

Anjun Dance Attraction:

Pottery Inspiration of Sitiwinangun Tourism Village Cirebon Indonesia

Turyati Turyati*

Institut Seni Budaya Indonesia (ISBI) Bandung
Bandung, Indonesia
*turyati_stsi@yahoo.com

Abstract—The purpose of this article is to describe the creative process of *Anjun* dance attraction. *Anjun* dance was created based on inspiration from pottery craftsman creativity in the tourism village of Sitiwinangun Cirebon Indonesia. The creation of this dance uses the method of creativity and prioritizes imaginative thoughts related to feeling, living, imagining, and finally finding something essential which could transform an ordinary to a remarkable creation for its society. Creativity of Sitiwinangun society in making pottery product can be used as ideas and creative processes of performance art. This dance performance is an effort to empower the pottery craftsmen and develop potential in the field of community dance. The results of this creation explain the creative process of *Anjun* Dance, part of the process of assisting the tourism village of Sitiwinangun. The pattern of *Anjun* dance attraction uses floor pattern and dynamic movement that depict the people of Sitiwinangun as pottery craftsmen. The floor pattern begins with ten dancers entering performance arena by carrying a pottery bowl which is then followed by numbers of dancers circling the middle dancer. This pattern describes the community as pedestal symbol of pottery producer. The attraction of *Anjun* dance performance results in an attraction which is distinctive for tourism village of Sitiwinangun.

Keywords: *Anjun* dance, pottery craftsman, tourism village, Sitiwinangun

I. INTRODUCTION

Sitiwinangun Village, Jamblang Sub district, Cirebon Regency, has been declared as a tourist village but does not yet have a tour package in the form of art attractions. Some community groups in the tourist village include the Sadar Wisata group (Pokdarwis), pottery craftsmen, the Farmer Women Group (KWT), as well as young women Sitiwinangun and children of the "Gentra Pertiwi" dance studio.

The Gentra Pertiwi Art Studio is owned by a village where the students are free of charge. This studio has a dance teacher or trainer who is regularly being paid from the village treasury. Most of the participants in the studio are children from elementary school to high school, who practice for once a week, every Sunday from 1:00 to 15:00. The dance material in this studio is specifically for *Topeng Slangit* (Masked *Slangit*) dance, whose trainer is still a descendant of the maestro of the dance, namely the grandson, Mr Jaya, which is the brother of Keni, the *dalang* originally from *Slangit* village.

Some potentials in the village of Sitiwinangun are quite advanced compared to other villages in Jamblang District so that this village becomes one of the village model attractions based on performing arts attractions. Various assistance programs are given to the community, namely the performing arts attractions in the Sitiwinangun community, where the majority become pottery craftsmen.

Anjun Dance performance art become one of the models and souvenirs typical of a tourist village. Souvenirs or souvenirs are significant objects of visual culture for artists, art historians and anthropologists [1]. Regional tourism potential is represented through cultural heritage, art attractions, and souvenirs. The community involved both as part of art attractions, souvenir makers, accessories and costume attractions, an accompaniment of musical attractions and spectators. According to Nyoman S. Pendit there are ten main elements of the tourism industry including government politics, curiosity, hospitality, distance and time (attractions), attractions, accommodations, transportation, prices, publicity and promotion, shopping opportunity [2].

On the other hand, tourism has an impact on the performing arts or art attractions, accommodation, transportation, consumption, and information [3]. Performing arts attractions can be entertainment, souvenirs or mementoes typical of the area visited. This has become the orientation of the creation of performing arts, souvenirs, tour packages that refer to tourists' tastes — performing arts attractions as part of eco-recreation [4].

Performing arts in the context of the tourism industry become a tourist attraction, mainly associated with cultural arts [5]. The scope of performance art is dance, music, performance and art, which is packaged in such a way as to be consumed by tourists. The development of tourism villages encourages the growth of the creativity of artists to create works of art that can attract visitors. Creativity-based art attractions have an attractive, attractive form and convey the moral message and the unique potential of the village. The characteristics of tourist performances include first, imitation of existing traditions. Second, the presentation is concise and concise. Third, varied and exciting. Fourth, according to the financial condition of tourists. Five, easily enjoyed by tourists [6].

The packaging of performing arts as a tourist attraction was also carried out by Ni Wayan Trisna A et al. in the village of Pakraman Kedewatan, Gianyar Regency, Bali [7]. The Barong

dance performance from the sacred is a profane and shift in the function of dance cannot be separated from the influence of tourism and globalization. The forms of the performances produce a series of Barong dance performances, namely the form of the stage (stage) performances, the form of ceremonies (rituals), percussion (gamelan), and the story (play) performances. While the form of the implementation of the ritual is packaged as a tourist attraction, *Upasaki* ceremony, offerings to beg the safety of Sang Hyang Surya Raditya, packaging performance art as an art attraction contributes to livelihood income, aspects of cultural arts that is to preserve and add value to culture and entertainment, aspects of education can help the community, especially the transfer of knowledge and further education. Packaging traditional dance that has religious value as a commercially valuable art attraction can be watched freely by tourists. Bali has many types of dances and plays, namely *Legong*, Candidate of Charcoal, *Barong*, *Jauk*, *Joged*, *Mendet* and *Rejang*, *Sanghyang*, *Wayang Kulit*, *Wayang Wong*, *Baris*, *Mask*, *Gong*, *Kebyar*, *Gambuh*, *Arja*, *Barong Landung*. *Janger* and *Kecak* [8]. Shifting the function of dance from sacred to art attractions results in changes and differences in the movements and composition of dance both *pepeson*/opening, comedians/middle, sensitive/finish. The existence of art attractions is one way for tourists to stay longer in a tourist place and spend more on accommodation, transportation and consumption. This art attraction can also be used to introduce a variety of art and culture owned by an area that is not widely known by the public.

II. METHODS

The pottery inspired the *Anjun* Dance performance art model as an art development attraction for the Sitiwinangun tourist village [9]. This performance art model uses the method of creativity and prioritizes imaginative thinking related to feeling, experiencing, imagining, and finally finding something meaningful and meaningful and able to change from ordinary to extraordinary for the supporting community. Some of the stages carried out are first, data collection using interview techniques and field observations to identify the potential of Sitiwinangun village. Second, making the concept of working on the *Anjun* dance performance attraction model. The concept of working on this performing arts attraction model takes inspiration from pottery and the lives of craftsmen in the village of Sitiwinangun Cirebon [10]. Third, Exploration of Motion Attraction Dance Model. Various exploration of motion is combined with the performing arts that characterize Cirebonan dance.

Model Concept of the Performing Arts Attraction *Anjun* Dance in the form of Gimmick: Two dancers entered from the right and left dancing a masked dance with one of the dancers carrying pottery that was contested until finally falling and breaking into a pottery fragment called "*Talawengkar*". *Talawengkar* then becomes an object used in children's games. These games are often played by rural children such as *Enklekan*, *Janepo'an*, *Bekel* (*Beklen*), and *Seprintongan*. The game depicts the joy, excitement of children in filling the activities in the afternoon.

III. RESULTS AND DISCUSSION

A. Scene 1

Gimmick: Two dancers coming in from the right and the left is dancing a mask dance with a dynamic character with one of the dancers carrying pottery which is contested until finally falling and breaking into pottery fragments called "*Talawengkar*". *Talawengkar* then becomes an object that is used in children's games.

These games are often played by rural children such as *Enklekan*, *Bekel* (*Beklen*), *Sepintrongan* and *Jenepo'an*. The game depicts the joy, excitement of children in filling the activities in the afternoon.

Scene Pattern 1:

A. Two dancers enter from the left and right corner. Start a game of cricket using broken earthenware (*Talawengkar*)

B. Enter one dancer from the back-right corner who calls three other dancers to play *Bekel* (*Beklen*).

C. Four dancers enter in from both sides of the stage playing the rope jump game.

D. One dancer invites all dancers to play *jenepo'a*, starting with singing the poem "*Hompimpa alaium gambreng, mak ijah pakai baju rombeng, kaleng bekas gombrang gambreng!*". Whoever loses must guard and must arrange the broken pottery (*Talawengkar*) in a heap while the others hide. After finishing the dancer, the guard says "*Cem!*", If the dancer is seen or found, the guard must say the name and then say "*Jenepo'a!*".

B. Scene 2

The atmosphere of wisdom/greatness that describes religious society.

Scene pattern 2:

A. One by one, the dancers enter by carrying an earthenware instrument and sound it by hitting the top of the pottery slowly.

B. Nine dancers move some Slangit style mask movements combined with musical instruments to make a circle pattern.

C. Two dancers are in the middle, surrounded by eight dancers while moving the forward movement to several angles.

D. All dancers slowly sit by moving the gesture of worship that aims to ask God may be carried out in all matters of work.

E. Two dancers stand in full rotation with a slow circular motion with their hands above their heads while vibrating their *sampur*.

C. Scene 3

The atmosphere of the community that made pottery (*Anjun*).

Scene pattern 3:

A. Nine dancers move in tandem with *mincid* moves in place, then spin right and left.

B. Nine dancers move to the front left corner by doing the same dynamic movements, such as lifting properties to the right and left facing towards the right corner.

C. Moving the canon up and down movement starts at the first count of all half down then the fourth count of two dancers goes up and down, the count of five two dancers goes up and down, the count of six two dancers goes up and down, the count of seven two dancers goes up and counts to eight all up.

D. Stamping feet with a pottery position kept on the shoulders. On the count of four, moving the hands up and down. Then spin in place until facing the back corner.

E. Scatter the fountain with the same movements as pattern D to make the position of one dancer in the middle of the eight other dancers line up in the front right and left rear. Here, moving the movement that describes the process of making pottery.

D. Scene 4

A happy atmosphere after finishing work.

Scene pattern 4:

A. The children were divided into two groups who entered the *mincid* movement by holding the pottery on their left waist. Enter from the back right corner and front left corner.

B. 9 dancers who sit below after being passed by their children follow the *minid* movement to make two circular patterns in different directions.

C. In the circle pattern, all dancers cross in and out, until the children make a triangle pattern and in the middle make a circle pattern by moving the pottery towards the front-back and right-left, one child rises in the middle by lifting one pottery.

IV. CONCLUSION

Anjun dance was created based on inspiration from pottery craftsman creativity in the tourism village of Sitiwinangun Cirebon Indonesia. The creation of this dance uses the method

of creativity and prioritizes imaginative thoughts related to feeling, living, imagining, and finally finding something essential which could transform an ordinary to a remarkable creation for its society.

The results of this creation explain the creative process of *Anjun* Dance, part of the process of assisting the tourism village of Sitiwinangun. The pattern of *Anjun* dance attraction uses floor pattern and dynamic movement that depict the people of Sitiwinangun as pottery craftsmen. The attraction of *Anjun* dance performance results in an attraction which is distinctive for tourism village of Sitiwinangun.

ACKNOWLEDGMENT

Gratitude is given to LP2M ISBI Bandung and Kuwu Sitiwinangun village, for the support and facilities that have been provided to the author.

REFERENCES

- [1] D.L. Hume, *Tourism Art and Souvenirs: The Material Culture of Tourism*. London: Routledge, 2014.
- [2] N.S. Pendit, *Ilmun Pariwisata*. Jakarta: Pradnya Paramita, 1990.
- [3] I. Prastiawan, *Dampak Pariwisata Terhadap Seni Pertunjukan : Melalui Industri Seni Pertunjukan yang Mandiri*. Medan: Universitas Negeri Medan, 2019.
- [4] D. Safitri, "Pengembangan Potensi Desa Wisata Berbasis Budaya: Tinjauan Terhadap Desa Wisata di Jawa Tengah," *Jurnal Vokasi Indonesia*, vol. 4, no. 1, 2016.
- [5] B.H. Putra, "Pengembangan Model Konservasi Kesenian Lokal Sebagai Kemasan seni Wisata di Kabupaten semarang", *Harmonia*, vol. 12, no. 2, 2012.
- [6] R. Soedarsono, "Bentuk Penyajian Seni Pertunjukan dan Pariwisata di Indonesia", *Makalah Forum Ilmiah Gelar Budaya Nusantara di Taman Mini Indonesia Indah*, 1992.
- [7] A.M. Hawkins, *Bergerak Menurut Kata Hati*. Diterjemahkan oleh I Wayan Dibia. Jakarta: Ford Foundation dan Masyarakat Seni Pertunjukan Indonesia, 2003.
- [8] A.P. Dewi, "Komodifikasi Tari Barong di Pulau Bali: Seni Berdasarkan Karakter Pariwisata", *Panggung*, vol. 26, no. 3, 2016.
- [9] W. Listiani, *Implementasi Program Pengembangan Desa Wisata Melalui Pendampingan Kerjasama Kementerian Pariwisata dengan Institut Seni Budaya Indonesia (ISBI) Bandung*. Bandung: ISBI Bandung, 2019.
- [10] W. Listiani, *Gelung Sitisound: Activism and Harmony of Women Ceramic Artisans in Sitiwinangun Tourism Village Cirebon, Indonesia*. Tokyo: Tokyo University of The Arts, 2019.