

REPRESENTATION OF *KEBAYA* FASHION IN JAGATNATHA TEMPLE DENPASAR

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ABSTRACT

Kebaya is a traditional Balinese outfit worn during religious ceremonies. Kebaya as a fashion boss today is experiencing rapid development. Women in the city of Denpasar tend to follow the trend of fesyenkebaya when offering worship to the temple. Modern kebaya is a choice as a representation when going to the Great Jagatnatha Temple. Women always want to appear fasionabeldan want to be the center of attention. As if the Great Jagatnatha Temple was used as a fashion show stage by women in Denpasar City. This phenomenon is interesting to study in the formulation of the problem, which is the fashion style to Agung Jagatnatha Temple as a representation of women in Denpasar City. This study used descriptive qualitative method. The theory used is representation theory and consumerism. The results of this study indicate that the reason women represent kebaya to temple is because the development of kebaya today is very rapid. This development is due to the advancement of technology and information so that materials and models of kebaya can be quickly produced. This causes women to wear trendy kebaya so that it is not considered outdated. Pura Agung Jagatnatha is a public temple and the largest temple in the city of Denpasar is always crowded with visitors on Hindu religious holidays. Agung Jagatnatha Temple is used as a place to represent the performance during prayer. For contemporary women in the city of Denpasar, not only when attending a reception, when praying to the temple must also be fashionable.

Keywords: representation, fashion kebaya to temple, fashionable.

INTRODUCTION

The development of fashion can be seen from the fashion travel worn in every age. Starting from primitive mankind, prehistoric times, modern times and this era of globalization definitely requires clothing. Clothing is one of the basic needs in human life in order to provide comfort in activities. Humans as social beings always have desires or needs that are always developing, one of which is the desire to decorate themselves to look more than others.

Kebaya as a fashion boss today is experiencing rapid development. Kebaya is a traditional Balinese outfit worn during religious ceremonies such as at a temple prayer

ceremony, while attending a reception for a religious ceremony. Beside during religious ceremonies, kebaya is also often worn at graduation. Kebaya models continue to change, as well as the colors of kebaya, accessories and accessories, they also experience growth.

Bali as a tourism destination cannot avoid cultural transformation that is very fast happening. The change in culture will lead to fundamental changes in the various lives of Balinese people, including in terms of traditional Balinese fashion. Changes in socio-cultural aspects will affect traditional norms and dress codes that apply in the community.

Today women in the city of Denpasar tend to follow the kebaya fashion trends to the temple. Likewise, other kebaya fashion such as kamen and accessories are also experiencing development and are always represented when going to the temple. Wome always want to look trendy and want to be the center of attention when making a prayer to Agung Jagatnatha Temple. As if the Great Jagatnatha Temple was used as a stage for fashion shows by women in Denpasar City. Seeing this phenomenon, this study discusses why the fashion kebaya to the Great Jagatnatha temple as a representation of women in the city of Denpasar. This study used descriptive qualitative method. The theory used in this study is representation theory and consumerism. The purpose of this study was to find out the reason for the fashion kebaya to Jagatnatha grand temple as a representation of contemporary women in the city of Denpasar.

RESEARCH METHODS

This research was designed using cultural study approach. The data collection process was conducted using in-depth interview, observation, dan document study. The deta analysis used descriptive qualitative method. The theory used is representation theory and consumerism.

RESULT AND DISCUSSION

The development of fashion from the era of ancient kingdoms to modern times looks different. The clothing worn by BC women was very simple namely berpakaian which is wrapped around the body using the technique of pain. The function of clothing at that time in addition to protecting the body also to decorate the body, while in modern times in terms of practicality and comfort began to be considered when wearing clothes. The development of fashion fashion is influenced by the socio-cultural and environmental conditions of the local area. According to Bourdieu that lifestyle is understood as a whole taste, beliefs that

characterize a class include political opinion, philosophical beliefs, moral beliefs, aesthetic tastes and also food, fashion culture (Bourdieu, 2003: 9).

Development of Kebaya in Indonesia

Kebaya as traditional Balinese clothing has a philosophy that contains life values, such as the value of obedience, refinement and actions of women who must be gentle. Kebaya also has more meaning and function, which is seen from its simple form which shows the simplicity of Indonesian people. In addition, the kebaya is always worn with a cloth that covers the wearer's body so that it will limit his movements to move quickly, this is synonymous with a graceful female personality.

The beginning of the cultural history of dress in Indonesia is inseparable from the cultural influences of other nations that have stopped and lived in Indonesia in trade relations. Nations that have stopped in Indonesia include Chinese, Indian, Arabic, Portuguese, and finally from the Netherlands. Indonesia is a maritime country and is also a very old crossing area, which may be said to have existed since the beginning of the western orientalism tradition (Lombard: 2008: 9).

In the era of the Majapahit Empire, Javanese traders had imported fashion materials such as cotton and silk textiles to be exchanged for spices which were then exported to Chinese (Pinardi and Mambo, 1993: 185). It is estimated that when Chinese traders who stopped in Indonesia were already wearing clothes that covered their upper bodies. The traders brought influence in terms of dress and finally clothing to cover the upper body began to be known by the people of Indonesia.

Perhaps in 1400 AD Chinese immigrants from China took part in introducing kebaya to Indonesia. This is known from clothes such as kebaya, which are loose-sleeved long-sleeved clothes that are closed at the edges. This shirt is known as the bei-zi which is worn by women from lower social circles during the Ming Dynasty (Triyanto, 2011: 4). It is estimated that the clothes made at that time were still very simple because the existing equipment was still very traditional like a loom that was moved by hand. Over time and the development of technology is increasingly advanced, resulting in more fabrics being produced and clothing that is made can be easier. As well with clothes worn by Chinese women also developed into fashion known as Encim kebaya. After cultural adjustments that lasted for hundreds of years, kebaya clothing began to be accepted in Indonesia and began to spread to Malacca, Java, Bali, Sumatra and Sulawesi. In 1600 AD the kebaya was officially worn by the royal family.

After the industrial revolution in England in 1760 AD, technology began to develop, machines began to be created, one of which was the creation of weaving machines using steam power in 1785 AD, and this resulted in fabrics being produced quickly and in large quantities. In 1800 AD kebaya materials have begun to be produced and better, such as Velvet, various types of fine Silk and woven fabrics began to appear and replace the Cotton Velvet material, various types of Silk and other fine woven fabrics began to emerge in place of Mori cloth which is simple woven fabrics from Cotton. Biku Kebaya is kebaya material with motifs imported from Europe, and the last is Sulaya kebaya, namely kebaya with embroidery techniques which are characteristic of Chinese clothing (Gumulya and Octavia, 2017: 24).

In 1900, the kebaya began to recognize among the indigenous people, besides that Chinese and Dutch descendants made kebaya as their daily outfit. There are two types of kebaya known at the time, namely Encim and Kebaya Kutubaru kebaya (kebaya nyonya). Kebaya Encim is a type of kebaya that is used by women of Chinese descent, usually decorated with embroidery and embroidery. Kebaya Kutubaru is a short tunic-style kebaya with beautiful motifs and colors. At first the kebaya is worn with a beautiful sarong and shirt called "Kasut Manek" until it finally undergoes renewal. Busana kebaya is combined with batik cloth as a subordinate (Pentasari, 2007: 13). In 1940 President Sukarno made kebaya as the national dress for Indonesian women and until now kebaya is still worn by Indonesian women, both official state events, and during religious ceremonies.

Development of Kebaya in Bali

The development of clothing in Bali is also due to the acculturation of other nations. Before being known for fashion, female bosses only wore kamen (cloth), bulang (stagen) and kancrik (scarves), sometimes women wore towels wrapped around their upper bodies, or placed on their heads called tengkuluk to support their hair so that they did not come loose .

The boss's outfit was already known during the reign of Sri Maharaja Jayapagus, namely the king of the Dalem Balingkang kingdom who ruled in 1181-1269 AD This was seen from the clothes worn on Barong Landung Astrid as a symbol of Dewi Kang Cing We who was the wife of Sri Maharaja Jayapagus. Barong landed wife is made by wearing clothes that cover the upper body, so it was estimated at that time the boss's clothing was known in the kingdom.

When the Dutch expedition discovered Bali in 1597 AD, it had an influence on how to dress but at that time the kebaya was not widely known by the Balinese people. The boss's outfit is only known among nobles. This is due to the fact that it is still difficult to get fabric as

kebaya material, only the nobility can afford to buy cloth. The nobility began to wear kebaya and became a trendsetter at the time, so the kebaya began to be known by the wider community in 1900 AD. In addition, dress ethics also began to be known by Balinese women so that kebaya began to be worn a lot.

The entry of the Dutch into Indonesia, especially to the island of Bali, also brought a new trend in fashion. Women began to think that the upper body must be covered with clothing, which is called clothes. From then on the clothes began to be worn by women in Bali. In addition to the influence of western culture, the development of kebaya clothing in Bali also has the influence of Javanese fashion, this can be seen from the kebaya fashion models in the form of collars, sleeves and long kebaya. The frequent use of kebaya that provides comfort and is related to ethics, kebaya is finally used as traditional Balinese clothing. Kebaya began to be worn as everyday clothing and clothing for religious ceremonies. The kebaya model known at that time was kebaya with the Kartini and Kutubaru models. The habit of wearing a scarf or towel to cover the upper body is still worn by wrapping around the waist. Until now, the cloth wrapped around the waist is known as the shawl. So that until now every wearing a kebaya is always equipped with a shawl.

The kebaya model is initially divided into three (3), namely:

- a. Kebaya with hand model ebar widened down or widened at the end of the hand, Panjang kebaya to the center of the buttocks with front openings given joint gold pins or studs.
- b. Kebaya with a long arm model of approximately 3-4 fingers above the wrist, but still widens at the end of the hand called the horse foot model. The front kebaya openings are given gold pins and buttons.
- c. Kebaya with long straight hand pieces to the wrist. The front openings use safety pins or gold buttons.

Along with the development of the times, kebaya models in Bali began to experience growth, namely using beef, namely cloth that is placed on the front opening. There are two types of beef, namely beef with one cloth and beef with two fabrics. Judging from the materials used as kebaya are silk, chiffon, cotton, brocade, tulle with various motifs and colors. Kebaya clothing in Bali has no sacred elements, but kebaya is one of the elements of culture adapted to the teachings of Hinduism. Besides that, in the use of clothing in Bali based on the village of Kala Patrayaitu the use of kebaya is adjusted to the space, time and place of use.

Representation of Kebaya Fashion to Women's Temples in Pura Agung Jagatnatha Denpasar.

Many representations relate to cultural studies to examine the way in which meaning is produced in various contexts. In accordance with the opinion of Barker (2006: 9), representation and cultural meaning have materiality, among others, can be objects. The development of Balinese culture today has undergone a change from an agrarian culture to an industrial culture due to the process of globalization. The existence of globalism changes is the lifestyle of Balinese women in choosing fashion when going to temple. Pura Agung Jagatnatha is the largest temple in the city of Denpasar, which is a temple of Khayangan Jagat. Pura Agung Jagatnatha is always crowded with people on the holy day of Purnama Tilem and religious holidays such as Saraswati Day, Galungan, Kuningan, and Civalatri. Pura Agung Jagatnatha is a public temple without any difference in origin and sorrow from the Tangkil people. This is what causes contemporary women in the city of Denpasar to make the Agung Jagatnatha temple as a place to represent kebaya clothing. Pura Agung Jagatnatha seems to be used as a calwalk to demonstrate the trendy kebaya clothing worn by contemporary women in Denpasar City. Seeing this condition can be said by contemporary women no one wants to miss the current of globalization.

The culture of globalism through various advertisements and electronic media has hegemony the minds of Balinese women so that they have unconsciously become part of globalism (Ritzer and Goodman, 2010: 592). This has an impact on the confusion of Balinese women in consuming so that Balinese women do not consider the value of use and give priority to symbolic values (Atmadja, 2011: 90). The impact is that Balinese women cannot distinguish between needs and desires in dress.

Today many Balinese women wear translucent kebaya brocade clothes, when they go to the temple. Contemporary women prefer to follow fashion trends that are trending so that they can provide satisfaction after using a trendy product, as shown in the following figure 1..



Figure 1. The representation form of women when praying
Source: Suasmini, 2016.

Kebaya attire worn during worship to the temple as seen in figure 2.1 is a representation of contemporary women in the city of Denpasar today. Pink kebaya is worn in a trend today with design modifications to the shoulders and arms to show the shoulders and upper chest. The most important thing in appearance is the factor of beauty, elegance and fashion that is trending. The use of clothing that highlights body parts not only applies when Balinese women are outside the temple, but also when going to the temple (Atmadja, 2010: 245).

Kebaya for women in Denpasar City does not only function as a wrapping of the body but has another meaning, namely to show class or social status. This can be seen from the development of kebaya worn by women in Denpasar City when attending religious activities. Today every religious activity of women always wears a trendy kebaya model and color. Kebaya as a capitalist production, comes as if it has the power to define itself through itself and women in Denpasar City adore kebaya clothing that can change their lifestyle they. This social phenomenon is fetishism as something that works in the traffic of social labeling. Fetishism is the attitude that cults a particular object because the object is believed to have power or spirit. When this attitude is associated with the term "commodity", then what is meant is the worship of a product because of its enchanting charm.

This means kebaya worn is believed to be a charm so that its use can look beautiful, sexy and fashionable when wearing a trendy kebaya. Baudrillard (1981: 63) mentions objects as signs in the marking value rules that can be classified between two statements, functionality and reenactment which is actually exaggerated (ostention). Both information can be part of the same object so that objects can be devices that combine "randomness with the appearance of a functionality". An object shows a demonstration that is exaggerated

(ostention), and if a sign of that value is what fosters someone's desire for the object, then the object turns into a fetish. Due to the concept of capitalism that causes a person to have false needs, then to bring reality to imagination, capitalists create substitutions in the form of various lifestyles, aesthetics, rituals, prestige and symbolic identity behind the ownership of a commodity so that people get satisfaction that is not real but imagination.

Kebaya is a dress to cover the body when someone wants to do an activity. Using models, colors and certain kebaya fabrics is a good consideration when coming to the temple and reception. Women always want to look trendy when attending large ceremonial activities and offering worship to the temple. This can be seen in the appearance of contemporary women at the time of the Kuningan holiday in Agung Jagatnatha Temple, as seen in Figure 2.



Figure 2. The representation of Kebaya to temple in Kuningan celebration
Source: Suasmini, 2016

The representation of the kebaya in figure 2.2 shows this contemporary woman, very concerned about her appearance from the tip of her hair to her toes. The selection of white clothes that are tailored to the color of the necklace and the worn sandals are white, shawl, cloth (kamen) and the bag chosen in yellow. The choice of clothing is of course with the consideration of trendy looks on the Kuningan holiday. Every woman always wants to look beautiful, similar things are also expressed by Goffman (in Stolley, 2005: 70), every human being always wants to present himself into his environment. The appearance of kebaya clothing that is produced and worn and displayed in the beauty of illusion and illusion of instinct towards irrational, beauty and pleasure that can represent the contents of the heart in a kebaya fashion display.

Physical appearance as an attribute of lifestyle itself, will be symbolic or a sign that can be read. Fashion choices in addition to showing the level of one's social status in society are also symbols of the lifestyle of someone who understands the development of the times. This kebaya fashion consumption is not based on use value but to mark wealth and social status. Piliang (2011: 148) mentions consumption to be a phenomenon of language and signification. Consumption of objects is not just to spend use value and utility value, but also to communicate or represent or mark messages or specific meanings. The representation of the kebaya fashion at the Agung Jagatnatha temple was carried out by women to show that pursuing prayers must also be fashionable and do not want to be considered outdated. The development of this kebaya has resulted in contemporary women not wanting to be outdated and always wanting to look fashionable.

CONCLUSION

The reason for the fashion to go to the great Jagatnatha temple as a representation of women in Denpasar City is because the kebaya fashion today is experiencing very rapid development. This is due to the rapid advancement of technology and information. Technological advancements have made fabric kebaya and kebaya colors easy to make, causing the trend of kebaya both material, models and colors to change rapidly. The kebaya fashion representation is carried out at the Agung Jagatnatha temple which is the largest temple and is always crowded with people for prayer. To be considered trendy and not outdated, women to the Jagatnatha grand temple must also be fashionable. This temple seems to be a stage show so that a trendy appearance can be seen and noticed by fellow women or men in Agung Jagatnatha Temple. It can be said that in order to show its status, prayer also must be fashionable and unwilling to be considered outdated.

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