



# Self-Concept Artists Jemek Supardi in Constructing Indonesian Pantomime Techniques

Indar Sabri, Muhammad Jazuli, Totok Sumaryanto F, Autar Abdillah

**Abstract:** *The phenomenon of Jemek Supardi's existence as an Indonesian pantomime artist becomes interesting to examine comprehensively about Self-Concept Artists Jemek Supardi in Constructing Indonesian Pantomime Techniques. The method applied in this research is qualitative. The umbrella used in this research is Phenomenology which is assisted by various scientific disciplines, such as psychology, symbolic interaction and existence. The data collection technique was carried out by interview, observation and document study. The purpose of this article discusses the Self-Concept Artists Jemek Supardi in Constructing Indonesian Pantomime Techniques, so that it can be used as a role model of pantomime based on psychological development, aesthetic considerations and cultural characteristics of the community as inspiration in the work of pantomime. The results of the research get the concept of pantomime Jemek Supardi as Roll Model of Indonesian Pantomime Technique and works of Jemek Supardi pantomime since 1979-2019 as the existence of Indonesian pantomime works.*

**Keywords:** *self-concept, Jemek Supardi, Pantomime Technique and Phenomenology*

## I. INTRODUCTION

Pantomime studies are generally defined from various scientific angles that have an interest in developing their respective scientific disciplines. The direction of the use of pantomime can be practical and theoretical in accordance with the utility that needs to be debated [1]. This can be reviewed from several studies that study the existence of pantomime in various disciplines [2]–[4]. Pantomime in scientific studies and definitions has developed both in the definition and application of the use of pantomime itself. The word pantomime is more narrowly interpreted as a movement by not using verbal sentences.

The above phenomenon also occurs in Indonesia, where pantomime as a study of art has cultural closeness with Indonesian people who prulaism arts and culture. The pantomime approach is part of previous research aimed at articulating the function and use of the pantomime of Multidisciplinary in various cases [5]–[7]. The uniqueness of humans in forming individual symbolic lies in the creativity presented in the form of dramatization and the way of expression in which events, fiction, objects, phenomena and relationships are expressed through the role and atmosphere played.

The essence of human experience that is reflected in a pantomime work can be seen in one of the Indonesian pantomime artists, Jemek Supardi who develops ideas of expression through social sensibility as outlined in a symbolic work from a description of his concept [8]. Self-experience is the basic essence of mime that emphasizes self-actualization in the form of self-concept as a reflection of human identity to play a direct role in his life. The concept of self forms self-assessment through the world relations of individuals with social which become symbolic interactions to be captured by the community environment [9], [10]. The purpose of this article discusses the self-concept of Jemek Supardi's artist in the existence of pantomime works in Indonesia so that it can be used as a role model of mime based on psychological development, aesthetic considerations and cultural characteristics of the community as inspiration in the work of pantomime.

## II. PROBLEM STATEMENT

Indonesia does not yet have a pantomime technique, the pantomime technique used is still using the pantomime techniques of the world's major artists such as charlie chaplin, marcel marceau, milan sladek, philippe bizot. While the formation of techniques possessed by external pantomime artists is certainly influenced by the background of skills, culture and traditions that they have, for example in this case marcel marco has a pantomime technique that is concocted in ballet while in Indonesia ballet is not something that is commonly used by the public so in the client will have difficulty.

The development of pantomime in Indonesia is quite significant, some Indonesian pantomime artists such as Didi Petet, Sena Utoyo, Azwar AN, Mortri Purnomo, Jemek Supardi and Septian Dwi Cahyo are also taken into account in the international arena [11], [12].

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but until now there are no Indonesian pantomime artists who have created Indonesian pantomime techniques that are in accordance with the culture, gestures and basic life of the Indonesian people. Whereas the Ministry of Education and Culture of the Republic of Indonesia through Permendikbud No 24 of 2016 includes the art of pantomime in the curriculum for learning art and culture of class VIII of junior high school [13].

Therefore, there is a need to encourage the authors to conduct this research in order to obtain the concept of Indonesian pantomime techniques which can be used as teaching materials for school mime and studio.

Jemek Supardi as an Indonesian Pantomime Artist, professionally pursued the art of pantomime since the 1970s to be an interesting subject to study. The specialty of Jemek Supardi is that his pantomime technique is not affected by the pantomime technique of other artists. The focus of this research is to discuss the self concept of Jemek Supardi so that it comes on discovering the concept of the Jemek Supardi pantomime technique as a prototype of Indonesian pantomime technique. The purpose of this research is to know the self-concept of Indonesian Pantomime Artists Jemek Supardi to get Indonesian pantomime techniques that can be applied in teaching and learning in schools and pantomime art galleries, as well as teachers and instructors throughout Indonesia no longer having difficulties in teaching pantomime to students.

### III. METHODOLOGY

This paper is a qualitative research with a phenomenological approach that is assisted by various scientific disciplines, such as psychology, symbolic interaction and existence. Studies based on the phenomenological paradigm whose objectivity is built on the formulation of certain situations as lived by certain individuals or social groups that are relevant to the purpose of research [14]–[16].

An understanding of Jemek Supardi's individual phenomena, events and behavior into a structure that is structured into a unified research design [17]. This paper focuses on Jemek Supardi's self-concept from experience and understanding of the environment, something natural, in the form of behavior, perception, motivation and action holistically by means of describing through words and language scientifically, therefore, the method in this phenomenology emphasizes how someone interpret his experience [10], [18], [19].

The phenomenon that occurs in the development of pantomime in Indonesia is the main data source in this paper. Jemek Supardi as the main research subject, informant and document. Source of phenomenon / event data can be obtained from Jemek Supardi's socio-cultural and socio-political conditions. Furthermore, the data source came from two families, 7 Yogyakarta artists and 2 academics. While documents as a source of data in the form of photos, newspapers, books, theses, dissertations, reports, previous research results, national and international journals, posters and videos by Jemek Supardi since 1979-2019.

Table-I: List of Resources

No	Interviewers	Amount	Classification
1	Family members	2	Child and wife
2	Artist	7	Theatre and pantomime artist
3	Academics	2	Lecturer

Data collection technique is the most strategic step in research because the main purpose of research is to get data [20]. Data collection techniques in this study include observation, in-depth interviews (depth interviews), and documentation. Data analysis in this release was carried out since before entering the field, while in the field, and after completion in the field. Data processing was carried out using the interactive analysis technique of Model Miles and Huberman [17], [20]. The researcher engineered the research chart as follows:

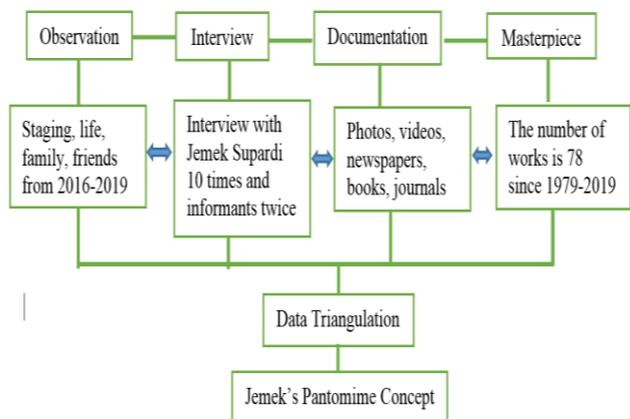


Fig.1. Research Flow

### IV. RESULTS AND DISCUSSION

An in-depth study of Jemek Supardi was conducted by the writer with a Phenomenology approach where the opinions and thoughts of Jemek Supardi can be formulated explicitly through his direct experience and social environment [21], [22]. Jemek Supardi is a sociable and creative young man, his social flexibility makes him well-known by many artists. Since 1971/1972 Jemek Supardi has known the performing arts of theater studios in Yogyakarta such as: Bengkel Teater Rendra, Teater Alam dan Teater Dinasti.. Jemek Supardi first learned about the art of pantomime from Azwar and Moortri Poernomo who later became teachers of Jemek Supardi. This is consistent with the statement stated in the writings of Marshall Clark emphasizing that Jemek Supardi was a student of Moortri Poernomo, although unofficially [23].

Azwar AN in an interview on July 29, 2019 said that Jemek Supardi had an aesthetic body and movements so that the art of pantomime as a professional field that he concentrated was in accordance with his abilities and the essence of the art pantomime itself namely, body art and expressions that tell stories without words with the illusion of form built by pantomime through visualization of objects without [24], [25].



Fig. 2. Supardi Jemek's Photo (Source: IG Jemek)

Jemek Supardi has positive implications in the development of pantomime in Indonesia. Pantomime generation has sprung up thanks to Jemek Supardi's consistency in cultivating this field. The ideas of works emerge from the environment (social), politics to the personal experience of his life. Since 1979 - 2019 productively every year Jemek Supardi creates pantomime works that he plays singly or in groups. Jemek Supardi's pantomime works can be classified into three categories based on ideas for the creation of works: the first category is the creation of pantomime based on ideas about oneself, the second category creates pantomime works based on environmental, social and political ideas, the third category creates pantomime works based on spontaneous or incidental ideas according to the theme of the event being carried out. The recapitulation of Jemek Supardi's pantomime works can be seen in the following table.

Table-II: Recapitulation of the Work of Pantomime Jemek Supardi in 1979-2019

No	Year of Work	Work Ideas About Self	Work Ideas About Social Politics	Event Works	Number Of Works
1	1979-1990	9 Works	19 Works	1 Works	29 Works
2	1991-2000	3 Works	12 Works	3 Works	18 Works
3	2001-2010	2 Works	16 Works	4 Works	22 Works
4	2011-2019	4 Works	1 Works	4 Works	9 Works
	<b>Number Of Works</b>	<b>18 Works</b>	<b>48 Works</b>	<b>12 Works</b>	<b>78 Works</b>

The data table above shows that Jemek Supardi's pantomime works in the first category numbered 18 works. One example of a work that falls into the first category is a work entitled Mata Mati in 2008. The idea of this work originated from cataracts suffered by Jemek Supardi, who was afraid of the operation process and then became the ideas of a work. The work with the first category which is very natural and original is a mirror of Jemek Supardi's self [26].

The ideas of the second category of works amounted to 48 works, this also proves that Jemek Supardi's concern for social and political events that occurred in his environment and country was very high. One example of a work in the second category is a work entitled calegbrutussaurus, the response to the democratic party of the Republic of Indonesia in 2009 became the ideas of this work [27], [28].

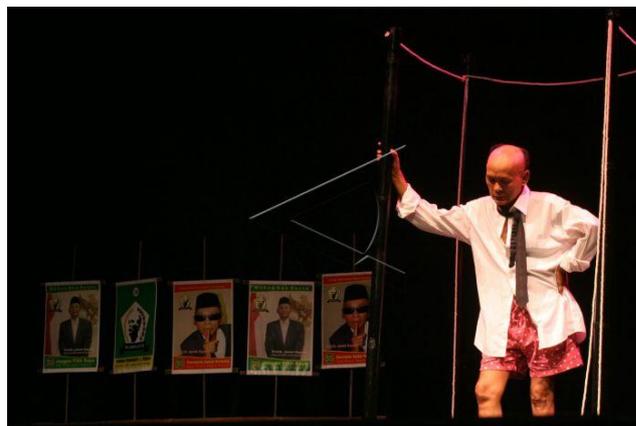


Fig. 3. Brutussaurus staging (Source: Antara)

Jemek Supardi's strong commitment for 40 years, consistent in the field of pantomime arts as a professional artist, his credibility in pantomime art is undoubtedly, many awards were given to him, one of the awards he received was the 2019 Culture Award from the Ministry of Education and Culture of the Republic of Indonesia. The topicality of Jemek Supardi's works continues to this day in line with the review of the Indonesian National Media Kompasiana.com and hot.liputan6.com that Jemek Supardi is better known as the Father of Indonesian Pantomime because his works are a barometer for the existence of pantomime works in Indonesia.

Prof. Milan Sladek, a pantomime art teacher at the Folkwang High School in Essen, Germany, said that Jemek Supardi is an artist with a unique personality, a uniqueness that has deep and abstract meanings, Personality is something that describes the characteristics (uniqueness) of someone who distinguishes the person from others [29], [30]. The research about Jemek's self-concept in the Indonesian's context pantomime's work will reveal the uniqueness and construct it into the Jemek Supardi's Pantomime concept, which can be developed into a role model of the Indonesian pantomime training technique. The research flowchart is designed to be the following chart:

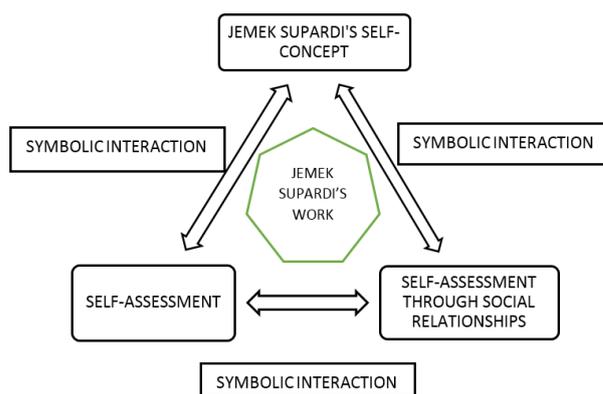


Fig. 4. Jemek Supardi's Self-concept Research Chart

The flow of research is shown in the chart that discusses in this article, focusing self-concepts based on personal judgment and the evaluation of others in the symbolic interaction process that supports the formation of the research results.

## Self-Concept Artists Jemek Supardi in Constructing Indonesian Pantomime Techniques

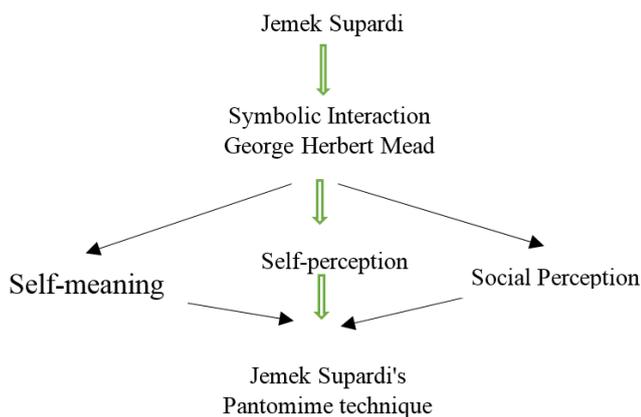
The self-concept that is produced becomes a type of prototype in the form of a role model of the Jemek Supardi's Pantomime training technique that can be used as an Indonesian Pantomime Training technique in creating aesthetic creations.

The self-concept as a study begins with Jemek Supardi as the object of study before he is in the subject's position. Here, the self will experience a process of internalization or interpretation of the subject, over a broad structural reality. He is a dialectical product of the "I" impulsive of the self, namely me, as the subject and "Me" of the social side of man that is me as an object, self-development, in line with the socialization of individuals in society that refers to human capacity and experience as objects for themselves [31], [32]. The main thought of Mead, that the self appears in the process of interaction because humans only realize themselves in social interactions [33], [34].

### A. Symbolic Interaction

This article uses the study of symbolic interaction as a main part in a phenomenological perspective which is a generic term to refer to all views of social science where human consciousness and objective meanings are central to understanding human action in social society. Symbolic interactions that focus on role behavior, interactions between individuals, as well as observable actions and communication.

"*Mind, Self and Society*" is George Herbert Mead's most famous work [33], which in the book focuses on three concept themes and assumptions needed to compile discussions on symbolic interaction theories. Three concept themes George Herbert Mead's thought that underlies symbolic interactions, among others: 1) The importance of meaning for human behavior 2) The importance of self-concept 3) The relationship between individuals and society [31], [32], [35]. Jemek Supardi's self-concept by using George Herbert Mead's symbolic contractions is constructed in a chart:



**Fig. 5. Charon adaptation Symbolic Interaction Chart, 1979.61**

The formation of Jemek Supardi's meaning is based on the interpretive construction by individuals through a process of interaction, so that Jemek Supardi's meaning is formed which can be mutually agreed upon. Self-concept of Supardi Jemek is obtained through self-reflection of each individual from the assessment of the background angle of life and family. While the community's perception of Jemek Supardi is assessed based on the network of social relationships that are created,

built, and constructed by each individual in the community, and each individual is involved in behaviors that they choose actively and voluntarily, which ultimately deliver humans in the process of taking a role around people.

### B. Self-perception in Jemek Supardi's life review is based on personal scope.

Jemek Supardi's self-concept as a basic character is studied to achieve self-awareness, and the basis for taking a stand for himself, also for social. Self is not an object but a conscious process that has the ability to think, awareness to determine what to do in the next phase. Jemek Supardi's self-perception is obtained through the stages of study starting from identity, behavior, academics and family as forming self-perception in terms of Jemek Supardi's life based on personal scope.

Jemek Supardi in an interview on 16 September 2018 said that he was born on March 14<sup>th</sup>, 1953 in the village of Kembangan Pakem, Sleman, Yogyakarta, from the Sumo Diharjo and Sumo Gini couple. His father's job as a construction worker while his mother does not work. Jemek Supardi is the youngest of five siblings. The inadequate family economic situation and the geographical location of the house near the Yogyakarta Bus Terminal make Jemek Supardi a hard, rough, independent, creative and sociable person. This atmosphere of social environment also shaped Jemek Supardi's behavior to do several things which made up criminal acts such as pick-pocketing, gambling, theft and drunkenness [23].

The influence of the family economy and the social environment that shapes behavior also affects Jemek Supardi's education, which only reaches junior high school. He only went to the High School of Fine Arts for one year and did not graduate.

Since teenager Jemek Supardi often saw theater actors from Rendra Theatre Workshop practicing and passing in front of his house, this was the initial impulse where Jemek Supardi was interested in the arts. Jemek Supardi's perception was then formed from the impulses he saw, responses and reactions were made to the stimulus received which then Jemek Supardi sought the existence of the Rendra theater workshop where theater actors gathered and practiced. The perception that was formed was then realized by the involvement of Jemek Supardi in the natural theater studio lead by Azwar AN.

The aesthetic gesture and the continuity of expression and appreciation by Jemek Supardi made Azwar and Moertri Poernomo direct him to pursue the art of Pantomime. Jemek Supardi's consistency in pantomime art by creating single works made him quickly recognized by the public as Pantomime artists, this also brought Jemek Supardi and his wife Treda Maiyaranti together. Together with Treda who works as a painter, Jemek Supardi is blessed with a child named Kinanti Sekar Rahina. With his profession as an Indonesian pantomime artist, Jemek Supardi has succeeded in educating his wife and children to become a Bachelor of Arts and is now a choreographer.

Jemek Supardi's self-perceptions are formed from a life review based on personal scope, as an Indonesian mime artist with consistent and professionalism conical in the self-concept that Jemek Supardi is a creative, diligent, sociable, confident, hard-working and believes that the profession as a mime artist can give his life a better life with his statement "with Art I become a better life, with art can humanize humans" [36].

**C. Jemek Supardi's self-perception reviewed through social relations.**

Equipped with a countless of sensitive and unique personalities Jemek Supardi from childhood and adolescents to mature became a creative and natural person. The process of social interaction is carried out by Jemek Supardi in order to form meaning for his individuals [31], [35], [37]. The social power that has stimulated Jemek Supardi to know theater and pantomime art with his participation in several theater studios in Yogyakarta since 1976. Following are the perceptions of artists and academics about Jemek Supardi.

Azwar AN's figure cannot be separated in the life journey of Indonesian pantomime artist Jemek Supardi, the leader of the Natural Theater who gave the name "Jemek" to Supardi who at that time was still growing up.

Interview July 29, 2019 Azwar AN said that Jemek Supardi was a good artist, although at that time he was classified as a naughty young man, but creativity in him could be seen by Azwar, his aesthetic body and movements, making Azwar direct Jemek Supardi to the art of pantomime.

Fajar Suwarno, the leader of a Dinasti Theater where Jemek was also incorporated. In an interview on 18 April 2018, in his residence at dawn Suwarno argued that Jemek Supardi was a good figure, but he was not diligent in his process. Fajar Suwarno said that Jemek Supardi's pantomime was a "natural pantomime, where the pantomime skills possessed came from natural day-to-day experiences which were then recorded in his mind as material in the aesthetic ideas and movements in each of his works. The events experienced by Jemek Supardi are central to self-learning, the implications of these experiences are then used to determine goals, evaluate themselves, the next stage as social control leading to initial impulses for more directed steps, developing organized material from individual experiences [38], [39].

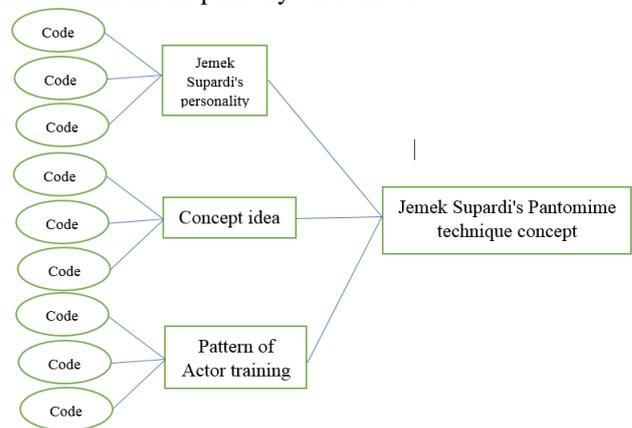
Jaduk Ferianto said that Jemek Supardi is an artist who has a strong desire for his principles so that it seems difficult to regulate but the ability of improvisation in him is very rarely owned by other artists. His artistic body is collaborated with observations in his daily life, creating aesthetic movements. Each of Jemek Supardi's works contains a value of anthropological philosophy and anthropology with elements of traditional experience. The technique that departs from the life that affects it or is called the technique of life and the meaning of art is "living art or art living" said Nur Iswantara and Suharyoso lecturer from the Indonesian Institute of the Arts Yogyakarta.

Broto Wijayanto and Asita Kaladewa, students from Jemek Supardi said that as a teacher Jemek Supardi has a lot of technical skills in playing mime. His pantomime technique is a skill developed based on his own life experience as an example of a negative experience as a pickpocket then Jemek invented hand and finger training techniques. Life experiences, observations of the surrounding environment

and the impulses that arise from the personal selves all of which underlies Jemek Supardi works so that the quality of the actor starting from the expression, the depth of the soul, the feeling to the inner acting feels very strong and is controlled by him.

The dark and delinquent world of Jemek Supardi now began to erode, Jujuk Prabowo the director of Jemek Supardi's work entitled Nafas said that now the figure of Jemek Supardi has become more organized, while during the work process of Nafas, Jemek Supardi diligently came to practice. This is confirmed by Toro, a childhood friend of Jemek Supardi who is also a theater artist. Toro also emphasized that Jemek Supardi had always been good at getting along so that many artists knew him.

The result data from the perceptions of artists and academics towards Jemek Supardi is then processed through compaction of facts to reconstruct the subject's sentences into well-organized sentences and can make it easier for researchers to understand the meaning of the subject's narrative [40]. Data processing by coding to get significant results using a model engineered by researchers by adapting the Saldana model pathways as follows:



**Fig. 6. Coding Model Pathway towards the Development of Theory for the Qualitative Inquiry Process of Saldana Adaptation, 2016.**

The coding of data above which has been in the form of words and then converted into verbatim transcription is needed to see the structure of the subject's sentences in a written sentence building. Compaction of facts is nothing but reconstructing the subject's sentences into well-organized sentences and can make it easier for researchers to understand the meaning of the subject's speech. The interpretation is a conclusion to categorize these facts into psychological themes. Next is the data exposure in tabular form with coding.

**Table-III: Data coding**

Interviewees	code	Compaction of facts	Interpretation
Azwar AN	I	(1). Good, (2). Naughty, (3). Creative, (4). Aesthetic body and movements.	1. Good personality, naughty, creative 2. Has an excess of artistic body and aesthetic movements

# Self-Concept Artists Jemek Supardi in Constructing Indonesian Pantomime Techniques

Fajar Suwarno	2	(1.). Good, (2). Not diligent, (3). Natural Pantomime, (4). Everyday experiences become ideas, (5). Aesthetic movement	1.The Super Cardiom Pantomime is a natural pantomime 2.The ideas in work come from observations of daily life.
uk Prabowo	3	(1). Diligent practice, (2). Orderly, (3). Self-management is organized, (4). Dynamic	Jemek Supardi is good at socializing and socializing
Jaduk Ferianto	4	(1).improvisation is very strong, (2). Artistic body, (3). Ideas result from observations of daily life, (4). Unruly	Jemek supardi pantomime artist who has a depth of soul, strong impoivision and aesthetic expression of the body / gesture
Suharyoso	5	(1). Unique, (2). The mental element is strong, (3). Natural, (4). Daily activities are a training process	Jemek Supardi is a unique person.
Nur Iswantara	6	(1). Very philosophical and anthropological works, (2). Traditional elements, (3). The technique departs from life, (4). Art of life or art of life	1.Supardi's jemek works are very philosophical, atroplogical and traditional. 2.Daily activities are considered as pantomime training processes
Toro	7	(1). Naughty, (2). Pickpocket, (3). Jaunty	Jemek Supardi is good at socializing and socializing
Broto wijayanto	8	(1). Having a myriad of knowledge, (2). The technique comes from life experience, (3). Pickpocket, (4). Strength of taste in play	is pickpocketing experience gave birth to the actor's hand training techniques
Asita Kaladewa	9	(1). Unique, (2). Strength of	Jemek Supardi Prioritizing taste,

		feeling, (3). Depth of soul, (4). Have Iner acting	iner acting and expression in playing pantontomime.
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After compaction of the facts is done completely on all data held by researchers, the next step is the collection of similar facts. Collecting similar facts is "natural and deliberative." Natural to get the pattern of subjects' repetitive actions and the consistency of the subject's meanings, while for deliberative because one of the main objectives of the researcher to do the coding is to find repetitive patterns of action and the consistency of the subject's meaning found in a number of documented data [40]. The purpose of collecting similar facts is to find out the quality of psychological facts that have been obtained from verbatim interviews or other data. Collecting similar facts helps researchers systematize categorization and ultimately find key themes as data narrative.

**Table-IV: Similar Facts Basket**

Kategori/Sub Kategori : Kepribadian Individu Jemek Supardi		
Good, creative, dynamic, sociable.	Code : (1.1), ( 2.1)	1.Jemek Supardi is an artist who has a good personality, creative, dynamic and a social person. 2.Jemek Supardi has problems as a pickpocket 3.Jemek Supardi is a unique person.
Naughty, pickpocketing, Difficult to set	Code : (1.2), ( 4.4), (7.1), (7.2), (8.3)	
Unique	Code : (5.1), (9.1)	

**Table-V: Similar Facts Basket**

Kategori/Sub Kategori : Ide Gagasan		
Everyday experience as ideas	Code : (2.4, 4.3, 5.4)	1.The ideas in work come from observations of daily life. 2.Jemek Supardi's works are very philosophical, atroplogical and traditional elements.
Philosophical, anthropological and traditional elements.	Code : (6.1, 6.2, 8.1, 9.3)	

**Table-VI: Similar Facts Basket**

Kategori/Sub Kategori : Teknik pelatihan pantomim Jemek Supardi		
Artistic body and aesthetic movements	Code : (1.4, 2.5, 4.2)	1.Jemek supardi pantomime artist who has depth of soul, strong impoivision, artistic body and aesthetic motion. 2.Daily activities are considered as pantomime training processes. 3.Jemek Supardi's Pantomime is a natural pantomime 4.Jemek Supardi's pantomime training techniques come from his past life such as: The pickpocketing experience gave birth to the actor's hands training technique 5.Jemek Supardi Prioritizing taste, iner acting and expression in playing pantomime.
Engineering comes from life experience	Code : (2.3, 5.3, 5.4, 6.3, 8.2)	
The power of feeling	Code : (5.2, 8.4, 9.2, 9.3)	
Depth of the soul	Code : (5.2, 8.4, 9.2)	
Have Iner acting	Code : (5.2, 8.4, 9.2, 9.3)	

After collecting systematic categorizations and combining related categorizations into one unified theme or concept. The concept or theme building that is built from a set of categorizations will be narrated as research findings or analysis of research results presented thematically. The following narrative is built based on a systematic mapping of interconnected meanings that are built by researchers so that the whole narrative will become a thematic idea and eventually form a series of psychological theories that are holistic, deep, unique and original.

## D. Jemek Supardi's Technique in Pantomime Work

All the reviews above from the results of the study show that Jemek Supardi's pantomime technique departs from the life that influences it or called the art of meaning life technique is "living art or art living". Because Jemek Supardi's works are very philosophical and anthropological with traditional experience's elements that Jemek Supardi has said as Natural Pantomime.

The uniqueness and superiority of Jemek Supardi is also manifested in his dark experience as pickpockets that can be used as flexible, strong and fast hand training techniques and the strength of feeling that emerges within him makes every movement meaningful. Roll Model of Pantomime Training Technique and Jemek Supardi's Pantomime Concept can be seen in the following table:

**Table-VII: Roll model Jemek Supardi pantomime training techniques**

No	Hand Training Techniques	Foot Training Techniques
1	Grab an object in a small hole	Exercising leg strength
2	Pick up objects in the big hole	Practicing leg endurance
3	Grab objects quickly	Practicing walking
4	Practice your hands with a mirror	Training to run
5	Exercise Flexibility	Training leg balance

**Table-VIII: The concept of pantomime Jemek Supardi**

No	The concept of the idea of Jemek Supardi in his work	The concept of Jemek Supardi is Natural Pantomime
1	Wild ideas	Experience with sense
2	Natural ideas	Experience instincts
3	Spontaneous ideas	Life Experience
4	Discussion ideas	Experience awards

## V. CONCLUSION

Jemek Supardi as an Indonesian pantomime artist is an interesting phenomenon to be written into a reviewer, self-concept as the essence of this paper that examines Jemek Supardi's life experience. The concept of self-assessment through the world relations of individuals with social that become symbolic interactions to be captured by the community environment [32], [41]. There is no written explanation yet that reveals the self-concept of Supardi Jemek in the existence of Indonesian pantomime art with phenomenological studies.

Participants were chosen selectively to get significant data, families, friends and artists of Yogyakarta who were directly involved in the survival of Jemek Supardi as a consideration in the selection of participants, so that nine artists, children and wives were selected as participants. The results of this paper Indonesian Pantomime Techniques were obtained from the self-concept of Indonesian pantomime artist Jemek Supardi. The Indonesian Pantomime technique can then be used as a prototype roll for the Indonesian pantomime model to maintain the existence of Pantomime in Indonesia. The relevance and benefits of the pantomime technique resulting from the self-concept of the Indonesian pantomime artist Jemek Supardi in the development of art education is as an Indonesian pantomime technique, this technique can be used as a learning model for Indonesian pantomime.

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# Self-Concept Artists Jemek Supardi in Constructing Indonesian Pantomime Techniques

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