. I didn't live in village or forest or even an isolated place where far away from noise of metropolis.

¹ Art Anthropology Lecturer, Department of Dance, Sekolah Tinggi Seni Indonesia, Bandung. Thanks for Dessy Noor Mulyanisari, S.S. has helped me who has been translating Indonesian to English.

But, suddenly, I felt that I am a part of indigenous communities. Why am I be like that? It happened when I applied to get a doctoral degree, I was refused because of my TOEFL score less than the specified requirement (500). In fact, I will not continue my study in abroad but in my country. International education standard requires to reach minimum 500 for TOEFL score. International school is a school which uses English language as a first language. English language is not a daily language for Indonesian people. English language is only foreign language which has regarded as a universal language in the world. Can we call that situation as discrimination?

Indigenous communities are people who don't get all kinds of structural, system and institutional fairness. People who have an authority (structure, system, institution, economical capital, political capital, social capital and cultural capital) are not including indigenous communities.

When I was in Yogya, I spoke Java language and sometimes Indonesian language in certain and special occasion such as when I speak with my friends who come from Sunda or outside Java, my teacher and my lecturer officially and formally. I studied English since I was in Junior High School to the university. English become the scourge. Formal education requires English language skills. I have studied a formal education and lived in the city. Modernity has pervaded me. On the other hand, I have not been modern (international) because I have not reached minimum TOEFL Score. I am not an traditional person who only can speak Java language but I am not also a modern person who masters English well.

Where is Indonesian Language's position? I feel I am in the language hierarchy: Java Language, Indonesian Language and English. English is at the highest position. If we want to develop ourselves, we have to master English as an International language. If we can master English include TOEFL so we can achieve the highest degree (PhD). TOEFL is a key for opening the confinement of locality. In that situation, I am in the ambiguity. So, we discuss about indigenous communities related to the project of modernity which principally is talking about ourselves or the other who is *liyan* from ourselves. Who is the other side of us? Who is actually the other side of ourselves? Is *liyan* actually ourselves? Are we discussing and also imagining indigenous communities as *liyan* without relating to ourselves?

Information technology is becoming more sophisticated and spread to everywhere but unfortunately cultural boundaries continuously fade away. However, actually the fading away of cultural boundaries is only on certain boundaries i.e on the physical area that is artificial. Geographical boundaries of space and time also fade away; What will happen next? Will the civilization and cultural boundaries also fade away?

Mobile phone and satellite dish has penetrated into the isolated village though still limited. Even though the people who live in the isolated villages watch television at their neighbor's house that had a satellite dish, they consume global values through a televised broadcast program, that not only national private television, but also international television. CNN news and French fashion show can be present among the villagers. They can watch the visual image of some events or

newest television movies that are not shown on national private television-without must understand the dialogue. The villagers are still blind of English, though the village children now receive English lessons. Behavior arising from consuming global values such as something artificial: dyed blonde hair, big sticker plastered on the glass behind the village public transportation inscribed 'making love', 'sexy girl', or 'puck you' (fuck you).

The villagers have been familiar in using wireless communication devices (cell phones) for communication. I have ever looked a young man walking along the paddy fields towards the booth (defecate) that is above the pond (fish pond) while talking on a cell phone. Having been occurred a case in one village, a peasantworker died due to being struck by lightning in the middle of rice fields when receiving a call on his cell phone. He did not know how serious the situation was, the dark clouds had blackish perched on top. Village people buy used mobile phones without a piece of paper containing warning ban dangerous situations in the use of wireless communication devices. They are able to use the phone without having adequate knowledge about its negative impacts and dangerous risks.

The boundaries between us and them are still due to language. Language can trap and shackle everyone. We are not able to understand our daily world experience without language. Surely, we will be difficult in understanding and comprehending their daily life that has different language when we do not master their language, so vice versa. Anyone would feel uncomfortable while he/she is in the middle of the comrades who spoke in a language he/she has not understood

before. He/she will feel as if he/she ignored by them. Language necessitates the existence of a trap. A person who does not understand English spontaneously will feel that he is inferior when he is among his friends in one tribe who was talking in English. English has become something fashionable, trendy, as well as superior.

Language is not only as tools and means of communication, but also the union that can create some authorities that overlap, do power struggle and make a strategy each other.² Language is present to facilitate and provide itself as a means for us to understand, know and comprehend every incident and event as symbols. How do we want to define and determine the nature of indigenous communities? Who has the right to decide "this is" the indigenous communities? I intend to continue to get doctoral education then I must undergo a series of requirements mainly related to the TOEFL. The hegemony of English as the international language "as if" has the authority to decide and set the appropriate and inappropriate person who will continue his/her education. Is inappropriate person proper to regard himself/herself as indigenous communities?

No matter how education is a means of obtaining modernization eligibility, and education which can be called internationally if everything internationally, including the student admission requirements obligate to have TOEFL competence. At first, I was not sure what part of the so-called indigenous communities because my entire life experience more absorb urban experience, but

² See Edward W. Said, *Culture and Imperialism*. London: Chatto & Windus Ltd. 20 Vauxhall Bridge Road, 1993. Also, we can see *Kebudayaan dan Kekuasaan (Membongkar Mitos dan Hegemoni Barat)*, translator by Rahmani Astuti and edited by Yuliani Liputo. First Published. Bandung: Mizan Press, 1995.

suddenly, in that particular situation, I realize that I am a part of the indigenous communities. Is the position of indigenous communities is something that is beneficial or detrimental? In this situation, the phrase "durung Jowo" or "ora nJawani" is irrelevant again if we have not master Javanese krama inggil. Hierarchical boundaries contained in the Java language are nullified by the hegemony of the international language English.

The description of the introduction above does not intend to provoke an anti-foreign language or just throw the complaints, but I explained the actually position of indigenous communities and also their situations that limit their movement. It is hard to dismiss the fact that day by the day the boundaries of culture more weaken and fade away due to the development of sophisticated information technology and social networks like twitter and facebook, but the traps and shackles was still not budging in the language itself; however there are inequality and lameness of civilization and cultural values and culture due to the hegemony of the international language, English. Indonesian does not present cosmopolitan values, but English does. Caption text in visual and print advertising as well as in daily conversation among young executives in Jakarta have been influenced by English. Nowadays, mixed faces Indonesian-European (mulatto) often appear in commercials, sitcoms, and movies. We step into the era of internationalization and globalization. Nationalism has been out of dated and expired.

Language contains two main things, first is the power traps i.e shackle and then the opportunity to escape from itself. The meaning of the traps that shackle is a

person who is difficult to break away from the original language. He has been caught in a language that has been used since childhood for the first time to know the language. We explore a number of daily life experiences through the language. We can break free the shackles on, when we are able to master the different international language used since early childhood. But actually we are entering a new language trap. Thus, the traps and an opportunity to escape the shackles of the meshes are not placed in an absolute situation, but it depends on the certain conditions and the personal character of each person.³ We are trapped, escape and falling caught from other language that is not our language. The opportunity to escape from that condition hit the mirage. The language has trapped us into the gaps.

2. Traps language that conditioned Culture Classification

Europe Anthropologists and sociologists created a variety of definitions of culture and society. The dichotomy of society and culture was born on the basis of the initiative of Europe anthropologists and sociologists. Tönnies spawned Gemeinschaft definition refers to the traditional communities in isolated villages and Gesellschaft refers to modern society in the urban centers, according to the world view (world view); Durkheim's definition created mechanical and organic solidarity on the basis of social bonds; Max Weber put forward the definition of traditional community when still relies on pre-modern (subsistence economic) and

³ Raden Mas Kartono, Raden Ajeng Kartini's brother, a Javanese aristocrat who masters many languages (English, France, German, Chinese, Japan, etc.). He has gone everywhere to many countries while studied from West culture and civilization. In the certain point, he started realizing about Java philosophy science. Ki Ageng Suryamentaraman also deep Java local wisdom values to develop Java psychology type. In turn, nowadays, generally people get opportunity to study philosophy in abroad, they struggle to study Greek and West philosophy but they forget their local wisdom.

modern societies who have run a capitalist economic system; Robert Redfield classified people into 'little tradition' on traditional communities who are in isolated villages when the social bond is still a personal and face to face with the irrational character, and 'great tradition' in modern urban societies who have rational impersonal social ties.⁴

According to the narrative of the experts above, it was proven that traditional term refers to the community in isolated villages, tribes, indigenous communities, or a socio-cultural group that has not been fully characterized in the societies role; those who have limited access to the authority source, such as structure, systems, institutions, economic capital, political capital, social capital, cultural capital, etc. Language plays a very important role in preserving and perpetuating classification discourse which dichotomizes society and culture as defined by European experts above. On the all time the language's role is the duality principle of society and culture. Boeke (1983) asserted that dualistic economy is caused by the impossibility to reconcile between the subsistence economy of the common people and the capitalist economy of the colonialists that carried by bureaucrats local nobility.⁵ The Dutch colonial government deliberately created a dualistic economy so that there is deliberate attempt to exploit the local authorities as the representative of the colonial political power in the colony. Duality happened reflects Said's words, the Western world intentionally created the East as a region isolated from the flow of European progress in the fields of science, arts, and

⁴ Imam Setyobudi, "Jaipong Seni Tradisional atau Seni Pop: Perspektif Identitas Pribadi" at *Panggung Journal of Art and Cultural Science*, Vol. 19, No. 2, April-Juni 2009, page 210.

⁵ J.H. Boeke, *Prakapitalisme di Asia*. First Published. Jakarta: Sinar Harapan. 1983.

commerce.⁶ Thus, the attributes of the 'traditional' is always legitimate to label the indigenous communities: Unique, hillbilly, country, irrational, personal, and exotic. We can search the etymology of the word 'traditional' in the Dictionary of Science (Save M. Dagon, 2005) which was rooted in Latin *traditio* – *trado* which means *give*. Subsequently, that word is absorbed by English becoming *tradition*. The meaning of the word 'traditional' by Big Indonesian Dictionary (*Kamus Besar Bahasa Indonesia*, 1988: 959) are (1) attitudes and ways of thinking and acting that always cling firmly to the norms and customs from generation to generation; (2) according to the custom.⁷ Therefore, the archipelago traditional dance treasure is always inherent in essence: Traditional Dance. Traditional dance is not an art, but one of material ornament which is attached to the customs. Traditional dance is also ethnic cultural identity markers. In the post-colonial era, the Orientalism is no longer working on a framework point of view of the Europeans, but it had penetrated into our mind to look ourselves. We strive to adjust ourselves in order to always show our custom through the traditional dance to Europe

My argumentation is based on the evidence on World Dance Day 2012 a few months ago in Solo. Posters, pamphlets, and booklets of information regarding the World Dance Day 2012 showed a couple of ballet dancers (modern), although in that festival the world dance was more dominant than local dances. The question is why do posters, pamphlets, and booklets of World Dance Day in Solo display precisely ballerina figure (modern) or say the contemporary for the promotion?

⁶ See Edward W. Said, *Orientalisme*. Translator Asep Hikmat and Achsin Mohammad. Four Printed. Bandung: Pustaka. 2001, page 161.

⁷ Javanese peasantry know 'naluri' (instinct) term, but unfortunately I am not quite sure, what the best collocation for 'tradition' and 'traditional' is 'naluri'.

Comment arose from the Dance college student of STSI Bandung that that dance is ballet (modern dance, or perhaps contemporary).⁸ In my mind, the question arises: Why are modern ballet or contemporary dance used as the icon of the World Dance Day events whereas it was held in Solo, Central Java? And, what is the relationship between a poster that showed a couple of modern ballet dancer and frills 'Dance World'?

The issue of universal tradition versus unique customs, local versus global, international versus local; however often still rouse a fundamental problem about the existence of cultural conflict. Local is not universal, global, and international. Local is only suburb. Local is only the other side of the universal, global, and international. Local is the other side that never becomes a necessity to have values that can also apply universally and globally. Indigenous communities remain a locally-traditional, despite they want to talk to the realm of the universal, global, and international. They are forced to borrow universal and global attributes that have been regarded as world cultural power center.

Although World Dance Day took place in Solo (ISI Surakarta) in Central Java, but arising an obligate to show the modern ballet dancer or may be contemporary as a background of posters, pamphlets and booklet. In fact, in that festival, the traditional dance more often showed although some were showing the works of

⁸ Actually, I want to ask to the civilian, the civilian's answer prove that my argument is correct. This is my question, "Actually, what kind of dance of the couple dancers in World Dance Day poster in Solo?" They answered spontaneously, "Ballet!" My next question, "Why did you regard it as ballet?" They emphasized their answer that the dancers gesture showed swaying of ballet.

contemporary dance. Contemporary dance is not traditional dance nor a new creation.

In the case of the general perception prevailing in the West Javanese traditional dance is people due to royal palace institution has been truly disappeared for a long time. This argument is weak. In fact, *Tayub dance* (not the one in Blora, Central Java), *Keurseus*, and *Wayang* (Puppet) is closely related to feudal class (aristocracy; *menak*). Both peasantry in West Java and the in and out Baduy (*Kanekes* people) from the past until now have never danced *Tayub*, *Keurseus*, and *Wayang*. Moreover, *Jaipong* dance which is so popular still accept the validity as the traditional folk dance. I received confirmation from a Professor of Fine Art (Artist of Installation Art) in Bandung who said, "Dance is different from art. Art does recognize the existence of classical, modern, and postmodern. But in the dance, there is called a new creation." This statement confirms one thing with regard to the existence of a local dance only related to customs; and it is not an art. Is such a situation beneficial or detrimental to the development and advancement of dance repertory in West Java particularly own academic institution?

The definition of new creation dance is a traditional dance created through new touches (innovation), but not modern. Why new creation dance not modern dance? Why does Indonesian Painting Art recognize the tradition of modern art Indonesia, while in the case of dance in West Java just enough called new creations? Dance taxonomy has not investigated yet into perspective and paradigm case so that the development of dance aesthetics and philosophy does

not have a clear track record. The situation is quite different if we look at the history of art aesthetics and philosophy thought in the realm of Indonesian Fine Art (Visual Arts). Many terms that actually reflect the disorganized of concepts and definitions of dance repertoire: traditional, new creations (contrast with traditional), contemporary (to distinguish between new creations and traditional), conventional versus non-conventional, traditional versus non-traditional, archipelago traditional versus non-traditional archipelago.

We called *Tayub dance* and *Keurseus dance* as traditional dance and folk dance. In fact, the background history of the emergence of *Tayub* dance and *Keurseus* dance is closely related to the presence of the aristocratic (*Menak*) who can be regarded as an institution. Although the royal palace in West Java has disappeared, the existence of aristocrats still possible to be called as the institution which has different passion and lifestyle from the commoners. There are different character and aesthetic value between *Ketuk Tilu Buhun* and *Jentreng* with *Tayub* and *Keurseus* and *Wayang* dances genre in West Java. Taxonomy dance in West Java is still limited to the genre.

The composition of dance subjects was 60% dance practice, while 40% to the theory. Does the composition support Presentation skills (Dancer), Creation (Choreographer), and Research (Researcher)? Perhaps, the present curriculums still only support Presentation and Choreographer skills. But in fact, many VII semester college students who choose Creation skills were still confused by the course of *Traditional Concept Dance Creation* and *Non-Traditional Concept Dance Creation*. What are traditions and non-traditions? Is there a dance without

tradition? In addition, college students from SMKI who enter Department of Dance often complain about practice subject which always do repetition, and even still more complete in the SMKI. Interest on Research skills (Researcher) impressed underdog and lack of enthusiasts.⁹ Is the composition of the curriculum is adequate and orderly systematic as advised by Thomas S. Kuhn?¹⁰

Any work of art including dance contains perspectives and paradigms. Therefore, that case is important to be a basis and foundation of Dance science. We still regard a dance that is rooted in the tradition of West Java is a traditional dance, but in fact every dance is always related to each tradition roots according to their perspective and paradigm, without exception *breakdance, hip-hop, jentreng, kuda lumping, etc.*

3. Dance Certainty Opportunities in West Java in Discourse of Art

The assumption that more focuses on dance treasures in West Java, no more merely custom material ornament neglect perspectives and paradigms actually contained in any dance work. Dance is only regarded as traditional that is always related to the customs, so why should there aesthetic dance and art philosophy subject. Aesthetics and philosophy of art discussed issues concerning art's perspectives and paradigms art contained in the art works: the development of art

⁹ An institution applies score standard for research thesis (Dance) is too high while not supported by optimal and adequate curriculum. The students seldom get A score except certain student who are not based on academic and intellectual capacity but based on other considerations. Lecturers who are not alumnus or non-art bachelor and choose as an independent and only underdog.

¹⁰ *The Structure of Scientific Revolution: Peran Paradigma dalam Revolusi Sains*. Cetakan Ketiga. Terjemahan Tjun Surjaman. Bandung: Remaja Rosdakarya, 2000, hal. 109.

thought concerning the rationale behind the aesthetic embodiment. Everything that is related to traditional means “stagnant” because of the custom. A marker of ethnic cultural identity is not different from mannequins in the show windows. Yet according to Sal Murgiyanto,¹¹ traditional dance contains two things, they are inheritance and betrayal. If so, then the main issue is not merely stopped at the customs, but it can be struggled in perspective and paradigm case of dance aesthetics and philosophy.

Anglo-Saxon logic considers the dances of indigenous communities are only traditional related to customs realization. Why do we use the logic of Anglo-Saxon thought that is strong of Orientalism ideology to look at ourselves? During this time, the art philosophy subject taught in the Department of Dance (STSI Bandung) still talk about Visual Arts (Fine Art), and has not discussed about the development of artistic thought that happened and took place in the realm of dance in West Java. In fact, the development of dance in West Java can be said fast, we can look at Enoch Atmadibrata’s work which Eti Mulyati said that his work incorporate elements of modern ballet in order to enrich the motions of the shoulders, arms, and hands; Gugum Gumbira spawned *Jaipong* genre which apparently use twist, cha-cha, and rock and roll¹² footwork elements and also strengthen foot’s agility like in the martial arts. The next developments are Mas Nanu Muda (Abah Nanu) who was intersected with the postmodern, and ultimately, Ine Arini Bastaman who is often collaborated with Herry Dim

¹¹ ‘Seni Tradisi Tidak Mati’ dalam *Tradisi dan Inovasi: Beberapa Masalah Tari di Indonesia*. Jakarta: Wedatama Widya Sastra, 2004, hal. 11.

¹² Abdul Azis, “*Pencugan* merupakan Kreativitas *Tari Jaipongan*” dalam *Gugum Gumbira: Dari Cha-cha ke Jaipongan*. Endang C. dan Lalan R. (ed). Bandung: Sunan Ambu Press, 2008.

(installation artists who is often involved collaboration with the late Harry Roesli) and Tony Broer (body theater actor) who increasingly radicalizes dance aesthetics through the concept of 'core dance is not motion'. Professor Sardono W. Kusumo through *Pancasamgita I-V*, *Metaekologi*, *Dongeng Dirah* have started the tradition of looking into the roots of the wisdom of indigenous communities thought since the 1970s.

Ine through the work '*Pada Suatu Hari di Sebuah Rumah Bersalin*' (2008) has completely stripped dance vocabularies. Ine used feminism perspective to step into paradigm postmodern territory in composing aesthetic dance. Ine deconstructed dance philosophy thinking main stream. '*Pada Suatu Hari di Sebuah Rumah Bersalin*' at all depended on the daily activity motions without the music accompaniment except the sounds arising from Ine's and Tony's activities and the audience itself. The Silences and noises were caused by Ine and Tony while they dramatized their confusion before the birth. The atmosphere of delivery room came through floor cleaner scent that contains anti-bacterial used in hospitals. Audiences were involved in the arena stage wearing doctors' and nurses' "work clothes".

Thus, we assume that the Orientalism ideology viewpoint regarded dances in West Java is truly traditional, then till whenever those dances will not touch the issue to the level of dance aesthetics and philosophy. Everything that related to the traditional just stopped to the custom's rigidity. What these are we going? Why are we afraid to convey our conscience loudly? It is important for the Curriculum of Dance Department on academic institutions to discuss about perspectives and

paradigms. We are able to achieve a great chance if the curriculum of dance is ready to discuss perspective behind a dance work. The development of the art thinking in the realm of dance later will be recorded well. In addition, the stages of aesthetics and philosophy dance thought development itself will be more systematically.

4. Curriculum Dance Settling towards Empowerment of Indigenous Communities

Curriculum Dance structuring (Departement of Dance under Faculty of The Performing Art of Sundanese and Cirebonese Cultural) firstly must consider a dance perspective if continuing to the level of paradigm: Folk Dance, Classical Dance, Modern Dance, and Postmodern Dance. Perspective behind a dance will be Field of Study Program: Field of Folk Dance, Field of Classical Dance, Field of Modern Dance, and Field of Postmodern Dance. College students who choose Field of Folk Dance or Classical Dance (Sunda and Cirebon) can cover tuition for a few weeks in the natural habitat dance ecology. Field of Folk Dance offers one subject *Tari Topeng Cirebon*, so the students have the opportunity to live a few weeks for intensive study in the location where the dance comes from. This means not just two or four credits, but can be more credits at the same time, they take some other subjects that strengthen knowledge *Topeng Cirebon* (Cirebon mask). The faculty team consisting of anthropology, sociology, comparative of art, aesthetics, and philosophy subjects accompany the students on a regular basis at the location.

Interest skill to Field of Folk Dance Study Program and Field of Classical Dance Study Program lead to conservator and reconstruction competence which is not just a Presentation. Field of Modern Dance and Postmodern Dance offer interest skill in dance arrangement industrial design competence-based creative economy and fine arts. Field of Postmodern Dance directs the college students to take compulsory subjects (not all; basics of dance) that must be taken in Field of Folk Dance, Classical Dance, and Modern Dance; but later it will focus on competencies in different directions.

Where is Research interest skill? We are principally consistent on post-factum and pre-factum, so the study of dance includes post-factum part, of course as a consequent the study should be set apart to be Faculty of The Study of Performing Art, Media, Film, and Visual Arts in which there are: (a) Departement of Cultural Studies and Anthropological/Sociological Study of The Performing Art, Media, Film, and Visual Arts; (b) Departement of Historical Study of The Performing Art, Media, Film, and Visual Arts; and (c) Departement of Philosophical and Aesthetical Study of The Performing Art, Media, Film, and Visual Arts. Interest skill of each Departement of Study may focus on one approach (monodiscipline): Anthropology, sociology, history, philosophy, aesthetics, that are multidisciplinary or interdisciplinary (like cultural studies).

Curriculum composition of art institutions which sometimes combine pre-factum and post-factum just lead to be messed up and chaotic. Therefore, teaching the subject material is not focused so that the students will be the victims.

It should be added that art students need to acquire the subject which discusses about society economic empowerment, tourism industry based indigenous communities, creative economy industrial design, and entrepreneurship. Why do they need those subjects? I still remember in a seminar on the art, one art scholar who had just graduated two years conveyed his anxiety, after he was graduated from college and returned home, he felt useless, his father is a peasant man, and on the other hand, he was difficult to get work in accordance with his major in the college. How do we prepare?

5. Conclusion: Thinking independence of Opportunities for Indigenous Communities

The basic general principle of education, science, art, and language is important to stand on the liberation of human beings on shackling of everything. However, it must be realized that without the wisdom and discretion consideration principle, it can be fallen into devices which hasten the isolation and captivity itself and perpetuate power, when not used properly. We inherit many local wisdom thoughts that grown in the indigenous communities, but we are already ignored them. Why are we negligent to think preserving indigenous communities knowledge (local knowledge) for the sake of the nation's future? Post-structuralism/postmodernism and post-colonialism opened up opportunities for us to cultivate our own ideas according to the needs and interests. Without exception in the realm of dance in West Java.

The term 'traditional' word attached behind the word 'dance', whether beneficial or even vice versa? What is so very important to adjust ourselves to the traditional to attract tourists (tourist)? Is it the same as making ourselves a slave like in the colonial times? We discard the traditional term then rearrange and restructure dance aesthetics and also dance philosophical thought. Structuring as Folk Dance, Classical Dance, Modern Dance, and Postmodern Dance perspective is much more equal than we generalize the entire dances in West Java as traditional or new creations. Each dance always has the perspectives and paradigms that attached on behind the dance. What is a dance? A question that investigate areas of epistemology and ontology, and we should dare to speak based on the sources of the idea of indigenous communities. In fact, the essence of dance is not motion, an ice-breaker on the mindset that too 'ivory tower'. We learn to look back the perspective and paradigms of folk dance aesthetic that is so minimalist and has simple motion.

Author Biography

Former journalist of *Tiras* and *Panji Masyarakat* in Jakarta (1997-2003). Masters in Cultural Anthropology UGM, 2005. Indonesia Tera (Dorothea Rosa Herliani) in cooperation with Adi Karya IKAPI and Ford Foundation published a thesis in 2001: *Dunia yang Paradoks: Ambiguitas Diri Petani-petani Terakhir di Pilahan Lor, Rejowinangun, Kota Gede, Kotamadya Yogyakarta* (1997) with title *Menari di antara Sawah dan Kota: Ambiguitas Diri Petani-petani Terakhir di Kota Yogyakarta*. Another scientific work: “Tari, Ritual, dan Religi: Komunikasi Transendental Orang-orang Hindu Bali di Pura Tanjungbungkak”, *PANGGUNG Jurnal Ilmiah Seni STSI Bandung* Edisi 39, 2006; “Menguak Dasar-dasar Filosofi Seni (Resensi Buku Problematika Seni karya Suzanne K. Langer)”, *PANGGUNG Jurnal Ilmiah Seni STSI Bandung* Edisi 41, 2006; “Analisis Wacana: Polemik Teks “Menyegarkan Kembali Pemahaman Islam” di Koran KOMPAS (18 November – 13 Desember 2002)” *HUMANIKA Jurnal Berkala Penelitian Pascasarjana Ilmu-ilmu Humaniora* Universitas Gadjah Mada, Vol. 19, No. 2, April 2006; “Potret Ketertindasan Wanita Indonesia di Zaman Cultuurstelsel (1830-1870): Tafsir Antropologi Feminisme terhadap Novel Hikayat Siti Mariah karya Haji Mukti” dalam *Politik Sastra Bandung: Potret Abad 20 dan 21*, editor Muh. Arif Rokhman cooperation publisher Aditya Media and Literature Forum Appeals (Sanding) Faculty of Humanities, University of Gadjah Mada, published in October 2007; “Seni Tradisi dalam Perubahan Tatanan Global: Mencari Pembacaan Baru Terhadap Tradisi” *PANGGUNG Jurnal Ilmiah Seni dan Budaya STSI Bandung* Vol. 17, No. 3, Januari 2008; “Tari Jaipongan sebagai Seni Pop atau Seni Tradisional: Perspektif Individu” *PANGGUNG Jurnal Ilmiah Seni dan Budaya STSI Bandung*, Vol. 19, No. 2, April-Juni 2009; “Etnografi dan Genre Sastra Realisme Sosialis” dalam *ACINTYA Jurnal Penelitian Seni Budaya Lembaga Penelitian, Pengabdian kepada Masyarakat dan Pengembangan Pendidikan (LPPMPP) Institut Seni Indonesia (ISI) Surakarta* Vol. 1, No. 2, Desember 2009; “Pendekatan Antropologi untuk Meneliti Fenomena Seni Rupa yang Multikultural dengan Perspektif Multikulturalisme” dalam *Proceeding Seminar Nasional Mempertimbangkan Kembali Paradigma Multikultural dalam Pendidikan Seni Rupa dan Kriya/Kerajinan 2009* penerbit Jurusan Seni Rupa FBS UNY bekerja sama dengan Penerbit Fakultas Ilmu Keolahragaan UNY ; “Spiritual Islam Sunda dalam Hajat Solokan” *IBDA Jurnal Kebudayaan Islam Pusat Penelitian dan Pengabdian Masyarakat (P3M) Sekolah Tinggi Agama Islam Negeri (STAIN)* Vol. 9, No. 1, Januari - Juni 2011; “Identitas Manusia Indonesia Identitas Ruptured: Menimbang Revolusi Kebudayaan Pancasila” dalam *RETROSPEKSI Mengangan-Ulang Keindonesiaan dalam Perspektif Sejarah, Sastra, dan Budaya* (Editor Novi Anoe-grajekti, Nawiyanto, Bambang Aris Kartika) Penerbit Kepel Press, Yogyakarta, Mei 2011; “Kendala Multikulturalisme di Indonesia: Analisis Diakronis dan Sinkronis” *MUDRA Jurnal Seni Budaya UPT Penerbitan ISI Denpasar* Vol. 26, No. 2, Juli 2011; “Antropologi Feminisme dan Polemik Seputar Tubuh Penari Perempuan Jaipongan Menurut Perspektif Foucault” dalam *HUMANIORA Jurnal Budaya, Sastra, dan Bahasa Fakultas Ilmu Budaya UGM*, Vol. 23, No. 1, Februari 2011.