



Designing an illustrated book as an educational medium to introduce *Ronggeng Gunung* dance to the younger generation: an effort to preserve traditional dance



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ABSTRACT

This research delves into *Ronggeng Gunung* dance, a traditional folk art from West Java, Indonesia, which, despite its cultural significance, remains relatively unknown. The study focuses on the crucial task of introducing this dance form to the younger generation, leveraging their receptiveness and curiosity. The primary objective is achieved through an illustrated book, offering a visual journey into the cultural roots and historical context of *Ronggeng Gunung*. The research extends beyond documentation by integrating educational aspects, providing insights into dance attire and musical components, and a comparative analysis of the dance's evolution over time. To accomplish this, a qualitative descriptive method is employed, grounded in accurate facts. Diverse data collection methods include a Literature Study covering books, articles, and journals related to *Ronggeng Gunung* dance, Observation of the traditional art form through archival and documentary examination, and Interviews with original sources to obtain authentic information. Additionally, Questionnaires assess the younger generation's interest in traditional dance, their knowledge of *Ronggeng Gunung*, and their preferences for the illustrated book's style. The overarching aim is to cultivate awareness and facilitate the preservation of traditional *Ronggeng Gunung* dance. After meticulous data collection and analysis, the research advances through design, media, and visual concepts, culminating in the creation of the illustrated book. A beta test validates its impact on the younger generation, demonstrating that the incorporation of a popular illustration style effectively captivates the audience. This outcome underscores the success of the book in fostering a more engaging and comprehensible understanding of the *Ronggeng Gunung* dance narrative for the younger audience.

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Article History

Received 2023-07-13

Revised 2023-11-08

Accepted 2023-11-16

Keywords

Arts
Illustration Book
Ronggeng Gunung
Educational Media
Generation Z

1. Introduction

Indonesia boasts diverse cultures, one of which is the *Ronggeng Gunung* traditional dance—a folk dance rooted in West Java. The existence of Ronggeng Mountain is deeply entwined with folk stories disseminated among the local population. Folk art, originating directly from the lives of the people, is created by and for the masses, reflecting an artistic style fulfilling their spiritual needs [1]. This form of artistic expression emerges within a societal context that possesses historical depth and narrative. The *Ronggeng Gunung* dance, predominantly performed by women exhibiting smooth and graceful movements, features a main dancer adorned with a shawl, accompanied by *pengibing* or a group of dancing men. Simple musical instruments, including one *kendang*, three *bonang*, and one *gong*, accompany the dance, which is characterized by distinctive songs. The dance's movements primarily emphasize footwork [2].

The rhythmic tunes of *Ronggeng Gunung*'s songs exude melancholy, with lyrics often employing the challenging *buhun* language, making them less accessible to the general populace. Only those well-versed in Sundanese *ngawih* are entrusted to be ordinary pesinden in *Ronggeng Gunung* [3]. Over time, the recognition of the mountain *ronggeng* dance among younger generations has diminished. Negative perceptions, particularly associating the dance with eroticism due to its curved movements, have contributed to its undervaluation. However, these perceptions represent unilateral stigmas and labels within society. In reality, *Ronggeng Gunung* serves ritual functions, including expressions of gratitude in ceremonies such as rain requests, rice field plowing, planting and harvesting rice, rice storage ceremonies, and baby celebrations [3].

The traditional *Ronggeng Gunung* dance represents a cultural heritage passed down through generations, necessitating preservation and maintenance as a facet of Indonesia's cultural diversity. The continual preservation of arts and culture is crucial for maintaining their values amidst evolving conditions [4]. Traditional arts, including traditional dances, serve as reflections of Indonesian culture, with the diversity stemming from the creative works of the Indonesian people. These creations, laden with meaning and philosophy about life, have been transmitted through generations [5]. While the community presently maintains the condition of the mountain *ronggeng*, a persistent lack of interest may lead to its extinction. To counter this, efforts such as education and introduction through graphic media are essential for the preservation of this art form. Art serves as a local identity that supports societal development across various domains. Marketing and promotion are imperative for the preservation of art, as they showcase how a region is perceived by people from other areas [6]. The promotion of *Ronggeng Gunung* dance necessitates a media platform for education and introduction to the broader society, particularly targeting the young generation. Adolescents, classified into early (10-13 years), middle (14-17 years), and late (18-21 years) stages, experience improved emotional maturity, especially in late adolescence. Researchers focus on the age range of 14-18 years to educate this generation about the lesser-known *Ronggeng Gunung* dance, emphasizing its cultural diversity [7]. Given the dance's limited recognition, particularly among the youth, such efforts contribute to preserving this cultural diversity within Indonesia.

Previously, promotion of the *Ronggeng Gunung* dance was limited, primarily confined to websites and news portals that are now infrequently visited by the younger generation. Consequently, the primary aim of this design is to impart education on the art of *Ronggeng Gunung* dance through the creation of illustrated books. Illustrations in book design serve various functions, including the Descriptive function, acting as a substitute for verbal and narrative descriptions using concise visual elements. The Expressive function allows illustrations to convey ideas, intentions, feelings, situations, or abstract concepts precisely and impactfully. Additionally, the Structural Analytical function enables illustrations to present detailed aspects of an object, system, or process comprehensively. Finally, the Qualitative function involves using various visual elements such as lists, tables, graphics, cartoons, photos, drawings, sketches, schemes, and symbols [8]. The evolution of computer technology has significantly influenced the art of illustration, leading to substantial changes in its concept, expression, application scope, and aesthetic appeal. Aligned with the current era's developments, the Illustrated Book serves as easily digestible and visually engaging information for the young generation. In line with these considerations, the author compiled an illustrated book on *Ronggeng Gunung* Dance as an educational medium for the younger demographic. The aspiration is that this illustrated book will effectively reach the younger generation and the broader society, fostering an understanding of the traditional culture embedded in the *Ronggeng Gunung* Dance.

2. Method

This research constitutes a qualitative descriptive study employing the descriptive method, characterized by systematic, factual, and accurate depiction of facts, nature, and relationships between phenomena that meet specific criteria [9]. Qualitative research aims to comprehend phenomena experienced by research subjects, encompassing behaviors, perceptions, motivations, and actions through descriptive language [10]. Data collection in this study takes the form of observations, tests, and interviews. The utilization of qualitative research serves the

purpose of acquiring verbal data, such as descriptions or visualizations related to the research object [11]. Specifically, the study explores the connections between the history and folklore of *Ronggeng Gunung*, the functions and meanings embedded in the *Ronggeng Gunung* dance, and details about the costumes and musical instruments utilized in mountain *ronggeng* performances. Performing arts research focuses on describing artistic activities, typically in the form of performing arts, including *Pedalangan*, *Karawitan*, and Dance, as part of an endeavor to acquire knowledge. The chosen approach is qualitative, characterized by descriptive features [12]. This enables researchers to furnish factual and original data through the application of qualitative descriptive methods, see Fig. 1.

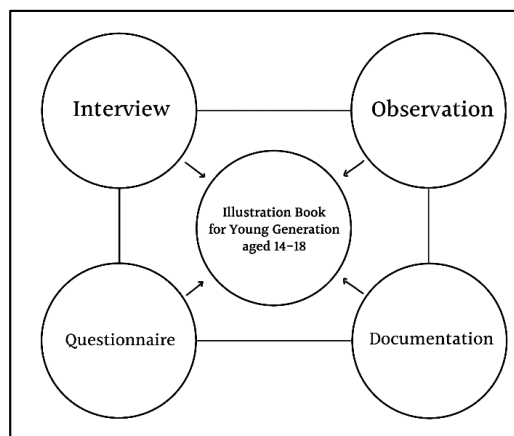


Fig 1. Qualitative Research

This research involves two data sources: primary data from respondents, consisting of senior high school students at SMA Negeri 1 Banjasari and young people in Indonesia, and secondary data that complements the primary data, taking the form of literature such as supporting books and articles. The data collection techniques encompass the following methods: (1) In-depth interviews were conducted, posing questions about the young generation's interest in *Ronggeng Gunung* according to experts in the art of *Ronggeng Gunung* dance; (2) The documentation method was employed to retrieve data about various aspects of *Ronggeng Gunung*, utilizing archives, videos, and photos; (3) A questionnaire instrument was distributed via an online Google Form to reach a broader audience of the young generation. The questionnaire focused on the following aspects: Knowledge and interest of the young generation aged 14-18 in *Ronggeng Gunung* dance; Interest of the young generation in reading folklore related to *Ronggeng Gunung* dance; Preferences for illustrations that appeal to the young generation. These methods were employed to comprehensively gather information and insights into the young generation's perceptions, knowledge, and interests regarding *Ronggeng Gunung* dance and its associated cultural elements.

3. Results and Discussion

3.1. The *Ronggeng Gunung* Dance

The *Ronggeng Gunung* constitutes one of the traditional folk art performances in West Java, specifically in the southern Ciamis and Pangandaran areas. This performance features traditional dance presentations with young women dressed in special attire, exhibiting an attractive appearance. Accompanying them are several men participating in the action, engaging with the surrounding audience, thereby enhancing the vibrant atmosphere of the show. The term "*Ronggeng*" can be interpreted as a woman skilled in both preening and dancing [13], while "*Gunung*" refers to the mountainous region serving as the backdrop and venue for the performance [14]. This mountainous area extends from the Sunda Strait to Panajung Pangandaran. *Ronggeng Gunung* stands as one of the traditional arts of the people in Ciamis Regency and Pangandaran Regency, West Java. It is colloquially known as "*Ronggeng Gunung*" as it originated from inland areas (mountains) and typically involved one female dancer, commonly referred to as "*ronggeng*," surrounded by male dancers. The male dancers, numbering 6-10, wear sarongs and headbands and have machetes tucked into their waists.

Their dance movements follow specific patterns, with female dancers encircled by male dancers performing clockwise. Typically reserved for special occasions such as the earth alms ceremony, locally known as "*mamarung*," this ritual expresses gratitude to Allah, signaling the imminent commencement of rice planting activities. The dance is also an integral part of various rituals such as *Selamatan*, *Hajat Laut*, *Muharaman*, etc. Given its ritualistic nature and connection to the cycles of human life and nature/agriculture, preparations for the *Ronggeng Gunung* dance include offerings as a symbolic farewell to supernatural guardians [15].

3.2. The *Ronggeng Gunung* Dance Performance

The choreography of the *Ronggeng Gunung* dance emphasizes foot movements, while hand movements also contribute to each dance act (see Fig. 2). Dancers typically perform in groups arranged in a circle, encircling the central *Ronggeng*. During specific songs, they incorporate sarongs or ikets into their dance. In these instances, the floor pattern executed by the male dancers takes on a snail-like appearance as they approach and eventually encircle the *Ronggeng*, who consistently dances and sings alone. This pattern is mirrored in the movements of the male dancers [16].



Fig 2. *Ronggeng Gunung* Performance

Waditra accompanies the *Ronggeng* with musical instruments. The accompaniment remains similar to the past, comprising a small *kenong* and a set of large and small *kendang*. However, in contemporary settings, it is more prevalent to use only one *ketuk*, one large *kendang*, and one large *gong* [3]. The musical instruments, namely *kendang*, *ketuk*, and *gong*, can be observed in Fig. 3.



Fig 3. Music Instruments *Ronggeng Gunung*

Several songs are commonly performed in *Ronggeng Gunung*, including *Kudupturi*, *Ladrang*, *Sisigaran*, *Golewang*, *Kawung Banter*, *Parut*, *Dengdet*, *Ondai*, *Liring*, *Kawung Kulonan*, *Menangis*, *Mangonet*, *Urung-urung*, *Tunggul Kawung*, *Torondol*, *Cacar Burung*, *Kidung*, and *Raja Pulang*. In the *ibing* art, *Ronggeng Gunung* exclusively employs *Golewang*, *ondai*, *kawung banter*, *grate*, *Kawung Kulonan*, *Liring*, *Menangis*, and *Cacar Burung* songs. During *Ronggeng Gunung* performances, the *sinden* typically engages in spontaneous singing without relying on a predetermined text. The lyrics often interpret aspects of daily life in rhyming form.

3.3. Ronggeng Gunung Performance Clothes

In *Ronggeng Gunung* performances, the dancers typically attire themselves in *kebaya*, long skirts, and shawls. Their hair is fashioned into a large bun. However, in ancient times, the dancers wore clothing with *apok*. The *sinden* also adorns attire resembling that of the *Ronggeng Gunung* dancers. Male dancers and musicians (*nayaga*) don *pangsi* shirts and trousers complimented by headbands (*iket*). Male dancers additionally carry a machete and a *sarong*, either slung around the waist or draped over the head. Fig. 4 illustrates the attire worn by *Ronggeng* and male dancers, highlighting the evolution in the style of *Ronggeng* attire over time.



Fig 4. *Ronggeng Gunung* Performance Clothes

3.4. Differences Between *Ronggeng Gunung* Dance *Kaler* and *Amen*

Mrs. AS, the Maestro of *Ronggeng Gunung* and Chairman of the Sanggar Panggugah Rasa, elucidated the distinctions between *Ronggeng Gunung*, *Ronggeng Kaler*, and *Ronggeng Amen*:

The difference is that ronggeng gunung is more traditional, because there was a beginning of ronggeng from ronggeng gunung. Now from the changing times there are ronggeng kaler and ronggeng amen. Ronggeng kaler and ronggeng amen are almost the same, using a complete gamelan than ronggeng gunung. Because Ronggeng gunung's musical instruments only use kendang, kenong, and gong.

According to this explanation, the distinction between *Ronggeng Gunung* and *Ronggeng Kaler* and *Amen* lies in the musical instruments utilized. *Ronggeng Kaler* and *Amen* typically employ a more comprehensive gamelan to enhance various events. Conversely, *Ronggeng Gunung* finds more widespread usage, particularly in earth rituals and harvest thanksgiving ceremonies.

3.5. Interview Result and Research Respondent

The target audience for this illustrated book is the young generation because they possess good emotional stability and a strong desire to develop skills. To obtain accurate data, the author conducted an interview with a *Ronggeng Gunung* maestro from Sanggar Seni Panggugah Rasa in Banjarsari, Ciamis, on March 31, 2023, exploring the interests of the young generation and society, see Table 1.

Table 1. Interview RSP about the Interest of the young generation in *Ronggeng Gunung*

Interview Outline	Interview Output
Does the young generation nowadays like to learn <i>ronggeng gunung</i> ?	Young people nowadays rarely want to learn <i>Ronggeng Gunung</i> Dance; in fact, there are almost none; even participating in <i>ngigel</i> (dancing) is difficult, and rarely anyone wants to.
How do people perceive <i>Ronggeng Gunung</i> 's performances today?	There is a lack of interest in <i>Ronggeng Gunung</i> , because they consider <i>Ronggeng Gunung</i> as an ancient art. Preserving it is still lacking, let alone wanting to be able to dance. You only want to dance if the music is good.

To acquire more precise data regarding knowledge of the *Ronggeng Gunung* dance, the author designed a questionnaire to assess the extent of the younger generation's awareness of the dance and their interest in it. For this observation, researchers distributed online questionnaires using Google Forms, which were disseminated to grade XI students at SMA Negeri 1 Banjarsari and the general young population. The school facilitated the observations to ensure alignment with the criteria for the design of the *Ronggeng Gunung* illustration book. A

total of 101 responses were collected, detailing that 2% were aged 14 years, 6.9% were aged 15 years, 29.7% were aged 16 years, 51.9% were aged 17 years, and 9.9% were aged 18 years. Regarding gender distribution, 66.3% were female, and 33.7% were male, see Fig. 5.

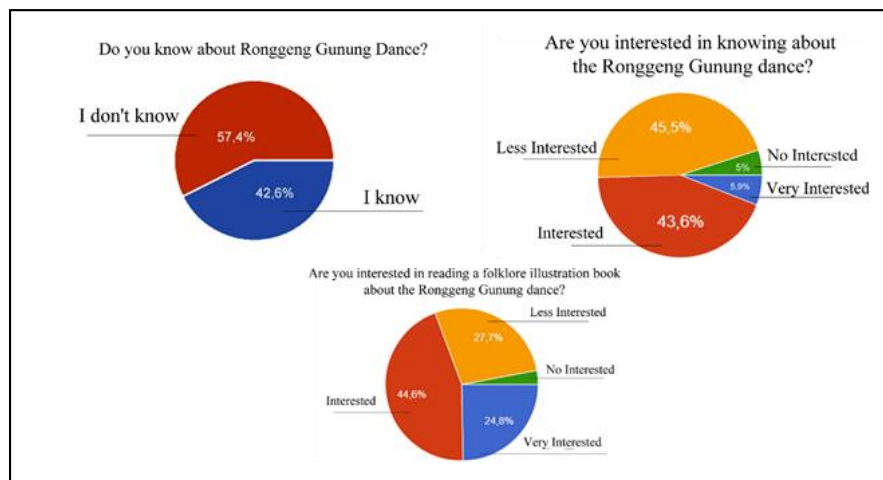


Fig 5. Young Generation questionnaire results

3.6. Data Analysis on History related to folklore *Ronggeng Gunung*

Data analysis is essential to ascertain the historical and folklore accuracy of the mountain Ronggeng dance. In this discussion, two sources are considered: RSP, the maestro of *Ronggeng Gunung*, and ED, an art activist in Pangandaran who is well-versed in the arts of the region. Additionally, researchers consulted online books in the Kemdikbud Repository, specifically the Book of *Ronggeng Gunung* by S. Dlonaya Kusuma and the Book of Folklore of the Pangandaran Tourism area. Table 2 illustrates the similarities between the narratives from these sources and the referenced book.

Tabel 2. Data Analysis about History and Folklore *Ronggeng Gunung*

Interviewer/Resources	Output/Content
Interviewer RSP Maestro <i>Ronggeng Gunung</i>	The story initially revolves around the development of the Haur Koneng Kingdom, where Raden Anggalaran, the husband of Dewi Siti Samboja, wanted to establish the Pananjung Kingdom. Then, there was a rebellion by the Bajo tribe. The story of the founding of <i>Ronggeng Gunung</i> when Siti Samboja in the Kedeng Mountains received a revelation to become a <i>Ronggeng</i> Dancer who named herself Nyi Rengganis.
Interviewer ED Arts Activists in Pangandaran	The art of <i>Ronggeng Gunung</i> cannot be separated from the legend of Dewi Rengganis. Once upon a time, there was a Pananjung Kingdom, whose name was Raden Anggalaran, whose wife was Dewi Siti Samboja, who is now known as Dewi Rengganis. Then came Bajo (the word from pirates / a group of bad people) who did the destruction, and so on were destroyed. So when fleeing so that Dewi Rengganis would not be recognized, she became a mountain ronggeng dancer so that she could approach the clothes to take her revenge.
<i>Ronggeng Gunung</i> E-Book by S. Dlonaya Kusuma, 1981/1982 Depatemen Pendidikan dan Kebudayaan	This book there are 2 versions; here is the book's conclusion on the similarity between the two stories: Based on the stories told above, it can be concluded that this art form has a definite origin in South Ciamis or, precisely, in Pamotan village, Padaherang sub-district. In the first story, it is mentioned that Putri Nyi Dewi Kembang Samboja brought with her the court dancers called " <i>renggana</i> " and her <i>nayagas</i> . In the new place, they continued their life by teaching the art of dance (<i>ronggeng</i>) to their girls. Within a few generations, the mountain ronggeng were able to retain their distinctive features [17]

Interviewer/Resources	Output/Content
Folklore of Pangandaran Tourism Area E-Book by Idat Abdilwahid, <i>et al.</i> 1988 Depatemen Pendidikan dan Kebudayaan	It is said that in the 18th century, there was a kingdom in Galuh called Haur Kuning. Prabu Haur Kuning was blessed with a son named Raden Anggalarng, who at that time married a princess named Dewi Siti Samboja. After Anggalaran was asked to create the Pananjung Kingdom, there were disturbances by pirates around the kingdom, who did not like to be ruled by any king. The starting point for the existence of <i>Ronggeng Gunung</i> . On the way, Dewi Regganis was guided by Mama Lengser while getting acquainted with the ronggeng art troupe. Thus, it is this ronggeng art that can increase and gather the energy of young people to take revenge on Bajo [18]

3.7. Illustrated Storybook as Education Media

The illustrated storybook is a narrative where pictures are accompanied by brief descriptions. Picture books have the capacity to stimulate the imagination of the young generation. Moreover, engaging in the activity of reading an illustrated storybook assists children in comprehending the relationship between stories and pictures. The utilization of learning media can capture interest and motivate children by enhancing the clarity of message and information presentation, thereby facilitating and improving the learning process and outcomes. Learning media can also enhance and focus children's attention, leading to increased motivation for more direct interaction. Additionally, it can overcome sensory, spatial, and temporal limitations and offer students shared experiences related to events while enabling direct interaction with teachers, communities, and the environment. From the aforementioned explanation, it is evident that the most crucial aspect of educational media is its ability to effectively communicate messages or information to the audience. The evolution of educational media has witnessed rapid changes, replacing traditional lecture methods with a variety of media. For optimal conveyance of learning media to the targeted audience, it is imperative to have communicative and visually comprehensible educational media tailored for the understanding of young generations [19].

3.8. Design Concept

The design concept to be employed in the illustrated media of *Ronggeng Gunung* folklore is based on the traditional artistic concept of Ciamis and Pangandaran regions, incorporating cultural elements unique to the area. These elements encompass the selection of colors, as well as assets that support stories, such as clothing and musical styles. Additionally, the illustration design aims to evoke a storytelling atmosphere rich in emotions, including romance, sadness, and a happy ending [20]. The illustrated book, titled "*Sang Ronggeng Gunung*," focuses on the legendary story featuring the main character, Dewi Rengganis, as a Ronggeng dancer in folklore. This book delves into the history of the *Ronggeng Gunung* legend through the myth of the *Ronggeng Gunung* legend, providing an introduction to mountain *Ronggeng* dance, encompassing movements, clothing, and musical instruments used in its performances. The content of the illustrated book initiates with an introduction to the character Dewi Siti Samboja, the daughter of the 28th Prabu Siliwangi and the wife of a prince named Raden Anggalarang, the founder of the Pananjung kingdom. The narrative unfolds with the emergence of a pirate/bajo character, Kalasamudra, who disrupts the Pananjung kingdom. This disturbance led to a battle that resulted in the disintegration of the Pananjung kingdom. Eventually, Raden Anggalaran and Dewi Siti Samboja decide to leave the kingdom, marking the commencement of the *Ronggeng Gunung's* initial journey. The concluding part of the book addresses the contemporary manifestation of mountain Ronggeng, which has evolved into a cultural phenomenon in the archipelago. This modern form exhibits distinctions in clothing and more sophisticated musical instruments. The *Ronggeng Gunung* dance has transformed into a folk art that people can collectively enjoy.

3.9. Media Concept

The medium employed in this design is an illustration book with specific details: the dimensions are 20x20 cm, and the total number of pages is approximately 44. The title of this book is "*Sang Ronggeng Gunung*." The illustration book is segmented into the front cover, back cover, contents, and bookmarks. The printing technique utilized is Hardcover. The front cover

of the illustration book features the title, author's name, and illustrations, while the back cover includes the title of the book and the author's name. The back cover further provides a synopsis of the entire story contained within the book.

3.10. Visual Illustration Concept

Illustration not only caters to market demand but also presents new challenges to create a distinct market, contributing to its perception as an independent and exclusive form. Despite its independent nature, as a design, illustration need not maintain distance from the market; it must possess an aesthetic that resonates with the public to be functional and stand as a cultural strategy [21]. In storybook illustration, illustration holds paramount importance for attractiveness. It aids readers in visualization while perusing the book, ensuring that the historical theme doesn't impede the reading experience. The term "illustration" originates from the English word "illustration," denoting a picture, photo, or painting. An illustration serves as a visual representation, providing insight into a story or written text. In its evolution, illustrations are not merely supportive but also serve a decorative purpose, filling empty spaces [22]. The illustration process will utilize digital painting techniques in Clip Studio Paint. This digital painting technique adapts conventional painting methods, encompassing watercolor, oil paint, ink, Gouache, and other tools, within various graphic software that offers painting tools in digital form [23]. Folklore, characterized by its classic attributes and past-oriented focus, encounters the progressive and future-oriented nature of technology. The research and development of visual illustrations for Indonesian folklore aim to conserve local tales for global dissemination. Digital technology and information play pivotal roles in this endeavor [24]. The creation of digital art broadens artists' access, facilitating the smooth development of concepts, processes, and exhibitions through the exploration of computer media to realize their maximum potential [25].

3.10.1. Colour Palette

Color holds both intuitive and symbolic-representational significance. Colors that elicit a positive response from the artist can evoke a positive mood, while the opposite approach may be employed to depict negative moods. Arguably, the artist invokes this mood, and the observer interprets it, owing to a shared register (cultural or potentially inherent and through cognitive predisposition) in decoding emotional associations with the color [26]. In the realm of design, the perception of whether a design is good or not is contingent on the taste and perspective of each individual viewer. However, the first element captured by the human eye, before shape, is color. Color is a subject that holds paramount importance in influencing the attractiveness of an object, work, or design [27]. Color selection plays a pivotal role in creating illustrations. It can influence the atmosphere in the story and the emotions conveyed to the reader. Fig. 6 illustrates the color scheme for creating the book '*Sang Ronggeng Gunung*,' utilizing warm colors to impart a traditional impression. The predominant colors are warm red and turquoise.

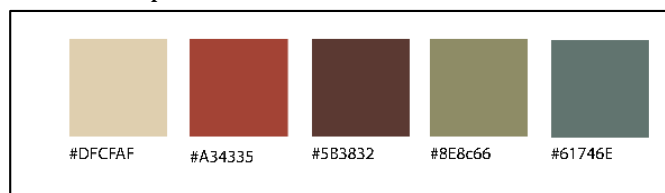


Fig 6. Color Pallette

3.10.2. Illustration Style

The illustration employed in this storybook adopts a semi-realist style. This choice was determined through the analysis of a questionnaire administered to the young generation via Google Forms. The questionnaire results indicated that 56.9% selected option 2, which is "Less Lineart and Full-Colour Texture" see Fig. 7.

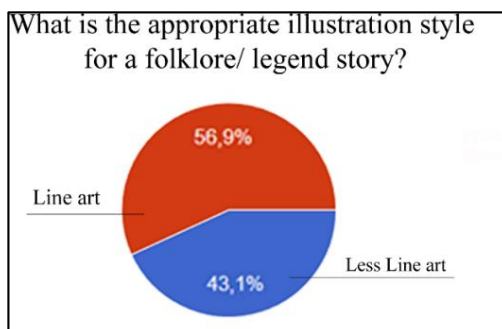


Fig 7. Young Generation questionnaire results about illustration style

While this percentage slightly differs from those favoring option 1, "Line Art and Full Color" see Fig. 8, the chosen illustration style for the book *Sang Ronggeng Gunung* aligns with the preference for an illustration that is less linear and incorporates texture, as revealed by the questionnaire results.



Fig 8. Less line and Line art style

3.10.3. Typography

Typography is a ubiquitous element in human encounters, particularly in matters related to design where typography elements are commonly present. The role of typography serve as a communication medium, facilitating the transmission of ideas to the audience or reader. In the creation of a design, typography plays an integral part in making it easier for readers to comprehend the intended message and ideas [28]. For the folklore/legend illustration book, the chosen typography features a font adorned with ornaments and possesses a formal demeanor. This selection aligns with the educational target aimed at enlightening the young generation about traditional dances. The chosen typography imparts a traditional impression through ornamental elements, such as the "Ropstone" font, while the body text employs the "Labrada" font with a serif style, lending a formal tone, see Fig. 9. This choice ensures that the myths/legends recounting history can be effectively conveyed [28].

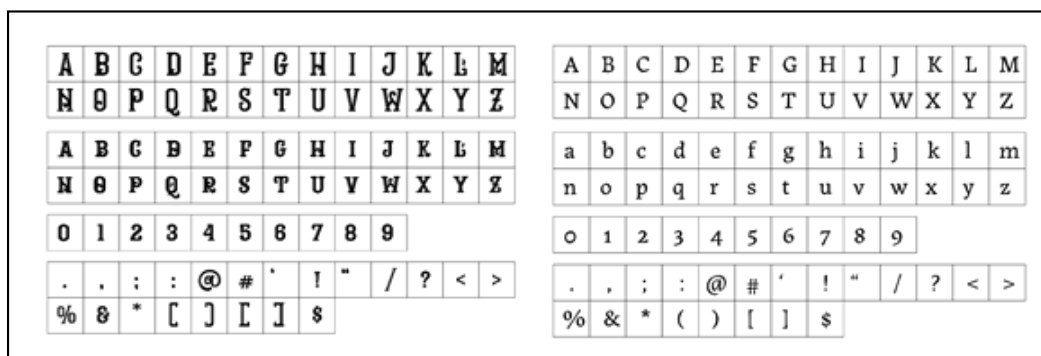


Fig 9. Font Ropstone and Labrada

3.10.4. Character

Character design necessitates both verbal and visual definitions within a unified concept that supports the intended storyline [29]. A character, to be effective, must possess a soul, specific characteristics, and emotions that render it recognizable and comprehensible [30]. Characters play a pivotal role in a story. In the book 'Sang Ronggeng Gunung,' characters are drawn from the legend associated with the *Ronggeng Gunung* dance, featuring the main character Dewi Samboja, commonly known as Nyi Rengganis when she assumes the role of a *Ronggeng* dancer. Other characters include Raden Anggalarang as Dewi Samboja's husband, Sawunggaling as the Patih who rescues Dewi Rengganis, and Kalasamudra as the antagonist leading the pirate/bajo group, see Fig. 10.

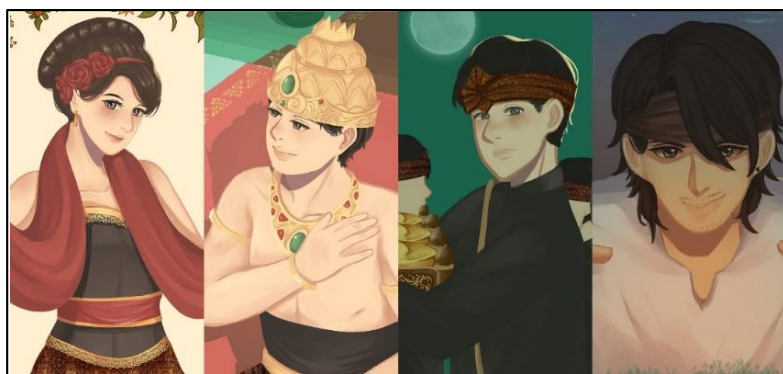


Fig 10. Character Nyi Rengganis, Raden Anggalarang, Sawunggaling, and Kalasamudra

3.10.5. Layout

The layout in illustrated storybooks plays a crucial role in organizing the composition of illustrations and text on each page. The chosen layout technique prioritizes providing ample space for text while maintaining the dominance of detailed illustrations. To enhance readability, the text section will be made more contrasting for comfortable reading. To inform this decision, the author conducted a questionnaire to understand the layout preferences of the young generation. The results indicated that 52% favored layout 1, as depicted in Fig. 11 in the layout reference.

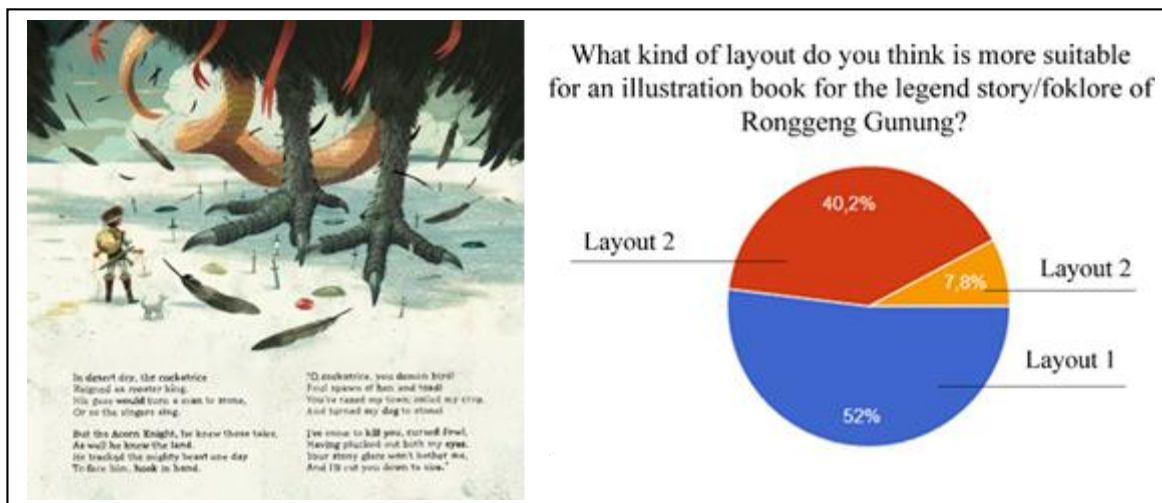


Fig 11. Layout 1 and Young Generation questionnaire results about the layout

3.11. Illustration Book Process

The process of making an illustration book begins with collecting data about *Ronggeng Gunung* starting from the dance, clothes, and musical instruments used. Then, look for the history of *Ronggeng Gunung* that exists in folklore in the society. In the folklore, the story can be added to knowledge about the *Ronggeng Gunung* dance. After the story is finished, in Fig. 12 (a), the author makes a storyboard in the form of a rough sketch of each page. Then, Fig.12 (b)

proceed with base colour and finishing. Fig.12 (c) illustration is finished, adding and layout text in the illustration.

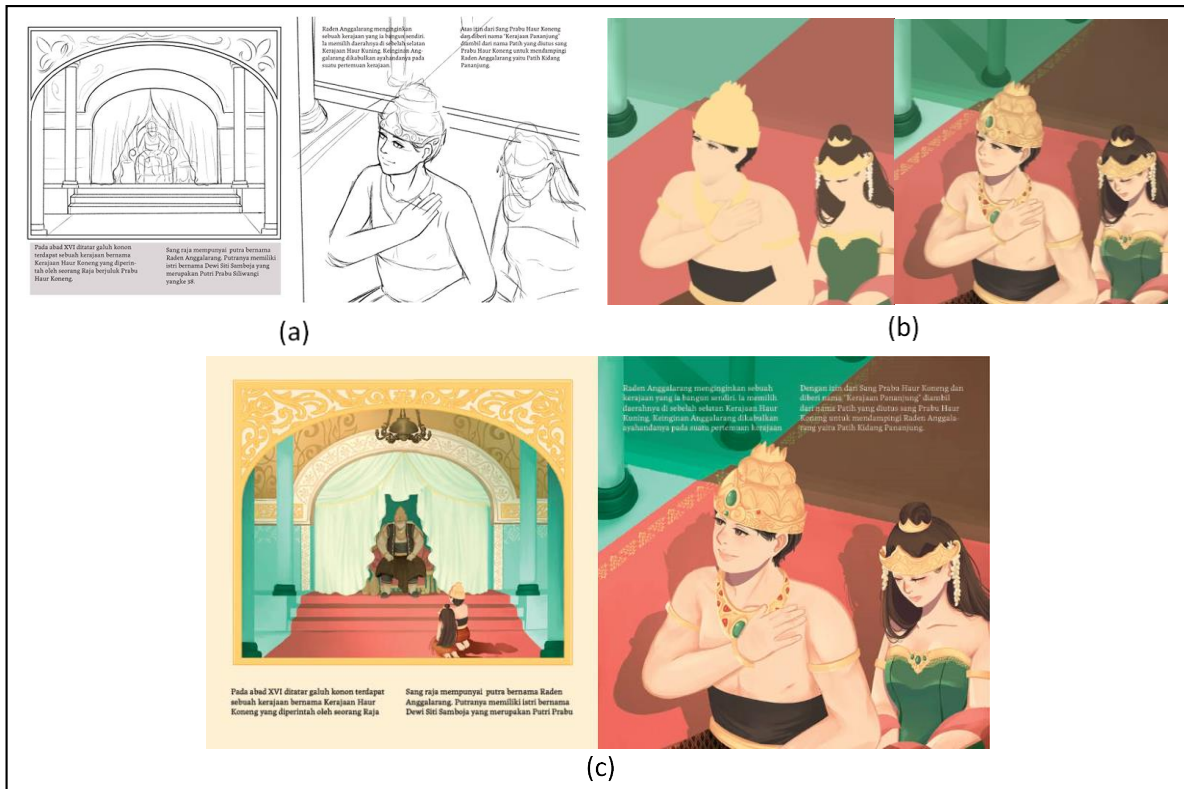


Fig 12. (a) Story Board, (b) Base Color to Coloring Texture, (c) Final Artworks

3.12. Implementation Media

Fig. 13 illustrates the implementation of media in an illustrated book. The book will be in a 20x20 format with a hardcover, comprising approximately 44 pages. In the event of distribution for sale in bookstores, the intention is to make the illustrated book readily accessible for the young generation and the general public to purchase.



Fig 13. (a) Mock Up Sang Ronggeng Gunung Book Illustration, (b) Book Content Overview

3.13. Beta Test

Beta tests were conducted with young people aged 14-18 years to assess the effectiveness of attracting the young generation to read about *Ronggeng Gunung* dance through illustrated books, see Fig 14. Positive responses dominated, indicating that the illustrated book garnered interest in reading and the information was well-received. Some readers provided feedback, criticizing the fonts as too stiff and suggesting more playful alternatives. This feedback is valuable for book production and understanding the readers' perspectives on the illustrated book.

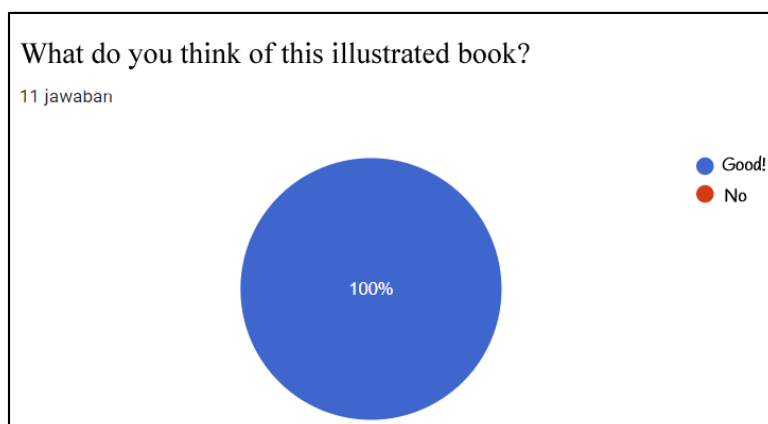


Fig 14. Beta Test Result

4. Conclusion

Based on the data obtained and observations made by the author, the *Ronggeng Gunung* Dance is a traditional dance rooted in folk art. This educational media aims to convey that the *Ronggeng Gunung* dance is performed on special occasions, such as the earth alms ceremony, with the purpose of expressing gratitude to God, signifying the commencement of rice planting activities. Additionally, these activities are often part of *Selamatan* rituals, *Hajat Laut*, *Muharaman*, etc. The folklore about the origin of *Ronggeng Gunung* is presented in an interesting and educational manner. Many young generations still show interest in folklore illustration books. The design of this illustration book incorporates education about the *Ronggeng Gunung* dance, making it an enjoyable read for the younger generation with captivating visual illustrations. This book serves as one of the efforts to preserve the *Ronggeng Gunung* dance as Indonesia's local heritage, starting from the younger generation's appreciation of the country's cultural diversity.

Acknowledgment

The author would like to thank Sebelas Maret University for granting support, Mrs. Raspi as the resource from sanggar Seni Punggah Rasa, Mr. Edi Art activist as the resource, and SMA Negeri 1 Banjarsari allowed some students to fill out a questionnaire about *Ronggeng Gunung*.

Declarations

- Author contribution** : JAM: research idea, analyzed the data, and wrote the article;
SNS: research idea, analyzed the data and wrote the article.
- Funding statement** : There is no funding for the research.
- Conflict of interest** : The authors declare no conflict of interest.
- Additional information** : No additional information is available for this paper.

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