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

CITRA ARYANDARI, GILANG MS

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2 As researcher at Citra Research Centre (CRC), Jalan Camar P.96 Sidoarjo V Yogyakarta 55564 Indonesia.

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This study will discuss about Goyang Karawang, which always brings eroticism of woman’s body in every show. Eroticism is 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


Kata kunci: Goyang Karawang, Tubuh Perempuan, Dangdut

Date 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
<table>
<thead>
<tr>
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<th>Session 22: Localized Popular Music of Southeast Asia</th>
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<tr>
<td>1:30 AM</td>
<td><strong>ASEAN Pop: Contemporary Pop Music with Rich and Diverse Traditions</strong> (LP)</td>
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<td>1:30 AM</td>
<td><strong>Kalimtang in Philippine Ethnic Pop: Identity and Aesthetic Cosmopolitanism</strong> (LP)</td>
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<tr>
<td>1:30 AM</td>
<td><strong>Geyang Karawang: Exploration of Woman’s Body between Ritas and Fiesta</strong> (LP)</td>
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<td><strong>The Birth of Iban Popular Song in the 1960s</strong> (LP)</td>
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<td><strong>Journey Across Borders: The Unfulfilled Desire of Megat Nordin</strong> (LP)</td>
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<td>12:30 PM</td>
<td><strong>LUNCH BREAK</strong></td>
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<td><strong>Music and Dance Heritage, New Compositions, and Foreign Traditions in Bali</strong> (LP)</td>
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<td><strong>Tango in Paradise: Why Dance Tango on Bali?</strong></td>
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<td><strong>The Dancer’s Image in the Visual Discourse on Tourism and Sustainability in Bali</strong></td>
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<td><strong>Who Are the Communities Involved in Intangible Cultural Heritage? A Consideration of the “Beautiful Indonesia Miniature Park” Proposal as Best Practice</strong> (LP)</td>
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<td><strong>Topeng Penasur: The Dynamics of Social Status and Power in Balinese Comedy Arts</strong> (LP)</td>
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<td><strong>Basang Tundun: Compositional Concept in Balinese Gamelan</strong> (LP)</td>
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<td>01:30 PM</td>
<td><strong>New Gamelan in Bali: A Creative Task Utilizing Elements of Traditional Culture</strong> (LP)</td>
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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
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<td>Cumhuriyet Halk. Erkân Tarihinden Kurulan Haikeleri ve Demokrat Parti Döneminde Teşkil edilen Bando Takımları ve Bandoculuk Faaliyetleri</td>
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<td>Özgür POLAT - Ata SAGIROĞLU</td>
<td>Şeyh Bedreddin Mevlevinin Sıyan Yöntemi Müziği ve Edebi Zemindere Bir Bakış</td>
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<td>Erkan Cumhuriyet Döneminde Bati Sanat Müziğini Tüketmek: Haikeleri</td>
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<td>Geçmişteki İslam Düze Yaren Ve Politika Etkileşimi</td>
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<td>Politik Bir Girişim Örnek “Gönlümüz Müzik Olayları”: DISK İçerisi Koruwa Önemi</td>
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<td>Kültürel Sermaye Bağlamında Elektronik Dasse Müziğinde Protesti Söylem: Koşmonot Osman Örnegi</td>
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<td>Michael RADITYA</td>
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<td>Dangdut Music and Politics Contestation in New Order Regime of Indonesia</td>
<td>Square Dancing Jazz’ın Karşı</td>
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<td>Çiça ARYANDARI</td>
<td>Ezgi KARA – Jülide GÜNĐÜZ</td>
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<td>Rammed (and (Re)Presented: Music in the Timeline of Indonesian Politics</td>
<td>Khrennikov Döneminde Müzik ve Sansür</td>
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Banished 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 (1945-1965) 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 Soeharto’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 of 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. Furat KUTLUK

Etnomüzioloji Derneği Başkanı
Doç. Dr. Özlem DOĞUŞ YARLI
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,

Jennie Ueberle, Founder/CEO
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,

Kenneth Smith
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,

Kenneth Smith
7 August 2017

Dr Citra Aryanadi
Citra Research Centre
Jogjakarta, Indonesia

Dear Dr. Citra Aryanadi,

Invitation to participate in Southeast Asia Music Education Exchange SEAMEX 2017

We would like to invite Dr. Citra Aryanadi, 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.
SEAMEX2017's side events include professional workshops, talent showcase, scholarships up for grabs, sessions, music-related film screenings, product demonstrations, and training.

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

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 your paper in September, Bilal. Should you need further information, please get in touch with Mrs. Shahariza!

seamex2017@gmail.com

Thank you!

Sincerely yours,

Isabella Pek, PhD
Project Director
SEAMEX2017
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/](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