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## A Empirical Experience as an Idea of Creating Performing Arts Can Be Used as Self-Introspection, Self-Relaxation, and Self-Reflection for the Audience

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**Abstract:** Life is filled with experiences that leave lasting impressions—joyful, sorrowful, or challenging moments that shape an individual's perspective and are often worth sharing. These empirical experiences, derived from personal encounters, observations, or narratives, can serve as valuable principles for others. This study explores how such experiences can inspire the creation of performing arts, aiming to transform personal realities into engaging and meaningful artistic expressions. By drawing on empirical experiences, performing arts can become a medium for introspection, relaxation, and self-reflection, offering both creators and audiences opportunities for deeper emotional and intellectual engagement. Using a qualitative approach, this research gathers data through interviews and documentation of performance works that utilize empirical experiences as creative inspiration. The findings reveal that performances rooted in real-life experiences not only generate new knowledge but also provide therapeutic benefits for the artists, enabling them to process and release personal anxieties. This transformation of anxiety into knowledge highlights the dual role of performing arts as both a creative and an educational tool. Moreover, the study emphasizes the significance of empirical experiences in producing authentic and impactful performances that resonate with audiences, fostering shared understanding and emotional connections. This research underscores the importance of integrating empirical experiences into artistic creation, demonstrating their potential to enrich the performing arts with authenticity, introspection, and cultural relevance, while contributing to the artist's personal growth and societal knowledge dissemination.

**Keywords:** Audience, Creation Ideas, Empirical Experience, Performing Arts, Self-Introspection, Self-Reflection, Self-Relaxation.

### 1. INTRODUCTION

Empiricism is a school in the world of philosophy that emphasizes sensory experience as the main source and origin of human knowledge (Sativa, 2023). Empiricism emerged at that time as a reaction to the weakness of rationalism, a school of philosophy that developed earlier than empiricism, which held that true human knowledge only derives from ratio or reason, while sensory experience is regarded only as recognition and is often ignored. This neglected empirical experience actually has the power in science that can benefit many people.

Nowadays, there are artists who use empirical experience as an idea for the creation of performing arts. Works from empirical experience can be obtained from personal and community experiences that surround the artist can influence the idea of creating works of art. This means that empirical experience can be born from the artist's personal experience or can be born from the experience of society with various observations made by the artist himself, so that the artist can conduct research without the intermediary of others who may be able to change the results of the observations that will be used in his work.



Dick Hartoko (1984) stated that every work of art is not born in a vacuum, but rather grows in the current of history and in a socio-cultural context. A work of art is a suggestion of communication between the artist and the reader (audience, listener) (U.S., 2014). At least that is what underlies and begins the creation of a work of art, namely with a need to express personal experiences and community experiences through works of performing art. In addition to the need to express experiences, a work of art is also an effort to give birth to a personal identity to be communicated to others, as stated by Soedarso Sp (1990). In this case, art is a human work that communicates his inner experiences, the inner experience is presented beautifully or interestingly so as to stimulate the emergence of inner experiences in other human beings who live it. Living a work of art can not only be enjoyed, but can be more meaningful. Watching artwork can change behavior, mood and decisions that humans take. This paper deals with the functions of artworks in part self-introspection, self-relaxation, and self-reflection. His birth is not driven by the desire to meet basic needs, but is an effort to complete and perfect his humanity, to meet spiritual needs (U.S., 2014).

There are two writings that support this article, namely, the first is an article written by Ken Steven, Ance Juliet Panggabean, Ariston Batee, and Devito Valentino Sitindaon with the title "Empiricism as an Idea for the Creation of Contemporary Music Mute". This article says that empirical experience can be the idea of creation in a work of art. These empirical experiences, of course, are seen and felt more deeply by the authors. Similar to the phenomenon found in the process of creating Mute music compositions, composers see the potential of musical art that is limitless and barriered. Concern about the lack of contemporary genre music repertoire and the lack of composers who want to work with contemporary music is expected through this research to stimulate composers to create new works in the contemporary genre so that people in the city of Medan in particular can know and enjoy what is called contemporary music (Juliet Panggabean et al., 2023).

Second, an article from Irvin AS entitled "Personal Experience as an Idea for the Creation of Graphic Arts" explains that in working there are two main things that are behind the emergence of ideas. First, internal factors that arise from within oneself. Second, external factors that arise from outside oneself (from the environment, society) and the two are a strong linkage. The traits that arise in artworks are personal expressions that come from the experience of the soul and the state of society that are felt and experienced by the artist. As a person in living his daily life individually and socially, he often encounters events or problems that arise and arise in the surrounding community, from which feelings arise in the author, sadness, anxiety, hope, joy and happiness which are then expressed in the work.

From the various information above, the purpose of this artikel includes, among others, the author wants to give an understanding that empirical experience not only provides new knowledge but if empirical experience is raised into performing arts, it will be a way for the audience to introspect, relax, and reflect on themselves. The empirical experience brought through performing arts will be the basis of the community for those who watch it.

## 2. METHOD

The data analysis method used is qualitative research. Qualitative research is a method of exploring and understanding meanings that a number of individuals or groups of people consider to stem from social or humanitarian issues (Creswell, 2013). This qualitative research process involves important efforts such as asking questions to participants. This is related to data collection techniques. Data collection techniques are the way researchers take to obtain information or research data, and are also a strategic step in research methodology (Daruhadi & Sopiati, 2024). The data collected was by interviews and documentation of works on the works of two participants, namely a collaborative work between the Amarta theater and the Yogyakarta Actors Forum with the title "Three Not Dara; Decorating the Reality of Life", actors Nunung Deni Puspitasari, Sulistyawati and Verry Handayani. The second work is the theater work "Plastic Body" by Dexa Hachika. The interview process is carried out in a way that *Online*, and the implementation will be carried out on November 23, 2024. From the results of field research, it is a provision for the writer to create a work so that it becomes a personal reference and seeks opportunities and minimizes similarities in the production of a work. The research method carried out by the author is the right step because in art and the scope of creation is the first step is to study a work that will be used as a concept of his work.

## 3. RESULTS AND DISCUSSION

### 3.1 Results

David Hume is famous for his thoughts on empiricism. Etymologically, empiricism comes from the Greek word *empeiria* which means 'sensory experience'. In other words, empiricism emphasizes sensory experience as the primary source of recognition, not on ratio as the source. The experience in question is the external experience that concerns the world and the inner experience that concerns the human person. Empiricism is the opposite of rationalism. This lies in the source of knowledge used. Rationalism departs from ratio, while empiricism departs from sensory experience. Both have different emphasis. David Hume can be known as the pinnacle of empiricism. David Hume used the principles of empiricism radically. It does not accept causality and substance. According to Hume, the experimental methods of natural science should also be applied to the study of humans (Rosario Babtista et al., 2024). This method has a clear perimeter as well as departing from empirical experience. Hume emphasized that abstract metaphysical speculation has no meaningful impact on knowledge. In other words, that knowledge must come from experience. Experience is important for all human beings to develop any form that exists in it. So that departing from this experience, artists can tell or make works into a different form than before. Experience is the first step as a creator to observe and analyze the experience, so that the opportunity to be different departs from the previous experience to the aesthetic experience in a new and different work.

Francis Bacon de Verulam (1561-1626), the pioneer of empiricism in the Middle Ages, said that knowledge will advance if it uses good ways of working, namely through observation, examination, experimentation, regulation and arrangement. Then Thomas Hobbes

(1588-1679); to take a clearer view, that is, that experience is the beginning, the basis of all recognition. Intellectual recognition is nothing more than calculation, the incorporation of sensory data in different ways (Sativa, 2023). Empirical experience will become knowledge when every human being perceives the experience. This is because reason contains various kinds of perceptions. There are two types of perceptions, namely impressions and ideas.

In this article, we discuss more ideas. When an artist wants to create a work, the most important thing is to find an idea or idea. To create works that are innovative and have original value, ideas or ideas are needed as a starting point for the creation of works. Without being preceded by ideas or ideas, artists will not be able to work. That is the importance of ideas or ideas in making art, but in the creation of works of art, many artists are often constrained in finding ideas or ideas that will be poured into works. Susanto (2011) said that ideas or ideas are the subject of content that is discussed by artists or through their works (Eskak, 2014). In fact, in making artworks, the first important problem is to get creative ideas or ideas that will be used as the starting point for creation.

Ideas and ideas are the entrance to the artist's imaginary gate to work on a work to be processed. The idea of everything is to depart from the anxiety of each artist who departs from a phenomenon that cannot be conveyed in general but uses art as a medium to overflow the idea of art media. Creative ideas become a space for artists to negotiate with ideism, reality, phenomena, and the purpose of the work, so as to produce works that can be presented into various forms.

Ideas or ideas can be obtained easily, which is the closest thing to the artist himself. Everyone has a personal experience that must have many things that are easy to remember and remember, and being an artist must interact with the community and of course see and hear a lot of events outside of their personal life. This is the so-called empirical experience that can actually be raised into the idea of creation in the performing arts.

Empirical experiences that are used as creative ideas in performing arts can be introspection, relaxation, and self-reflection for people who watch the performance. Self-introspection is a process when a person reflects on the emotions, feelings, thoughts, and experiences he or she has (Agung Nugraha AK et al., 2024). When watching a show or when he gets home, the audience will look back at the things he has done in the past, and it will be an introspection for him. According to Alim (2009) Relaxation is a technique in behavioral therapy to reduce tension and anxiety. This technique can be used by a person without the help of a therapist and they can use it to reduce the tension and anxiety experienced on a daily basis (Qurratul Aini, 2012). When watching a show, the audience will put aside the problem and make watching the show a relaxation for him. Self-reflection is a process of self-introspection by reflecting or looking back at things that have happened in life (Rizal Makarim, 2023). By watching performing arts that depart from empirical experiences, namely real experiences, the audience can think about the decisions they have made, if the performance can relevant with his life experience.

### 3.2 Discussion

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negotiate with ideism, reality, phenomena, and the purpose of the work, so as to produce works that can be presented into various forms.

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- A. Two performances that are the reference are:
1. "The three of them are not virgins; Decorating the Reality of Life" by Amarta Theater Collaboration and Yogyakarta Actor Forum

The Three Not Dara is a collaboration of three monologues with the names of actors, namely Nunung Deni Puspitasari, Sulistyawati, and Verry Handayani. In this collaboration, they tell their respective empirical experiences. Nunung Deni Puspitasari shared the sexual fatigue she experienced as a child, Sulistyawati shared her desire to live independently and become a career woman, and Verry Handayani shared her experience of being pregnant out of wedlock. This work appeared when they were chatting together and they wanted to let go of what had been a burden on their minds.



Figure 1. Poster



Figure 2. Final Scene

2. "Plastic Body" by Siti Dexara Hachika

It comes from the author's personal experience who was tempted to try beauty treatments because of insecurity due to acne scars on the face. Starting in 2010 following a friend's invitation to try one of the beauty treatments to look cleaner, I actually got a face full of acne when I stopped using the beauty treatment. This resulted in the author not being confident until he had tried all kinds of beauty treatments to treat acne.

Body shaming is also experienced by the writer which is a form of bullying. *Oxford dictionary* Defining body shaming as the act or practice of shaming a person by making mocking comments or criticizing about their body shape or size. This makes many women willing to do *treatment* a beauty that was painful enough just to fix her damaged face. This process makes us realize how complicated it is to prepare ourselves to be in a social environment.



**Figure 3.** The scene where Mr. X invites the audience to drink together



**Figure 4.** Flight Attendant Scene

Of the two ideas of the work conveyed by the author, both depart from the anxiety and phenomena experienced by each creator in a work itself. These two ideas of the work become a reference as well as a guideline for analysis in the creator's personality to create a work that is creative and innovative and different from the previous works and give rise to new things from the works that have existed before. Reference materials in work are a unit to minimize the similarity of works with others, so that the more references related to the work, the more creative and innovative the work reference will be.

#### B. Interview Results

##### 1. Interview with Nunung Deni Puspitasari

Nunung revealed, when she had a tragic experience as a child, namely experiencing sexual violence, then when she grew up, the shadow of the experience would continue to appear and carry on her body and mind. From there he thought that he had to let go. The way he can release it is to make a



performance work, because there is a prose language that does not have to be verbal, but is interesting to see and hear.

A performance that departs from empirical experience, according to him, is very interesting because it can help him and others. At the time of the performance "Not Three Virgins; Decorating the Reality of Life", they invited a forum for women who have been traumatized in their lives. Nunung thinks that this is their space. After the performance took place, a discussion room was held which was expected to get good results. The chairman of the forum said that performances that depart from empirical experience, can be *treatment* for them and for those out there who are in need. It is very happy for the actors, because on the one hand they can release their burden and on the other hand they can benefit others.

## 2. Interview with Dexa Hachika

Dexa said that the show departed from natural anxiety about beauty. It turns out that his experience is relevant to the current conditions. He didn't mean to judge people who had the same experience as him, but he thought it was necessary to bring it up in the show and arouse a mindset that was on the same page as him. Dexa feels the need to create an experience close to her, because after her work was created, she didn't think too much about the beauty care she used to be engaged in. Dexa believes that performances that depart from empirical experiences have an influence on the audience, because when the performance is indirectly affected by the scenes performed by the actors.

From the results of interviews and with the scientific provision of analyzing a work, the work owned by a creator afterwards can become unique. Empirical experience in work is a good work so that it can be reflected to the audience, but the empirical experience is also equipped with other scientific analysis so that it makes the work a work that is diverse in perspective. The audience can also feel from a creator so that if the presenter can combine various angles of the sword to look for different things and the audience can appreciate and in the future the audience can feel from the work.

A good work is a work that departs from the problems and empirical experiences of the artist, but a wise work is a work that departs from the social phenomenon of the community so that the role of the community in the arts still has the same experience to be presented in the lens of art products. Various things in art, each person's experience is different, so how to sew each person's experience to become a unity of work that departs from the empirical point of view of each human being.

## 3. CONCLUSION

An idea or idea is very important in the creation of works in performing arts. Ideas or ideas can be obtained from the artist's empirical experience or can be obtained from the community. Usually artists don't realize that there is something closer to it, which is an experience. When a performing art departs from empirical experience, then the artist is actually producing new knowledge. Artists also benefit from the works they create, namely being able to let go of what they have been anxious about, and it turns out that anxiety can also be knowledge. Knowledge that has benefits is channeled through performing arts. The work of empirical experience can not only be enjoyed, but can also be self-introspection, self-relaxation, and self-reflection for those who watch it. So, after watching the show, the audience can find goodness in it. The message in the performance is the result of the creator's creativity to provide news from another perspective that requires careful reading of the message from the performance stage. Therefore, each person's experience is different,

but they still have the same experience or empirical experience of cultural or social phenomena in the same era and place with the same conditions. And empirical experience needs to be reviewed to present logical analysis, a framework of the mind to pour out ideas until they are presented to the audience.

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