

Bedhaya Rimbe Dance in Keraton Kanoman Cirebon West Java, Indonesia

Wangsa Wangsa, Tati Narawati

Arts Education Study Program, The School of Post-Graduate Studies

Universitas Pendidikan Indonesia

Bandung, Indonesia

acaakbar68@gmail.com, t_narawati@yahoo.com

Abstract—*Bedhaya Rimbe* dance was composed by Sultan Kanoman VIII of Sultan Raja Adipati (PRA) Dzoelkarnaen in 1960 and experienced revitalization in 1994 by Handoyo, an artist from among the people outside the palace environment. Considering that *Bedhaya Rimbe* dance has grown and developed for a long time and experienced a revitalization of its creation, this study aims to reveal the periodization and its creation as well as the classical cultural heritage of the Cirebon Kanoman Palace. This study uses method ethnochoreology theory combined with the theory of History. This research is an interdisciplinary study with a descriptive analysis method. The results obtained from this study are the History of Bedaya Dance, Kanoman Palace, Cirebon, West Java.

Keywords—*Bedhaya Rimbe; Keraton Kanoman; etnokoreologi*

I. INTRODUCTION

Keraton Kanoman is one of the two buildings of the sultanate Cirebon, and was founded in 1678 M. The Cirebon sultanate consists of the *Kasepuhan* and the *Keraton Kanoman*. The existence of Islam in West Java is inseparable from Muslim figures namely Sunan Gunung Jati who spread Islam in West Java, *Keraton Kanoman* was founded by Prince Mohamad Badridin or Prince Kertawijaya, who had the title Sultan Anom I. In 1678 M. *Keraton Kanoman* still adhered to adat- local area customs such as *Pepakem*, *Grebeg Syawal*, and pilgrimages at the tomb of Sunan Gunung Jati. *Bedhaya Rimbe* Dance is one of classical dance works found in the Cirebon of West Java, Indonesia. In the Cirebon area there are many dances *bedhaya* scattered in various regions in Cirebon. One of the famous dances *Bedhaya* in the Cirebon area is *Bedhaya Rimbe*. *Bedhaya Rimbe* Dance is a classical dance is growing and developing in the *Keraton Cirebon*. *Bedhaya Rimbe* Dance is a form of dance that was developed by Prince Sultan Kanoman VIII and King Duke (PRA) Dzoelkarnaen. *Bedhaya Rimbe* experienced revitalization in 1994 by Handoyo, an artist from among the people outside the palace environment. Considering that *Bedhaya Rimbe* dance has grown and developed for a long time and experienced a revitalization of its creation, this study aims to reveal the periodization and its creation as well as the classical cultural heritage of the Kanoman palace.

Seeing the similar names and functions between *Bedhaya* dance that grows and develops in different palaces in the

Cirebon region with the same dance function as a welcoming ceremony at the Keraton, this dance has its own characteristics and needs to be examined. In order to look more textually and contextually, *Bedhaya* dance in the *Keraton Cirebon* found a meeting point and significant differences in form, function and values that describe the cultural identity of each palace [1]. In his research on the inheritance system of the Losari mask dance that prioritizes breeds has directed Sawitri to revive Losari-style Cirebon Mask in the midst of changing times. Juju Masunah's research contribution to the research that the author will do is cultural inheritance, except that the difference in the form of cultural inheritance lies in the type of dance and its place. The author will examine the inheritance of Classical dance culture that lives and develops within the Palace

With the existence of this phenomenon, it is very interesting that this type of dance to be investigated is closely related to the governance structure of the palace. The existence of *bedhaya* dance, especially in Cirebon, West Java, has not been touched to be studied. So I as a prospective researcher is very interesting to examine the existence of *Bedhaya Rimbe* Dance in the Kanoman Palace in Cirebon with the period of its creation, cultural inheritance and the factors that influence its historical journey. It is very clear that the research will be studied, namely the Historical Journey of *Bedhaya Rimbe* Dance from the Kanoman Palace in Cirebon, West Java.

II. LITERATURE REVIEW

The development of art also means the development of works of art produced by artists. The artwork that was created also varied and varied. One of these works of art is dance art. The dance artwork produced by the choreographer is in great demand by various art lovers such as spectators as well as lay people. This can be seen from the works of art in various venues that are increasingly interested. With this reality, dance works are still in great demand by art connoisseurs. Dance is a place of community creativity based on aesthetic values in which there is a meaning system, because dance is the result of social processes and not individual processes [2]. That is, even though the dance was created by one person, but in the development of dance changes due to collective community behavior towards the dance. Therefore, the meaning is automatically collective, according to the nature of the

supporting community. Beauty, not only things that are smooth and good, but something that gives human inner satisfaction [3]. From a different point of view dance media are movements and sequences of movements arranged to convey meaning. In other words, the language of dance is motion, and to understand the language of motion, training is needed in understanding dance symbols [4].

Based on the pattern of work, dances in Indonesia are divided into three, namely primitive dance, classical dance, and new creation dance [5]. Primitive dance is a very simple dance, both motion, music, makeup, and clothing and themes in it. All of this is done spontaneously, there are no specific rules or laws. Classical dance is a dance that is born and grows and develops in the palace area which has strong laws. Creation dance is a type of dance that has been developed but is still based on the movements of tradition.

Bedhaya Rimbe dance is one of the classic dance works found in the Cirebon West Java region. In the Cirebon area there are many dances *bedhaya* scattered in various regions in Cirebon, West Java. One of the famous dances *Bedhaya* in the Cirebon area is *Bedhaya Rimbe*. *Bedhaya Rimbe* dance is a classical dance is growing and developing in the palace Cirebon. *Bedhaya Rimbe* dance is a form of dance that was developed by Prince *Kanoman VIII* Prince of King *Adipati (PRA)* Dzoelkarnaen. *Bedaya Rimbe* dance including sacred dance for the empire *Kanoman* due to tight rules and ordinances including the presentation of the dancers.

The existence of *Bedhaya Rimbe* Dance in the *Kanoman* palace has been known and recorded in Soedarsono research as informed by Soedarsono in his writings, Introduction to Art Appreciation, 1992 as follows. In West Java, namely in *Keraton Kanoman* there are dance forms that are somewhat similar to *bedhaya* called *sindhén*. The type of *Sindhén* dance is a ritual dance, too, and among the various kinds of *sindhén* there is the one called *sindhén rimbe*. The dancers consist of 6 women [6].

The term choreography became known around 1950, when the government of the Republic of Indonesia began actively sending art missions abroad. The choreography term comes from the Greek word *chorea* which means mass dance, and the word *grapho* means note. So if it only means the meaning of the words, the choreography means a note about dance [7]. Choreography as an understanding of concepts is the process of planning, selection, to the formation of dance movements with specific intentions and goals.

Discussing choreography means discussing dance from all aspects, both textually and contextually, of course you must use the field of study that can dissect it, namely ethnochoreology. Ethnochoreology study is an analytical approach that can be used to analyze a dance or knowledge of dance choreography.

In ethnocoreology study requires descriptive analysis that is descriptive. Ethnocoreology approach can be said to be a multidisciplinary approach, of course many apply theories from various disciplines, both historical, sociological, anthropological, psychological, semiotic, and aesthetic disciplines. Aside from understanding contextually or the

historical method, this approach must also be done by using an open notation analysis. The textual analysis used in ethnocoreology studies using Laban notation certainly has a theory of motion [8].

III. RESEARCH METHODOLOGY

The method used in this article is descriptive qualitative analysis in which descriptive research and researchers are key instruments in data collection. The approach used is ethnochoreology which is used to dissect *Bedhaya* dance which developed in the *Keraton Kanoman* and the *Keraton Kacirebonan*. Qualitative research is research that intends to understand the phenomenon of what is experienced by research subjects such as behavior, perception, motivation, actions, etc., holistically, and by way of description in the form of words and language, in a special natural context and by utilizing various natural methods [9]. Qualitative methodology as a research procedure that produces descriptive data in the form of written or verbal words from people and observable behavior [9]. Qualitative research is the collection of data in a natural setting, using natural methods, and carried out by people or researchers who are naturally interested [9].

This method is used to explain in detail the presentation form of each *Bedhaya* dance in Cirebon. This method is used to describe problems one by one and then rearranged to find the results of contextual meaning in the dance.

IV. RESULT AND DISCUSSION

A. *Bedhaya Rimbe* Dance at *Keraton Kanoman*

In the 1960s from the statement of Prince Yusuf Dendabrata, *Bedhaya Rimbe* Dance was staged at the Mangkunegara Temple, Banjar sari, Surakarta where Kanjeng Gusti Pangeran Adipati Arya (KGPAA) Mangkunegara VIII Hamidjojo Saroso provided dancers with gold plated watches after the performance was finished.

In 1967 the 10th Sultan of *Kanoman*, *Pangeran Raja Adipati (PRA)* Muhammad Nurus presented the *Bedaya Rimbe* dance to guests from France, the dancer who brought it was mimi (Indonesian: Mother) Queen Nuraeni and QueenYohana. Based on the pattern of work, this dance can be interpreted as traditional dance, because it has experienced a long history, which always rests on existing traditional patterns [10].



(taken by Wangsa 2017)

Fig. 1. Keraton Kanoman Cirebon.

The existence of *Bedhaya Rimbe* dance in the *Keraton Kanoman* has been known and recorded in Soedarsono research as informed by Soedarsono in his writings, *Introduction to Art Appreciation*, 1992 that in West Java, there are dance forms that are somewhat similar to *bedhaya*. The type of dance is the royal ritual dance named *Bedhaya rimbe* dance. The dancers consist of 6 women [6]. *Bedhaya Rimbe* dance in *Keraton Kanoman* is a ritual function, where this dance is held at a *Panjang Jimat* (memorial of the Prophet's birthday). Dance property in the form of candles is an illumination symbol, the number of dancers is 6 people is a symbol of *Rukun Iman* which consists of 6 faith beliefs.

Based on its function, dance is divided into three, namely ritual dance (ceremony), social dance (entertainment), and performance dance (spectacle). In *Bedhaya Rimbe* dance this includes the function of dance as a ceremony to welcome guests [10]. *Bedhaya Rimbe* dance is included in traditional dance groups, because this dance has undergone a historical journey, all dances that have experienced a long history, which always rests on existing traditional patterns are called traditional dance [11]. Traditional Malay dance is evidence of the existence of dances that have not been influenced by modern culture. Traditional dance is usually not a dance composition created to express a purpose and purpose. Traditional dance grows and develops in primitive societies and is used in religious rituals. *Bedhaya Rimbe* dance develops among kings and nobles so that this dance can also be said to be classical dance.

B. *Bedhaya Rimbe* Dance in *Keraton Kacirebonan*

Revitalization of *Bedaya Rimbe* dance was done because the *Bedhaya Rimbe* dancers were old so they were rarely displayed again, even the *Kanoman* sultanate had started not remembering his movements. *Bedaya Rimbe* Revitalization reached its peak when the dance was finally re-displayed to the public in 1994.

Bedhaya Menjangan Wulung Dance is a new title for the Dance reconstructed from *Bedhaya Rimbe* Dance. The composition of this Dance was created by Handoyo thanks to the help of Elang Yusuf Dendabrata from the *Keraton Kacirebonan* who accompanied Handoyo in studying

written historical relics in the form of palm leaves containing the structure of *Bedhaya Rimbe* Dance from *Keraton Kanoman*, which was actually closed to the people. There was once a researcher from Bandung who was interested in studying this manuscript rejected by the palace. *Bedhaya Menjangan Wulung* Dance describes *Menjangan Wulung* or Megananda's powerful weapon in the form of underarm odor that can water people so that he can freely steal *memolo* in the Cirebon Grand Mosque [12].

Handoyo created this *Bedhaya* dance because it was requested by Elang Yusuf Dendabrata of the *Kacirebonan* palace to attend the Javanese and Madurese Palace Festival in Yogyakarta in 1994. Handoyo's *Bedhaya* dance was later named by the *Keraton Kacirebonan* named *Bedhaya Rimbe* Dance which was a sacred dance of the *Keraton Cirebon*.

In the record of the diversity of traditional arts in the *Keraton Kanoman* environment, *Bedhaya Rimbe* dance is one of the traditional arts that has a high exotica, as a form of the realization of the play and the art of motion that contains the meaning of symbolic messages. The dance that was born from the realm of the palace culture, kept the meaning inherent and inseparable from the side of human life as a creature created by God, who was virtuous and thought creatively. Process imagination from the everyday phenomena of Cirebon people. In the history flashes mentioned above, Cirebon is known as the basis for the spread of Islam, of course through the approach of culture, tradition, and noble arts. Among them in the form of dance that is full of cultural symbols, and reflects the philosophy of human life. The form of presentation in dance has an understanding of how to present or how to serve a dance as a whole including elements or basic elements and supporting dance. These elements are dance movement, floor design, makeup, costumes, venue, and musical accompaniment [10].



(Taken by Wangsa 2017)

Fig. 2. Kapang-Kapang movement.

Bedhaya Rimbe dance was danced by six dancers who symbolize the pillars of faith in Islamic religious beliefs. Candles and light are symbols as lights in living life. In the motion of *Bedhaya Rimbe* dance there are three parts of motion, namely opening, content which includes motion using candles and cover as the end of dance. In *Bedhaya Rimbe* dance, there are several movements, namely; Motion of the

Driveway (Kapang-Kapang), Seser Motion, Lembean Motion, ngayun Motion, lelaku Motion, ngadep Motion, Road Opening Movement, Closing Motion.

In the makeup of dance, *Bedhaya Rimbe* uses the bridal makeup of the princess of the palace, where by using the makeup of the bride the princess of the palace depicts angel descending from heaven. With this palace princess makeup adds a prominent aura in the dance, where the role of makeup is very important in performing arts and supporting the character of the character itself. the beautiful and elegant impression of makeup is also used to give the impression of respect for the guests who come to be amazed by the women in the *Keraton Cirebon*, indirectly welcomed by graceful and beautiful dancers also symbolize the female characters in the *Keraton Cirebon*.



(taken by Wangsa 2017)

Fig. 3. Costum dancer *Bedhaya Rimbe*.

Costum is all rules or provisions regarding traditional dance are very simple, but the design and symbolic must be maintained [7]. The clothes worn by the dancers of *Bedhaya Rimbe* Dance are from ancient *Keraton* princess clothes that only used *dodot*, *scarves (Selendang)*, and *Cirebon batik cloth in a kangkung pattern*. In the dance *Bedhaya Rimbe* music accompaniment dance using accompaniment music played directly by the players, as for the musical instruments used are, a set of traditional Cirebon gamelan in the form of pelog salendro gamelan played by the group / studio.

Property is a tool used in a performance that is not included in stage costumes and equipment, but is a piece of equipment that is danced by dancers [7]. In *Bedhaya Rimbe* dance using dance property where it brings a candle holder and then what each dancer brings.

V. CONCLUSION

Bedhaya Rimbe dance is the art tradition that has values, and have symbolic meaning in it. This dance was born and lived among the Palace alone, certainly has the values of community wisdom. Cirebon is known as the place for the spread of Islam in West Java, certainly through the approach of

culture, traditions, and the art of live and thriving in the community.

Bedhaya dance is sacred and has a distinctive feature. Distinctive feature of which is the amount of dance *Bedhaya* dancers totaling six or nine people, *Bedhaya* dance performed by female dancers, makeup the only one with the same dancer because *Bedhaya* dance no characterizations, motion *Bedhaya* very smooth and symbolic meanings.

Bedhaya dance only performed at a particular moment to commemorate the big day, served and should be preceded by a ceremony, musical Entourage is *gendhing kasturun*, making *Bedhaya* dance magical religious in nature. *Bedhaya Rimbe* dance not at shows in any place ,because it has a provision in its own customs and ordinances that are in the Palace. *Bedhaya Rimbe* dance in performances in the Ritual every year on the night of the long Hall of *Kraton Kanoman Cirebon*, west Java. This dance performances in the opening dance attraction in ceremonial events.

Bedhaya Rimbe dance was composed by Sultan Kanoman VIII of Sultan Raja Adipati (PRA) Dzoelkarnaen in 1960 and experienced revitalization in 1994 by Handoyo, an artist from among the people outside the palace environment. Considering that *Bedhaya Rimbe* dance has grown and developed for a long time and experienced a revitalization of its creation, this study aims to reveal the periodization and its creation as well as the classical cultural heritage of the Cirebon Kanoman Palace. The results obtained from this study are the History of *Bedhaya* Dance, Keraton Kanoman, Cirebon, West Java.

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