RETHINKING THE HUMAN DIGNITY
AND NATION IDENTITY:
A REVIEW PERSPECTIVE OF ARTS
AND ARTS EDUCATION

Dr. Kasiyan, M.Hum.
Dr. Widyastuti Purbani, M.A.
Ayu Niza Machfauzia, M.Pd.
Siti Sudartini, M.A.
RETHINKING THE HUMAN DIGNITY AND NATION IDENTITY:
A REVIEW PERSPECTIVE OF ARTS AND ARTS EDUCATION


I. Artikel II. Judul III. Dr. Kasiyan, M.Hum., dkk

Judul Buku :
RETHINKING THE HUMAN DIGNITY AND NATION IDENTITY:
A REVIEW PERSPECTIVE OF ARTS AND ARTS EDUCATION

Penyunting :
Dr. Kasiyan, M.Hum.
Dr. Widyastuti Purbani, M.A.
Ayu Niza Machfauzia, M.Pd.
Siti Sudartini, M.A.

Desain Sampul:
Ika Dyah Afriani

Tata Letak :
Pudji Triwibowo

Penerbit:
UNY Press
Kompleks Fak. Teknik UNY, Kampus Karangmalang
Yogyakarta 55281 Phone: (0274) 589346
E-mail: unypress.yogyakarta@gmail.com
PREFACE
FROM THE RECTOR OF
YOGYAKARTA STATE UNIVERSITY

In line in with new paradigm as a world class university, Yogyakarta State University has annually conducted various academic events, not to mention international conferences held by each of its faculties as well as its unit departments. In relation to that, Faculty of Languages and Arts, in particular the Arts Departments (Visual Arts, Dance, and Music), is going to have an international conference, chaired by Dr. Kasiyan, M.Hum. one of the academic staffs of Visual Arts Department. There have been two main strategic messages existing in this conference.

Firstly, the international conference, entitled “The International Conference for Arts and Arts Education on Indonesia (ICAAE), is the first event held by the subdisciplines of Arts Education of Faculty of Languages and Arts. This conference is significant for the sake of enhancing Arts and Arts Education disciplines in the future. Nowadays, the idea of internalization, not to mention in Arts disciplines, has no longer become a choice but rather a necessity and need, owing to the fact that the existence of self entity and the knowledge discourse, including Arts, as one of important cultural aspects of a country, is closely related with its ability to build a strategic-dialectic discourse, particularly, when it meets various cultural aspects belong to other countries.

Secondly, the conference theme of The 1st ICAAE 2014, that is, “Rethinking the Human Dignity and Nation Identity: A Review Perspective of Arts and Arts Education” reminds us the significance of each scientific and cultural step not to mention in Arts discipline and at the same time suggests us to always put the human dignity and nation identity as the main concern. This theme has its significance in the contemporary Indonesian context as it meets the various big problems faced by the country. All of these problems appear around the ideal definition of humanity and nation identity of the country. Arts and Arts Education, with all of their potentials, together with other disciplines, are expected to be the best parts of the orchestra, that need to be actively participated in enlightening the identity politics of humanity and nation identity of the country at the present moment and particularly in the future. This is actually in line with the spirit of the oldest philosophy of Arts that remains believed at the present moment, saying that the dictum of “Beauty” cannot be separated with the two other dictums, namely “Truth” and “Goodness”.

Theme: “Rethinking the Human Dignity and Nation Identity: A Review Perspective of Arts and Arts Education”
The various discussions that perform this strong concept in terms of philosophy in this conference, hopefully, could lead to the appearance of the best inspiration of enlightenment, not only in the small context of Arts and Arts Education disciplines, but also in a wider spectrum, that is Indonesian context.

On behalf of the university and as the Rector of Yogyakarta State University, I would like to express my deepest appreciation to all of the committee and the Dean of Faculty of Languages and Arts together with all of the vice deans and all the academic staffs of the faculty, who have been working hard to prepare many things to hold this international conference. I personally express my deepest appreciation. For all of the participants, I do appreciate your participation in the conference and your coming in our beloved campus. Hopefully, this conference will be a very valuable and meaningful academic enlightening forum for all of us. Gob Bless us. Amien. Wassalam.

Prof. Dr. Rochmat Wahab, M.Pd., M.A.
Rector of Yogyakarta State University

***
MESSAGE FROM THE DEAN OF
FACULTY OF LANGUAGES AND ARTS
YOGYAKARTA STATE UNIVERSITY

It is widely believed that one of the good traditions in maintaining the academic atmosphere in universities not to mention Yogyakarta State University is by conducting seminars and conferences related to its various discipline. In line with this, Faculty of Languages and Arts, Yogyakarta State University has conducted an international conference entitled The 1st International Conference for Arts and Arts Education on Indonesia (ICAAE) 2014, on topic: “Rethinking the Human Dignity and Nation Identity: A Review Perspective of Arts and Arts Education”, at the faculty buildings on March 5-6, 2014.

As the Dean of the faculty, I would like to express my gratitude to the honourable Rector, who has facilitated all of the committee members to make this conference possible.

There are few points that I need to say at the moment. Firstly, in relation to the conference, the term “The 1st”, conotatively indicates that this international conference which focussed on Arts and Arts Education is firstly held in Indonesia, or at least it is firstly held in this faculty. As the first event, this conference is conducted with the hope that it will be followed by “The 2nd “, “The 3rd”, and many others. It has been becoming our biggest hoped that this conference will be continually conducted in the future.

Secondly, in relation to the theme, that is, “Rethinking the Human Dignity and Nation Identity: A Review Perspective of Arts and Arts Education”. The underlying reason of choosing this theme is the fact that the two main domains of “human dignity” and “nation identity” are the hardest problems that remain appearing and may become latent problems faced by every country not to mention Indonesia. Human Dignity, for instance, which has been fought for a long time and through various cultural strategies, remains becoming a big problem. At the present moment, humanism, in many occasions, is considered against humanity as the result of its sublimation universality that it turns out to be Metaphisic Humanity, that goes beyond everything.

There were six invited speakers, and three of them coming from outside this country, namely: Prof. Dr. Kanchana Witchayapakorn (Faculty of Humanities, Naresuan University, Thailand); Dr. Goh Beng Lan (Department of Southeast Asian Studies, National University of Singapore), and Rudi Corens (a Belgium artist and a curator, currently becomes the curator of Child museum

Theme: “Rethinking the Human Dignity and Nation Identity: A Review Perspective of Arts and Arts Education”
"Kolong Tangga" Yogyakarta); and the other three speakers coming from this country, namely: Prof. Dr. F.X. Mudji Sutrisno, SJ (Driyarkara School of Philosophy, Jakarta, Indonesia); Prof. Dr. Ign. Bambang Sugiharto (Department of Philosophy, Parahyangan University, Bandung, Indonesia); and Prof. Dr. Suminto A. Sayuti (Faculty of Languages and Arts, Yogyakarta State University, Indonesia).

My great appreciation goes to all of the invited speakers and all of the presenters and also participants who have actively participated in the conference. My deepest gratitude goes to all of the lecturers and students of Arts Departments, for their hard works as the committee in arranging the conference. It is expected that this conference could be a place for conducting an academic discussion among those having a big concern on the practice of arts and arts education. Indeed, As the head of Faculty of Languages and Arts, I strongly suggest that the 2nd ICCAE would be conducted in 2015 in this faculty, which hopefully could be better arranged and get better results and maintain the spirit of enlightening. Amien.

Prof. Dr. Zamzani, M.Pd.
Dean of Faculty of Languages and Arts
Yogyakarta State University

***

Theme: "Rethinking the Human Dignity and Nation Identity: A Review Perspective of Arts and Arts Education"
RETHINKING THE HUMAN DIGNITY AND NATION IDENTITY
(A REVIEW PERSPECTIVE OF ARTS AND ARTS EDUCATION):
AN INTRODUCTION:

One of the big burdens of the current contemporary civilization is the big narration of Humanism, particularly in relation to the questions of humanity and nation dignity. Firstly, the human dignity which has been for a long time fought and cared for through various cultural strategies, remains becoming the main concern. The Humanism idea which takes the Anthropomorphism as its main basis, as the result of the European Enlightenment that nowadays remains respected as defending human dignity, in fact really cannot explain that condition. Humanism, currently has been seen as the main opponent of humanity. This is the result of its universal sublimation that it turns to be the Metaphysics Humanity, that is beyond everything. The nature of human identity and humanity which is plural-particular in the Universal Classical Humanism, has often been treated to be singular-universal. Through this context, the nature of humanity differences is not merely considered as ‘the other’ (Sang Liyan), but even as a taboo which needs to be eliminated as it is considered as subhuman. It is from this point of view that finally the practices of humanity colonization for the sake of uniformity, through various means, either the one which is hegemonic-persuasive or that of coercive, seems to find their true contexts in culture.

Secondly, the question of nationality which has similar discourse to that of humanity problem mentioned earlier. This is due to the fact that the main part of the nationality dictum is also about the domain of humanity identities, particularly, when this domain appears in the contexts of collective imaginative construction of understanding. In addition, one of the great problems of the nationality discourse, particularly, the one had by the Third World countries is relatively the same, that is, related to the question of the nature of self dignity that needs to be constructed and owned. Similar to the imaginative Humanism, the nature of modern civilization has been under hegemony or even being colonized by Positivism tradition that puts the standard imagination of ‘normality’ of knowledge not to mention nationality owned by all nations in the world, in a uniformity. The nations which are different in nature or which always struggle to be different from others, immediately, considered as the elements of ‘the other’ (sang liyan) that must be defeated. This phenomenon merely portrays the colonization practice in the postcolonial era.

Theme: “Rethinking the Human Dignity and Nation Identity: A Review Perspective of Arts and Arts Education”
Therefore, the nature of humanity, nationality, and also Arts and Culture, which is actually a unity of particular elements in the universality, then tends to miss its articulation space and respect due to the desire and uniformity politics. This mainstream of modern culture strategy seems to be a kind of serious problem that needs to be significantly taken care of, either in the context of culture in its wider sense or in the domain of Arts and Arts Education as its limited domain. One of the inherent basic values of Arts and Arts Education that is the spirit of respecting authenticity and particularity seems to be considered as a significant review.

Starting from this idea, then, the three Arts Departments of Arts Education (Visual Arts, Dance, and Music) worked collaboratively to conduct this conference at Faculty of Languages and Arts, Yogyakarta State University. Thanks to Allah that this conference has a remarkable response from other disciplines, namely, Theater, Letters and Language that are under the same heading of Humanity Sciences. Being one of the various events in commemorating the golden anniversary of Yogyakarta State University (Dies Emas UNY) in this year, 2014, hopefully it could bring a golden light of Arts that enlighten the nation identity and later give a valuable light to the coming world civilization.

As the head of the committee, I would like to express my sincere apology, if we cannot give the best service for all of the participants. In this particular occasion, it is important to mention that for some reasons finally the committee comes to the decision to present this proceeding in two languages, English and Indonesian, with the hope that it will not lessen the significance of this international conference.

In addition, there are some points to be noted. Firstly, there are some papers that have been presented in the conference but for some reasons cannot be included in this proceeding owing to the fact that they don’t follow the basic requirements of academic writing. Secondly, on the contrary there are some unpresented papers, which were included in this proceeding under the sub heading of “unpresented papers”. In relation to these, on behalf of the committee I would like to express my greatest apology.

In relation to the results of the two-day conference, there is one consideration that needs to be presented in this particular occasion, that is, the result of the wrap up session of all presented papers, both the ones presented in the plenary sessions and also those presented in parallel sessions during the conference. The wrap up session has come to one important decision, that is, the need to reconsider and reformulate the possibility of placing arts as one of the best spirits of learning and practicing culture in the future. Then, one of the most strategic and significant step that had been discussed is by considering arts as one of the university general subjects (MKU) for all disciplines in all universities in

Theme: “Rethinking the Human Dignity and Nation Identity: A Review Perspective of Arts and Arts Education”
Indonesia, either the ones belong to natural sciences or those belong to humanity sciences. By doing so, hopefully, it will brings the spirits of arts values, science, and also civilization that lead to the urgency of the human and humanity values. The underlying reason of doing this can be traced back from the three ideal values of humanity that remain adored until this day, namely, ‘Beauty’, ‘Goodness’ and ‘Truth’. It is expected that this recommendation becomes one of the best ideas of reformulating education of this country in the future.

As the head of the committee, I would like to express my deepest gratitude to the Dean of Faculty of Languages and Arts, Yogyakarta State University, who has facilitated all of the committee members to make this conference possible. Finally, my deepest gratitude goes to the honourable Bapak Rector of Yogyakarta State University, for his willingness to deliver his speech and open the conference. Hopefully, this conference could give a meaningful and enlightening academic event for all of us. Amien.

Kasiyan
Head of the Committee
The 1st International Conference for Arts and Arts Education on Indonesia (ICAAE) 2014

***

Theme: “Rethinking the Human Dignity and Nation Identity: A Review Perspective of Arts and Arts Education”
The 1st International Conference for Arts and Arts Education on Indonesia (ICAAE) 2014

Theme: "Rethinking the Human Dignity and Nation Identity: A Review Perspective of Arts and Arts Education"
# LIST OF CONTENTS

Preface from the Rector of Yogyakarta State University  
**Prof. Dr. Rochmat Wahab, M.Pd., M.A.** ......................................................... i  

Message from the Dean of Languages and Arts, Yogyakarta State University  
**Prof. Dr. Zamzani, M.Pd.** .................................................................................. iii  

An Introduction: Rethinking the Human Dignity and Nation Identity (A Review Perspective of Arts and Arts Education)  
**Kasiyan** ........................................................................................................ vi  

## INVITED SPEAKER

Dignity in Humility: The Representation of Central Female Characters in Thai Literary Works  
**Kanchana Witchayapakorn, Todsaponsuranakkarin** ........................................ 1  

Some Reflections on Art and Politics in the New Century in Southeast Asia  
**Goh Beng Lan** .................................................................................................. 2  

Humanisme dan Estetika  
**Mudji Sutrisno SJ** ........................................................................................... 3  

Art, Identity and Education  
**Bambang Sugiharto** ....................................................................................... 13  

Seni dan Pendidikan Seni: Gelanggang Konstruksi Identitas  
**Suminto A. Sayuti** ............................................................................................ 19  

## VISUAL ARTS, IDENTITY AND HUMANISM

When Arts Become the Agent of Dehumanization and Denationalization: A Postcolonial Perspective Overview  
**Kasiyan** ........................................................................................................... 27  

Dehumanism in Contemporary Arts  
**Djuli Djetiprambudi** ........................................................................................ 40  

Reinforce Cultural Study in the Curriculum Education of Aesthetic  
**Hajar Pamadhi** ................................................................................................. 50  

Theme: “Rethinking the Human Dignity and Nation Identity: A Review Perspective of Arts and Arts Education”
WHEN ARTS BECOME THE AGENT OF DEHUMANIZATION AND DENATIONALIZATION: A POSTCOLONIAL PERSPECTIVE OVERVIEW

Kasiyan
Department of Arts Education
Faculty of Languages and Arts
Yogyakarta State University
kasiyan1@yahoo.com

A nation that doesn’t believe on its own strength as a nation, cannot be a free and independent nation.
(Bung Karno, Pidato HUT Proklamasi 1963)

Abstract

Similar to the other sciences and also other entities of culture, the most important and strategic value of the existence of arts is for the sake of fighting for an enlightenment. Therefore, the ideal aesthetics that must be imperatively applied in the universe of culture is the existence of ‘beauty’ whose main entity cannot be separated from the ‘goodness’ and ‘truth’ dictum. Hence, what may be the main concern is the fact that various art representation reality particularly in the Indonesian context, its entity relatively far from the spirit of enlightenment as wanted. Currently, it doesn’t serve as the agent of enlightenment but on the contrary it tends to be the agent of decreasing humanism and nation identity. This unclear picture becomes more definite and clear, particularly when we try to discuss that from the Postcolonial perspective. In relation to this, this particular study tries to overview various dehumanization and denationalization matters, in terms of the Indonesian context seen from colonization perspective after the colonial era.

Keywords: arts, agent, dehumanization, denationalization, postcolonial perspective.

Introduction: A Review of Indonesian Dignity

One of the most important reasons why arts and art performances are always interesting to be discussed along the history of civilization, is their potential force or strength that relatively possess an ability to be the house of witnesses or ‘rumah kesaksian’ for life. The idea of being ‘the witness’ in some cases, can be defined as similar to the text of ‘dependence’ with all of its big
narration, particularly, towards various practices of the values of humanism and human dignity. In one of his poem, Rendra has beautifully defined arts as an awareness to ‘hear sounds’ particularly when one hears a wounded creature’s scream. In this context the term ‘hearing sounds’ is not merely a rite of noticing and paying attention to meaningful sounds but rather a kind of ‘witness holy war’, that civilization dedicated to guarantee the civilization or beyond that to guarantee human life remains well guided. Hence, in this sense, arts is not merely considered as a matter of entertainment, or even klangenan. Starting from this foundation of belief on the idea of arts as a part of this awareness, it is widely believed that in the ontological definition of the most ancient aesthetics, the representation of the term ‘Beauty’—as the main soul of arts—cannot be separated from the two other values, namely, ‘Truth’ and ‘Goodness’.

In Javanese cultural context, for instance, the idea of the unity of the three texts, ‘Beauty’, ‘Truth’ and ‘Goodness’ can be traced back to its aesthetics terminology, clasically known as kalangö atau kalangwan. This Javanese aesthetics idea developed around the 10th century to the 15th century, had made the ancient kakawin artists called as Empu, Kawindra or Kawiraja, whose main role was as the messanger of goodness (Dick Hartoko, 1986:16). At the same time, this idea had also led to the appearance of kakawin literatures, the epic writings written by Javanese poets or the kawi during that period of time. These poets or kawi who wrote those kakawin can be considered as teachers or educators teaching at arts and cultural institutions (Dick Hartoko, 1986:78).

This idea of aesthetics and arts values, is not merely used in Eastern arts philosophy but it is widely used in Western society, particularly when the modernism has not yet been developed. Sahakian (1963:64), for instance, has stated that, “The aesthetic soul, who loves truth and pursues the good”. In line with Sahakian, Santayana mentions that: “The beauty is truth, that it is the expression of the ideal, the symbol of divine perfection, and the sensible manifestation of the good”.

One thing to be noted, then, is the fact that in reality, the practice and art awareness discourse has been dominated or under the hegemony of its opponent. Arts in this typological context, cannot be expected to be the important elements of enlightenment project— the unity of the three kinds of texts: Beauty, Truth, and Goodness— but tend to have the opposite meaning, that is, it becomes the agent or the actor to destruct the humanity values. This form of art awareness, when it is related to the humanity discourse either in its narrow scope of individual person or in its wide context of humanity in term of national context, that is nation identity, cannot be seen as a blessing but rather a disaster.

This kind of arts typological picture, seems to find its own space and accentuation sound as it is placed in Indonesian context. In Indonesian context,
The existence of arts seen from a certain perspective—like Postcolonial perspective—particularly in this contemporary space and time, can be considered as having no specific roles as the ‘agent of witnesses and defence’ of Indonesian values. In other similar narration, arts in the contemporary Indonesian context, has performed another epic, not as the protagonist statement for the enlightenment project of Indonesia as its mother or the place where it was born and grown up but rather performed as the antagonist.

As a country with a long history of colonialization, it is clearly seen that Indonesia remains having the biggest historical-cultural burden that seems to be so complicated to be separated. Its biggest burden is merely in the form of its nearly complete lack of power to formulate its great narration of cultural identity—not to mention in term of arts—to get a freedom from its postcolonial syndrom. Being colonialized for hundreds of years in the past, it has a very strong feeling of the pain that has become a sociopsychocultural effect that dramatically could be seen in its collective awareness, in the form of a complex and massive inferiority syndom towards Western civilizatin that has always been considered as having the superiority position.

William Liddle in *Politics and Culture in Indonesia* (1996), states that history has shown the fact that the cultural lanscape of nations which have experienced a long history of colonialization—not to mention Indonesia—has relatively had an ability to make and determine their option/choice. It is widely believed that choices are the colonializers’ prerogative rights or belong to the ‘master’. Moreover, for the under colonialization countries, choices are luxurious things. Their destiny are in other people’s hand or beyond their reach or even beyond their cultural awareness. At last, they seem unable to produce their own cultural knowledge discourse. Therefore, it is very common that all of their entire life system are the results of copying or borrowing from their ex-colonial master(s).

The awareness towards the colonialism effects that touch the most sensitive domain known as culture, is relatively new as mentioned by Barbara Bush (2006:121-132), a historian, who has adapted an idea proposed by Frantz Fanon (1952), that, before 1960s, most postcolonialism studies focussed on administrative and political system that they ignore the colonialist—its colonized’s colonial cultural awareness. Meanwhile, cultural colonialism has a very tragic effect, for instance, in the form of European civilization internalization at any cost. Hence, imperialism not only has a socio-economic consequence to the nation under colonialized, but at the same time also leads to a very pathologically psychological and cultural conflicts. Regarding this fact, Nietzsche has once announced that the history of colonialism can be considered as the history of ‘civilization outrages’.
Hence, the fact that the colonialization has produced a great trauma as it has hurt the nation under the colonialization, like Indonesia, from generation to generation, this nation cannot stand for the Western charm with all of its great narrations, that finally doesn’t have enough power to stay away not even for one inch from it. This phenomenon can be considered as one of the typical problems of postcolonial theory that is not easy to be solved, the one that is called the curse of ‘ambivalence’ (Budiawan, 2010: vii-xxii). On one hand, as the ex-colonialized country, we hate our colonist but at the same time we extremely miss or even love our ex-colonialist. For that reason, it is reasonable why Western countries with all of their civilization become our self-performance, particularly, when we get obsessed with the modernism dream together with its technical equipments coming from those countries. It is for this particular reason why we tend to consider Western countries not as our former cruel colonialists but rather as our our missing saviors (Bambang Sugiharto, 2002:134). This postcolonial problem can also be found in the main parts of arts studies, that seems to leave a traumatic imagination.

**Becoming Indonesia: An Identity Witness through Arts and Aesthetics Perspectives**

It was a German existentialist philosopher, Martin Heidegger (1996:195) who initially reminded us the importance of maintaining our understanding that what is called identity, either the one related to humanity or the one related to nationality, cannot be seen as something which has been well built and good but rather a process of ‘becoming’. Identity can also be seen as a *mode of existence* or *mode of being*. Therefore, it cannot be said to be born but rather it appears continually in the formation process as the *historical being*. This idea is actually a criticism and also correction of the one proposed by essentialists who believe that identity can be defined “*as fixed and transhistorical*”, while it actually needs to be seen “*as fluid and contingent on the other*” (Paul Gilroy, 1997:4).

For some essentialists, identity is closely related to categorization policy that encourages people to share with others into their own groups and other groups and try to fight for their life space by raising themselves higher than others (Goenawan Mohamad, 2001:107). Within this perspective, the multiculturalism potential seems absent or disappear from people’s life and culture. It seems that the categorization could explain all aspects of people’s life. In fact, lives and cultures are always in a dynamic meeting with *sang liyan* (the others) that lasts forever.

Consequently, the cultural identity must not be seen as a fix, given or well built phenomenon, but rather a dynamic phenomenon (*anggitan*) as a river stream. In this sense, identity has never been considered as a stable thing but rather an
The 1st International Conference of Arts and Arts Education in Indonesia (ICAAE) 2014

Theme: “Rethinking the Human Dignity and Nation Identity: A Review Perspective of Arts and Arts Education”

unstable one. It is seen as a fluid substance formed by various possible discourses, either those coming from the inside or outside, that later in a certain space and time being internalized and became one part of self culture, and as a result it tends to be tied to spacial and temporal domains. The idea of the unstability of cultural identity is actually neither the modern nor the contemporary perspective but rather an idea that has been hold for a long time by the ancient human civilization. Herakleitos, an ancient Greek philosopher who lived around 540-480 BC, not to mention, once defined identity as ‘panta rhei!’ (something that continually flows) (Simon Petrus L. Tjahjadi, 2004:27).

The anti-essentialism perspective towards identity concept is supported by many philosophers and one of them is Stuart Hall (2003:1) who defines identity as a never ending process of production and reproduction. Identity is a term given to mention various ways of how to put things or our self in the right position towards the past time. Indeed, cultural identity is identification points that tend to be unstable and are built in historical discourse. For this reason, it is not the essence but rather a politics of self location that never ends. In this sense, cultural identity is not a fixed thing but a continuous and endless process and may often face the contention phenomenon (Melani Budianta, 2008:23). In addition, Stuart Hall as quoted by Antoni (2004:192) defines this identity politics phenomenon as a theatre of struggle or a ‘theater of conflict’.

Similar to those definitions, Kristeva (1989:128-129) mentions that identity is a ‘subject-in-process’. It is not only unfinished subject but it is also the one that lies in the ordinate of always being ‘judged’. In other words, what is actually called the identity terminology is actually similar to the truth terminology of Nietzschean philosophy. Nietzsche as adapted by St Sunardi (2001:140-141) states that the real meaning of truth is a form of falseness without which a creature cannot live. In this terminology, truth is not the antithesis of falseness but in the most fundamental things is a relation of various ‘falcity’. This explanation needs to be shared, particularly to remind people of the ‘danger of truth dogmatism’ due to the fact that dogmatism can be considered identical to kemandegan while kemandhegan is a term closely related to the anti-culture dictum (Goenawan Mohamad, 2001:185).

The opinion of the term identity and identity politics is in line with the main stream of contemporary paradigm, namely, Poststructuralism, Postmodernism and also Postcolonialism, which believes that cultural identity is mainly seen as dynamic site that always in the dialectic formation. Therefore, in the context of contemporary paradigm, each hegemony and homogenity representation is always sued and that every consensus is always questioned, and that every possible difference finds their room to celebrate (Ariel Heryanto & Sumit Kumar Mandal, 2004:35). In this sense, an imperative implication needs
Theme: “Rethinking the Human Dignity and Nation Identity: A Review Perspective of Arts and Arts Education”
Regarding that narration, then, arts and also aesthetics chronicles together with other cultural particularity entities, that are expected to be the parts of strategic social capitals to encourage the construction of Indonesian identity turn to be useless. This might happen due to the position of arts in this discourse is not as the enlightenment agent for Indonesia but on the contrary it appears as the distorctive agent for both humanity and nationality.

The Importance of Essentialist-Strategic Cultural Habitus in Arts

The opaque discourse of the Indonesian Arts entity whose narration could be wider, at least consists of two important strategic cultural points that need to be stated. First, the one related to the importance of understanding of the origin or sankan paraning dumadi of the Indonesian cultural identity as we want to discuss our cultural identity. Second, it is related to the importance of understanding the politic of location, when our culture meets the other subjects or Sang Liyan (The Others) in a cultural space.

Firstly, the one related to the origin of the culture or sankan paraning dumadi has one crucial note mainly the one related to the need to develop elegant meaning of what so called ‘past time or previous time’ for the sake of constructing ‘the present time’ and mainly for constructing ‘the future time’. The importance of understanding the unity of ‘past time-present-future time has been stated by Martin Heidegger (in Daniel Dhakidae, 2002:xxxii) by saying, “ein Ereignis-und Wirkungszusammenhang der sich durch ‘Vergangenheit’, ‘Gegenwart’, und ‘Zukunft’ hindurch zieht” meaning that a series of events and their effectiveness which continually happen through the ‘past time, present time, and future time’. It is only in this kind of cultural bound among these three cosmic time terminologies that the understanding of cultural production and reproduction could really be responsible for its own actions.

The idea of the importance of having this cultural bound entity by which there is always a tight relation between the cultural entity of the past time with the cultural reality of the present time and later becomes a big hope in the future time, has also found its point of relevance viewed from the Postcolonial perspective. Take for instance, the idea proposed by Edward Said (1995:33) that looking back to the past time is one of the most general strategy to define the present time and future time. This idea doesn’t come merely from a disagreement of what happened in the past time which has been neither really past, finished and close nor whether it is continually happening, although in different forms. The fact is, this particular matter is closely related to a complex meaning of the discourse of various influences and judgements and the current actualities and also the future priorities.

The idea of the cultural origin or sankan paraning dumadi is neither for the sake of romantization nor for freezing or discontinuing the culture but rather
for establishing and maintaining the continuity and discontinuity dialectics in maintaining civilization. The continuity refers to things that could be good and deserved to be done while the discontinuity one refers to the other meaning, that is the importance of selecting the less good things to be eliminated or to be considered as bad signals to be aware of in the future. Considering the perspective of this continuity principles in the Indonesian cultural context, it seems necessary to look back on various achievements experienced by this nation in the past as the starting point. One of these various past achievements that exists to the present time is the technology of building the temples, such as, Borobudur, Prambanan and many others that are spread mainly in Centre Java and East Java, that can be considered an important part of the past that needs to be noted. Some other examples are keris (the javanese traditional weapon), wayang (leather puppet show), batik and gamelan which represent the high level of past cultural heritage of this country that even the World Nation Organization through UNESCO considers them as parts of World heritage and includes them in the Representative List of the unvaluable Masterpieces of the Oral and Intangible Heritage of Humanity.

One important thing to be noted is that all cultural achievements gained this nation in the past, occurred when this nation had never got in touch with various Western foreign culture as can be seen this present moment. Regarding this, it is not recommended to consider Western countries as the only elegant ways of defining our culture as what commonly practice in the contemporary Indonesians’ cultural obsession. Considering the past time, it doesn’t intend to build the spirit of freezing imperium and standardizing the present time as well as the future but rather to put the past time as the source of inspiration whose clarity and purity need to be maintained.

Secondly, in relation to the cultural position politics when it meets the other subjects or liyan, it seems necessary to get similar attention. It is based on the understanding that the nature of cultural development actually happens when a culture meets the others not in a time when it is in solitude. One important thing to be noted in a case of meeting another system of culture, particularly in Postcolonial perspective is that there must a guarantee that not even one subject of culture is allowed to be the agent of hegemony or even colonialization. In this sense, the understanding of self cultural position politics is badly needed by every subject of culture to avoid them from being the victims in the intercultural meeting.

Meanwhile the politic of self location as suggested and believed in Postcolonial theory up to the present day, for example, in the forms of actions like ‘hybridity’ (Robert Young, 1995:1-28) or ‘mimikri’ (Homi K. Bhabha, 1994:85-92) seem to be not enough considering the fact that they are merely a kind of
academic fashion when they are not carefully examined. The other reason is because inside them we may also find meaningless utopian etos. It is really hard to imagine how to realize the idea of the third space/ in between as mentioned by Bhabha when two different systems of culture meet and both of them have no equal social capital. When this is the case then what happens next will not be either ‘hybridity’ or ‘mimikri’ but rather a process of hegemony or even colonialization. This picture of the Indoneian’s opaque condition as it meets the Western culture that it seems to face a big tragedy needs to have a further discussion.

This sad condition happening in Indonesia tends to be considered as natural and it may happen to other countries in the world, particularly those having the same history as the colonialized countries. It can be avoided if each subject of this nation has an adequate ability to develop and shape their own civilization identity. This ability could be developed as every subject of the nation could do some efforts to encourage and develop a kind of cultural strategy proposed by Gayatri Chakravorty Spivak (1988) known as ‘strategic essentialism’. Spivak (1988:205) defines this kind of strategy as "a strategic use of positivist essentialism in a scrupulously visible political interest". In this kind of cultural strategy model, each subject particularly the one in subaltern condition is suggested to develop a kind of cultural habituation pattern called ‘a willing suspension of disbelief’ everytime they meet a hegemonic or dominant cultures (Spivak, 1988:157; 2006:28-37).

In addition, Spivak (Stephen Morton 2003:75; Sarah Harasym, 1990:95-112), also defines this ‘strategic essentialism’, as a temporary essentialis attitude and it needs to be taken for the sake of prosecuting its own essentislism. This step needs to be done to make each subject talk about essentialism and then criticize it. Without doing that, it will be impossible for them to criticize an unequality condition that may happen to a culture or their own culture in the other time and place.

**Conclusion**

The previous discussions hopefully could give some insights on discussing the cultural identity policy, not to mention, arts, in order that its entity and existence as mentioned earlier actively take part in opening the witness and defensive entrances for the sake of humanity values, rather than behave as agents of destructing the humanity. In Indonesian context, and also other nations’ context in the entire world, these ideas will be applicable if every subject who does the action and also who possessess the culture always remains having a dialogue with their past time-present time-and future time in a good balance of formation.
Moreover, the other important thing to be noted is the significance of developing a self cultural critical habitus of each cultural subject whenever they meet the other subjects or sang liyan. It may be done by always maintaining the awareness by performing the strategic essentialism attitude. If every subject of culture doesn’t do this, the nation will be the object as stated by a Germanic philosopher Schiller as quoted by Mohammad Hatta that, “Eine grosse Epoche hat das Jahrhundert geboren. Aber der grosse Moment findet ein kleines Geschlecht Und noch kleinere Herscher”; it means that there was a great period born in this century but this period, only produces a small generation that almost meaningless. Hopefully, we can say ‘no’ from this moment, in order that each of us, no matter who it is, could give the best chance for the return of arts and culture to their real position, that are aimed at adorning life whose representation indicator could be noticed as the ‘beauty’ dictum always goes hand in hand with ‘Truth’ and also ‘goodness’ values.
References


Theme: “Rethinking the Human Dignity and Nation Identity: A Review Perspective of Arts and Arts Education”


***