
	<b>Global Journal of Arts Humanity and Social Sciences</b>			
	ISSN: 2583-2034			
	Abbreviated key title: Glob.J.Arts.Humanit.Soc.Sci			
	Frequency: Monthly			
Published By GSAR Publishers				
Journal Homepage Link: <a href="https://gsarpublishers.com/journal-gjahss-home/">https://gsarpublishers.com/journal-gjahss-home/</a>				
Volume - 6	Issue - 6	June 2026	Total pages 426- 433	DOI: 10.5281/zenodo.20608557

## SOFYANI PLATE DANCE AND THIRD SPACE AESTHETICS: HOMI K. BHABHA'S POSTCOLONIAL HYBRIDITY PERSPECTIVE WEST SUMATERA, INDONESIA

By

Andar Indra Sastra<sup>1</sup>, Adjuktoza Raffilendes<sup>2</sup>, Yan Stevenson<sup>3</sup>, Sri Meiweni Basra<sup>4</sup>

<sup>1,2,3,4</sup>Institut Seni Indonesia (ISI) Padangpanjang

Orcid: <https://orcid.org/0000-0001-8137-6744>



### Article History

Received: 25- 05- 2026

Accepted: 06- 06- 2026

Published: 08- 06- 2026

Corresponding author

Andar Indra Sastra

### Abstract

The study, titled “Tari Piriang Sofyani dan Estetika Ruang Ketiga: Perspektif Hibriditas Poskolonial Homi K. Bhabha” (Sofyani plate dance and Third Space Aesthetics: Homi K. Bhabha’s Postcolonial Hybridity Perspective) examines the evolution of Minangkabau performing arts through the concept of the third space, representing the intersection between indigenous tradition and global modernity. The research questions focus on: (1) the manifestation of aesthetic hybridity in the Sofyani plate dance, (2) the representation of the third space through music and choreography, and (3) the negotiation of Minangkabau cultural identity within a postcolonial framework. This research seeks to elucidate the process of creating hybrid aesthetics, comprehend cultural representation in the performance, and uncover the dynamics of local-modern identity. The approach used is a qualitative method that incorporates an art ethnography framework along with Homi K. Bhabha’s postcolonial theory. Information was collected via observation, interviews, documentation, and a review of the literature. The findings reveal that the Sofyani plate dance presents a fresh aesthetic through the fusion of traditional and contemporary aspects, dynamically shaping Minangkabau cultural identity within a postcolonial space.

**Keywords:** Sofyani plate dance, hybridity, postcolonial aesthetics, third space, Minangkabau.

## 1. INTRODUCTION

The Sofyani plate dance is a form of transformation in Minangkabau performing arts, demonstrates the encounter between local traditions and artistic modernity. In the evolution of Indonesian performing arts, traditional dance is now seen not as a static cultural heritage but as a domain where meaning is generated through ongoing social, political, and aesthetic interactions. This transformation is evident through changes in movement styles, musical forms, stage designs, and performance approaches that align with the requirements of contemporary theater. Homi K. Bhabha argues that postcolonial culture emerged from hybridity, resulting in a "third space" which serves as a site for negotiating identity between tradition and modernity (Bhabha, 1994). Within this context, the Sofyani plate dance serves as a manifestation of blended aesthetics that unites the local Minangkabau identity with modern artistic elements in a contemporary performance space.

Originally, the Plate dance served as the collective expression of indigenous peoples in Minangkabau, deeply rooted in agricultural rituals. However, the development of the performing arts sector and cultural tourism prompted a transformation in the role of dance from a sacred harvest ritual into a celebrated stage performance. These modifications indicate a cultural recontextualization process that is intertwined with the impacts of colonialism and cultural globalization. Hall stated that cultural identity is not static; rather, it is a continuous process of 'becoming' and 'positioning' influenced by historical dynamics and power relations (Hall, 1990). Consequently, the Sofyani plate dance serves not just as a means of preserving culture, but also as a space for the creation of new identities shaped through body language, music, and the visuals of contemporary performances.

From the perspective of postcolonial aesthetics, cultural hybridity is not understood as a form of loss of tradition, but rather a strategy



of adaptation of local culture to the dominance of global discourse. Studies concerning the performing arts in Nusantara indicate that the modernization of traditional art frequently leads to new artistic expressions that are ambivalent: while it enhances the presence of local culture, it simultaneously exposes it to the risk of cultural commodification (Piliang, 2010). In the Sofyani plate dance, this ambivalence is evident through the incorporation of contemporary dance choreography, heightened musical arrangements, and the modification of performance length to suit festivals or cultural diplomacy. This condition indicates that the aesthetic of Minangkabau performances moves in the space between the preservation of tradition and the demands of the contemporary cultural industry.

Examining the Sofyani plate dance through the lens of postcolonial hybridity is significant as it illustrates how traditional Minangkabau art forges a new identity within the global cultural arena. In addition, this study also contributes to the development of aesthetic theory of the Nusantara, which has been dominated by the Western framework. Previous studies have primarily focused on the Plate Dance regarding choreography, social roles, and cultural tourism, whereas the examination through Homi K. Bhabha's concept of the third space remains somewhat restricted. Therefore, this study aims to explore how the music, movement, and visual aspects of the Sofyani plate dance embody the negotiation of Minangkabau cultural identity within a postcolonial framework, creating a vibrant hybrid aesthetic amid the modernity of Indonesian performing arts.

## 2. Method

Sofyani plate dance research employs a qualitative method through an ethnographic lens in art and postcolonial studies, as it centers on the significance of aesthetics, cultural symbols, and hybridity in dance performances. The qualitative approach aims to deeply comprehend the cultural phenomenon of the Sofyani plate dance by interpreting experiences, behaviors, and social representations within the Minangkabau culture, similar to Creswell's methodology (Creswell, 2014). The ethnographic method in art is utilized to examine performance practices, musical rhythms, choreography, attire, and socio-cultural dynamics within dance-supporting communities. Simultaneously, through the postcolonial lens of Homi K. Bhabha (Bhabha, 1994), the ideas of hybridity and third space were examined in relation to the negotiation of Minangkabau cultural identity. Data collection methods included participatory observation, in-depth interviews, audiovisual documentation, and literature reviews, followed by analysis using an interactive model incorporating data reduction, data presentation, and conclusion drawing (Miles et al., 2014).

## 3 LITERATURE REVIEW

### 3.1. Sofyani plate dance

Studies on the Sofyani plate dance have primarily developed within the field of performing arts. Numerous studies position the Plate dance as a representation of the cultural identity of the Minangkabau community, which has evolved in style alongside the advancement of modern performing arts. Soedarsono contends that

traditional Indonesian performing arts are experiencing a revitalization through artistic adaptation to endure modern social and cultural transformations (Soedarsono, 2002). In this context, the Sofyani plate dance is viewed as an artistic reimagining that merges traditional components with a contemporary choreography style. Additional studies indicate that alterations in movement structure, floor designs, costumes, and musicality in contemporary Plate Dance serve as an aesthetic approach to meet the demands of festivals, tourism, and cultural diplomacy (Indrayuda, 2013). The research indicates that the Sofyani plate dance serves not only as a form of entertainment but also as an embodiment of Minangkabau cultural identity in modern public spaces.

From a theoretical perspective, the reading of the Sofyani plate dance began to be directed to the issue of cultural hybridity and postcolonial aesthetics. Homi K. Bhabha's concept of hybridity posits that cultural intersection is not a passive blending of traditions, but a dynamic 'Third Space' where dominant discourses are negotiated and subverted (Bhabha, 1994). This approach is significant for comprehending how the Sofyani plate dance presents a combination Minangkabau movement styles with contemporary performance aesthetics. Moreover, Yasraf Amir Piliang noted that contemporary Indonesian art operates within a post-traditional framework, when traditions are reproduced through modern media and global cultural consumption (Piliang, 2010b). This study indicates that the Sofyani plate dance is a hybrid artistic form that represents the transformation of Minangkabau culture from a ritual context to a contemporary performance space, serving as a platform for negotiating local identity within postcolonial Indonesia.

### 3.2. Hybridity

The concept of hybridity in postcolonial cultural studies refers to the process of mixing cultural identities, symbols, languages, and practices that emerged from the interaction between indigenous culture and colonial as well as global influences. This concept is significantly elaborated upon by Homi K. Bhabha, who argues that postcolonial culture is never entirely pure, but is always shaped through the negotiation of meaning within the "third space," resulting in a new, ambivalent identity (Bhabha, 1994). In the realm of performing arts, hybridity emerges when conventional components are reinterpreted via contemporary expressions, leading to fresh aesthetic forms that are not wholly local or global. Stuart Hall suggests that cultural identity is a process of "becoming" that evolves based on historical dynamics and social interactions (Hall, 1990). Thus, hybridity is perceived not as the disappearance of the original cultural identity, but as a type of cultural evolution that persistently adapts to the evolving times.

In Indonesian cultural studies, the notion of hybridity is employed to describe the transformations in traditional art amid modernity and cultural globalization. Yasraf Amir Piliang explained that contemporary culture moves in post-traditional logic, characterized by the reproduction of traditions via contemporary media, cultural industries, and global consumption (Piliang, 2010). This perspective indicates that the traditional art of Nusantara is absent

in its original closed form, but undergoes aesthetic recontextualization based on the contemporary culture's social requirements and markets. R. M. Soedarsono highlighted that revitalizing traditional performing arts frequently requires modifying choreography, music, and stage design to fit the standards of contemporary and global performances (Soedarsono, 2002). This study allows us to comprehend hybridity as a cultural approach for preserving tradition while simultaneously creating a new identity that is fluid, adaptable, and postcolonial in contemporary society.

### 3.3. Postcolonial Aesthetics

The concept of hybridity in postcolonial studies emerged as a response to the essentialist perspective of cultural identity seen as stable and untainted. In Homi K. Bhabha's theory, hybridity is seen as a cultural mixing process that emerges from colonial connections and globalization, resulting in the formation of a new identity that is ambivalent. Research by Furqon and Busro indicates that hybridity serves as a type of cross-cultural expression, evident in the language, identity, and social behaviors of postcolonial societies (Furqon & Busro, 2020). Faisal's study shows that hybridity serves as a means to shape Indonesian cultural identity by negotiating local and colonial values within postcolonial cultural contexts (Faisal, 2022). In the context of art and culture, the concept indicates that cultural identity is increasingly fluid rather than fixed, continues to undergo in response to social, political, and aesthetic influences. The study conducted by Nuraini et al. on the Gupay Pangwanoh dance indicates that contemporary performing arts exhibit new cultural forms without completely erasing their original identity (Nuraini A. D., 2022).

Within Indonesian cultural studies, the concept of hybridity is extensively applied to interpret the evolution of performing arts, literature, film, and visual media amidst global modernity. Wirandi and Sukman's study on "Ketoprak Dor" performances revealed that hybridity is evident in the mixing of language, music, narrative themes, and ethnic identities within the framework of folk performances (Wirandi & F., 2023). The research by Rahul and Qadriani indicates that hybridity manifested through knowledge systems, language, religion, and art due to intricate cultural interactions in postcolonial societies (Rahul & N., 2024). Conversely, the study by Marsyanda et al. indicates that the hybrid nature of identities in cinema leads to not just cultural mixing, but also shapes social ambivalence and the representation of multiple identities (Marsyanda P. S. I. & D., 2025). Dektisa's study on visual decolonization during the "Seventeenth" celebration highlights that hybrid spaces serve as a site of symbolic resistance to colonial hegemony through the visual and performative practices of local communities (Dektisa, 2025). Based on these various studies, it can be understood that hybridity is not just a mixture of cultures, but a strategy for negotiating identity, resistance, and the formation of new aesthetics in contemporary postcolonial society

### 3.4. Third space

The concept of "third space" put forth by Homi K. Bhabha is a significant notion in postcolonial studies for elucidating the

negotiation of cultural identity during the interaction between tradition and modernity. The third space is seen as a symbolic space where cultural identity becomes neither singular nor pure, but is shaped through dialogue, ambivalence, and cultural hybridity. The study by Furqon and Busro indicates that the third space serves as a venue where two cultures encounter each other, creating new identities via negotiation and resistance to colonial control (Furqon & Busro, 2020). In postcolonial culture, the third space enables local communities to create new interpretations without fully embracing or dismissing the dominant culture. Nurhadi's study validates that Bhabha's theory of third space illustrates the presence of an "in-between space," reflecting identity as a dynamic and ever-evolving social construction (Nurhadi, 2021). Furthermore, Wulandari's study on modern Indonesian performing arts revealed that the third space developed from a combination of traditional and contemporary aesthetics manifested in choreography, music, and visual elements on stage (Wulandari, 2022). Consequently, the third space is recognized not merely as a theoretical concept but also as a cultural activity that engenders a new type of aesthetics in postcolonial societies.

In the evolution of contemporary art and cultural studies, the concept of third space is widely used to examine changes in identity within performing arts, visual media, and popular cultural activities. Hidayat and Suryani's study indicates that the third space in *Nusantara's* performing arts serves as a platform for negotiating local identity amid cultural globalization influences (Hidayat & D., 2023). The study indicates that contemporary artistic methods frequently use traditional symbols as a means to create evolving and flexible cultural identities. Rahman's study on Indonesian urban culture further explains that the third space serves as a dialogue platform between traditional memory and modern cultural consumption in contemporary society (Rahman, 2021). Simultaneously, Dektisa's findings confirm that the third space can be a form of symbolic resistance to colonial heritage through the visual and performative practices of indigenous communities (Dektisa, 2025). Another study by Prasetyo and Lestari on digital performing arts shows that the third space shows how modern technology does not eliminate traditions, but rather reproduces cultural identity in a new form (Prasetyo & F., 2024). Drawing from various studies, the third space can be perceived as an arena for the production of cultural meaning that facilitates dialogue among tradition, modernity, and postcolonial identity within a contemporary global context.

### 3.5. Minangkabau culture

Minangkabau culture is one of the cultural systems of *Nusantara* that has a strong character in aspects of customs, religion, language, art, and matrilineal social structure. In the study of cultural anthropology, the Minangkabau people are known for the principle of the traditional "basandi syarak, syarak basandi Kitabullah" which demonstrates the integration between customs and Islam in the social life of the community. Navis' research explains that Minangkabau culture is built through a collective value system that places customs as a guideline for ethics and social identity of the community (Navis, 1984). In the development



of modern society, Minangkabau culture has undergone transformation due to urbanization, education, migration, and cultural globalization. Aulia and Putra's research shows that contemporary Minangkabau cultural identity is no longer static, but undergoes negotiations between traditional values and social modernity (Aulia & A., 2021). In addition, Suryadi's study of Minangkabau performing arts emphasizes that traditional arts such as randai, saluang, and plate dance are a medium for cultural identity representation as well as an arena for the reproduction of traditional values in modern society (Suryadi, 2019). Thus, Minangkabau culture can be understood as a dynamic cultural system that continues to adapt to social changes without completely abandoning its traditional roots.

In the context of art and aesthetics, Minangkabau culture demonstrates adaptability by transforming artistic forms shaped by contemporary developments and global cultural interactions. Indrayuda's study elucidates that the Minangkabau performing arts have been revitalized via changes in choreography, music, costumes, and stage design to fit into modern performance venues and current cultural industries (Indrayuda, 2013). The process demonstrates a cultural hybridization that merges traditional values with contemporary aesthetics. Yuliza's study on contemporary Plate Dance revealed that Minangkabau dance shows nowadays prioritize visual and dramatic elements as a means of adapting to cultural and tourism festival demands (Yuliza, 2022). At the same time, the study by Rahmi and Syafril indicates that the migratory traditions of the Minangkabau community affect the development of cultural identities that invite cross-cultural dialogue while preserving traditional symbols as signs of collective identity (Rahmi & S, 2022). Pramayoza's study indicates that current Minangkabau performing arts serve as a space for negotiation between tradition preservation and the pressures of global modernity (Pramayoza, 2021). From these different studies, Minangkabau culture can be seen as dynamic, adaptive, and continuously developing a new identity in the current socio-cultural environment.

#### 4. RESULTS

Based on the research, three pieces of evidence can be found regarding the Sofyani plate dance and the Aesthetics of the Third Space: Homi K. Bhabha's Postcolonial Hybridity Perspective, namely: (1) how the form of aesthetic hybridity in the Sofyani plate dance, (2) how music and choreography represent the third space, and (3) how Minangkabau cultural identity is negotiated in the postcolonial context.

#### 4.1. Forms of Aesthetic Hybridity in Sofyani plate dance



Figure 1. Syofyani Yusaf's Profile



Figure 2. Yusaf Rahman's Profile

<https://mantra.family.blog/2022/03/10/syofyani-yusaf-hidup-untuktarian-minangkabau/> dan <https://www.instagram.com/p/DKetFdopgsF/>

Syofyani Yusaf (deceased) was born on December 14, 1935, in Bukittinggi and was an artist from West Sumatra, Indonesia. She and her late husband, Yusaf Rahman, were the founders of Sofyani Dance and Music Ensemble Group in 1953. In her younger days, she was recognized as a dancer, then became a dancer (choreographer) when dancing became unfeasible. Yusaf Rahman, the musical genius behind Sanggar Syofyani, was born on June 4, 1933. Yusaf Rahman also infused numerous hues into traditional Minangkabau music, like transforming the talempong into diatonic, and creating diverse Minang songs and melodies that continue to resonate across Indonesia – and even globally. In addition to being a choreographer and composer, both are also lecturers at the Faculty of Sendratasik at Padang State University, formerly known as the Padang Institute of Teacher Training (IKIP). One of the monumental works of the two is the Sofyani Plate Dance. The term Sofyani associated with the plate dance serves as a recognition and identity that sets apart this genre of plate dance developed by Minangkabau choreographers. The name serves as a perpetual reminder that Sofyani's Plate Dance distinguishes itself from other plate dances in West Sumatra.



Figure 3. Sofyani Plate Dance



Figure 4. Music by Yusaf Rahman

<https://www.instagram.com/p/CpFWq4OpOHL/>

Sofyani plate dance exhibits aesthetic hybridity by merging elements of Minangkabau tradition with a contemporary artistic style in its performance framework. This hybridity is evident in the execution of dance movements that maintain the core elements of traditional Plate Dance—like silent motions, rhythmic steps, and plate manipulation—but are enhanced by more dramatic and theatrical choreography styles. Hajizar, an artist and scholar of traditional music, noted that this transformation indicates that dance is not just a traditional expression or sacred harvest ritual anymore, but rather an artistic creation tailored for contemporary performance demands (Hajizar, 2025: interview). Besides movement, Rizaldi noted that scholars with a foundation in Western music mentioned that musical components have evolved by integrating traditional Minangkabau instruments with the rhythmic patterns and dynamics of modern performances, resulting in a more impressive aesthetic experience (Rizaldi, 2025: interview). In this context, the Sofyani plate dance serves as a convergence of traditional memory and contemporary aesthetic creations that shape the identity of the new performance.

A form of aesthetic blending is also evident in the costumes, stage design, and visual style of the performance that caters to the preferences of contemporary viewers and the requirements of cultural events. According to Susasrita Loravianti, traditional Minangkabau costumes continue to represent local identity, yet it has been undergone modifications in color, shape, and ornament to align with contemporary stage aesthetics (Loravianti, 2025: interview). Similarly, regarding the lighting system; Surherni notes that the makeup of the dance group and the setup of the performance area also reflect the impact of contemporary aesthetics that emphasize visual appeal and dramatic effects (Surherni, 2025: interview). This situation indicates that the Sofyani plate dance does not exist in a fully pure or modern state that is entirely global; instead, it appears as an "intermediate" cultural expression that continually interacts with social transformations and the evolution of the performing arts (Surherni, 2025: interview). This aesthetic hybridity in dance ultimately forms a new artistic identity that is dynamic, flexible, and capable of embodying Minangkabau culture within a modern performance environment.

#### 4.2. Music and Choreography: Representation of the Third Space

The music and dance in the Sofyani plate performance embody the concept of the third space by blending traditional Minangkabau aspects with contemporary performance aesthetics. Asril, an academic and professor in performing arts studies, states that the third space emerges when traditional music relying on the rhythms of talempong, gandang, and saluang is performed not just in a conventional manner, but is instead enhanced through the manipulation of tempo, dynamics, and more theatrical musical structures (Asril, 2025: interview). Moreover, it is mentioned that within this context, music serves not only as an accompaniment for movement but also as a medium for the formation an artistic atmosphere that converge the remembrance of local culture with

contemporary aesthetic sensibilities (Asril, 2025: interview). From a choreographic viewpoint, Susasrita Loravianti noted that choreography similarly reflects this process by evolving traditional movements like silent steps and plate play into a more expressive, organized, and visually captivating stage arrangement (Loravianti, 2025: interview). The combination forms a novel artistic style that is neither entirely traditional nor wholly modern, but exists in a vibrant area of cultural exchange.

The representation of the third space is evident in the connection among the dancer's body, music, and the visual aspects of the performance, which create a renewed Minangkabau cultural identity. The choreography of the Sofyani plate dance not only preserves traditional movement symbols but also transforms them into a contemporary body language that is embraced in both national and global performance arenas. Music that was initially focused on traditional roles has evolved into an aesthetic component that enhances the theatricality of performances. Under these circumstances, Prof. Asril states that the third space serves as a venue where traditions are redefined via modern artistic methods while maintaining their local origins (Asril, 2025: interview). Music and dance serve as a means of cultural exchange, demonstrating how Minangkabau performing arts can embrace modernity while preserving traditional symbols as indicators of shared identity.

#### 4.3. Minangkabau Cultural Identity: Negotiation in a Postcolonial Context

Minangkabau cultural identity in the postcolonial context is formed through a negotiation process between traditional values, colonial influences, national modernity, and the flow of cultural globalization. This identity is now perceived not as something static and unchanging, but as a cultural construct that evolves along with the social dynamics and history of its community. In Minangkabau society, as noted by Desmawardi, the foundational principles of customs, religion, and shared traditions remain the main foundation of cultural identity. The development of contemporary education, urbanization, mass communication, cultural industries, and migratory movements, however, have created a new meeting space between traditions and modernity (Desmawardi, 2025: interview). This situation fosters a flexible and adaptive identity, whereas the Minangkabau people preserve traditional symbols and cultural values as identity markers while simultaneously welcoming the influence of external cultures. The negotiations reveal that Minangkabau cultural identity evolves through an ongoing dialogue between tradition and social change.

Within the domain of performing arts, the negotiation of Minangkabau cultural identity manifests through the evolution of artistic styles that combine traditional features with contemporary aesthetic methods. According to Syahrul, scholars from the Theater Study Program, Minangkabau dance, music, and theater serve not only as traditional forms but also as cultural representations in both national and global contexts. This procedure illustrates how local culture strives to preserve its identity amidst the prevalence of modernity narratives and worldwide popular culture (Syahrul, 2025: interview). In the postcolonial context, such identity



negotiations resulted in hybrid forms of culture that existed between maintaining tradition and adapting to modernity. Minangkabau cultural identity ultimately serves not only as an ancestral heritage, but also as a symbolic strategy to establish the position of local culture in contemporary social spaces. During this negotiation process, Minangkabau culture demonstrates its capacity to persist, adapt, and generate new interpretations while still retaining its traditional roots.

## 5. DISCUSSION

The Sofyani plate dance exemplifies an aesthetic hybridity resulting from the intersection of Minangkabau customs and the contemporary performing arts. This hybridity is evident in the changes in movement, music, costumes, and stage design that no longer strictly adhere to traditional formats. From a postcolonial viewpoint, hybridity is seen as the emergence of a new cultural identity resulting from interactions between local traditions and global impacts. Furqon and Busro's study illustrates that cultural hybridity creates ambivalent spaces that merge tradition and modernity, resulting in a novel identity (Furqon & Busro, 2020). Within the Sofyani plate dance, the core movements of the traditional Plate dance remain intact as a representation of Minangkabau culture, yet they are enhanced through contemporary choreography techniques that emphasize theatricality and visual appeal. The study by Nuraini et al. on contemporary dance through hybridity theory indicates that contemporary performing arts frequently utilize traditional elements as a strategy to create new aesthetics that are adaptable for global audiences (Nuraini A. D., 2022).

The aesthetic hybridity in the Piriang Sofyani Dance is likewise evident in its musical elements, which have evolved from a ritual purpose to a contemporary performance. Minangkabau music, once focused on customs and rituals, has evolved into a dramatic aspect of stage performances. Indrayuda's study reveals that Minangkabau performing arts have been rejuvenated by alterations in musical composition, dance movements, and visual elements to align with the demands of today's cultural industry (Indrayuda, 2013). This change indicates that music now serves not just as a backdrop for dance, but also as a means of creating aesthetic ambiance and cultural identity. Yuliza's study on the evolution of contemporary Plate Dance indicates that enhancing visual and theatrical elements in music and movement is undertaken to align with global cultural and tourism festivals (Yuliza, 2022). Consequently, the aesthetic hybrid nature of the Piriang Sofyani Dance illustrates how Minangkabau culture creates a fresh creative space while still retaining its traditional foundations.

The music and choreography in the Sofyani plate performance illustrate the idea of third space as a venue for cultural negotiation between modernity and tradition. The third space is seen as a symbolic area where cultural identity forms through dialogue and cultural mixing. Nurhadi's study illustrates that the idea of the third space represents a cultural identity that is dynamic and perpetually evolving in postcolonial societal interactions (Nurhadi, 2021). In

the Sofyani plate dance, the third dimension exists through the combination of traditional Minangkabau movement styles with contemporary choreographic arrangements that are more energetic and theatrical. Traditional music like *talempong* and *gandang* continues to serve as a symbol of local identity, yet it has been integrated with modern rhythmic processing and contemporary musical frameworks. Wulandari's study indicates that modern Indonesian performing arts frequently exhibits a third space by combining traditional and contemporary aesthetics in both stage design and body expression (Wulandari, 2022). Thus, the third space in the Sofyani plate dance transforms into an artistic space where local culture is reinterpreted within the framework of contemporary performance.

The representation of the third space is also evident in the connection among the dancer's body, the music, and the stage's visual elements that create a new cultural identity. Hidayat and Suryani's study clarifies that the third space in the *Nusantara's* performing arts serves as a platform for adapting local culture to globalization while retaining traditional identity symbols (Hidayat & D., 2023). In the Sofyani plate dance, the dancer's physique embodies not only classic movement styles but also offers a contemporary visual language that is recognized both nationally and internationally. The costumes, lighting, and floor designs reflect a combination of contemporary aesthetics along with Minangkabau cultural symbols. The study by Prasetyo and Lestari reveals that modern performing arts create a third space by reproducing cultural identity in a contemporary artistic style that resonates more with today's audiences (Prasetyo & F., 2024). This indicates that the third space in the Sofyani plate dance represents not only an artistic space but also a social space where cultural identity intersects with global modernity.

The Minangkabau cultural identity in the postcolonial context experienced a multifaceted negotiation process influenced by modernity, globalization, and the cultural industry. This identity is now viewed not as a fixed traditional heritage but as a cultural construct that evolves in response to social dynamics. Aulia and Putra's study reveals that the current Minangkabau cultural identity evolves through a negotiation process involving customs, religion, and social modernity (Aulia & A., 2021). In the performing arts, negotiations are viewed as efforts to preserve traditional symbols while modifying contemporary artistic styles to fit within the global cultural landscape. The study by Rahmi and Syafril indicates that the migratory culture of the Minangkabau community creates an identity receptive to intercultural exchanges while preserving collective symbols that signify local identity (Rahmi & S, 2022). In this context, the Sofyani plate dance serves as a medium of representation of Minangkabau cultural identity, balancing the preservation of tradition with the necessity for contemporary adaptation to capture global audiences.

From a postcolonial perspective, the negotiation of Minangkabau cultural identity through the Sofyani plate dance illustrates how traditional art serves as a symbolic strategy to preserve local culture's existence amid global cultural hegemony. Pramayoza's study indicates that current Minangkabau performing arts serve as

a space for dialogue between maintaining tradition and the contemporary cultural industry (Pramayoza, 2021). The Sofyani plate dance illustrates that local culture is not completely subject to global modernity; instead, it engages in a process of selection, adaptation, and reinterpretation of external influences. Consequently, Minangkabau cultural identity within the postcolonial framework is dynamic, negotiable, and hybrid. The performing arts serve not only as a medium of entertainment or cultural preservation, but also as a platform for creating new identities that demonstrate Minangkabau culture's capacity to thrive, evolve, and adjust within the modern cultural environment.

## 6. CONCLUSION

The Sofyani plate dance exhibit a form of aesthetic hybridity by merging traditional Minangkabau features with contemporary artistic styles. This hybridity is evident in the evolution of movement, music, fashion, and stage visuals that create the identity of the new performance while still retaining its traditional foundations. This situation indicates that Minangkabau performing arts are dynamic and capable of adjusting to social transformations and contemporary cultural developments.

The music and choreography of the Sofyani plate dance reflect the concept of the third space as a platform for cultural negotiation between tradition and modernity. The blend of musical styles and customary movements with a contemporary stage design forms a fresh artistic space that innovatively highlights cultural exchange. The third space serves as a platform for evolving cultural identity that is not static but rather dynamic, responsive, and receptive to worldwide influences.

In the postcolonial framework, the Minangkabau cultural identity in the Sofyani plate dance is shaped by a negotiation between maintaining tradition and adapting to modern demands. The performing arts serve not only as a source of entertainment or cultural expression but also as a symbolic approach to preserving local culture amid globalization. Consequently, the Sofyani plate dance embodies Minangkabau culture, exhibiting a new identity in a hybrid, dynamic, and pertinent manner within the contemporary cultural space.

## 7. ACKNOWLEDGMENT

Thanks to Mr. Hajizar, Mr. Asril, Mr. Rizaldi, Mrs. Susarita Loravianti, and Mrs. Surherni for the insights and feedback given based on their expertise and areas of knowledge. The ideas presented in this article can serve as a valuable and productive contribution to the development of science.

## Bibliography

1. Aulia, R., & A., P. H. S. (2021). Negosiasi Identitas Budaya Minangkabau di Era Modern. *Jurnal Humanus*, 20(1), 40–50.
2. Bhabha, H. K. (1994). *The Location of Culture*. Routledge.
3. Creswell, J. W. (2014). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. Sage

Publications.

4. Dektisa, A. (2025). Visual Parody of Decolonization: Reading the Hybridity of Colonial Symbols in the 'Tujuh Belasan' Commemorations. *KOMUNIKATIF: Jurnal Ilmiah Komunikasi*, 14(1), 30–41.
5. Faisal. (2022). Dampak Kolonialisme Pembentukan Identitas Budaya Indonesia dalam Novel Njai Kedasih: Poskolonial Homi Bhabha. *TITIK DUA: Jurnal Pembelajaran Bahasa Dan Sastra Indonesia*, 2(2), 40–49.
6. Furqon, S., & Busro. (2020). Hibriditas Postkolonialisme Homi K. Bhabha dalam Novel Midnight's Children Salman Rushdie. *JENTERA: Jurnal Kajian Sastra*, 9(1), 73–95.
7. Hall, S. (1990). Cultural Identity and Diaspora. In J. Rutherford (Ed.), *Identity*. Lawrence & Wishart.
8. Hidayat, R., & D., S. (2023). Ruang Ketiga dalam Seni Pertunjukan Nusantara Kontemporer. *Panggung: Jurnal Seni Budaya*, 31(1), 85–96.
9. Indrayuda. (2013). Eksistensi Tari Minangkabau dalam Perubahan Sosial Budaya. *Ekspresi Seni: Jurnal Ilmu Pengetahuan Dan Karya Seni. Ekspresi Seni: Jurnal Ilmu Pengetahuan Dan Karya Seni*, 15(1), 68–82.
10. Marsyanda P. S. I., & D., R. (2025). Hibriditas Tokoh Utama Ipuay dalam Film Lovely Man Sutradara Teddy Soeriaatmadja Kajian: Poskolonial Homi K. Bhabha. *Jurnal Pendidikan Bahasa*, 15(3), 49–59.
11. Miles, M. B., M., H. A., & J., S. (2014). *Qualitative Data Analysis: A Methods Sourcebook* (3rd ed.). Sage Publications.
12. Navis, A. A. (1984). *Alam Terkembang Jadi Guru: Adat dan Kebudayaan Minangkabau [Nature Unfolds as a Teacher: Minangkabau Customs and Culture]*. Grafiti Pers.
13. Nuraini A. D., dkk. (2022). The Creation of Gupay Pangwanoh Dance According to Homi Bhabha's Theory of Hybridity. *International Journal of Performing Arts*, 2(1), 15–22.
14. Nurhadi, A. (2021). Konsep Third Space Homi K. Bhabha dan Identitas Poskolonial. *Jurnal Kawistara*, 11(1), 52–63.
15. Piliang, Y. A. (2010). *Postrealitas: Realitas Kebudayaan dalam Era Postmetafisika*. Jelasutra.
16. Pramayoza, D. (2021). Seni Pertunjukan Minangkabau Kontemporer dan Identitas Budaya. *Panggung: Jurnal Seni Dan Budaya*, 31(2), 110–122.
17. Prasetyo, A., & F., L. (2024). Digital Performance and Third Space in Indonesian Contemporary Arts. *International Journal of Creative and Arts Studies*, 11(2), 110–123.
18. Rahman, F. (2021). Budaya Urban dan Negosiasi Identitas dalam Perspektif Poskolonial. *Humaniora*, 33(1), 34–45.
19. Rahmi, E., & S. (2022). Budaya Merantau dan Transformasi Identitas Minangkabau. *Jurnal Masyarakat*



- Dan Budaya*, 24(1), 60–72.
20. Rahul, M., & N., Q. (2024). Hibriditas dan Mimikri dalam Novel Helen dan Sukanta Karya Pidi Baiq. *Canon: Jurnal Penelitian Bahasa Dan Sastra*, 6(2), 60–71.
  21. Soedarsono, R. M. (2002). *Seni Pertunjukan Indonesia di Era Globalisasi*. Gadjah Mada University Press.
  22. Suryadi. (2019). Representasi Budaya dalam Seni Pertunjukan Minangkabau. *Resital: Jurnal Seni Pertunjukan*, 20(2), 80–92.
  23. Wirandi, R., & F., S. F. (2023). Hibriditas dalam Pertunjukan Ketoprak Dor Grup Rahayu Cipto Rukun di Kota Takengon. *Gorga: Jurnal Seni Rupa*, 12(1), 189–195.
  24. Wulandari, I. (2022). Hibriditas Estetika dalam Seni Pertunjukan Kontemporer Indonesia. *Resital: Jurnal Seni Pertunjukan*, 23(2), 98–109.
  25. Yuliza, F. (2022). Transformasi Estetika Tari Piring dalam Industri Pariwisata Budaya. *Gorga: Jurnal Seni Rupa*, 9(1), 97–109.