

DANCERS' FIGURES: THE INTELLIGENCE IN THE RESEARCH PROCESS AND CREATIVE PROCESS

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Organized sensitivity and reflex are the effects of the practices for many years, resulting in the dancers' bodies that can be said to be more intelligent than their mindsets, even is able to surpass the mind and the speed in anticipating the stimulus. Many of the researchers who used to be dancers who released body intelligence in the research process were considered as nonfunctional or experienced the fear to be considered as insane. An example was if a dancer examined on *Bedhaya* dancer, her body donated things which were not possessed by a researcher who was not a dancer, for instance; describing the beginning of the dance from the customs of behavior, what was the characters of motions, sense of the movement and rhythm. The dancer's body could explain thoroughly, subsequently the owner of the body would inscribe.

Indonesian senior dance artists with international standard always realize their students to reuse the figures as a mean to identify, analyze, understand and draw conclusions in the research process. Bodies storing millions of memories in life will respond if there is stimulus coming close to similarity.

This paper will discuss various individual experiences, including the writer who has made efforts to provide in-class practices that improve the bodily intelligence to the dance students. To realize being given intelligent bodies in addition to creative minds.

Keywords: figures, intelligence, dancers.

I

Starting from 2000 the term intelligence dancer's body, confused impressed fetched to argue that most dancers rely more on body and feeling, though thought becomes marginalized. It is in fact more dominant dancers express something through body expression, it can be seen when it is recalled or described an event, it is certain body movements have always been a mainstay of the expression of emphasis. Sometimes, dancers are imitating motion comic flavored distortion that causes laughter for others. At least not when they are telling a story, the dancers are always gesticulating with various facial expressions. Based on the reality that the grace of

dance technique abilities are not realized by most dancers or former dancers, so forget that it was considered a useless thing to support research.

Such an art student and faculty conduct research field Dance Anthropological approach, Sociological, Historical, Philosophical and others with topics for example: the role or function of folk dance in a rural community in sacred rituals. Almost certainly the process of collecting, processing and analyzing data is relying only on conventional stages as that conducted by researchers in general. Making observations in the field and literature, electronic recording of interviews with informants and recording the dance performance. So obtained was approximately equal to the pure science researchers, but the quality remains substandard pure science researchers who have for years been going out for Anthropology, Sociology, Philosophy, and so on. Dance students and faculty while only know in passing that although pure science has been developed into a branch of science such as anthropology Dance, Dance Sociology, Philosophy of Arts (Dance), History of Arts (Dance),

Semiotics of Art and so on. It is because the curriculum in Dance Major in Dance Arts Faculty, the course in just over 2 to 4 credits, when compared with subjects who practice dance to 60%.

It was not a mistake of the students and faculty who must act as a conventional researcher, caused by no independent art research methods still a part of pure science. In the 90s, Ben Suharto late has begun to develop Dancing research method with the four patterns that refers Chakras of Indian culture combined with an understanding of Java (Srimpi). But he hadn't finished his introduction tested then fell sick to death and leaves a lot of creative ideas, especially dance education issues that have not been widely socialized. Ben after studied in the United States, even though the body and develop a sense of intelligence in a systematic and written by adapting terms such as Javanese dance Laku Telu (step three), Srimpi (four patterns). Ben is always presented as an academic dancer in various national and international forums. Dance is performed when the results of exploration and improvisation body vibration capturing the natural environment in which it is currently located. Ben is a

very good Java dancer, the body is ready to express any idea, and something that is not perceived by others.

Courses that support and train the body specifically intelligence is not available. Due to the ability of Dance lecturers (ISI Yogyakarta), which has not reached the quality like Ben Suharto , dance well as academics and their ways of thinking, which is intense and consistently explore and look for the unique of dance education in Indonesia. Probably due more to learn Javanese dance traditions that influence the mindset to always maintain the received knowledge from generation to generation. Better appreciate the work of the masters of dance past, rather than seeking novelties of the elements of tradition. One example, how much they know "discovery" Dance reformers such as Bagong Kussudiardjo (late), Gusmiati Suid (late), Sardono W. Kusumo and so on. More to know who it Sasmino (late) and others that Yogyakarta is a dance figure. Actually departed from subjects such practices Repertory Dance tradition, Sports Body, Creativity and Dance Technique and Choreography can be gleaned body's ability trained, controlled and able to express ideas into dance. The body becomes a means of power said artists in capturing the phenomenon of anxiety in the community. At the level of quality that is enough, but how to increase needs of dancers wider use in research that characterize academic artists. Both teachers and students should make aware of the purpose dance to a higher level and more widely in the livers, do not stop the dancers who in his time has run out later will dim ag . Some lecturers have understood the problem with the body but cannot develop into a method in the form of technical subjects as well as research in the field.

Departing from these experiences, the author tries to pass on intelligence training embodiment dancer to dance students, who fall into several courses of teaching. Furthermore it can be arranged methodically in order to be a useful course for dancers. Associated with the presentation of this paper is the formulation of the problem arises: how is the intelligence of the dancer's body can be trained and become a potential tool in the research process as well as the creative process?

The purpose of this paper is to increase awareness of the dancers to the intelligence of the body that can be beneficial for the quality of life. The body which has controlled reflectivity will give regular behavior as well, holding the high discipline, raise awareness to things that are harmony, beauty and taste sensitivity to ambient conditions.

II

According to the article Kajiseni without the author's name, embodiment in question is: embodiment occurs because the charm is felt directly through the body into an experience. Basically, embodiment is a relation between ideas, values and meaning of the material manifestation. Embodiment can be seen from the Phenomenology, there is existential Phenomenology basically means Unexplained or a symptom, and existential is the presence of a symptom. The symptoms experienced by humans through the body, and these symptoms become experience and experiencing embodiment. The body is seen as an agent that has the power to get things done. According to Bourdieu, embodiment also occur because of habitus, habitus was true when working, there is value in setting up something habitus. In addition to supporting the process of embodiment, practice as well as the embodiment of a media thing. In the realm of art, performance can be said to be the embodiment of the process, the performance of individual experience into the experience, and the experience was embodied. Embodiment is divided into actors and spectators.

(<http://kajiseni.blogspot.com/2012/10/indonesian-idol-sebagai-kontes-dan.html>, Tuesday, October 16, 2012)

In Indonesia, some senior dance artists began to realize that the intelligence of the dancer's body could be a potential means of provision or in the process of research and creative when preparing artwork.

Sardono in preparing artwork, always involves some core dancers for their creative process together, it was also done by the senior choreographer like Bagong

Kussudiardjo. Sardono in the process of Diponegoro vol 2, the author had the opportunity to follow the process of training in Surakarta. Each of these roles themselves explored by top dancers choreographed direction, then at the end of the staging Sardono introduced as the main dancer or dancers plus a soloist. Dancer's body can catch signals received verbally, expressed through symbols that artistic movement. It is a complicated process of biological chemistry that escaped the attention of people. Sardono very smart outline the active intelligence of the dancer's body and awaken the dancer's body to empower trained decades become a potential tool in the research and creative process.

One expression of Balinese masked dance artist I Nyoman Pugra are often picked by Sardono is: a good dancer could play gamelan, dance clothes and mask making, and understanding literature. Understand religious customs also society, but the best when it becomes a regular farmer. (Sardono, 2004: 45). A simple phrase but contain deep meaning. Farmers must know how to cultivate the land, ideology season, mastering the natural signs, irrigation techniques, the types of pests and crop sales. A profession that is full of knowledge. Skill farm will provide prosperity for families, communities and villages. Indeed, at the time the 1970s dance artists in Bali are dominated by farmers.

Judging from the expression of I Nyoman Pugra, that the intelligence of the dancer's body can be formed of everyday life as a farmer or any profession that is predominantly rely on physical movement. Function may be turned away from the dancers will give his contribution to other professions, such as awareness of the importance of skills and reflectivity, harmony, beauty, variety, and within the discipline and training techniques that are useful in the proper sense of capturing the natural signals in the association and others in the community . In Balinese dance choreographic very grounded or step the foot on earth with such a strong step while farmers in the fields. One excerpt paragraphs are Sardono observations as dancers go into the field in East Kalimantan forests, entered the Dayak Kenyah:

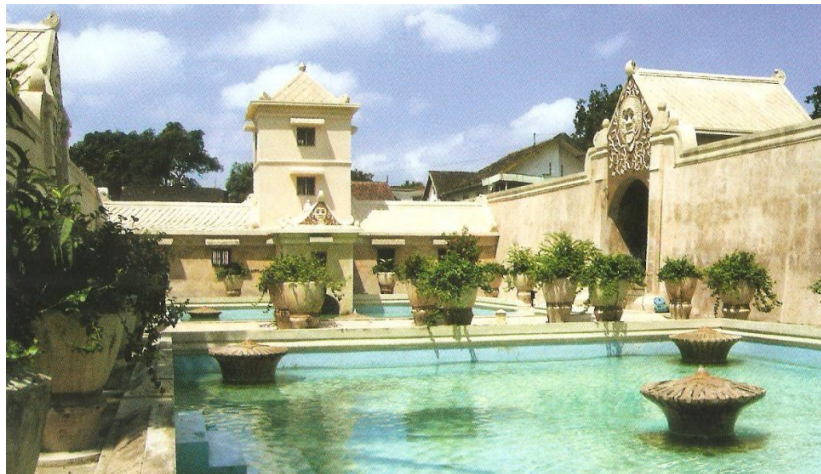
“...wanita Dayak ini muncul bagai wayang-wayang yang hidup di lembah dan gunung Apo Kayan, bila berjalan kelihatan tunggingan pantat yang memberi sudut tajam, menegaskan punggung yang agak menekuk ke depan, memberi kesan tangannya lepas terayun bila berjalan, tangan yang lepas itu mengesankan proporsi tangan yang panjang dan lentur, ini menguatkan sekali lagi kesan linier dengan irisan-irisan yang tajam pada bentuk-bentuk wayang...” (Sardono dalam *Masyarakat Dayak dan Hutan Kalimantan* “Kerudung Asap di Kalimantan” 1987)

Direct quote from the Sardono: souvenirs dancer insists visual acuity in observing an object. Some visual track record will be revealed upon contact with similarities, such as the expression of the woman Dayak Kenyah. Sardono analogous with leather puppets that live in the woods Apo Kayan. Detailed depiction of the female body Dayak to walk into evidence one way becomes an expression of intelligence dancer's body and senses to capture the object because the dancers have experienced motion. The above descriptions are very useful in the initial field research, how the initial impression of seeing a group of people and their environment. One more example of the phrase Sardono during a visit to the Asmat in Papua:

“...Dalam gerak tari yang dilakukan bersama-sama ini mereka mencapai kemerdekaan ekspresi. Dengan meminjam metamorfosa seperti gerak burung Kasuari, teriak-teriakan Kakatua dan burung Hantu, kelincahan lompatan dan getaran tubuh Cendrawasih, mereka menangkap getar keindahan alam. Mereka merasakan nikmat alam dan vitalitas hidup...” (Sardono, 2004: 47)

Describeing the quality of motion similar to bird assortment of characters of course can only be said by a dancer who has had experience embodiment. Body who has studied a variety of exercise techniques may explain the quality and character movement completely. When the dancers would not be different opinions are going to reveal the quality of motion techniques.

When the author began to recognize the Tamansari *Keraton* Yogyakarta which is the object of research, Sardono giving lessons, how to become a embodiment dancer potential provision in reading architectural of Tamansari. The process of embodiment should be natural, meaning that the idea should not prepare in advance before, let the body work. The process will then be forwarded brain to find reference library. At the time of the embodiment in Tamansari, more and more mysteries to be revealed spatial function Tamansari there is even contrary to the opinion of the tour guides at the Tamansari.



Picture 1: Umbul Tamansari tower with three levels (photo: Hendro, 2011)

One example of the function of the three-level tower in *Umbul* said tour guide Sultan Buwana places I see and choose the concubines who were bathing outside banners that are specific to the king. Sultan would throw flowers or whatever to selected concubine. Based embodiment dancer, it was not possible for the king, because the distance is quite far with an existing roof blocking moreover, even if I could throw will fall on the roof or at the poolside. Most do not make sense, why should the king invites his mistress difficulty bathing together, to have to go up to the three-story tower. It should be quite utter king will certainly be implemented with no

one dared to argue. According to the authors of the tower is a guard Sultan oversaw the Castle environment shaped bastions.

Lono Simatupang in the International seminar papers at the University Sanata Dharma year 2004/2005, also mentions the importance of research embody in Anthropology, the body and its five senses are involved to recognize an environment. Each of these senses will record a variety of unique experiences when in contact directly at the sites. To find the data and uncover local wisdom, the artist must go into the field directly with the stock body as a researcher. One advantage if a researcher and dancers who dance the people observing objects in an area is that they can reveal things that add to the quality of the research.

Dancer's body has sensory sensitivity to stimulants of approximately, an intelligent body exceeds mindset dancers will be able to capture all of the stimulus emitted by the environment. Even so not necessarily all dancers, especially beginners can directly have a sensitivity to the intelligence of the body. Dancers who have trained a dozen new years can reach the intelligence in question, but it does not guarantee smart. There are stages of practice developed by the authors under the influence of the seniors especially Sardono W. Kusumo.

A. Embodiment, includes several stages:

The earliest step is to find a quiet beautiful natural location that could inspire the imagination dancer to expend the dance energy. For example Plaosan Prambanan temple in Klaten, Central Java is often the location of the exercise because the scenery is still beautiful, lovely and quiet and not disturbed travelers. After finding the location, students are given an introduction to the ins and outs of the site as needed, especially with regard to acts of behavior that must be adhered to while in the temple. Not allowed to destroy the temple up the statue and fragile bodies and so on.

1. Physical Pilgrimage (ziarah ragawi), is a skill and sensitivity training process embodiment holistic dancer, with the body's ability to recognize again as an important tool in the academic and social life. The term was popularized by Sardono.

However, the stages of exercise developed by the authors to adjust the conditions of S1 students.

a. Necessity

Dancers at the beginning of motion should concentrate, regulate breathing and relaxes all the muscles and control all coordination of the muscles throughout the body in a single control that inner voice. This process is not moving like dancing, but move around to respond spontaneously, guided energy flow and creep past the muscles of the body and impulsive move is not wishful thinking or imagination of a depiction of the theme. Not exhibit motion technique and repertory.

Precisely workout begins with a sensation of moving with eyes closed and a slow tempo, quietly without any muscle tension or emotion or *Sareh* improvement in the Java language. The human body will adapt very quickly give signals when moving in close to an object, the body instinctively shy away dancer looking for an empty space. Embodiment slowly but maintained its intensity is like a deep meditation, dancers are not aware that it has been moving for an hour without feeling tired with breath that is still regularly without wheezing. At the moment their eyes closed does not mean the world becomes dark, it is becoming increasingly widespread spiritual space, dancers can enter the empty space of his own to explore the void with slow motion. Eventually, the brighter will not be dark or empty, the more comfortable body moves without hesitation, the body more sensitive to receive signals and provide reflex.

After the process fusion things outside his body became fused into or within the dancer's eyes by looking at the object in depth. They are observing the shape, color until detailed material objects that are objects consistently sedentary attention in a long time. The object entered into a data absorbed by the body, whether that appear later in the minds of dancers imitate or mimic the shape of objects into an object, and then evolved to sense, whether cold, warm, rough, smooth, hollow, and solid. Sensing process is beginning the process of a more physical nature to recognize various forms of material. Embodiment sensation, or the sensing object observe, absorb and enjoy

in depth, makes the soul aware of the turmoil that has been fused with the things captured by sensory (Martono, 2011: 75).



Picture 2: Beginning of meditation training to maintain the breathing, lowered emotions and harmonize with the environment and full concentration (photo: Hendro, 2013)



Picture 3: The body directly touches the temple with various sides of the body, there are express attachment stones into one. (photo: Hendro, 2013)



Picture 4: The body recognizes the temple with slow motion and eyes closed, catching the signals from the environment (photo: Hendro, 2013)

b) Auditory, listen carefully and deeply about the soundscape new area. What is the most dominant voice, sound motor, engine plant, the sound of water, wind, birds, pets and other noises are neglected by the local community. In the embodiment, auditory stimuli to differentiate the unique sounds sights on location to other places. It is possible that the dominant soundscape would be an idea for the future of dance music when going to work on dance.

An environment almost certainly has a unique soundscape, factory and workshop environment must be humming sound of machinery. In the countryside there are lowing goats, cows and birds chirping, crowing of the cock and the friction of trees and foliage. Practicing heard earnest every sound in different environments, making sense of the ear is sensitive to a variety of colors, types and resonant sound. Is soundscape heard implemented in the work culture of the local community? Once upon a time during the farmers still use the mortar (Lesung) while pounding rice, in some homes (Gejok lesung) dimples clashing sound like agrarian unique music.

Currently there are no longer people pounding rice, replaced the machines that run in a monotone voice that controls the soundscape.

Needs of the natural soundscape was very expensive and required by humans cosmopolitan. A few years ago the foreign tourists who stay at the Amanjiwa Hotel Borobudur area complained to the manager of the hotel, because the day they only hear the sound of wood cutting jigsaw or even if only faintly on the hills of the West side of the hotel. Monotonous sound of the mower cover all the sounds of nature are indeed to be the only entertainment in Amanjiwa that no television in the hotel room and in lobbying. Guests no longer hear the sound of birds chirping, the wind shaking the leaves, or the lowing of the buffalo and the chatter of peasant rice fields that surround the hotel. Yet they have paid a very high price to be able to stay at the exclusive hotel. Parties should seek to end hotels hill and into the woods, and pay compensation to the carpenter who was cutting trees in order to stop working.

Auditory exercises with listening to any sound, or sounds that are not musical, look for constant beats as the rhythm when there is no search for the nuances that appear sound. Also practice listening to different genres and types of music from different parts of the world, such as music Ubekistan, Turkey, Tibet, India, China, Egypt and others. Turkey expressed not dance when they hear the music of Turkey, but the trained body is sensitive to sound, rhythm, feel, and sound color. Sensitivity will affect the ears foresight in capturing the slightest auditory stimuli that other people might miss. Sound vibrations that captured the ear drums will affect the muscles moving the limb nerves to respond, even to arouse a feeling of a sense of movement to revive or kinesthesia. Not excessive when there are dancers in a trance until reaching effects of music accompanying flogging, a common thing in the dance tradition in rural areas throughout the country.

At the sound of the regular work of the man -made and natural sounds in serious need of exercise and takes a long time, until it reaches the sensitive qualities. Sound can inspire and move your body completely unnoticed by the dancers. Music is not just a dance partner as in the conventional definition of a trigger, but evolved

into a soul vibe that is expressed through the dancers' body. Power over the soul enters an unfamiliar hallway imagination, as would - be floating in space without a lead. Gone was the limitation of ethnic music into a universal music , even when it is being heard Degung gamelan music of West Java . Body that has penetrated the regional boundaries will not dance move ala West Java, but free to follow the signals the body to express the images are always moving on. Muscles do not want the body motion is limited to voice but freedom of expression regionalism. Mind not to control gestures motives. At practice must hold firm that exercises the body's sensitivity to different forms of dance training. Coverage psychological awakened to the ultimate objective will be to guide and negate the role of the brain when the body is moving freely. Balance and motion control techniques already possessed a reflex motion, no longer the searching techniques.

2. Emotions sensation, who posed after receiving touch feelings in the face of the object , make aware of the emotional sensations (Martono, 2011: 76). Emotional sensation is a continuation of embodiment sensation, which already involves emotions or feelings about something that could bring the idea of art. If embodiment sensation, allowing the body as well as the entire sensory capture any objects to recognize first. Emotional sensation is closely related to the dancers' embodiment condition physically and psychologically with the environment. There are dancers who feel very comfortable when moving in the water, even though the requirements are able to swim. Other dancers more animates when moving around in the mud, or in the haystack that itch. All material objects have been recognized in embodiment dancer, not just seeing or holding it by hand, even plumbed the whole body and feelings. Her body will give you an honest impression that dancing in the water with a straw in the mud or in a very different flavor and sensation. Dancers live unravel the brain's memory by referring from embodiment what is felt when dancing in a variety of media. The body will be recalled through verbal language also must be controlled well by the dancers



Picture 5: Sensation emotions are emotions that have been advanced stage, the dancer can feel instantly dancing in the mud or in other media (photo: Hendro, 2012)

Sardono develop more body not just for artistic expression which can arrive at a functional level of quality in the life of a dancer as well as academics. Physical Pilgrimage (ziarah ragawi) developed through many realize the profound meaning dance, unravel the mystery of the motion. One of them even to the silent slow motion glued into learning that in a series of Javanese dance particularly there is currently still not moving at all waiting for musicians who are reading *kanda* or the opening song. Physical Pilgrimage (ziarah ragawi) recognized Sardono influenced by the concentration and breathing exercises are also a breath Buddhism Javanese dance. Not wrong if some foreigners see especially Javanese dance bedhaya or srimpi like meditating



Picture 6: The sensation of the emotion, the dancer can spontaneously respond to a spacious room with the help of a cloth to catch the wind and make the lines fill the room (photo: Hendro, 2013)

III

Intelligent body equipped with all the senses, all the dancers interact with the objects in the environment object, the body will give the argument itself without waiting for orders from the brain, the taste aspect becomes important guidance in every move. Ben Suharto in one stage of Practice Barbadensis is Patient Waiting, meaning that every move is always waiting for heart or body when capturing signals from the environment, whether to proceed with the motion or not that is the role of conscience. When actuated impact what and when not responding to what impact anyway. Alma M. Hawkin was in a book titled *Bergerak Menurut Kata Hati* (Moving from Within: A new method for dance making), I Wayan Dibia translation, which grew to appreciate and strengthen the role of conscience in the dance choreography for the process.

One of the lecturer of the Department of Theater ISI , even very interested in the body language that feels graceful dancer, while walking even when sitting, stay organized body is not bent upright, beautiful eyes. When compared to the student

body that does not express the field of theater arts on his body, except when the new look when people talk theater. Can dance body is transformed into the player's body through the philosophy of Javanese dance theater wrapped in a play? Something like that formulation of research problems. How could that be, a philosophy of Javanese dance stuff and abstract idealism will not be able to train and shape embodiment. Do students have to study theater practice until the first dance so credits? This means that the aesthetic appearance of the embodiment dancer clearly illustrated through daily behavior that makes other people interested in learning. Many students are not aware of these advantages, the dancer should be made aware from the outset there are other benefits of his body, his trained intelligence that is responsive or have good reflexes and is able to interact with the environment outside of human nature.

The road is long for the world of dance toward independence dancer who uses her body as a useful tool in the academic and social life. Research is still underway and will continue with the realization methodically into independent courses.

The process towards is felt heavy and a lot of obstacles, because the clash with the ideology of tradition and fear of the development of a science would have a negative impact on the traditional art of Java Yogyakarta style. These conditions form a climate of apathy, still proud and happy as it is without alteration. The issue of conscience is closed to forgot personal interests of wider interest in accordance with the academic profession. Not to realize the usefulness of the role embodiment dancer who can bring a high level and be proud of the scientific forum, as it is today.

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