

THE QUALITY OF REMO GAGRAG ANYAR DANCE MOVEMENTS IN THE ART PERFORMANCES OF DEAF PEOPLE

Selis Adi Miftahul Amin Putri Sarjuni¹ Bella Sintafiana Rachman² Rohmat Djoko Prakosa³

¹ Sekolah Tinggi Kesenian Wilwatikta Ssurabaya /Indonesia/

¹ Email: ok35669@gmail.com

² Sekolah Tinggi Kesenian Wilwatikta Ssurabaya /Indonesia/

² Email: bellasinta.fiana@icloud.com

³ Sekolah Tinggi Kesenian Wilwatikta Ssurabaya /Indonesia/

³ Email: djokoprakosa@stkw-surabaya.ac.id

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*Correspondensi: Selis Adi Miftahul Putri Sarjuni¹, Bella Sintafiana Rachman², Rohmat Djoko Prakosa³

¹ Email: ok35669@gmail.com

² Email : bellasinta.fiana@icloud.com

³ Email : djokoprakosa@stkw-surabaya.ac.id

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ABSTRACT

The many platforms for performing arts for children with special needs provided by the government provide opportunities for them to express themselves through the arts, as well as promote social inclusion and community acceptance of the diversity of individual abilities. Different and unique learning methods make the author interested and want to know the quality of their movements in dance. Deaf people are the main object of this research. By using codes, they are able to dance traditional dances such as Remo Gagrag Ayar Dance.

This thesis examines the quality of movement in deaf individuals using La Meri's theory of the basic elements of dance. These elements include space, energy, and time, which are used as a framework to evaluate movement quality in the context of deaf individuals. La Meri's theory provides a foundation for understanding how deaf people are able to develop their movement expression despite different sensory challenges.

The research also integrates Merleau-Ponty's theory of the body, which challenges the common view that a perfect body is a complete body. By focusing on bodily experience and sensory perception, this thesis reveals how deaf people can change perceptions about their movement abilities and artistic expression.

Keywords: *Movement Quality, Deaf People, Gagrag Anyar Remo Dance, Sign Language, Performance, La Meri, and Merleau-Ponty.*

INTRODUCTION

In business, engineering, and manufacturing, the term quality is often used as a parameter to assess products (goods or services) in comparison to applicable engineering and conceptual standards. Internationally (BSEN ISO 9000:2000) quality is the level of that denotes a set of inherent characteristics and meets a certain measure (Dale, 2003:4). This concept involves evaluating the extent to which the product meets predetermined standards, expectations or needs. For example, in the context of a product, "goodness of fit" may refer to its quality or the extent to which the product satisfies the user. On the other hand, the "badness level" reflects the extent to which the product does not meet existing standards or expectations.

According to Wahyudianto, quality comes from the word "qualit", which means the value of a product that carries out its function, seen from the valuable capabilities built with criteria so that it can satisfy consumers (Wahyudianto: 2024). From this statement, quality not only refers to the physical or technical attributes of a product or service, but also involves aspects that affect customer experience and satisfaction. Quality is not something static or fixed, but involves efforts to continuously improve, develop, and keep up with changes in the customer experience, improve, develop, and keep up with changes in market needs, technology, or regulation.

In the context of dance, movement quality refers to the effort a dancer makes to perform dance movements optimally. This involves good flexibility, as well as movement balance. According to Sumedi Santosa "Movement quality is a person's ability to perform movements as desired or expected" (2011:7). For example, dancers need to ensure that their movements look smooth and coordinated, without appearing disjointed or lacking totality. In addition, movement quality also includes the ability of dancers to express the emotions and characters they want to convey through their body movements.

The importance of movement quality in dance is also related to its technical aspects. Dancers need to have a good understanding of the movement techniques used in a particular dance, such as the correct body position, the emphasis of movement on certain body parts, and the proper use of space, energy, and time. For traditional dances, the form of movement already has provisions that cannot be changed or reduced. If the dancer cannot perform these provisions, then the quality of the dancer's movements will also not be achieved. Example of sampur play in remo dance, if the dancer's sampur play is not appropriate, the dance character will not be achieved.

Everyone has diverse abilities, so the way they achieve their level of quality varies. This is also true for deaf

individuals. Being unable to hear, they need to train themselves more persistently to achieve the desired standard of quality. Deaf people have different training methods than people without hearing loss, requiring more time and special techniques in their dance training. The trainer has a very important role in the deaf dance training process. The trainer must know the character of the deaf people which affects the quality of their movements. By understanding their character, the trainer can assess the individual's abilities more accurately. This allows the trainer to design exercises that can specifically improve their movement quality. That way the person can easily understand the dance material that she is learning. The government provides various art performance platforms as a support to channel the artistic talents of children with special needs. This is done to give them a fair chance in the art world. These platforms can be in the form of art festivals, art competitions, regular performances in local communities, or even national events that specifically provide space for children with special needs to showcase their talents in various fields of art such as dance, music, theater, and others. With a platform like this, they can feel a sense of pride and accomplishment in their art, boost their self-confidence, and build social and communication skills that are important for their overall development. Moreover, it also provides an opportunity for society

to better understand and appreciate the artistic contributions of children with special needs, thus paving the way for greater inclusion in the society. art and culture in general.

RESEARCH METHODS

This research uses Dra. Nunik Widiasih, M.Sn's theory of body exercise, and the theory of basic dance elements developed by La Meri. The theory is used by the author as a tool to measure the quality of deaf people's movements.

In addition, the concept of Merleau-Ponty's thinking is also used by the author in revealing the advantages of deaf people. With this thought, the majority body with average abilities is no longer considered the most perfect body in understanding the world. So that the problem of disability experienced by the deaf turns into a form of acceptance of diversity in perception.

DISCUSSION OF RESULTS

In the context of the complexity of human life, the understanding that birth does not always bring ideal circumstances has been a topic of discussion in various disciplines. This indicates the diversity in conditions physical and cognitive individuals, some of whom face disadvantages or limitations that have a significant impact on their life experiences. This study pays particular attention to individuals who experience impairments, both physical and cognitive. One obvious example is individuals with hearing loss, known as deaf people.

The term deaf comes from the combination of the words "tuna" which means lacking, and "rungu" which means hearing. Some other terms used to refer to hearing loss include mute, deaf, speech impediment, hearing problem, hearing loss, or hearing loss. A person is said to be deaf if they cannot or cannot hear sound (M. Hedra, interview July 20, 2024).

Physically, a deaf person's body looks the same as a normal person. However, when communicating, it becomes apparent that the person has a hearing loss. The condition of deafness does not occur suddenly, it is influenced by several complex etiological factors that have an important role in determining the appearance of hearing loss in each individual. These factors are not only caused by the patient's illness but also by the patient's mother.

From the analysis of these causal factors, patterns or levels can then be found that categorize different levels of deafness. In this research, the author analyzes the quality of motion of deaf people in class IV, namely individuals whose hearing loss reaches 91-120 dB. To move into a deeper understanding of the condition of deafness, it is important to know the characteristics inherent in individuals with hearing loss. Some characteristics of deaf people include:

- a. Hunchbacked Body
- b. Short and irregular breathing.

- c. Difficult to express something
- d. Many vocabulary words are not understood
- e. The grammar is disorganized
- f. Progress His academic progress was hampered by the language barrier.
- g. They often feel suspicious and wary.
- h. Often exhibit aggressive behavior.
- i. Egocentrism that exceeds that of normal humans
- j. Fear of the wider environment.
- k. Depending on others.
- l. They are difficult to direct their attention.

1. Training Process for Deaf Dancers

From the characters mentioned, the trainer will develop a method for teaching dance to deaf people. The first stage in the process of learning to dance for deaf people is the introduction of dance. This is so that deaf people know the character of the dance they are learning, and bring out the emotions and feelings of deaf people. Doubler emphasizes that before the body processes, forms, or even accepts a dance movement, the body needs to recognize the character of the dance. must first understand at least a basic knowledge of dance (Doubler, 1998:94).



Picture. 1: The process of introducing dance concepts to deaf people (Dok. Selis 2024).

After the introduction of the dance, the deaf person is given a few movements of the dance to be taught. These are usually basic movements that are often performed and repeated.



Picture. 2: The process of teaching basic movements (Dok. Selis 2024).

After the basic variety is mastered, the trainer will teach all the various movements of Remo Gagrag Anyar Dance one by one. These movements must be taught sequentially from the beginning to the end of the dance. Teaching the movements randomly

will cause deaf people to be confused and have difficulty remembering the dance movements. These processes may take extra time and patience, but with the right approach, deaf people can learn to dance Remo Gagrag Anyar properly.

2. Movement Quality of Deaf People in Dance

The quality of movement of deaf people is different from that of normal people. These differences not only reflect the challenges faced by deaf people, but also reveal their unique potential and strengths. Although the quality of deaf people's movements does not always reach optimal levels in terms of form, energy and space, they are still able to perform the dance with almost equal skill to individuals without hearing disabilities. This is evident in the *tanjak ajeg* movement variety, which is a the basic movements of the Remo Gagrag Anyar dance.



Picture. 3: the tanjak movement of Remo Gagrag Anyar Dance (Sketch. Selis 2024).



Picture. 4: a deaf person performing the tanjak movement of Remo Gagrag Anyar Dance (Dok. Selis 2024).

Based on the analysis of the sketches and drawings, there are some differences between the tanjak movements performed by deaf people and the ideal movements according to the sketches. The difference lies in the deaf person's less focused gaze, so his facial expression looks blank. The position of the deaf person's The right hand should be opened and clenched to the side.

However, in the observed picture,

the deaf person's hand is not opened and is parallel to the shoulder, so the movement space looks narrow. Meanwhile, the deaf person's left hand is not raised upwards. In addition, the position of the deaf person's torso is not upright, which contributes to the less than optimal body shape.

In the sketch, the shape of the dancer's feet looks almost box-shaped, with the fulcrum located on the left foot. Meanwhile, the deaf person's legs are less open, which causes the movement space to look narrow. The shape of the tanjak is not square, which affects the depth of the deaf person's tanjak position.

In the aspect of flexibility, they show good ability, indicated by movements that are flexible and not rigid, especially in the ukel karno variety. Hand movements in ukel karno visible flexible, indicating that the deaf can achieve the desired flexibility.



Picture. 5: ukel karno movement of Remo Gagrag Anyar Dance (Sketch.

Selis 2024).



Picture. 6: a deaf person performing the ukel karno movement of Remo Gagrag Anyar Dance (Dok. Selis 2024).

However, the deaf person's gaze does not look towards the right hand, making the head movement less optimal, so the impression of gallantry does not appear. The fingers of the right hand should not be narrowed, but left open and tight. The left hand of the deaf person is also less open so that it covers the chest. The torso of the sketch body is slightly forward leaning towards the long hand, while the body of the deaf person is still in the middle. The body position is less upright and the legs are less open.

In this variety the footstool alternates according to the direction of the long hand. While the deaf person's pedestal is on both feet. The use of energy is still not visible. So that in each variety of motion the character does not

appear.

In terms of balance, deaf people still show weaknesses. Disorders of the vestibular organs in the inner ear often cause difficulties for deaf people to maintain balance. This difficulty is evident when they have to perform movements that require the use of one foot as a fulcrum, such as in the iket sabetan movement variety. As a result, the deaf person's body movements appear unstable and uncontrollable when performing these movements.



Picture. 7: Iket sabetan movement of Remo Gagrag Anyar dance (Sketch. Selis 2024).



Picture. 8: a deaf person performing the iket sabetan movement of Gagrag Anyar Remo Dance (Dok. Selis 2024).

From the photo, the eyes of the deaf patient look sharp, but the shapes of the hands are not clearly visible and not maximized, it seems that they only move the sampur. Because the tempo in this variety is fast and the patient cannot see the code delivered by the trainer, making the patient do the movements continuously regardless of the accompanying music. This makes deaf people look like they are in a hurry.

By just looking at the photo above, it seems that the deaf person is able to perform the junjungan variety of movements. But actually he has difficulty maintaining his body balance.

In the mastery of stage space in the remo gagrag anyar dance, deaf people are not faced significant difficulties. This is due to the relatively static pattern of the dance, where the dancer tends to remain in the center of the stage throughout the performance. Despite some movement to the right and left or movement across the stage, the dancer will return to the center position. This movement pattern makes it easy for the deaf person to control the stage space consistently from the beginning to

the end of the dance.

The placement of deaf people's energy in the remo gagrag anyar dance is not optimal. Throughout the performance, deaf people tend to move without emphasizing energy in certain movements. This causes the remo gagrag anyar dance to look monotonous and less dynamic.

The difficulty often experienced by deaf people is performing movements that have a fast tempo. For example, in the ayam alas movement variety, deaf people are often unable to keep up with the fast tempo. As a result, the form of movement that.

The result is not optimal and appears hasty. Movements that should have been done with agility and precision became sloppy and rushed, which detracted from the overall quality of the dance.



Picture. 9: Variety of movements of ayam alas in Remo Gagrag Anyar Dance (Sketch. Selis 2024).



Picture. 10: a deaf person performing the ayam alas movement of Gagrag Anyar Remo Dance (Dok. Selis 2024).

In this variation, the trainer changes the position of the hands and feet to make it easier for the deaf person to move.

When performing, deaf people cannot escape the trainer who delivers the code. However, This method has a significant drawback if the code is delivered late.

The code delivered by the trainer should be given a certain amount of time before the movement to be performed. This is because deaf people need time to interpret the code. For example, before the movement is performed, the code should be delivered at least three seconds in

advance. If the code is delivered late or not at the right time, it will cause a delay in the deaf person's movement, which will then affect subsequent movements.

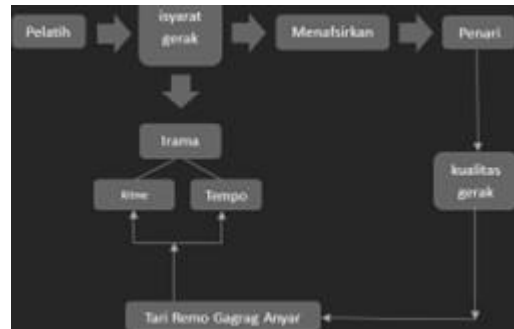


Chart. 1: communication process of hearing impaired people with trainers (Selis 2024).

CONCLUSIONS

Although the quality of deaf people's movements has not reached the optimal level in the aspects of form, energy, and space, deaf people can develop motor skills, creativity and self-confidence. Dance gives them the opportunity to express themselves and their show the world that they have the same abilities as normal people in general.

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