

# Multiculturalism in Indonesian Performing Arts: Various Forms and Motives

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Confronting another culture, or dealing with more than one culture of one's own, an artist is assigned a free choice among a multitude of modes of operation. The involvement with another culture in the process of creative work can either be deep or shallow, either all-pervading or segmental, depending both on the intention or scheme of the work, and the familiarity with the "guest" culture.

(Edi Sedyawati, 1997)

## I. Introduction

In a multicultural state such as Indonesia, the "guest" or the "Other" culture can be a neighboring or a foreign one. The first encounter or interaction I call it intraculturalism, the second interculturalism. In

Indonesia, intra- and interculturalism take various forms and are done based on different motives. In performing arts, it happens in different levels of intensity and atmosphere: recreational, popular, entertaining, creative, contemporary and experimental. Today, this process has become more complicated because of the spread of globalization, particularly in the context of the new economic policies instituted by the government on the “recommendations” of the World Bank and the IMF. In Indonesia, as in India, “the widespread intervention of the cable networks is merely part of this globalization, affirming an increasingly homogenized image of “the world” that has to receive an adequate critical discourse”<sup>1)</sup>.

In discussing various forms of intra- and interculturalism in Indonesian dance, it is necessary to look at how traditional dances are used and reinterpreted by different people in many different ways. Looking back on my journeys as a dance observer, administrator, and festival organizer, I realize how much my readings, writings, and other activities have focussed on the struggle of traditional Indonesian dances and inter-culturalism.

I began to see the phenomenon differently after reading Rustom Bharucha(Indian theatre director and scholar)’s articles and books on interculturalism. Bharucha’s observations on the decorative use of tradition in the creation of political spectacles and commodities in India, is comparable to what is happening in Indonesia, albeit in different level of intensity. Rustom also reminded us that interculturalism can be liberating but it can also be-to borrow Schechner’s words-a “continuation of colonialism, a further

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1) Rustom Bharucha(1993), *Theater and the world*, London: Routledge, P. ix.

exploitation of other cultures". In short, Rustom argued that "a valid theory of interculturalism can be initiated only through a respect for individual histories out of which a 'world' can be imagined in which the colliding visions of theatre can meet".

In the following, I would like to share some of my personal experience and observation on intra- and interculturalism in recent Indonesia.

## II. Recreational, Popular, and Entertaining

In November 1996, I was appointed as member of a panel of judges for a cheer-leading competition in Jakarta: first, the Super Grand Prix Cheerleader '96 in the parking lot of the most luxurious Super Mall Lippo Karawaci; second, a "national" cheerleading-aerobic competition organized jointly by **Gadis**(Girls) weekly popular magazines and "Close Up", producer of tooth paste and liquid-freshener of the same brand. More than 100 cheerleading groups of junior- and senior highschool students from the island of Java, Sumatra, Kalimantan, and Sulawesi participated in both events.

Cheerleading is a side product of the American sport industry, such as American football and basketball game. Indonesian youth began to know(and fastly learn) it when commercial television stations—first established in 1988—began to regularly broadcast the National Basketball Association(NBA) competition. Today, there are 240 cheerleading groups in Indonesia. Half of them are based in and around Jakarta metropolitan city.

In the above mentioned cheerleading competitions, four aspects of

Western performance were evaluated: performance(spectacularity, uniqueness, enthusiasm), cheers and chant (to yell and sing strong and loud to arouse the spirit of the team and enthusiasm of the supporters), acrobatic acts(pyramid and double-stunts), and athletic dance routines in which strong, sharp, united, expressive movement and dynamic formations are valued. Split is a common feature in cheerleading where performers wear shorts or other sportif costumes. Interestingly, some groups made great efforts in incorporating local dance movements and songs in their routines to create “uniqueness” or “local” flavor.

Most of these girls are the second or third generation of migrants from different parts of Indonesia whose parents(or grandparents) migrated to Jakarta or other big Indonesian cities after the independence in 1945 to find new work or better living. These migrants now constitute the Indonesian middle and upper class society and work as managers, business executives, or government officers. Like their parents, these cheerleaders are educated in western oriented schools and have westernized lifestyles and(popular) aesthetic ideal.

In school everyday, these cheerleading girls speak the Bahasa Indonesia instead of their own mother tongues. As such, contact with their cultural roots is limited, if not blocked. Many middle and upper class families prefer to send their girls to study piano, ballet, or jazz dance rather than practicing their own traditional dance and music.

Last month, the Jakarta Arts Council in cooperation with the Jakarta Institute for the Arts and the Ford Foundation organized a special project to bring “traditional” performances to 32 Senior High School in Jakarta. The three program presented were: (1) newly choreographed

Acehnese dance piece (*Rampai*) which incorporates three different local dances: Ratoh, Pho, and Seudati, (2) traditional *lenong* drama of Betawi (Jakarta), and (3) *Kua Etnika*, an experimental music group from Yogyakarta which played various traditional instruments, Western keyboard, synthesizer, and home-made instruments.

To find out their aesthetic response, a writing competition was held which was participated by eighty students. Many of them saw these “traditional” performances for the first time. Some students had seen *Kua Etnika* on television because it had been recently featured by one of the commercial broadcasting stations. Many students who were first reluctant to see the performance turned out to like it and suggested to do such visiting performances every quarter. Some criticized why this program hadn’t been done earlier. Some said the idea worked because the performance was brought to their schools, therefore they were obliged to see it. If it were performed at TIM Arts Center or Gedung Kesenian Jakarta(Theatre), they didn’t think many students would have come. Students would definitely prefer to go to the movies, malls, plaza, rock- or jazz concert which was more in style than seeing traditional performances.

Some students felt ashamed as they were born and grew up in Jakarta but they never knew traditional Betawi *lenong* before. What they knew so far were its derivatives: *Lenong Rumpi* and *Lenong Bocah* (Children *Lenong*) which were broadcasted as television sitcoms last year. Indeed, most of them considered commercial television’s program as their most favorite entertainment which limits their understanding of the arts. For many students, their only information on “traditional” dance performance is the popular “broadway-musical” type programs broadcasted in August to celebrate Indonesia’s independence. These

extravaganzas incorporate some symbols of national-ism such as red and white flags, local-traditional dresses, and edited traditional dances the way Michael Jackson uses Thai and Indian dance in *Black and White*. Indeed, it is common today to see traditional Javanese, Balinese, and Irianese dance featured exotic-ally in video clips or as a dance background of a pop singer.

This insensitive and decorative use of traditional dances in the creation of recreational cheerleading-as part of the growing sport industry-video clips and pop-music commodity reflects metropolitan youths' ignorance and shallow understanding of traditional dances as well as their enthusiasm on adopting globalization and modern (western) lifestyle. The result at best is a cultural collage which does not concern with the cultural identities of the forms it utilizes and does not pretend to understand a civilization. In a cultural collage, traditional dance forms and techniques are used without regard for their ethnological function in their home cultures.<sup>2)</sup>

Some participants in the above mentioned student writing contest criticize that imbalance and limited access to art information have distanced them from their own traditional performances. "The schools, parents, and the government must cooperate to overcome this problem", one student wrote. Interestingly, as a result of this visiting performances, the Laboratory School of the Teachers' College planned to organize a traditional Dance Festival for High School students next year and they hope they can do it yearly. These cries must be heard and must be responded positively. City youths want to have access to more and better opportunities in both senses of "access": to listen in

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2) Patrice pavis(1996). *The Intercultural performance Reader*, London : Routledge, p. 9.

and to become part of.<sup>3)</sup>

### III. Multicultural: From Inside and Outside

His name is Kurniawan Siompo but he calls himself Jecko. He was born about twenty years ago in the city of Ambon, Moluccas, Eastern Indonesia. His parents moved to Jayapura, the capital of Irian Jaya when he was two years old and Jecko grew up there. Mr. Siompo, Jecko's father, is a police officer. He is of Biak-Numfor Irianese and North-Moluccan descent. Jecko's mother has West Javanese and South Sulawesi blood. Spending his childhood in Jayapura, Jecko learned several traditional "Irianese" folk dances, but does not speak any local language. As many local youths living in Jayapura, the capital of Irian Jaya, Jecko is fond of "disco" dancing. This was the dance he performed for audition to enroll at the Dance Department, Jakarta Institute of the Arts(IKJ) three years ago.

In August 1997, Jecko participated in the nation wide Choreography Competition organized by the Gedung Kesenian Jakarta in which 64 choreographers from 11 cities in Java, Madura, and Sumatra took part. Jecko performed two ten-minute works. First, *Ferarai* which literally means *Let's Have Fun*, a duet which he performed with Bastian-syah, an IKJ dance student from West Sumatra. The second piece was *Goda (Tempta-tion)*, a lovely duet about love, which Jecko performed with his girlfriend Ratna Uli who is of Javanese-Batak origin. *Ferarai* won the Third Prize in the entertainment category; *Goda* got the First Prize in contemporary choreography and Jecko won the most prestigious

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3) Mavor Moore(1990), The politic of Multiculture, *The Journal of Art Management and Law*, Vol. 20. No. 1. Spring. p. 10.

Gedung Kesenian-Award.

The multicultural genes in the blood of younger dancers such as Jecko Siompo and Ratna Uli, produce a different kind of contemporary work in Indonesian dance. There are many inherent conflicts as there is freedom and spontaneity. The multicultural backgrounds of Jecko Siompo's and Ratna Uli's life differ from the cultural background of the two choreographers representing Indonesia in the Art Summit Indonesia 1998: Mr. Martinus Miroto and Ms. Gusmiati Suid. Miroto is a Yogyanese living in Yogyakarta, Gusmiati Suid is a Minang living in Jakarta. The two choreographers have a solid background in their respected local culture and traditional dance: Javanese and Minangkabauan. Only later in their careers they were exposed to aspects of Western performing arts: modern dance technique, improvisation, and choreography. Jecko's and Ratna's works are multicultural not so much from their physical appearance but from the inside. Another performing artist conducts interculturalism in response to "pressures" from the outside.

Mr. Gilang Ramadhan is a popular Indonesian percussionist. He is son of a Sundanese couple: wellknown novelist, Mr. Ramadhan KH and Ms. Tines Ramadhan, a career diplomat. Gilang decided to be a percussionist while still a teenager and pursued his music education at the Los Angeles City College in the USA. As a professional percussionist, he travels worldwide to perform. On August 4, in his workshop at IKJ he told students that in his meeting with European and American musicians, the following conversation is typical.

Q: "Where you from?" A: "Indonesia!" Q: "What instrument do you play?" A: "Drums." Comment: "Woww....! Show us your instruments and how to play them!" They scream enthusiastically and are very

eager to see a unique (if not exotic) musical instruments and music. "But, most of the time," Gilang recalled, "it ended with an anti-climax when they knew that I played a set of Western drums as they do." Bothered by such encounter, Gilang decided to look at his own backyard to find his being "Indonesian" drummer. He began to observe and learn how to play some indigenous instruments such as Sundanese *kendang*, Acehnese *rebana*, and Irianese *tifa* not to become a traditional musician but to enrich his already established professional percussionist. Interestingly, Gilang does not simply add exotic indigenous Indonesian drums of different sizes and forms, but redesigned them to find a proper musical color and "pitch" to fit his set of Western percussion and his music.

In this process of interculturalism, it is not easy to access which one is one's own culture and which one is the Other (foreign) one. Drawing upon a more or less conscious and voluntary mixing of performance traditions traceable to distinct cultural areas, the original forms in Gilang's work can no longer be distinguished. Gilang is working as a popular musician but with a very different attitude. "To be a good popular musician," he argued, "one must be exposed and play well in classical, contemporary, and jazz music." In his work, Gilang uses traditional Indonesian musical sources not only creatively but also with cultural sensitivity.

#### **IV. Karno's Fight: Political and Diplomatic**

From Yogyakarta in central Java, there was another story of interculturalism. Here is an edited report made by three graduate

students of mine on a collaborative dance drama performance between Yokohama Boat Theatre of Japan directed by Takuo Endo and ISI(Indonesia College of the Arts) Dance Theatre lead by the late choreographer Ben Suharto. This collaboration was sponsored by the Japan Foundation and performed at *dalem* Notoprajan on 5-6 December 1996.<sup>4)</sup>

The Javanese semi-open hall(*pendopo*) Notoprajan was crowded with people: tricycle(*becak*) drivers, fruits sellers, children-toy sellers, and foreign tourists enjoying their evening walk along Malioboro, the “broadway” of Yogyakarta. Suddenly a young man rode casually in high speed on his Japanese made motor-cycle and “Braa....kkkk!!!” He crashed on a becak and killed the driver. People gathered to help the becak driver. Curiously, the two passengers were not harmed. They were saved by an old man who came by another becak wearing batik sarong and traditional Javanese shirt. He acted as Batara Surya, the Javanese/Indian Sun God in the *Mahabharata* epic.

Everybody left, only Batara Surya remained on stage contemplating on the accident. Lonely, his imagination wandered to a remote past: when he met the young Princess Kunthi to make an affair. He stayed aside and turned himself as narrator of the play. A young couple entered the stage to do a love-duet as the young Surya and Kunthi. Kunthi wore a Javanese dress, Surya a Japanese one; both dancers wore a mask. The act was accompanied by a gamelan orchestra and was choreographed in predominantly Javanese classical dance combined with classical (?) Japanese dancing. The Japanese language

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4) Description of this collaborative performance is based on three performance reports by three graduate students of mine(Nerosti, Diyah Larasati, and Narawati) at the Graduate Program of Performing Arts Studies, Gadjah Mada University, Yogyakarta, December 1996.

was used for some acts and narration accompanying the transition from one act to the next.

Kunthi was upset in realizing she was pregnant. Her brother came to rescue by praying to God Vishnu for help. The God Vishnu descended to help Kunthi give birth through her ear, a reason why the baby boy was named Karno. To avoid embarrassment, though, the baby was then put into a box and washed away in the nearby river (depicted through a 5 meter green fabric danced by three dancers). "Accompanied by Japanese chanting, this scene was very moving," Nerosti wrote. All the main characters in the *Karno's Fight* dance drama, an episode of the Bharatayudha, were danced by Indonesian (Javanese) dancers, except Kunthi who was alternately performed by Javanese and Japanese actress. Other less important roles were acted by their Japanese counterparts.

A comic interlude followed. Three men dressed in rumpled dark-brown clothes walked like robots(acted as zombies) came into the stage. They were wandering spirits of Japanese soldiers killed during the World War II in Indonesia. In their dialogue – done in Japanese, with Indonesian surtitles projected above the stage – they remorse to what they had done. They fought in the war not of their own will but to fulfill their duty as soldiers: to fight for their country.

Next, two female attendants talked on Kunthi's plan to meet her first son Karno, now a bright young soldier, before fighting his younger brother Arjuna in the Bharata-yudha. All dancers/actors in this scene wore masks and Japanese dance costumes: long white shirt and trousers. Fight between Karno(on the Kaurava side) and Arjuna(on the Pandhava side) could not be avoided. Kunthi had to accept the fact that one of her sons would be killed in this battle. Finally, it was

Arjuna's arrow which took Karno's life. Surprisingly, a spirit of Japanese soldier entered into the body of Karno to tell his story. How difficult it was to do his task as an army following the order of the Emperor: to fight in Indonesia. Then he said that he wanted to go back home to Japan to meet his wife and children.

I didn't see this collaborative performance myself. It will be unfair for me to discuss it artistically. One student commented that this collaboration was "very successful." But on the message of the performance they differ. Narawati interpreted, this collaborative performance was meant as an apology from the Japanese on their cruelty they did in Indonesia in the past which embarrassed the people of Japan today. But her following statement seems to contradict her earlier one:

The drama stimulates the audience to ponder on how absurd sometimes man's destiny. It was not Karno's will to be born out of Kunthi's ear. It was not Kunthi's will to wash away her brand-new baby-boy in the river. It was not Arjuna's will to fight and kill his elder brother Karno. Arjuna's *dharma* as a *ksatria* obliged him to do so.

Consequently one might also say, "It was not the will of the Japanese soldiers to fight, to kill, and to die in Indonesia during the World War II." Surely it was not the will of God either. If it was nobody's will and nobody's fault, then, one can only blame man's destiny

Diyah Larasati put her words more critically. She wrote, that the message of the play contradicts the suffering the Japanese soldiers had brought to Indonesians. Thousands of men who died as forced labour from Romusha, hundreds of young girls who were forced to become Yugun Ianfu comfort-women, and many fatherless children who were left behind in Indonesia after World War II, are evidence of the Japanese soldiers' cruelty.

At the end, the stage was back portraying daily life along Malioboro's tourist spots: crowded with people of different backgrounds and motives walking along the street and working along the day. Motorcycles and automobiles of different Japanese brands: Toyota, Honda, Yamaha, Nissan, Mitsubishi, Suzuki and many others ruled Malioboro. This intercultural collaborative performance, I believe, was done with a heavy diplomatic and political burden: not to ask forgiveness for the wrong doing done in the past but to improve the image of Japan in the eyes of Indonesian people, to find reasons or supports for the continuation of domination in the exchange of goods and commodities. Rustom is right in saying that, exchanging from other cultures is not necessarily an 'enriching' experience for the culture themselves.<sup>5)</sup> In a cultural exchange – an interculturalism – those who have power(economically, politically, or culturally) tend to impose their will to the weaker partner. "Indeed, the problems of interculturalism is not only aesthetic but also ethic: of equality, of representation and appropriation" (Murgiyanto 1997).

## **V. Artistic and Creative**

In 1992 in Jakarta, I began to organize the Indonesian Dance Festival (IDF) with the main goals to encourage Indonesian choreographers to create contemporary work and do intercultural collaborative projects. Initially it was a national forum but soon it grew fast into an international one. In the second IDF in 1993, I invited several Asian dancer-choreographers: Kang Man-Hong(Korea), Ramli Ibrahim

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5) Bharucha(1993), p. 14.

(Malaysia), and Denisa Reyes(Philippines) among others. Kang Man-hong came back to Indonesia in 1996 to create a new dance piece *Gora Goda* using Indonesian dancers lead by Restu Imansari. *Gora Goda* was successfully performed in Jakarta and Surakarta. Last year, Denisa Reyes directed an intercultural performance project with Filipino, Malaysian dance artists(headed by Ramli Ibrahim), and Indonesian dancers(Eko Supriyanto and Mugiyono), and composer Rahayu Supanggah from Surakarta, Central Java.

In 1994, I invited Chinese-American dancer-choreographer Yin Mei to perform her Chinese based contemporary piece at IDF. In the same forum, she joined in Sardono (a leading contemporary Indonesian choreographer)'s improvisational piece *Detik...Detik ..Tempo* to commemorate the banning of **Detik** tabloid and **Tempo** weekly news-magazine by Suharto's government. As she told me recently, at that time Yin Mei was also deeply impressed by the work of a Balinese dancer-choreographer Ketut Rina especially to its accompanying music by Tony Prabowo. Surprisingly, Tony was also interested in seeing Yin Mei's work, but both never communicated their impressions until the following year when they met at KIDE '95 (Korean International Dance Event '95) in Seoul. Tony told Yin Mei that he wanted to compose a music for her to dance. Yin Mei was very pleased and tried hard in New York to find a grant and was successful. Yin Mei and her dancers from New York and Tony with his Indonesian musicians then worked together for several months going back and forth Jakarta-New York. The result of this intercultural collaboration was premiered in New York in 1998 sponsored by the Asia Society and the Asian Cultural Council.

It is important to note that in this intercultural project, the initiative

comes from the collaborating artists who are interested in each other's work. In other words, the motive is individual, artistic and creative. The institutions(Asian Cultural Council and Asia Society) came later to support the project aesthetically and financially. The Yoko-hama Boat Theatre-ISI intercultural project, I assume, was more institutional, meaning that the Japan Foundation and ISI actively selected the artists involved in the collaborative project. The initiative then is more from the institutions. I am not saying that interculturalism initiated by individual artist is necessarily better than the institutional one.

In 1997, as Executive Director of IDE, I was asked by the Asian Cultural Council(ACC) in New York to help coordinate the Triangle Art Program(TAP) in Indonesia. TAP is an intercultural dance project participated by dancer-choreographers, enablers, and dance managers from three different countries: the USA, Japan, and Indonesia. They were Kota Yamazaki, Norikazu Sato, Nancy Stark Smith, Laura Faure, Sukarji Sriman, and Iskandar K. Loedin. Participants were selected carefully based on, among others, maturity in their career as well as willingness to exchange skills and knowledge with others. This project was initiated, planned, and financed by the Asian Cultural Council in New York, the Saisson Foundation in Tokyo, and the New England Foundation of the Arts in the USA and took place approximately three months in the three participating countries: one month in the USA (hosted by Bates Dance Festival), one month in Japan coordinated by Georg Kochi, ACC representative in Japan, and one month in Indonesia which I directed with the assistance of Ms. Linda H. Abidin.

In Indonesia TAP '97 was organized as a travelling workshop. The goal was to show TAP participants the diversity of Indonesian culture and to meet and interact with prominent and young Indonesian artists

of different cultural backgrounds. Besides providing opportunities for TAP participants to interact with each other through discussions and studio workshops, *seeing*(sightseeing, performances: artistic, touristic, traditional, and contemporary), *meeting*(Indonesian artists, scholars, and managers), and *doing*(exchange of ideas, dance workshop and/or informal performances) are core programs of TAP in Indonesia.

TAP '97 program in Indonesia was planned as follows: Bali (September 15-23), Yogyakarta and Solo(September 23-29), West Sumatra(September 29-October 11), and Jakarta(October 12-13). But the West Sumatra program was cancelled due to the unpredictable forest fire. So, a new program had to be instantly arranged: to stay in Jakarta longer and organized a fast-improvisational program in Bandung and Cirebon, West Java.

It is important to note that in organizing events in Indonesia personal relationship is not only important but necessary, which has its strength and weaknesses, as TAP members criticized. "TAP in Indonesia is a giant improvisation. There was not enough time for rest. Not enough time for interaction among TAP participants. Some workshop are not exchanging anything of values. Indonesian students are always late." But there are also compliments. One TAP member expressed, "a memorable and mean-ingful journey." Another member added, "a wonderful month [with] experiences I will carry with me for the rest of my life."

Indeed, organizing the meeting between people of two or more cultures is not an easy task. There will always be positive and negative points. "Culture is not static, and some communities develop more, anf more quickly, than others." (Moore 1990: 10). So does member of a culture, a community, or a komunitas such as the temporary TAP

group. Here are some suggestions to improve next TAP(Loedin 1997).

1. Better selection process of the participants. Without forgetting the candidate's personal achievement, priority need to be put on the willingness to share and to outstretch his/her personal limit in different settings.
2. Better communication between the organizer and the candidate before the program begins, so that he/she would be provided with better information about the program and things to face. An introduction of the dance scene and an overview of resources available in each country will be very helpful.
3. With the assumption that each participant are prepared with enough information, he/she would engage him/herself more actively in the program and it's activities, and make it more relevant to their interest.
4. More freedom for the participants in arranging their activities in coordination with the main program. Therefore there should be enough room for flexibility. The local organizer should prepare better information in correspond with the participants need on what resources are available, and to facilitate the participants interest/need, or setting up/create an environment that will make it possible for a meaningful exchange between participants and the local art community.
5. More careful planning on the program activities and be more selective on things to accomplish. How much moving will be needed without interrupting the internal TAP's interaction process and intensity? And what to accomplish from the activities arranged, a general outlook of each country's dance scene or a more in-depth interaction with the local artist community?

Iskandar Loedin adds that personally he thinks that more consideration is needed in planning the program in Asia: that TAP need to be more informal so that it won't transform into an institution.

Follow-up program to monitor the result, I believe, is also important. In August 1998, the three participating TAP choreographers were invited to continue their intercultural project, at Bates Dance Festival. Indonesian choreographer Sukarji Sriman completed what he initiated in TAP '97: choreographing *Merapi Horeg*(*Merapi-Volcano at Work*) with dancers from different cultural backgrounds studying at Bates. The performance of the piece at the Festival was enthusiastically applauded by Festival audience.

## VI. Conclusion

"Multiculturalism is a philosophy that means sharing and building together....The common objective should be a desire and a responsibility on the part of all groups to understand and appreciate the contribution of others to the common good" (William Davis, quoted in Moore 1990: 8). A nice definition, which needs a lot of work and understanding-especially tolerance-to achieve.

If multiculturalism refers to only demographic distribution, to the ethno-racial composition of the general population, then Indonesia has been multicultural from its inception. But if by multiculturalism we are referring to a feeling of shared fate, to the need for changing identities, transforming our sense of self and of what it means to be an Indonesian artist, and of seeing what the country looks like through the eyes of different groups, and especially if multicultural refers to the

attempt to increase social and economic justice-then the answer is much less clear.

If American multiculturalism is popularly coined as a “melting pot,” the Canadian multiculturalism compared to a cultural-salad, “in which each ingredient retains its flavor”<sup>6)</sup> Indonesian multiculturalism is reflected in the motto *Bhinneka Tunggal Ika*(Unity in Diversity). How this motto should be put into practice to permit a variety of cultures to live together in peace – is still open for interpretation. “Ethnic groups often provide people with a sense of belonging which makes them better able to cope with the rest of the society than they would be as isolated individuals”(Moore 1990: 7-8). Becoming part of the mainstream is not the ambition of every self-respecting tributary, especially if the mainstream means the global market culture.

The fact that some cultures tend to be individualist, others collectivist, makes an intercultural encounter more complicated. In his book *Individualism and Collectivism*(1995), psychologist Harry C. Triandis provides the four universal dimensions of the constructs:

1. The definition of the self is interdependent in collectivism and independent in individualism.
2. Personal and communal goals are closely aligned in collectivism and not at all in individualism.
3. Cognitions that focus on norms, obligations, and duties guide much of social behavior in collectivist culture. Those that focus on attitudes, personal needs, rights, and contracts guide social behavior in individualistic cultures.

It is only natural, then, that in planning an intercultural activities one

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6) Moore(1990), p. 7.

must look carefully into the cultural-background of each participants: individualist or collectivist, horizontal or vertical? An intercultural project must be planned sensitively and with great tolerance, because "If any single one of the cultures in a federation insists that we all sing in unison instead of in harmony, multicultural becomes a contradiction in terms."<sup>7)</sup> Therefore, following Austenfeld, to be truly successful, a member of an intercultural group needs (1996: 154-66):

- (1) to be educated in the culture of debate, truly civilized debate, in which listening skills become part of the rhetorical toolbox.
- (2) to be polyglot, meaning it has a competency in a foreign [or the Other] language
- (3) education in such old-fashioned virtues as tolerance, politeness, and tact which will contribute to the better worlds culture.

An intercultural identity then, will need to be, not sentimental, but rational (Ibid.).

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7) Ibid., pp. 11-12.

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### 인도네시아 공연예술에 나타나는 다문화주의: 여러 가지 형태와 동기

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인도네시아의 다문화주의는 여러 가지 형태를 지니며 여러 다른 동기들에 근거하여 일어난다. 이 논문에서는 인도네시아 무용에서 나타나는 다문화주의의 여러 가지 형태들을 논의함으로써 전통무용이 다른 사람들에 의해서 여러 다른 방법으로 어떻게 이용되고 재해석되는지를 논의하고 있다. “다문화주의는 함께 나누고 확립한다는 의미의 철학이다. 그 공통의 목표는 공통의 선을 위해서, 모든 집단이 열정과 책임을 가지고 상대방의 기여를 이해하고 감상하는 것이다.” (William Davis) 그리고 이를 성취하기 위해서는 많은 작업과 이해, 특히 참을성을 필요로 한다.

인도네시아의 다문화주의는 ‘Bhinneka Tunggal Ika(다양성에서의 단일성)’이라는 표어로 나타낼 수 있다. 그렇다면 이 표어는 어떻게 실행될 수 있는가? 그것은 평화롭게 살아가는 다양한 문화들을 포용함으로써 이다. 사실상, 어떤 문화가 개인주의적인 경향이 있는 반면에 다른 문화가 집단주의적 경향이 있다는 사실은 상호문화적 충돌을 더욱 복잡하게 만든다. 심리학자인 Harry C. Triandis는 『개인주의와 집단주의(1995)』라는 저서에서 그 구성(개념)의 보편적 요소를 제시하고 있는데, 다음과 같다. 1) 자아의 정의는 집단주의 내에서 서로 의존하는 것이며 개인주의 내에서 독립적인 것이다. 2) 개인과 사회의 목표는 집단주의와 밀접하게 결합되어 있지만, 개인주의와는 전혀 결합되어 있지 않다. 3) 규범, 책임, 의무를 강조하는 인식은 집단주의 문화의 사회적 행위의 상당 부분을 이끌어, 태도, 개인적 욕구, 권리, 약정을 강조하는 인식은 개인주의 문화의 사회적 행위를 이끈다.

따라서 상호문화적 활동을 계획하는데 있어서 사람은 각 참여자들(개인주의자들이건 간에 집단주의자들이건 간에)의 문화적 배경을 조심스럽게 연구해야만 한다. 뿐만 아니라 상호문화 계획은 민감하게 그리고 많은 참을성을 가지고 계획되어야 한다. 왜냐하면 “한 연방정부의 여러 문화들 중 하나가 ‘우리 모두가 용

화 대신에 일치하여 노래해야 한다'고 주장한다면, 다문화는 말 그대로 반박될 수 있기 때문이다.”

그러므로 진정으로 성공적이기 위해서 상호문화 집단의 구성원은 다음의 것들을 필요로 한다: (1) 토론의 문화에서 교육받을 필요, (2) 여러 말로 쓰여질 필요, (3) 참을성이나 정중함 그리고 재치와 같은 옛날의 미덕을 교육할 필요가 있다. 이렇게 볼 때, 상호문화적 정체성은 감정적이지 않고 이성적인 필요가 있는 것이다.