



E-ISSN 2355-214X

Corresponding author:  
I Putu Oka Surya Pratama  
okasurya29@gmail.com

Received: 23 July 2024  
Revised: 25 August 2024  
Accepted: 12 September 2024

# Viewing Body Memory Awareness as Self-Reflection

I Putu Oka Surya Pratama

Program Studi Seni–Program Pascasarjana, Institut Seni Indonesia Yogyakarta

## 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: body memory; sad ripu; self-reflection

## ABSTRAK

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 refleks 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: memori tubuh; sad ripu; refleksi diri



© 2024 The Author(s).  
This work is licensed under  
a Creative Commons  
Attribution 4.0 International  
License

## 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).

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

### 2.1. Sad Ripu

Sad Ripu refers to the six internal enemies within humans lust, anger, greed, confusion, envy, and avarice. Rooted in spiritual and philosophical teachings, this concept emphasizes the importance of self-control and awareness as a means to achieve moksha (liberation). These "enemies" are considered mental and emotional obstacles that must be overcome in the pursuit of inner peace and personal enlightenment. In the realm of performing arts, these internal conflicts are often depicted symbolically to represent the human struggle for self-mastery. Particularly in dance and theater, the body becomes a vehicle to express this transformative journey toward emotional and psychological regulation.

Related research several scholars have explored the integration of *Sad Ripu* in performing arts as a tool for exploring emotional control and self-discipline. Djelantik (1999) draws a connection between the concept of *Sad Ripu* and traditional Balinese rituals, particularly the Mesangih ceremony, which symbolizes the spiritual journey of overcoming internal enemies. This ritual, according to Djelantik, reflects a process of emotional purification that can be symbolically represented in art. Suweta (2020) further expands this by examining how Sad Ripu is represented through body reflexes in contemporary dance, where the movement of the body mirrors the struggle against these inner enemies. Research by Jelantik (2023) reinforces this perspective by showing how modern dance practices, particularly those that integrate traditional philosophy, use the body as a medium for introspection and emotional regulation. Other studies have explored the role of awareness of physical states and psychological conditions in the creation of performance art, suggesting that modern dance and theater are increasingly focused on emotional and psychological self-regulation as part of their thematic core. Through this integration of Sad Ripu, performing arts serve as a reflection of personal and collective transformation, where the body is both the instrument and the symbol of internal change.

### 2.2. Dance Composition and Innovation

Dance composition refers to the structured creation of dance works, which involves various stimuli that guide the creative process. These stimuli include auditory, visual, kinesthetic, tactile, and ideological influences, all of which help to shape movement, structure, and expression within a dance piece. The

process of composition allows creators to bring together different sensory elements to craft performances that are not only aesthetically pleasing but also deeply meaningful. Modern dance composition has evolved to prioritize not only the physicality of movement but also the integration of personal awareness and symbolic themes that deepen the emotional and intellectual impact of the performance.

Research in contemporary dance composition emphasizes the importance of these various stimuli in shaping dance works. Suharto (1985) explains that successful dance composition requires a thoughtful integration of physical and mental stimuli that facilitate the creation of dynamic and emotionally resonant pieces. More recent studies, such as those by Djelantik (1999) and Suweta (2020), show how contemporary dance increasingly integrates traditional philosophical frameworks, such as Sad Ripu, to explore themes of emotional regulation and personal transformation. Suweta (2020) specifically highlights how the Sad Ripu concept is used in modern dance to express control over emotions and internal struggles, often through the movement of the body, which is both symbolic and therapeutic. Innovations in dance composition now see the body not just as an instrument for movement but as a living representation of psychological and emotional battles, where the choreography itself serves as a metaphor for overcoming internal conflicts. These advancements reflect a broader shift toward creating dance that is not only performative but also deeply introspective, addressing complex psychological and emotional themes through movement.

### 2.3. Semiotic Theory

Semiotics is the study of signs, symbols, and their meanings. In the context of performing arts, semiotics plays a crucial role in shaping how meaning is communicated through visual elements, gestures, and other symbolic representations. According to Umberto Eco (1976), semiotic theory provides a framework for understanding how signs function within a system to convey meaning. This includes the structure of codes, the production of signs, and their interpretation. In performance art, symbols are not merely decorative; they are integral to constructing and communicating complex narratives, emotions, and concepts. By using semiotic theory, creators can enrich their work by embedding multiple layers of meaning into the symbols they employ, making the performance more impactful and thought-provoking for the audience.

Related research Eco's (1976) semiotic theory, particularly his concepts of signification, code structure, and sign production, has been widely applied in the analysis of performing arts. Researchers like Djelantik (1999) and Jelantik (2023) have used semiotic theory to explore how symbolism in dance and theater can represent complex emotional and psychological states. For example, the depiction of Sad Ripu through body movements and visual elements in dance is a prime example of how semiotic concepts can be applied to performance art. By using the body as a sign system, dancers can convey internal emotional struggles, such as lust, anger, and envy, symbolically and meaningfully. Jelantik (2023) argues that understanding how signs function in performance allows creators to build works that not only convey narratives but also tap into deeper psychological and emotional themes. This approach enhances the audience's experience, as the performance becomes a space for both intellectual and emotional engagement. Through the application of semiotic theory, artists can create multi-layered performances that speak to both the personal and universal human experiences of conflict, struggle, and transformation.

### 3. Methods

This study employs two primary approaches: practice-led research and grounded theory. Below are the steps taken in the research process, aiming to understand how the concept of *Sad Ripu* (the six enemies within oneself) is translated into the dance work *Swatantra*. In practice – led research (PLR), the focus

is on the practice of dance itself as an integral part of the research process. The choreographer and dancers are not merely creating a work; they are also exploring deeper meanings through their creative experience. *Sad Ripu*, which refers to the six inner enemies of human nature, is translated into physical movement, symbolizing the control of emotions.

The dancers and choreographer began by exploring various body movements that symbolized the concepts of *Sad Ripu*, such as movements representing the control over anger '*Krodha*', desire '*Kama*', and confusion '*Moha*'. This exploration involved trying out various body positions, including sitting and sleeping, which hold profound significance in the ritual of *mesangih* (the purification process). After the movement exploration, the dancers were given the freedom to improvise. This improvisation aimed to express spontaneous emotions and body movements, which were later analyzed to see how emotions influenced by *Sad Ripu* were manifested in the dance. The movements discovered during exploration and improvisation were then arranged into a structured composition. In this stage, the dancers and choreographer began to compile these movements into a choreography that aligned with the theme of *Sad Ripu*.

The grounded theory methodology was used to develop theories derived from the data collected directly through the practice of dance creation. This approach focuses on analyzing and exploring the meanings derived from the data obtained during the exploration, improvisation, and composition process. In observation and reflection, the dancers and choreographer observed each movement created and reflected on how these movements embodied the concept of *Sad Ripu*, particularly in terms of controlling emotions and the body.

Data collected through video recordings, direct observation, and interviews were analyzed to identify patterns or emerging themes regarding self-control and emotion management in dance. Based on the data analysis, theories regarding self-regulation, emotion, and the interpretation of *Sad Ripu* in dance movements were developed. This involved identifying movements that represent the control of the six inner enemies, such as anger, desire, and confusion.

Several systematic methods were used to collect data necessary for the research. The researcher conducted direct observation of the rehearsal sessions, including movement experimentation, interactions between dancers and the choreographer, as well as the improvisation and composition phases. It is to identify how the concept of *Sad Ripu* was translated into dance movements and how dancers managed their emotions throughout the creation process. Video documentation the entire dance creation process, from exploration, improvisation, to composition, was documented through video recordings. These video recordings were used to analyze the movements and assess whether the created movements aligned with the artistic objectives and philosophical concepts applied. It is to objectively observe how the movements were executed and analyze them in the context of the *Sad Ripu* concept. The video documentation also served for evaluation, ensuring that the movement compositions reflected the desired emotional control. Interviews after the creation process, interviews with dancers and the choreographer were conducted to gain deeper insights into their experiences of applying *Sad Ripu* during the dance creation process. These interviews aimed to understand how they experienced the expression of emotions and how they managed their inner conflicts through dance movements. This purpose is to understand how dancers and the choreographer interpreted the movements they performed and how those movements related to the concept of *Sad Ripu*.

Personal reflection the choreographer and dancers were asked to engage in personal reflection after the creation process, either through individual journals or group discussions. They reflected on how they experienced emotional regulation during the creation of the dance and how they managed their emotions in connection with *Sad Ripu*. Purpose of Reflection: To gain a deeper understanding of how they internalized and applied the principles of *Sad Ripu* in each dance movement, as well as to observe personal changes that occurred during the creative process. In conclusion, this study employed

a practice-led research approach, which prioritized the direct practice of dance creation. During this process, movements were explored, improvised, and composed to translate the concept of *Sad Ripu* into dance. The grounded theory approach was used to develop theories about self-control and emotions based on data collected from observation, video documentation, interviews, and personal reflection. The data collection methods, including direct observation, video documentation, interviews, and personal reflection, provided a comprehensive view of how the concept of *Sad Ripu* was embodied in the dance work, and contributed to the development of theories in performance art.

#### 4. Results

Here are three findings resulting from research related to the application of the *Sad Ripu* concept in the exploration of dance movements, especially through sitting and sleeping positions, in the *Swatantra* dance work. These findings explain how the values contained in *Sad Ripu* are translated in the process of creating dance works, with a focus on the stages of movement exploration that refer to self-control and emotion. Here is a complete explanation of these findings.

##### 4.1. Implementation of the “*Sad Ripu*” Concept in Movement Exploration

In the *Swatantra* dance work, the concept of *Sad Ripu* (six enemies within humans) is applied through movement exploration, especially in sitting and sleeping postures. These two postures are chosen as manifestations of the process of self-control and deep emotional reflection. Each stage of movement exploration refers to the values contained in *Sad Ripu*, which involves controlling emotions and achieving body awareness. This process becomes an integral part of the creation of dance works, with the aim of exploring deep philosophical and psychological meanings through body movements. The artist tries to do sleeping and sitting postures as an interpretation of body awareness, this is symbolized as the value of *mesangih*, then reflected in one of them the sitting posture, as a manifestation of the *sad ripu* to control the attitude and the sleeping posture can be interpreted as a transitional state between conscious and unconscious. In the *mesangih* ritual, which is usually a process of purification or balancing energy, the sleeping posture can reflect the introspection phase, where individuals try to release emotional burdens.

Table 1: Implementation of the *Sad Ripu* concept in dance movements

Sad Ripu	Meaning	Interpretation in Motion	Examples of Dance Movements
Kama	Desire, lust	Movements that indicate physical urges or desires	Aggressive, full of drive movement
Lobha	Greed, gluttony	Repetitive movements with motifs that show appearance	Movements that focus on repetition
Krodha	Anger, hatred	Movements that reflect anger or rejection	Blow, hard movement, sudden movements
Moha	Confusion, ignorance	Movements that appear chaotic, undirected	Unsteady movements, loss of balance
Mada	Addiction, loss of self-control	Slow, jerky, or uncontrolled movements	Slow and staggered movements
Matsarya	Envy, jealousy	Movement around or away from an opponent	Movement to move aside or away

Emotionally to reflect the struggle to face the six enemies within humans. In *Sad Ripu*, each enemy has a great influence on human behavior, and in the process of exploring the dance, dancers are asked to control their body movements, ensuring that every movement made is not influenced by negative emotions such as anger, desire, or jealousy. The movement serves as a tool to understand and absorb self-control in the form of a body that moves, stops, and transitions between conscious and unconscious states. Therefore, the exploration of movement in this work not only involves physical skills but is also a form of deep emotional purification. (self-control in the form of a moving body 13 December 2023).

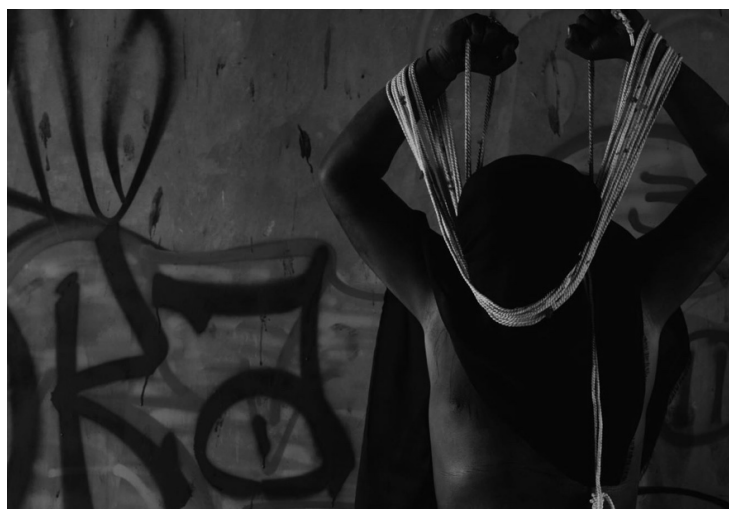


Figure 1: During the performance PCT 1 Screening at the postgraduate program of the Indonesian Institute of the Arts Yogyakarta on 13 December 2023, the process of self-control



Figure 2: During the performance PCT 1 Screening at the postgraduate program of the Indonesian Institute of the Arts Yogyakarta on 13 December 2023, movements that reflect rejection or refusal

#### 4.2. Improvisation Process Based on Emotional Control

In this section, discuss how improvisation is performed in the context of dances that combine body control and emotion, especially in relation to *sad ripu*. How each emotion represented in *sad ripu* impacts the dancer's ability to improvise, and how the body is organized to cope with these emotions. In the creation of *Swatantra* dance work, the improvisation process based on emotional control becomes one of the crucial aspects that explores the meaning of self-control, body, and the search for identity. This improvisation uses the body as the main medium to express the concept of Sad Ripu (six enemies in humans), with the aim of absorbing and responding to the emotional conditions that arise in the body when fighting with various negative feelings such as anger *krodha* (desire), *kama* (greed), *lobha* (confusion), *moha* (drunkenness), *mada* (envy), and *matsarya*. This process involves not only physical movements but also deep emotional involvement, where the body becomes a communication channel to express feelings and achieve self-understanding (Table 2).

In the *Swatantra* dance work, the improvisation process based on emotional control functions as a bridge to find one's identity through the body. Through emotional control translated into body movements, dancers not only express their feelings but also process and control them to achieve a higher awareness of themselves. In this way, the body becomes the main tool in the process of purification and achieving inner balance, as well as the search for one's identity in accordance with the concept of Sad Ripu.

Table 2: Improvisation process

Sad Ripu	Meaning
Improvisation	Focuses on controlling emotions that occur in the body. With the basic principles of Sad Ripu, dancers are trained to recognize and manage negative feelings that often arise in humans. This improvisation process takes place in a cycle of expression and control, where dancers are first confronted with certain feelings or emotions, then their bodies react spontaneously, and finally through emotional control they regulate the response in controlled movements
Recognizing emotions in the body	dancers are asked to begin by listening to their bodies, noticing the feelings or emotions that arise, and noticing how those feelings manifest in movement. For example, when a dancer feels anger 'krodha', their body may become tense or stiff. By recognizing that tension, dancers learn to release it and transform their movement into something calmer and more controlled
Transition and control	Dancers strive not only to react to feelings but also to transform them. Spontaneous movements may begin with less controlled expressions, but over time, dancers learn to regulate their breath, control their pace, and channel emotional energy into more structured and harmonious movements
Transition from conscious to unconscious	the body moving spontaneously represents the transition between the conscious and unconscious states, which also relates to the concept of Sad Ripu which focuses on the struggle between the awake self and the self-trapped in negative emotions. Positions such as sitting symbolize the balance of body and mind that ultimately allows the dancer to achieve a higher level of self-awareness, where they can decide to control their emotional reactions and take control of themselves



Figure 3: During the performance PCT 1 Screening at the postgraduate program of the Indonesian Institute of the Arts Yogyakarta on 13 December 2023, Emotional Control

In the *Swatantra* dance work, the use of a face covering becomes an important element that deeply expresses the concept of *Sad Ripu*. This cloth not only functions as an accessory or aesthetic element, but also has a strong symbolic meaning, namely depicting a shadow or invisible presence. This concept is very relevant to the understanding that in life, although we often cannot see or identify our inner enemy directly, we can still feel its presence and try to face it with awareness. The dancers in *Swatantra* use cloth as a face covering to show their ignorance of the hidden inner enemy although the cloth covers their faces, they still move with full awareness. This represents an attempt to accept and overcome the inner sides of ourselves that we do not always understand or see directly. Cohen, R. (2015). *The Power of Cloth in Performance Art: Costume as Cultural Symbol*. *Journal of Performance Studies*, 13 (3), 45-63. The cloth symbolizes that we continue to seek to become aware of and confront our inner enemy, even if we cannot always recognize it clearly.

This process involves seeking awareness of a hidden presence like a shadow that cannot be seen with the naked eye, but can be felt. The dancers, with their faces covered by cloth, attempt to become aware of the presence of their inner enemy through controlled and reflective body movements. They move with an openness to the feelings that may arise and attempt to calm and control the negative feelings that may be present.

#### 4.3. The Cleansing Process of *Sad Ripu*

The process of cleansing *Sad Ripu* through *mesangih* as a release is an approach that combines physical, emotional, and spiritual dimensions in order to overcome six enemies within humans, known as *Sad Ripu* (six inner enemies). *Sad Ripu* consists of '(1) *Kama*' (means negative desires or desires uncontrolled desires). (2) *Lobha*' (means, 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). This *mesangih* process is a ritual that aims to cleanse negative energy in the body, while calming and balancing the mind and emotions. *Mesangih* ritual itself is believed in Balinese tradition as a way to maintain the balance of energy in the body and avoid bad influences that can disrupt daily life. In the context of dance, the body becomes the main medium that conveys this message, illustrating how one can use movement to realize, overcome, and release the influence of Sad Ripu, towards a state of balance and peace.

Table 3: Element of Mesangih Process and Evaluation from *Sad Ripu* aspect

Element of Mesangih Process	Related Movement	Evaluation from Sad Ripu aspect
Sitting Pose in Meditation	Organized body posture, hands placed on knees	Represents self-control and physical awareness; begins with recognizing Sad Ripu (anger, desire, confusion)
Sleeping Pose (Restoration)	Lying down, body relaxed, eyes closed	Represents introspection and energy balancing; while the body relaxes, emotions holding balance begin to be released, addressing greed ‘Lobha’ and anger ‘Krodha’
Energy Purification (Gentle Movement)	Movements of hands and feet reaching outward, like sweeping the air	Release of emotional burdens, representing purification of mental impurities obstructing awareness, addressing delusion ‘Moha’
Transition (Sitting to Sleeping)	Smooth movement transitioning from sitting to lying down	Represents change in consciousness between the conscious and unconscious states, addressing control over hatred ‘Mada’ and envy ‘Matsarya’
Emotional Release (Open Movements)	Body movements opening up, relaxed facial expression	Signifies release of emotions that dominate the mind; reflecting mental freedom from the influence of Sad Ripu, especially in self-awareness and emotional balance
Final Standing Pose	Upright posture, body with positive energy	Represents the culmination of the purification process, after releasing all negative emotional influences; the body is now back to a balanced state, ready to face the outside world with self-awareness



Figure 4: During the performance PCT 1 Screening at the postgraduate program of the Indonesian Institute of the Arts Yogyakarta on 13 December 2023, Energy Cleansing

*Mesangih* in Balinese tradition is a purification ritual that aims to eliminate negative energy and restore the balance of body and mind energy. Usually, *mesangih* is performed using various symbolism, movements, and deep meditation to cleanse the accumulated energy. In *Swatantra* dance, this process is translated into a series of movements that reflect the effort to overcome and release the six inner enemies (*Sad Ripu*) through the body and physical expression.

The body is not only an object that is controlled externally, but also becomes a medium for self-control. Body control is the most basic form of discipline applied to individuals. Along with the training or learning process, the body will begin to internalize social norms that lead to actions that are in accordance with the will and goals desired by social institutions. The body becomes a place where power works to shape individual freedom where freedom itself is the result of acceptance of existing structures. Here, the body becomes a tool used to visualize the form of freedom. For example, in physical education or militancy training, individuals are trained to regulate their bodies according to established standards. This shows that the body, in various contexts, is not only a biological entity, but also a medium where power is applied to shape behavior that is in accordance with existing social norms.

In this training process, the body is used to visualize broader forms of power. Through learning, individuals learn to act according to existing norms, and the body becomes a place where these forms of power are reflected. The discipline of the body produces a free subject, but free within the limits determined by existing norms. As Foucault discusses in the concept of the Panopticon, surveillance is not only carried out externally, but also internalized in individuals, which makes them monitor themselves.

*Swatantra* work successfully depicts how hidden forms of power work to shape individuals, making them feel free, but at the same time, bound by discipline that controls their behavior and freedom. This is what then forms a picture of true freedom as freedom that is internalized through self-control and body.

## 5. 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 sensations, 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.

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. 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.

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. 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. 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.

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. 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.

## 6. 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.

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.

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.

## References

- Ardiyasa, I. N. S. (2023). Ajaran pengendalian diri dalam teks geguritan lebur corah. *Subasita: Jurnal Sastra Agama dan Pendidikan Bahasa Bali*, 3(1), 12-24. <https://doi.org/10.1234/subasita.2023.001>
- Adita, G. F., & Koapaha, A. R. (2014). Makna filosofis tari topeng Cirebon menggunakan eksplorasi visual dalam video mapping performance. *Visual Communication Design*, 4(1), 180-619. <https://doi.org/10.1234/vcd.2014.00180>
- Djelantik, I. M. (1990). *Pengantar dasar ilmu estetika jilid 1: Estetika instrumental*. Denpasar: Sekolah Tinggi Seni Indonesia (STSI).
- Desfiarni, N. (2009). Rangsang awal sebagai motivasi dalam pembelajaran koreografi di jurusan pendidikan sendratasik. *Jurnal Bahasa dan Seni*, 12(2), 75-80.
- Eco, U. (1976). *A theory of semiotics*. USA: Indiana University Press.
- Foucault, M. (2007). *Security, territory, population: Lectures at the Collège de France, 1977–1978*. USA: Palgrave Macmillan. <https://doi.org/10.1057/9780230594527>
- Hadi, Y. S. (2017). *Koreografi bentuk-teknik-isi*. Yogyakarta: Cipta Media.
- Hawkins, A. M. (1988). *Creating through dance*. USA: Princeton Book Company.
- Jumadi, M. Y. (2014). Revitalisasi jati diri masyarakat Melayu. *Jurnal Ilmu-Ilmu Sosial dan Humaniora*, 7(3), 25-35. <https://doi.org/10.1234/jish.2014.0025>
- Sugiharto, B. (2019). *Kebudayaan dan kondisi post-tradisi: Kajian filosofis atas permasalahan budaya abad ke-21*. Yogyakarta: Kanisius.
- Suweta, N. (2020). *Embodied self-discipline in contemporary dance: The influence of Sad Ripu*. *Indonesian Journal of Dance Studies*, 5(1), 101–112. <https://doi.org/10.1017/ijdance.2020.007>
- Titib, I. K. (1996). *Vairagya and the pursuit of wisdom: An exploration of Hindu philosophical concepts*. *Journal of Hindu Philosophy*, 8(3), 425–440.