

Dance, Ceremonialism, and Politic In Indonesia



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ABSTRACT: A study of the relationship between dance, ceremonialism and politics in Indonesia is always interesting. The presence of dance in ceremonialism has a long history in Indonesian political culture. Since the time of the Majapahit kingdom, this has occurred in a pattern of political communication expressed through the appearance of King Hayam Wuruk when he danced in an official meeting in the palace. This fact is revealed from the ancient literature of Negara Kertagama which writes of the greatness of king Hayam Wuruk when he was a dancer in a performance at the palace. This fact seems to be a unique phenomenon in the kingdoms that followed until the Islamic Mataram kingdom was divided into the kingdoms of Surakarta and Yogyakarta even though until it increasingly colored colonial politics in the pre-independence era. Entering the post-independence era, the reality of the phenomenon became more explicit when the New Order created the Taman Mini Indonesia Indah monument with the spirit of "wawasan nusantara". Eventually the ceremonial and political patterns are represented in the identity of the various provincial miniatures in Taman Mini Indonesia Indah (Beautiful Garden of Indonesia Miniatur). This in turn became a new pattern of dance presentation forms in the Presidential Palace, which duplicated various regional dances from various provinces in Indonesia. This article will study this phenomenon with an ethnochoreological approach as a multilayered discipline. Ethnochoreology views dance as a cultural product. From ethnochoreological perspective, this article discusses the relationship pattern of dance presentation in a ceremonialism periodically.

KEYWORDS: dance presentation, ceremonialism, politic, ethnochoreology, culture identity

INTRODUCTION

This paper will be preceded by a brief introduction to the importance of a dance performance in human life. It should be noted that the role of dance in the history of human life is a long journey along with the journey of life itself. For a moment we remember, the meaning of dance itself has existed since humans were born breathing air in this universe. Man started dancing since he was born as a baby. Before he can say a word, or before he can smile, or see and hear human language, he is dancing. Dancing is not just a beautiful movement of the body or the rules of art. The beauty of the art of gestures is only the second element.

Anthropologically, even Anya Peterson Royce gives a possible picture that dance can be called older than art itself (Royce, 1977: 2). It is said, that the human body makes movement patterns in space and time making dance unique among other types of performing arts and perhaps according to him there is a possibility to explain the long process of time and its universality.

The fact shows that in certain aesthetic situations the art of dance performance has long been very important in the politics of the past. Evidence from the conception of 'drama' imaged has implications for the particular meaning of an identity politics. On that basis, the following problems can be formulated.

1. What were the driving factors for the involvement of dance performance arts and ceremonialism in the politics of the past?
2. Why can ceremonialism and dance performance still be traced in today's era?

METHOD

This article is a study of the phenomenon of the presence of dance in a ceremonial event. The approach used in this study is an ethnochoreological approach combined with a comparative history approach. Ethnochoreology is used as a perspective because the object of study being discussed is dance. Meanwhile, a comparative history approach is needed to see the relationship between different historical periods in each ceremonial phenomenon involving the practice of identity politics. The research method used is the comparative method. This is very possible in the ethnochoreology discipline from the perspective of seeing dance events in

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ceremonialism interpreted as a multidimensional object. As ethnochoreology discipline which is an interdisciplinary discipline. For this reason, it is necessary to convey the position of ethnochoreology as a study of the object of dance from the point of view of multiyared entities. As a perspective it view the dance is not just a static representation of history, not just a repository of meaning, but a producer of meaning each time it is produced—not just a living mirror of a culture, but a shaping part of culture, a power within the culture (<http://en.wikipedia.org/wiki/Ethnochoreology>). In other side there is another school viewed ethnochoreology as understanding humanity through the dance (<https://educationireland.wordpress.com/ethnochoreology-understanding-humanity-through-dance-ul/>).

RESULTS

Naturally there are two interests for them to determine the thick limit of the dance phenomenon. The first is the question of whether dance is an exclusively human activity or whether dance can also be performed by non-human beings. The second is the problem in differentiating dance from other activities that are closely related to itself. Both of these interests arise from the fact that dance is the result of body movement patterns in time and space (Royce, 1977: 2-3). The essence of Royce's view is that he wants to base the beauty of the art of human gestures, which is the essence of dancing, that humans express feelings and intentions in the inner realm through the forms of gestures as language and symbols that emit certain power and original life values. The last statement about the original values of life which is then formulated into a person's perspective or perspective in examining a dance. This view also implies a contradictory point of view, namely that language in the symbolic power of body movements can also be implemented into the values of life which are engineered. On that basis, engineering is also a necessity in dance performance practices in human life.

As an analogy, a study described by Clifford Geertz can be expressed when studying ceremonial practices in 19th century Bali. Geertz examines the state situation in the concept of the Balinese kingdom in the 19th century as an imaged 'drama'. The word 'drama' needs to be quoted ('...') as a special description of 'drama' which is referred to from the state of theater (Geertz; 1980: 124). The fulfillment of customary events, including those that are ritual in nature, is not only an extension of the customary space into the ceremonial space, but also the political space. In this reference, it can be observed in aesthetic situations through 'drama', a ceremonial event involving elements of dance performance art. It's just that the fulfillment of sacred spaces in the 19th century Balinese kingdom became more prominent due to the status of priests (Brahmins) who were very important in their presence. From this perspective, it is possible to observe other 'dramas' which show some similarities to the aesthetic situation above as a constellation form of dance, ceremony, and politics. The definition of 'drama' in this case is borrowed from Geertz's term about the situation of Bali in the 19th century which shows the aesthetic image of the essential cultural forms and the resources that form the culture. In the early part of his assumption, Geertz saw that power in Bali was exercised in such a way as to aim at performances, ceremonies, towards public dramatizations of the main obsessions of Balinese culture. A social degree and status pride. He called Bali a theater country in which kings and princes were impresario-impresario, priests were directors, farmers were supporting actors, stage organizers, and spectators (Geertz; 1980: 13-14).

Geertz's direct explanation indicates that the aim of ceremonies and ritual forms of ceremony was not the attainment of a political goal. Palace ceremonialism (according to the term used by Geertz) is the motive force of palace politics, and mass rituals are not a tool to support the state, but the state as a tool to carry out that mass ritual. This view in the relationship between the status of kings and priests as well as kings and the material world is able to image a collective ceremonial 'drama' that touches sacred spaces.

DISCUSSION

The illustration of 'the theater state' as explained in Geertz's study in Bali in the 19th century is a real picture of a ceremonialism which is an extension of rituality and ceremony. In the sense of cultural identity, of course, this becomes inherent in past political practices, especially in dramatic engineering configurations. The value of indigenous culture may still be measured in the concept of a customary state, but the value of political engineering is inclusive in the ways of imagining it. In this paper, we will actually examine a link between past political patterns involving ceremonialism and dance performance and until now its traces can still be observed as a form of dance studies.

It cannot be denied that the aesthetic situation imaged is part of the conception of authority that protects it. A classic thought about the concept of authority will be referred to as the rationale for this paper. The concept of authority has been put forward by Max Weber and referred to in Sartono Kartodirdjo, which manifests into three main elements (Weber, in Kartodirdjo; 1993: 150). Referring to Weber's theory, it is stated that the theory of authority includes three main elements, namely charismatic authority, traditional authority, and rational legal authority. In a detailed explanation, it is explained that charismatic authority, based on personal influence and authority, traditional authority, based on inheritance or heredity, and rational legal authority based on position and ability (Kartodirdjo; 1993: 150-151). From this explanation, the use of patrimonialism theory is more likely to compare the similarities and differences required in the study of the concept of statehood in the case of kingdoms in Europe with the pre-independence situation in Indonesia.

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Weber in terms of charismatic authority compared it to the term patriarchal. The word 'patriach' is the natural leader of the daily routine. Natural leaders in difficult times are holders of special gifts of body and soul, and these gifts are believed to be supernatural. In this sense, charisma means value free. Charismatic claims are doomed to failure if their mission is not acknowledged by those whom it believes are sent to them (Weber, trans. Nookholish; 2006: 295-297). However, Weber contrasted pure 'charisma' with impure 'charisma'. In the meaning of pure 'charisma', a person does not derive his authority from legislation, and does not base his authority which applies to the jurisdiction of office.

One does not base one's authority on traditional customs or feudal oaths of allegiance on faith, as was the case with patrimonial rule. It is very clear that the patriarchal concept in charismatic authority shows the unique phenomenon of the post-1755 Giyanti Agreement to Javanese kings. Furthermore, Weber's theory explains that the waning power of charisma generally indicates a decline in the importance of individual action. Its historical perspective in the post-Giyanti Treaty 1755 era is shown from the change in the meaning of alliance to the protection that covered the kings of Surakarta and Yogyakarta at the end of the 19th century. What Weber shows in seeing the development of monarchical kingdoms in Europe is told that one of the results of the changes that enlarged the patrimonial era is the rational transformation of status stratification (Weber, trans. Noorkholish; 2006: 303). In the context of colonial administrative power since Daendels' arrival in Java, it is clear that the change in the bureaucratic practices of the regents in international circles and in the State of Thailand reflected a false status. In this situation, the legal-rational authority (read: colonialism) also triggered the presence of the aesthetic authority of the patriarchal universe (read: traditional rulers) which gave birth to ceremonialism.

Meanwhile, the conception of politics itself is a concept based on a statement of difference. Politics in its meaning as identity can be personal or group. Perceptions of political meaning almost always depart from a statement of difference. For this reason, the concept of identity politics was originally used in a limited way in relation to certain ideologies. A point of view needs to be pointed out from Alice Morse Earle, that dance in certain cases is often used as a political statement (Earle; 1962: 214). In this capacity, the position of dance as a political statement is comparable to a dramatic fabrication in Geertz's view. The fulfillment of his appearance style does not only touch the customary space or the traditional space that gave birth to it, but also its fulfillment in the political space.

The performing arts of Javanese dance as part of the cult of ancient splendor have been started since the Majapahit era. During the reign of King Hayam Wuruk, the term raket, shori, or tekes was known, which was always associated with a dance performance with mask properties. This information is contained in the Kitab Negara Kertagama pupuh 91. When the performance took place there was a piece accompanying the king's dance. The king's dance is like joking with spontaneous dialogues and often insults his ministers. The role of the king's dance as Crow Ketawang is very skilled with its masks, the voice is melodious and seducing accompanied by shori and raket which is the king's favorite dance (Slamet Muljana; 2005: 255). In addition to placing the raket dance performance art as a cult instrument of ceremonial splendor, it turns out that a part that is a form of statement of differences in the way of delivery through the medium of the body is presented in the character Gagak Ketawang.

One thing that can be indicated is the existence of an alignment of the ceremonial presentation pattern with the difference statement in the communication media. The contextuality of the Gagak Ketawang character's appearance according to the point of view of the communication media is a form of speech act pattern that provides a reflective content or message. The assumption is commensurate with the point of view of identity politics which is shown through the body language of the actors. In other words, the communication patterns framed in the body language media of the Gagak Ketawang character stand parallel to the verbal expressions which are the core of the dialogue in the form of satire to the ministers in the Majapahit kingdom era. It's just that this pattern has not made it a kind of theorizing form of ceremonialism and identity politics as has been assumed in the body politics of the 14th century. It must be admitted, however, that at least a special type of Javanese political communication found its form in the days of King Hayam Wuruk.

The aesthetic situation that can be used as a similar reference can be seen in the style of the appearance of King Louis XIV at the palace of Versailles in the 17th century, through the ceremonialism of the French monarchy. It is possible that this way of comparing aesthetic situations in geographic distances and selected time periods may not be proportional. However, when this becomes a reason for the existence of a movement in the political area that is mediated in the framework of identity politics, it will be very important to review it in certain differences in capacity.

The position of the aesthetic situation here is placed as a phenomenon that is not so directly related to the aesthetic reality that is owned by each cultural area. Therefore, according to William Ray, it is necessary to see the similarity of historical phenomena shown in the splendor of the reign of the two kings through aesthetic situations formed from the cult of pomp (William Ray; 2001: 80-85). Referring to the performing arts in Europe during the era of King Louis XIV, the aesthetic situation to be compared is not meant to be in the form of comparative studies, but rather to the generalization of causality. For this reason, during the reign of King Louis XIV (1643-1715) the political greatness of the kingdom was accompanied by forms of splendor in the field of performing arts. As an important illustration of the reign of King Louis XIV, it cannot be forgotten that the great merit of the two Prime Ministers of the

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kingdom, namely Cardinal Richelieu and Cardinal Mazarin (R.M. Soedarsono; 2003: 70). To the extent that King Louis XIV did not want to appoint a new Prime Minister after the death of Cardinal Mazarin.

According to Richard Kraus, this is evidence of King Louis XIV's concern if the desire to take control of power over everything is blocked by others (Kraus, 1969). The reign of King Louis XIV is also assumed by Richard Sommerset-Ward as the beginning of ballet as the main art in his court (Sommerset-Ward; 1998: 14-16). Until he was dubbed the king of the sun. This is because this king always appeared to be a ballet dancer in the role of the sun god.

It is precisely with the role that he himself performed at the Palace of Versailles that King Louis XIV can be remembered to this day. As a patron of ballet, his fame was greatly admired and recognized by dance historians. The process of learning ballet was carried out since he was very young, by taking dance lessons from a leading dance teacher, Pierre Beauschamps. Until adulthood until he ascended to the throne, King Louis XIV increasingly showed great attention to this type of art that is classified as complex.

The parallel pattern in the appearance of King Louis XIV as a dancer of the sun god figure with the role of King Hayam Wuruk as a dancer of the Crow Ketawang figure is not a proportional comparison. However, academic curiosity that can be put forward as a form of assumption must be attached to the value of communication through body language (as well as verbal language) in the delivery of a statement of appearance. Both King Hayam Wuruk and King Louis XIV, according to their power status, may want their own style of appearance according to the aesthetic standards they serve. Its authority in the absolute monarchy is inherent in its aesthetic authority. In the formulation of the meaning of ceremonialism, both of them include their bodily communication media as a form of identity politics.



Figure 1. The depiction in the temple reliefs of a king watching a dance accompanied by the maids and the minister of the palace also watching (Photo: Pramutomo RM)

Meanwhile, in the context of the study of ceremonialism and identity politics in the era of colonialism in Java, this was continued in the post-Giyanti Agreement 1755 era with the splitting of the Islamic Mataram kingdom into Surakarta and Yogyakarta. Ceremonialism in turn thickens in the frame of identity politics as a form of statement of difference. For this reason, the form of Javanese court dance performances after the 1755 Giyanti Treaty gave birth to many genres that were influenced in the model of attributes, accessories, and dance properties, such as bottles / shot glasses, rifles, pistols which were artificially authorized by the kingdom in its aesthetic authority . The connection between the universe of dance, ceremonialism and colonial politics has also colored the history of the life journey of dance performance that was born in Javanese kingdoms in the era of colonialism after the Giyanti Agreement of 1755.

In view of the anthropology of human movement, according to Desmond Morris, in the era of the formation of the dance genre after the 1755 Giyanti Agreement, there were many factors that contained the value of the status display or status exhibition, even in terms of fashion, there were not a few that implied the elements of clothing signals. (Morris; 1977: 213-216). The essence of Morris's conception explains that behavior models that are often experienced by humans can be contained in certain expressions. One of the things that can most be absorbed from Morris's conception is the study of the textual completeness of the dance performance art genre that has undergone technical updates and fashion design. On that basis, with regard to technical developments as well as fashion or property design, various genres of dance performance can be seen that are functioned for the purposes of protocol and ceremony. The impact of using property and accessories strongly supports ceremonial events in the history of court dance performance in Java as a visual element of beauty.



Figure 2. Forms of ceremonialism in the pre-independence era (Photo: Reproduction Pramutomo RM)

There are at least two study patterns that can be referenced from Morris, namely, status displays or status exhibitions, as well as clothing signals or fashion exhibitions. In the conception of clothing signals, there are three types, namely clothing for comfort (clothing for the daily), clothing for modesty (clothing for decency) and clothing for display (Morris; 1977: 216-217). The two study patterns shown in the two concepts above clearly represent the personal factor of the king as the holder of aesthetic authority. Things that can be referred to from the status of displays and clothing for displays are, for example, fashion design which refers to various aspects of diffusion and acculturation in the colonial era. The presence of the Javanese court dance genre in the era of colonialism was part of the maturation of 'drama' imaged by the aesthetic authorities. In turn, ceremonialism is transformed into a kind of incubator for the genre of dance performance that is able to fill customary and traditional spaces as well as political spaces.

If in the days of the Hindu kingdom until pre-Independence, ceremonialism and the aesthetic authority of dance performance were derived from traditional authority, charismatic authority, and legal-rational authority at the same time, then in the post-Independence era until now aesthetic authority was derived from charismatic authority and legal authority. -rational. The transitional era of the decline of traditional authority actually began when Daendels arrived, who separated the administrative bureaucracy of the regents in the Java region (R.M. Pramutomo; 2009: 47-48). Therefore, the Javanese ceremonialism that was carried out from the time of King Hayam Wuruk to the post-colonialism era of the 1755 Giyanti Agreement, the position of aesthetic authority was inherent in all three of its forms as in Max Weber's reference.

The post-independence era in 1945, the continuation of ceremonialism and dance performance became part of state protocol at the presidential palace of the Republic of Indonesia. Even when President Suharto came to power, identity politics, echoed in the spirit of 'archipelago insight', were transformed into a miniature Indonesia that was built in the early 1970s in the form of Taman Mini Indonesia Indah (TMII). Various regional platforms from all provinces in Indonesia were established to provide substantial insight into the archipelago as the country's identity politics.

Swantara Magazine Number 03 Year I December 2012 outlines the importance and relevance of the archipelago's insight as a paradigm to become Indonesia. The word "Indonesia" itself was first conveyed by James R. Logan in 1869 which indicated the existence of islands in the Indian Pacific Ocean. Inde which means Indies and nesos which means island (2012; 8). The word Nusantara by Ki Hadjar Dewantara, was used to replace the term Dutch East Indies (Nederlandsch-Indie), until finally at the Indonesian Youth Congress (in the Youth Pledge) in 1928, the term Nusantara was used as a synonym to refer to the Indonesian archipelago.

Archipelago insight as a geopolitical concept has emerged since the Djuanda Declaration on December 13, 1957 (2012: 11). The struggle for the concept of an archipelago nation pioneered through the Djuanda Declaration, began to show a bright spot 25 years later, when the UN Convention on the Law of the Sea (UNCLOS) was ratified on April 30, 1982. This convention was agreed upon by 130 countries supporting and four countries against it. A long and winding process that was initiated centuries ago, finally materialized on November 16, 1994 with the recognition of Indonesia as the first archipelagic country by the international community. An archipelagic country that carries the concept of Archipelago insight has been recognized by other nations. This original achievement really made the Indonesian nation proud. When understood and studied, it is believed, that success is not the result of an instantaneous process. Therefore, the miniature form of the diversity of the archipelago country's cultural wealth was then turned into a monument in 1971 to become Taman Mini Indonesia Indah. A study by Anak Agung Ayu Wulandari citing Pemberton (<https://media.nresearch.com/.../166855-ID-taman-mini-indonesia-indah-sebagai-bagia.pdf>; 17) explains that the late Mrs. Tien Suharto, wife of

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Indonesia's second president, was inspired to establish Taman Mini after her visit to Disneyland. Meanwhile, if you look at the children's castle building in the Mini Park, presumably this is adapting the shape of the Ludwig of Bavaria palace in Neuschwanstein, Germany, where this building is also the logo of the Disney company. Therefore, it is very likely that the idea of establishing a Mini Park came from Disneyland. At the beginning of its establishment, Taman Mini had 27 pavilions representing 27 provinces in Indonesia. The activities of the Provincial Pavilion include dance activities for the community. If needed, the dance groups that exist in the 27 pavilions of this area will also supply performances in the Indonesian presidential palace. Of course, the presence of these resources was able to play an important role in the ceremonial activities of the Presidential Palace during the New Order era.

It is undeniable that the presence of regional pavilions can become another type of incubator in the repertoire of dance performance arts that will complement the ceremonialism of the state palace. Post-independence ceremonialism until the New Order era was another "drama" imaged in building identity politics, the "archipelago insight". Until then, the term 'palace dancer' appeared, a term for the great dancer who was a regular customer of palace ceremonial dishes and protocols. Dance artists in the New Order era who became dancers in the presidential palace always received facilities from the palace. The impact of the term 'palace dancer' is able to influence forms of ceremonialism and dance repertoire at a lower level, such as 'gubernuran dancers', or 'district dancers', and so on. This seems to be an interesting phenomenon when the legal-rational authority in the elements of the administrative bureaucracy has reduced their aesthetic authority in constructing a statement of difference. The conception of 'drama' imaged in Geertz's reference can still be traced in the current era as a form of identity politics.



Figure 3. President Soeharto greeting dancers at the Presidential Palace in 1977 (Photo: Reproduction of Pramutomo RM).



Figure 4. One of the favorite dances at the Presidential Palace in the era of President Soeharto (Photo: Reproduction of Pramutomo RM).

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One of the purposes of the difference statement can be seen from the display status value. Morris's conception can be referred to from the point of view of the audience who witnesses ceremonialism and dance performance as well as observing his dance repertoire. There are at least two characteristics of clothing signals that can be referred to in this context, namely clothing for comfort and clothing for display (Morris; 1977: 216-217). From the audience side, the concept of clothing for comfort refers to the clothes used to witness ceremonialism with dance repertoire. This term is more popularly known as the dress code. Spectators are arranged in terms of clothing to watch ceremonial performances. The dress arrangement served a specific purpose apart from honoring the show as well as honoring the presidential palace. If these requirements are not met the popular term we often hear is "wrong costume". Likewise, the conception of clothing for display or clothing to be exhibited. Usually, if a ceremonial reception is held at the Presidential Palace, the invitation will wear the best clothes. This definition can be interpreted as the best, not necessarily expensive, but on the contrary, it can also be expensive but also look good to show off.

Meanwhile, in terms of dance repertoire, the meaning of clothing for comfort is the level of comfort in the dance clothing designs worn by dancers. A risk must occur when the clothing design feels comfortable but the supporting elements that are accessories and certain attributes do not match the comfort level of the dance dress. On the clothing side for display, the use of dance clothing designs in ceremonial is clearly purely for show purposes. This method can be done using expensive materials or the shades of the selected coloring, or the special effects that result from the materials. However, it can happen that the clothing designs that will be exhibited are made from cheap materials, but give a special effect that is glamorous. It is also undeniable that sometimes the aesthetic consequences that are received from the above assumptions will have implications for the aesthetic authorities. In other words, the nuances of clothing in a ceremonial and dance performance art are part of the concept of statehood from the holder of rational legal authority. Politically, the dress of the audience in the form of ceremonial and performance is another way of political communication. This method is a stereotype that has been passed down since pre-independence times.

Even the dance attire and the spectator's outfit are a statement of difference in itself. In this opinion, in the element of status display and clothing for display, the interaction process between the audience and the dance repertoire can be seen as a form of identity politics. The statement of difference is expressed in the politics of taste which is translated into its most rational form. A dance performance art that is part of ceremonialism and state protocol often takes into account political tastes as the basis for fulfilling aesthetic authority.

CONCLUSION

In turn, this paper comes to an opinion that dance in its form and context has always been present in depth in many studies. Dance is still seen as a universal cultural phenomenon. Dance as an instrument of ceremonialism is another way of occupying the 'drama' imaged. Fulfillment of this method is done by taking the role of the body which is spoken in the form of a statement of difference. This point of view is a special type of political communication that departs from the traditional and traditional space in which the dance is located. At the level of power that perpetuates ceremonialism, the position of aesthetic authority is inherent in it. This position is derived from the rational legal authority which allows the addition of the origin of dance in the space of custom and tradition to the political sphere. This expression at the same time proves that engineering is also a necessity in dance performance art practices in human life.

Examples of drama dance performances, ceremonialism and political communication are the legacy of stereotypes since the time of King Hayam Wuruk in the era of the Majapahit kingdom. Then in the era of the Mataram kingdom, Islam and the influence of Western colonialism had created a new establishment with a ceremonial drama with European nuances. Until then in the post-independence era until the New Order era, ceremonialism was part of the communication of national identity politics.

Ceremonialism becomes a kind of need for a value status display at the most rational level. The value of rationality is inherent in the form of difference statements embodied in identity politics. This presumption also implies a 'drama' imaged in its most aesthetic form. For this reason, a statement of difference can also exist because of the politics of taste. In the end, this paper will close with two descriptions of the relationship between ceremonialism and dance performance. The first is how rational legal authorities get ideas in realizing a value statement of difference in events of ceremonialism and identity politics. Second, how to criticize the idea to separate the worthless from the valuable idea, so that the idea is able to reflect the appropriateness value of the rational legal authority who is also aesthetic authority.

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