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**RUSSIAN BALLET:
ITS STYLE, INFLUENCE AND DEVELOPMENT IN INDONESIA**

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ABSTRACT

This research aims to explore the influence of Russian ballet style in developing ballet culture in Indonesia. Using Joseph S Nye's soft power theory (2011) and Geoffrey Hasking's theory (1997) on Rusification, the research argues that social and political situations in Indonesia and Russia to some extent have influenced development of ballet in Indonesia. This research mainly based on a qualitative sources, conducted by using interview technique and literature review. The results of study proves that the spreading of ballet in Indonesia has been affected by development of social and political relationships between Indonesia and Russia from Old Order era until the era of reformation in Indonesia.

KEYWORDS: Social politics; Russian ballet; soft power; Rusification, Indonesia

INTRODUCTION

Each country has its own characteristic which is created from an identity within historical process, and inherited through communication process and imitated by each generation (Liliwiri, 2002: 8). Culture can consist of arts, traditions, and customs that include primitive culture, as well as complex culture, carried out by the younger generation towards the older generation (Soelaeman, 2005: 44-48). Cultural changes in a country can be influenced by intercultural changes, as happened in Russia. This multicultural country has been influenced by various cultures in the field of architecture, such as museum buildings; landscape paintings and frescoes; music, such as rock; and dance genres, such as ballet, which was born from many years ago. (Toer, 2018: 189).

From various cultures which exist in Russia, one popular culture product is ballet from Italy. Ballet is a universal art form and a foundation of all genres of art because ballet had already performed before people started performing other dances (interviews, with Brisbania Ayu S. B. November 13, 2018). Ballet came from Italian in the 15th century, and termed as "*ballare*", which means to dance. In Italy, ballet was rooted in the gathering of noble classes, performed as entertainment in marriage, and danced by men during the renaissance (Nirwana, 2013). Ballet began to develop and become a specific value due to the love of the King of France Louis Dieudonne XIV in the 17th century (Ayu, 2014: 11), who encouraged one of the most innovative

ballet dancers, Marie Salle, in making works in anticipation of the reformation of Jean- Georges Noverre in the end of the 18th century (Lotha, 2018).

Ballet then developed in overseas countries, including Russia. In the article entitled *Ballet History in Russian* by Keely, D. (2007), it is suggested that ballet was introduced to Russia in 1689. Regarding to the understanding of traditionalism and Russian people's suspicion of Western culture, Russian ballet emerged as the Russian cultural identity, facilitated, and supported to be spread to the West. One of people who made the identity known was Sergei Pavlovich Diaghilev, a Russian art critic who brought Russian art to the Western world since the 1820s (Jane & Georgey, 2010).

Diaghilev was active in the world of art due to despair over the political situation in Russia before the Revolution. He created *The Firebird* in 1910 and *Petrushka* in 1911 (Kelly, C & Shepherd, D., 1998: 188). The situation can be seen from unusual music, full drama pressure, and different performance techniques (Dejevsky, 2009: 222). In the meantime, Russia's best dancers migrated to Western Europe, joined in, and finally developed the ballet education in Europe, made the Western European ballet at the same level as Russian ballet, and be able to join hundreds of ballets throughout the country (Kohn, 1966: 89).

One of the countries that joined the European ballet was the Netherlands. Then, the Dutch who settled in Indonesia, introduced ballet to Indonesia in the 20th century. One of whom was Puck Meijer. Meijer, a Dutch ballet teacher, taught ballet to Farida Oetoyo, Nanny Lubis, James Danandjaja, Elsie Tijok and Julianti Paranti in Jakarta. In addition, Ludwig Werner also founded a ballet school in 1956, and named Marlupi Dance Academy by Marlupi Sijangga in Surabaya (Nirwana, 2013).

In 1957, a ballet school was founded and named "The Jakarta Ballet School" by Elsie Tjiok San Fang. In 1958, the school was renamed as the "Nriya Sundara Ballet School", maintained by Farida Oetoyo and Yulianti Parani. As the time passed by, in 1959, a number of dancers formed the National Ballet to conduct regular shows in Europe and made a ballet school called "Sumber Cipta Ballet". Sumber Cipta Ballet is one of the ballet studios which uses the Vaganova method. This Vaganova method was designed by a Russian ballet teacher, Agrippina Vaganova, by combining the best elements from several countries she had studied in. The Vaganova method developed in Indonesia owing to Farida Oetoyo's chance to get a scholarship from the government of the Soviet Union, whose the relation with Indonesia during the Old Order era was very well established.

In 1996, there were three ballet systems in Indonesia, which were the Royal Academy of Dance (RAD), the Australian Teaching of Dance (ATOD), and the Vaganova method. Out of the three methods, two of which were the most dominant ballet teaching systems or methods in Indonesia, namely the method of the Royal Academy of Dance (RAD) and the Vaganova method. There are differences in three ballet methods which exist in Indonesia, so ballet enthusiasts can choose freely which to pursue.

It can be assumed that ballet has become popular among Indonesian people is one of the impacts of diplomatic relations between Indonesia and the Soviet Union, which affected the surrounding culture. Therefore, through this research the author intends to describe the extent of social-political conditions of Indonesia and Russia affect the distribution of ballet in Indonesia.

The hypothesis of this study is that the socio-political conditions of Indonesia and Russia

have influenced the distribution of ballet in Indonesia. It is expected that this research will contribute in expanding knowledge regarding important role of both Indonesian and Russian governments in making ballet develop in Indonesia.

There are several works related to this topic, including Midya Desiana (2001), Puspita Atirennu, and Dini Anggraeni. Of the three literature reviews, it seems that there is no discussion about the socio-political relation's effects on the development of ballet in a country. Thus, this research intends to see how far the socio-political conditions are very influential in the development of Russian ballet style in Indonesia.

THEORETICAL BASIS

In the development of ballet until finally entering Indonesia, there were aspects that explained the interconnection of culture and politics. Culture is one of the sources found in soft power according to the book *The Future of Power* by Joseph S. Nye (2011). It is said in culture, power is not only in the form of orders and coercion, but power also can be felt more when we can make other parties do things they do not want even if they don't get influence from us. (Nye, 2011: 94).

Soft Power is the subject of democratic politics for everyday life, which relies on the ability to shape the preferences of others. The ability to set preferences can be associated with intangible assets such as attractive personalities, such as culture, values, political institutions and policies which are seen as legitimate or have moral authority.

One of the means to promote soft power is public diplomacy, firstly introduced by Edmund Gullion. Public diplomacy is a tool that is widely used by actors to create soft power (Nye, 2011: 101). Actors use public diplomacy to communicate with other citizens, provide information, and influence audiences. Public diplomacy can also make the arena to promote national interests and advance a country's policies. Hence, this is part of interstate relations carried out by senior officials of the country concerned. The objectives contained in public diplomacy can affect the field of educational exchange and cultural exchange that can provide a picture of the country's image or reputation with the aim of influencing public attitudes. Intelligent public diplomacy requires an understanding of the role of auto-critical credibility and civil society in producing soft power (Nye, 2011: 95).

Effective public diplomacy can influence other governments indirectly by influencing public opinion abroad. In addition, public diplomacy can help promote an attractive image of a country and can obtain power indirectly. There are three dimensions of public diplomacy, the first is the communication used in everyday life. The communication is implied communication to explain the context of the decisions of the policies made. The second dimension is strategic communication which involves campaigning in public diplomacy symbolically and is focused on certain policies. The third dimension of public diplomacy is the development of good relations through the exchange of scholarships, conferences, training etc. Scholarships are the widest dimension that has happened for years. These three dimensions are equally important to utilize public diplomacy effectively and use Soft Power (Nye, 2011: 105-106).

Public diplomacy can transcend interest in culture, creating cultural diplomacy that can involve the relation between state and non-state actors. Cultural diplomacy cannot be separated by

the government because it is the government that can formally promote culture. Cultural diplomacy is also an element of 'culture' from broader public diplomacy efforts. Culture can create a framework for politics through developing interrelated countries (University of the West of Scotland, 2017: 20-21).

Cultural diplomacy can also create Russification. Russification Theory is a process of cultural assimilation supported by foreign culture so that it becomes a Russian-cultural form (Hasking, 1997: 368). Assimilation Process Theory happens because of the movement of important people in politics while promoting Russian culture on various occasions. The influence of assimilation has an impact on everyday life, for instance, in the field of performance (Pavlenko, 2011: 19). This becomes a theoretical framework because there is an indirect influence from the actors to develop a culture abroad.

RESEARCH METHODS

This study uses a method with a qualitative approach. According to Bogdan and Taylor, quoted by Moleong, qualitative research is a research procedure that produces descriptive data in the form of written or oral words from people whose behavior can be observed (Moleong, 2000: 3). In qualitative, the aim is to obtain findings or theories, including techniques for understanding data (Strauss, 2003: 7).

Researchers, whose method is qualitative, use interview techniques in collecting data by carrying it out directly, face to face between interviewers and informants (Sugiyono, 2005: 86). There are two methods in this interview, namely In-depth Interview. It is a process of searching information in depth, and not done once to get accurate results. The aim to find out the opinion of the resource person based on the perspective of the respondent in looking at an existing problem by using face-to-face techniques (Moleong, 2005: 186). Then, structural interviews. This interview is carried out by interviewers setting their own problems and questions to be asked. This interview aims to get the results of the hypothesis and avoid informants to say the truth. Questions are arranged in detail that can be developed during the interview.

To support the results of the interviews that have been conducted, a literature study method is needed to complement the qualitative method using interview techniques. Library study is an activity carried out to collect library data, reading, recording, and managing research material. This research uses this method as the purpose of collecting data, especially the search for data and information through documents, both written documents, photos, images, and electronic documents that can support the writing process (Zed 2008: 2-3).

In this study, there are seven respondents with three main respondents as the resource persons to find out how Russian ballet can be practiced in Indonesia. The purpose of interviewing the other four respondents is to provide additional information on the development of ballet in Indonesia. The respondents who have been interviewed were teachers and owners of studios in a dance environment that the researcher studied in.

RESEARCH RESULT

The influences of Indonesian social-political conditions in spreading ballet culture in Indonesia

Basically, the socio-political conditions are very influential in the spread of culture in Indonesia. The distribution can be seen from diplomatic relations conducted by Indonesia with several countries, including Russia. This happened in the Old Order in 1945 to 1967 led by the first president of the Republic of Indonesia, namely Koesno Sosrodihardjo with popular name Soekarno. Soekarno was a figure who had a strong influence on the style of political communication, who in young age often communicated with friends across the countries (Lesmana, 2008: 6).

The good communication carried out by Sukarno had an effect of having diplomatic support given by the Soviet Union. For example is the telegram sent by Andrei Vyshinsky, the Foreign Minister of the Soviet Union, to Mohammad Hatta as Prime Minister and Foreign Minister of the Republic of Indonesia saying "*On behalf of the Soviet Union government, I respectfully inform you, since the recognition of Republican sovereignty Indonesia on December 27, 1949 in The Hague, Netherlands, the government of the Soviet Union decided to recognize the sovereignty and independence of the Republic of Indonesia and was willing to establish diplomatic relations with Indonesia.*" (Rasyid, Feb. 24, 2015). The diplomatic relations continued until there was support in the United Nations Forum which helped in the nomination of Indonesia as a member of the United Nations and strongly condemned Dutch aggression against Indonesia. Support was given by the Indonesian people by expressing their gratitude through letters to the government of the Soviet Union.

Soekarno served in the Old Order period using a democratic system of Guided Democracy, which made the basis of freedom of political community limited. The application of Nationalist, Religious and Communist thought was an important period, because communist ideology increasingly strengthened Indonesia in the era of Guided Democracy, which was directly or indirectly supported by the Soviet Union, after the first years of independence of the Republic of Indonesia (Lebang, 2010: 4). The same idea was shared by Toby Roripanday in an interview on October 31, 2018 saying "at that time communism had its own community, it did not want to be equated with other communities and formed a separate sect".

Communist representatives in the Old Order were PKI (*Partai Komunis Indonesia/Indonesian Communist Party*). In various fields, the PKI always carried out propaganda, for example the formation of LEKRA (People's Culture Institute). LEKRA spread the notion of ideology using the main media of literature in propaganda. The People's Cultural Institute (LEKRA) was the largest artist organization in the period 1945-1965. It was formed by a group of cultural arts workers wrapping up on August 17, 1950 that stood out during the period of Guided Democracy (Jones, 2015: 123), by promoting the development of folk culture to oppose the anti-people, feudal, and imperialist of the Indonesian ruling class (Foulcher, 1986: 18). LEKRA was committed to modernization and nationalism such as groups participating in cultural meetings with the hope that national culture is something that emerges from Indonesian society and relies on the definition of socialist realism that promotes a commitment to social justice.

The Soviet Union also provided assistance to Indonesia in the Old Order in the form of funds, project development, and supply of weapons. The good relations continued until the agreement in various fields such as terrorism, economy, trade, banking, environment, technology, education, and culture. One of the agreements received by Soekarno in the field of culture is the entry of ballet dance because the artistic taste displayed in ballet dance can be accepted just as much as the music accompanies them in a show (Jones, 2015: 119). In contrast to rock-and-roll, jitterbugging, cha-cha, samba, Sukarno gave criticism of the dance because it was contrary to the national identity of the country (Feith, 1967: 370).

In the Old Order, the Soviet Union also created a high culture and improved general education for the working class. From the creation of a high culture, emerged a mass culture in which the Soviet Union was identical with commercial, bourgeois, and served for political purposes (Beumers, 2005: 1). One of the leaders in the Soviet Union was Nikita Sergeyeovich Khrushchev, the Chair of the Council of Ministers. During the leadership period, there was a movement of peace and friendship between nations carried out by the Soviet Union.

With this movement, Khrushchev paid a visit to Indonesia in 1960 after Sukarno visited the Soviet Union in 1956. The purpose of Khrushchev's arrival was to give a speech in Yogyakarta. In his speech Khrushchev stated that "the government of the Soviet Union will open the University of Nations Friendship in Moscow for Latin-Asian-African-American youth" (Lebang, 2010: 24). In addition to educational scholarships in Moscow, students also got monthly allowances from the government of the Soviet Union. The statement triggered Indonesian students to migrate to Russia with scholarships offered by Khrushchev, one of which was Farida Oetoyo. The interview with Althea Sri Bestari on December 1, 2018 explained that "Farida Oetodyo was an Indonesian student who studied Russian ballet at the Bolshoi Ballet Academy". The scholarship, obtained by Farida from Khrushchev, became one of the ways to realize the culture of the masses to serve the political goals between the Soviet Union and Indonesia from the peace and friendship movement between nations.

Farida was interested in studying at the Bolshoi Ballet Academy, because of his fondness for the ballet world from childhood. Starting from his desire to pursue ballet in America, until finally his mother urged Farida to learn ballet in the Netherlands. However, due to this pressure in her mother's insistence, Farida was made uncomfortable and only lasted two years in pursuing ballet in the Netherlands. Unlike Farida's reasons to learn ballet in the Netherlands, which solely was the pressure from her mother, Farida learned ballet in Moscow because of the proposal and effort of Suryadarma and Utami, who were siblings of Farida's dad and worked as Indonesian Ambassadors in the Netherlands (Herliany, 2001: 90). For their efforts, Farida received a scholarship at the Bolshoi Ballet Academy.

Classical ballet heaven was in the Soviet Union (Oetoyo, 2014: 83), this was felt by Farida when studying ballet in Moscow, because in the teaching, very high discipline, and considerable complexity were always emphasized. This aims to give birth to the right dancer - properly prepared, both technical, physical and mental. After four years studying in Russia, Farida produced the work of *Sang Saka Merah Putih* which was displayed at the Bolshoi Theater, marking her as the only Indonesian student who completed her studies with cumlaude grades, holding the title "Artist of the Ballet" at the Bolshoi Ballet Academy (interview with Arya Yudistira Syuman , October 27, 2018).

When Farida studied ballet in Russia, the teaching method used at the Bolshoi Theater, was the Vaganova method, which was made in 1910 and discovered by Agrippina Yakovlevna Vaganova. Vaganova was born on June 26, 1879 in Sankt Petersburg, Russia. Agrippina Vaganova was one of the most extraordinary dancers because she had an elastic body so that she could make a beautiful leap and could even make the longest jump. Her movements did not deviate from the ballet step pattern and the geometric shape remains the same (Volynsky, 2008: 38), with which found in where Agrippina learns ballet, various countries such as France and Italy. Moreover, she was supported by the existence of mass cultural emigration in Russian history in 1917, resulting in the implementation of a repatriation agreement between the Soviet Union and colleagues from Western countries (Elfira, 2012: 130-131).

The method created by Agrippina comes from elements of traditional French style from the romantic era with athleticism and the Cecchi technique from Italy, creating forms of teaching in classical ballet and perfecting it into a syllabus that can last until now (Oleksenko, 2000: 5). The technique possessed by Agrippina is very influential. In an interview with Toby Rorimpandey on October 31, 2018, it is said that "At that time, Agrippina was asked to dance for the king in Russia, and make a separate method the results of the knowledge obtained and seen in the method there are ethics, education, discipline in dance that is so good that Russia has ratified the method to become part of Russian culture".

Ballet Russia has the basics of classical ballet dance, which forms the most popular ballet technique instruction today. There are clothes worn by the ballet dancers namely Leotard, with the aim of knowing whether the ballet dancers can become professional dancers or not. The distinction can be seen from the body shape and bones of the dancers supported by Leotard's clothing. This is important because the Vaganova method emphasizes harmony and coordination on every part of the body, aiming to develop the spine and neck which allows the dancers to maintain the core of stability in order to support the dancers while dancing (interview with Brisbania Ayu SB 13 November 2018). Therefore, the teaching criteria in the Vaganova method itself is more complex. This method developed in Indonesia with the same methods and instruction in teaching until now. In Indonesia, the syllabus contained in the Vaganova method remains the same only in the naming of movements in ballet in Indonesia, in order to make Indonesian dancers understand the meaning of each of these moves. The principles in the Vaganova method aim to develop lower back strength, arm strength, flexibility, and endurance needed by ballet dancers. This is included in the process assigned when teaching and in making the benchmark for teaching. The name of Vaganova's method comes from its creator, Agrippina Vaganova.



Picture 1

Some movements carried out using the Vaganova method in the Sumber Cipta studio, December 17, 2018

After completing his school in Moscow, Farida who held the title of an artist, can devote herself to the interests of the people. Farida returned to Indonesia in 1959, formed a national ballet, and created a ballet studio, *Sumber Cipta*, with the aim of developing ballet and Indonesian dance internationally by performing in shows, both locally and internationally. This can promote the skills of the dancers. From the shows performed, it can bridge cultural differences and bring the relationship of understanding between nations closer (Oetoyo, 2014: 239).

In the end of Soekarno's leadership, he was replaced by Suharto, who lasted from 1966 to 1998, which marked the turn of the Old Order into the New Order. The close relations established by Soekarno faded because of ideological differences between Russia and the New Order. The New Order applied the principles of Pancasila Democracy. So that the revolution not to be disturbed again, Suharto "forced" the PKI (Anderson, 1966: 98). This made the New Order supported more by the West than by the Soviet Union. In the field of culture during the New Order period, the focus is more on regional art forms rather than the pan-Indonesian art. While the emphasis on regional art forms strengthened, there were significant changes at the beginning of the New Order period to the policies applied in the period of Guided Democracy. The involvement of pan-Indonesian artists with the state during Soekarno's Guided Democracy was strongly criticized (Jones, 2015: 199).

Western support was more acceptable in the New Order period, as seen from the development of ballet from London, the Royal Academy Dance (RAD) method, which emphasized point work, the basis of ballet techniques. In the RAD method in Indonesia, the aim is to develop ballet as an academic ballet education. The RAD method has good support, as seen from the existence of a program called teacher's training, which aims to "produce teachers who can accompany the dancers" (interview with Reynata Martha L. 12 November 2018). Ballets in the RAD method are intended for shows, and therefore must create dancers who can provide a show (interview with Deidra Fadilah, 26 November 2018). In teaching, the RAD method teachers always add traditional Indonesian elements, for example is in the dance, there are flowers, which

symbolizes welcome in Indonesian traditional dances.

Besides the RAD method, there is also the ATOD (Australian Teaching of Dance). This is a teaching syllabus method issued by the Australian state to provide high-quality methods. The ATOD method was born in 1986, and provides a dynamic, innovative, and interesting syllabus that is supported by a system of teaching practices and a high integrity inspection process. In the ATOD method, other than ballet, there are also jazz, contemporary, lyrical, nation character, etc. The diverse teaching system aims to give dancers the choice to learn more broadly and not just stick with ballet (interview with Ade Setiowibowo's mother, November 20 2018).

Although Farida's art background came from Russia, it did not rule out the possibility of Farida continuing to develop art in Indonesia. Farida founded a contemporary dance group together with Yudi Sjuman, Aksan Sjuman, and Chendra Effendy Panatan in 1998, named Kreativitat Dance Indonesia (KDI), with the aim of preserving dance in the New Order era which was led by Soeharto, which was more selective in accepting the art in Indonesia. KDI provides inspiration for art workers and show managers in Jakarta, by providing a forum for art workers such as choreographers, dancers, stylists, and managers of performing arts to produce works that can be enjoyed by the wider community (Oetoyo, 2014: 229).

During the New Order, the Soviet Union was led by Mikhail Sergeyevich Gorbachev. Gorbachev was the eighth leader of the Soviet Union, which was also the secretary general of the Communist Party of the Soviet Union from 1985 to 1991, the end of the Soviet Union (Felicitas, 2016, Dec. 14). The Soviet Union in the mid-1980s experienced an economic crisis caused by corruption, poor bureaucracy, and increasingly strong public apathy. This condition forced state officials and party leaders to conduct an evaluation of the party policies and politics of the Soviet Union in general (Fadrurodji, 2005: 173). This was what resulted in Gorbachev's time to form a policy on *perestroika*.

Gorbachev's policy on *perestroika* aimed at improving and renewing the structure of government and society of the Soviet Union, which ultimately strengthened the system of socialism (Fadrurodji, 2005: 176). Furthermore, the policy of Gorbachev was in the form of openness in all fields in the government of the Soviet Union. This meant that art, which was previously prohibited, was then allowed by *Glastostost*. During the Gorbachev era, culture was focused at the role of ideology to ensure the trust of people in reformation (Beumers, 2005: 11). Gorbachev saw that the future of humanity must be kept away from conflict and the need for collective cooperation from various parties (Fadrurodji, 2005: 175). The purpose was to open up and build relations between countries, but during Gorbachev's leadership, the Soviet Union's relations with Indonesia were not as strong as in the Old Order, due to Soeharto's policies which opposed the KPI and was more Western.

There is also an institution called the Indonesian Cultural Institute (IFI) which was formed in 1994. At that time, the Soviet Union had changed to the Russian Federation in the New Order period. IFI's aim was to familiarize the two countries through culture by introducing the culture of the Russian Federation to the Indonesian people, which was one form of the IFI, so that Indonesians would know the culture of the Russian Federation. There were visits to various museums, theater performances, and several concerts held in the Russian Federation. Cultural contact between the two countries was build on the same interests and was introduced to young people between the two countries (Lebang, 2010: 78-90).

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With the existence of IFIs, a good relationship between Russia and Indonesia has been formed. These institutions played a large role in bridging cultural cooperation between the two countries. One aspect which can be seen as the portrait of the relations between the two countries, through the ups and downs of political relations, is the social and cultural relations. The relation of the two nations is built on the same interests, proven by the existence of cultural diplomacy that has the role of introducing Russia to Indonesia's young audiences, especially those born after the cold war.

Indonesia after the New Order showed its desire to improve relations between the two nations. The socio-political relations that occurred in the Reformation Era in 1998 until now and the Russian Federation in 1991 until now can be seen from the signing of the *Declaration of the Republic of Indonesia and the Russian Federation on the Framework of Friendly and Partnership Relations in the 21st Century* by President Megawati Soekarnoputri and President Vladimir Putin in Moscow, on April 21, 2003. This has become a bridge to the return of significant relations and bilateral cooperation between the Republic of Indonesia and the Russian Federation. On this occasion, Indonesia bought a number of fighter and helicopter aircraft within the framework of technical cooperation between the two countries (Fadrudroji, 2005: 233).

The state visit in bilateral cooperation relations continued during the leadership of President Susilo Bambang Yudhoyono and President Vladimir Putin, which signalled increasingly close relations and cooperation between the two countries. One form of bilateral cooperation between Indonesia and Russia was the Russian Culture Week in Indonesia in 2009, and the Indonesian Culture Week in Russia in 2010 (Ministry of Foreign Affairs of the Republic of Indonesia, 2009).

The better relationship between the Reformation Era and the Russian Federation can be seen from the economic, social, cultural and trade fields. For instance, in the cultural field, Russian ballet dancers from the Igor Moiseyev Dance Ensemble held their first ballet performance in Jakarta in 2016. The show took place at the Kempinski Grand Ballroom, Hotel Indonesia. However, the event was not open to the public, and only showed to certain invited guests, especially stakeholders in economic-political and socio-cultural relations between Russia and Indonesia, the media and certain Russian citizens living in Jakarta, and its surroundings. This ballet show was one of the signs that Russian ballet continues to grow until now (Rasyid, 3 Nov 2016).

In addition, the similar opportunity was given to Farida Oetoyo to attend the show which was held by the Russian embassy in Indonesia. The invitation was due to the Russian embassy knowing the history of Farida's journey to ballet in Russia and the development of Russian ballet in Indonesia by Farida (interview with Toby Rorimpandey, October 31, 2018). The works that have been produced by Farida Oetoyo include the performances of *Rama dan Sinta*, *Gunung Agung Meletus*, *Camar Burana*, *Putih-Putih* dan *Daun Fulus*. These works are works with Indonesian backgrounds that were played with contemporary ballet movements. This works as an example in accordance with Rusification's theory revealed by Hasking (1997), that "Russification theory is a process of cultural assimilation supported by foreign culture so that it becomes a Russian-cultural form" (p.368). In the ballet performance, besides displaying elements of Indonesian culture from the aspect of the story, Farida Oetoyo also included techniques from the Vaganova ballet method which is one form of Russian culture, making it an extraordinary show. Moreover, many students of Farida Oetoyo who have become professional dancers with high

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achievements in various countries, have their own ballet studios, still preserving the Russian Vaganova method. This can be seen from the many ballet studios in Indonesia which use the Vaganova method more than RAD and ATOD.

Table. 1.
Ballet school data in Indonesia.

No.	Ballet methods in Indonesia	Number of Ballet School
1.	RAD	6
2.	Vaganova	9
3.	ATOD	5

The number of ballet studios described above is based on interviews and from the Ballet Teachers and Trainers Association (IPPB).

From the table above, it can be referred that the number of ballet studios listed may always increase every year. Furthermore, it also describes the number of studios using the Vaganova method. This is the evident of how Farida Oetoyo's students who are professional dancers and performers in various countries have their own ballet studios, thus are still preserving the Russian Vaganova method. This makes it easier for the Indonesian people to get to know, to learn, and to explore Russian culture in the form of ballet dance using the Vaganova method (the results of interviews with Althea Sri Bestari, December 1, 2018) even though in the Era of the Reformation, the social and political relations between Indonesia and the Russian Federation did not significantly affect the development of Russian ballet in Indonesia.

CONCLUSION

Based on the results of the analysis that has been conducted, it can be concluded that a country's socio-political policies can influence the development of culture in a country, especially in this case, the development of Russian ballet. Ballet art, which was originating from Italy into the Russian state, has gone through the process of Russification so that it can be known as a Russian ballet and has become the identity of the country. Then, Russian ballet art began to enter Indonesia due to the Dutch state which colonized Indonesia in the Old Order. Policies during the Old Order and Soft Power from the Soviet Union under Khrushchev's leadership affected the development of ballet in Indonesia. This relationship creates policies that can benefit the Old Order from the fields of economics, technology, trade, education, and culture. This can create a high culture and improve education with the scholarship given by Khrushchev. One of the Indonesian students who received a scholarship was Farida Oetoyo, in the field of ballet dance. From existing policies, it can be referred that the Soviet Union was very important until the end of the Old Order period.

In the end of the Old Order period, marked the turn of the Old Order period into the New Order era under Soeharto's leadership, the policy was against the existence of communists, which made good relations established in the Old Order started to fade. During this New Order era, the

government collaborated more with Western countries, resulting in Western ballet developing in the New Order era. However, the fading of relations between the two parties did not let Farida down in developing dance. This can be seen from the formation of a dance group called *Kreativitat Dance Indonesia* (KDI) as a forum to preserve dance in that period.

In addition to the formation of the KDI, there was also the Indonesian Cultural Institute (IFI) whose role was to introduce the culture of the Russian Federation to Indonesians during the New Order. The relationship between Russia and Indonesia is getting better with the signing and state visit of the President of the Reformation Era, whose one of the impacts meant in the field of culture was the Russian Ballet performance conducted in Indonesia in 2016. Moreover, Russian ballet in Indonesia pioneered by Farida Oetoyo is more dominant and her students are still developing the ballet by creating ballet studios.

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