

ABSTRAK

HIBRIDITAS VISUAL PADA KOSTUM JEMBER FASHION CARNAVAL STUDI KASUS: JEMBER FASHION CARNAVAL 2013-2014

Oleh
Lois Denissa
NIM: 37112002
(Program Studi Doktor Ilmu Seni Rupa dan Desain)

Fenomena Jember Fashion Carnaval (JFC) dimulai sejak tahun 2013. JFC menunjukkan perkembangan yang signifikan hingga ke mancanegara melalui perhelatan yang rutin dilakukan di jalan protokol Kota Jember, berbagai festival internasional, dan undangan *road show*. Kreasi kostum yang ditampilkan ditandai persilangan kode yang kompleks, tampilan visual yang selalu baru, dan heterogen pada tiap perhelatannya. Diferensiasi kostum menjadi batasan kreasi tiap kreator sehingga tak satu pun kostum yang ditampilkan sama. Kostum menjadi permasalahan yang akan dikaji untuk mencari makna dan citra di balik hibriditas visualnya.

Metode penelitian interdisipliner digunakan untuk menganalisis fenomena hibriditas visual kostum yang terjadi. Metode penelitian survei responden digunakan untuk mengetahui motivasi di balik antusiasme masyarakat. Metode analisis isi dan semiotika digunakan untuk mengetahui muatan kostum. Metode etnografi studi kultur digunakan untuk mengetahui motivasi inspirator dan kreator berkarya. Relasi ketiga metode menghasilkan metode analisis isi prediktif dan interpretatif untuk menarik simpulan hibriditas kostum bagi masyarakat Jember.

Tujuan penelitian ini adalah menemukan motivasi di balik antusiasme masyarakat terhadap fenomena yang berkembang di kota Jember dan menemukan prinsip hibriditas yang terjadi pada kostum dan relasinya dengan aspek visual kostum. Selanjutnya, tujuan penelitian ini adalah menemukan makna dan citra hibriditas kostum direlasikan dengan sosiohistoris masyarakat *Pendhalungan* yang spesifik. Hasil perhitungan survei responden apresiator dan responden kreator telah menjelaskan ketertarikan masyarakat apresiator pada penayangan kostum yang hibrid. Artinya, terdapat kesamaan citarasa antara motivasi apresiator dan motivasi kreator berkarya terhadap visual kostum yang hibrid. Peningkatan antusiasme masyarakat terhadap kostum hibrid semakin menstimulasi kreator menciptakan karya yang selalu baru dan heterogen pada tiap perhelatan guna meraih diferensiasi kostum dari tahun ke tahun.

Kebaruan kostum diperoleh melalui persilangan kode yang bebas melampaui kode yang lazim pada fesyen. Persilangan antara kode fesyen dan kode nonfesyen seperti kode arsitektur, kode *craft*, kode interior, kode mitologi, kode isu aktual,

serta kode fauna dan flora. Persilangan bahkan terjadi antaretnis nasional, transnasional, dan masa lampau digabungkan masa kini untuk tujuan apresiasi dan merayakan. Diferensiasi kostum menjadi batasan kreator berkarya ini kemudian mendorong terciptanya prinsip hibriditas *Tanyembung*, *Nglawasi*, *Rakaruhan*, *Taajeg*, *Tabalig* dan *Nyeleneh*. Keenam prinsip hibriditas ini menjadi model yang digunakan kreator JFC dalam mengeksplorasi aspek kostum seperti bentuk, warna, tekstur, material, teknik, ideologi, dan budaya. Prinsip persilangan ini pada dasarnya telah ada dan hidup dalam realitas sosial masyarakat lokal dan ditemukan hadir pula pada keseluruhan kostum JFC.

Komunitas JFC telah mengefektifkan kekayaan modal yang dimiliki masyarakat *Pendhalungan*. Dynand Fariz sebagai inspirator kemudian menjadi presiden JFC dan Ketua Asosiasi Karnaval Indonesia telah menjadi modal simbolik. Masyarakat kreator, senior maupun junior, komunitas fotografer, dan media massa menjadi modal budaya. Mereka adalah para aktor yang memiliki peran sebagai agen perubahan. Pemerintah Kabupaten, Dinas Pariwisata, Sentra Industri Mikro dan jasa menjadi modal sosial. Jalan protokol kota Jember, Dana Fellow Ashoka Washington DC, anggaran pendapatan daerah kabupaten dan sponsor kegiatan menjadi modal ekonomi sehingga JFC dapat merealisasi perhelatan secara berkelanjutan. Kekayaan semua modal ini saling bersinergi membentuk ranah karnaval fesyen yang kondusif dan berkembang secara berkelanjutan hingga sekarang memasuki tahun ke 16. Sosiopraktik pada ranah JFC telah berdampak pada penyebaran ke provinsi-provinsi lain yang tergabung dalam bentuk Wonderful Archipelago Carnival Indonesia.

Masyarakat *Pendhalungan* adalah masyarakat multietnis yang terbentuk sejak zaman pemerintahan Belanda yang mendirikan perusahaan perkebunan *NV. Landbouw Maatsappij Oud Djember* pada awal abad ke-19. Kebutuhan Pemerintah Belanda untuk mengolah tanah perkebunan telah mendatangkan berbagai etnis Jawa, Madura, Osing, dan Bugis guna mengolah hutan sekitar Jember yang sangat subur dan mendatangkan keuntungan sebagai perkebunan tembakau, coklat, kopi, teh, kelapa dan sebagainya. Kondisi masyarakat berbagai etnis yang berkumpul, bekerja bersama, dan melakukan pernikahan silang ini kemudian melahirkan generasi *Pendhalungan*, Jember Tengah yang multietnis dengan ciri dwibahasa, terbuka, toleran dan adaptif terhadap masukan budaya-budaya luar.

Hasil analisis penelitian menjelaskan hibriditas kostum yang kompleks pada JFC adalah bukti perwujudan karakter masyarakat *Pendhalungan* yang masih terus dilanjutkan hingga yang sekarang. Hibriditas kostum tak lain adalah representasi diri masyarakat *Pendhalungan* yang adaptif sehingga segala bentuk budaya visual yang datang dari luar mudah diserap, diadaptasi, bahkan mampu dieksplorasi menjadi medium untuk menyampaikan aspirasi dan pesan-pesan moral yang berharga. Lebih jauh lagi, ketika kreasi kostum yang hibrid itu memperoleh sambutan antusias dari masyarakat, baik nasional maupun transnasional, perkembangan JFC makin menunjukkan legitimasi masyarakat nasional maupun transnasional. Hibriditas kostum kemudian bertransformasi menjadi instrumen simbolik masyarakat *Pendhalungan* guna meraih harapan bersama. Sebuah cita-cita yang akan terus diperjuangkan masyarakatnya, harapan menjadikan Jember

sebagai Kota Karnaval Dunia adalah sebuah ‘proses menjadi’ yang belum selesai, bermuatan sakral dan wahana untuk meraih citra bintang.

Kata Kunci: Citra, Hibriditas, Kostum Karnaval, Makna, Pendhalungan.
Total kata:725

ABSTRACT

VISUAL HIBRIDITY ON JEMBER FASHION CARNAVAL 'S COSTUMES CASE STUDY: JEMBER FASHION CARNAVAL 2013-2014

By

Lois Denissa

NIM: 37112002

(Doctoral Program of Art and Design)

Jember Fashion Carnival phenomenon, which began in 2013, shows a significant international development through a routinely held event in the Jember's protocol streets, i.e. international festivals and invitation road shows. The costume creations paraded in the event have shown crossing complex codes, new visual appearances and heterogeneity in each occurrence. The requirement for differentiation in the costumes has limited the creation of each creator and therefore none of the costumes displayed shows similarity. These costumes have become the topic of this research problem, which will be assessed to find the meanings and images behind their visual hybridity.

Interdisciplinary research method has been used to analyze the phenomenon of the visual hybridity of the costumes. Respondent survey research method has also been used to determine the motivation behind the enthusiasm of the society, and content analysis as well as semiotic methods have been used to determine the messages of the costumes. To find the inspirator's and creators' motivation in performing their work, ethnographic cultural studies method was used. Relations between the three methods have generated a predictive content analysis and interpretative methods used for drawing conclusions about the costume hybridity of Jember community.

The research objective was to find the motivation behind the public enthusiasm in this growing phenomenon in the town of Jember, to discover the principles of the hybridity of the costumes and their relation with visual aspects of the costumes. Furthermore, it was also aimed at finding the meaning and image of the hybrid costumes and their relation to the history of the Pendhalungan as a specific community. The calculation result of the appreciator and the creator respondents has explained that the appreciator community were interested in the hybrid costumes. This means that there are similarities in the taste for the visual works between the appreciators and the creators motivations regarding hybrid costumes. The increasing public enthusiasm for hybrid costumes has repeatedly stimulated creators to create works that are always new and heterogeneous at each event to result in differentiation in the costumes from year to year.

The novelty of the costumes was a result of free crossbreeding of codes, beyond the prevalent codes in fashion, i.e. a cross between fashion codes and non-fashion codes as architecture codes, craft codes, interior codes, mythology codes, actual issue codes, fauna and flora codes. Crossing also happened to the national ethnic and transnational ethnic, past and today's era for the purpose of appreciation and celebration. Differentiation becomes a constraint for the creators of the costumes in working, thereby leading to the creation of hybridity principle such as Tanyembung, Nglawasi, Rakaruhan, Taajeg, Tabalig and Nyeleneh. The six principles of this hybridity become JFC creators models in exploring the aspects of the costumes, such as shape, color, texture, material, technical, ideology and culture. Basically, the principle of these crossings has existed and lived in a social reality of the local community and has also been present in the whole JFC costumes.

JFC Community has made effective use of the wealth capital of the Pendhalungan society. Dynand Fariz as the inspirator and, later on, the president of JFC and chairman of the Association of Indonesian Carnival, has become its symbolic capital. The creator community, both senior and junior, photographer community and mass media, have served as the cultural capital; they were the actors who have the role as the agents of change. The District Government, Department of Tourism, Central Micro Industry and services have also become the social capital. Jember town main streets, Ashoka Fellow Fund Washington, DC, Regional Revenue Budget and Sponsorship have become the economic capital that helps JFC ensure the sustainability of event. These capitals have formed a sphere of mutual synergy to conduct a conducive and increasingly sustainable fashion carnival, entering its 16th year. The social practice of the JFC Field has an impact on its spread in the form of Wonderful Archipelago Carnival Indonesia.

Pendhalungan multiethnic society is a society that was formed during the Dutch colonization era, during which time the Plantation Company NV. Landbouw Maatsappij Oud Djember was founded in the early 19th century. The need for the Dutch Government to cultivate the farmland had brought people from a variety of ethnics such as Javanese, Madurese, Osing, Bugis, to cultivate the forests around Jember which were very fertile and profitable as the plantations of tobacco, cocoa, coffee, tea, coconut, etc. The condition of these varied ethnics who gathered, worked together, and performed inter-ethnic marriage had consequently resulted in the mufti-ethnic Pendhalungan Central Jember generation, characterized by their bilingual, open, tolerant and adaptive characters in receiving external cultures.

The result of the research analysis describes the complex hybridity of the costumes at JFC as the evidence of the embodiment of Pendhalungan community character that has been continuing until the present time. The hybridity of the costumes is a self-representation of the Pendhalungan adaptive society in which various forms of visual culture coming from outside of the area can easily be absorbed, adapted, and explored in a way that enables it to become a medium for conveying aspirations and valuable moral messages. Furthermore, as the hybrid costume creations have increasingly gained enthusiastic reception from the

public, both national and international, the development of JFC also shows more legitimacy of the community, both national and international. The hybridity of the costumes has later transformed into a symbolic instrument of the Pendhalungan society in order to achieve their mutual expectation, a goal to pursue, and a hope to be made come true, i.e. to make Jember as World Carnival City, which is an unfinished and sacred 'becoming process', a vehicle to achieve the star image.

Keywords: Costume Carnaval, Hybridity, Image, Meaning, Pendhalungan.