

THE CREATION OF THE *BEDHAYA KETAWANG* DANCE STORY BOOK AT SURAKARTA PALACE

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ABSTRACT

This study examines the *Bedhaya Ketawang* dance in relation to the cultural traditions of the Surakarta Palace in Indonesia. This research primarily seeks to elucidate the significance of introducing and preserving Javanese culture, which still adheres to established norms. This study employs a qualitative research approach, utilizing a literature review method and complemented by interviews focusing on the *Bedhaya Ketawang* dance. The audience's responses indicate a positive reception towards the illustrations that have been created. They could easily comprehend the material presented in the storybook, enabling them to articulate the uniqueness of the *Bedhaya Ketawang* dance and its significance.

Keywords: illustration book; media; traditional dance; *Bedhaya Ketawang*

ABSTRAK

Penelitian ini membahas tari Bedhaya Ketawang dengan budaya Keraton Surakarta di Indonesia. Tujuan utama dari penelitian ini adalah untuk menjelaskan kepada khalayak betapa pentingnya memperkenalkan budaya Jawa, yang masih berjalan sesuai peraturan dan membantu melestarikannya. Penelitian ini didasarkan pada metode kualitatif yang menggunakan metode studi pustaka, dan didukung dengan wawancara tentang tari Bedhaya Ketawang. Respon yang didapat dari penonton adalah mereka menyukai ilustrasi yang telah dibuat. Mereka dapat dengan mudah memahami informasi dari buku cerita sehingga rata-rata mereka dapat menyebutkan keunikan tari Bedhaya Ketawang dengan makna tariannya.

Kata kunci: buku ilustrasi; media; tradisional; *Bedhaya Ketawang*

1. Introduction

Surakarta is an important city in Indonesia in the preservation of art and culture because it has a cultural heritage in the form of the Surakarta *Kasunanan* Palace and the *Mangkunegaran* Palace. The *Kasunanan* Palace and *Mangkunegaran* Palace have made major contributions to the development of Javanese culture and artistic traditions. Some of the cultural heritage and artistic traditions of Old Java include *serat*

(old manuscript), chronicles, heirlooms, *gamelan*, *gendhing*, and various palace building architectures. The palace also has contributions in the field of dance, namely the *Bedhaya Ketawang* dance which is a special dance that is considered sacred as a symbol of the greatness of the king. *Bedhaya Ketawang* dance is a traditional palace dance that is full of meaning and is closely related to traditional, sacred, religious ceremonies and the king's love affair with Kanjeng Ratu Kidul. This dance is also one of the heirlooms of the king's ancestral heritage and is a concept of the king's legitimacy. The movement in this dance contains a high philosophical meaning, so it still runs according to the standard.

The name *Bedhaya Ketawang* itself comes from the word *bedhaya* which means a female dancer in the palace, while *ketawang* comes from the word *tawang* which means the sky or it is cloudy in the sky. The word *ketawang* represents something high, holy, and the abode of the gods. The dancers are symbolized by the location of the nine scorpion stars. *Bedhaya Ketawang* means a noble and sacred dance (Hadiwidjojo, 1981). *Bedhaya* dance is a dance that has religious value, as a symbol of worship to gods who have sacred values in the royal environment. *Bedhaya* dance has an important meaning for kingship, this condition confirms that the *bedhaya* dance is a significant element and must be performed in important palace ceremonies. The *bedhaya* dance is considered sacred and religious by the Javanese and non-Javanese researchers because it is performed at sacred ceremonies at the palace (Suratman, 1989).

Bedhaya dance has a composition with seven to nine dancers dressed in the same story theme which is created without dialogue. *Bedhaya* dance has an ideology like ancient Javanese folklore. The story presented in the *Bedhaya* dance is a Javanese folklore originating from *Panembahan Senapati's* marriage to Kanjeng Ratu Kidul and the story develops from chronicle stories, history or the epics of Mahabharata and Ramayana. *Bedhaya* dance has stories that are conditional on religious meanings and values. *Bedhaya* dance was once one of the religious activities of the Javanese aristocracy, because the background of its composition was influenced by the ancient

Javanese *syivaistic* mindset which in fact was manifested in the nine dancers in the *Bedhaya* dance and had a relationship with the existence of nine sacred forms in Hinduism. The nine dancers represent the teachings of Lord Shiva on the Archipelago (Prihatini, 2007).

Bedhaya Ketawang dance, a sacred dance from the Surakarta *Hadiningrat Kasunanan* Palace or commonly called the Solo Palace. *Bedhaya Ketawang* dance as a depiction of the sky, so literally *Bedhaya Ketawang* comes from the word *Tawang* which means the sky, the depiction of the sky as a place where all its components are high. The *Bedhaya Ketawang* dance includes classical dance and dance that has the main position and is a very sacred dance. *Bedhaya Ketawang* dance, a dance of nine female dancers who are dressed in dance like Javanese brides with *dhodhot* and *samparan* with the planting of *Batak*, *Gulu*, *Buncit*, *Apit Mburi*, *Apit Ngarep*, *Apit Meneng*, *Endel Ajel*, *Endel Weton*, *Buncit* (Gusti Menul, interview, 2 April 2023). This is also in accordance with the book (Suratman, 1989), explaining that the Dutch East Indies government acted very carefully in determining a replacement for the King, if the reigning Sunan did not have a crown prince. Paku Buwana VI was dethroned and when Paku Buwana VII and the next King, each was preceded by his appointment as the first crown prince.

The inauguration for example the *pepatih* with the King is different, if the *pepatih* is in a performance while the King's inauguration is held in the *Manguntur Sitihiinghil* ward, and is carried out by the local resident/governor. The ceremony was attended by the King's family and relatives, the *dalpacaraem* servants, the invites consisted of Surakarta dignitaries, and those who were usually invited when the palace held an important ceremony or party. It can be said that the ceremony was only attended by the nobility, relatives of the palace, while the common people/people were not given permission to attend grand ceremonies at the Palace (Gusti Menul, interview, 2 April 2023).

The inauguration in the Dutch era was followed by the signing of a deed of agreement, the newly crowned King together with the resident or governor held a

carnival to be close to his people. The road that the King's carriage passed through was decorated with flags, banners (*panji-panji*), *daludag*, and *rontek*, besides that *gamelan* from *kepagihan*, duchy, and regencies were prepared in the places that had been provided. Paku Buwana VII and VIII held the carnival with *Kyai Dhudha's* car, but the next king used a large chariot. *Garudha Kencana* train, ordered by Paku Buwana VII at the M.L. Herman at Gravenhage. Beautiful carriage for 30,000, it was stated by R.M.A. Purealelana includes the following: “...*mila kula sanget anjenger ningali rurupen kang makaten...*” [...I am very amazed to see something like this]. That person who has not witnessed the goods with his own eyes, he will not be able to describe how beautiful the carriage is. The *Kirab* was carried out around the outside of the palace walls so that the King would be close to his people and finally the King sat on the *dhampar* in the *Sasana Sewaka pendapa*. The event that afternoon was the graduation of *gatwa* or his main wife becoming empress, accompanied by the giving of a new title and name. On the King's coronation day, which was held on 30 March 1893 or 12 *Ramelan* 1822, the *Bedhaya Ketawang* dance was performed. Starting from that date, the *Bedhaya Ketawang* dance is always performed for every anniversary ceremony of the King's coronation (Nurhajarini, 1999).

The *garebeg* ceremony during the reign of Paku Buwana X was held on a large scale, lively and could be witnessed by the people in general, while the *jumenengan tingalan dalem* legacy was closed and private. The *Bedhaya Ketawang* dance was witnessed by the King's sons and daughters and sat at Prabasuyasa. Due to its private nature, the *Bedhaya Ketawang* dance was witnessed by *Sunan* with his family, relatives and courtiers only. This changed when, starting in 1920, *Sunan* allowed resident Harloff to participate in witnessing the sacred ritual dance (Suratman, 1989). *Bedhaya Ketawang* which has the highest position compared to the other *Bedhaya* dances is genealogically in the form of a synthesis between prophets, figures from the *Serat Mahabarata*, and the legendary figure of the Javanese Hindu King, which is meant to be used as a basis for the legitimacy of the Mataram dynasty's authority. The legitimacy of a principle of ancientness and continuity of king but as a form of

syncretism includes various elements from the Big Tradition and the Minor Tradition. Regarding Senapati's biography as the founder of the Mataram dynasty, the event of receiving revelation in *Lipura* played a very important role, so that the work of the King was included in the Great Tradition and the King was the authority holder.

Based on the explanation above, it can be said that it is important to introduce in detail to the younger generation about preserving the *Bedhaya Ketawang* dance. One of them is through designing an illustrated book that focuses on the *Bedhaya Ketawang* dance.

The purpose of designing an illustration book about the *Bedhaya Ketawang* dance is an effective illustration book in becoming an identifier that can display the noble value of the *Bedhaya Ketawang* dance at Surakarta Palace for the people of Surakarta City at large. In addition, the purpose of designing this illustration book is to design an effective illustration book in presenting the visualization of the Surakarta Palace's *Bedhaya Ketawang* dance in the minds of the people of Surakarta City. Due to its sacred nature, this illustration book was designed with the hope that Javanese culture would continue according to its standards without the slightest change.

2. Literature Review

Research related to the *Bedhaya Ketawang* dance has been widely studied by previous researchers, but each study has its own characteristics related to the theme and research object. Research conducted by Tomioka (2007) shows that the art of palace dance that developed in CJAC (Central Java Arts Center) has evolved and experienced revitalization by condensing the nuances of the dance.

Research conducted by Nanik Sri Prihatini (2007) explains that the *Bedhaya* dance as a religious activity of Javanese aristocrats is thought to have been motivated by Hindu-Javanese thinking that is Shivaite in nature. The nine dancers in the *Bedhaya* dance are related to the existence of the nine *syakti* in the form of the nine dancers who were born due to the activity of the god Shiva. This is related to the concept of Deva Raja which positions the position or nature of a king to be the same as that of a god.

Enis Niken Herawati (2010) revealed the meaning of symbols contained in the rafting system of the *Bedhaya* dance born from a place that uses high Javanese values and philosophy, namely the palace environment. Javanese philosophical ideas or beliefs held by Javanese people are expressed in symbols or symbols in dance works, such as the nine dancers of the *Bedhaya* dance. Nine can be interpreted as *Hawa Sanga* (nine discharge holes) that humans must be able to condition lust. Nine can also be interpreted as the ruler/guardian of the universe (God) (Herawati, 2010).

This research needs to be carried out because of concerns from the author to the resource person in the development of ancient Javanese culture, which until now has often been found to be not in accordance with the rules. Gusti Menul (2023) said that it's trivial, but I'm concerned. We often neglect such things. So details, details of a costume, people like us have finished. Nowadays, the thinking of looking for easy and practical things is different from before. In the past, there was an essence and a meaning, just like the batik cloth. We were inherited, but we want to improvise, not only in cloth motifs, but also in cultural customs. Now everything is considered complicated, even the fingers are now sewn up, after a while the next generation can't finger them themselves, they don't understand. In fact, it is we ourselves who make it. We inherited how to use the *jarik*, but now it's made simple, sewn.

There is also a bun now that only needs to be attached. In the past there was a cypress bun, it had to be connected, because maybe the hair wasn't long, but now it just needs to be glued on. Even in Korean films, there are still Korean historical films that are still studying Korean buns. Therefore, in the past, Javanese bride makeup, one of the conditions was to be able to wear a bun. Many cultures have been abandoned because they are considered complicated" (Gusti Menul, interview, 2 April 2023).

So far, there is no illustration book that discusses dance in Indonesia in detail. Illustrated books about Indonesian dance that have been circulating in the market are only textbooks for junior high school students to senior high school students. Therefore, this illustrated book about the *Bedhaya Ketawang* dance is a pioneering media that aims to introduce the culture and values of dance in Indonesia.

3. Creation Methodology

The research method used in this research is a research method with a descriptive qualitative approach. According to Sugiyono descriptive qualitative methods are research methods based on the philosophy of postpositivism used to research on natural object conditions (as opposed to experiments) where the researcher is the key instrument data collection techniques are carried out in triangulation (combined), data analysis is inductive / qualitative, and qualitative research results emphasize meaning rather than generalization (Sugiyono, 2018).

Qualitative descriptive research aims to describe, describe, explain, explain and answer in more detail the problems to be studied by studying as closely as possible an individual, a group or an event. In qualitative research humans are research instruments and the results of the writing are in the form of words or statements that are in accordance with the actual situation.

The resources in this study consist of two components, namely people and things. Mrs. GRAY. Koes Suwiyah (GKR Menul), the 31st daughter of Sri Susuhunan Pakubuwono XII, as the *Bedhaya Magang* of *Bedhaya Ketawang* dance of Surakarta Palace and the people of Surakarta City, especially students as informants in the sense of being subjects who express and express the data needed by researchers, while objects are data sources in documents such as journals that have been available on the internet along with videography about the dance.

The data used in this study are divided into 2 types, namely primary data and secondary data. The selection of primary data is based on the capacity of research subjects who are considered to be able to provide the information needed by researchers thoroughly and know the perspective of the importance of the introduction of *Bedhaya Ketawang* dance of Surakarta Palace for the people of Indonesia. The primary data in this research are the experts or experts who really learn about the problem of *Bedhaya Ketawang* dance, as well as one of the dancers of *Bedhaya Ketawang* itself.

To strengthen the data analysis, this research on the importance of *Bedhaya Ketawang* dance introduction for the people of Surakarta City must be supported by secondary data, namely data from journals related to the topic of the importance of *Bedhaya Ketawang* dance introduction for the people of Surakarta City.

For brevity, the data is divided into 2, namely: (1) Primary Data, expert (Mrs. GRAY. Koes Suwiyah (GKR Menul) 31st daughter of Sri Susuhunan Pakubuwono XII) or *Bedhaya Magang* or people who study the importance of introducing *Bedhaya Ketawang* dance for the people of Surakarta City and students located around Surakarta City; (2) Secondary Data, Documents or journals about the importance of the introduction of *Bedhaya Ketawang* dance for the people of Surakarta City and videography about the dance.

The data analysis method is done by collecting various information from various sources so that the process of making an illustration book about *Bedhaya Ketawang* dance is in accordance with the concept that has been set, but still has a visual with other dances in Indonesia. In addition, the data analysis of this research will be made descriptively, where this is an analysis technique used in analyzing a data by describing a number of data that has been collected without having to make generalizations from the results of the study, with data presentation in the form of graphs and tables, and presentations.

The framework of thinking begins with the determination of the research object and the background of a problem. Followed by collecting theoretical study references from the *Bedhaya Ketawang* dance and its educational media. Obtain document data by means of literature study, observation, interviews of appropriate experts, then analyze the data that has been obtained. After all the data is compiled, design a visual concept of the work, both in terms of story, character design, color palette, typography, images, and so on. Working on works and developing educational media both in terms of stories and visualization.

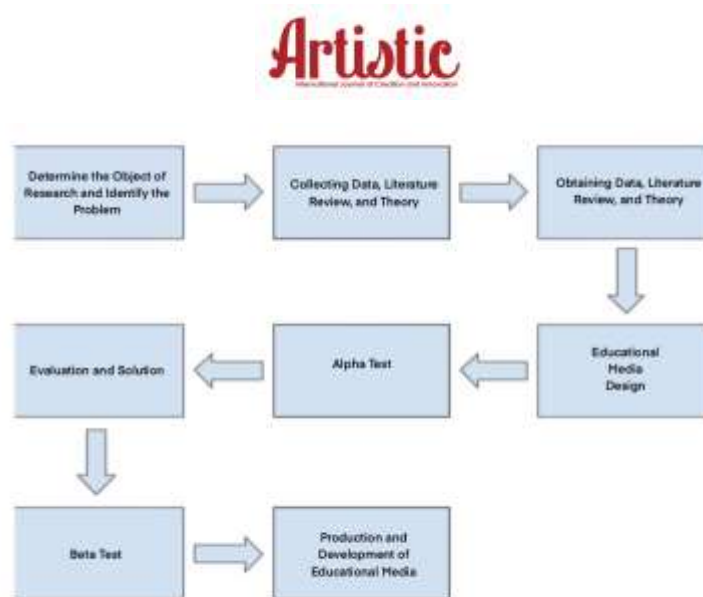


Figure 1. Thinking framework
(Design: Jasmine Aurelia Kartono, 2022)

Followed by the implementation of the book in print media and then distributed to students to university students to see the responses and responses. Then proceed with evaluation and solutions so that the objectives of this introduction and education media are achieved.

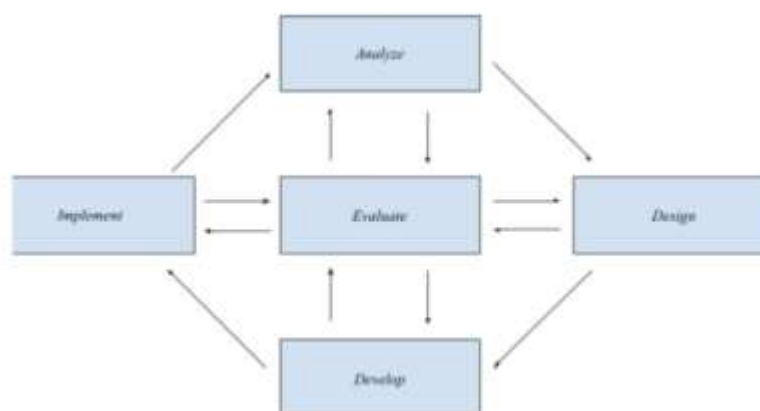


Figure 2. Design process
(Design: Jasmine Aurelia Kartono, 2022)

In developing teaching materials, it is necessary to pay attention to the development model to ensure the quality of teaching materials in supporting the

effectiveness of learning, because the development of teaching materials is basically a linear process with the learning process. One of the teaching material development designs that is often used is the ADDIE Model, through 5 stages: Analysis, Design, Develop, Implementation, and Evaluation. ADDIE model is one of the most common models used in the instructional design field a guide to producing an effective design (Aldoobie, 2015).

The development process requires several tests by a team of experts, individual research subjects, limited and wide scale (field) and revisions to improve the final product so that even though the development procedure is shortened, it already includes a testing and revision process so that the product developed meets the criteria. good product, tested empirically and no more mistakes (Cahyadi, 2019).

4. Discussion

4.1 Concept Design

The results of the analysis of the average results of the questionnaire from the total number of respondents showed valid, reliable and proven true. The following is the calculation of the description of the basic understanding of *Bedhaya Ketawang* dance.

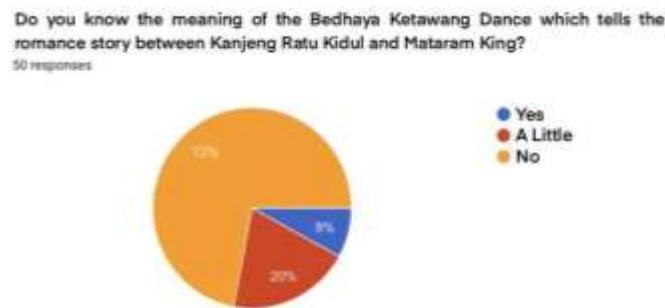


Chart 1. Results of questionnaire on the meaning of *Bedhaya Ketawang* dance
(Design: Jasmine Aurelia Kartono, 2022)

The descriptive data of basic knowledge of *Bedhaya Ketawang* dance in this study explained that there were a number of cases showing 8% of teenagers already knew about the meaning of *Bedhaya Ketawang* dance. While 20% of other teenagers know a little about the meaning of *Bedhaya Ketawang* dance and the rest do not know. While the average comparison in the indicator of having heard about *Bedhaya Ketawang* dance can be seen from the Chart 2. This percentage was taken into consideration for the design of this illustrated book.

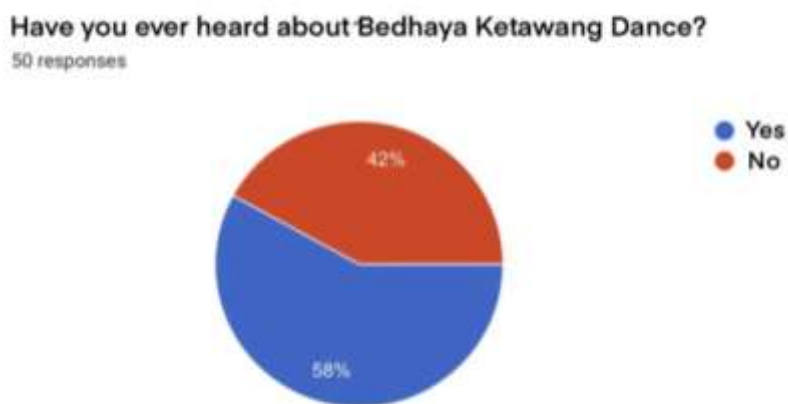


Chart 2. Results of questionnaire on teenagers' knowledge of *Bedhaya Ketawang* dance (Design: Jasmine Aurelia Kartono, 2022)

Apart from the questionnaire above, interviews were also conducted with the resource persons. GRAY. Koes Suwiyah (GKR Menul), the 31st daughter of His Majesty Pakubuwono XII as *Bedhaya Magang* of Surakarta Palace, explained the importance of preservation and introduction of *Bedhaya Ketawang* dance which is considered sacred in Surakarta Palace to the young people of Surakarta.

Table 1. In-depth interview analysis

Interview Outline	Interview Output
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In the long duration of *Bedhaya Ketawang* dance, is there any meaning for each section?

Each part has its own meaning related to the lyrics sung by the *sindhen*. If ordinary people see it, who don't understand it, they will tend to get bored and find it uninteresting. But if people who know dance, they will notice, because the movements are swinging, there is a rhythm, and it is not easy for those of us who understand. There is no tempo, we use our feelings and must be able to be animated or integrated so that it can flow.

From the chorus, it's very melodious, very romantic. The meaning is very loaded and very touching, for example *yen mati pundi surupe?* which means if you die, where will you go?

In the clothing section, there is *alas-alasan*, what is the meaning of the *alas-alasan* itself and is there a special meaning of the animals depicted on the cloth?

The name itself is *alas-alasan*, there are various animals ranging from elephants, tigers, deer, to fleas, such as spiders. Because this is nature, the term gives meaning that there is a prayer for the universe, we provide a kind of knowledge that we are in the universe, whose contents are not only us, the universe. It's full of prayers, it's full of meaning, even though maybe if the story in the existence of *Bedhaya Ketawang* is a love story, it's just that, also the union of two different dimensions, that's where *Bedhaya Ketawang* appears. That's why, if people are in our realm, it becomes a little bit mystical.

Is there a specific reason that can explain why *Bedhaya Ketawang* dance is still very sacred?

Many people do not believe in it, but until this moment, it is proven that it still exists. The term, we can still see traces. This is something that is still sacred, so there are still not many people who explore this. Because until this moment, the palace is still running it, so maybe, there are many reviews about it, but not really detailed because it is still being carried out, this ritual is still being carried out. So, more or less if you want to uncover this illustration, yes the one that has been provided, not the one that is really detailed, because until now it is still being preserved or still maintained and carried out.

Based on the explanation above, it can be concluded that the importance of detailed introduction to the people of Indonesia, especially the youth of Surakarta City about the preservation of *Bedhaya Ketawang* dance in order to avoid mistakes in the next generation. With a good introduction, in the future the youth of Surakarta will be accustomed to helping maintain the authenticity and originality of *Bedhaya Ketawang*

dance. In order to reduce the misinterpretation in the future, to make this culture still stick to the rules. Providing insight in this illustration book is very appropriate to explain in detail about *Bedhaya Ketawang* dance.

Based on the design that has been done, suggestions that can be given for further research regarding the introduction of the *Bedhaya Ketawang* dance of the Surakarta Palace is the need to increase information regarding the buns worn by dancers. In addition, suggestions for further research can add QR codes regarding musical instruments and dances so that they can increase the knowledge of students and students are also more clearly illustrated for the audience. In terms of visualization, it can be developed to make it even more interesting.

The unique characteristic of this illustrated book about the *Bedhaya Ketawang* dance is that the color palette of the illustrations follows the interests of students with textured cold tone colors. Apart from that, it is informative, easy to understand, tells about the *Bedhaya Ketawang* dance of the Surakarta Palace in detail and completely. Meanwhile, the weakness of this illustrated book is that the introduction of the main character is lacking. Some of the first pages of explanation are too much, as well as not many character illustrations.

4.2. Art Work Description

The main media design of the illustration book "Introduction to *Bedhaya Ketawang* Dance of Surakarta Palace" contains education and introduction to *Bedhaya Ketawang* dance for students. This book is an educational media that teaches students about the importance of protecting the environment and preserving the surrounding culture without changing anything. Equipped with easy-to-understand story content and illustrations that match the target audience with the intention of attracting attention, describing the contents of the story and making it easier for teenagers to receive information from the book. The education provided certainly has a moral message and is expected to educate so that in the future students will grow into good and responsible individuals.

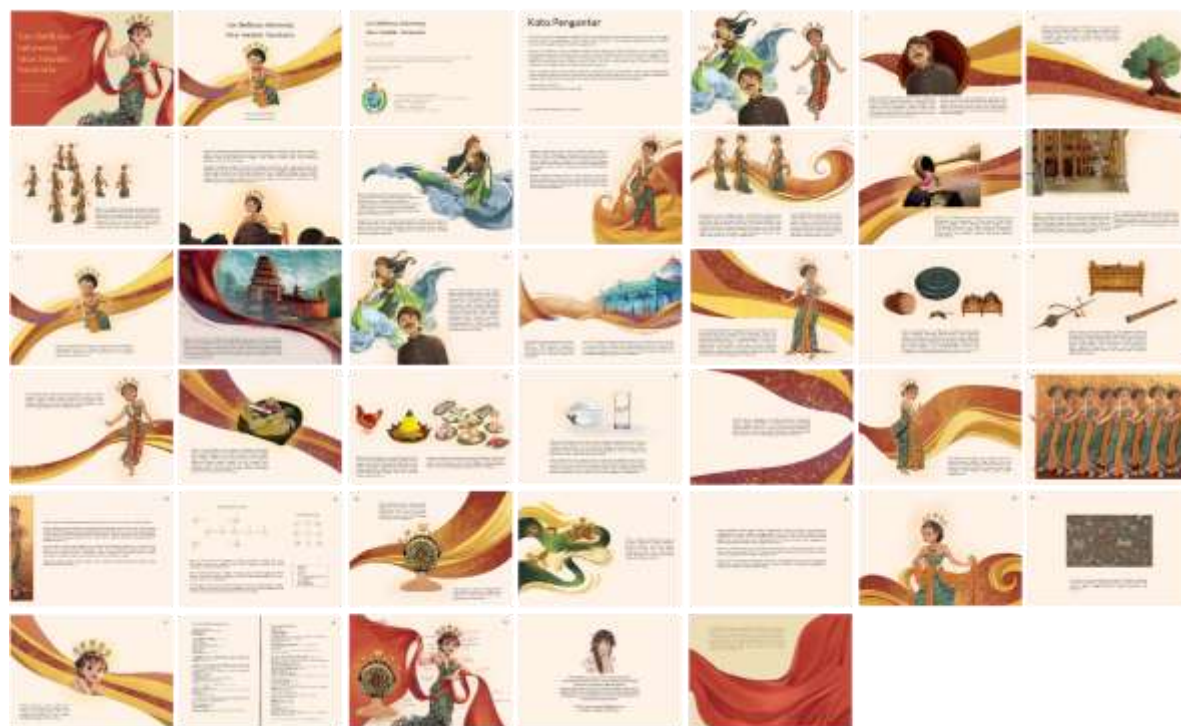


Figure 3. Illustration book of *Bedhaya Ketawang* dance
(Design: Jasmine Aurelia Kartono, 2022)

This illustration book is different from the existing books in the market because this book explains the origin to the meaning of *Bedhaya Ketawang* dance. The book "Introduction to *Bedhaya Ketawang* Dance of Surakarta Palace" is organized with a storyline that leads readers to follow the story experienced by Kanjeng Ratu Kidul to her dancers. The core of the book is a detailed introduction of *Bedhaya Ketawang* dance to the people of Surakarta City.

This book is made with interesting illustrations equipped with details or textures. The colors used are also cold colors but also still look solid and soothing. In addition to illustrations with cold colors, character designs are made interesting and detailed so that teenagers are happy and easy to understand reading this illustration book. The text made is also not too long so it is easy to understand students to college students. Layout is made varied according to the content of the story so that it is not monotonous and

does not make the audience bored. This book is provided in print and digital form so that students can easily access this illustration book.

4.2.1. Formal Analysis

The visual style used in making this book is based on the results of a survey that is suitable and desirable for students aged 15-23 years. The results of the illustration questionnaire that students are interested in show balanced results. So that the illustration style used in making the book "Introduction to *Bedhaya Ketawang* Dance of Surakarta Palace" is combined as a minimalist illustration but still textured with cold colors.

Layout techniques that will be used will utilize white space/negative space to create an interesting page composition. Layout will also be made neatly so that readers are not confused when reading the book "Introduction to *Bedhaya Ketawang* Dance of Surakarta Palace".

The typography chosen in the design of the illustration book considers the ease of students to students in reading the story and typography that still attracts attention. The font used as the headline in this book is FTF Indonesiana Serif, which has strokes that represent the simplicity and traditional culture of the archipelago. While the font used as the body text is Louis George Cafe. Through this cultural product, it could be analyzed that the illustration book of *Bedhaya Ketawang* dance creates a product that includes cultural elements, so it won't be forgotten.

4.2.2. Interpretation Analysis

Interviewing *Bedhaya Magang* of *Bedhaya Ketawang* dance, the idea of using illustration books as the main media of promoting it, which still many people in Surakarta City haven't understood deeply. In order to show the Javanese identity, products from Solo, Central Java should dare to show Javanese culture at the national level.

Illustration books with the theme of Indonesian dance are not widely circulated in the market. Most of the Indonesian dance-themed books contain science such as encyclopedias explaining the types of Archipelago dance. While other books are children's textbooks about Indonesian dances. There is no illustration book that really only raises 1 type of Indonesian dance in detail.

The uniqueness of the book "Introduction to *Bedhaya Ketawang* Dance of Surakarta Palace" is in the form of knowledge about *Bedhaya Ketawang* dance packed in a story that is rarely found in the market in Indonesia. The uniqueness of this book is intended to be closely attached to the minds of students, especially for students of Surakarta City. Students to university students can learn more about *Bedhaya Ketawang* dance, not only knowing its characteristics but also knowing the origin or meaning of the dance and the chorus. Another uniqueness that exists in this illustration book is that in addition to the end of the book, it provides facts about *Bedhaya Ketawang* Dance, but also has illustrations in dancing it. This is intended to make it easier for teenagers or students to understand the meaning of this dance movement which is melodious.

The illustration book takes place in the Surakarta Palace. So that students can imagine the visualization of the Surakarta Palace. The illustrations offered are taken based on the origin of *Bedhaya Ketawang* dance and then introduced to students. It aims to make them understand that *Bedhaya Ketawang* dance is not a dance that can be performed by anyone because it requires special requirements to fully appreciate this dance from the Surakarta Palace. This book is also made with the intention of raising awareness to teenagers so that in the future they grow into individuals who care about the culture and nature.

Visualization of illustration book design "Introduction of *Bedhaya Ketawang* Dance of Surakarta Palace" as an educational media and introduction of *Bedhaya Ketawang* dance requires visual standards. This is necessary so that the message to be conveyed can be conveyed well and effectively to children. In addition to conveying communicative messages and information, finalizing the visual elements is needed for

a book that has appeal and is integrated with the story. The primary purpose of this traditional illustration book is to introduce and foster a love of local culture to the public. Culture is learned from and reinforced by other people, a process that starts in childhood and continues through life (Stephenson, 2023). The hope of the creation of the illustration book is the recognition of *Bedhaya Ketawang* dance as the identity of the city of SALA or what is now Surakarta or commonly known as Solo City.

4.2.3. Evaluation Analysis

After the analysis above, *Bedhaya Ketawang* dance is one of the culture in Solo City, Central Java - Indonesia, which tries to revive the Javanese culture, which was one of the the culture of the Surakarta Palace which is still not well known by the people of Surakarta City. Through the illustration book, cultural product design, it involves the Javanese culture within the illustration book to preserve, share and remember it to the public by emotional bonding for those who once lived or were born in Solo City itself. The idea of the design was to show that the illustration books were complete, unique, and in accordance with the principles of the Surakarta Palace itself, that in principle Surakarta Palace's culture is Islamic, but in the property used for implementing the court rite or tradition is inseparable from Hindu culture still existing until today (Hartanto et al., 2020).

According to the color of the logo, the colors chosen are green and yellow. The green color in the logo symbolizes the continuous growth of Surakarta Palace, the green color also gives a calm and relaxed effect that can attract consumers' attention. While the yellow color gives an optimistic and cheerful impression. Yellow has a color element that means the color of the sun, yellow brings a smile, which is in accordance with the image of *Bedhaya Ketawang* dance. Yellow is a sign of *lauwamah* or *aluamah*, which indicates power (Sulistyono et al., 2022). Cultural results are related to the symbol system, which is a reference and guideline for people's lives in giving meaning (Kartika, 2020).

Table 2. Visual languages analysis result

Brand Name	Illustration Book of Bedhaya Ketawang Dance
Description	<p>Color: Colorful (cold tone). Theme: Javanese culture and illustration book. Type: Cultural product design. Typography: FTF Indonesiana Serif for headline text and Louis George Cafe for body text. Logotype: Font FTF Indonesiana Serif with green and yellow as the color palette.</p>
Formal	<p>Proportion: Layout techniques that will be used will utilize white space/negative space to create an interesting page composition. Layout will also be made neatly so that readers will not be confused when reading the book "Introduction to <i>Bedhaya Ketawang</i> Dance of Surakarta Palace". Hierarchy: The illustration of <i>Bedhaya Ketawang</i> dance is intended to be clearly visible, the typography of the illustrated book logo and the explanation of the traditional dance in the book. Balance: The balance between the main object and the background is done well, thus giving emphasis to the illustration book itself. Unity: The illustrations made in the illustration book have a repetition that gives a dynamic character. Domination: Dominated overall by the color green, other colors give a clear impression of life on the illustration book and typography in the illustration book.</p>
Interpretation	<p>Identity: Illustration book of <i>Bedhaya Ketawang</i> dance meaning: Surakarta Palace traditional dance culture. Psychological: Emotional bonding through product design. Geographical: for people within the age of 15-23 years old who once lived or were born in Solo City. Culture: <i>Bedhaya Ketawang</i> dance Social Habits: Relating to the rule where students need to get to know the surrounding culture and help preserve it according to its rules.</p>
Evaluation	<p>Illustration book of <i>Bedhaya Ketawang</i> dance tries to revive the communication form in Solo City, Indonesia, which there are still many people in Surakarta City who understand it deeply. Thus, by applying the Javanese culture to the illustration book design. The cultural product was made for the public to appreciate their own country's or even hometown's culture. This kind of illustration book tries to connect the audience by linking the geographical place and culture into a cultural product design.</p>

The product was made to build the public to love local culture originally from their own country, or even hometown and strengthen the cultural identity of the city and the nation.

5. Conclusion

The illustration book "*Bedhaya Ketawang* Dance of Surakarta Palace" is designed with the aim of introducing and educating that caring for our own culture is important in order to preserve it. Each book that discusses dance in Indonesia certainly has its own characteristics and advantages. However, this book has the advantage of introducing *Bedhaya Ketawang* dance in a story that is rarely found in Indonesia. This book is equipped with interesting facts about *Bedhaya Ketawang* dance, both in terms of history to the requirements of dancers as well as offerings and fasting, to the lyrics of *Bedhaya Ketawang* dance. The existence of the poem of *Bedhaya Ketawang* dance, makes students and college students have an overview of the overall meaning of *Bedhaya Ketawang* dance.

The making of the book was supported by *Bedhaya Magang* as the main source of data on the introduction of *Bedhaya Ketawang* dance of Surakarta Palace, as the book distributor responded well and gave constructive suggestions for this book and the researcher. The response obtained from the audience is that they like the illustrations that have been made. They can easily understand the information from the storybook so that on average they can mention the uniqueness of *Bedhaya Ketawang* dance to the meaning of the dance. Even so, this book received various suggestions from the respondents. With this book, it is expected that students and college students can know more about *Bedhaya Ketawang* dance, not only knowing its history but also knowing the requirements to the meaning of the dance.

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ARTISTIC : International Journal of Creation and Innovation

Publisher:
Program Pascasarjana
Institut Seni Indonesia (ISI) Surakarta

Available online at:
<https://jurnal.isi-ska.ac.id/index.php/artistic>

How to Cite:
Riyanto, Bedjo & Kartono, Jasmine Aurelia. (2023). The Creation of the *Bedhaya Ketawang* Dance Story Book at Surakarta Palace. *ARTISTIC : International Journal of Creation and Innovation*, 4(2), 168-188, DOI: 10.33153/artistic.v4i2.5624