



## Creation of the "Track Record " Dance: Representation of Traumatic Experiences as a Media for Psychological Healing in Parenting

Faet Oktadea Rahmat

Postgraduate Program at the Indonesian Art Institute Yogyakarta, Indonesia

<http://orcid.org/0009-0008-9340-7139>

<http://dx.doi.org/10.18415/ijmmu.v11i5.5826>

---

### **Abstract**

The creation of the dance "Track Record" by Faet Oktadea Rahmat is a dance work that represents traumatic experiences as a medium for psychological healing in the context of parenting. This dance was produced from a process of choreographic exploration based on the dance artist's personal experience regarding the harsh parenting style applied by his parents. Through expressive dance movements, this work aims to depict and process emotions and traumatic experiences, so that it can be a means of catharsis and healing for both the artist and the audience. It is also hoped that this work will provide an understanding that harsh parenting styles, although they can cause trauma, can also shape a child's character to become stronger and more resilient. The research and creation of this dance work uses research-artistic methods, which combine qualitative research with the process of choreographic improvisation. With this approach, dance artists explore and utilize their empirical experience to create dance movements that are not only artistic but also therapeutic. It is hoped that the dance work "Rekam Traces" can contribute to the field of contemporary dance and offer a new perspective on the use of traumatic experiences as a source of creative inspiration and a medium for psychological healing.

**Keywords:** *Creation of the "Track Record " Dance: Traumatic Experiences; Psychological Healing; Parenting*

### **Background Behind**

"Track Record" as a choreography inspired by a piece of an artist's life journey, offers a representation of movements and expressions that reflect the journey of becoming an adult man and the experience of being a first child in harsh educational conditions. This choreography can depict feelings, struggles, and growth in this unique life journey. Through expressive dance movements and the dancer's facial expressions, choreography can express various emotions experienced by artists throughout their lives, such as joy, sadness, confusion and courage. The choreography is able to highlight the struggles that dance artists face throughout their lives, from the challenges of educational demands to the obstacles and obstacles they face on their journey to adulthood.

Ideas in a work often arise from tragedy and comedy leave from anxiety or anxiety internal of a stylist on experience Which worth. Experience tragedy is experience Which tells the story things sad

experiences experienced by humans, while comedic experiences arise as a result experience cute, happy, and happiness experienced by humans. The experience of this incident is often remembered by personal memory humans usually often take the form of tragedy, which brings up human memories of What Which felt and passed man as lighter appearance traumatic, phobia, pressure, depression, misery, and suffering.

The tragedy is brought back to life through memories that humans remember come back or be made aware again to be sensitive to what humans feel during his life. Part big activity man always relate with human memory. Human personal memory arises because of the existence of an information use stimulation from sense Which There is on body man, And Also identify with use information Which accepted from experience period Then. Humans are able to remember and record events that they see or do felt use memory (memory) And might also can be forgotten.

Memory personal man is part from model man as system processing or storage of received and generated information data memory is to awaken and also evaluate the human self for direction in the future Which more Good. Memory is part important for man. Do activity daily use logic think nor reasoning, most of the factors are memory usage or memory. Concerning with time that arises from past events to the future from memory or recollection Which generated man.

A tragedy might be a memory that emerges from traumatic or incident sad. Traumatic is experience bad Which placing a person or someone close to him causes a memory Bad things appear after the object reappears before the experience arises bad what happens causes scared and experience sad again.

Traumatic is type damage soul Which happen consequence from incident ever experienced. When traumatized leads on disturbance stress post trauma, work may involve change physique in the brain and chemistry the brain, which changes the stress response somebody against future stress.

Traumatic Which nearest before enter into the life which is being carried out that is traumatized from family the closest because humans are shaped by their character, attitudes and mentality from their families.

Family is person nearest including person old Which always accept lack and excess person Which There is surrounding Good the bad member family, still No Can change nature Which There is, line big Which Good directed And Which badly repaired without must judge.

Parenting patterns are ways, styles or methods of parents in treating, educating, guiding and disciplining children in the maturation process through an interaction process which is influenced by many factors, such as culture, religion, habits and beliefs so that children can grow and develop in accordance with their knowledge, values morals, and standards of behavior that apply in the social environment and society. But what happens if the family itself makes it The atmosphere becomes disharmonious, it could be our own cause which might be damaging for us family or even from parents.

Atmosphere No harmonious the appear is from the way parents educate their children with forms violence. This is what was done fathers who will physically punish using tools that are in the father's hands, when forbidding their children to do so do not do naughty things and always obey him. My father used this method when I was in elementary school through junior high school, and often went outside the house to play with friends to avoid the physical punishment given by him. father to his son. Physical punishment may be very risky because it is traumatic and always happens open memory the Which where child experience afraid in life a day-day. Signs this behavior is *Toxic Parenting*.

*Toxic parenting* is things that lead to inappropriate parental behavior treat their children well and cause children to feel guilty, scared, and feels like he has to behave very obediently to his parents. Behavior parents who can be said to be *toxic* when the behavior mentioned above repeated done by person old so that give rise to A pattern habit Which result impact negative f on child's life.

This impact means that children are required to always obey their parents no matter what what parents want. This makes children less critical and always follow the flow applied by parents, which is not necessarily true applied from person old to child. Finally, child start defiant and No never obeyed parents. Always violates what parents say because children are limited in their curiosity about what is happening outside and inside environment itself.

Depends on intensity, frequency and duration violence, violence inThe family can influence and shape a child's way of thinking. Internal violence domestic violence can be physical, psychological, or sexual and can be committed by wrongdoing One or both parent to his son. If physically abused, children who are victims of violence can suffer physical injuries serious and emotional trauma. They may experience anxiety, agitation, and depression, which can negatively impact cognitive, emotional, And their social.

In side other, violence psychic and emotional in family can form method children's thinking and hinder their emotional development. Children who grow up in environment stress, abandonment, and abuse power more Possiblesuffer mental disorders like depression, anxiety, and behavior problems.

Violence in the family can also change the way of thinking and understanding children about relationships, violence and conflict. Children who witnessed or become victim violence tend see violence as matter Which reasonable,so that they Possible own problem in connection as person grow up later. In this context, it is important for parents, guardians and the community to understand the importance of protecting children from domestic violence and providing a safe and supportive environment for them. When violence occurs within family, immediate help and support from professionals such as psychologists or counselor can help.

The child referred to in this discussion is a future organizer make dance works about punishment physical and upbringing hard. The researcher experienced parental upbringing with use violence from a Father to researcher. Researchers at last experience Which his name traumatized Which make the researcher experienced fear of objects that were used to hit the researcher from the figure Father. Object Which used for hit researcher is broom stick and tie waist. The trauma he felt was that researchers were always afraid of holding broomsticks and sticksalways a memory emerged of what his father had done towards researchers.

As time passed, the trauma of the painful objects disappeared because the researchers were always fighting at school and always protects himself from friends who try to hurt him. His father's strict upbringing actually resulted in the researcher always being strong because of his father's strict upbringing and he became he defended himself against the dangers outside. At that time, the researcher became a figure of disobedience to his father, imitating all the behavior he did which constituted resistance (for example: smoking, fighting with friends). But on the other hand, being an advocate for your younger siblings if your father scolds them.

As he becomes a teenager, the stylist begins to reflect back on the father figure in the stylist's life. It seems that his strict way of educating stylists is an expectation that he places on the stylist's shoulders as the eldest son. For Minang Kabau men, the male figure in the family is a respected person and is respected by family members. If the father figure has died, it is the male generation who can replace the father figure, therefore several families in Minangkabau apply harsh education in the form of physical punishment to their children so that they can protect themselves if they go abroad. Apart from how to defend himself researcher given sign or symbol to his son for always remember to himself. The father figure provides an example in order to survive and also take care of himself in Rantau, and always be strong in facing various problems. Perhaps from the way he uses violence, researchers remember and Memories always emerge of a father figure whose father's intentions were actually good and leads to

positivity, even though he previously experienced psychological trauma researcher. The mentality that researchers build becomes strong due to their upbringing a very strict father.

This upbringing emerged because the researcher was also the first child to be born The first also plays a role as *an agent of change* or agent of change for their family. They carry out the heavy task of changing and lifting dignity as well as dignity family and person old they. Don't amazed on generally child the first has more mature thoughts, because of the circumstances force they For mature (kumparan.com, 2022).

This upbringing came about through the father's harsh upbringing and physical punishment of his child to shape their children to remain strong in facing the surrounding environment and always strong as child First Which whereas child Which become role model forhis younger siblings and also generations of his descendants. This education is also applied so that from his younger siblings researcher Can understand Which done by child First Which breaking the rules in the family and having to know what the consequences will be if you break them family rules and upbringing. This method of implementation creates generations next be obedient to what is given by parents.

Very deep regret and awareness arise when you lose father figure of the researcher. The researcher experienced regret from conflicting parents to become reconciled and the child became accustomed to this situation. Realize that method Which be delivered nor applied That very Good although with violent and traumatizing methods towards children. As rude as it is, parents don't will harm his son outside limit and always give Which best for his child.

Parenting patterns from harsh upbringing presents the concept of dance works that discuss catharsis and ways of healing through the work of empirical researchers on harsh parenting patterns from parents. Physical punishment carried out by fathers turns out to shape the child's character to become strong. The concept of the dance is more about finding a way to release anger and sadness, by doing movements that you realize can erase the memory that is actually an expression of love from a father figure through harsh physical punishment applied by the parents' parenting style. Shaping a child's character to be strong presents symbols from silat pounding movements and several silat motifs where the stylist has the experience of silat as a way of releasing anger and sadness, by carrying out conscious movements from memory.

### ***Formulation Problem***

From the explanation above, the researcher experienced firsthand how a father would educate his first child become stronger and become a substitute father figure and always give a sign or a symbol given to always remember it. The idea of creating dance emerged from consciousness upbringing hard a Father to child and make work dance This as a treatment for mental and traumatic memories it becomes a pleasant onefelt by the researchers themselves.

### ***Research Question***

1. Why is making a dance work necessary? notice about exploration, composition, improvisation, and evaluation of experience empirical?
2. How to process and embody these aspects into an exploration of dance composition from the empirical experience of parents' harsh parenting styles which can become a therapeutic medium psychological?
3. What just necessary aspects noticed in dance composition through experience empirical from pattern foster hard as parents can be become a therapeutic medium psychological?

## A. Purpose and Benefits of Creation

### 1. Study This aim for:

- a. Know matter – matter Which need noticed in do it exploration through experience internal and external from the stylist.
- b. Study aim for give healing or peace to self Alone through a work dance
- c. Understand the process of creating experimental dance works that originate from the results of phenomenal empirical research on the forms of harsh parenting patterns of parents.

### 2. Benefit from study This is:

- a. Providing the audience with an understanding of the work being researched a healing and reconciliation of the trauma to his family and himself Alone in the form of conveying the body of dance
- b. Providing experience becomes a learning that is action Harsh upbringing from parents towards children is not always evil but the child is become strong and capable make himself become more useful for his life.
- c. Contribute academic knowledge and information in using empirical phenomena as creation research ideas.

As an additional reference, especially for choreographers or other researchers in looking for possibilities or opportunities to create a dance work through ideas about empirical phenomena compiled through creation research.

## Study of Sources and Theoretical Basis

### A. Work Review

creations are ideas and concepts based on the creator's personal experiences. Approach First is with dig sources study relevant past through various literature. Therefore That draft creation This so required various reference about draft creation, incl library materials. Various reference covers various reference from keywords that is catharsis, family, and *parenting*.

Quoted from several videos, books and articles academic about contemporary dance history and articles academic in journal art show often covers analysis and research about Pina Bausch's works. Example relevant title including "Pina Bausch: Context, Principles, and Method" or " *Pina Bausch's Tanztheater: A New Approach to Dance Theatre.*" Apart from books and articles academic researchers also looked reference from the YouTube Channel , namely Pina Bausch's work entitled " *Tanztheater Wuppertal Pina Bausch* " namely tell about dynamics connection human , complexity emotions , and life daily with unique and innovative approach . Pina Bausch uses dance contemporary as a medium for describe life man with powerful and evocative way . Through combination elements this , the works Pina Bausch creates a deep and moving experience for audience , inviting they For ponder and understand various aspect from life man .

*Choreographer Pina Bausch's Works.* Pina Bausch (1940–2009) was a German choreographer and dancer known for her contributions to contemporary dance and the creation of a unique dance style. Pina Bausch is known for her innovative and experimental work that combines elements of dance, theater and movement. His work often depicts the dynamics of human relationships, exploring themes such as family relationships, parent-child relationships, and complex emotions.

Pina Bausch often uses contemporary dance to explore the dynamics of human relationships, including topics such as family dynamics, parent-child relationships, and complex emotions. Typical elements and themes of his work that explore the dynamics of human relationships include:

1. Family Dynamics: Pina Bausch often addresses family themes in her work. He creates dances that express family interactions and explore family dynamics, conflict and intimacy. Her work seeks to open a window into various aspects of family life.
2. Parent-child relationship: Pina Bausch often discusses the relationship between parents and children in her work. He creates dances that depict the dynamics of love, conflict, and the complex relationship between parents and children. Their activities can encourage reflection on the role of parents and their influence on children's development.
3. Complex Emotions: Pina Bausch is known for her ability to capture and express human emotions in a deep and complex way. His works depict a variety of emotions, including joy, sadness, confusion, and joy. Bausch creates works that make viewers think about the complexity of human emotions through body movements and facial expressions.

Apart from Pina Bausch, researchers see reference from A number of documentary or a movie ie about Jerome Robbins or New York City Ballet may also include snippet or discussion about work "*Glass Pieces*". Catalog Performance: If "*Glass Pieces*" has staged in a number of show New York City Ballet or by group others, catalog or book guide show can give information addition about work the . Apart from documentaries the work that becomes highlight as reference is work entitled " *Glass Pieces* " by Jerome Robbins. Indirectly related to toxic parenting or relating to family, this work displays strong movements and images of catharsis through the use of intense movements with ballet bodies and always repetitive.

*Glass Pieces* is a work choreographed by Jerome Robbins, a famous American dancer and choreographer. The work was originally created for the New York City Ballet in 1983 and is known for its combination of intense movement, ballet physicality, and striking repetition. While there are no direct references to themes of toxic parents or families, interpretations of the dance vary, and each viewer may find personal resonance and meaning in their experience of the work.

*Glass Pieces* is a work that creates an intense and cathartic atmosphere. However, this interpretation is subjective and can vary depending on the person who sees it. Robbins is known for his ability to create powerful and expressive movements. *Glass Pieces* ' intense movements create an emotional atmosphere that brings catharsis to the audience. The use of repetition in choreography can create a meditative and immersive effect. Robbins often uses repetition to explore certain themes or dig deeper into certain emotions. In family interpretations or in the context of toxic parents, repetition may reflect long-lasting behavior patterns or particular relationship cycles. By using the characteristic *ballet bodywork*, you can give a rhythmic and energetic dimension to your work. Rhythmic percussion elements can increase the intensity of movement and create a dramatic impression. Robbins is also known for incorporating moments of deception or contrast into his work, even though his movements are repetitive and repetitious. This can create tension and surprises, as well as reveal imperfections and complexities in relationships and family situations.

In addition to the power and intensity of movement in "*Broken Glass*", the viewer is struck by the emotions that stimulate reflection on human relationships and family, despite No related direct with the topic.

From sources and references taken by researchers, researchers will try make appropriate dance work with study sources that have been explained by Pina Bausch and also Jerome Robbins about proximity family and also pattern foster from family Where his work often depicts the dynamics of

human relationships, exploring themes such as family relationships, parent-child relationships, and complex emotions.

## B. Literature Review

Analyzing and answering questions requires a variety of information, both written, oral and audiovisual media. Magazines and books used as references are:

“Catharsis an Exploration to Well-Being through Group Expressive Arts Therapy” by Beverly Lanzetta: This book, when translated, discusses the use of expressive arts in the context of group therapy to achieve catharsis and healing. Expressive Arts is a form of creative therapy that involves using art as a means to convey and understand emotions, experiences, and thoughts. It involves various forms of art, including painting, drawing, sculpture, music, dance, and literature.

“Child Psychology: *The Psychology of the Child*” by Jean Piaget & Barbel Inhelder. This book was translated by Miftahul Jannah, who discusses the stages of cognitive development and theories of knowledge in detail, as well as their application in the world of education. Piaget's development of language as a thinking tool suggests that language is not only a communication tool, but also a tool for absorbing and organizing thoughts. Children use language to represent their world and solve cognitive problems. This book discusses the role of imitation in language learning. Children Study Language by imitating the adults around them. This book is an important work in the developmental psychology literature, providing deep insight into the relationship between language and children's thinking. Even though it is quite old, the concepts discussed by Piaget in this book still play an important role in understanding child development and cognitive linguistics.

“*Strong Fathers, Strong Daughters: 10 Secrets Every Father Should Know*” by Meg Meeker: This book highlights the relationship between fathers and children, and provides psychological insight into how that relationship affects a child's development. This book also tells the story of the character of a father who is able to guide, support and protect his child. Topics include self-confidence, emotional intelligence, responsibility, and integrity. Discusses modern challenges children face, such as social pressures, media, and cultural influences, and provides suggestions on how fathers can help daughters deal with these pressures.

## Theoretical Basis

### 1. Aristotle

The concepts used in the creative process are always strengthened and based on thinking in determining the boundaries of the study, and of course require several elements related to experimental material, namely catharsis, healing and parenting. Academic books and articles on theater theory and dramaturgy, especially those discussing the works of Aristotle and the concept of catharsis. Some books that may be relevant include Aristotle's own "*Poetics*", as well as journals academic "*Sympathy and Insight in Aristotle's Poetics*" from Paul A. Taylor discusses the concepts of mimesis, catharsis, and other dramatic elements that will formed from works on classical and contemporary theater theory.

Catharsis occurs when the audience feels and experiences intense emotions such as fear and pity when witnessing a tragedy on stage. The audience feels emotionally connected to the characters in the story. By empathizing with these characters, the audience feels relief from the emotions they experience in everyday life. Draft Aristotle's catharsis was frequent interpreted as an experience of cleansing or purification of negative emotions. In the context of tragedy, the audience is expected to feel strong emotions, but ultimately release these tensions and emotions through a theatrical experience. It is

considered a way to clear emotions and provide freshness and cleansing to viewer. Understand draft catharsis this is fundamental to understanding the role of the performing arts, particularly in theater where intense emotional experiences are expected to provide insight and release in the audience.

In the context of literary works, especially tragic dramas, Aristotle argued that the main purpose of tragedy is to create catharsis in the audience. By depicting the conflict and suffering of the story's protagonist, viewers experience strong emotions such as fear and pity. By feeling these emotions deeply, the viewer can achieve catharsis, or emotional cleansing or cleansing. This cathartic effect is considered a means of psychological catharsis, providing emotional relief and freshness to the viewer, as if their emotions have been cleansed by artistic experience. Aristotle's concept of catharsis is crucial to understanding the emotional impact of works of art, especially in the context of drama and theater.

Although Aristotle did not specifically mention the art of dance in his works, his "poetry" regarding dramatic theory was applied to the creation of dance which used traumatic experiences as a medium for psychological healing in raising children. The Aristotelian principle that can be applied.

Academic Books and Articles namely Books about theory theater classics, especially those that include analysis of Aristotle and his concepts from *The direct Works of Aristotle* refers to works Aristotle's original, like book "*Poetics*" and also a journal academic "*Sympathy and Insight in Aristotle's Poetics*" from Paul A. Taylor who discusses the concept of mimesis, catharsis, and other dramatic elements.

Mimesis (imitation): Aristotle emphasized the concept of mimesis or imitation in art. In the context of dance, this can be interpreted as dance's ability to reflect life and human experience. Dance artists can use movement, facial expressions, and makeup to deeply express traumatic experiences and the healing process. Dance artists can use body movement to visualize traumatic experiences. These movements may include tension, confusion, or even tenderness and intimacy that reflect various aspects of the traumatic experience of parenthood. A dancer's facial expressions can be an important tool for conveying emotions related to traumatic experiences. Dance artists can help dancers communicate fear, loss, hope, and the healing process through rich, immersive facial expressions. Through movement and expression, dance can reveal details of daily life related to the experience of raising children. This may include family interactions, important moments, or daily routines that reflect the life of the traumatized family member.

Catharsis: Aristotle proposed that art has the ability to purify or penetrate the emotions of its viewers through aesthetic experience. By creating dances that depict traumatic experiences, dance artists can design choreography that evokes emotions in the audience while providing a cathartic or emotional cleansing experience. Dance choreography may include strong emotional movements to evoke an emotional response in the audience. These movements may reflect conflict, tension, and confusion related to the traumatic experience. Creating a choreographed piece that reaches an emotional peak can be a cathartic experience. The climax may include dramatic moments that reflect the intensity of the traumatic experience and profound emotional changes. Through dance progressions, creators are able to take the audience on an emotional journey that includes feelings of pain, loss, despair, and ultimately, feelings of hope and healing. This creates a natural cathartic process. Dance artists can use visual symbolism to convey emotional cleansing. For example, the self- liberation movement and the use of visual elements such as water and light to reflect purity and hope. Dance artists can create choreography that utilizes elements that increase emotional resonance with the audience. This may include the use of repetitive movements, tempo changes, or other choreographic techniques to create an emotional connection.

Plot: Aristotle emphasized the importance of a good plot in dramatic art. Dance artists can use narrative structures to create powerful stories that represent the journey from a traumatic experience to a healing process. A good plot can increase the emotional and cognitive appeal of the audience.



Character: In theater arts, characters play an important role in shaping the storyline and conveying messages. Dance artists can create powerful characters that reflect traumatic experiences and demonstrate growth and recovery.

*Sense of Harmony (Unity of Action)*: Aristotle emphasized the importance of integrating actions and elements in art to create unity. In dance, harmony is achieved through choreography that is integrated and closely related to the story, thus creating a complete and immersive experience.

A Sense of Tragedy and Happiness: Aristotle pointed out that dramatic art can depict tragedy and happiness as part of a powerful story. In the context of dance, this can be translated as the ability to express conflict and redemption, reflecting the journey from traumatic experiences to healing and well-being.

Although Aristotle did not discuss dance directly, the general principles of poetry can provide a framework for understanding and creating dance to express traumatic experiences as a medium for psychological healing in raising children.

## 2. Sigmund Freud

Several sources can be explored from Sigmund Freud's concepts and their application in modern therapeutic practice, such as the context of catharsis techniques and the application of psychoanalytic concepts in understanding harsh parenting patterns and their impact on individual development regarding how they relate. The reference source for Sigmund Freud's concept directly refers to Freud's original works such as "*The Interpretation of Dreams*," "*The Psychopathology of Everyday Life*," and "*Beyond the Pleasure Principle*" which discusses cathartic techniques and other psychoanalytic concepts. Apart from that, the next references available are books on the history of psychology and psychoanalytic theory, especially those covering Freud's analysis and the application of his concepts in the context of modern psychoanalysis. Academic articles in psychology journals may also discuss catharsis techniques and related concepts.

Sigmund Freud used cathartic techniques as part of the psychoanalytic method in his therapeutic approach. Freud believed that if patients express their pent-up feelings and experiences in a safe therapeutic environment, they can reduce the emotional stress that causes psychological problems.

Sigmund Freud believed that lots of inner conflicts and psychological problems stem from experiences that are hidden or buried in a person's subconscious. By bringing these experiences to the surface as part of the therapeutic process, patients can experience catharsis, leading to a deeper understanding of the root of their problems and gaining emotional release that allows for healing.

Freud's method of catharsis in psychoanalysis involves the use of therapeutic tools such as free association, in which the patient speaks without inhibition and expresses his thoughts and feelings without censorship. Through this process, patients will be able to express and understand inner conflicts and repressed emotions in a deeper way, so that it is hoped that this can bring better psychological change and recovery.

Sigmund Freud aside discussing catharsis, it also discusses various aspects of human psychology, such as family dynamics and the influence of parent-child relationships. Sigmund Freud developed theory psychoanalytic which includes several pattern-related concepts foster the hard one. Through direct source refers to works Sigmund Freud originals such as "*The Interpretation of Dreams*," "*Three Essays on the Theory of Sexuality*," and "*The Ego and the Id*" which discuss concepts the There is a number of Relevant concepts include:

### a. Mental Structure

Freud divided the human mental structure into three main parts: id, ego, and superego. The id includes biological instincts and drives, the ego refers to reality, and the superego refers to internal moral norms. Harsh parenting can create conflict between the id and the superego, so that the child's natural desires and impulses can conflict with the parents' moral rules.

### b. Stages of Psychosexual Development

Freud suggested that humans go through a series of stages of psychosexual development starting from the oral, anal, phallic, latent and genital stages. Parents who apply strict parenting styles can influence the development of these stages. For example, tight control of the anal area can create a conflict between control and relaxation.

### c. Concept of consciousness

Freud divided consciousness into three layers: conscious, preconscious, and unconscious. In harsh educational conditions, these influences can penetrate these layers and subconsciously influence the formation of children's thinking patterns.

### d. Defense Mechanisms

Freud identified various defense mechanisms that people use to protect themselves from fear and psychological conflict. When you practice strict parenting, your child may use certain defense mechanisms such as projection, denial, and bullying.

Although Freud did not directly mention harsh parenting, these concepts can be applied to understand how the experience of harsh parenting affects a child's psychological development. It is important to remember that Freud's theory was controversial and widely criticized, and there are many other psychological approaches that provide insight into the influence of patterns foster parents to development individual.

## **D. Hypothesis/Estimation of the Work**

### 1. Hypothesis

We hypothesize that this dance performance is an artistic expression of the traumatic experience of harsh parenting by parents. By combining expressive dance movements, musical elements and dance visuals. This performance is intended as a medium for psychological healing for dancers and audience. This hypothesis is based on the belief that through the artistic expression of dance, individuals can explore and process trauma-related emotions while creating an immersive shared experience for the audience. We believe that this dance performance has the potential not only to provide a deeper understanding of the impact of strict parenting, but also to facilitate the healing process through creative expression and collective experience.

### 2. Estimated Work

In this section the author explains the research plan and creation of the work. Research begins in September 2023. The process of creating the work begins in April 2024. The work will be demonstrated and tested in June 2024

## E. Concept of Creating Dance Works

This work will be created and formed into a complete choreography based on ideas or ideational stimuli. Ideational stimuli are stimuli that are formed with the intention to convey ideas or produce stories. The format of this dance work is a live performance *where* it is performed direct to audience.

This dance work created in form choreography group, reviewing the representation of traumatic experiences as a medium for psychological healing in parenting. Presents forms and motivations of catharsis from the choreographer's empirical experience of parenting psychology which comes from the researcher's empirical experience of parents' harsh parenting patterns. Physical punishment carried out by fathers turns out to shape the child's character to become strong. The concept of the dance is more about finding a way to release anger and sadness, by doing movements that you realize can erase the memory that is actually an expression of love from a father figure through harsh physical punishment applied by the parents' parenting style. Shaping a child's character to be strong presents symbols from silat pounding movements and several silat motifs where the stylist has the experience of silat as a way of releasing anger and sadness, by carrying out conscious movements from memory.

Creation A The main thing in a dance work is the dance movements and the drama that emerges from elements of body theater techniques. The movements that will emerge are the result of exploration and improvisation created by choreographers and dancers. The next stage of the supporting elements of dance is music.

## Creation Research Methods

### A. Research methods

The creative process of creating this dance work is based on research into choreographic art, namely using Artistic Research. It is a method of creating dance works and academic books through qualitative research and choreography by choreographers. This method combines qualitative research and choreography with improvisation as an experimental work creation activity. Qualitative research methods dominate the creation of this work, qualitative research is carried out to obtain a deeper understanding of a chosen topic or concept. This may include literature research, interviews with people familiar with the field, or direct observation. The aim of artistic choreography research is for the choreographer or dance director to identify the themes or concepts they want to explore in the dance work. This theme can come from personal experience, social issues, or other inspiration. Revealing through experience the uniqueness and complexity of the world of dance using elements of expertise and practical knowledge which is very useful for choreographers and researchers because it is the basic approach in creating a dance work. This method currently plays a dual role in the field of creation of choreographic dance works and research. Visualize the artist's freedom of thought with traditional dance movements developed using physical aspects learned from the artist himself.

This method requires the choreographer to develop a dual role as artist and researcher. This allows for artistic expression along with a deep understanding of the concept in focus. Choreographers are given the freedom of mind to visualize their ideas through dance movements. This use of freedom creates unique and personal work. This method involves creating a scientific document that documents the creative process, research results, and thoughts of the choreographer. This article could be a piece of self-reflection or a contribution to the performing arts literature. Research Methods – Artistic Choreography provides choreographers with the opportunity to explore dance concepts more deeply and add a scientific dimension to the creative process.

## B. Creation Process

### 1. Data Collection Process

The process of creating this work began with data collection including a study of the form of representation of traumatic experiences as a medium for psychological healing *in parenting*. Presents forms and motivations of catharsis from the choreographer's empirical experience of *parenting psychology* which comes from the researcher's empirical experience of parents' harsh parenting patterns. Physical punishment carried out by fathers turns out to shape the child's character to become strong. Apart from that, there were also interviews from people who had the same empirical experience, from psychological *parenting* regarding physical punishment from parents, and after that data was collected through journals, the internet, and book literature as a source of reference for the work.

### 2. Dancer Selection

The steps taken by the stylist to create this work are selecting dancers. This stage is the most important thing in the creation of dance after determining the ideas and concepts presented. This work is danced by 5 male dancers, because the composer himself is a man and the discussion of the work is focused on men, namely the figures raised by the father.

Selecting and selecting dancers must be based on criteria such as dancing ability and flexibility in moving movements, as well as experience in dancing. It could be said that in this search stage, the exploration method was used and looked at the discipline of the body, which was deemed suitable for conveying the dance work.

## C. Study Work Laboratory

### 1. Exploration

The initial stage in studio work to create a choreography is exploration. Exploration is a process of discovering new movements that arise from personal experience which is of course inspired by imagination, feeling and response to movements related to the theme and concept of the work. The exploration process is the basis for determining the sequence of movements that will be carried out in a dance creation and this is an important part of the dance creation process. The exploration process also helps the choreographer to find various forms of movement that suit the choreographer's characteristics with correct movement techniques and are in accordance with the choreographer's regional dance style. The movement exploration process also adapts to the props and clothing that will be used with the correct usage technique. This is also an important thing that needs to be considered in the exploration process to determine the movements that will be included in the dance performance. This concept comes from the concept of searching for catharsis through Aristotle.

Draft Aristotle's catharsis was frequent interpreted as experience cleaning or purification emotion negative. In context tragedy, audience expected feel strong emotions, but in the end release tension and emotion the through experience theatrical. This is considered as method for clear up emotion and giving freshness and cleansing to viewer.

Understand draft catharsis This is matter fundamental for understand role at the show, esp in theater where the experience intense emotional expected can give understanding and letting go to viewer.

In the context of literary works, especially tragic dramas, Aristotle argued that the main purpose of tragedy is to create catharsis in the audience. By depicting the conflict and suffering of the story's protagonist, viewers experience strong emotions such as fear and pity. By feeling these emotions deeply, the viewer can achieve catharsis, or emotional cleansing or cleansing.

## 2. Improvisation

The improvisation stage is the stage of discovering movements by chance or spontaneously through movements that have been done or have never been done before. Through movement improvisation, choreographers can develop various movement motifs to enrich the movements in dance compositions which can be developed in terms of volume, level, facing direction and floor patterns. Then entering the next stage, the choreographer will look for and explore elements to support the choreography.

## 3. Composition

The next stage after exploration and improvisation is composition which is formation or arrangement. After the stylist finds the movements through exploration and improvisation, the stylist then needs to arrange them to form a complete group choreography and also arrange the motifs or movement phases until they become sentences and a complete choreographic discourse. In the formation stage, the stylist needs to express various creative movements to create a composition that is innovative and not boring so that it can attract attention and make an impression on every viewer.

The ultimate goal of self-directed experience is to create dance. In this stage, adjustments are needed for the variations that have been created. Starting from the exploration, improvisation, and from stages evaluation variety already formed. Dance creation is present from dance compositions viz through Pina Bausch's concept as reference for creation dance work.

Pina Bausch is famous German choreographer and dancer on his contribution to the world of contemporary dance theater. He known create an innovative and unique dance style that combines dance moves with storytelling, expression emotions, and elements strong theatricality. Aspect important in his work is draft dance composition. Bausch's work is often exploratory emotion people, relationships interpersonal, and dynamics interpersonal through exploration emotions and relationships between man. Dance moves are not only reflecting motion physical, but also circumstances emotion characters and the situations they face. Through composition, improvisation, and collaboration, Pina Bausch frequently take approach collaborative in the creative process, it is possible dancer for contribute with their movements and ideas yourself, and improvisation often becomes part of the work process, possible more expression spontaneous and organic. With combine all element, Pina Bausch created work unique and amazing that has been influence and inspire Lots dancers and choreographers around the world.

## 4. Evaluation

The evaluation stage is to correct what is lacking in the results of the composition that has been carried out in the creation process. The evaluation stage is very helpful in creating a dance work according to what the artist wants so that what is lacking in the work can be corrected to resolve previous deficiencies and try to perfect and realize better results.

The evaluation stage is also very helpful for the stylist to find out whether the movement is in accordance with the theme and concept that will be presented or needs to be improved again and other aspects such as props, clothing and music are in accordance with the theme, concept and achieve the flow and atmosphere. want to build, this can be sorted out when it comes to the evaluation stage. The evaluation stage will be carried out by the choreographer after completion of training which is useful for providing suggestions to dancers and other supporters to improve their technique or other shortcomings so that at the next meeting they can make progress until they achieve the results expected by the choreographer.

Assessment of exploration and improvisation that is deemed appropriate and suitable for use, as well as assessment of the dancer's ability to move.

#### D. Concept of Realization of Work

This work will be created and formed into a complete choreography based on ideas or ideational stimuli. Ideational stimuli are stimuli that are formed with the intention to convey ideas or produce stories. The format of this dance work is a *live performance* where this part is shown directly to the audience and the performance is directly to the audience.

This dance work was created in the form of group choreography, discussing the representation of traumatic experiences as a medium for psychological healing *in parenting*. Presents forms and motivations of catharsis from the choreographer's empirical experience of *parenting psychology* which comes from the researcher's empirical experience of parents' harsh parenting patterns. Physical punishment carried out by fathers turns out to shape the child's character to become strong. The concept of the dance is more about finding a way to release anger and sadness, by doing movements that you realize can erase the memory that is actually an expression of love from a father figure through harsh physical punishment applied by the parents' parenting style. Shaping a child's character to be strong presents symbols from silat pounding movements and several silat motifs where the stylist has the experience of silat as a way of releasing anger and sadness, by carrying out conscious movements from memory.

The main thing in creating a dance work is the dance movements and creating drama from elements of body theater techniques. The movements that will appear are the result of exploration and improvisation created by the choreographer and dancers. The next stage of the supporting elements of dance is music.

#### References

- Azwar, Saifuddin. 1998. *Research Methods*. Yogyakarta: Student Library.
- Ben, Suharto, SST .1985. *Dance Composition: A Practical Guide for Teachers*. Yogyakarta: Ikalasi.
- Creswell, John W. 2015. *Qualitative Inquiry & Research Design: Qualitative Research & Research Design*. Translated by Ahmad Lintang Lazuardi. Yogyakarta: Student Library.
- Guntur, 2016. *Artistic Research Methods*. Surakarta: Isi Press.
- Harymawan, RMA. 1988. *Dramaturgy*. Bandung: CV Rosda.
- Hawkins, Alma M. 2003. *Creating Through Dance (Creating Through Dance)* Adaptation: Y. Sumandiyo Hadi. Yogyakarta: Manthili Yogyakarta.
- Hawkins, Alma. M. 2003. *Moving from Withinb. A New Method for Dance Making*. Translated by I Wayan Dibia, *Moving According to Your Heart (New Method for Creating Dance)*. Jakarta: Ford Foundation and MSPI.
- Hadi, Y. Sumandiyo. 2014. *Choreography: Form-Technique-Content*. Yogyakarta: Cipta Media.
- Lanzetta, Beverly. *Catharsis an Exploration to Well-Being through Group Expressive Arts Therapy*.
- Lieberman, David J. 2018. *The Psychology of Emotion*. Translated by Maria Lubis & Dian Pranasari. South Tangerang: Bentara Aksara Cahaya.
- Meeker, Meg. 2006. *Strong Fathers, Strong Daughters: 10 Secrets Every Father Should Know*. Washington DC: Regnery Publishing.

- Meri, LA, 1975. *Basic Elements of Tari Composition*. Soedarsono's translation. Yogyakarta: Lagaligo.
- Piaget, Jean & Barbell Inhelder. 2010. *The Psychology of the Child*. Miftahul Jannah translation, *Child Psychology*. Yogyakarta: Student Library.
- Smith, Jacqueline. 1985. *Dance Composition: A Pratical Guide for teachers or Dance Composition: A Practical Guide for Teachers*. Ben Suharto's translation. Yogyakarta: Ikalasi.
- Sumatardjo, Jakob. 2006. *Paradoxical Aesthetics*. Bandung: Sunan Ambu Press.
- Sumatardjo, Jakob. 2000. *Philosophy of Art*. Bandung: ITB.
- Tashakkori, Abbas & Charles Teddlie. 2010. *Mixed Methodology: Combining Qualitative and Quantitative Approaches*. Yogyakarta: Student Library.
- Yusuf LN, Syamsu. 2012. *Psychology of Child & Adolescent Development*. Bandung: Rosdakarya Youth.

## Copyrights

Copyright for this article is retained by the author(s), with first publication rights granted to the journal.

This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution license (<http://creativecommons.org/licenses/by/4.0/>).