



## Analysis Of The Value Of Sintren Dance Tourist Attractions As A Tourist Attraction In Cirebon City

Sudiana Wachyudi, Fitriatunnisa Shabrina

Prima International Tourism Polytechnic

Email sudiana@poltekparprima.ac.id

### Abstract

**Background.** Cirebon, as one of the cultural heritage centers in West Java Province, boasts various attractions, including natural, religious, social, culinary, and especially dance-related sites. Sintren dance is a traditional culture that has evolved significantly in the northern coastal area of Java. One of the regions that has this Sintren dance art is Cirebon.

**Purpose.** The purpose of this study is to find out the value of tourist attractions contained in the Sintren dance to the public, especially the younger generation, about the legendary story behind the art of Sintren, in order to attract interest in getting to know this typical Cirebon dance.

**Method.** This research activity is a *field study*, employing a qualitative research method. The data source is based on the results of observations, interviews, and documentation on the value of tourist attractions contained in the Sintren dance.

**Result.** Many art studios are making efforts to preserve this art by carrying out activities and introducing the Sintren dance through performances on stage. However, the existence of Sintren art is almost forgotten due to the lack of interest among residents in learning this art.

**Conclusion.** With this research, it is hoped that the public's interest in legends and traditional arts will increase, and they will become more interested in preserving traditional culture in Indonesia, especially the art of Sintren in Cirebon.

**Keywords:** Value of Tourist Attractions, Sintren Dance, Culture



© 2025 The Author(s). This article is licensed under a [Creative Commons Attribution 4.0 International License](https://creativecommons.org/licenses/by/4.0/), which permits use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source.

### INTRODUCTION

The country of Indonesia is renowned for its diversity, which encompasses culture, ethnicity, language, and abundant natural resources. This diversity can be leveraged for the development of Indonesian tourism. Indonesia, as one of the top tourist destination countries,

must increase the attractiveness of each region through the maintenance of historical objects and the preservation of cultural and environmental heritage.

Each region has its own characteristics and potential to be developed into an attractive tourist attraction, such as the unique culture of each tribe or region, historical buildings, and its natural beauty. Considering that the main attraction to visit Indonesia is its natural wealth, art, and culture, it is not surprising that this potential is exciting to develop. Cirebon City is one of the areas that boasts a wealth of art and culture.

As one of the tourist destinations in West Java, Cirebon City offers a lot of charm ranging from historical tours about the stories of the guardians, Sunan Gunung Jati Tomb in Mount Sembung about 15 km to the west of the city center, The Great Mosque of the Creator, Mosque At Taqwa, Temple antiquity, and buildings relics of the times Netherlands. This city also offers a variety of Cirebon culinary specialties, as well as a handicraft center specializing in rattan and batik. Cirebon has four keraton at the same time in the city, namely Keraton Kasepuhan, Keraton Kanoman, Kacirebonan Palace, and Keprabonan Palace. All have an architectural Combination of elements from the cultures of Islam, China, and the Netherlands.

Sintren dance is a traditional cultural art in the coastal area of the northern part of the island of Java. Sintren is also an art form that can be displayed and taught, carrying high symbolic meaning to educate the younger generation. This aims to shape the character of a nation with high civilization, relevant to the times, and serves as a form of societal enlightenment. Although some people still consider Sintren art to contain shirk, to date. Sintren is a da'wah medium that possesses high aesthetic value, crafted with pure performance techniques, which require high intellectual and spiritual intelligence (Dyah, 2012:3).

The purpose of this study is to analyze the value of tourist attractions contained in Sintren dance in Cirebon City, so that visitors not only enjoy the tourist attractions presented but also gain information and education about the art of Sintren dance.

## LITERATURE REVIEW

### Tourism

With the advancement of time, Tourism as an industry has grown, as evidenced by the increasing number of hotels being built, restaurants, the increasingly crowded aviation sector, and the growing number of people skilled in the field of tourism. Yoeti (1996:112) in his book "Introduction to the Science of Tourism" said that: etymologically, tourism comes from Sanskrit. This word does not mean *tourism* (Dutch) or Tourism (English). Tourism, in this

sense, is synonymous with the meaning of 'tour'. In this case, Pari means 'Many' many times or twists and turns, and Tourism means 'Journey', so Tourism is a journey that is done many times or twists and turns from one place to another. Tourism, according to the Directorate General of Tourism (1978:40), is the process of temporarily traveling one or more people to another place outside their place of residence, for economic, social, cultural, political, religious, and health interests or other things, and adding experience or learning. (Husen Hutagalung: 2011:1).

(Lunberg, 1997:13) Tourism is the activity of a person who travels for the pleasure of traveling, out of curiosity and does not have other jobs that are better done. (Yuliana Sandar Wijaya 2010:13). Pitana Gde (2009:45). In his book "Introduction to the Science of Tourism " he said that tourism is a very multidimensional concept, like the meaning of tourists. In this book, the definition of tourism according to several experts is also explained, namely: "The activities of persons traveling to and staying in places outside the usual environment for not more than one consecutive year for leisure, business and other purposes" (WTO in Richard & Flicker, 2004:6) "The sum of the phenomena and relationships arising from the interaction of tourists, business, host government and host communities, in the process of attracting and hosting these tourists and other visitors" (Macintosh, 1980:8).

To gain a clear understanding, consider the following explanation: Tourism is a travel activity undertaken by an individual or a group of people, involving a visit to a specific location for recreational purposes, personal growth, or learning about the unique characteristics of tourist attractions during a temporary period. At the same time, tourists are individuals who engage in tourism. Tourism encompasses a range of activities and is supported by various facilities and services provided by the community, entrepreneurs, government, and local governments. Tourism is a multifaceted activity that encompasses a range of dimensions and disciplines, emerging as a response to the diverse needs of individuals and countries, as well as interactions between tourists, local communities, fellow tourists, governments, regional governments, and entrepreneurs. Meanwhile, a tourist attraction is something that possesses uniqueness, beauty, and value in the form of a diverse range of natural resources, culture, and man-made products that are specifically targeted or visited by tourists. Tourism destination areas, hereinafter referred to as tourism destinations, are geographical areas located within one or more administrative regions that feature tourist attractions, public facilities, accessibility, and interrelated communities, thereby complementing the realization of tourism. The tourism business is a sector that provides goods and services to meet the needs of tourists and the implementation of tourism. Tourism entrepreneurs are individuals or groups of individuals who

engage in tourism business activities. The tourism industry is a collection of tourism businesses that are interrelated to produce goods and/or services to meet the needs of tourists and the implementation of tourism.

From some of the quotes above, Tourism is an activity that is carried out many times or involves traveling from one place to another outside of one's domicile, to experience different atmospheres, such as recreation, increasing knowledge, finding pleasure, and engaging in business within a particular time frame. In addition, tourism can also serve as a communication tool for tourists with the local community, both socially, politically, and culturally. Furthermore, tourism can easily improve the economic level of the community. Tourism is also a journey that is carried out from one place to another with the intention not to do business (*business*) or make a living and not for a long time (temporarily) in the place visited, but to meet human needs in giving spiritual and physical vacations after some time of work.

### **Types of Tours**

According to Nyoman S. Pendit (2003:38-43) tourism is divided into several types: Cultural Tourism, Nature Tourism, Marine Tourism, Historical Tourism, Religious Tourism, Educational Tourism, Honeymoon Tourism, Agricultural Tourism, Convention Tourism, Nature Reserve Tourism, Adventure Tourism, Social Tourism, Sports Tourism, Political Tourism, Industrial Tourism, and Commercial Tourism. Source: (Puput dewi Anggreani 2011:13-14).

- Cultural tourism is. A tourist trip to get to know the customs and culture of the local area. Or the habits carried out by the community in an area.
- Nature Tourism, namely, a trip that utilizes the potential of natural resources and its environment as tourist destinations.
- Marine Tourism, namely, tourist trips whose purpose is to enjoy the beauty of the sea or the marine environment.
- Historical Tourism, namely, Tourism or trips that visit historical heritage places such as: Museums, Inscriptions, and Temples
- Religious Tourism, that is, tourism or trips that visit religious places such as places of worship or tombs.
- Educational Tourism, namely, a tourism program that is combined with an educational program, is usually carried out by schools to support lessons at the school.

## **Attractions and Attractions**

Tourist objects and attractions are formations and related activities and facilities that can attract tourists or visitors to a specific area or place. Tourist attractions and tourist destinations have the same meaning, but differ in principle. Yoeti (1996:172) explained that the term tourist attraction outside is unknown. They know it as a Tourist Attraction. While in Indonesia, both terms are recognized and have their meanings. According to Sammeng (2000:27), tourist attractions and attractions can be divided into three types, namely:

1. Natural tourist attractions are tourist attractions whose tourism activities are more popular and inclined towards nature and the environment.
2. Cultural Tourism is an activity or tourist visit that is more focused on the culture of an area, such as dance, art, and attractions.
3. Artificial Tourism, whose activities visit man-made tourist attractions.

According to J. Spillane's book (1994:63-67), every tourism object or location contains various interdependent elements. These elements are necessary for tourists to enjoy a satisfying vacation experience. From some of the quotes above, it is evident that tourist attractions possess unique characteristics, beauty, and value, which can attract tourists. These attractions include natural diversity, art culture, and man-made products. This can make tourists feel interested in returning to visit an area that is a target of tourist visits. With the presence of a tourist attraction in an area, many tourists will often see it, and tourism will develop naturally.

## **Tourist Attractions**

One of the elements that can affect the development of tourism is the presence of tourist attractions. Tourist attractions and tourist destinations have the same meaning in a nutshell. However, there is a fundamental difference. Yoeti (1996:172) explained that the term "tourist attraction abroad" is not well-known. They know it as a Tourist Attraction. While in Indonesia, both terms are recognized and have their meanings. Tourist attractions, according to Sammeng in Anggraeni (2011:24), are "Something interesting that causes tourists to visit a place, region, or country".

Meanwhile, according to Soekadijo (1997:64), tourist attractions are considered successful if they make a positive impression on tourists. Satisfaction does not only depend on the tourist attraction itself, but also on how it is presented to tourists. (Puput Dewi Anggreani, 2011:24). In addition, Soekadijo (2000:61) explained the requirements for a good tourist

attraction, which is as follows: A good tourist attraction must be able to bring in as many tourists as possible, hold them to the tourist attractions for a long time and provide satisfaction to tourists who come to visit.

Tourist destinations exist because the presence of tourist attractions in an area helps encourage tourism development and can also attract visitors to experience the attractions firsthand. This will make tourists feel impressed and interested if the attraction is presented and processed correctly, which will, in turn, lead to satisfaction among the tourists themselves. To achieve this, several conditions must be met, namely:

1. Activities (*art* and artifact objects) are activities of the attraction itself, and must be in good condition.
2. The tourist attraction must be presented in front of tourists.
3. A tourist attraction is the terminal of a journey.
4. The situation at the tourist attraction must be able to hold tourists for a long time.
5. The impression that tourists get when watching tourist attractions must be tried to last as long as possible.

Judging from some of the quotes above, a tourist attraction is an activity that attracts attention, created by humans, and provided in advance to be seen, felt, and enjoyed by tourists for an extended period in a specific area. With this debacle, it is hoped that tourists can stay in the area for a long time and become interested in what the local community has to offer. So tourist attractions are essential for every object or location. A tourist attraction is usually developed and implemented for a variety of reasons. Tourist attractions can be planned to generate revenue, celebrate specific holidays, or commemorate historical events.

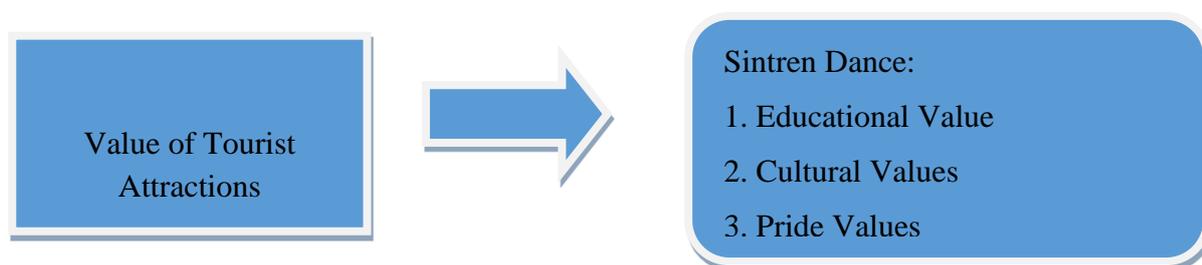
The value of attractions in a tourist attraction includes three things: 1. Educational value, 2. Cultural value, 3. Pride value

1. The value of education is historical knowledge contained in existing traditions and cultures, so that it is passed down or can be passed on from one generation to the next to be developed. Education is always in a state of flux in response to cultural developments. Education always accepts a vital cultural task, namely, conveying cultural values. Therefore, teaching is reflective, meaning that the task of education is to reflect all cultural values at this time or in the future.
2. Cultural values are fundamental perceptions, desires, and behaviors that are learned by members of society, both in the community and concerning other agencies. The cultural value contained in this tradition is the culture of an area that is greatly influenced by its

history and represents an ancestral heritage passed down from generation to generation, which needs to be maintained and preserved for future generations.

3. The value of pride is a sense of mutual belonging for a community and pride in the existence of cultural attractions or traditions.

The author sees that the Sintren Dance, as one of the cultural tourism attractions, has these elements. Therefore, the author makes a frame of thought that can be seen in the chart as follows:



Source : Research Data Processing, 2023.

### Sintren Dance

Sintren dance is a traditional cultural art in the coastal area of the northern part of the island of Java. Sintren is also an art form that can be displayed and taught, carrying high symbolic meaning to educate the younger generation. This aims to shape the character of a nation with high civilization, relevant to the times, and serves as a form of societal enlightenment. Although some people still consider Sintren art to contain shirk, to date. Sintren is a dawah medium that possesses high aesthetic value, crafted with pure performance techniques that require high intellectual and spiritual intelligence (Dyah, 2012:3).

Sintren in the past aimed at sacred ritual facilities. Apart from being a means of ritual, sintren is also used as entertainment, such as in large ceremonies and weddings. Unlike the past, which was a period of art as a means of worship to supernatural spirits or for ritual purposes, the development of today's sintren has led to commercial needs and has become a form of spectacle art. Although the current condition of Cirebon's folk traditional arts has been 'surrounded' by modern art, there are still many enthusiasts and observers who remain loyal to traditional arts.

The lives of coastal people have always had a strong and deep-rooted tradition. In essence, the tradition originates from the local people's belief in the noble values of their

ancestors, or it can even begin with the habits or games of ordinary people, which then evolve into noble traditions. Perhaps people who used to live in coastal areas will not think that this tradition has, until now, become a rare cultural phenomenon, which many people are seeking to study and utilize for specific purposes, which, of course, will be varied.

Information from various sources among traditional Cirebon artists indicates that Sintren began to be known in the early 1940s. The name Sintren itself is unclear as to its origin, but it is said that Sintren is the name of a dancer who is still a girl starring in this performance. According to Mrs. Juju, a leader of the Sintren Sinar Harapan Cirebon Group, the origin of the sintren lahinrya is the habit of mothers and their sons and daughters waiting for their husbands/fathers to return home from fishing in the sea. "Instead of sleeping in the afternoons, fishermen who want to go fishing, yes, make an interesting game," said Juju. The Sintren game is played almost every afternoon. It becomes an inseparable part of their lives, so over time, Sintren turns into a sacred match that fishermen eagerly await before heading home. Until now, Sintren has become a noble cultural heritage that needs to be preserved, both within the community and in the school environment.

In the subsequent development, Sintren was performed by fishermen around the village, allowing them to perform anywhere. As a result of the tour, they earned a decent amount of money. From the beginning, to increase kitchen income, Sintren has become a means of making a living and has gained fame in the North Coast area, starting from Majalengka, Kuningan, Indramayu, and Cirebon. It has even developed further to Serang, Pekalongan, and Pematang. The art of Sintren (no longer a game) consists of kawih/sinden accompanied by several gamelan, such as buyung, a percussion instrument resembling a clay barrel, tambourine, and other waditra, including kendang, gong, and kecrek.

Several sources of information from the community stated that the Sintren ceremony, which has been carried out in several areas in Pantura, also involves several tricks performed by the puppeteers, in addition to the element of magic. For example, chicken cages are often adorned with trinket decorations - it doesn't matter whether they are chicken cages, sunglasses, or sintren body binding techniques that should not be sprayed, and so on. Yoga Nugraha (kompasiana.com) stated that: "Regarding the sintren, it is not mystical and does not use things that smell of the occult at all." Two representatives of the group also demonstrated this sentiment regarding the actual tricks of Sintren, which are far from mystical elements. It's the same with the magic we see on TV shows, which uses tricks instead of mysticism. However, this is all returned to each person's interpretation, as Jalaludin Rumi said that his mystical dance

can reach Allah. Rumi's idea may feel inaccurate to those who uphold formal sharia, so that it can be considered silly and rebellious against the religious sharia system. For Rumi, all views on his ideas are legitimate, because differences of views are a blessing.

Rumi, as expressed at the beginning, looks at everything from the point of view of its essence, the world of meaning, not from the world of form or exterior. Therefore, Rumi looks at the aspect of his truth, not from his outer skin. His ideas about the love of Allah, which so dominate his thoughts and poetry, were often expressed in ways outside the Shari'a, namely by forming a dance called "the dancing dervishes" – the whirling dervishes. And with his mystical dance, Rumi preserves Sintren through the Local Content Curriculum of Schools in Cirebon, reaching Allah. If people ask why, through the ritual of dancing and not with the sharia system? Rumi, in one of his poems, states: "One must break down and break the boundaries of thought in order to witness the supreme power of love, and to perceive the greatness of the Beloved God." Furthermore, all of that can be done through music and dance (Sri Muryanto, 2014).

The development of sintren in Cirebon, which began in the 1940s, remains popular, especially among the people of the north coast, as well as among local and foreign tourists. It is very necessary to preserve this as a regional cultural value of Cirebon through education.

## **METHOD**

This research activity is a *field study*, employing a qualitative descriptive research method. The data source is based on the results of observations, interviews, and documentation on the value of tourist attractions contained in the Sintren dance.

The method employed is a descriptive approach with a qualitative orientation. Furthermore, to obtain data to solve the problems studied, data are collected through several data collection techniques, namely observation, interviews, and documentation.

## **DISCUSSION**

### **Sintren Dance Arts**

Sintren is a traditional cultural art of the coastal area of the northern island of Java. Sintren is also an art form that can be displayed and taught, carrying high symbolic meaning to educate the younger generation. This aims to shape the character of a nation with high civilization, relevant to the times, and serves as a form of societal enlightenment. Although some people still consider Sintren art to contain shirk, to date. Sintren is a dawah medium that

possesses high aesthetic value, crafted with pure performance techniques, which require high intellectual and spiritual intelligence (Dyah, 2012, p. 3).

Sintren in the past aimed at sacred ritual facilities. Apart from being a means of ritual, sintren is also used as entertainment, such as in large ceremonies and weddings. Unlike the past, which was a period of art as a means of worship to supernatural spirits or for ritual purposes, the development of today's sintren has led to commercial needs. It has become a form of spectacle art. Although the current condition of Cirebon's folk traditional arts has been 'surrounded' by modern art, there are still many enthusiasts and observers who remain loyal to traditional arts.

The lives of coastal people have always had a strong and deep-rooted tradition. In essence, the tradition originates from the local people's belief in the noble values of their ancestors, or it can even begin with the habits or games of ordinary people, which then evolve into noble traditions. Perhaps people who used to live in coastal areas will not think that this tradition has, until now, become a rare cultural phenomenon, which many people are seeking to study and utilize for specific purposes, which, of course, will be varied.

Information from various sources among traditional Cirebon artists indicates that Sintren began to be known in the early 1940s. The name Sintren itself is unclear as to its origin, but it is said that Sintren is the name of a dancer who is still a girl starring in this performance. According to Mr. Jajat, a Cirebon cultural expert, the origin of *lahinrya sintren* is the habit of mothers and their sons and daughters waiting for their husbands/fathers to return home from fishing in the sea. "Instead of sleeping in the afternoons, fishermen who want to go fishing, yes, make an interesting game," said Juju. The Sintren game is played almost every afternoon. It becomes an inseparable part of their lives, so over time, Sintren turns into a sacred game that fishermen eagerly await before going home. Until now, Sintren has become a noble cultural heritage that needs to be preserved, both within the community and in the educational environment.

In the subsequent development, Sintren was performed by fishermen around the village, allowing them to perform anywhere. As a result of the tour, they earned quite a decent amount of money. From the beginning, to increase kitchen revenue, Sintren has become a means of making a living and has gained fame in the North Coast area, starting from Majalengka, Kuningan, Indramayu, and Cirebon. It has even developed further to Serang, Pekalongan, and Pematang. The art of Sintren (finally no longer a game), consists of *kawih/sinden* accompanied

by several gamelan, such as buyung, a percussion instrument that resembles a barrel made of clay, tambourine, and other waditra, such as kendang, gong, and kecrek (People's Mind; 2009)

In the subsequent development, Sintren was performed by fishermen around the village, allowing them to perform anywhere. As a result of the tour, they earned quite a decent amount of money. From the beginning, to increase kitchen revenue, Sintren has become a means of making a living and has gained fame in the North Coast area, starting from Majalengka, Kuningan, Indramayu, and Cirebon. It has even developed further to Serang, Pekalongan, and Pematang. The art of Sintren (finally no longer a game), consists of kawih/sinden accompanied by several gamelan, such as buyung, a percussion instrument that resembles a barrel made of clay, tambourine, and other waditra, such as kendang, gong, and kecrek (People's Mind; 2009)

### **Values of Sintren Dance Tourism Attractions**

Sintren dance is a traditional culture that has evolved significantly in the Javanese area. One of the regions that has this Sintren dance art is Cirebon. In addition to Cirebon, Sintren art is also found in the coastal areas of the north coast of Java, such as Subang, Indramayu, Kuningan, and Majalengka. According to Irmawati (2021), the difference between Sintren Cirebon and other Sintren, such as Sintren Kuningan, lies in the presence of bodor or comedians. In contrast, Sintren Cirebon does not utilize comedians in its performances.

Etymologically, Sintren is a combination of two syllables, namely Si and Tren, which are other forms of the word putri (Noorhayati, 2015). In this case, the word sintren refers to a woman who is the main character in this dance performance. However, based on an interview with Mrs. Juju, the leader of the Sinar Harapan Cirebon sintren group (Fahmina, 2008), the origin of the word sintren was initially unknown. It is indeed that Sintren is a female dancer who is still a girl, the central star of the art performance.

According to Aditama (2013), the art of sintren tells the legend of the romance between a girl named Sulasih and the son of the regent of Mataram, Raden Sulandono. Raden Sulandono's parents disapproved of the romance between Sulasih and Raden Sulandono, so he was instructed to recuse himself and given a handkerchief as a means of meeting Sulasih after his period of asceticism was over (Asyari, 2017). On the other hand, Sulasih was ordered to become a dancer at every village cleanup event as a condition to meet Raden Sulandono. Raden Sulandono came down from his hermitage secretly, carrying a handkerchief given to him by his mother, to meet Sulasih. With the knowledge he had, Sulasih was finally able to escape, and the two were able to realize his dream of being united in marriage.

Based on this folklore, Sintren in the past was closely tied to the implementation of certain ritual ceremonies, such as sea alms and village cleanliness, which created a very visible magical atmosphere in Sintren performances (Triratnawati, 2012). Currently, the Sintren dance is more commonly presented at modern events, such as circumcisions or weddings.

### **Educational Value**

The value of education lies in the historical knowledge contained in existing traditions and cultures, which is passed down from one generation to the next for development. Education is always in a state of flux in response to cultural developments. Education always accepts a critical cultural task, namely, conveying cultural values. Therefore, education is reflective, meaning that the task of education is to reflect all cultural values at this time or in the future.

Sintren art is known and developed in almost all coastal areas, starting from Cirebon to the west, to Indramayu, Subang, Karawang, and the east, to Berebes, Tegal, Pemalang, and Pekalongan. It can also be found in Kuningan, Majalengka, Sumedang, Tasik, and Garut. Sintren art is a traditional art that is closely related to magical or supernatural elements. The origin of sintren stems from the spirit summoning ceremony, as evidenced by the songs that still retain a magical-religious nature, particularly in scenes of trance experienced by a student (Susilawati, 2009, p. 14).

The art of sintren in ancient times was used as a tool to connect and communicate with the spirits of ancestors, known as Batara Tunggal. This can also be seen in the performance of Sintren art, which always prioritizes the means of offering or being offered to the spirits of their ancestors, so that they receive protection and help in both the world and the afterlife. According to their belief, every request would be granted with the descent of the gods from the heavens (Komala 2013: 3).

Along with acculturation, there are also educational values in Sintren dance related to the religious context (Sintren Da'wah). What is meant here are Sintren performances that do not incorporate animism, dynamic elements, or Hindu Buddhist poetry. The group that played this game/performance has turned non-Islamic verses into Islamic verses.

The Sintren Da'wah dance usually uses shalawatan in the middle of the scene when the sintren is about to change form in confinement. Not only in terms of the song's lyrics, but also in terms of clothing or costume, it differs from sintren in general, which typically features krudung and crowns with meaningful significance. The luxurious clothes on the sintren, accompanied by their crown, are a symbol of the gift and honor given by Allah to every servant

he wants, namely the servant who has passed the test of life in this world and the hereafter. The golden cloth worn is a symbol of Allah's love and the glory bestowed by Allah.

The crown is a symbol of a person who knows his God, so he has a perspective on "seeing God". In addition, the crown is a symbol of the majesty given by Allah. The lotus worn on the chest is a symbol of the deepest layer of the heart, namely the soul, which means that the person who wears it has a closeness to their God. The lotus describes the state of the peak of the feeling of a salih (one who lives a life of tarikat) who feels a condition full of pleasure from Allah, namely closeness to his Lord, while the belt.

*The badong* used is a symbol of inner attachment between him and his God.

### **Educational Value**

The value of education lies in the historical knowledge contained in existing traditions and cultures, which is passed down from one generation to the next for development. Education is always in a state of flux in response to cultural developments. Education always accepts a vital cultural task, namely, conveying cultural values. Therefore, education is reflective, meaning that the task of education is to reflect all cultural values at this time or in the future.

Sintren art is known and developed in almost all coastal areas, starting from Cirebon to the west, to Indramayu, Subang, Karawang, and the east, to Berebes, Tegal, Pemalang, and Pekalongan. It can also be found in Kuningan, Majalengka, Sumedang, Tasik, and Garut. Sintren art is a traditional art that is closely related to magical or supernatural elements. The origin of sintren is rooted in the spirit summoning ceremony, as evidenced by the songs that still retain a magical-religious nature, particularly in scenes of trance—experienced by a sintren (Susilawati, 2009, p. 14).

The art of sintren in ancient times was used as a tool to connect and communicate with the spirits of ancestors, known as Batara Tunggal. This can also be seen in the performance of Sintren art, which always prioritizes the means of offering or being offered to the spirits of their ancestors, so that they receive protection and help in both the world and the afterlife. According to their belief, every request would be granted with the descent of the gods from the heavens (Komala 2013: 3).

Along with acculturation, there are also educational values in Sintren dance related to the religious context (Sintren Da'wah). What is meant here are Sintren performances that do not incorporate animism, dynamic elements, or Hindu Buddhist poetry. The group that played this game/performance has turned non-Islamic verses into Islamic verses.

The Sintren Da'wah dance usually uses shalawatan in the middle of the scene when the sintren is about to change form in confinement. Not only in terms of the song's lyrics, but also in terms of clothing or costume, it differs from sintren in general, which typically features krudung and crowns with meaningful significance. The luxurious clothes on the sintren, accompanied by their crown, are a symbol of the gift and honor given by Allah to every servant he wants, namely the servant who has passed the test of life in this world and the hereafter. The golden cloth worn is a symbol of Allah's love and the glory bestowed by Allah.

The crown is a symbol of a person who knows their God, so they have a perspective on "seeing God". In addition, the crown is a symbol of the majesty given by Allah. The lotus worn on the chest is a symbol of the deepest layer of the heart, namely the soul, which means that the person who wears it has a closeness to their God. The lotus describes the state of the peak of the feeling of a salih (one who lives a life of tarikat) who feels a condition full of pleasure from Allah, namely closeness to his Lord, while the belt.

*The badong* used is a symbol of inner attachment between him and his God.

### **Educational Value**

The value of education lies in the historical knowledge contained in existing traditions and cultures, which is passed down from one generation to the next for development. Education is always in a state of flux in response to cultural developments. Education always accepts a vital cultural task, namely, conveying cultural values. Therefore, education is reflective, meaning that the task of education is to reflect all cultural values at this time or in the future.

Sintren art is known and developed in almost all coastal areas, starting from Cirebon to the west, to Indramayu, Subang, Karawang, and the east, to Berebes, Tegal, Pemalang, and Pekalongan. It can also be found in Kuningan, Majalengka, Sumedang, Tasik, and Garut. Sintren art is a traditional art that is closely related to magical or supernatural elements. The origin of sintren is rooted in the spirit summoning ceremony, as evidenced by the songs that still retain a magical-religious nature, particularly in scenes of trance—experienced by a sintren (Susilawati, 2009, p. 14).

The art of sintren in ancient times was used as a tool to connect and communicate with the spirits of ancestors, known as Batara Tunggal. This can also be seen in the performance of Sintren art, which always prioritizes the means of offering or being offered to the spirits of

their ancestors, so that they receive protection and help in both the world and the afterlife. According to their belief, every request would be granted with the descent of the gods from the heavens (Komala 2013: 3).

Along with acculturation, there are also educational values in Sintren dance related to the religious context (Sintren Da'wah). What is meant here are Sintren performances that do not incorporate animism, dynamic elements, or Hindu Buddhist poetry. The group that played this game/performance has turned non-Islamic verses into Islamic verses.

The Sintren Da'wah dance usually uses shalawatan in the middle of the scene when the sintren is about to change form in confinement. Not only in terms of the song's lyrics, but also in terms of clothing or costume, it differs from sintren in general, which typically features krudung and crowns with meaningful significance. The luxurious clothes on the sintren, accompanied by their crown, are a symbol of the gift and honor given by Allah to every servant he wants, namely the servant who has passed the test of life in this world and the hereafter. The golden cloth worn is a symbol of Allah's love and the glory bestowed by Allah.

The crown is a symbol of a person who knows their God, so they have a perspective on "seeing God". In addition, the crown is a symbol of the majesty given by Allah. The lotus worn on the chest is a symbol of the deepest layer of the heart, namely the soul, which means that the person who wears it has a closeness to their God. The lotus describes the state of the peak of the feeling of a salih (one who lives a life of tarikat) who feels a condition full of pleasure from Allah, namely closeness to his Lord, while the belt

*The badong* used is a symbol of inner attachment between him and his God.

## CONCLUSION

Based on the descriptions of the problems and discussions that have been put forward in the previous chapters about the Values of Sintren Dance Tourism Attractions, it can be concluded that Cirebon is a city that is still very closely related to the influence of Sunan Gunung Jati, who was the leader of Islamic da'wah at that time.

Sintren is a local cultural asset of Cirebon, which is quite old and contains many tourist attraction values, namely Educational, cultural, and Pride Values. Sintren dance still exists today and can adapt according to its times, which need to be preserved and developed. Sintren dance, which embodies the values of tourist attractions, can be preserved through non-formal education, in the form of extracurricular activities at school or learning through dance studios.

The values of tourist attractions in the art of Sintren do not in any way compromise the characteristics or identity of Sintren art itself, nor is it a form of assimilation, which is a mixture that occurs when two cultures lose their respective identities and become one. The characteristics of the Sintren dance are still used, namely sunglasses, headbands/crowns, and chicken cages. The difference lies in the fact that, after the acculturation of Islamic teachings, there are no longer any mystical or supernatural elements, and there is no element of trance in the performance. This Sintren dance is a spectacle that serves as a guide for humans to navigate the world.

### **Implementation**

To maintain and increase the desire of the younger generation to preserve the Sintren Dance:

1. Incorporating Sintren Dance into the learning curriculum at school, or through extracurricular activities.
2. Providing information and education to tourists who watch the Sintren dance about the values of tourist attractions, so that they are not impressed by mystical dances.

### **BIBLIOGRAPHY**

- Abdulsyani (2006). *Society: Group Dynamics and Cultural and Development Implications*. Bandarlampung: University of Lampung.
- Aditama, L.D. 2016. Sintren art as local wisdom is reviewed from the metaphysics of Anton Bakker—*Journal of Humanities Research*, Vol. 21 (1).
- Asyari, Y. (2017). Sintren, a Mystical Dance that is increasingly forgotten. (Online). Accessed from <https://www.jawapos.com/seni-tari/01112986/sintren-tarian-mistis-yang-semakin-dilupakan>.
- Donald E. *Lundberg*, et al. (1997). *Tourism Economy*. Jakarta: PT. Grammar. Public Library.
- Dyah Komala Laksmiwati. (2012). *Sintren Keindahan Arts and Culture Cirebon*. Cirebon: CV Budi Utama.
- Fahmina. (2008). Sintren Kesenian Mystic Asal Cirebon (Online), (<https://fahmina.or.id/sintren-kesenian-mistis-asal-cirebon>). Retrieved December 12, 2023.
- Haviland, A. William. (1988). *Anthropology Volume 1*, translated by R. G. Soekardijo. Surakarta: Erlangga.
- Irmawati. (2021). *Sintren Art: Contemporary Islamic Da'wah Media Patterns*. Indramayu: CV. Adanu Abigail.
- Lexy J. Moleong. (2010). *Qualitative Research Methodology*. Bandung: Rosda.
- Margono, S. (2007). *Methodology of MKDK Component Education Research*, Jakarta: Rineka Cipta.
- Noorhayati, A. (2015). *Metaphysics in Sintren Dance (Pantura Philosophy)*. *Yaqzan Journal: IAIN Syekh Nurjati*, Edition I (2).
- Pendit, Nyoman S. (2004). *Tourism Science*. Jakarta: Pradnya Paramita.
- Peter, in Gde. (2009). *Introduction to Tourism Science*. Yogyakarta: CV. Andi Offset.
- Pujileksono.S. (2015). *Introduction to Anthropology*, Malang, East Java: Intrans Publishing.
- Sudiana Wachyudi  
DOI 10.62885/toursci.v2i6.873

- Rukminto Adi, Isbandi. (2008). *Community Intervention: Community Development as an Effort to Empower the Community*. Jakarta: PT. Raja Grafindo Persada.
- Sammeng, A.M., (2000). *Tourism Horizon*. Jakarta: Balai Pustaka.
- Yours truly, Nana. (2005). *Educational Research Methods*, Bandung: PT Remaja Rosdakarya.
- Sugiyono. (2012). *Educational Research Methods*, Bandung: Alfabeta.
- Triratnawati, A. (2012). *Revitalization of Sintren Arts in Pekalongan City and Regency*. Yogyakarta: Center for the Preservation of Cultural Values (BPNB).
- Yoeti, H. O'Neill, A. (1997). *Tourism Planning & Development*. Jakarta: PT Karya Unipress.