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MUDRA

JOURNAL OF ARTS AND CULTURE

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Goyang Karawang: Exploration of Woman's Body Between Rites and Fiesta

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This study will discuss about *Goyang Karawang*, which always brings eroticism of woman's body in every show. Eroticism presented through swaying hips is inseparable from the history that surrounds. The changing Karawang district (32 miles of Jakarta, Indonesia) from agriculture to industrial making the culture in this area transformed. In agriculture period, which is almost the entire population of Karawang as a farmer known as *Bajidoran*, is used as a fertility rite to celebrate the harvest. Swaying hips of the dancers in *Bajidoran* later evolved into the cultural identity of the region and then known as *Goyang Karawang*. In 90's *Goyang Karawang* was also known as a dangdut song title that described the condition of the culture. Karawang has been turned into industrial city. *Bajidoran* was adapted to era and is popularly known as *Goyang Karawang* who peddles female's body as commodity with many text weaving. *Goyang Karawang: Exploring of Woman's Body between Rites and Fiesta* is a simple article about the cultural phenomena that occurred in Karawang. *Goyang Karawang* existence as a cultural text cannot be separated from the study of music, history, social, gender, etc., so in the process of research and writing would be in Cultural Studies for weaving the texts which are presented. Ethnography is selected as the method of data collection, considering that this method can describe with deep cultural events.

Keywords: Goyang Karawang, Woman's Body, Dangdut

Penelitian ini akan membahas mengenai Goyang Karawang yang selalu menghadirkan erotisme tubuh perempuan dalam setiap pertunjukannya. Erotisme yang dihadirkan melalui goyangan badan tidak terlepas dari sejarah yang melingkupi. Perubahan kota dari agraris menuju industri membuat kesenian yang ada di wilayah Karawang berubah bentuk. Pada masa agraris, masa dimana hampir seluruh penduduk Karawang bermata pencarian sebagai petani dikenal kesenian Bajidoran yang digunakan sebagai ritus kesuburan dalam merayakan masa panen. Goyang penari dalam Bajidoran kemudian berkembang seiring waktu dan menjadi identitas wilayah yang kemudian dipopulerkan lewat lagu Dangdut Goyang Karawang. Kini Karawang telah berubah menjadi kota Industri, sehingga Bajidoran beradaptasi dengan jaman dan kini populer dengan Goyang Karawang yang menjajakan tubuh perempuan sebagai komoditas dengan bermacam teks yang tejalin. Goyang Karawang: Penjelajahan Tubuh Perempuan diantara Ritus dan Fiesta merupakan tulisan sederhana mengenai fenomena budaya yang terjadi di Kota Karawang. Keberadaan Goyang Karawang sebagai sebuah teks budaya tidak dapat dipisahkan dari kajian musik, sejarah, gender, sosial sehingga dalam proses penelitian dan penulisan akan digunakan Cultural Studies dalam menenun teks-teks yang hadir. Metode etnografi dipilih sebagai metode dalam proses pencarian data, mengingat metode ini dapat menggambarkan peristiwa budaya dengan mendalam.

Kata kunci: Goyang Karawang, Tubuh Perempuan, Dangdut

Peer Review : 1 - 20 September 2017, Accepted to Publish : 22 September 201



PROGRAMME

THE 5TH SYMPOSIUM OF THE ICTM STUDY GROUP ON PERFORMING ARTS OF SOUTHEAST ASIA (PASEA)

16-22 JULY 2018



DEPARTMENT OF SABAH MUSEUM

	Isabella Pek <i>ASWARA</i>	ASEAN Pop: Contemporary Pop Music with Rich and Diverse Traditions (LP)
	SESSION 22 <i>Localized Popular Music of Southeast Asia</i> Chair: Muhammad Noramin Bin Mohamed Farid	
11:30AM 12:30PM	Teresa A. Montes <i>University of the Philippines</i>	Kulintang in Philippine Ethnic Pop: Identity and Aesthetic Cosmopolitanism (LP)
	Citra Aryandari and Gilang MS <i>Citra Research Centre</i>	Goyang Karawang: Exploration of Woman's Body between Rites and Fiesta (LP)
	Connie Lim Keh Nie <i>UNIMAS</i>	The Birth of Iban Popular Song in the 1960s (LP)
	Raja Iskandar Bin Raja Halid <i>University Malaysia Kelantan</i>	Journey Across Borders: The Unfulfilled Desire of Megat Nordin (LP)
12:30PM 01:30PM	LUNCH BREAK	
	SESSION 23 <i>Music and Dance Heritage, New Compositions, and Foreign Traditions in Bali</i> Chair: Made Mantle Hood	
01:30PM 04:00PM	Kendra Stepputat <i>University of Music and Performing Arts Graz</i>	Tango in Paradise: Why Dance Tango Argentino on Bali?
	Elizabeth A. Clendinning <i>Wake Forest University</i>	The Dancer's Image in the Visual Discourse on Tourism and Sustainability in Bali
	Yukako Yoshida <i>Tokyo University of Foreign Studies</i>	Who Are the Communities Involved in Intangible Cultural Heritage? A Consideration of the "Beautiful Indonesia Miniature Park" Proposal as Best Practice (LP)
	Andrew John Cochrane McNeilly <i>Indonesian Arts Institute</i>	Topeng Penasar: The Dynamics of Social Status and Power in Balinese Comedy Arts. (LP)
	I Wayan Diana Putra <i>Indonesian Arts Institute</i>	Basang Tundun: Compositional Concept in Balinese Gamelan (LP)
	I Wayan Dibia <i>Indonesian Arts Institute</i>	New Gamelan in Bali: A Creative Task Utilizing Elements of Traditional Culture (LP)

Certificate Of Appreciation



This is to certify that


CITRA ARYANDARI


was a presenter in

**The 5th SYMPOSIUM OF THE ICTM STUDY GROUP
ON PERFORMING ARTS OF
SOUTHEAST ASIA (PASEA)**

held from 16 to 22 July 2018
at Sabah Museum,
Kota Kinabalu, SABAH.




PROF. DR. MOHD ANIS MD NOR
CHAIRMAN
ICTM STUDY GROUP
ON PERFORMING ARTS
OF SOUTHEAST ASIA


MANSUR HJ ASUN
DIRECTOR
DEPARTMENT OF SABAH MUSEUM



Etnomüzikoloji Derneği
Association of Ethnomusicology

**Uluslararası Etnomüzikoloji
Sempozyumu**

INTERNATIONAL ETHNOMUSICOLOGY SYMPOSIUM

MÜZİK ve POLİTİKA
MUSIC AND POLITICS

ÖZET KİTABI
ABSTRACT BOOK

info@etnomuzikoloji.org
www.etnomuzikoloji.org/sempozyum2018

24 Mart 2018	
10'00	<p style="text-align: center;">OTURUM XI (Salon Başkanı: Aykut ÇEREZCİOĞLU)</p> <p style="text-align: center;">Erhan TEKİN Cumhuriyet Halk Fırkası Tarafından Kurulan Halkevleri ve Demokrat Parti Döneminde Teşkil edilen Bando Takımları ve Bandoculuk Faaliyetleri</p> <p style="text-align: center;">Özgür POLAT- Ata SAĞIROĞLU Erken Cumhuriyet Döneminde Batı Sanat Müziğini Tüketmek: Halkevleri</p> <p style="text-align: center;">Hüseyin BAYRAM "Yeni-Osmanlılık Perspektifinden Mehter Müziği; Balıkesir Örnek Olayı"</p> <p style="text-align: center;">Burçe ULUBİLGİN Politik Bir Girişim Olarak "Gönüllü Müzik Olayları": DISK İşçi Korusu Örneği</p>
	<p style="text-align: center;">OTURUM XII (Salon Başkanı: Atilla ÖZDEK)</p> <p style="text-align: center;">Ferhat ARSLAN Geleneğin Politizasyonu: Türkiye'de Zikir'in Asker Uğurlama Törenlerindeki Yeni Görünürlüğü</p> <p style="text-align: center;">Cenk GÜRAY-Ezgi TEKİN Şeyh Bedreddin Meselesinin Siyasi Yönüne Müzikal ve Edebi Zeminden Bir Bakış</p> <p style="text-align: center;">Gökhan EKİM Geçmişten Günümüze Yaren Ve Politika Etkileşimi</p> <p style="text-align: center;">Fatih AKMAN 1933 – 1942 Yılları Arasında Çoksesli Müziğin Afganistan'da Kurumsallaşması Ve Halit Recep Arman'ın Bu Sürece Katkıları</p>
12'00	ÖĞLE YEMEĞİ
13'00	<p style="text-align: center;">OTURUM XIII (Salon Başkanı: Irene MARKOFF)</p> <p style="text-align: center;">Şükran AYDIN – Saeid MOZAFIRI Müziği Kadınsızlaştırılan Ve Enstrlmansızlaştırılan 1979 İran Devrim İdeolojisinin Sonu</p> <p style="text-align: center;">Onur ŞENEL Bir Müzik Kültürünün Politik Dönüşümü: Meiji Restorasyonu ve Japon Müzik Kültüründe Batılılaşma</p> <p style="text-align: center;">Michael RADITYA Dangdut Music and Politics Contestation in New Order Regime of Indonesia</p> <p style="text-align: center;">Citra ARYANDARI ✓ Banned and (Re)Presented: Music in the Timeline of Indonesian Politics</p>
	<p style="text-align: center;">OTURUM XIV (Salon Başkanı: Özgür Sadık KARATAŞ)</p> <p style="text-align: center;">Ash ARIKAN Kültürel Sermaye Bağlamında Elektronik Dans Müziğinde Protest Söylem: Kozmonot Osman Örneği</p> <p style="text-align: center;">Aygen DEMİRİZ Türkiye Cumhuriyeti'nin 1950'li Yılları: Poptüler Kültürde Amerikan Müziği İthalatı</p> <p style="text-align: center;">Mina FENERCİOĞLU – Ali Alper ALPMAN Square Dancing Jazz'a Karşı</p> <p style="text-align: center;">Ezgi KARA – Jülide GÜNDÜZ Khrennikov Döneminde Müzik ve Sansür</p>
15'00	ARA
15'30	<p style="text-align: center;">OTURUM XV (Salon Başkanı: Cenk GÜRAY)</p> <p style="text-align: center;">OTURUM XVI (Salon Başkanı: Süleyman FİDAN)</p>

Banned and (Re)Presented: Music in the Timeline of Indonesian Politics

Citra Aryandari*

This paper discusses the journey of music in the timeline of Indonesian Politics, start from 1945 (Independence Day) up to now with interdisciplinary approach. At the beginning of the Soekarno's Old Order (1945-1968) banned Western-style music (Beatles) played in Indonesia and even had imprisoned some opposing musicians. When the Suharto's New Order rule the roost, the musicians as well as artists who got a place in the Old Order were forbidden even some to be political prisoners. Yet many new musicians have sprung up and as a result popular music has a glorious time around the 80-90's. Dangdut music was a success and successfully regarded as "music of the people". Rhoma Irama, known as the king of Dangdut, offers the song with the lyrics of the body discipline in the Islamic ideology. In addition to "music of the people", the peripheral music that voiced criticism of the government also thrived in the New Order, which was then always received tight control by the military in every stage action.

The fall of the Suharto's New Order and the chaotic politics in Indonesia influenced the trend of music in Indonesia. Songs with the theme of infidelity and distrust of couples present colored the popular music industry at that time. Erotic female singers also began to appear and received a strong reaction by some Islamic societies who began to purify themselves. Now in the Jokowi's Era many popular musicians began to express their aspirations not only through music but also the political stage. Be the question then why is music become an object in the representation of power in Indonesia? The phenomenon of the political world in Indonesia that develops along with the life of music will be described in depth in this paper.

Keywords: *Music, Indonesian Politics, Power*

* Ethnomusicology Department, Institute Seni Indonesia Yogyakarta (Indonesia).



Certificate Of Attendance

This is to certify that **CITRA ARYANDARI** hereby recognized for participation in *Music and Politics*, in *International Ethnomusicology Symposium* on 22-24 March 2018 at Bursa, Türkiye.

Bilim Kurulu Başkanı
Prof. Dr. Fırat KUTLUK

Etnomüzikoloji Derneği Başkanı
Doç. Dr. Özlem DOĞUŞ VARLI



11th Annual Women's Symposium Give Voice to Women

March 29, 2017

Dear Dr. Aryandari,

Congratulations! Your submission to present a paper, *Break Through the Moral Limits: Woman in the Karawang Song*, has been accepted for the 11th Annual Women's Symposium Sias International University on May 12-14, with the following recommendations from the review committee.

Dr. Aryandari, we believe your presentation will be interesting to this audience, however we are concerned that the erotic expressions may be a critical issue in this remote, rural environment. The cultural and the Party scrutiny of performances is key and conservative. Have you ever performed in China? Encouraging or engaging male participation may be too extreme for this audience. Are you prepared to adjust to a less involved presentation that can tell the story and describe the reactions without a participatory audience?

We value and respect the time you have given to be a speaker and thank you for your participation. Maintaining our timeline to ensure that your presentation and visuals are received, allowing time for translation, scheduling and accommodations, is critical. We are requesting that you follow the timeline below to ensure that you and your presentation are welcomed, received, and have maximum impact.

- 1) **April 15** Confirm that you will be attending by completing Section 1 and 2 of the attached Registration by going on line to wafw.org to register.
- 2) **April 15** Submit your full paper and power points, if you will use visuals. Your presentation time is 90 minutes. You will speak 15 minutes with concurrent translation from your translator allowing 30 minutes to present your paper. The following 60 minutes you will engage the audience in dialogue or activities to reinforce the content you have provided. Dyads, group activities, role play, Q, and A, are examples of how to ensure that your session(s) are interactive allowing the student participants to put your ideas and message into action for themselves. This provides opportunity for them to engage and understand how to transfer your message to action and to improve their ability to produce results from the information you provide, rather than simply hear a lecture and gather knowledge.
- 3) **April 15** Register on line indicating which Symposium Package you are selecting.
- 4) **April 24** Send your airline confirmation itinerary into Zhengzhou Airport. You will be met at the airport by an Ambassador from the World Academy who will assist you to your room at Sias Hotel and introduce you to the program you will follow during your stay.

Should you know colleagues interested in presenting ask them to contact me immediately to confirm availability.

Additional information will be sent to you as we move through the timeline and begin processing your presentation and information. Thank you for your partnership in this extraordinary opportunity to further women's leadership worldwide.

Sincerely,

A handwritten signature in black ink, appearing to read "Jerrie Ueberle". The signature is fluid and cursive, with a long, sweeping underline.

Jerrie Ueberle, Founder/CEO



Dr. Kenneth M. Smith,
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24/02/2017

Dr Citra Aryandari, Performance Art Faculty, Institut Seni Indonesia Yogyakarta

RE: RMA2017 Conference Participation

Dear Dr Aryandari,

It is my pleasure to invite you to participate in the RMA2017 conference in Liverpool on 7th–9th September 2017 to present your paper entitled “Dangdut Karawang: Exploring of Female’s Body between Rites and Fiesta”. This will form part of a panel coordinated by the South-East Asia chapter of the RMA, entitled “The Role of Traditional Musics in modern South East Asia”.

Best wishes,

A handwritten signature in cursive script that reads 'Kenneth Smith'.

Kenneth Smith



Dr. Kenneth M. Smith,
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24/02/2017

Jibrilla Oktaviela Islamey Herwan, Citra Research Center, Yogyakarta, Indonesia

RE: RMA2017 Conference Participation

Dear Jibrilla Oktaviela Islamey Herwan,

It is my pleasure to invite you to participate in the RMA2017 conference in Liverpool on 7th–9th September 2017 to present your paper entitled “Ondel-Ondel: From Rituals to Street Performance”. This will form part of a panel coordinated by the South-East Asia chapter of the RMA, entitled “The Role of Traditional Musics in modern South East Asia”.

Best wishes,

A handwritten signature in cursive script that reads 'Kenneth Smith'.

Kenneth Smith



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7 August 2017

Dr Citra Aryandari
Citra Reserach Centre
Jogjakarta, Indonesia

Dear Dr. Citra Aryandari,

**Invitation to participate in Southeast Asia Music Education Exchange
SEAMEX 2017**

We would like to invite **Dr. Citra Aryandari, Jibrilla Oktaviela Islamey and Gevi Noviyanti** to participate in the inaugural Southeast Asia Music Education Exchange SEAMEX 2017, to be held on **8-10 September, at MATRADE Exhibition and Convention Centre, in Kuala Lumpur.**

SEAMEX 2017 is the first dedicated marketplace for music education in Southeast Asia. It fills the information void and presents the music education players in the region, thereby branding the music education industry in Southeast Asia, bridge music education and music industry, and bring ASEAN music people together.

SEAMEX 2017 aims at highlighting Southeast Asian music student talents and music faculty talents. SEAMEX will be the premier platform for regional music education exchange, international music projects collaboration and global music education promotion and connection.

From 8th to 10th September, SEAMEX 2017 will present trade exhibitions by music institutes, products and services suppliers, and government and NGO agencies. There will also be music concerts on the central stage and a two-day conference on the subject of ASEAN music collaboration.



SEAMEX 2017 side events include professional workshops, talent showcase, scholarships, upQ or Q grabs sessions, music related film screening, products demonstrations and training.!!


! More than 200 music professionals from 10 ASEAN countries will come together to share ideas, explore opportunities and build solid network. Other international country representatives are also invited to participate in the dialogues.!!

! **We hereby invite you to present an academic paper in the SEAMEX Conference, and also present a Music Film in the SEAMEX Music Film Screening session.!!!**

! We look forward to receiving you in September 2017, at Kuala Lumpur. Should you need further information, please get in touch with Mrs. Shahariza at seamex2017@gmail.com.!!

!! Thank you.!!

! Sincerely yours,!!


! **Isabella Pek, PhD**
Project Director
SEAMEX 2017!
!



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Canadian Council for Southeast Asian Studies
Conseil Canadien des études sur l'Asie du Sud-Est

17 June 2017

Dr. Citra Aryandari
Institut Seni Indonesia Yogyakarta
Indonesia

Dear Dr. Citra Aryandari

Abstract Acceptance

We are very pleased to let you know that your abstract film entitled Song of Marginalized Women has been accepted for the Canadian Council for Southeast Asian Studies (CCSEAS) 2017 conference. Thank you for your submission!

We had a large number of submissions and we have a full and engaging program for a three-day conference on 26-28 October 2017 in York University. Conference registration is now open and accessible via <https://ccseas.ca/conferences/>. Please be sure to register for the conference, so that we know that you will be attending.

The conference will feature keynote addresses from noted scholars including Goh Beng Lan (National University of Singapore). We have also planned a Fortieth Anniversary Canada-ASEAN Relations roundtable as well as special panels honouring the work of York University's Judith Nagata and Penny Van Esterik. There will also be cultural performances including Gamelan music and the evening dance presentation, "Luzviminda: the Philippines Dance for Canada150."

We are looking forward to welcoming you to York in October and to an exciting and engaging conference. If you have any questions, please contact ccseas@yorku.ca.

Sincerely,

A.Kusno
President, Canadian Council of Southeast Asian Studies (CCSEAS)
York University

Foto Sarasehan Film Kepulauan & Pendataan Seni di NTT



Foto Presentasi Ilmiah



Foto Workshop Film Dokumenter di Belitung

