



NUTURING SELF LOVE ON WOMEN IN THE "LOS" DANCE WORK USING THE ALMA M. HAWKINS METHOD

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ABSTRACT

Chikal Mutiara Diar. 2021. Formation of Self-Love in Women in the Creation of Los Dance Works Using the Alma M. Hawkins Method. Creation Thesis, Dance Education Study Program, Faculty of Languages and Arts, Jakarta State University. The content in the report on the creation of this dance work aims to present the concept and description of the dance work, starting from the background of the work to a description of the presentation of the Los dance work. The work of Tari Los departs from the concept of self-love in women and links it to the concept of freedom taken from the Bujang Ganong Dance in Reyog Ponorogo art. The creation of this dance work was in a condition where the world was attacked by the COVID-19 outbreak so that the dance performance was online. This dance work involves 2 female dancers who represent according to the concept, so that the message to be conveyed in this dance work is realized. This dance was created using Moving From Within: A New Method For Dance Making from Alma M. Hawkins. The research process in this work used a qualitative approach with descriptive analysis methods, data collection techniques in the form of observation, interviews, documentation techniques and literature studies. Based on the results of this creation process, it can be concluded that the Los dance work gives rise to dashing movements performed by female dancers as a symbol of gender role incongruence that occurs in women, resulting in negative stereotypes appearing in society. The movement base was developed from the Bujang Ganong dance found in the Reog Ponorogo art.

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1. INTRODUCTION

The dance work created is entitled "LOS". The word Los in the Indonesian Dictionary is an adjective which means loose or free (Language Agency, 2008: 877). This word is often used in East Java and Central Java as an expression for letting go. The Los dance work was created to express self-love that occurs in women.

This dance work raises the concept of self-love in women and connects it with the concept of freedom in the Bujang Ganong Dance in Reyog Ponorogo Art. This work discusses the calmness of women who want to prosper themselves for a moment by freeing themselves from something that limits a woman. When women act in ways that are in accordance with gender role stereotypes, they will be considered positive, but when women display masculine traits, such as being firm, brave, never giving up, they are considered negative because they conflict with the gender role stereotypes expected by society (Nurhayati, 2012:33). With this assumption, it becomes a limitation for women to take actions according to their desires, which then makes women forget about their own satisfaction. However, as a woman, you must also remain alert (remember) that she has a proper nature and has ethics as a guide to her life. According to Nani Amriani (2015: 58) explains that humans are required to be flexible and clever at placing themselves even though it is contrary to human nature itself.

Based on the Bujang Ganong movement in Reog Ponorogo art as a symbol of freedom of behavior and expression. The concept of freedom in the Bujang Ganong dance was taken based on direct observation of the Reyog Ponorogo performance. In the Reyog Ponorogo show, Bujang Ganong is a patih who has a funny, dashing and lively character. In the Reyog Ponorogo folklore, the character Bujang Ganong has an imperfect physique, but this is not a problem for him, so he still tries to be himself but still remembers that he is a patih. With the character he has and his honesty in behavior, he is liked by his people. Likewise, in the Reyog Ponorogo performance, the audience is eagerly awaiting his presence because of his character and many attractive movements.

Women's dancing is synonymous with a variety of movements which generally have the characteristics of movements that tend to be narrow, flowing and flexible (Siswoyo, 28 December 2016). In dancing, women's movements show more of their feminine side. Feminine are characteristics or traits that are believed and shaped by culture as ideal for women (Naully, 2003:4). However, in this day and age, women have the freedom to express themselves apart from their female identity which seems feminine. This was reinforced by a journalist, Denty Piawai Nastitie, according to whom today's Kartini are independent women who can freely express themselves (Denty PN, 22 April 2019). Therefore, to form self-love in women so that they are able to express themselves freely without ethical pressure, stereotypes and gender, the choreographer made Bujang Ganong a movement platform to symbolize the formation of self-love in women.

2. METHODS

This work tries to express the inner freedom and happiness of a woman using ideas from the character Bujang Ganong by implementing Alma's method. M. Hawkins from his book entitled "Moving From Within: A New Method for Dance Making" which has been translated by I Wayan Dibia. The following method is used:

a. Experiencing or Revealing

In this work, the experience process occurs directly based on personal experience which creates anxiety regarding the negative response from society regarding the inappropriateness of gender roles for women. Then he tried to express it through movement and associated it with Bujang Ganong.

b. See

In the viewing process, each choreographer will have their own way of identifying themselves or special characteristics according to their comfort with what they want to observe. The viewing stage in the Los dance work, the choreographer makes observations of the Bujang Ganong dance movements contained in the Reyog Ponorogo art through live performances and video documentation.

c. Feel

The feeling stage in deepening the character of Bujang Ganong and then incorporating it into the body. In this stage, trying to feel what is outlined in his work is something new, namely visualizing the formation of self-love in women by presenting movement development and bringing out the Bujang Ganong character in female dancers.

d. Imagining

The next stage in this dance work is imagining, after knowing or experiencing an incident that makes you anxious, you then start carrying out a creative process, namely imagining the form of movement that will appear as a form of depicting women's freedom in carrying out an action as the formation of self-love.

e. Embody

Embodied in this dance work, namely, embodying in the form of movements the results of imagination obtained at the imagining stage, namely movements that depict the character found in Bujang Ganong which will be visualized by female dancers as a symbol of freedom of expression.

f. Formation

The formation stage in this dance work is to combine all the aspects obtained in the previous stages and form a complete dance work. With the arrangement and alignment of movements as an illustration of freedom of expression by following one's comfort in accordance with the concept of self-love.

In the process of realizing Los's dance work, the choreographer used his own method to form his dance work. The process of creating a choreographer's style in creating a Los dance work begins with the process of searching for initial ideas based on the choreographer's personal experience, which is one of anxiety towards himself. As a woman who wants to gain freedom by following her comfort and letting go for a moment from everything that binds her, by not paying too much attention to negative perceptions from the surrounding community regarding stereotypes of women who do not conform to gender roles.

Then do research on what they feel so they can strengthen their ideas. Conduct several discussions and interviews with several sources to obtain research results that make the anxiety felt accurate.

Furthermore, imagining and feeling is an activity to stimulate the choreographer's creativity before carrying out the formation process. This activity is carried out as a process of thinking about what is happening which then begins to form a concept in the form of plotting the atmosphere.

After developing the concept, then start exploring with the body, then the movements will be compiled and transferred to the dancer. The floor pattern and other adjustments are made as the process progresses until a complete dance work is formed.

3. RESULTS AND DISCUSSION

The Los dance work is a work created based on anxiety about the incongruity of gender roles which are considered negative by society. This work focuses on the female gender which has a masculine side. The following is an explanation of the concept of Los' dance work:

a. Theme

Los's dance work has a theme about psychology. This work tries to discuss self-love, which is very close to society. Every human being really needs it, but in this work we will discuss it in a smaller scope, namely women to love themselves in order to gain their own happiness and well-being.

b. Idea

The inspiring idea in this dance work is the character Bujang Ganong. Bujang Ganong was one of the governors of the Bantarangin Ponorogo Kingdom with King Klono Sewandono. Bujang Ganong has a lively, attractive and funny character. This character is also transferred into movement, so that the movements displayed can feel free. According to observations, the freedom that existed in Bujang Ganong during the Reyog Obyog performance was found in every movement he made. Dancers are free to carry out their movements according to their wishes. But still follow the existing rules or standards. Apart from that, according to observations, Bujang Ganong has a controlling role. In the pose of stretching your right hand up and then holding your left hand to the side, the music will be under control and become serene.

Then talking about women, women have freedom too. When every human being feels disapproval of the environment or feels uncomfortable with what they are doing, they will change their behavior according to their comfort. Because someone really needs self love, in this way women can follow their comfort and get happiness for themselves. Women also have a private space that can free themselves from discomfort. However, returning to her obligations, women must be able to control themselves by remembering their nature and life guidelines.

c. Title

The title that can be considered to represent this dance work is Los. The word "Los" in the Indonesian Dictionary of adjectives means loose or free (Language Agency, 2008: 877). This word is also often used by the people of East Java and Central Java as an expression of feeling to let go.

d. Motion

The movements used as a basis in Los's work are East Javanese dance movements, especially those in the Bujang Ganong dance. The movement motifs include: sabetan, suryokonto, lelik and lampahan. These movement motifs will be developed with daily movements such as walking, running and falling. This development is accompanied by expressions of feelings such as sadness, happiness and so on.

e. Dancer

This dance work is supported by 2 female dancers. One of them is the choreographer of this work himself. There is no characterization in this work because the dancers have the same role. Dancers both act as women who try to love themselves. These two dancers were chosen based on criteria according to the characters needed in this work. The appropriate character is a woman who is able to make movements with large volumes (gallant). Apart from that, dancers must have similarities with what they feel according to the theme raised in this work. By having this equation, it makes the process of creating a work easier because the dancer's mind has been stimulated by what will be conveyed through the resulting movements.

f. Accompaniment

This dance work uses recorded music from several types of musical instruments found in the Reyog Ponorogo gamelan and then combines it with electronic music, namely using digital instruments. In this case, there is a combination of traditional and modern musical elements which become one musical unit as accompaniment to dance works. This is due to the pandemic situation so that many people cannot be involved in the music making process. The musical instruments to be recorded consist of srompet, angklung, and drum. There are not many of them, but these musical instruments have a very strong character to support dance works. Meanwhile, electronic music is a complement that will add melodies that can add strength to the feeling of this work.

g. Stage Setup

This dance work is performed virtually so that the final form of this dance work is in the form of a video. The shooting location used by the choreographer was Sanggar Swargaloka, Jakarta. Because the results of this dance work are shown via video, the lighting used is only limited to the light required from the camera side. The lighting that will be used in this dance work includes:

- a) LED PAR
- b) Fresnel
- c) Spotlight

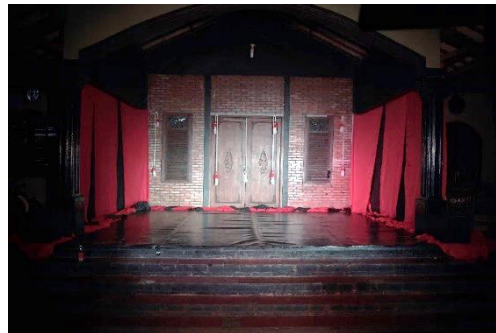


Figure 1. Shooting location
(Personal Documentation, 2021)

h. Fashion Makeup

The make-up used is character make-up. With the concept of courage from Bujang Ganong, the make-up function is to emphasize the lines of the dancer's face but still give the impression of a beautiful woman. Dancers use beautiful bolt make-up which emphasizes the lines on the eyes, nose, cheeks, lips and eyelids.

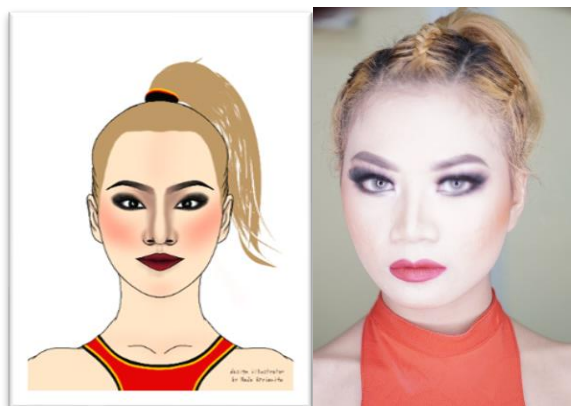


Figure 2. Makeup
(Doc. Nada Aprianita, 2021)

The clothing concept develops from Bujang Ganong's character, namely simple and dashing with touches of red and black which will give a firm impression. The clothing designs created will show more of the curves of a woman's body. The upper part will be a development of the tank top model that suits the body shape, then the lower part will use shorts and a split skirt so that it will show the shape of the legs.

Figure 3. Costume Design



(Doc. Nada Aprianita, 2021)

i. Dance Type

Jequeline Smith in Ben Suharto explains that a dance work can be said to have a pure dance type if a choreographer in his work intends to explain dance as originating from kinesthetic stimulation, and as a whole only looks at the movement itself (1985: 24). In this dance work we will develop East Javanese dance movements or techniques, especially those found in Bujang Ganong. Then the stimulation of these movements is processed into the dancer's body so that it can produce a special style, atmosphere and form in this dance work.

j. Serving Mode

This dance work uses a mostly symbolic presentation mode, adopting the opinion of Jacqueline Smith (Jacqueline Smith trans. Ben Suharto, 1985:29-30). Among the other presentation modes, the mostly symbolic presentation mode is the most appropriate

presentation mode. The symbolic presentation in this dance work lies purely in the movement itself. The movement motif presented is a symbolic image that contains meaning about the formation of self-love in women. The formation of self-love is visualized by bringing out the characters in Bujang Ganong by female dancers. In the dance work "Los" the expression of movement leads to the meaning and meaning of each characteristic and also the emotions released by the dancers which represent body language which is carried out by developing East Javanese traditional dance movements, especially those found in the Bujang Ganong dance and also through everyday movements. developed day.

k. Arrangement Structure

This dance work is divided into five parts which form one complete work. Each part explains the depiction of a different scene and atmosphere. The following is an explanation of several scenes contained in Los's dance works:

- a) The introduction is the first part that describes inner conflict, when life is not going according to what is desired.
- b) Scene 1, depicts a woman who has the confidence to live a life according to her comfort but with various limitations that stand in her way.
- c) Scene 2, depicts the process of seeking comfort by facing the obstacles that lie ahead
- d) Scene 3, depicts the discovery of freedom that corresponds to comfort.
- e) Scene 4, depicts a woman who is able to control herself by limiting herself when to free herself and when to live her life by following the ethics of being a woman.

Los dance works have several values, namely aesthetic value and educational value. The following is the explanation:

a. Aesthetic Value

Aesthetic value refers to Monroe Beardsley's theory (Aesthetics: Problem in the Philosophy of Criticism) which explains 3 characteristics of beauty, namely: (1) Unity, (2) Complexity, (3) Intensity (Team UNJ Aesthetics, 2008:158). The dance work "Los" presents a dance work that is based on the movements and character of Bujang Ganong which is danced by female dancers and with ideas that originate from psychological problems in women, thus differentiating it from dance works that are also based on the existing Bujang Ganong movements. generally.

The composition of various movements, music, fashion, make-up and stage settings which are packaged well based on the concept, have become a complete unity in the dance work "Los". Complexity means that this dance is not simple but is rich in content, conflicting elements and subtle differences. The complexity of this dance work lies in the movement techniques presented. The variety of movements has a fairly high level of difficulty because it presents dashing movements where the movements have a large volume and require a lot of energy. Female dancers are required to be able to carry out these movements, because this is one of the aesthetic values of this work. Seriousness means that a good aesthetic object must have outstanding qualities. In the dance work "Los" the quality that stands out is found in the female dancers, with their feminine bodies the dancers are able to display movements with large volumes and with the character of Bujang Ganong which should usually be played by men.

b. The Value of Education

Los's dance work is an academic dance work because it contains educational value. The educational value is found in the process and results of the dance work for all supporters

which is interpreted as a learning process to create a dance work which is packaged as a virtual performance. In the process of this dance work there is learning about the science of performance management, where the choreographer works together with the production team to create a work that can be performed. However, the works currently produced are packaged differently so that apart from management knowledge, there is also knowledge that was not previously available in the process of creating dance works, namely videography. Choreographers of Los dance works are required to understand this because the final form of performance of this dance work is virtual, where the video of the dance work can be a visual communication to the audience. The choreographer collaborates with the DOP (Director of Photography) team to package a dance work that should be watched directly by the viewer's eyes, but currently the audience's eyes are replaced by the camera's eyes. The choreographer learns everything about camera treatment, lighting, location settings, etc. that are suitable for the needs of shooting with a camera and arranges them together with other production teams so that they can produce satisfying work and the visuals can convey a message to the audience. Another educational value aimed at society is that the work of Tari Los provides education regarding the understanding of self-love that is needed in every human being so that they can better appreciate, love and accept everything that is within themselves.

4. CONCLUSION

Los is a dance work that has a psychological theme that discusses the formation of self-love in women. The idea for this dance work is based on the anxiety that the choreographer feels about himself, who always feels insecure about what he has inside. Los dance works try to convey a message about the importance of loving yourself for your well-being and comfort by not always thinking about negative opinions from outside. This dance work is danced by 2 female dancers who are used as a medium for the choreographer to convey the message.

Los's dance work was realized using the stages of Alma M Hawkins' creation process in her book moving according to her heart as translated by I Wayan Dibia. The Swargaloka Studio was chosen as the shooting location, and the performance of this dance work was held virtually on the UNJ Dance Arts YouTube account. The duration of this dance work is approximately 15 minutes. Literature review sources, performance study sources and interview data sources are used as references in writing and producing Los dance works.

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