

Character Building through Javanese Classic Dance Based On C.G Jung Theory

Paulus Teguh Kusbiantoro
Universitas Negeri Malang, Indonesia
teguhpaulus@gmail.com

Abstract: One way to build student character is dancing. This happens because when dancing or making art, people enter into the world spiritually. He took a distance from their daily activities, so as to reflect on life and improve it. This idea refers to the C.G. Jung's theory about imagination, creativity and individuation. Individuation is individual processes to be a unique person and mature. The impetus for individuation was born from a variety of unconscious power, especially power of imagination and creativity, that necessary to channeled through discipline. Only if a person trained himself with discipline, then creativity can produce artistic or other professional result. Subconscious power such as imagination and creativity firmly rooted in the view C.G. Jung's archetypes and the collective unconscious. This power needs to be supplied so as not to suppress human. Art is a form of creativity is channeled in a disciplined manner. Through the discipline the people produce art such as dance. Through dancing people will learn fortitude, tenacity, integrity, fitness. Dancing seriously can be a means to strengthens the character of students

Keywords: individuation, creativity, dance, imagination

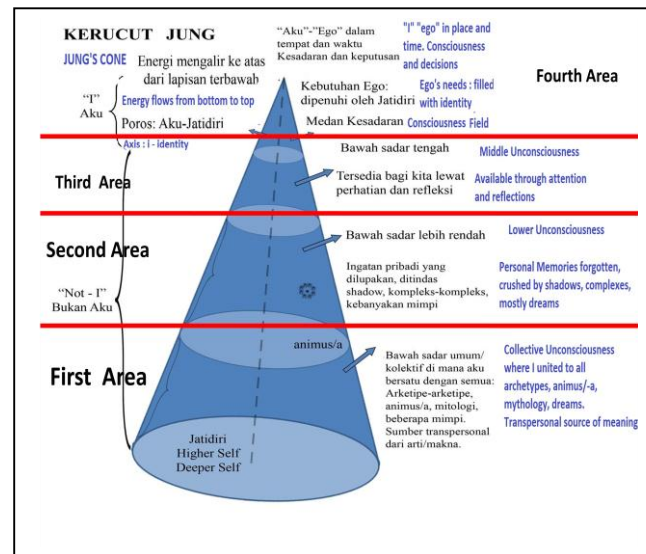
According to C.G. Jung, psyche is a complex system formed of various dynamic powers to construct a harmonious persona. The system was resulted by various life process energy is living power. Psyche is more than sexual forces and other educational products pressures as Freud stated, rather oneself has already had many unconscious forces.

There is some important unconscious- power:

Archetype: An archetype, also known as universal symbol, may be a character, a theme, a symbol or even a setting. Carl Jung, argued that the root of an archetype is in the "collective unconscious" of mankind. The phrase "collective unconscious" refers to experiences shared by a race or culture. This includes love, religion, death, birth, life, struggle, survival etc. These experiences exist in the subconscious of every individual and are recreated in literary works or in other forms of art. Archetypes in Characters: Example The Hero: He or she is a character who predominantly exhibits goodness and struggles against evil in order to restore harmony and justice to society e.g. *Hercules*, *Khrisna*, *Pandawa in Wayang* etc.

Animus – Anima: The anima and animus are described by Jung as elements of his theory of the collective unconscious, a domain of the unconscious that transcends the personal psyche. In the unconscious of a man, this archetype finds expression as a feminine inner personality: anima; equivalently, in the unconscious of a woman it is expressed as a masculine inner personality animus.

Mythology can refer to the collected myths of a group of people their collection of stories they tell to explain nature, history, and customs or to the study of such myths. As a collection of explanatory stories, mythology is a vital feature of every culture. Many sources for myths have been proposed, ranging from personification of nature or personification of natural phenomena, to truthful or hyperbolic accounts of historical events to explanations of existing rituals. Ex: The Story of Nyai Roro Kidul.



The layer above collective unconsciousness is "lower" unconsciousness, which contains personal memories, dreams and various complexes. The area above is "middle unconsciousness" which can be consciousness if the person spends time to summon it by reflection, attention and serenity.

Ego: The top area is consciousness where Ego is in charge. Conscious ego/ I encompass conscious perception, such as memories, thoughts and feelings which become the distributor of various emotions that construct the personality.

Free Space Imagination

Imagination is part of unconsciousness that can enter consciousness when one can use imagination; one has the ability to visualize something: which no longer exist, have not existed, never existed. The power of imagination revealed the strongest in artworks, paintings, books, music, dance, but also scientific work, and other professional works. Through imagination, reality can be altered to a symbol, for example:

1. Someone - failed a grade: reality
2. Symbolize - slavery – being fooled by poverty

Imagination is created of reality. If I have time to imagine, there is possibility that I can revalue my experiences. That is my free space. Through that I can see the reality in a new perspective. Now, imagination is my free space.

1. Failed a grade - symbolize: helplessness
2. Imagination: crushed or fight
3. Decision: study diligently though failed : symbol of struggle, release (study symbolize heroism)

Then, he/she (someone) can give new meaning to reality

Creativity

From the term of *creare* from Latin means to create. Creativity: creative force channeled through work or talent, done until producing artwork or professional work. The spirit of

creativity is imaginative force. The more one has time to imagine, and pour one's imagination, the more possibilities to create.

Relations between Imagination, Creativity and Perseverance

Imagination is uncontrolled power like a volcano's magma, wanting to erupt in the form of a creation. Creativity: is a tunnel to shape the imaginative force. In the front of creativity door, there is a long road/rail which used to achieve the destination. The road/rail is discipline. Through discipline, new characters are born. Perseverance or discipline is a way to sharpen imagination and creativity: hence the persevere graduate with quality, or becoming good guitarist, or becoming painter.

Participating In Art as Manifestation of Imaginative Force

By participating in art, human takes distance from daily ritual and entering immaterial world (soul-spiritual). By participating in art, is living atmosphere appear. Where there is life, there is warmth. Where there is life and warmth, productivity is born to produce health, wholeness, harmony, balance. Creative force which pushed by imaginative forces rooting in unconscious space that is beyond human knowledge. Was rooted on creativity of art works with psychological value (conscious), art works with visionary value (unconscious). Psychological artworks: There are artworks from conscious area and within human comprehension. This happens inside a poet who creates their poems, or a singer, that create a song. Visionary artworks: Visionary artworks are art that is not rooted from known and comprehended area, but through one's journey from light and dark nature beyond oneself (Jung, 1981). The characteristic of visionary artwork is that the effect is beyond human comprehension. The effect is beyond human comprehension Contain high humanity values (human legacy). The symbol of unknown presence. Artists are God's tool to continue creation. To give good influences to human.

Human Image C.G. Jung

Human is creature undergoing "individuation process", which is a process to become true individual, who's within happen realization process, manifestation or self-actualization or "*Selbstverwirklichung*". In the process of "becoming self", then "self-identification" becomes the means to see various mysteries by reviewing "everything that has happened". Imagining is a human potential to empower oneself to "become oneself". In "imagination", appear the soul capability with all the hopes, fears, longing, and others possibilities.

Java Dancing as a Creative Process

A form of creativity to construct new character is the process of exercising Java dancing. Because in Java dancing, lies the philosophy to all Java dancers : *Greget* – a Java dancer, has to have strong will, that should be regulated so that it would not become wild. *Sungguh* Java dancing trains courage and confidence. This appear when the Java dancer realize that they are God's grace. *Ora mingkuh* Java dancing also trains endurance, patience, loyalty, responsibility. Loyalty and responsibility will hold them from running away when faced with trials.

For example steps of Kelono Topeng dance:

TARI KELONO TOPENG	The Meaning of Movement
A. MAJENG GAWANG/ OPENING	Step by Step of movement
1. Sembahan - Nikelwanti - Jengkeng - Memakai Topeng	I am thrown into the world, that's how existentialist interprets human existence. One thrown, in a tribe, culture, time and event, and so one have to wear local mask.
2. Berdiri - enjer - Ulap-Ulap Kanan - Solah Topeng - Mantuk	The red mask I wear is the symbol of event that got me mad, confused, wild, and I did my searching
3. Seblak Kanan - Enjer Kiri - Solah Topeng - Mantuk	By looking but retreating Is the life I am scared to face. Life that got me messed up.
4. Lumaksono - Jalan 4 Langkah - Besut - hadap Kanan- Besut	I step in reality, I stopped and retreated to consider everything
5. Seblak kiri - enjer kanan - solah topeng	Every time I assure myself between yes and no
6. Seblak kanan - enjer kiri - solah topeng	Every time I runaway, consider and reassuring myself

EXPERIMENT

Researcher has participated, practicing program of dancing during two years, for one a week. The effects of dance were developing various characters such as discipline, honest, resilience in going good tasks and increasing the spirit of serving or self-denials.

DISCUSSION

The reality is there is no exactly instrument to measure development of human characters, after having dancing practice. Supposed to in the future need to be creating and develop a instrument for it. However observing of structure movement in the Javanese dance can be hypotheses that developing someone's character will be progressing, if those people consistently practice in Javanese dance.

LITERATUR

- Jung C.G. 2001, Die Beziehung zwischen dem Ich und dem Unbewussten, Deutsche Taschenbuch Verlag GmbH & Co. Muenchen,
Jung C.G. 1995. Grundwerk C.G. Jung, Band 5, Traumsymbole des Individuationsprozesses, Solothurn und Düsseldorf
Aissen-Crewett, M. 2000. Praxis der tänzerischen Bewegung, Eine Anleitung für die Arbeit mit Kindern bis zu Senioren, Dortmund
Wibowo, F. 2002. Tari Klasik Gaya Yogyakarta, Yogyakarta
Berbagai Workshop tari Topeng Malangan hari Minggu, Agustus 2016. di Pakisaji Malang.