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Viewing Body Memory Awareness as Self-Reflection

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Abstract: The process of self-control abilities contained in a person requires an important role in interaction with other people and the environment in order to form a mature self-control process. This is necessary because researchers try to apply body reflexes to self-control to find an emotional identity that gives rise to awareness, processes a person's physical, psychological and behavioral traits, in other words a series of processes that shape one's identity. Demonstrate full awareness of the impact of every action taken to achieve balance and calm in self-control without strong external control. Researchers try to apply the concept of Balinese culture, namely *Sad Ripu*. The harmony referred to here is the relationship between the elements in a practice. Based on the main *Sad Ripu* (six enemies) that exist within humans themselves. Researchers try to present it as an entertainment space in the art of dance.

Keywords: control; sad ripu; reflection

Abstrak: Melihat Kesadaran Memori Tubuh sebagai Refleksi Diri. Proses kemampuan pengendalian diri yang terdapat pada seseorang memerlukan peranan penting interaksi dengan orang lain dan lingkungannya agar membentuk proses pengendalian diri yang matang, hal tersebut dibutuhkan karena peneliti mencoba menerapkan refleksi tubuh pada sebuah pengendalian diri untuk mencari sebuah jati diri terhadap emosional yang memunculkan sebuah kesadaran, proses fisik, psikologis, dan perilaku seseorang, dengan kata lain serangkaian proses yang membentuk jati diri. Memperlihatkan kesadaran penuh akan dampak dari setiap tindakan yang diambil untuk mencapai keseimbangan dan kedamaian dalam pengendalian diri tanpa kendali eksternal yang kuat. Peneliti mencoba menerapkan konsep kebudayaan Bali yakni *Sad ripu*. Keselarasan yang dimaksud disini adalah bagaimana hubungan antara unsur-unsur yang ada pada sebuah laku. Berdasarkan dari *Sad Ripu* (enam musuh) utama yang ada di dalam diri manusia itu sendiri. Peneliti mencoba menghadirkan sebagai ruang pertunjukan dalam seni tari.

Kata kunci: pengendalian; sad ripu; refleksi



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1. Introduction

“*Sad Ripu*” is part of the moral teachings of Hinduism. *Sad Ripu* comes from Sanskrit from the words Sad and Ripu. Sad means six, Ripu means enemy. So Sad Ripu are six types of enemies found in humans (Sudirga, 2007:34). All humans are covered by *Sad Ripu*. In Hinduism, “*sad ripu*” or “six inner enemies” is a concept that refers to six inner weaknesses or human tendencies that must be overcome on one’s spiritual journey towards liberation or self-perfection (moksha). This concept specifically highlights internal weaknesses that prevent individuals from achieving wisdom, peace and spiritual perfection, as well as having the ability to differentiate between good and bad or vairagya (Titib, 1996:429). Education is the embodiment of perfection that already exists in humans whose ultimate goal is character formation (Sadia, 1988:17). Through self-control and understanding of “*sad ripu*”, a person is expected to achieve wisdom, inner peace and spiritual perfection. The ultimate goal is to achieve a deeper understanding of oneself and the universe, as well as achieving a state of harmony and inner peace which according to Hindu teachings is the main goal in human life.

Sad Ripu (Six Enemies) is the main thing that exists within humans themselves. *Sad Ripu* is part of the ethical teachings of Hinduism. Sad ribhu comes from Sanskrit from the words sad and ribhu. Sad means six, ripu means enemy. Miserable Ripu are six types of enemies found in humans. *Sad Ripu* influence on humans is very large and very dangerous because wherever humans go or hide they always accompany them and at any time if they are careless they can harm us. The consequences of running a *sad ripu* can be annoying, generally sad, and even detrimental to everyone. The parts of *sad ripu* are as follows: (1) *Kama* means negative desire or desire (uncontrollable desire). (2) *Lobha* means greedy, greedy, (jila anak, jila li). (3) *Krodha* means anger, hatred and lust. (4) *Moha* means angry or confused, not knowing the right path. (5) *Mada* means drunk and unable to control oneself. (6) *Matsarya* means envy, or envy, envy to see people happy and enjoy seeing people suffer (Sudirga, 2007: 21-22).

If these six enemies rule within a person, then that person will do more bad and sinful things. Therefore, Vedic literature teaches that everyone should try to control these six great enemies. These six enemies are none other than the embodiment of the five kalisas which characterize asuri sambad (giantism tendencies). Three of the six enemies namely *Kama*, *Krodha* and *Lobha* are mentioned in the Bhagavadgita XVI.21 as the three gates of hell. *tri-vidham narakasyedam dvaram nasanam atmanah kamam krodha tatha lobha tasmad etat trayam tyajet* means lust, anger and greed, those are the three doors of hell that cause the soul to fall. Three of them, (Krishna, 2018). Avoiding the power of the six enemies, one must live a holy life.

Self-control is an individual’s ability to determine his behavior based on certain standards such as morals, values and rules that apply in society in order to lead to positive behavior. This can be interpreted as meaning that the person is independently able to produce positive behavior. The human ability to control oneself requires an important role in interacting with other people and the environment in order to develop mature self-control. This is necessary because when someone is asked to come up with new behavior and learn this behavior well.

Restraint was expressed by Colhoun and Acocella, Tangney, Averill (2011). Calhoun and Acocella (1990) Self-control is the regulation of a person’s physical, psychological and behavioral processes, in other words the series of processes that shape the self. The proposed meaning emphasizes the ability to manage which must be provided as a condition for the formation of behavioral patterns in individuals, which includes all processes that shape individuals in the form of physical, psychological and behavioral organization. Therefore, self-control is the ability to regulate, direct, manage and direct forms of behavior that can produce positive results, and is one of the abilities that individuals can develop and use in the process of life, including in dealing with conditions in life. surrounding environment.

In the explanation above, the researcher tries to apply it to a dance work context which carries out a process of searching and anxiety about events experienced by the researcher, into a contemporary work,

regarding interaction with the audience. At this stage the researcher carries out a process of reflection, contemplation and begins to observe phenomena and various events in the surrounding environment are carried out and expressed through the Performance Art approach. According to RoseLee Goldberg (Performance Art; From Futurism to Present: Page 152), conceptual performance art expresses experiences of time, space and material, compared to expressions that represented by an object. Therefore, performance arts is an ideal medium for materializing artistic concepts. Performing art is not merely a medium for presenting information, but rather the crystallization of the artist's thoughts as a creator of art forms through the journey of observing phenomena.

Performance art has become mediated and metamorphosed. Apart from the issue of the function of art and technology which drives the metamorphosis of performance art into video performance as above, this article also discusses social aspects along with the emergence and development of performance art in Indonesia. First, performance art as an art of awareness and resistance by deconstructing social reality and the establishment of fine art itself. Second, there is the ambient media phenomenon in global advertising practices (including Indonesia) which diverts the direction of the struggle for "genue" performance art from awareness media to "kitsch" art. The term "Performance Art" was known in the 1960s in the United States. This term was originally used to describe any artistic event in life such as poets, musicians, filmmakers, etc. – in addition to visual artists.

2. Literature Review

Dance composition: Practical Guide for Teachers written by Ben Suharto from the book Dance Composition: A Pratical Guide for Teachers by Jacqueline Smith, 1985 published by Ikalasti Yogyakarta. This book is a guide to teaching the science of creation in a patterned and structured manner. One construction method includes dance stimuli, auditory stimuli, visual stimuli, kinesthetic stimuli, tactile stimuli, and idea stimuli. This book helps creators in building Swatantra dance works, the stages of each construction described can be built from every angle of shape and variation in detail through each part explained in the book, this work can be built in a detailed structured manner.

Theory is a theory of beauty that is used as a basis by creators in understanding the elements contained in the dance works they create. The feeling of pleasure (beauty) that occurs to us arises because of the role of the five senses, which have the ability to capture stimuli from the outside and transmit them internally (Djelantik, 1999:2). In this aesthetic theory, it is explained that the elements of a work of art include shape, weight and appearance (Djelantik, 1999: 17. This statement helps the creator to describe the initial form of willingness to strengthen the elements of a dance work into a creation, in the process of providing a value aesthetics in Swatantra dance works.

In detailing the systematics of performing arts creation, it is inspired by understanding the literature review, which is a fundamental step in exploring relevant theoretical and practical foundations. Several previous studies in the field of performing arts can provide a strong foundation for compiling innovative and meaningful systematics. This study can begin by exploring the concept in the context of performing arts, identifying how this philosophy has been integrated into previous works. Classical and contemporary works, both in dance, theater and other performing arts, can provide insight into how to understand the concept of Balinese culture, namely *Sad Ripu*, researchers borrowed the term "*Mesangih*" Ceremony or what could be called cutting teeth in Balinese Ceremonies, as a symbol where humans can control the six enemies within humans. "*Mesangih*" is carried out during the final period of self-maturation which can be implemented artistically.

Apart from that, the literature review can also detail the latest developments and trends in the systematics of performing arts creation. Recent research may highlight a creative approach that utilizes a sad-ripu approach through body reflexes as a self-control process to seek awareness of emotions that

give rise to a person's awareness, physical, psychological and behavioral processes, in other words a series of processes that shape the self. Understanding shifts in modern performing arts, both from an aesthetic and conceptual perspective, can provide a broader perspective in designing a creation system that is relevant and responsive to the dynamics of contemporary performing arts. Thus, literature review becomes an essential foundation for building a solid and comprehensive knowledge base before moving on to further stages of research and concept exploration.

Within this systematic framework, it is important for work creators to have the ability to determine sustainable symbols in interpreting the narrative into visual elements. Therefore, a deep understanding of semiotics and related concepts is essential. As a reference point, the author can detail the semiotic theory explained by Umberto Eco in his book entitled "Semiotic Theory of Communication Signification, Code Theory, and Sign Production Theory" (Theory of Semiotics, Indiana University Press, 1976). Eco describes semiotic concepts which include communication signification, code structure, and sign production theory. Through in-depth analysis of this theory, it is hoped that solid insights can be obtained to understand and apply symbolic elements in the creation of performing arts more meaningfully and cohesively. By using semiotic theory as a basis, it is hoped that this research can contribute to a deeper understanding of the systematics of performing arts creation based on understanding the concept of *sad ripu* which discusses the six main enemies within humans themselves.

The books above are basic handbooks for researchers. All of this is a much-needed reference in the process of composing a dance work, as well as for understanding the relationship between dancers and dance fans and understanding the value of a dance work. Of course, that is not enough, because there are still many sources that must be collected to strengthen a work that has appeal. Especially to strengthen the important points that make up a work. One of them is like the value point, because basically values contain considerations that convey an individual's ideas about things that are right, good, or desirable.

3. Theory

There are several theories used to support systematic exploration of performing arts creation. Some theories that are considered relevant are:

3.1 Semiotic Theory

As a theory that discusses signs and meaning, semiotics can provide a conceptual basis for understanding how symbols are represented in the performing arts. The works of Roland Barthes and Ferdinand de Saussure can provide insight into the structure of signs and relational concepts in semiotics.

3.2 Postmodernism Theory

In the context of the performing arts, postmodernist theory can provide the basis for an approach that emphasizes play, a mixture of styles, and the use of symbols in ways that disrupt conventional expectations.

4. Methods

Methods in research cannot be ignored because methods are the basis for collecting, analyzing and interpreting data. Methods provide a systematic and structured framework to ensure that research is conducted with rigor and credibility. In addition, methods also enable researchers to answer research questions effectively and investigate phenomena with appropriate approaches. Without appropriate methods, the risk of bias or wrong interpretation can increase, making research results less valid and reliable. In this research, the method chosen is grounded theory, a qualitative approach that allows

researchers to develop theories from the data collected. Grounded theory is suitable for use when the research aims to explore and understand complex concepts or processes, which is in accordance with the research objective of exploring the systematics of performing arts creation through understanding *Sad Ripu* as a process of controlling body memory awareness as a reflection process. This approach allows researchers to approach research with an open mind and allows theory to emerge from the data, rather than the other way around.

Grounded theory is very relevant in the context of this research because it allows researchers to explore the dynamics and concepts that may emerge during the creation of performing arts. The theory developed will detail the relationships between the elements of the performing arts created, allowing researchers to understand the way symbols and meanings emerge in the systematic context of creation. Because this work will provide a symbol through a cultural approach, namely mesagih as a process of self-maturation, because the symbols used are pearls and jars in Balinese culture, pearls are often used as a symbol of self-cleaning and purity. Pearls are considered a symbol of purity and holiness because they grow inside shellfish in a natural way. In many religious ceremonies in Bali, pearls can be used as an important element to purify oneself or as a ritual object. Pearls are often used in cleansing processions or purification ceremonies as part of efforts to achieve spiritual purity and harmony with the universe in Balinese culture. This pearl is the artistic guide in this Swatantra work. Thus, grounded theory provides a strong methodological basis for investigating the complexities of creating exploratory and meaningful performing arts. In this research, the practice-led research method is used as a complement to support the grounded theory approach. Practice-led research is a research method that places artistic practice at the center of the exploration and understanding of certain phenomena.

5. Results

The discussion highlights the implications of these findings for the development of performing arts as a theoretical framework, opening up opportunities for designing evocative and meaningful visual experiences. This research confirms that understanding the meaning of *sad ripu* as a process of self-control can be used to explore deep meanings through these works. In addition, the results of this research imply the need for integration between theoretical and practical approaches in the context of performing arts. By understanding the role of the concept *Sad* means six, *ripu* means enemy. So *sad ripu* are six types of enemies found in humans. The influence of *sad ripu* on humans is very large and very dangerous because wherever humans go or hide they always accompany them and at any time if they are careless they can harm us. The consequences of carrying out *sad ripu* can generally be troublesome or miserable and even destroy everyone. The parts of *sad ripu* are as follows: (1) *Kama* means negative desires or desires (uncontrolled desires). (2) *Lobha* means loba, greedy, gluttonous, (son's gelah, me's gelah). (3) *Krodha* means anger, hatred, emotion. (4) *Moha* means anger or confusion, not knowing the right path. (5) *Mada* means drunkenness, unable to control oneself. (6) *Matsarya* means envy, or envy, envy to see people happy and happy to see people suffer (Sudirga, 2007:21-22). Refers to the ability to maintain autonomy over reactions, emotional management, and self-control, while demonstrating full awareness of the impact of every action taken in learning on psychological psychology and behavior.

In conclusion, this research provides a holistic picture of the process of self-control which, through the *sad ripu* concept approach, can form a systematic creation of performing arts. Grounded theory and practice-led research approaches each provide theoretical and practical perspectives, which complement each other and provide a more comprehensive understanding. This integration of theory and practice produces deep insights into the dynamics of the performing arts, creating a foundation for the development of more meaningful and innovative artistic concepts. Overall, this research serves as a significant contribution and guidance to the creative process in the performing arts.

6. Discussions

Body memory awareness refers to an individual's ability to recognize and understand body sensations related to past experiences. This creates a foundation for deep self-reflection, influencing one's identity and self-perception. When a person experiences certain bodily sensation, such as muscle vibrations, warm sensations, or tension, it can bring up memories related to past experiences. Awareness of these sensations provides a rich emotional dimension to self-understanding. It is important to realize that awareness of body memory does not only involve physical aspects, but also involves emotional reactions associated with those sensations. This creates a deeper understanding of an individual's response to the environment and surrounding events.

In the context of self-reflection, awareness of body memory helps individuals access emotional layers that may not always be exposed verbally. This can lead to a more authentic understanding of self-identity and create a foundation for personal growth. In art and creativity, awareness of body memory can be expressed through various mediums, such as fine art, dance, or music. Art becomes a powerful way of expression to communicate emotional experiences that are manifested in bodily sensations.

The importance of body memory awareness is also related to emotional well-being. Being able to identify and process the bodily sensations associated with certain memories can assist individuals in emotional management, decision making, and the healing process. Thus, viewing bodily memory awareness as self-reflection opens the door to a deeper understanding of the relationship between physical experience and individual identity. In this context, the body becomes a unique channel for contemplating, processing and expressing oneself.

6.1 Self-Control Ability Process

A person's self-control ability involves a series of complex processes, including interactions with other people and the surrounding environment. This process not only includes emotional aspects, but also involves physical, psychological and individual behavioral dimensions. Body reflection is applied as a method to achieve emotional awareness, highlighting the importance of self-understanding in the process of self-control.

6.2 The Role of Social Interaction and the Environment

Interaction with other people and the environment plays an important role in forming mature self-control. These results underscore that the ability to manage reactions, manage emotions, and self-control develops through the experience of social interactions. The surrounding environment also has a significant impact in forming awareness of the consequences of actions.

6.3 Swatantra in Sad Ripu

The concept of "*Swatantra*" in "*sad ripu*" shows that the ability to achieve balance and peace in self-control does not depend on strong external control. This means that individuals can achieve mature self-control without dependence on external factors. This shows that self-control ability is an internal thing that can be developed by individuals.

6.4 Self-Control from Sad Ripu

Through the researcher's empirical experience of anxiety, this research tries to investigate ways to control oneself from "*Sad Ripu*," the six main enemies in humans. This reflects researchers' efforts to understand and overcome the emotional and psychological challenges that arise from these factors.

6.5 Harmony in Dance

The research tries to present harmony between the elements in a dance practice. By referring to the concept of “*Sad Ripu*” as the six main enemies, dance is considered as a performance space that reflects the complex relationship between these elements.

6.6 Practical Implications

The results of this research have practical implications in the context of self-development and psychological well-being. Realizing the role of social interactions, the environment, and internalizing the concept of “*Swatantra*” can help individuals strengthen their self-control abilities.

6.7 Limitations and Opportunities for Further Research

This study may have limitations such as generalizability of results depending on the sample used. Future research opportunities could involve developing methods or interventions that can improve self-control abilities based on the findings of this study.

7. Conclusions

This research provides in-depth insight into the processes and factors that shape self-control abilities. The results provide a foundation for a better understanding of how social interactions, the environment, and self-understanding can help individuals achieve better self-control, while bringing harmony through the art of dance. In this research, it was found that awareness of body memory has an important role as self-reflection. Bodily sensations related to past experiences can shape identity and influence self-perception. The importance of this awareness is reflected in emotional well-being and better emotional management. In addition, through art and creativity, awareness of body memories can be expressed visually, creating a narrative about one's own journey. In conclusion, recognition of body memory awareness opens up opportunities for sustainable self-development and improved relationships with oneself and the social environment.

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