

VISUAL VARIETY ON THE CHANGE OF BRIDAL ORNAMENTAL KEBAYA CLOTHES FOR GENERATION Z IN SUMENEP, MADURA

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ABSTRACT

The research discussed one of the problems with Indonesian cultural heritage in this digital world like nowadays. It was the form of decoration on wedding dresses in the Sumenep-Madura area, which was rarely seen in Indonesia, especially wedding dresses. They made some modifications to the traditional Madura wedding dress to look more modern. In this digital world where people could easily access everything, generation Z preferred cultural products from abroad rather than local culture. The research applied a qualitative method with descriptive analysis of document analysis and library sources with Java-Madura boundaries. The interviewees were conducted with cultural experts, young women, especially those who were about to get married, and creative industry players of bridal kebaya. The aim of the research was to determine the interest of young people in the decoration of wedding dresses. The research used the theory of triadic interplay concept analysis of forms, visuals and characters, and ornamentation as a visual object of tradition that was expected to be able to transform not only as an object of decoration but also as an object of education that gave value and meaning to its users. The research finds it important to study the changes in decoration to be maintained by revitalizing it without leaving the old form based on design work that can be applied through creation. By using quantitative methods through experiments with detachable techniques, fashion design concepts with meaning values can be conveyed in each form, motif, and ornament. So that the younger generation accepts and likes changes in decoration with modern forms that can practically be mixed and matched.

Keywords: ornamental variety, bridal attire, Sumenep-Madura, generation Z

INTRODUCTION

Today is the time when humans live in a world of digital culture. This results in human life is always related to digital technology and the internet. The effects that arise include access to information that can be obtained easily, freely, and widely. This has had a major impact on the younger generation, especially Generation Z, the generation with a birth span between 1995 and 2012 (Widyawati & Hidayat, 2018). This phenomenon also affects fast and instant behavior, different from the previous generation. Generation Z has been more socially related through cyberspace since childhood. This generation has been widely introduced by technology and is very familiar with smartphones,

and belongs to the category of the creative generation (Rustantik, Hasiholan, & Wahyono, 2018). They are fast-paced, practical, and modern, preferring to enjoy and explore something new instantly through social media such as Instagram and Youtube. In the end, Generation Z is more interested in things from foreign cultural products offered than local cultural products. This needs to be observed because the cultural heritage and traditional values contain many potentials that are still maintained and preserved (Romadhan, 2019). In this young generation, when entering the age of marriage, bridal clothing plays an important role in appearance. The selection of bridal clothing is one part that is specially prepared for the bride and groom on their wedding day. By wearing clothes that are not

in accordance with previous traditions, due to lack of knowledge about terms and meanings. Now is the time to review so that culture is maintained to local wisdom as ancestral heritage so as not to lose the culture today.

One of the problems with Indonesian cultural heritage is the form of decoration on wedding dresses in the Sumenep-Madura area, which is rarely seen in Indonesia, especially wedding dresses. Madura wedding dress is divided into two and four districts, West Madura, Sampang-Bangkalan and East Madura, and Sumenep-Pamekasan. The shape of the West Madura wedding dress is the same as the Javanese wedding dress. Meanwhile, the East Madura wedding dress consists of bridal attire and traditional wedding dresses for *Legha*, *Keputren*, and *Lilin* (Hasan & Susanto, 2019). It can be seen in Figure 1.

The discussion is focused on the decoration of East Madura wedding dresses, especially Sumenep, because the clothes are different from Javanese clothes, although there are still similarities. In addition to the procession, bridal dress is also important in Madurese wedding customs because the clothes are unique and different. It contains many philosophical values, messages, and meanings conveyed in the form of various decorations ranging from color patterns and shapes in the form of symbols in the form of ornaments (Sulis & Nuraini, 2017). Madura's ornamental variety is influenced by Javanese Hindu, Islamic, Chinese, and Dutch cultural heritage (Taufan, 2017). It is flower *malate* (jasmine), bird Hong (phoenix), dragon, horse, and lotus, during the Dutch colonial rule. It is all seen from the shape of the dragon, whose shape resembles a plant and also resembles a fish but does not eliminate

the character of the dragon. Using bright colors and, of course, it has its own aesthetic meaning and value (Agustin et al., 2020). Funik and dragon motifs in *batik* motifs and decorations for the wedding symbolize the relationship between husband and wife, who also embodies the concept of *yin* and *yang* (Angkawijaya & Agustina, 2019).

However, nowadays, the traditional Sumenep-Madura wedding dress is rarely found anymore. The traditional wedding ceremony procedures in Madura are almost no longer used, as well as on clothing or *paes* (Asnawi, 2018). Even if someone still uses traditional clothes, most of them are not in accordance with the original form. Madura's wedding dress has evolved from year to year (Susantin & Rijal, 2021). The distortion that occurs is not only in the equipment and materials but also in the symbols used, which no longer reflect Madura (Ningsih & Puspitorini, 2017). It starts in terms of the use of materials, colors, and the loss of several symbols. As a result, several traditions experience a shift, development, and adjustment. This change is due to the fact that every decade, the era changes and the influence of outside culture. As a result, the younger generation is bored and is outdated (Siradjuddin et al., 2018). The selection of *kebaya* wedding attire using brocade material is still in demand by generation Z, but it lacks knowledge about the diversity of local cultural richness. The designs of interest are in the form of European-style wedding dresses (Danardewi & Suhartini, 2019). What is clear is that this does not reflect the Indonesian cultural wedding dress. Figure 2 and 3 show Madura's wedding dress that has changed.



Figure 1 *Legha* bridal attire, *Kapotren*, and *Lilin* (Sulis & Nuraini, 2017)



Figure 2 Madura Wedding Dress Nowadays that Has Changed (Jannah & Maspiyah, 2018)



Figure 3 Madura Wedding Dress that Has Changed (Jannah & Maspiyah, 2018)

The research focuses on the interest of the younger generation in decorative forms by revitalizing the Sumenep bridal *kebaya* that is transformed without leaving its shape and characteristics by designing a bridal *kebaya* (Takdir & Hosnan, 2021). The concept of a sustainable multifunctional wearable party dress that can be reused at other party events with a modern touch in accordance with current trends can be matched and mixed with the pattern of construction techniques detachable (Lau, 2018).

METHODS

The research applies qualitative and quantitative methods and qualitative methods of deductive research to determine the visual appearance of the ornaments on wedding dresses in Madura by looking at the nature of the research data. The data collected is in the form of words in sentences or pictures that have more meaning than numbers (Alwasilah, 2017). Data collection techniques use research tools, including observation, literature study, documents (archives), and sketches. Observations are made by observing and looking for data and facts about Madurese clothing ornaments. Interviews are conducted with creative industry players in bridal clothing, Madurese cultural experts, and young women, especially those about to get married, who are 20-30 years old. The literature study

is conducted to obtain information and references from library sources related to research. Data are obtained directly from the field and various sources of theoretical studies from books, magazines, journal articles, and research reports related to research studies. This source is the result of confirmation and a group carried out by other people with its own purpose and has a category according to the city's rules, as has been regulated by the Department of Culture, Tourism, Youth, and Sports Sumenep. The participants of the interviews are Mrs. Uhan and Mrs. Nuning, who are creative industry players who make up and rent wedding dresses, one of the members of the DPC Harpi-Melati, Sumenep Regency, Mr. Taufiqurrahman, a cultural figure in Sumenep, and several young women who are getting married. Quantitative methods through experiments with detachable techniques, in the form of fashion design concepts, with meaning values to be conveyed in each form, motif, and ornament.

RESULTS AND DISCUSSIONS

From the results of interviews with cultural experts and several make-ups and rental Sumenep wedding dresses, including Mr. Taufiqurrahman, Mrs. Uhan, and Mrs. Nuning, they state that there are differences in the wishes of children and parents. When the children get married, the view when wearing wedding clothes is considered less appropriate today by the parents. The culture in Madura should be preserved as in the similarity of theoretical studies and opinions of experts. There are three typical Madurese motifs, first is the animal motifs. It is dominated by the acculturation of Madurese-Chinese culture, necklace decorations on the chest of wedding dresses called *rampek* on wedding *legha* dresses, such as (a) *kondhe-kondhe* dragon motifs used as a symbol of guard and antidote to danger (Taufan, 2017). Dragon is the result of acculturation with Chinese culture, which has the meaning of might and is considered a guardian of fortune (Suryana, 2018). (b) Funiks bird motif of the Chinese who came to Indonesia had cultural knowledge of their ancestral lands. They also spread the culture in the repertoire of coastal *batik* motifs. For Chinese society, Phoenix (*Feng Huang*) is one of the four supernatural beings (Sudardi & Novrasiloka, 2017). This motif is also the result of acculturation with Chinese culture, which is usually side by side with *batik* motifs at the traditional ceremony of the bride with *Lilin* make-up. This motive is for the immigrant community China considers as a symbol of devotion and honesty of heart (Angkawijaya & Agustina, 2019). Figure 4 shows the roof Madurese house with dragon ornaments, and dragon motif in their *batik*. While Figure 5 shows the carving on window frames and funik bird motif in *batik*.

The second typical motif in Madura is plant motifs (vegetal), found on the long cloth of traditional *Lilin* make-up. This stuffing motif is in the form of stylized leaves and flowers as well as tendrils. The

variety of decorations vegetal on the seats includes the shape of flowers, fruits, leaves, and complete with stems. Flowers, fruit, leaves, and stalks are arranged according to aesthetic rules. The long cloth in *batik* displays a complete variety of decorations in the vegetal form of plants, starting from flowers, leaves, and stems, which are also called bouquets (*buketan*). The depiction of each part of the flower, leaf, and stem is displayed in full, along with the bones of the leaves and flowers (Zayyadi, 2017). This motif can be seen in Figure 6.



Figure 4 The Roof of the Madurese House and the Dragon Motif on Madura *Batik* (Angkawijaya & Agustina, 2019)



Figure 5 Carving on Window Frames and Funik Bird Motif in *Batik* (Ahmad, 2021)

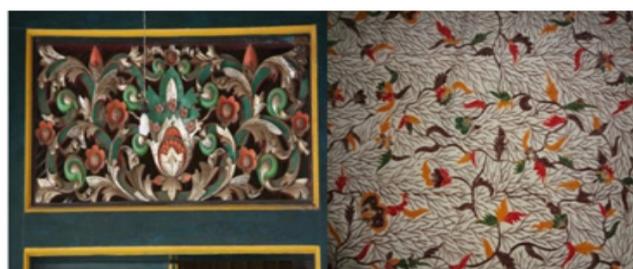


Figure 6 Carving on Window Frames and *Batik* with Plant Motifs (Indraprasti, Santosa, & Adhitama, 2020)

The third motif (Figure 7) is the *swastika* motif. It is a geometric-shaped motif in Javanese culture Hinduism adopted by Madura. However, the use of this motif is not so obvious because it is more often used as the edge of the *songket* cloth. The *swastika* motif often referred to as a geometric motif, has a firm line shape and tends to repeat itself (Choiroti & Antariksa, 2017). Like the motif on the *songket* cloth in general, it is

a geometric shape with a symmetrical arrangement—the shape of a square and, in its variations, a triangular shape on the edges. The large forms of decoration can be divided into two, first is geometric ornaments that have measuring properties with the line, curved, and straight elements or the development/combination of the two. The second is non-geometric ornaments, which do not recognize geometry in its preparation. This means that vegetal, animal, figural, and abstract decorations are arranged freely (Nizam, Nugraha, & Gustami, 2018). The basic structure or principles of the arrangement of ornaments can be divided into three standard patterns. They are (1) the main motif of the main element is in the form of certain images; (2) the filler motif is a pattern of images made by *Isen* (filler) to beautify the pattern, both the main motif and the pattern. The filler makes it appear denser, for example, lines, dots, or a combination of them (Astuti, 2017).



Figure 7 Geometric Motifs on the Door Leaf and on the Edges of the *Songket* (Nurul & Antariksa, 2017)

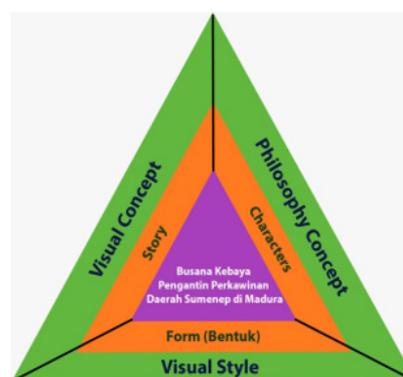


Figure 8 Triadic Interplay

Triadic Interplay (Figure 8) theory uses concepts of the analysis of the shape of the Sumenep bridal kebaya. It consists of a form (a visual style related to various forms and aspects), story (a visual concept related to the concept of a *kebaya* from the influence of princesses from the Sumenep-Madura kingdom/palace), character (philosophy concept, which relates to the meaning values contained in each form/motif of the bridal *kebaya*, which describes every detail that has meaning and philosophy in the clothes). Previously, according to DPC Harpi-Melati (Ningsih & Lutfiati, 2020), the Sumenep traditional wedding reception

last time took place for three nights in a row. In the traditional wedding procession in Sumenep-Madura, there are three processions, first is marriage customs; the first procession is the *Legha* bridal attire, which is in the form of wearing a *dodotan*. It is a *stagen* wrapped and wearing a *songket* cloth that is sheathed. Women's clothing uses long cloth and *stagen* from the chest to the waist, consisting of *pekak*, *odet*, *rapek*, and *sampor* with a straight tube shape (Sulis & Nuraini, 2017). With the dragon symbol decoration on the fashion decoration, the design solution is made modern, on the part of the skirt that can be removed, as shown in Figure 9.



Figure 9 Sketch of the Design Changes in the Wedding *Lengha* Dress

The second procession is wearing traditional clothes, *Kepotren*, influenced by princess clothes from the Sumenep palace. They consist of long *kebaya* knee without any *kutu baru*, forming press body from top to bottom, made of black velvet symbolizing the



Figure 10 Sketch of the Design Changes to the Wedding *Kapotren* Dress

sense of bold and resolute and green in mean fertility, red *sarong songket* complete with *rapek* and *sampor motif songket* geometric shapes with symmetrical arrangements. The shapes that often appear are squares and their variations; small triangular shapes are applied to the edges of the fabric, the shape of *songket* fabric stretches (Farhatunnisa, 2018). The bridal model, *Kapotren* long *kebaya* with velvet material, is initially made changes to the second design; the short *bolero* shape seems more modern according to the trend favored by the younger generation by using an A-line skirt that is easy to move and repeated decorations on the *sampor*. It can be seen in Figure 10.

The third or the last night procession is wearing traditional bridal clothing with *Lilin* makeup. On the third or final night of celebration, the bride and groom are decorated with *paes Lilin*. The mention of shaped *Lilin* is because the decoration on the bun is like a *Lilin* made of tightly rounded jasmine flowers and wearing a knee-length *kebaya* dress without new lice, forming a press body from top to bottom. *Kebaya* material is made from white brocade, wearing *sampor*, a long *batik* patterned cloth Funiks birds and tendrils with plant motifs (Ningsih & Puspitorini, 2017). In the bun (*gelung*), the *gelung malang* is shaped like a figure eight, containing sliced *pandan* leaves wrapped in a long knit. The accessories are various; there are *kaco* (forehead decoration), *peces* decoration on top of the *kaco*, decorative comb behind the *peces*, and *jamang* crown. The decoration on the crown is pinned with jasmine makeup in the form of a *Lilin*, which is a symbol of holiness. The number eight in the shape of the bun symbolizes turning and not breaking in the sense of good fortune and household continuity, which is influenced by Chinese culture. The number eight means lucky number. Funik and dragon motifs in *batik* motifs and decorations for weddings symbolize relationships between husband and wife, who is also an embodiment of the concept of *yin* and *yang* (Taufan, 2017). Figure 11 shows the design changes on bridal makeup *Lilin*.



Figure 11 Sketch of Design Changes on Bridal Makeup *Lilin*

The motif of funiks and the dragon and wedding decoration symbolizes the relationship between husband and wife. Many encountered shades of animal form funik birds and dragons have meanings that bring happiness and prosperity. The results that can basically be the use of *kebaya* for this generation are still in demand based on several results through interviews, observation, and analysis studies in the field. They prefer modified *kebaya* models that do not apply the standard like traditional *kebaya*s but are very dependent on each designer's creations, although sometimes elements of regional clothing still appear as a source of ideas (Fitria & Wahyuningsih, 2019). Therefore, there are discourses in the development of decorative forms to be more modern but do not leave the original form. It is necessary to revitalize by following the development of trends. In the hope of being proud of their own culture, generation Z is seen as vital because it is considered a determinant of the sustainability of culture, especially in Sumenep-Madura. The development of decorative forms for generation Z contributes to developing local culture.

Based on the results of several interviews, observation of analytical studies in the field, the findings show that there is a lot of lack of understanding from the millennial generation, especially generation Z, knowledge of the meanings of the philosophy of visual decoration in wedding dresses. The millennial generation, as the successor of a culture to be passed on to the next generation, socialization must make innovations in accordance with the direction of development of the times, technology, and the tendencies of the next generation (Immanuel & Pannindriya, 2020). Therefore, there are discourses in the development of decorative forms to be more modern but do not leave their original form with the need for revitalization.

CONCLUSIONS

From the results of observations and interviews, the data obtained is that the lack of understanding of the decoration on the wedding dress symbol in generation Z is due to a lack of knowledge about the meaning of a symbol and the meaning of a philosophy that has been inherited. Times change every year, which is growing rapidly with the presence of technology. People live in the era of digital culture; all information is getting wider and faster. So that any information that quickly affects their lifestyle, who rather prefer cultural products from abroad, than local culture. Characteristics of generation Z who want change, the design that is in demand is a novelty, namely the development of modern decorative forms without leaving the old forms. Bridal clothes that can be mixed and matched with detachable pattern construction techniques can get several styles in appearance so that the clothes can be reused at other party events, according to the character of this generation, which is fast-paced and practical.

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