



Representations of Dance Identity of Urban City

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Abstract. Junjungan Buay Puun dance is a dance that is rooted in the local wisdom of Kebuayan Nuban which is the original clan of the people of the city of Metro. Kebuayan Nuban clan, which is always upheld and praised in various ways according to the perspective of the culture of origin, influences the style and character that emerges as a form of acculturation. This cross culture animates every breath of Junjungan Buay Puun dance moves. The purpose of this research is to contextually and textually analyze the form of identity in junjungan buay puun dance. The research method used is descriptive with a qualitative approach. Data collection techniques in the form of observation, interviews, and documentation. The results of the study discuss the main things, namely the cultural identity depicted in the Junjungan Buay Puun Dance contained in: (1) The cultural institutions that produce, control, and how the control is carried out by the Metro city government, dance choreographers, and the people of Metro city, (2) Contents contained in the dance Junjungan Buay Puun such as: the number of dancers, movements, floor patterns, make-up and clothing, musical accompaniment, and variety of movements, and (3) The desired effects of the Junjungan Buay Puun dance production process are: dance with draft novelty, as form dance identity, and form unity from Public multicultural city of Metro.

Keywords: Dance Identity · Junjungan Buay Puun · Urban City

1 Preliminary

The existence of dance, as an art form, cannot be separated with the people who live it. Art dance as expression aesthetic his presence really character dependent [1]. That is, dance is always integrally related to dynamic socio-economic conditions historical Public as the place its existence. Thus, the existence of the art of dance is also often considered as a a symbol system that is able to represent the identity of a society nor certain area. In meaning simple, I mean with identity culture is details characteristics or characteristic features culture that belongs to a group of people who know the limits when compared with characteristics or characteristic features other people's culture [2].

Identity culture is feelings (emotionally significant) of somebody for follow have or affiliated with culture certain. The later society share to in groups that then To do activity culture that is, each person considers self they as representation from a culture certain [3]. Diverse society to in groups wake up identity cultural they then To do identification

cultural [4]. Identity culture This, will determine individuals included _ in ingroup and outgroup individually cultural. How they behave, partially determined by whether they including to in culture certain or no [5].

Wrong one creation dance which presence and his existence related direct with identification cultural something group or Public, is tari *Junjungan Buay Puun*. Dance this is a creation creation new which its creation specifically motivated by the existence of urban communities Metro as a multicultural society that has an original clan, namely Kebuayan Nuban.

Junjungan Buay Puun Dance as a new creation, its creation was initiated by government city Metro. Idea this born and appear from a understanding of importance the existence of a culture that is none other than the culture of the Nuban culture in process formation identity and symbol development Public city Metro that alone. Related with Thing this Metro city government implements cultural development policy in collaboration with professionals who generally have a reputation in their respective fields.

Creating of the *Junjungan Buay Puun* dance was fully entrusted to Goesthy Ayu Mariana Devi Lestari or known as Ibu Devi. The creation of the *Junjungan Buay Puun* Dance According to Ibu Devi, it was motivated by something condition historical in where this dance is rooted in the local wisdom of Kebuayan Nuban which is always upheld and praised in various ways according to cultural perspectives and influences the styles and characters that emerge as a form of acculturation. This cross culture animates every breath of *Junjungan Buay Puun* dance moves.

Junjungan Buay Puun Dance as form symbol identity culture never checked _ previously, but similar research has been conducted, namely in Sri Utami 's research, (2019), entitled “ Angguk Rodat Dance as the Cultural Identity of the Seboto Village Community, Ampel District, Boyolali Regency “ [6] that contributions made to research _ this is draft about identity culture Public local on the research of *Junjungan Buay Puun* dance as a cultural identity in Metro city, Lampung. Study Finta Ayu Dwi Aprilina, (2014), entitled “Reconstruction of Kuntulan Dance as One of Tegal Regency’s Artistic Identity” [7]. The contribution given is the concept of novelty of dance components in *Junjungan Buay Puun* dance research. Study Esti Verulitasari, (2016), entitled “ Cultural Values in Show Rapai shaken Reflect Identity Acehese [8]. Contribution study help for analyze and understand identity culture based on beliefs, language, and patterns behavior community on the research of *Junjungan Buay Puun* dance.

A number of research above _ is similar research that adds to the about identity culture as well as made guidelines in To do research “Representation Urban Dance Identity” which refers to the *Junjungan Buay Puun* dance in the city of Metro, Lampung.

Creation *Junjungan Buay Puun* dance alone is a effort in responding to ongoing changes, while at the same time meeting needs the answer to the new identity framework. Argues that identity becomes a necessity inherent in human relations because a person’s existence is part of an ethnic group, religion, tradition, and language in a certain cultural system [9]. There is nothing that stands by itself, something outside of itself will enter itself into a certain category of identity. In other words, the process of creation This dance is directly related to the socio-historical dynamics in the formation of identity new Public Metro city.

Based on description above, study this aim for describe the dance *Junjungan Buay Puun* as identity dance representation urban textually and contextually which discusses about cultural institutions, content, and desired effects of the dance production process. The background is interesting for researcher that study this related with How is *Junjungan Buay Puun's* dance choreography, the process of creation dance socio-culturally and how is the position of the *Junjungan Buay Puun* dance as the cultural identity of the people of Metro City.

2 Research Methods

The method used in this study is qualitative with a cultural anthropological approach. The research design used is a case study, which means that the findings in this study only apply to the same characteristics or phenomena. This research was conducted in the city of Metro, with the target studied was the *Junjungan Buay Puun* dance as a cultural identity.

Data collection techniques were carried out through observation, interviews, and document studies. Observations are carried out to observe conditions and see firsthand the activities and behavior patterns of the people of Metro City. In-depth interviews were addressed to the performers of the *Junjungan Buay Puun* dance as well as several community leaders. That in-depth interviews are usually more flexible, the arrangement of questions is made comfortable, there is no pressure, and the atmosphere is familiar [10]. Through document study techniques, data on community behavior patterns were obtained.

The technique of checking the validity of the data is based on the credibility criteria, using the triangulation technique. How to reduce data using an anthropological approach seen from the data obtained through observation, interviews, and documentation regarding the characteristics of the community related to the *Junjungan Buay Puun* dance as the cultural identity of the people of the city of Metro.

Data in the form of identity dance representation urban discussed textually and contextually about cultural institutions, content, and desired effects of the dance production process and are described in detail.

3 Results and Discussion

Identity culture Public Metro city as Public surnamed multicultural original *Kebuayan Nuban* reflected in the dance *Junjungan Buay Puun*. The created process _ displayed previously has given prefix related representation urban dance identity. As has been explained who said that identity culture that cover learning about reception tradition, nature innate, language, religion, heredity from something culture [11]. As the creation of the *Junjungan Buay Puun* dance which means public plural city Metro to clan descendants original *Kebuayan Nuban* that animates spirit life in the Metro city. Reception tradition *Kebuayan Nuban* always praised and upheld Metro community with various method in accordance perspective culture origin influence emerging styles and characters as form acculturation. Cross culture this is what animates every breath from later dance moves composed Becomes form repertoire newly popularized through the dance *Junjungan Buay Puun*.

3.1 Cultural Institute as Identity Dance Shaper

Sociologically, the creation of the *Junjungan Buay Puun* dance was motivated by a historical condition in which socio-political changes take place in regional policies which then encourage the birth of an understanding of the new identity framework in society. Metro city people who identify themselves as part of the identity framework the political administration of the Metro city community in the province of Lampung, policies that encourage people to reconstruct the framework of his identity into a framework the new one is originated from institution government area.

Acting agency is institution culture, which is the producer of cultural products, the controller and how the control is carried out. First, in this case the *Junjungan Buay Puun dance* was produced by the Metro city government who wanted a new cultural identity that was handled directly by the Department of Education and Culture with make a publication about dance identity. *Junjungan Buay Puun Dance* published through aspects of education in schools as Theory Required extracurricular as well as participation and every event race and use as the opening dance at various events in the city of Metro. The second is the institution creator a dance that is an artist who choreographed the dance of *Junjungan Buay Puun*, namely Goesthy Ayu Mariana Devi Lestari. Artists in play as the person who creates choreography and music rooted in life Public *Kebuayan Nuban* with involve literacy variation motion culture local. Lastly, the multicultural and dynamic society of the Metro city. Community plays a role as one participant have role as mass media for help in promotion and also give meaning in dance *Junjungan Buay Puun*.

3.2 *Junjungan Buay Puun* Dance Form as Identity

The form of dance is a physical form that shows a movement in this case which is Intention is a dance movement that is produced for the audience, or people who witness it. An area always displays a characteristic each in the form of regional dance works. The form of *Junjungan Buay Puun* dance can also be assessed how the condition of the residents or surrounding residents.

In content, form *Junjungan Buay Puun* Dance can be displayed in groups or en masse. The number of dancers can vary according to the needs and conditions of the performance, ideally the needs of dancers are met, which consists of 10 people and is divided into 2 advance dancers, 6 dancers, 2 or more edge dancers.

The movement that appears is the development movement of the essence of the dance of the archipelago. His more dominant movement technique is stomping his feet, swinging his legs, and turning his hands. The choreographer manifests his work in a floor pattern that is quite varied, dynamic, and complex and is divided into several dancer roles.

The performance usually lasts 9–10 min with the climax at the end, when the dancers pull the cloth that is in the *tepak sekapur betel* dancers of the advance dancers. The stage used to adjust the place can be staged open or closed.

The *Junjungan Buay Puun* dance uses corrective make-up and clothing with a model nuanced in the Lampung tradition in a renewable design that is the result of collaboration with cloth techniques and accessories with colors that tend to appear gold as a symbol of *Kebuayan majesty*. The chains on the costumes are full of the meaning of unity even

in differences. The musical accompaniment uses Talo Balak tones which are a set of traditional Lampung musical instruments.

The structure of the Junjungan Buay Puun dance in one series there are 5 dance lines consisting of: *Pebukou*, *Kughuk Buay*, *Sanjung*, *Junjung Nemui*, and *Buay Balik Ibah*. In addition, there are 17 different motifs consisting of: *Lapah Kughuk*, *Kughuk Junjung*, *Tattu Junjung*, *Tepas-Tepis Kalai*, *Maccor Ngahelok*, *Jelang Jalin*, *Cross Chain*, *Layang Jong-Layang*, *Sanjung Junjung*, *Laju Tengarei*, *Jingkah Tettabok*, *Lipetto Back*, *Lembayung Langit*, *Titei Laku*, *Picking Betik*, *Swearing Rincing* and *Lapah Ibah*. Symbol analysis seen when the dancers interact with each other Metro City Community.

3.3 Desired Effect as Identity Dance

The effect is a component that focuses on the desired consequences of the cultural process. In this case, the desired effect of the cultural process that is objected to the Junjungan Buay Puun Dance is dance as a new cultural tradition. This section describes the dance of Junjungan Buay Puun, part of the work of the Lampung people, which has a new form of presentation, although in its creation it uses concepts that are often used in other Lampung dances. In a simple sense, what is meant with cultural identity is characteristics or characteristics of a culture owned by a group of people we know the limits when compared with cultural characteristics or traits others [12]. Second, although the Junjungan Buay Puun Dance has just been established, the Junjungan Buay Puun dance is trying to be identity by presenting every event, competing and forming programs related to the development of the Junjungan Buay Puun dance. The last is the Junjungan Buay Puun dance in the context of the multicultural culture of the Metro city community is depiction about Unity rooted in clan *Kebuayan Nuban*.

4 conclusion

Urban dance identity in the culture of society Metro city in *Junjungan Buay Puun dance* can be seen in aspects of cultural institutions, content, and the desired effect of the process on *Junjungan Buay Puun dance*.

Representation urban dance identity on aspect institution sociologically reviewed culture as Factors in the creation of the *Junjungan Buay Puun* dance divided Becomes three, namely: the government regions, artists, and society city. On the aspect contents there are: number dancer, movement, pattern flooring, make-up and fashion, accompaniment music and variety motion. Focus desired culture in terms of effect namely: have draft novelty, as form dance identity, and form unity from Public Metro city.

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