

## DECENTERING WESTERN HEGEMONY: AFRICAN TRADITIONAL DANCES PRINCIPLES IN CONTEMPORARY DANCE: A POSTCOLONIAL COSMOPOLITANISM PERSPECTIVE

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This article interferes in the problems posed by contemporary dance paradigms rooted in dominant Western epistemologies as illustrative of a persistent ethnocentric and narrow discourse that portrays imperialist ambitions and related exclusionary practice, which triggers scepticism amongst Africans. Alternatively, it suggests that contemporary dance be conceptualized as a cosmopolitan dance form influenced by a variety of geocultural dance styles, amongst which African traditional dances, as a perspective for circumventing and decentering this domination. Grounded in a qualitative research supported by Fanon's postcolonial cosmopolitanism, the paper models what colonial contradiction reading might offer, showing how once trash and outlawed African traditional dances principles were transposed in contemporary dance. Awaited results show the Western hegemony that disempower African traditional dances during colonization destabilized Africans from connecting to contemporary dance. However, the integration of these traditional dances principles confirms African presence in contemporary dance and more importantly challenges the dominant Western epistemology of this practice. As such, from colonialism to cosmopolitanism, both African and Western cultures are interconnected in the fashioning of contemporary dance. The presence of heterogeneous dances aesthetics in contemporary dance establishes a flexible counter-discourse of this practice which owes its legacy to the global human community with which it shares a history rooted in cosmopolitanism. Thus, a sense of belonging is important to engage Africans in the canon, and the fact that the characteristics of contemporary dance are also rooted in African traditional dances could strengthen communities, distant Africans from the many quarrels linked to this denomination, and push them to dig more in the richness of African dances in order to question the new Africa and join the new cosmopolitan project of cultural globalization.

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