

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Fashion in the world keeps being developed now and on. This development also gives significant influence to the development of fashion in Indonesia including the development of *kebaya* design. However, what has been the most important thing that supports the development of fashion is media. In this case, media has an important role to spread the development of fashion as its purpose to give any knowledge and information about fashion to the readers. Hence, media can give references whether to follow or update the latest trend fashion to the readers. In this study, the writer focuses to explore the trend of *kebaya* in magazine, and the name of magazine is *Kebaya In Style*.

Kebaya in Style was founded in 2010 by Christina Iriani and first published in 2010 by PT. Gaya Cipta Indonesia. The reason why the writer chooses this magazine is because *Kebaya In Style*, as one of the popular Indonesian woman magazines, is a very good example of how a media through its writing is able to shape urban clothing and influence its readers. Published occasionally, *Kebaya In Style* published by displaying a growing issue and displays the latest motive of *kebaya*. In addition, this magazine also displays a lot of *kebaya* design from famous designer in

Indonesia; for example, Anne Avante, Nina Akbar Tanjung, Ivan Gunawan, Poppy Karim, Djoko Sasongko and many more. It is with these qualities that this magazine has been able to make itself as the top magazine that concerns about *kebaya*. As a result, this magazine becomes the place where every female search inspired *kebaya* model for their concept *kebaya* in their wedding party. In other hand, this magazine provides inspiration for *kebaya* lovers and become a medium for the designers to showcase their latest work public as their targets.

However, when looking at the designs of the *kebaya* that is showed in *Kebaya In Style* magazine, there is a shifting found in the development of fashion, particularly on *kebaya* as a wedding dress. The development of design and color choices of *kebaya* seem to adopt European wedding dress or white gown. To compare *kebaya* and white gown, *kebaya* itself is a type of traditional clothing in Indonesia that was at first very exclusive. This exclusiveness is because it was worn only by the people of the royal family from Javanese Palaces; *keraton* Jogjakarta and Surakarta. Later on, as the result of struggle for having equality of social status in Javanese society, *kebaya* were permitted to be worn by common people. The differences between high and low societies of the wearers were usually appeared from the quality of textiles and the variety of accessories they wore (Kartini, 2014:37).

Kebaya finally reached its popularity in Indonesian women fashion in the late of 19th century or in the beginning of 20th century (Taylor.J.G.,

1997:103). Since then, the distinction between "high" and low" culture in terms of *kebaya* seems less and less significant, because today both the people from the high class society and the low class society use *kebaya* in their lives similarly. This is the most important thing about postmodernism in popular culture in which contemporary culture is also part of it (Storey, 2009:183).

Not very different from *kebaya*, white gown was also exclusive and was also worn by the royal families who lived in palaces. Historically, white gown belongs to the Western, the tradition of wearing a white wedding dress started from Queen Victoria who wore a white wedding dress when she married Prince Albert (1840). At that time, the color of a wedding dress is usually silver or red color (Ingraham, p39). Because of her status as the Royal family, her chosen color for her wedding dress turned into a trendsetter in U.K. Queen Victoria wore a white wedding dress decorated with luxurious full lace Honinton Lace. When the wedding dress worn by Queen Victorian become booming, the demand of the white gown rose significantly that makes the makers and lace wedding dress overwhelmed in producing it. (Ingraham, p.40)

White wedding dress as the Queen Victoria worn was successfully imitated by European citizens at that time. After her wedding, 141 years later (1981), the entire Western women in 80's desperately mimicked the shape of Queen Victoria's luxury white wedding dress. This white gown

then getting more popular popularized by Lady Diana, when she married with Prince Charles.

With these similarities between *kebaya* and white gown by looking at their history, their development, and their relation to the movements that happen in the society, Roland Barthes' claim can be proven. His claim is that clothing concerns the entire human person, all of the body, all the relationships of man to body as well as the relationships of the body to society (Barthes, 2006: i). However, there was still a very big difference between *kebaya* and white gown. The difference is the design. Yet, looking at *Kebaya in Style* magazine, even this difference is starting to shift into a similarity. In this case, the writer assumes that globalization influences much in this phenomenon.

From the process of globalization, the condition happened in Europe also gives the impacts on the development of *kebaya* design in Indonesia. Such process includes the development and spread of technology, knowledge, and even culture (IMF). This is what caused Indonesia to know more about what is happening in another country like the Western countries, and even interact with their cultures and ways of life and mimicked them. What is the concern of this study is Indonesia's mimicry in the fashion aspect, particularly *kebaya* as a wedding dress. One of the impacts is the choice of color for *kebaya*. In the early days, *kebaya* as a wedding dress appeared with black, brown, and gold colors. However,

nowadays the color of white for *kebaya* as a wedding dress becomes dominant.

This phenomenon is a proof that there is really interaction or social exchange between Indonesia culture and the western culture, which then make people ask how *kebaya* was affected by the white gown from the west and what does it mean. Therefore, this phenomenon attracts the writer's attention to analyze it deeper. As a result, in this study *Kebaya* needs to be seen as an organized set of codes, meanings, and practices that are organized into a complex system of social exchange. *Kebaya* and its functions have faced an evolving process of society's acceptance and perception that involves sociological, economic, psychological, and ideological changes factors.

From this phenomenon, the writer believes that the role of media is very important in the development of fashion. That is because if a piece of fashion that is displayed by the media will be able to reach the wider community. One of the examples is the many social media community once used to promote a fashion masterpiece that instagram. Instagram is a social media containing photographs of the account holder and can also enter a video that can only load a video no longer than 30 seconds. Instagram is the work of Kevin Systrom and Mike Krieger, an American citizen. The current development trend, instagram use not only as a venue featuring personal photos of the account owner, but also a place where the seller of fashion work, such as shirts, jackets, shoes, bags and etc.

The authors took a sample account that is now famous for being the center in hijab fashion trend. She is Dian Pelangi. Probably before the presence instagram, people will never know with Dian Pelangi. But with efforts that promote ways berhijab beautiful and graceful but do not forget the Islamic sharia, Pelangi became artist hijab today. In fact, she was appointed as one of the contest judges Hijab Hunt who held one of the manufacturers of shampoo again aired one of private television station in Indonesia.

From some of many things we can conclude that the role of the media is very influential on the development of fashion. It happened because the mass media can be easily accessed by the public. Moreover, social media, with only have a smartphone we can access the development of lifestyle, be it fashion, politics and etc.

Other than the electronic media like instagram, there is another type of media namely the print media. The print media is media that first published before the electronic media; because of past print media is the only media that can be consumed easily and inexpensively by the people of Indonesia. Print media is divided into several types, namely newspapers, magazines, billboards, posters and etc. However, despite that the printed media is older than the electronic media; it is still exist until today. The printed media also can be used to understand the condition or what is happening in the society.

In this study, the writer used the magazine as an object of research. Magazine selected is *Kebaya In Style* which contains about latest types kebaya the work of famous designers in Indonesia. Through this magazine, the publisher aims to assist communities in providing info, info about kebaya. Moreover, the texts in *Kebaya In Style* magazine bring linguistic messages including all phonemes, letters, words, and sentences as signs of white *kebaya* development. Using semiotic analysis approach, this study is an attempt to reveal the meaning of white gown, represented through Indonesian *kebaya* as a wedding dress in *Kebaya In Style* magazine supported by Roland Barthes' the Semiotic theory.

1.2 Statement of the Problem

Based on the background of the study above, the statement of the problem raised in this study is as follow:

- What is the meaning of white gown represented through Indonesian *kebaya* as a wedding dress in *Kebaya In Style* magazine?

1.3 Objective of the Study

Related to this study, the writer expects a purpose and objectives that it can be achieved in this study. Thus, the writer formulates a question that states in the statement of the problem in order to reveal the result of the analysis. There is a purpose in order to the writer achieves the objective of the study, which are:

- To reveal the meaning of white gown represented through Indonesian *kebaya* as a wedding dress in *Kebaya In Style* magazine.

1.4 Significance of the Study

By using this study, the writer wants to find the image of women use *kebaya* in this magazine. The portrayed of *kebaya* in this magazine is origin from Indonesia but motif of *kebaya* has been transformed into modified *kebaya*. At that time the fashion industry, *kebaya* become commodities of interest to the fashion enthusiast. Currently *kebaya* is not only used as one who will get married, but the people who come to the wedding also use *kebaya*. From this study, the writer also wants to analyze how the image of women use *kebaya* is appreciated in the society. This study will guide people to understand many image that are represented by model in *Kebaya In Style* magazine.

As a result, this study, finally, is expected to give essential information about the shifting of *kebaya* in Indonesia, especially students of English Department, Universitas Airlangga that can enrich knowledge about cultural studies.

1.5 Definition of Key Term

1. *Kebaya*: Is an Indonesia traditional dress for woman particularly in Java Island (Diaz 2013)
2. *Kebaya In Style*: The name of *Kebaya* magazine from Indonesia that is used as the subject of the study was founded in 2010 by Christina Iriani and first published in 2010 by PT. Gaya Cipta Indonesia
3. Representation: the essential part of the process by which meaning is produced and exchanged between members of culture (Hall 1997)
4. Semiotics: The model of social sciences which study about the presence of a sign (Sobur 2001)
5. White Gown: A European wedding dress, firstly introduced by Queen Victoria when she got married with Prince Albert in 1840 (Ingraham 2008)