

Ideological Struggle behind the Marginalization of Contemporary Dance in the Bali Arts Festival

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Submission date: 25-Jan-2021 02:09AM (UTC+1030)

Submission ID: 1493223304

File name: ontemporary_Dance_in_the_Bali_Arts_Festival_I_Nyoman_Cerita.docx (135.01K)

Word count: 6233

Character count: 34229

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Abstract:

Bali Arts Festival (BAF) is an important outlet for presentation of Balinese art with important functions and meanings regarding the exploration, preservation and development of Balinese art and culture. This annual festival has served as a venue for artistic performances that are creative, competitive, appreciative and educative. As contemporary dance is created based on a multitude of different culture ideas, this event has the potential to create momentum for contemporary dance's in Balinese performing arts. However, strong ideology within Balinese society makes contemporary dance performance a serious challenge, because in performing arts sphere it is considered a break from traditional values. This assumption is held dear for Balinese people, because BAF is a medium of activity and artistic creativity that upholds local cultural values. This study aims to find out and understand the ideological struggle behind the marginalization of contemporary dance in BAF by using qualitative methods in the data collection system conducted through: interviews, observations, and documents analyzed accurately with critical cultural study theories. The results of this study, implicitly and explicitly show that there is a sharp gap in the quantity of contemporary dance performances each year when compared to traditional dance. The gap is a result of the popularity of traditional dance arts as being closely related to the domain of spirit and socio-cultural ideology; thus, the marginalization of contemporary dance in BAF. Until now, it has always been a struggle in various discourses both in their informal and more serious levels, namely formal or scientific.

Keywords: Balinese Arts Festival, Ideology, Marginalization, and Contemporary Dance.

1. INTRODUCTION

In the contemporary era which is characterized by the influence of globalization, there has been a rapid development of technology, telecommunications, and information so that it is very difficult to stem the rapid cultural changes. Globalization that unites Bali with the countries of global capitalism-Bali as part of the global village has resulted in "market religion" which is quickly entering Balinese socio-cultural system (Atmaja, 2010:74). Contemporary dance is created through creativity, intention and sense which is part of the culture, and born in the present era should be accepted and favored by the community, because it has been accordance with the artistic preferences of society nowadays. Theoretically, views concerning the existence of contemporary dance are very logical, because cultural elements, including the arts that are seen having important function for people's lives will still survive in the contemporary society. In other words, if the society and its culture experience a change, then the artistic and philosophical values of dance art will possibly change according to its time. Therefore, the dance art still survives, even developed in accordance with the socio-cultural conditions of the community. It provides an open space for performing artists, especially artists who are struggling in the contemporary field for activities and creativities which are at the same time used as momentum for change, reform and development of contemporary dance which is a current dance.

In this regard, the Province Government of Bali has conducted various events. One of the most prestigious ones is Bali Arts Festival (BAF). BAF which is covered by Regional Regulation of Bali Province Number 7 of 1986, then revised by Regional Regulation No. 4 of 2006, is a grand Balinese cultural program that is carried out periodically every year as a medium for creative, innovative, competitive, appreciative, and educative art performances. The regulation was issued based on two strong grounds, namely (1) Balinese art as an integral part of national culture and (2) Balinese cultural elements that has a fundamental function in Balinese civilization process whose function and existence need to be maintained. BAF is a cultural activity that has a cultural, educational and economic function (Government of Bali Province, 2013:1) Through BAF event, the development of contemporary dance works in Bali that always has a new, creative and innovative nuance can generate the dynamics of Balinese performing arts showing different color year by year. However, in reality contemporary dance has always been marginalized in BAF events. This fact clearly shows that it is not in line with the vision and mission of the BAF itself, namely as an assessment, maintenance, preservation and development. Concerning its dynamics, it is expected that its development is proportioned based on the potential, relevance and development of art in the global era which consists of sixty percent (60%) in the field of conservation and forty percent (40%) in the field of development (Culture Board of Bali Province 2015: 13). Having a close look at proportion, relevance potential as well as the vision and mission of BAF, the logical consequences of contemporary dance as an explorative work can live and develop as much as forty percent (40%) of the development program. Conversely, the fact is that contemporary dance in BAF is increasingly out of breath even it is almost extinct in BAF programs. It can be assumed that the popularity of a dance art is closely related to the domain of spirit and socio-cultural ideology that lies behind the marginalization of contemporary dance in BAF. The ideological meaning in BAF is to be able to provide a better way of life for the community based on the ideas, suggestions, norms or values agreed upon in the socio-cultural life of Balinese people. In this case, ideology carries out its mission as the binding factor in Balinese society. It gives guidance to those who believe concerning the goals, ideals, practical plans that show the changes and progress of the expected social condition. Based on facts and thoughts including the ideological influence on the marginalization of contemporary dance in BAF every year is interesting to be further investigated through this study,.

2. DEFINITION, FUNCTION AND MEANING OF IDEOLOGY

Before presenting the discussion to the ideological struggle behind the marginalization of contemporary dance in BAF, the meaning and function of ideology in the perspective of cultural studies. Literally, ideology is ideas or suggestions that regularly handle various political, economic and socio-cultural problems. It can also be as a principle, view of life, direction in human life both individually and in groups. In accordance with this understanding, Takwin said as follows.

"... the ideology that spreads throughout the practice of life, in small and large acts, in the ordinary and natural mind, in the conversation about the weather of today, and all the smallest sidelines of human life. Ideology for Althusser is not "false consciousness" as Marx affirms, but something profoundly unconscious, as things that are not deeply realized. Ideology is everything that has been embedded in the individual, throughout his life; history turn into nature, a product of history that seems to manifest something natural. From the cradle to the grave, a man lives with ideology "(Takwin in Althusser 2008: xvi).

Reality, based on its function and meaning, ideology becomes a social phenomenon that is faced with trust and distrust (rejection). As a discourse, ideology continues to be discussed because of its existence which generates controversy and is continuously debated by two different forces, namely those who support and who reject it as a form of reconstruction of an order (Warjio, 2016: 264). In the history of politics, the word of ideology does have negative connotations in everyday life. It is associated with deception, mystification, duping, as a period filled with violence, intrigue, and political conflict. For example, the G30S (Gerakan 30 September) Partai Komunis Indonesia (PKI) in 1965 tragedy, the reform movement, and various other social conflicts as factual evidence that has claimed human victims. In such situations and ideology, it is in a position as a struggle for meaning that is debated between trustworthy and untrustworthy. Further the meaning of ideology by Seliger (Thomson, 2014: 117 in Warjio, 2016: 264) says as follows.

"An ideology is a collection of beliefs and disbelief (rejection) expressed in sentences and explanatory statements. It provides a relative permanent basis for a community group to justify trust in moral norms and evidence of factual facts and self-awareness-based rationalization related to the legitimacy of implementation and the technical prescriptions that are intended to guarantee the actions displayed for the protection, reform, destruction or reconstruction of the existing order"

The opinions of the experts above and in the context of the implementation of BAF which is a great occasion of Balinese art and culture shows that, in its implementation there are elements of ideology in a liquid manner for each program. The indicator is that BAF is a set of ideas that are drafted conceptually, systematically, as well as in a coordinative manner as a guide in every implementation, the targeted order, and held firmly and believed by Balinese both formal and non-formal. Through BAF's vision and mission, namely: exploration, preservation and development of Balinese art and culture. The annual implementation of BAF highly upholds these elements so that they have an impact on the social gap in the performance program. Gaps occur in staging programs that are always dominated by traditional dances, and contemporary dance is always marginalized. In such a position, ideological functions and meanings become never-ending debates and struggles. It is said that because on one side, ideology can be meaningful as an adhesive for social relations together by establishing collective values and norms that are agreed upon. But on the other hand these values and norms cannot fully build a society's stability because they are strongly influenced by people's actions and behaviors (Warjio, 2016: 265). In this case it can be understood that a community's social life with its pluralistic backgrounds of thought, profession, experience, behavior, mentality and belief cannot be inevitable in arising elements of militant hegemony and fanaticism for certain ideological supporters. From the bigotry, it is implicitly seen the occurrence of marginalization against contemporary groups of people.

2.1 Ideology in Critical and Polemic Genealogy as a Background of the Marginalization of Contemporary Dance in BAF

In social life, criticizing is a representation of the ideological debate of each principle, outlook and belief both individually and in groups. In everyday language according to Sylvan Barnet's observation (Marianto, 2006: 170) critics is generally defined as an activity of "finding fault and /or being able to find weaknesses". In such conditions, the situation of one's thoughts in the activity will be found, that is, feeling of depressed, disappointed, and frustrated for those who are criticized, and feeling of proud, and even extraordinary for those who criticize. The occurrence of such

situations and conditions gap creates a conflict. In this case, critics is positioned as a reproach, condemnation, scorn, and a review that enables debates to happen on certain objects, both into positive and negative directions.

The function and meaning of ideology in the phenomenon of critics and polemic generally cannot be separated from the elements of trust and distrust (rejection) against the ideological meaning as mentioned by the experts above. Therefore, based on its nature, critics and polemic ideology can be classified into two, namely constructive and deconstructive critics and polemics. Constructive critics and polemic is an activity in the form of suggestions or messages and impressions of certain objects which are expressed in writing or verbal discourses which are constructive, motivating, based on the values relating to the construction of the object. This kind of critics refers to a cultural value approach in which the process of giving and receiving (sharing) is carried out, mutual understanding with the awareness that everyone has advantages and disadvantages so as to arouse a person's spirit into a positive direction. Deconstructive polemic and critics are expressions in both written and verbal language of a person against a particular object in a controversial form, usually by means of reproach, derision, and sometimes in a rough manner. Such critics use a radical approach to subjectivity, leaving the professionalism and proportionality of an object so that it disrupts consensus and often causes negative things or conflicts. Looking at the form and nature of critics in the form of critics writing, by borrowing the opinion of W.H. Audens quoted by Sylvan Barnet in (Marianto, 2006: 171) it is described that a critic would be useful if the critics directs attention to things that are worthy of observation. A critics should create an atmosphere of focused consensus, and not be patronizing. With regard to this, treats critics succinctly, namely "humans must be taught as if you were not teaching them. Unknown things are proposed as forgotten things".

In the field of art, the issue of critics as an ideological debate is a normal thing, even common in artistic activities and creativity as in contemporary dance. The journey and development of contemporary dance in Bali is packed with polemics and critics that are deconstructive when confronted with traditional art. Both of these streams with their respective characteristics and ideology have caused a shocking event in Bali in the form of critics and polemics which have become debates, contradictions, arguments and then exposed in the mass media. The following is the data in analyzing ideology in critics and polemic genealogy amid the dominance of traditional dance in Bali as well as the marginalization of contemporary dance in BAF that is using two data, namely: First, contemporary dance polemics and critics by Sardono W. Kusumo entitled "Kecak Rena in Teges village, Ubud, Gianyar in 1972. Secondly, the work of I WayanDibia entitled "SetanBercanda" in 1978.

In 1972, Sardono, who is called "Mas Don", created a contemporary dance along with a kecak dance group in Teges Village, Ubud, Gianyar. This work was programmed to perform on a tour around Java. The plan was well organized by Mas Don with his friends from Jakarta Arts Education Institute (now the Jakarta Art Institute or IKJ). The different atmosphere happened when slowly but surely a negative attitude emerged with the start of the publication of a shocking polemic in the mass media, on the first page of the Bali Post newspaper. The polemic in the article titled "EksperimenKecakTelanjang". The article gave the impression that dozens of people were naked doing kecak dance, and Sardono had ordered a Hindu cleric (pemangku) to dance. These two problems provoked the anger of Balinese people (Sardono, 2004: 2). The uproarious polemic

in the community became a media of intense discussion, debate and struggle and deconstructive critics against Mas Don's work. Sardono's dance work is considered to be destructive and abusive of the standards of Balinese tradition and culture. There are still many expressions and blasphemies that corner Sardono with various scathing critics from artists, cultural observers, officials in the bureaucracy, and officials of the Bali Province Government.

Secondly, the ideology in the genealogy of critics and polemics of contemporary dance by I WayanDibia, entitled "SetanBercanda" in 1978. This contemporary dance is a dance work that artistically shows a new breathing dance performance. The presence of this contemporary dance was at the beginning of the development of contemporary dance in Bali in 1978. At that time the community did not recognize contemporary dance. As a new dance work that has never been seen or watched by the public, especially in Bali, it gave rise to interpretations, perceptions, responses, mockeries, even insults in the form of scathing critics toward the dance. A contemporary dance performance that was considered breaking and even leaving the Balinese tradition with its strong existence and highly held up. Balinese fanaticism towards tradition, made the dance blasphemous and even reviled. It was begun with Balinese community who watched the dance performance of "SetanBercanda" on Denpasar TVRI station which was aired in order to fill the Bhineka Tunggal Ika broadcast program on November 6, 1978. The community was surprised by the dance performances they saw which was so different from the habits that they thought it was strange, weird, and even considered crazy. The contemporary dance performance "SetanBercanda" on TVRI made an uproar and shocked the performing arts, causing various reactions and responses, critics, and polemic in the mass media. Various kinds of mockery, reproach, scolding as scathing critics were sent to I WayanDibia through Bali Post newspaper. Bali Post media had become a fierce ideological battlefield as a media of debate and exciting struggle about contemporary dance "SetanBercanda" for a month (Kuswanti, 2012: 68). Critics also came from I NyomanSumitrajaya B.A, having his address at JalanMotaAin 16 Kupang, East Nusa Tenggara. It was said that the dance "SetanBercanda" may be inspired by the film of Leak Ngakak, then his imagination did not focus to Bali anymore, "The Last Paradise", but to the Baliem Valley, IbanDayak even "Apache Indians". (Sumitrajaya, Bali Post November 15, 1978, in Kuswanti, 2012: 69). Facing this critics, I WayanDibia responded calmly through the "PikiranPembaca" column. All critics were considered attention to his work that had been difficultly worked out, and appealed to "critics" when assessing a dance work not only through its outer look, but also through its themes, concept, designs, and ideas contained in it. (Dibia, Bali Post, 13 November 1978, in Kuswanti, 2012: 69).

The two data above are social phenomena as a representation of ideological social life. The ideology embedded in this community group is classified as a social non-political ideology, namely religious, philosophical, and artistic ideology. Critics and polemic of contemporary dance in the midst of both formal and non-formal societies is the spread of social ideology whose implications cannot be separated from the element of hegemony. According to Gramsci, these ideological apparatus are the most sophisticated tools of hegemony to preserve power, preserve the structure of the dominant class, and perpetuate oppression. The trick is by striving as much as possible so that the ideology is adhered by all classes and groups, both ruling and controlled classes. Gramsci reaffirmed that statement, so that those who are controlled to obey the authorities, those who are controlled not only must feel to own and internalize the values and norms of the authorities, more than that they must also give consent to their subordination. This is what Gramsci

meant by "hegemony" or ruling with "moral and intellectual leadership" (Pramono in Santoso et al, 2007: 89-90).

In this context, it can be analyzed that how the mass media has been in a hegemony by the fanatical power of the people towards traditional Balinese norms as their ideology. The ideology is transformed and disseminated by the mass media through provocative news so that critics and polemics occur on both contemporary dance works. Departing from such situations and conditions, the affirmations can be given that there are differences in ideology that have become a struggle and a debate in the phenomenon of critics and polemic in the mass media. The ideology behind each party in the debate is as follows: First, on the side of the dominant community the background is the preservation and formalistic ideology. The ideology of preservation is that people who are ideologically holding up and believing the values of local culture dissolve and melt with the news or polemics in the mass media that corners contemporary dance works of Sardono and I WayanDibia. In the ideological aspect, the dominant community has a strong desire to keep preserving the values, traditional norms in dance work. Formalistic ideology is that people who are still bound by customary rules and having a different view of the presence of contemporary dance in Bali so that the dance gets less appreciation and is even less adorable. Prolonged polemics have made both formal and non- formal society a priori to the presence of contemporary dance which was assumed to damage the performance of performing arts in Bali so that the two contemporary dance works were marginalized.

From the contemporary artists themselves, especially Sardono and I WayanDibia, are with their emancipation and ideology of reform. The emancipation ideology is meant here as creative and innovative artists offer freedom from the traditional values or norms. To seize the same degree, rights and equality of contemporary dance works with traditional Balinese dances which at the same time hope that contemporary dance can develop in harmony as part of Balinese cultural arts. The ideology of reform is an ideology that leads to artistic change in dance art, both in the perspective of form and content in accordance with the present. But in reality these critics and polemics are taken as the dark history on the development of contemporary dance art up to now.

Based on an understanding of ideology in the genealogy of critics and contemporary dance polemics in the mass media, there are three significant aspects that can be proposed as the conclusions. First, critics and polemics constitute a common thread for the existence of contemporary dance in Bali which is doubtful about the entity and its quality. Today it is still not accepted by society because it is ideologically considered being conflicted with traditional values. Second, critics and polemics in the mass media can trigger a legacy of responses, skeptical expressions or discourses, assumptive even they lead to things that are negative towards the existence of contemporary dance. So that ideologically its presence in Balinese society becomes a stigmatic dance performance. Third, critics and polemics are a legacy of bitter experience and make contemporary artists and dancers traumatic to develop their works. Fourth, on the other hand it must be realized, that contemporary dance is a dance style of newcomers entering Balinese society which is fortified by a very strong and strong tradition, a strategy in the form of a cultural approach to be accepted as part of Balinese performing arts is still badly needed, including in BAF. If this is not understood and not embodied in the form of cultural acculturation and fine adaptation, contemporary dance will surely experience marginalization in the BAF continuously.

2.2 Ideological Struggle in the Discourse of the Marginalization of Contemporary Dance in BAF

Artists and art lovers spontaneously express themselves in terms of creation, observation and so on. It is a spontaneous language. Of which Marx and Lenin argue that every spontaneous language is the language of "ideology". Spontaneous language is a means for an ideology, in this case, the ideology of art and productive activities of various aesthetic effects (Takwin in Althusser, 2008: 192). In relation to this, Foucault understands that both in the theory of power and knowledge with his discourse theory focus on language as the main medium. Language as a sign and marker in communicative meaning is theoretically omnipresent or can occur everywhere. Language in people's lives as a communicative media ideologically has a certain form, purpose, function and meaning. Discussing language as a system of thought and ideas at the level of discourse, therefore post-structuralism by Foucault is called the discourse theory (Jones, PIP, 2009: 202 in Lubis, 2014: 83). "For Foucault, discourse is the only way for us to understand reality (the world). Because discourse is a way for us to know and explain reality, it is an important factor that shapes us (the power of discourse). Discourse is a way of thinking, how to know, and express something. Discourse is functioned as a communicative medium to find solutions — or as a tool to solve a problem, then can produce a legitimate decision by Habermas. It should use discourse ethics. Discourse ethics is a legitimate system, not descriptive but rather perspective or giving clues in understanding the importance of the actual discussion. Habermas's thought orientation is "discussion". Discussion is based on an ideology which is the strength of a structural tradition that has become a collective agreement, contains common truth, and can be implemented together. "Habermas considers that the social life of a community which is minimally ideological, requires coordination to solve problems, or demands that disagreement about what is good to do (i.e. morality) needs to be resolved in fair manners" (Jenny Edkins-Nick Vaughan Williams, 2010: 252).

The above theories can provide an overview to dissect the existing ideology in the discourse of marginalization of contemporary dance in BAF. Today the marginalization of contemporary dance in BAF is still a discourse of debate. The discourse takes place from amateur discussions to serious, formal and scientific stages. In an ideological perspective, for practitioners and art observers, the discourse on the marginalization of contemporary dance is still a conversation between pros and cons. Some expect contemporary dance can be developed in the same level with traditional dances, some disagree on that idea with the reason of destroying the order established traditions. As an unfinished discussion, every problem has not got any solution yet. To discuss the ideological constellation in the marginalization discourse of contemporary dance in Bali, including BAF, refers to the theory of Michel Foucault who is a critical figure in the postmodernist school. His theory of power and knowledge is remembered by his idea of "discourse" into the social sciences. "Discourse analysis has become a tool to collect things that are said and written about a particular subject in a particular context by a particular group of people" (Neal in Jenny Edkins- Nick Vaughan Williams, 2010: 220). As the data, the following is described various kinds of discourses, expressions, statements among artists, cultural observers and arts observers in Bali about the existence of contemporary dance performances in the perspective of social ideology as follows:

First, contemporary dance is said to be like a "tissue" having been used will be thrown away just like trash. The purpose of the phrase is that contemporary dance is the result of artists' creativity

with its style and characteristics having a limited quantity of space and time for performances, such as: limited space, opportunities, chances, types, forms, performances. It was done once, two times and then disappeared without a trace or a mark. There is rarely a regular contemporary dance performance in Bali, both for customs and religion or tourism. Like, for example, the works of Denpasar - ISI's students,

which are only staged once for the requirements of the final examination, then they will be forgotten and never be performed anymore. Likewise in BAF, it is only performed once for the sake of BAF, then it disappears. For me, contemporary temporary dance works have not been understood yet so that they are less popular among Balinese people. For them, especially those with strong traditional concepts, they consider contemporary dance works less ethical and aesthetic, and even considered damaging traditional norms.

Second, contemporary dance is an "esoteric" art form that owns limited fans, audience and observer. This means that works of art that can only be performed in certain events, be watched, understood, enjoyed, understood, and lived by certain people. To observe contemporary dance, it takes an experience, at least watching frequently, attending seminars, training, workshops, and other similar events of contemporary dance. It is considered necessary because contemporary dance is a style and form of dance art whose pattern of its creation uses a choreographic approach with an orientation to global and contemporary concepts. For ordinary people or groups of artists who embrace a strong tradition will find it difficult to understand the forms of the show.

Figure 1: Contemporary dances by ISI students of Denpasar staged during 2014 final examination. (Photos: Yustika 2014).

Third, contemporary dance is a class of "escape" dance art. Lately this discourse is often discussed among artists and art observers. The phrase is aimed at artists and actors in contemporary dance with the intention that artists or actors who do not have good skills in the field of mastering traditional dance techniques run away to study contemporary dance. In other words, to be a good Balinese dancer must meet strict requirements, including: good posture, face, good mastery of wirasa, wiraga, wirama, and wirupa. To make the show come alive on stage and filled with taksu, he has four aesthetic powers referred to as 4- W, namely wirasa, wirama, wiraga, and wirupa. Wirasa is the force in cultivating musical and movements of aesthetic sense; wirama is the strength



in controlling tempo and dynamics; wiraga is the strength and beauty in body movements for giving cues from the beginning to the end of the dance; wirupa concerns posture, figure, facial countenance, and charisma appropriate for performance. The most binding requirement in studying Balinese traditional dance is the rules, norms, standards and traditional values that exist. Therefore, for people who do not meet these requirements, take shortcuts to escape or move to the field of

contemporary dance. This field is considered easier, free, open in creativity or not shackled by strict and binding traditional rules.

Fourth, contemporary dance is a type of dance that is not "metaksu" (having charisma, spiritual power or artistic inspiration). According to Balinese beliefs, a dance which is not metaksu is considered a dance that does not have a soul, charisma and religiously magic energy. Taksu is a spiritual power possessed by a dancer and a drummer while performing on stage. Taksu is gained through the process of learning, perseverance, discipline, hard work, and is supported by a strong belief in the manifestation of God Almighty as the God of art, Dewa Siwanataraja. The combination of great technique and confidence is an important requirement and must be done by artists or performers of traditional dance in Bali to make the dance soulful or metaksu. Contemporary dance in the view of fanatical natural artists is considered not to possess taksu because it tastes like a kind of cheap, easy, arrogant, and crazy dance. It is said, because visually in the show, the dance has a variety of movements that are not in accordance with the norms of art in Bali, such as: showing the buttocks to the audience, opening the thighs, wiggling the hips, and other movements that are considered taboo for Balinese people. Forbidden or taboo things according to the beliefs of the Balinese people, especially for those who embrace Hinduism, will not be granted taksu by God.

In relation to the description above, it is interesting to report a seminar organized by the Geria Olah Kreativitas Seni (Geoks) located in Banjar Sengguan, Singapadu Village, Sukawati District, Gianyar Regency. The main topic in the seminar is contemporary dance with a speaker as well as a paper writer, Dr. Sal Murgiyanto, a great and famous critic, academic figure, and artist throughout the world. The seminar was held on Tuesday, December 21, 2015, which was attended by senior and junior artists from academics throughout Bali. However, in the event there were no natural artists involved, so the atmosphere of the discussion only occurred in one direction in the academic realm. The output and outcome of the seminar continued to focus only on the academic region. In fact, the thing that attracted more attention besides in the form of discussion, is the socialization and understanding of the existence of contemporary dance art to society as a whole, especially in Bali. The marginalization of contemporary dance in Bali has become a serious discussion in the seminar which lasted for two and a half hours. The questions appeared alternately to the speaker and the discussion occurred with excitement so that the atmosphere of the seminar became formal, intellectual, and scientific.

The discussion that took place in the seminar dominated the discussion about the four expressions of contemporary dance discourse as described above, namely: contemporary dance is like tissue, runaway, esoteric, and not metaksu. However, the four discourses that became big and crucial issues in Bali about the existence of contemporary dance, have not received satisfactory answers or explanations, because Sal Murgiyanto always discussed contemporary dance outside Bali such as in Java, China, Taiwan, Hong Kong, America and Europe. He set an example of Miroto's contemporary work from Yogyakarta which was well received and famous in Java and abroad. Eko Spriyanto's work from Solo was also accepted in his area of birth and had traveled to various countries, and there were still many examples given from abroad. However, the problem would have been different if the works had been performed for Balinese people.

Bali with its different cultural background and the strength of its tradition will very likely emerge the same discourse or responses as the four above. So Sal Murgiyanto in that case has not provided a thorough argument and answer to the existence of contemporary dance discourses in Bali including those in BAF..



3 CONCLUSIONS

As the main initiator and architect of the Bali Arts Festival (BAF), Professor Dr. Ida Bagus Mantra also served as Governor of Bali when the event was first opened in 1979. He manifested his idea based on noble concepts, philosophies, and goals, and acknowledging that outside cultural contact is difficult to avoid. But this kind of cultural contact should not destroy Balinese cultural identity. Cultural contact is a basic factor in the formation of personality patterns and shades that become a strength for civilized Balinese people (Head of the Bali Provincial Culture Office, 2004: vii). He further argued that the development of Balinese cultural arts which focused on developing the life of traditional cultural arts should not be static. BAF is directed at the excavation, preservation, and development of Balinese arts and culture, the most important of which is revitalizing the culture in order to exist and function in a global society (2004: vi). BAF presents five major programs, namely: (1) traditional parades and arts, (2) arts and crafts exhibitions, (3) art performances (4) trials, and (5) cultural discussions.

The whole description above shows that the issue that becomes the discourse debate of the marginalization of contemporary dance in BAF is based on socio-cultural ideology that includes, artistic, religious, and philosophical ideology. First, artistic ideology as a fundamental foundation by traditional dominant society is the issue of fulfilling aesthetic legal criteria based on the strength of values, norms, local cultural standards in contemporary dance works in Bali. From their point of view, contemporary dance works still do not fulfill the law of these criteria. This can be observed in the form of performances, such as: the arrangement of costumes is too minimal from aspects of value, shape, creativity, and material. The arrangement of the motion motives is too vulgar such as, shaking the buttocks, spinning, opening the thighs, buttocks move forward (*memperlihatkan pantat kepenonton*) and others. Dance structures are too wild or free from traditional norms. The makeup is too abstract and tacky and even weird. Second, religious ideology is the involvement of intellectual, spiritual, and experiential ideologies that cause a faith or belief. Ideological involvement, especially in Balinese society, receives dogmatic matters which are believed to be the Word of God. Activity and artistic creativity for Hindu people in Bali cannot be separated from religious rituals. Dance as part of religious rituals has religious magical functions and meanings. Today, contemporary dance works have never been involved as part of religious rituals in Bali. It has never been performed for the sake of traditional and religious ceremonies. Therefore, contemporary dance works that do not meet the criteria of the aesthetic law of Hindu religion are

naturally marginalized. The three philosophical ideologies are beliefs of Balinese people including creative artists towards the values that become the foundation in the work. There are three pillars as a philosophical force that is always given attention and trust by Balinese artists in dance work, namely: Siwam (chastity and spirituality), satyam (truth, sincerity, honesty and faithfulness) and sundaram (beauty, harmony and peace). From the philosophical perspective, contemporary dance works are regarded as works that are oriented towards freedom, critical, political and confrontation by traditional dominant society.

The three ideologies mentioned above, have a significant effect on ¹ideological struggle in the marginalization of contemporary dance in Bali, including in BAF. Studying the four issues of the marginalization of contemporary dance described above, is basically an ideological debate that each has goals and interests. If it is understood academically critical, that issue can be solved fairly as the reference of Foucault's theory. An important point used as a reference is his discourse idea. Discourse as a medium to know, understand reality, and gets eclectic with Habermas's theory of discourse ethics that focuses on the truth of discussion. But until now the discourses based on each of these ideological beliefs have not found a clear path to the existence of contemporary dance in Bali. This phenomenon is what makes the marginalization of contemporary dance in Bali including in BAF.

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