

# Ethics and Aesthetic Appearance of Kebaya Indonesia

Suciati<sup>1\*</sup>

<sup>1</sup>*Courses in clothing education, DPKK FPTK Indonesian University of Education,*

<sup>\*</sup>*Corresponding author E-mail: suciati@upi.edu*

## ABSTRACT

The popular Indonesian women's national dress is a traditional Indonesian cloth and Kebaya, although in addition there are Baju Kurung, Baju Bodo and Kemben, which each type has its own aesthetic. To complement the fashion, it is usually combined with milineris scarves, handheld bags, fans and slippers, as well as accessories for Konde and jewellery (studs, necklaces, rings, bracelets) and harmonious makeup. The psychological character of Kebaya symbolizes the nature of the friendliness, tenderness and patience of Indonesian women, all of which manifestations of appreciation respect the dignity and personality of Indonesian women (and veneration). This condition makes the national dress (Kebaya) as a ceremonial fashion transformed into a fashion diplomacy as a fashion that carries the image of Indonesian women. For that, it is important to observe and maintain the ethical (dress code) aspect of matching the personality (etiquette) of Kebaya appearance. The methodology used in this study is a descriptive analysis of the design of Kebaya that takes into account the harmony of the model design verbally with the number code model design. The national Ethics (Kebaya), beginning with regard to structural design, functional design and decorative design of the national fashion (Traditional-Kebaya fabric). The analysis is done against the main fashion design, design millineris and design accessories used in one look or look Kebaya. The ethics of Kebaya appearance is a guideline in familiar with dress code to achieve the aesthetic of national fashion.

**Keywords:** *Baju Bodo, Baju Kurung, national clothing, dress code, ethics, etiquette, aesthetics, Kebaya, Kemben, look, pay attention, defend*

## I. INTRODUCTION

Appearances will reflect the wearer's personality. Poor appearance plays a big role in supporting one's success. Appearances include: fashion, makeup, hairdressing, body health (nail, tooth and mouth condition), milineris and supporting accessories, posture and attitudes. Dressing has the main purpose of the user's self-expression, as the type of activity and timing, and displays the impression. The dress informs people about how people should treat. A good appearance (dress) is expressed in the good condition of all attached objects (Davis, 1996) in the body (the main fashion) all the complementary and useful objects (milineris) and all the objects that are pointless add to the beauty (accessories). The description of the appearance (Arifah, 2003) is an ethical dress that is a scientific study discussing the selection of good fashion design aspects according to the opportunity, conditions and time and norms that apply. Dress codes refer to the attitude or appearance of the look when communicating with the environment, and the aesthetic of the dressing is a dressing ordinance that pays attention to beauty.

The types of national clothing of Indonesian women (Suciati, 2017) consist of Kemben, Baju Bodo, Baju Kurung, and Kebaya. The appearance of each national fashion has its own aesthetic. Of the four types, Kebaya is more popular as a national dress. It can be compared from

structural design, functional design and decorative design. The four designs of the national dress can be analyzed in design based on the distribution in the region of Nusantara (West Indonesia; Sumatra, Java, Kalimantan) in common with the use of Kebaya. The four designs of the national dress were identified visual character traits, Kemben gained the design influence of the Hindu culture of the nation, Baju Bodo got a design influence from the Portuguese, Baju Bodo got the design influence of Islamic merchants ( India, Bangladesh, Pakistan), and Kebaya influenced by European design, China, India, Pakistan. The national clothing position for the Indonesian nation, especially the Indonesian Women (Rostoyati (1994) in Suciati, 2017) that every society has a culture, between society and culture can not be separated. Culture itself is a personality of society as its supporters. Culture can form a human personality. The precious man is a man of personality (how to think, behave and behave), including how to dress. Rostoyati (2013) In other sources explains also that the national personality (national dress), shows the characteristic that humans or individuals have had the norms, values and philosophy of life that have been embedded within him. National personalities benefit as the foundation for having the Keajegan; Establishing, believing in oneself, not being easily affected, is not easily swayed by circumstances, emotional stability, (adults both in the way of thinking, acting). In addition, the benefits

gained from personality Keajegan are; Rediscovering the forgotten personality, cultivating a sense of love on the regional culture that is the root of the nation's culture, cultivating a sense of love for the work of the nation's own/domestic works, increasing consumers and producers in Country.

National clothing is one artifact that shows the identity of the nation. National clothing related to nation concept. Nation Indonesia is a unity of national solidarity to the common goals of the people of Indonesia, while the Indonesian state is a political organization. Membership in a state organization is called citizenship governed by law. Meanwhile, Sedyawati (2007) explains the word nation means a set of people who organize themselves in a society, and characterized by culture, this sense applies to all ethnic groups called peoples. Because all have declared themselves as a nation that is the nation of Indonesia. A nation is a national group characterized by (1) Unity of State Purpose, (2) inhabit a particular region, (3) A little much marked by a red line of cultural similarities. Kebaya is a fashion that shows a nation does not show a certain religion in Indonesia, in the sense as a marker artifact is not a single tyranny that kills diversity but is seen as an instrument of unidening and A means of reveal that is instrumental in establishing national culture or culture.

In general, the ethics/dress code may include: 1) covering the loins of Body Part 2) meet 3 (three) absolute conditions (simple, compatible and polite) 3) according to the situation and condition of the environment/match with time, event and event venue 4) look neat, Clean, healthy and odorless 5) does not disturb the person 6) does not violate the law of the State and the Law of Religion 7) according to the Personality and comfort (confidence) 8) According to the condition of the wearer body. Dress code is interpreted as a garment that shows clothing for a particular occasion. Dress code is generally determined by the organizer in order to align the guest's fashion invitation with the event held. The purpose of dress code in addition to appreciating the inviting party is also not wrong costume when attending the event in intent. National dress code is adjusted to the event type of official state, official non state event or unofficial event. Considering that national fashion is a fashion that reflects a nation, then with the diversity of ethics in Indonesia, of course the various choices of national clothing in use.

In particular ethics wearing Nasional clothing, (Djunjuran, 2011), the ethics of dress refers to every clothing or jewellery that is worn, hence have a number of each. The amount for each occasion is not the same, depending on the requirement, but in principle do not exceed the maximum number (than more, it is better less). To party a luxurious maximum number of 14 (fourteen) for daily (meeting or Arisan) amount maximum 9 (nine) and to Melayat or see the sick maximum of 7 (seven). The

implementation of the dress Code (ethics) was also expressed by Soemarlien, Christine K. Simon and Sugiasih Chusnul Bariah in Arifah (2003) that the guidelines for fashion is the roughlyor hint of several items that can be worn in one At the same time. It is in accordance with the purpose of the ethics of dress is dressing according to the opportunity and counting the number of objects in the sense of fashion and its use at the same time. The dress code for each item that includes clothing and the amount of fashion value in the day and night is different

## II. DISCUSSION

Kebaya as part of national fashion, its existence has an important role in physical/material design, and has a big influence mentally towards the soul of Indonesian women. The role of national fashion appearance (Kebaya) in accordance with the etiquette in National and International Association, namely

- a. Social expression function. National Clothing as a result of nation culture can be social binding throughout the nation of Indonesia. Kemben, Bodo clothes, parentheses and kebaya have been there since the first and have experienced the peak of its development so that the clothes social-fashion has actually tied the soul of the Indonesian nation
- b. Function of group solidarity expressions. National Clothing as a result of culture, used by Indonesian women figures from the establishment of 1908-1920 (the growing period of the nation of Indonesia) until the time after independence showed evidence of solidarity as a fellow nation, so National solidarity can be awakened from the material not only from the verbal language.
- c. The function of mental tranquility. National clothing holds its own philosophy that contains the values of life. All kinds of national fashion has a simple form and bias is said to be a form of simplicity of Indonesian society. The value of national fashion Filosofi is the obedience, smoothness and the follow-up of the gentle Indonesian women. The top of the national dress (top part) is always paired with a traditional cloth (bottom) that spits the body, directly controlling the motion so that the identic with a weak personality, graceful and personality, is assumed Full Action form Calculation
- d. Functions of symbolism of language. National clothing shows the language of the International Association as a hallmark of Indonesian cultural artifacts.

The benchmark of the national fashion look that is charming and ethical, can be seen in the aspect of: 1) to maintain a balanced posture (technique of standing, sitting and walking) 2) shows a sympathetic facial expression, keeping the self-hygiene 3) maintain health.

**Special National Dress Ethics**

- Head** : Traditional Indonesian hairdressing (bending loop) with Konde decoration according to face shape and hair color
- Top Fashion** :
  1. Use Kebaya model according to the model Pakem (Kebaya Kartini, Kebaya Kutubaru, and Kebaya Sunda)
  2. The formal Kebaya must be long-sleeved without details such as wrinkles, cuffs, or shoulder ganroad
  3. Kebaya Cutbray model is paired with a batik-wiru cloth
  4. For large body size, the length of the kebaya is not too short and avoid the striking colors
  5. According to time:
    - a. Night: freely choose colors and materials, luxurious and shiny
    - b. Daylight: Choose a soft color. The type of lace/brocade material (lace cloth) and gold-embroted materials cannot be worn in the morning and afternoon or select those who do not wear a thick vein of texture
  6. Wears a Longtorso
  7. Transparent fabric should wear camisole/lining
  8. Do not wear heating (pullovers, coats or jackets)
- Undergarment (bottom)** :
  - a. Use traditional Indonesian fabrics long to close the ankles (small folds in front of odd numbers (5, 7, 9, 11)
  - b. Long cloth with Wiru
- Selop** :
  1. Open heel part Model
  2. For night use choose gold Color, for daytime select neutral color and the color of the upper fashion (top)
  3. For women with large sized bodies, choose the right height of 3-5 cm with a rather large right circumference
  4. For women with slim body and high Select the right height 5-7 cm with a small rights circumference
- Shawl** :
  - a. Materials used
  - b. Hard, songket example
  - c. Soft, silk example, cotton, pashmina
  - d. Songket usage, when the woman who has a husband, Songket next to the right shoulder, for the unmarried/once married songket worn on the left shoulder
  - e. The use of scarves of soft material is looped or crushed from the left and right arm
- How to walk** :
  1. Walk gracefully, head lifted but not effective cavalier
  2. Move small to medium distance and straight line
- How to sit** :
  - a. Before sitting closer to the calf to a chair or couch
  - b. Hold the front/bottom batik Wiru
  - c. Sit in an upright position
  - d. Tilt both knees to sit comfortably
  - e. Arrange the position of scarves and handbag
  - f. Put the handbag on the lap neatly
- How to speak** :
  1. Not talking to loud volumes
  2. Not laughing giggling or loud
  3. Not talking whispering

### III. SUMMARY

The National Clothing (Kebaya) has an important role in the life of nation and state. The popularity of Kebaya as a national costume needs to be maintained by understanding the model design and use it in formal and nonformal activities. Use Kebaya to observe the ethics and aesthetics of Kebaya. The ethics of the National dress (Kebaya), begins with the attention of: 1) Structural design that is the design of Kebaya model (design model and design detail model), 2) functional design is the benefit/function of the design appearance of Kebaya (overall design and Parts Fashion Design), 3) decorative design that is the design that graced the structure design (both of the color aspects, fashion patterns/models, constructize in detail/technique of manufacture, and trimming or additional material on the surface of the fabric). The ethics of Kebaya appearance is set by using the term model (fashion term) and count it by number code. The value in the ethics of Kebaya appearance is a guideline to produce Kebaya aesthetic. A good aesthetic does not exceed the ethical values determined by the ethical guidelines that have become the agreement of the fashion experts, especially the value for a custom appearance of national fashion (Kebaya).

### IV. REFERENCES

- [1] Arifah. (2003): Teori busana, Bandung, Penerbit Yapemdo.
- [2] Davis, Marian L. (1996): Visual design in dress. United States of America. Prentice-Hall Inc A Simon & Schuster Company.
- [3] Djunjuran, Popong Otje. (2011): Pemikiran perempuan Sunda, Bandung, Jurusan Pendidikan Bahasa Daerah FPBS UPI
- [4] Rostoyati, Ottih. (2013): Pelangi budaya. Kencana utama. Bandung.
- [5] Sedyawati, Edi. (2007): Ke-Indonesia-an dalam budaya: buku 1 kebutuhan membangun bangsa yang kuat, Jakarta, Penerbit Wedatama Widya Sastra, 12, 14, 15, 148, 157, 165, 243, 282.
- [6] Suciati. (2017): Karakter Visual Busana Nasional Ibu Negara Indonesia Tahun 1945-2014
- [7] Tilaar, H.A.R. (2007): Meng-Indonesia: Etnisitas dan identitas bangsa Indonesia (Tinjauan dari Ilmu Pendidikan), Jakarta, Penerbit Rineka Cipta.