



CATHARSIS 13 (2) 2024  
173-184

p-ISSN 2252-6900 I e-ISSN 2502-4531



**Catharsis: Journal of Arts Education**

<http://journal.unnes.ac.id/sju/index.php/chatarsis>

---

## **Elements of Color And Lines in Lawet Dance Costumes As An Expression of The People of Kebumen Regency**

**Suparti Suparti<sup>1</sup>✉, Syah Naziah Nilda<sup>2</sup>**

Email: <sup>1</sup> partifredi@uniss.ac.id

<sup>2</sup> naziahnildasyah.23@gmail.com

<sup>1,2</sup> Universitas Selamat Sri, Kendal, Indonesia

Received 26 August 2024, Accepted 16 October 2024, Published 30 November 2024

### **Abstract**

The Lawet Dance is one of the traditional cultural heritages of Kebumen, rich in symbolism reflected through the design of its dancers' costumes. The purpose of this study is to understand how the colors in the Lawet Dance costume reflect the social, cultural, and religious values that exist in the people of Kebumen. The method used is qualitative descriptive analysis with a symbolic approach. The results of the study show that the Lawet Dance costume is not only a tool to beautify the appearance, but also a means to express the cultural values that exist in the Kebumen community. Thus, the costumes in the Lawet Dance become a symbol of culture, ethical, harmony and social meaning as an expression of the community in Kebumen Regency. For example, the use of red with bold vertical lines can reflect the courage of the people of Kebumen in maintaining their culture and traditions in the midst of changing times. Aesthetics and Harmony lies in the gently flowing lines, soothing natural colors such as green that depict the harmony between humans and nature, which is an important value in the life of the people of Kebumen.

.

**Keywords:** Elements of color, lines, costumes, Lawet Dance, cultural expression.

.

## INTRODUCTION

Lawet Dance is a traditional dance that holds deep cultural significance, originating from Kebumen Regency, Central Java. Created in 1995 by a Kebumen artist, Mr. Sardjoko, Lawet Dance is rooted in the coastal culture of Kebumen, rich with symbolism and traditional values. The name "Lawet" refers to the swallow bird commonly found in the area, particularly nesting on natural cliffs or in caves. The swallow is known for its remarkable ability to build strong and durable nests. The unique behavior of the swallow serves as a symbol of perseverance, patience, and hard work, which is then expressed through the movements and meanings embedded in Lawet Dance. The movements of this dance imitate the swallow's behavior, such as flying, building nests, and moving in a harmonious rhythm. This dance is not just a performance but also a medium to convey the values cherished by the people of Kebumen, such as unity, harmony, and hard work in achieving goals.

As a form of cultural expression, Lawet Dance reflects the social and spiritual life of the people of Kebumen. In ritual contexts, it is often performed during various traditional ceremonies or religious events as a form of gratitude for bountiful harvests and as a tribute to ancestors. The dancers of Lawet Dance wear costumes specially designed to reflect the characteristics and life philosophy of the Kebumen community. These costumes not only serve as an aesthetic complement but also as symbols conveying profound cultural messages. The use of color, shape, and accessories in the costumes has symbolic meanings closely linked to the worldview of the Kebumen people. Every element of the costume is designed to represent social and spiritual values upheld by the community, such as peace, fertility, and courage.

Lawet Dance, which depicts the movements of the swallow bird, is closely related to the social and cultural aspects of the community, reflecting their connection to nature and their work. The activities

surrounding the rituals and ceremonies of harvesting swallow nests, as a tradition of the Kebumen people, have become an inseparable part of local life. These activities are not only tied to livelihoods but also involve rituals and ceremonies that unite the community in a deep sense of togetherness (Putra, 2021). It is evident that the people of Kebumen have a culture and social identity that are also influenced by visual elements, such as costumes, used in various rituals and artistic performances. Elements in a performance, including costumes, serve not only as aesthetic expressions but also as symbols of the worldview and values upheld by a particular community (Millán, 2020). In this context, the costumes of the Lawet Dance serve as a medium to convey the noble values of the Kebumen community, which are honored and preserved from generation to generation.

Overall, Lawet Dance is not just a performance art but also a means to introduce and preserve the culture and traditions of the Kebumen people. Through captivating movements and costumes rich in symbolism, Lawet Dance expresses the beauty of nature, social life, and the life philosophy highly valued by the people of Kebumen. Therefore, Lawet Dance plays a crucial role in preserving cultural heritage and strengthening the social identity of the Kebumen community in a broader context.

In addition to ritual contexts, Lawet Dance is also frequently performed at entertainment events, such as celebrations or artistic performances. The movements in this dance reflect the life philosophy of the people of Kebumen, which includes harmony with nature, respect for ancestors, and gratitude for the harvest. Overall, Lawet Dance is a cultural heritage that is carefully preserved by the people of Kebumen and plays an important role in maintaining the traditions and culture of the region. This dance portrays the life and culture of the local community through captivating movements and symbols embedded in each element of the performance. As a form of cultural heritage, Lawet Dance is not merely a performance art but also a medium to convey values passed down through generations. The

people of Kebumen use this dance to depict their everyday life, often linked to nature, social life, and the traditions they uphold.

Every aspect of Lawet Dance, from the movements to the music and costumes, holds symbolic meaning closely tied to the worldview of the local community. The body movements in the dance reflect the interaction between humans and their environment, as well as the social relationships within the community. The accompanying music also plays a crucial role, as it helps create the atmosphere and emotions that the dancers wish to convey. However, one of the most interesting elements to study in Lawet Dance is the costumes worn by the dancers. The costumes in this dance play a vital role, not only as aesthetic complements but also as a medium for social, cultural, and spiritual expression. Every detail in the costume, such as color, shape, and accessories, is meticulously designed to reflect the character and values of the Kebumen community. These costumes represent a unique cultural identity and carry messages the dancers want to communicate to the audience. One of the most striking elements of the costume is the use of color.

Colors in the costumes of Lawet Dance hold profound symbolic meanings. Each color is selected with careful consideration, as it is believed to relate to specific characteristics in the Kebumen community. The colors in the costumes are not merely decorative but also serve as a visual communication tool that conveys messages about social status, spirituality, and the relationship between humans and nature. Research into the use of color in Lawet Dance costumes can offer a deeper understanding of how the people of Kebumen view their world and express their worldview through dance.

This study aims to delve deeper into the role of color elements in the costumes of Lawet Dance as an expression of the people of Kebumen Regency. Through this research, it is hoped that we can understand how the colors in the dance costumes reflect the traditions, cultural values, and worldview of the local community. By comprehending the meaning of

colors in the Lawet Dance costumes, we not only study an art form but also enrich our understanding of the culture and beliefs present in the lives of the Kebumen people.

Along with the development of research in the field of dance art, color, costumes, and meaning as cultural expressions, the researcher needs to review several previous findings related to dance art, color, costumes, and meaning as cultural expressions, with the aim of providing a more comprehensive understanding of the issue being studied. Below are the findings from previous research.

First, the Journal *Ritual and Ceremony of Swallow Nest Harvesting as a Tradition of the People of Kebumen, Central Java* by Nova Yudha Adriansyah Putra in 2021. This research discusses the ritual and ceremony of harvesting swallow nests as a tradition of the people of Kebumen, Central Java, using a qualitative research method. The findings indicate that swallow nest harvesting has become a tradition in the community, particularly in Karang Bolong, Kebumen Regency. This tradition has been passed down through generations and is still believed and practiced today. From the aspect of its use, swallow nests in Karang Bolong occur naturally due to the swallows themselves. Meanwhile, for nests in buildings, farmers must pay attention to the temperature, calling techniques, and the harvesting process, which differs from the natural nesting method.

Second, the Journal *Hudoq Dance as an Object of Painting* by Jesita and Purwanro in 2021. This research discusses Hudoq Dance as an object of painting, reflecting the author's responsibility as a native of South Kalimantan to participate in preserving regional arts. On the other hand, it is also a challenge for the author to develop the potential of local art into creative works. Based on this idea, the goal of this research project is to create paintings with representative patterns as a response to the Hudoq Dance. The author's method in this project was to gather ideas through observation, reading books, and interviewing Dayak community leaders. From these ideas, the author visualized eight works of varying

sizes, titled Urung Tonggaep, Urung Tingang, Urung Manuk 1, Urung Manuk 2, Hajoh, Senjata, Sesajen, and Kondisi. Through this project, the author gained valuable experience in understanding and appreciating one of the cultural treasures of the Dayak land, namely the Hudoq Dance. This helped in recognizing the religious qualities and the Dayak people's respect for their natural surroundings.

Third, a book titled *Identity and Social Change* by Dr. Elizabeth Millán in 2020. This book discusses how social identity is formed and expressed in an ever-changing social context. Millán explores the dynamics of identity in various social groups, including ethnicity, gender, and social class. She also discusses the relationship between culture and identity, and how social changes, such as globalization and technological shifts, influence cultural expression and individual identity in society.

Fourth, the journal *The Role of the Kebumen Local Government in Preserving Lawet Dance as a Means of Promoting Lawet Commodities from Kebumen Regency* by Yani Timor, et al. in 2020. This journal discusses the development of Lawet Dance performances as a regional art form in Kebumen Regency. Using Simon Kruger's ethnographic dance model, the article finds that Lawet Dance, a distinctive art of Kebumen Regency, which is part of the Javanese ethnic group, has been influenced by the role of the Kebumen Local Government. The movements in Lawet Dance can only be understood by the people of Kebumen, the original creators of the dance, such as lenggot, nyelem, kirig, and egol. The methods used in this study to collect data included interviews, observations, and the collection of related literature.

## METHODS

This study uses a qualitative descriptive method with a symbolic approach to analyze the role of color elements in the costumes of Lawet Dance as an expression of the culture of the people of Kebumen. The researcher

conducted direct observations of Lawet Dance performances in Kebumen Regency, which include various events such as traditional rituals, celebrations, and local art performances involving the local community. Data were collected through direct observation of the dancers wearing the distinctive costumes of Lawet Dance, as well as in-depth interviews with several informants, including dancers, dance instructors, and costume makers.

The primary informants in this study were Lawet Dance performers with direct experience in performing and understanding the meaning of the movements and costumes worn. Additionally, dance instructors and costume makers provided insights into the creative process of making costumes and how symbolic elements such as colors and lines were chosen to reflect the cultural values of the people of Kebumen. Interviews with them helped the researcher to better understand the meanings embedded in each costume element, as well as their connection to the philosophy of life of the Kebumen community.

Visual documentation in the form of photographs of Lawet Dance performances and the costumes worn by the dancers also played an important role in data collection. These photos provided a clearer depiction of how colors and lines were used in the costumes and how these visual elements were presented in the cultural and social context of the Kebumen community.

Data analysis was carried out by identifying the symbolic meanings of the colors, shapes, and lines used in the Lawet Dance costumes. The researcher examined the relationship between these elements and the cultural values upheld in the community, such as respect for nature, hard work, and social harmony. A symbolic approach was used to understand how the Lawet Dance costumes function not only as aesthetic complements but also as a means to convey profound cultural and social messages. Through this analysis, it is hoped that the study will uncover how these costume elements play a role in preserving and

introducing the cultural identity of the Kebumen people.

## RESULTS AND DISCUSSION

### History of Lawet Dance

The history of the creation of the Lawet dance was in 1975 in Kebumen preparing to participate in the ballet in Semarang. The Head of Culture (Sukardi) formed a karawitan dance coaching team consisting of Sruwono, Rabimin, Sardjono, Sardjoko. The four coaches were entrusted with working on the Sendratari to take the story "Jaka Sangkrip" which has been ingrained in the hearts of the people of Kebumen because it has something to do with the history of Kebumen. In the Jaka Sangkrip Ballet, there is a scene depicting Jaka Sangkrip being a recluse in Karangbolong Cave. The four coaches agreed to give the movement of the swallow in flight.

The movements that are composed are still very few because at that time the movements needed were only as supports/fillers for the atmosphere. After the Jaka Sangkrip Dance in Semarang was over, the Lawet dance did not continue for several years. The coaching team was again given the opportunity to continue the preparation of the Lawet dance through a guest welcome event at the Kebumen Regency Transmigration office located at the Transisto Building by creating the ballet "*Ngundhuh Sarang Burung Lawet*".

The choreography of the swallow here is more dominant, because Lawet is the main object in the ballet of *Ngundhuh Sarang Swallow's Nest*. Inspired by the regional emblem and the lawet monument, Sardjoko has been steadfast in developing energy and mind so that the lawet bird is not only a proud bird that produces bird's nests but the lawet can be used as a pride in the form of a dance that can be enjoyed by all people of Kebumen Regency.

A good opportunity to pour out the idea of freezing the Lawet dance movement was at the Saka Bhayangkara Campground in Central Java Region at the Widara Scout Campground,

Sadang District, Kebumen Regency which at that time Kebumen wanted an identity dance to be displayed en masse. The Swallow is also an icon of the Regency which is placed on the logo of Kebumen Regency and a monument located on the roundabout of four Jalan Pahlawan with a height of  $\pm 15$  meters which is an icon and symbol of Kebumen Regency.



**Figure 1.** Kebumen Regency Slogan Dok. <https://gambar+slogan+kabupaten+kebumen>



**Figure 2.** The icon of Tugu Lawet in the middle of the city  
Dok. <https://ikon+kabupatein+keibumein>

In February 1989, Sardjoko began to rearrange the Lawet dance movements. In order to be steady in its preparation, Sardjoko conducted research, observation, and sought inspiration to Karangbolong Cave to see firsthand the life of the Lawet bird. In this compilation, Sardjoko remembered the old movements and added them to the movement of new inventions. The foothold of the movement takes from several regional styles, including Banyumasan style, Surakarta style and a little Balinese style. The accompaniment uses an old gending, namely the song Ode-

onde laras pelog patet barang. After the movement and accompaniment are completed, then hold a recording for joint training/training materials. The Lawet Dance was transmitted to teachers/coaches of State Junior High Schools in Kebumein City to be taught to students. Sardjoko was assisted by two coaches from the Culture section, namely Sri Kingkin Retno Utami and Bambang Eko Susilohadi, namely as a demonstrator to compile/standardize movements.

The accompanying gending is named "Lawet Aneba" lard pelog patet goods. The accompaniment of the Lawet dance uses the barrel of the pelog patet barang because the taste is more supportive with the need for a prenes, cheerful and lively taste. The Lawet dance arrangement has been perfected with the new accompaniment assisted by Oleih Sukimun as the accompaniment arranger. Mr. Sardjoko who can dance and can play gamelan and kendang so that he becomes the team leader and collaborates with accompaniment and dance.

Then a recording was held to be immortalized. After the accompaniment is finished, it is then distributed through training. In mid-March 1991, the Lawet dance was disseminated through the dance coach of the Kebumen Regency which was tied in GALATRI (Dance Coach Association). At that time, the Lawet dance was designated as local content material for elementary school students. However, in 2005 the regulation was abolished because there were problems regarding the copyright of the Lawet dance. So that the Lawet dance is no longer included in the mandatory local content of elementary schools.

### **The Existence of Lawet Birds in Kebumen Regency**

The existence of Lawet Birds in Kebumen Regency has a wide impact, both economically, socially, culturally, and environmentally. Although there are several challenges, such as social inequality and environmental impacts, the benefits of Lawet

cultivation, especially in economic and cultural aspects, are quite significant for the local community. The people of Kebumen have local traditions and knowledge in cultivating Lawet. Although the cultivation of Lawet comes from outside the region, the traditional ways of building Lawet houses and managing the results have become part of the local culture that has been passed down from generation to generation. Apart from being an economic source, the existence of Lawet birds also brings social impact in the form of joint management and togetherness between Lawet homeowners and their workers. Good management can create strong social bonds in society.

The expression of the people of Kebumen Regency towards the existence of Lawet Birds varies greatly, covering economic, social, cultural, artistic, and nature conservation aspects. Lawet birds are not only an important source of livelihood, but also have a deep symbolic meaning for the community. Its existence describes the harmonious relationship between humans and nature, and reflects local wisdom and the spirit of mutual cooperation which are the core values in the life of the people of Kebumen. In addition, Lawet is also part of the cultural identity expressed in the series of performances and handicrafts, as well as important in shaping the economic and social landscape of the community in Kebuemen Regency.

The relationship of colors and lines in the Lawet Dance costume has a strong influence on the cultural expression of the people of Kebumen Regency. The Lalet Dance costume, which is part of the art of dance performance in Kebumen Regency, has a deep aesthetic value and is a symbol of cultural expression of the local community. The influence of color and line elements in this costume is very important, because both not only function as decorative elements, but also have symbolic and cultural meanings that reflect the identity and characteristics of the people of Kebumen. The following is a picture of the Lawet Dance costume in front and back.



**Figure 3.** Lawet Dance costume in front of Dock. Researchers. 2024



**Figure 4.** Lawet Dance costume rearview Dock. Researchers. 2024

### **The Influence of Color Elements in Lawet Dance Costumes on the Community in Kebumen Regency.**

Costumes in a dance performance are an important element that supports the characters and roles in each performance. The complete Lawet dance costumes include: 1) Jamang and Garuda Mungkur, the shape of a Lawet bird, golden yellow color. 2) Shirt, black color on the front dragging white. 3) Pants, black color. 4) Wings, blue color with feather image motif. 5) Kace necklace, red base color with golden yellow decoration. 6) Stagen/benting/red belt. 7) Slepe, the base color of red is decorated with golden yellow. 8) Ancal, the base color of red is decorated with golden yellow. 9) Rampek, blue color, as a description of seawater. 10) Sonder,

white with blue borders, indentation motif like sea waves and 11) Ringgel or anklets, golden yellow.

The colors in the Lawet Dance costume have a deep symbolic meaning, which can describe various aspects of the social, cultural, and spiritual life of the people of Kebumen. The Lawet Dance costume has five colors, including white, red, black, blue and yellow. Of the five colors, it has a meaning. Meaning or meaning that is believed and used as an expression for the community in Kebumen Regency. The results of the interview with Mr. Sukardi as the Head of Culture of Kebumen Regency conveyed that the colors of the costumes in the Lawet Dance have meanings: White, red, black, blue and yellow.

The influence of color elements in Lawet dance costumes on the expression of the people of Kebumen Regency includes: First. The color white, the white color in the people of Kebumen gives a clean or holy image. The color white in the people of Kebumen is also believed to be a depiction of a firm and noble belief in God Almighty which is expressed through the slogan Kebumen Beriman (Clean, Beautiful, Beneficial, Safe and Comfortable). The color white has also always been associated with purity, cleanliness, and serenity. People who prefer white tend to have honest, simple, and conscientious personalities. They can be described as idealistic, rational, and highly integrity individuals. Mereika may also be more introspective and like to reflect.

Second, the color red, the meaning of the color describes the strongest physical reaction of ourselves. The meaning of this color can also be called meaning life, such as blood and also warmth. Red also has a brave nature, full of energy, ambition, dominant. A color that symbolizes passion, energy, courage, and passion. People who like the color red usually have a bold, energetic, and ambitious character. They may also be passionate and always ready to take on challenges. Red is also associated with strong feelings, be it love or anger. The red color in the people of Kebumen has the meaning of an image that the production of



bricks and tiles in Kebumen is one of the sources of sustenance for the people.

Third, black symbolizes strength and seriousness. Black has a mysterious, strong, independent, closed disposition. The color black is also often associated with strength, elegance, and elegance. People who choose black usually have an independent, strong, and introverted personality. They like to maintain privacy and are not too open with others. In addition, black also often symbolizes maturity and professionalism. The black color in the Kebumen community is depicted as a Lawet bird, the Lawet bird is a source of regional income and reflects the perseverance and agility full of dynamics of the people of Kebumen in developing the region.

Fourth, the color blue. The color blue depicts a calm feeling and mind. The color blue is often described as security, tranquility, order and peace, stability, loyalty and sensitivity. People who prefer the color blue usually have a calm, rational, and thoughtful personality. They tend to be able to think clearly, be patient, and be reliable. Blue is also often associated with a loyal nature, both in personal and professional relationships. The color blue in the people of Kebumen has a meaning as a depiction of the spirit of struggle that is always raging throughout time and full of peace.

Fifth, yellow. The color yellow has always been associated with cheerfulness, happiness, and a sense of optimism, creativity and sociality. People who like yellow usually have a cheerful, social, and sociable character. They tend to think positively and are able to see the bright side of things. Yellow is also associated with creativity and intellect, so people who choose this color are often creative and innovative. The yellow color in the people of Kebumen has the meaning of describing the ideals of the people of Kebumen, namely the realization of a just and prosperous society based on Pancasila, cheap clothing, cheap food, and enough boards.

### **The Influence of Line Elements in Lawet Dance Costumes on the Community in Kebumen Regency.**

The line element in the Lawet Dance costume in addition to affecting the way the dancers appear and move, the line element can also give a strong visual impression and provide symbols and meanings for the people in Kebumen Regency. The stripes in the Lawet dance costume have an important role in depicting the movement, beauty, and characteristics of the Lawet bird which is an inspiration for the people in Kebumen Regency. The lines include vertical, horizontal, curved, and zigzag. Each line has a different impression. Vertical lines give an elegant and firm impression, curved lines reflect agility, horizontal lines and zigzags give dimension and dramatization to the costume.

The influence of line elements in Lawet dance costumes on the expression of the people of Kebumen Regency includes: First, vertical lines, in the context of community expression in Kebumen Regency towards socio-culture, have a deep meaning and are often used to describe the relationships between individuals, groups, and social systems that exist in a culture. The vertical line here is not just a graphic or geometric symbol, but also a visual or metaphorical representation that depicts differences, heirarchies, and divisions in the social and cultural life of society.

Vertical lines in community expression in Kebumen Regency have an influence on socio-culture that reflects social aspirations and the struggle towards equality. As such, vertical lines play an important role in describing the dynamics of social structures, cultural values, and relationships between individuals within the surrounding society.

Both lines curved. Curved lines in community expression in Kebumen Regency, like vertical lines, have rich and diverse meanings, depending on the social, cultural, and environmental context in which the lines are found. The curved line is often interpreted as a symbol of something softer, fluid, and organic, and can reflect certain values in the



Kebumen community that are closely tied to tradition, nature, and a more harmonious life.

Curved lines are often associated with softness and harmony. In the culture of the people in Kebumen Regency who highly value togetherness and harmony, the curved line can symbolize the value of balance in social relationships, both in the family, community, and environment. This harmony is reflected in the tradition of mutual cooperation, where each individual plays an active role but still within the framework of mutual respect and cooperation. The curved line can be a symbol of a continuous and natural, uninterrupted process, which reflects the principle of striving without harming the other party.

Third, horizontal lines. Kebumen Regency, which has a wealth of local culture and traditions, horizontal lines can refer to forms of arts and crafts that involve patterns or lines that are not upright, but are spread horizontally. The horizontal line is a symbol of traditional values based on the depth of local wisdom. These patterns depict a connection with the past that remains relevant and alive in the lives of today's society. The use of horizontal lines in arts and crafts can be seen as a tribute to traditions that have taken root in the lives of people in Kebumen Regency.

In addition, horizontal lines can also reflect a simple and pragmatic life, which is a characteristic of rural life in Kebumen Regency. In the absence of a lot of jewelry or luxury, the horizontal lines in the expression of Kebumen society can reflect sincerity, simplicity, and focus on the more important things in life, such as family, work, and social relationships. This is reflected in many aspects of daily life, both in lifestyles that are closer to nature, or in local arts and culture that prioritize function and balance over excessive impressions.

The four zigzag lines. Zigzag lines can describe a life full of differences and variations. Life in Kebumen, with the diversity of community activities, be it in the field of agriculture, civil servants, private employees, traders and never monotonous or flat. The zigzag lines reflect the complexity of life full of

color and dynamics, where each individual and group has a different role, but still interacts with each other in harmony. Like a zigzag pattern that moves around in different directions, life in Kebumen flows with a variety of experiences and different perspectives.

The zigzag line also provides a symbol of strength and resilience in the face of obstacles. In Kebumen Regency, the people are known to have a high spirit in facing difficulties in life, especially in the field of agriculture and economic life which is full of challenges. The zigzag line can be considered a symbol of a fighting spirit that does not give up easily, even though it has to go through a winding path.

## Discussion

### **The Combination of Color and Line Elements in Lawet Dance Costumes as an Expression of the People of Kebumen Regency**

The colors in the Lawet Dance costumes reflect various aspects of the social, cultural, and spiritual life of the people of Kebumen. White symbolizes purity, innocence, and unwavering faith in God, while red represents passion, energy, and courage, which are also associated with local industries such as brick and tile production. Black symbolizes strength, seriousness, and perseverance, evoking the Lawet bird as a symbol of the people's struggle in Kebumen. Blue represents calmness, peace, and the ongoing struggle, while yellow symbolizes cheerfulness, happiness, and the aspirations of the people of Kebumen to achieve prosperity and social justice. Overall, the Lawet Dance costumes not only enhance the aesthetics of the performance but also convey a deep cultural message about the values of the people of Kebumen.

The line elements in the Lawet Dance costumes carry significant meaning for the people of Kebumen, influencing not only the appearance and movements of the dancers but also conveying social and cultural symbols. Vertical lines represent the social structure and hierarchy within society, illustrating social aspirations and the struggle for equality. Curved lines symbolize gentleness, harmony,

and the tradition of mutual cooperation, reflecting the principle of peaceful coexistence. Horizontal lines depict the depth of local wisdom and a simple life, emphasizing important values in daily life. Meanwhile, zigzag lines represent the complexity and dynamism of life in Kebumen, as well as a strong fighting spirit in facing challenges. Altogether, these line elements not only enrich the aesthetics of the costume but also convey a cultural message rich in the life values of the people of Kebumen.

The research results on the elements of color and line in the Lawet Dance costume as expressions of the people of Kebumen show that the relationship between the color and line elements in the costume serves not only an aesthetic function but also plays an essential role in conveying messages and deep cultural expressions.

The Lawet Dance costumes are more than just the attire of the dancers; they serve as a medium to communicate profound cultural values and depict the identity of the people of Kebumen. One of the primary elements in the costume is the combination of color and lines, which complement each other to create a visual message full of symbolism. Through the use of colors and line elements, the Lawet Dance costume reflects the worldview, traditions, and struggles of the people of Kebumen, who have a strong connection to nature and their social lives.

The Lawet Dance costumes play an important role in supporting the characters and roles in the performance, with designs rich in symbolism. The costume consists of various elements, including jamang, garuda mungkur, clothing, pants, wings, kace necklace, stagen, slepe, ancak, rampek, sonder, and binggel, each with specific colors and motifs that carry particular meanings.

The colors used in the costumes reflect the cultural values of the people of Kebumen, such as pride, harmony, and a deep connection to nature, while the lines in the costume design highlight the movements and rhythm of the dance, creating a dynamic impression that

represents the life of the people in Kebumen. Through this combination, the Lawet Dance costume serves not only as a dancer's clothing but also as a medium of communication that reveals the identity and character of the people of Kebumen, reflecting the depth of their traditions and social life.

On the other hand, the line elements in the Lawet Dance costume also carry profound meaning. The vertical lines in the costume design represent the social structure and hierarchy within the community, as well as the aspirations toward equality. The curved lines symbolize harmony and the tradition of mutual cooperation, which are vital values in the daily life of the people of Kebumen. The horizontal lines emphasize simplicity and local wisdom, while the zigzag lines represent the complexity of life and the strong fighting spirit of the community.

The combination of color and line elements creates a dynamic and harmonious impression in the Lawet Dance costumes. Each visual element not only enriches the dance performance but also serves as a medium of communication that reflects the depth of traditions, social life, and the philosophical outlook of the people of Kebumen. As a result, the Lawet Dance costume becomes more than just attire for the dancers; it is also a cultural expression that introduces and preserves the social identity and values of the people of Kebumen to the outside world.

The colors in the costumes of the Lawet dance represent various values and important symbols in the life of the people of Kebumen Regency. The costume colors include white, red, black, blue, and yellow. According to the results of the interview, Mr. Bambang Susilo, an art lover, explained that the colors of Lawet dance costumes reflect various aspects of the life of the people of Kebumen Regency.

**Table 1.** Symbolic Meaning Of Colors In Lawet Dance Costumes

Source. Researchers. 2024

Number	Costume Colors	Symbolic Meaning in the Cultural Context of Kebumen Regency
1	White	Represents purity, spiritual cleanliness, and unwavering faith in God.
2	Red	Symbolizes vitality, passion, and courage, also connected to local industries such as brick and tile production
3	Black	Reflects strength, resilience, and determination, symbolized by the Lawet bird as a representation of the community's struggle.
4	Blue	Signifies tranquility, peace, and the ongoing effort towards progress and unity within the community.
5	Yellow	Represents joy, happiness, and the collective hope of the people of Kebumen for prosperity and social justice

## CONCLUSION

Overall, the Lawet Dance costume is not only a tool to beautify the appearance, but also a means to express the cultural values that exist in the Kebumen community. This combination of colors and lines creates a strong visual language, which not only shows aesthetic characteristics, but also shows the values of social life and culture of the people of Kebumen. That way, the costumes in the Lawet Dance become a symbol of culture, ethical,

harmony and social meaning as an expression of the community in Kebumen Regency.

Cultural symbols are embedded in bright colors combined with bold or curved lines that can express the spirit of life and diversity of the people of Kebumen. For example, the use of red with bold vertical lines can reflect the courage of the people of Kebumen in maintaining their culture and traditions in the midst of changing times. Aesthetics and Harmony lies in the gently flowing lines, soothing natural colors such as green that depict the harmony between humans and nature, which is an important value in the life of the people of Kebumen. Finally, the social meaning seen in the Lawet Dance costume is a combination of gold or yellow colors with elegant lines indicating social status or honor to express respect for traditional leaders or community leaders who play an important role in maintaining traditional values.

## REFERENCES

- Ahimsa-Putra, H. S. 2015. *Seni Tradisi, Jatidiri Dan Strategi Kebudayaan*. Jurnal Ilmu Sosial Mamangan, 4(1), 1-16.
- Andhita, P. R., Sos, S., & Kom, M. I. 2021. *Komunikasi Visual (Vol. 1)*. Zahira Media Publisher.
- Jazeri, M., & Susanto, S. (2020). Semiotics of Roland Barthes in symbols systems of Javanese wedding ceremony. *International Linguistics Research*, 3(2), p22-p22.
- Khafis, M. S., Murty, D. A., & Sasongko, A. D. W. 2024. *Penciptaan Motif Batik Kabumian Sebagai Ikon Kabupaten Kebumen. Canting: Jurnal Batik Indonesia*, 1(1), 30-38.
- Khoeriyah, A. U. 2020. *Ekspresi Bahasa Dan Budaya Dalam Batik Khas Kebumen Di Desa Gemeksekti Kecamatan Kebumen Kabupaten Kebumen (Kajian Etnolinguistik)*.
- Liliweri, A. 2021. *Makna Seni Dan Kesenian: Seri Pengantar Studi Kebudayaan*. Nusamedia.

- Miksic, J. N. (2023). The classical cultures of Indonesia. In Southeast Asia (pp. 234-256). Routledge.
- Millán, E. (2020). *Identity and Social Change*. Oxford University Press.
- Paksi, D. N. F., & Nur, D. 2021. *Warna Dalam Dunia Visual. Imaji: Film, Fotografi, Televisi & Media Baru*, 12(2), 90-97.
- Prajawati, Y. T., & Mataram, I. G. P. 2020. *Peran Pemerintah Daerah Kebumen Dalam Melestarikan Tari Lawet Sebagai Sarana Memperkenalkan Komoditas Lawet Dari Kabupaten Kebumen*. Media Bina Ilmiah, 15(1), 3831-3840.
- Prihatin, N. S & Sugeng Nugroho. 2008. *Seni Pertunjukan Rakyat Kedu*. Pascasarjana, Isi Press Surakarta. Cendrawasih
- Putra, N. Y. A. (2021). *Ritual dan Upacara Panen Sarang Burung Lawet sebagai Tradisi Masyarakat Kebumen*. Jurnal Tradisi dan Budaya Kebumen.
- Putra, N. Y. A. 2021. *Ritual Dan Upacara Panen Sarang Burung Lawet Sebagai Tradisi Masyarakat Kebumen Jawa Tengah*. Mabha Jurnal, 2(1), 50-58.
- Regina, B. D. 2023. *Kajian Seni Budaya Sekolah Dasar (Pengantar Apresiasi Seni Tari, Drama, Musik Dan Rupa)*. Ummppress..
- Restian, A., Regina, B. D., & Wijoyanto, D. 2022. *Seni Budaya Jawa Dan Karawitan*. Ummppress
- Rini, S. E. S. The Symbolic Meaning Of Cepetan Dance In Karanggayam, Kebumen, Central Java.
- Sari, F. K. (2020). The Local Wisdom in Javanese Thinking Culture within Hanacaraka Philosophy. Diksi, 28(1).
- Soedarsono, R. M., Simatupang, G. L. L., Sugiharto, B., Von Borries, F., & Marianto, M. D. 2017. *Daya Seni: Bunga Rampai 25 Tahun Prodi Pengkajian Seni Pertunjukan Dan Seni Rupa Ugm. Pengkajian Seni Pertunjukan Dan Seni Rupa*, Sekolah Pascasarjana, Universitas Gadjah Mada.
- Subiyantoro, S., Fahrudin, D., & Amirulloh, S. B. (2023). Character education values of Pancasila student profiles in the puppet figure wayang Arjuna: A Javanese cultural perspective. ISVS e-journal, 10(6), 106-118.
- Sucipto, F. D., Yuda, R., Wijaya, R. S., & Ghifari, M. (2022). *Buku Ajar Pengantar Desain Komunikasi Visual*.
- Sutrisno, M. (Ed.). 2022. *Meniti Jejak-Jejak Estetika Nusantara*. Pt Kanisius.
- Trisnawati, J., & Purwanto, P. 2021. *Tari Hudoq Sebagai Objek Berkarya Seni Lukis*. Eduarts: Jurnal Pendidikan Seni, 10(1), 50-59.
- Tyler, D. (2022). Disabilities of the Color Line: Redressing Antiblackness from Slavery to the Present (Vol. 5). NYU press.
- Van Wengen, G. D. (2024). The cultural inheritance of the Javanese in Surinam (Vol. 19). Brill.
- Wibowo. B.A & Miswanto. 2022. *Budaya Masyarakat Jawa Kuno Dalam Catatan Prasasti*. Jakarta.
- Widodo, A. 2021. *Partisipasi Masyarakat Berbasis Kearifan Lokal Dalam Menumbuhkan Demokrasi Di Kebumen*. Ar-Rihlah: Jurnal Inovasi Pengembangan Pendidikan Islam, 6(1), 88-98.
- Wiediharto, V. T., Ruja, I. N., & Purnomo, A. 2020. *Nilai-Nilai Kearifan Lokal Tradisi Suran*. Diakronika, 20(1), 13-20.
- Williams, W. L. (1991). *Javanese lives: Women and men in modern Indonesian society*. Rutgers University Press.