

BODY MOVEMENT OF *TALAWENGGAR* DANCE

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Abstrak

Tarian hadir sebagai pertunjukan visualisasi dengan memberikan gagasan atau konsep dalam gerakannya. Gagasan tarian *Talawengkar* muncul dari kehidupan masyarakat Desa Sitiwinangun. Masyarakat di desa ini umumnya bermata pencaharian sebagai pengrajin keramik/gerabah. Kehidupan sosial masyarakatnya pun lekat dengan gerabah, seperti permainan anak-anak yang media permainannya juga berasal dari gerabah. *Talawengkar* sendiri diartikan pecahan gerabah, dan dari pecahan tersebut dimanfaatkan untuk permainan. Tujuan dari pembahasan inilah untuk mengembangkan potensi gerabah ke ranah gerak tari, sehingga meningkatkan potensi sumber daya masyarakat terutama dari generasi muda dan juga peningkatan pariwisata. Metode yang digunakan adalah kreatif kolaboratif, yaitu menciptakan suatu karya seni tari berlatarbelakang potensi Desa Sitiwinangun sebagai desa pengrajin gerabah. Karya seni ini tercipta karena adanya kerjasama dengan pemerintahan daerah Desa dan sanggar Desa Sitiwinangun. Hasil penelitian ini yaitu terciptanya komposisi gerak tari *Talawengkar* yaitu tari yang bertemakan permainan anak dengan gerabahnya Desa Sitiwinangun. Melalui karya seni ini diharapkan memberi semangat bagi generasi muda untuk tetap melestarikan potensi kerajinan gerabah di daerahnya, serta memberikan peluang pengembangan karya seni dan peningkatan pariwisata yang terdapat di Desa Sitiwinangun.

Kata kunci: Gerak, Tari, *Talawengkar*

Abstract

Dances exist as visualization performance by providing ideas or concepts in their movements. The idea of the *Talawengkar* dance emerged from the life of the people of Sitiwinangun Village. The people in this village generally work as ceramics/pottery craftsmen. The social life of the people is also closely related to pottery, such as children's games, where the media for playing is also from pottery. *Talawengkar* itself is defined as pottery shards, and these fragments are used for games. The purpose of this discussion is to develop pottery potential into the realm of dance movements, thereby increasing the potential of community resources, especially from the younger generation, and also increasing tourism. The method used is creative collaborative, which is creating a work of dance with the background of the potential of Sitiwinangun Village as a pottery craftsman village. This work of art was created because of the collaboration with the village government and the Sitiwinangun Village studio. The result of this research is the creation of the composition of the *Talawengkar* dance, which is a dance with the theme of children's games with pottery in Sitiwinangun Village. Through this work of art, it is hoped that it will encourage the younger generation to continue to preserve the potential of pottery in the area, as well as provide opportunities for the development of artworks and the improvement of tourism in Sitiwinangun Village.

Keywords: Movement, Dance, *Talawengkar*

INTRODUCTION

Sitiwinangun Village is one of the villages in Jamblang District of Cirebon. The majority of people in Sitiwinangun tourism village are pottery craftsmen. Pottery become the inspiration for the creation of the *Talawengkar* dance performance art as an art attraction in the context of developing a cultural arts-based tourism village in Sitiwinangun village. *Talawengkar* is a term for shards of pottery. Even though it has been destroyed and is no longer used for equipment, *Talawengkar* can still be a piece of object that can be used again for children's games in Sitiwinangun Village. These games are often played by rural children such as: *Engklekan*, *Bekel* (Beklen), *Sepintronangan* and *Jenepo'an*. The games describe the cheerfulness and joy of the children when filling in their activities in the afternoon.

The purpose of creating a tourist village art attraction model is an effort to empower the people of Sitiwinangun village and become a local tour package in the form of performing arts which typical of Sitiwinangun village. This Artwork Research uses the method of creativity and prioritizes imaginative thinking related to feeling, living, imagining, and finally finding something meaningful and purposeful and able to shift from ordinary to extraordinary for the supporting community. The creativity stages of Sitiwinangun community as pottery craftsmen can become ideas and concepts for the creative process of performing arts. This idea embodies a dance creation that is useful and beneficial for the development of the tourist village of Sitiwinangun. The tourist village of Sitiwinangun has a mask dance studio that can be used as the main asset in dance creation. The result of this research explains the creative process of the *Talawengkar* dance performance as part of mentoring process of the Sitiwinangun tourism

village. *Talawengkar* performing arts attraction patterns use blocking and dynamic movements depicting the Sitiwinangun community as pottery craftsmen. The blocking begins with dancers enter the performance area by carrying a pottery which is then followed by several other dancers who surround the dancer in the middle. This pattern is a depiction of society as a symbol of the pedestal of pottery producers.

Sitiwinangun Village, Jamblang District, Cirebon Regency has launched a tourism village but does not yet have a tour package in the form of art performance attractions. Some of the community groups in the tourist village include the Sadar Wisata group (Pokdarwis), pottery craftsmen, women farmer groups (KWT), as well as Sitiwinangun youth and children from the "Gentra Pertiwi" Dance Studio.

RESULT AND DISCUSSION

Body movement is a trajectory of body segments that involves body space, tempo, rhythm, and energy. Body movements are part of the conscience which is based on the habituation process relevant to body experiences day by day. Dance movements are movements of the body using arranged music to express experiences of daily life as well as beautiful movements with the aim of delighting others.

Sal Murgiyanto in his book entitled *Critics of Performance and Experience of Beauty* said that "One of the aspects of dance performances is to provide a visual experience of beauty created through the movements of the dancer's body which brings tenderness" [3] (2017: 16).

The idea of the *Talawengkar* dance body movement was extracted from the daily life of pottery craftsmen in Sitiwinangun Village, whose social life is closely related to the pottery making

process. *Talawengkar* is a fragment of pottery that is used as a playing medium by children in everyday life. The movement in the *Talawengkar* dance is adapted from the children's play process using pottery shards as a playing medium.

Sitiwinangun village has a dance studio managed by the village which can be used as an asset for village development. This studio has a dance teacher or trainer who is paid regularly from the village treasury. Participants of the studio are mostly children of primary school age to high school, who practice it once a week, namely every Sunday.

The various potentials of Sitiwinangun village are quite advanced compared to other villages in Jamblang District, hence this village has become one of the models for a tourist village based on performing arts attractions.

The purpose of this research is to create a model of tourism village art attractions as an effort to empower the community, hence it can become one of the local tourism packages typical of Sitiwinangun village. The urgency of this research is the development of the local potential of Sitiwinangun village, namely the activities of pottery craftsmen as inspiration for creation and artists to improve human resources in dance, therefore it is expected to increasing tourism in Sitiwinangun village. On this basis, research on the artwork of the *Talawengkar* performance art model is significantly conducted as an attraction or dance performance for visitors/tourists. The tourism community has full involvement in order to continue to develop the value of the *Talawengkar* dance as a tourism commodity that can be developed.

The concept of the *Talawengkar* Performing Arts Attraction Model is a gimmick: two dancers enter from the right and the left to dance a Mask dance showing a gallant character with one of the

dancers carrying a pottery that is fought over until it falls and breaks into pieces of pottery called "*Talawengkar*". *Talawengkar* then becomes an object that is used in children's games. These games are often played by rural children such as: *Engklekan*, *Bekel* (Beklen), *Sepintronan* and *Jenepo'an*.

CONCLUSION

The *Talawengkar* Dance Body Movement is a children's game in the village of Sitiwinangun which is packed into a form of performance inspired by the people who work as pottery craftsmen.

The purpose of creating the *Talawengkar* performance art attraction is to give an offering in the form of a traditional dance performance in Sitiwinangun Village as a tourist village. *Talawengkar* performing arts attraction is a new exploration of pottery that has been occupied by the local community, in order to develop new arts in the village. This is expected to give tourists who visit receive a good impression of Sitiwinangun Tourism Village and therefore can also attract new tourists to visit.

The increase in tourist visits will also have a direct impact on village income which has a direct impact on the welfare of the residents of Sitiwinangun Village.

Talawengkar Art Attraction is also expected to trigger the creativity of the residents of Sitiwinangun Village and be able to explore themselves not only in the art of pottery, but also in the field of performing arts.

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**APPENDIX
Practice Figures**

