



# Putri Binangkit Dance as a Representation of Princess at Keraton Kanoman Cirebon, Indonesia

Sofa Nurhikmah Tesa<sup>(✉)</sup>, Juju Masunah, and Yuliawan Kasmahidayat

Arts Education, School of Postgraduate, Universitas Pendidikan Indonesia, Bandung, Indonesia  
tessasofa@gmail.com

**Abstract.** Putri Binangkit dance is one of the traditional dance repertoires at Keraton Kanoman Cirebon, which was created by Prince Agus Djoni Arkaningrat around 1972. It cannot separate the process of forming this repertoire from the classical dance that already existed, namely the Bedaya Rimbe dance. Putri Binangkit dance describes the joy of the princesses playing in the palace garden. This article aims to describe the result of research on Putri Binangkit Dance as a Representation of Princess at Keraton Kanoman, so that it can become new knowledge for the public. This research uses qualitative research with a descriptive analysis method. Data were collected by observation, and interviews, strengthened by data sourced from literature and documentation studies. The participants in this research were the leaders of Klapa Jajar Art Studio. The researcher conducted this research at the Klapa Jajar Art Studio, located at Kanoman street, Pekalipan, Cirebon City, West Java, Indonesia. The findings in this research reveal various aspects of the Putri Binangkit dance as a representation of the palace princess at Keraton Kanoman Cirebon.

**Keywords:** Representation of Dance · Putri Binangkit Dance · Classical Dance · Keraton Kanoman

## 1 Introduction

Culture is an activity that develops in society, becoming a pattern of life, and becomes its character in the community. They cannot separate humans and culture because both are closely related fabrics [1]. Art is one aspect of culture that needs to be understood. A life without understanding or at least knowing art is a life that feels arid, which narrows one's horizons [2]. The diversity of rich artistic manifestation in Indonesia needs to be grateful for as a gift from God the Most Gracious for the Indonesian people. From time immemorial, all ethnic groups had customs that they valued very much. Customs are a legacy of living ancestors and are known as a culture that forms the characteristics of a nation's society. Like the kingdoms in Indonesia, the domain or those in the form of a palace have the main task of preserving and developing regional culture. The palace's existence plays an important role, namely the core building as the center of the kingdom and the city center, as well as a cosmological and religious-magical view rooted in the

Indonesian nation's traditions. Cirebon has four palaces. Based on their genealogical history, the four palaces of Syarif Hidayatullah or Sunan Gunung Jati are descendants. Kanoman Palace is one of the four significant sultanate buildings in Cirebon, the spread of Islam in West Java is a substantial role of Kanoman Palace in the symbols of the reach of Islam brought by one of the Wali Songo figures, namely Syarif Hidayatullah or known as Sunan Gunung Jati. With so many palaces, Cirebon has a lot of cultures, especially in the arts. Each Keraton in Cirebon has an Art Studio whose job is to preserve Cirebon's art and culture. Among the four palaces in Cirebon, Kanoman Palace is the oldest palace which has a significant role in preserving and developing Cirebon culture. The Kanoman Palace remains obedient in maintaining the customs and standards of carrying out traditions.

Based on the term famous anthropologist in the United States, Edward T. Hall [3], Keraton contributes to a high context culture, where the culture reflects and is the core of the highest human consciousness to achieve perfect human integrity. Traditional rituals always accompany the phenomenon of life in Keraton. As is the case in wedding ceremonies, birth and death can hardly be separated from traditional rituals. Also carried out this activity in the life of Keraton during the coronation of the Sultan or the establishment of power to welcome state dignitaries. It is this culture that characterizes the luxurious life of the nobles. Classical art develops with the content of noble values possessed by the palace so that classical dance becomes a noble art. In writing EN. Herawati it is stated that art is built through various aspects of life in the palace environment, which is full of rules, values, and norms of life [4]. The process of creating classical dance is also closely related to the role of the king and his courtiers. Soedarsono said that everything with a classical meaning must have a high artistic value and have a long tradition, which in (Javanese) art is generally known as *adiluhung*. The term, according to Lindsay [5]. They are often used to describe the traditional art forms of the Javanese courts. Word 'adi' means good, main, beautiful, and 'luhung' means big or great. This understanding is by the word classic in English, which means the main or highest class. Furthermore, it is stated that the title of noble art used for palace arts, especially Javanese art from the palace, indirectly shows that the art forms that get this designation are closely tied to the traditional ceremonial identity of the Javanese kingdom [5].

The meaning of this representation refers to Stuart Hall's, understanding that representation is a production of the concept of the mind's meaning through language. Representation is the relationship between ideas and language that describes natural objects, people, or even events into fictional things, people, or events [6]. In the opinion of Gendhon Humardani that the form of art (dance) is a unity of physical form and content. A physical form is a form that can be captured by the five senses, such as motion, make-up, clothing, and other tools, as a medium in dance to express content, while content is a will or purpose that is expressed in physical form [7]. Based on this understanding, the Putri Binangkit Dance, as a representation of the princess of the palace, is intended as a form that is presented to the audience that this dance depicts the figure of the princess of the Kanoman Palace, which can be seen from various aspects. These aspects become a unity that is interrelated, complementary, and has different functions. Thus the presentation of Putri Binangkit Dance at the Kanoman Palace is one of the dance offerings presented in various state events at the Kanoman Palace. Based on this background,

researchers are interested in researching and studying more deeply the presence of the Putri Binangkit Dance at the Keraton Kanoman, Cirebon. Which researchers hope can contribute to preserving, introducing, and documenting the art of Cirebon traditional dance into a scientific work that is useful in adding insight and knowledge to the society. Was conducted this research directly at the Klapa Jajar Art Studio, where created this dance was.

Based on this background, researchers are interested in researching and studying more deeply Putri Binangkit Dance as a representation of women in the Kanoman Palace, Cirebon. Knowledge for the public. They conducted this research directly at the Klapa Jajar Art Studio, where they created this dance.

## 2 Methods

The method in a study has a very important role in obtaining the data needed for success in research. Creswell explain that qualitative research is a means for exploring and understanding the meaning individuals or groups ascribe to a social or human problem [8]. According to Semiawan, in general, research methods are defined as a scientific activity that is planned, structured, systematic, and has a specific purpose, both practical and theoretical [9]. This study uses qualitative research with an ethnochoreological approach. Qualitative research is used to describe and understand socio-cultural phenomena in terms of different meanings in the minds of informants. Generally characterized by inductive approaches to knowledge building aimed at generating meaning [10].

As a scalpel, this study uses an ethnochoreological approach. According to Tati Narawati, Ethnochoreology comes from the word “ethno” which means “ethnic”, “choreo” means “dance”. Thus, ethnochoreology means the science of ethnic dances. In this respect, ethnochoreology differs from choreography, which tends to study dance, especially ballet. If the choreology of the analysis is only motion, then the ethnochoreology research includes the involvement of the people who support the dance itself [11]. Ethnochoreology can also be used to describe an ethnic dance in a textual and contextual manner because Ethnochoreology is a multidisciplinary science. According to Narawati, the ethnocoreological stages for analyzing unknown dance include the following steps; (1) the process of observing as strengthening observing competence; (2) identify or name the movement; (3) movement categorization; (4) analyzing dance to determine dance characteristics; and (5) presenting traditional dance from the selected movements. Soedarsono’s book “Research Methodology of Performing Arts and Fine Arts,” emphasize that the statement of Ethnochoreology is an interdisciplinary approach or method which applies various theories, ranging from History, Anthropology, Sociology, Iconography, Physiognomy, Psychology, to Semiotics [12].

According to Sugiyono, the descriptive analytical method is a method that aims to describe or provide an overview of an object of research being studied through samples or data that have been collected and make generally accepted conclusions [13]. This method is considered appropriate because it aims to explore and understand how the Putri Binangkit Dance is presented at the Keraton Kanoman, Cirebon. In this study, the depth of data and analysis is very important.

According to Sugiyono, data collection techniques are the most strategic step in research because the main purpose of research is to obtain data [14]. This study uses several data collection techniques, namely observation and interviews, strengthened by literature studies and documentation. The observation and interviews between researchers and resource persons were carried out on 3 and 22 of May, 2022. The interviews were structured interviews with interview guidelines aimed at obtaining factual data according to the needs of researchers. The location in this study is the Klapa Jajar Art Studio, Keraton Kanoman Cirebon, located at Kanoman Street, District. Pekalipan, Cirebon City, West Java, Indonesia.

### 3 Results and Discussion

Cirebon is one of the cities with a rich culture, reinforced by the many historical relics of the previous kingdom that are still preserved today. The people of Cirebon are acculturation of the Sundanese and Javanese with some foreign nations ever present on earth Cirebon, this thing cause the people of Cirebon have riches and diversity culture, so that creativity and the resulting invention is closely related with the history and background of the city Religious Cirebon [15]. The history of Cirebon culture is a silent witness to how the community has lived, lived, and practiced a local culture-based education system [16]. Until now, there are still four Keratons in Cirebon. The four Keratons continue to develop in various fields. Not only that, the construction and repair of the Keraton construction are also ongoing. Apart from development, until now, the Keraton arts sector continues to be studied and displayed in Keraton events.

The Keraton in Cirebon is a place developing art and culture, as well as a place for creativity and skills. Each palace has an art studio whose job is to preserve and maintain the dances that develop around the castle, one of which is the Klapa Jajar art studio at the Kanoman Palace, Cirebon. The Kanoman Palace is a result of the division of the Kanoman Sultanate territory, founded in 1678 by Prince Mohamad Bahrudin or Prince Kertawijaya, who holds the title Sultan Anom I. Among the four palaces in Cirebon, the Kanoman Palace is the oldest complex of the Kanoman Palace, which has a reasonably significant role in preserving and developing Cirebon culture. The Kanoman Palace is still consistent in holding the customs and standards of carrying out traditions. Currently, the Kanoman Palace is led by the XII Sultan Anom, Prince Raja Muhammad Emiruddin.

Putri Binangkit dance was created from the creative hands of a relative of the Kanoman palace from the couple Prince Besus Arkaningrat and Rt. Hj. Langen Ningrat is Prince Agus Djoni Arkaningrat, who was born in Cirebon and is the seventh child of thirteen siblings. This Putri Binangkit dance was created around 1972 to give a gift to the X Sultan, Sultan Muhammad Nurus, who will soon abdicate [17]. First performed this dance at the Jumenengan event or the coronation of the XI Sultan, namely Sultan Muhammad Jalalludin, which was danced by the daughters of the sultan and relatives of the palace. Prince Agus Djoni Arkaningrat became one of the spokespersons in the Kanoman Palace, so his position had an important influence within the castle. In addition, in 1970, Prince Agus Djoni Arkaningrat founded an art studio called Klapa Jajar as a form of love for art and culture and a forum to develop the talents and creativity of people from various circles who wanted to learn Cirebon art. The studio was then passed on to his son, Elang Mamat Nur Rachmat Arkaningrat, after his death in 2013.

Putri Binangkit dance is a classical princess dance that was born in the Kanoman Palace, Cirebon, which has similarities with the Bedaya Rimbe Dance. The similarity lies in the princess dance, performed in groups and various activities in front of the Sultan. The difference lies in the duration of the performance. The Bedaya Rimbe Dance is performed for up to one hour, while the Putri Binangkit Dance is presented in fewer than ten minutes. According to the explanation of Elang Mamat Nurrahmat as the son of Prince Agus Djoni Arkaningrat and the leader of the Klapa Jajar Art Studio, Putri Binangkit Dance comes from the word Putri which means a girl. Binangkit, which means rise, and Putri Binangkit Dance, a girl who gets up or awakened. According to him, “wake up” has a fairly broad meaning. It can interpret as waking up from sleep, waking up from laziness. It can also be interpreted as a child full of enthusiasm for living his life. This dance also tells the daughters who wake up knowing the existing cultural arts in Cirebon or can also be said as a daughter who moves towards adulthood after experiencing the teenage phase.

### **3.1 Dancers**

Putri Binangkit dance is one of the dance offerings presented in various state events at the Kanoman Palace. Putri Binangkit dance is included in the type of classical dance, which is the repertoire of the Putri Lenyepan Dance. This dance depicts the joy of the palace princesses and playing and joking in the palace garden and is inspired by the previous classical dance, the Bedaya Rimbe Dance. We cannot separate the process of forming this repertoire from the classical dance that already existed, namely the Bedaya Rimbe Dance. The Princess Binangkit dance is danced in groups by six female dancers, depicting the joy of the princesses playing in the palace garden. The meaning of the six dancers is inspired by the Bedaya Rumble Dance, which is a manifestation of the pillars of faith in the teachings of Islam. Before the performance day, the dancers usually perform self-rituals by fasting, reading prayers when preparing dance outfits, and praying at night, hoping for the cleanliness of the heart, fluency, and being given high concentration during the performance. On the way, Putri Binangkit Dance experienced ups and downs, so it was no longer displayed at Keraton events. Then with the re-establishment of the Nusantara Palace Festival organized by the government, it became the beginning of the rise of the Princess Binangkit Dance from its long slumber. This dance re-emerged and was re-shown at various palace events, such as in 2012 at the Cultural Cipta Budaya Keraton Nusantara event at TMII, in 2013 at the Cultural Evening event at the Kanoman Palace, in 2013 at the Cultural Cipta Budaya Keraton Nusantara event at the cultural stage of The Radiant. Putri Binangkit dance is performed at various state events of the Kanoman Palace as well as other family events, such as Jumenengan, the wedding of the Sultan's family, welcoming guests, and various events held by the Palace.

### **3.2 Movements and Floor Pattern**

The Putri Binangkit dance is based on the classical dance inside the walls of the Kanoman Palace, and its movements are based on the Lenyepan Putri Dance and the Tayuban Dance. In this dance, dance movements are presented that are smooth and graceful in

moving the body or other limbs that are adjusted to the harmony between dance movements and gamelan accompaniment. The movements are a depiction and representation of the dance on the figures of the princesses of the Kanoman palace. There are thirty-three kinds of movements in Putri Binangkit Dance. In its presentation structure, Putri Binangkit Dance has not undergone many changes since its inception. The movements, clothing, and dance accompaniment have not changed. It's just that the Putri Binangkit Dance, from the beginning to the end of the show, was presented with a parallel floor pattern, while now it uses a more varied floor pattern.

### 3.3 Makeup and Attire

In the presentation, Putri Binangkit Dance uses colors, motifs, fashion patterns, and the facial makeup used is subtle princess makeup so that it gives an idea of the character of the princess of the palace. The clothes used in the Putri Binangkit dance depict the elegance of the princesses. The clothes used in this Putri Binangkit dance include *kembang goyang*, *gunungan*, *sirkam*, *melati bando*, *melati sumping*, *melati tutup sanggul*, *mahkota*, *giwang*, *ombyok*, *klat bahu naga*, *kemben bludru*, *lidah bludru*, *sabuk kuningan*, bracelet, ring, *samping lancer motif kangkungan*, yellow and green *soder*. The crown used as an accessory makes it more apparent that this is a classical dance typical of the Cirebon Palace.

### 3.4 Music

This dance has the characteristic that it must go through stages starting from *dodoan*, *unggah tengah*, and *kering* with a smooth and melodious sound, so that it can blend our thoughts into the past. The presentation in the Putri Binangkit Dance is accompanied by a set of Cirebon gamelan called Gamelan Asmaroneng, which has a smooth tone with a pelog tone, because it belongs to the lenyepan dance family with tayub roots. This Cirebon gamelan set is used in almost all dances in the Kanoman Palace. The musical instruments used include; *Kendang*, *Bonang*, *Saron 1*, *Saron 2*, *Successor*, *Flute*, *Kenong* and *Jengglong*, *Tap*, *Gong*, and *Kecrek*. Putri Binangkit dance is accompanied by a mine entitled *Barlen* and *Ronggeng Wayang*.

### 3.5 Representation of Princess

With so many dance works in traditional culture, it creates a community identity that functions as a means of ritual ceremonies, association or entertainment, and performances. The primary function of creating traditional dance is for the sake of religious ritual ceremonies. Usually, dance for ritual purposes seems monotonous and straightforward because it is intended to communicate with the ancestors' creator and the spirits. Apart from being a ritual ceremony, dance also functions as a means of entertainment and performance. This dance which serves as a performance, aims to entertain the audience. Therefore, the dance moves are well and neatly arranged and follow the rules of the performing arts. The background of the creation of the Putri Binangkit Dance is that it functions as a means of performance aimed at the Sultan and the nobility of the

Palace, so it has choreography, dance accompaniment, and clothing that is tailored to the needs of the art of dance that serves as a means of performance. They created the Putri Binangkit dance to represent the cheerful, polite, and graceful figure of the princess of the Kanoman palace.

## 4 Conclusion

Based on the research result and discussion, the Putri Binangkit Dance is based on the classical dances in Kanoman Place. Its movements are based on the Lenyepan Putri Dance and the Tayuban Dance. This dance represents dance moves that are smooth and graceful. In its presentation, Putri Binangkit Dance has not undergone many changes in movement, dancers, makeup, clothing, or musical accompaniment, as well as the production of dances at the Sultan and the nobility of the Palace from time to time, even after years this dance has not been performed. It proves that the Kanoman Palace and the Klapa Jajar Art Studio still maintain the existing standards in Putri Binangkit Dance. Based on the research results, the representation of the princess in the Putri Binangkit Dance does not seem to have changed much from the beginning of its creation until now because it is an effort to provide or socialize the meaning contained in the actual Putri Binangkit Dance so that it can reach the audience. And to maintain the integrity of the Putri Binangkit Dance as a classical dance from the Keraton Kanoman Cirebon.

## References

1. Sumarto, S.: Budaya, Pemahaman dan Penerapannya: “Aspek Sistem Religi, Bahasa, Pengetahuan, Sosial, Kesenian dan Teknologi”. *Jurnal Literasiologi* 1(2), 16-16 (2018).
2. Soedarsono, R. M.: *Pengantar Apresiasi Seni*. Balai Pustaka, Jakarta (1992).
3. Edward, T.: Hall and The History of Intercultural Communication: The United States and Japan. *Keio Communication Review* (24), 1-5 (2002).
4. Herawati, E. N.: *Tari Klasik: Masa Lalu Dan Masa Depan*. *Imaji* 3(2), (2005).
5. Lindsay, J.: *Klasik Kitsc Kontemporer, Sebuah Studi Tentang Pertunjukan Jawa*. (1991).
6. Hall, S.: The work of representation. In *The Applied Theatre Reader*, Routledge 74–76, (2020).
7. Humardani, G.: *Pemikiran dan Kritikanya*. STSI Press, Surakarta (1991).
8. Creswell, J.W.: *Research Design*. SAGE Publications, Inc., United States of America (2014).
9. Semiawan, C.: *Metode Penelitian Kualitatif*. PT. Gramedia Widiasarana Indonesia, Jakarta (2010).
10. Leavy, P.: *Research Design*. A Division of Guilford Publications, Inc., New York (2017).
11. Narawati, T.: *Etnokoreologi: Pengkajian Tari Etnis & Kegunaannya Dalam Pendidikan Seni*. *Isla-2*, (2013).
12. Soedarsono: *Metodologi Penelitian Seni Pertunjukan dan Seni Rupa*. Masyarakat Seni Pertunjukan Indonesia, Bandung (2001).
13. Sugiyono: *Metode Penelitian dan Pengembangan Pendekatan Kualitatif, Kuantitatif, dan R&D*. Alfabeta, Bandung (2015).
14. Sugiyono: *Teknik Pengumpulan Data Metodologi Penelitian*. *Metodol. Penelit.*, (2013).

15. Hariyanto, O. I. B.: Destinasi Wisata Budaya dan Religi di Cirebon. *J. Ecodemica J. Ekon. Manajemen, dan Bisnis* 4(2), 214–222, (2016).
16. Rusydi, I.: Pendidikan Berbasis Budaya Cirebon. *Intizar* 20(2), 327–348 (2016).
17. Komalasari.: Tari Putri Binangkit Dalam Upacara Seremonial Kenegaraan di Kesultanan Kanoman Cirebon. Institut Seni Budaya Indonesia, (2016).

**Open Access** This chapter is licensed under the terms of the Creative Commons Attribution-NonCommercial 4.0 International License (<http://creativecommons.org/licenses/by-nc/4.0/>), which permits any noncommercial 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, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this chapter are included in the chapter's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the chapter's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.

