

“Lavish” Costumes of Lampung Creative Dances as Simulacra–Hyperreality Among Art Workers in Bandar Lampung

Febrianto Wikan Jaya Ali^{1*}, Sutiyono Sutiyono^{1,2}

¹Graduate School, Universitas Negeri Yogyakarta, Yogyakarta, Indonesia

²Faculty of Languages and Arts, Universitas Negeri Yogyakarta, Indonesia

*Corresponding author. Email: febriantowikan@gmail.com

ABSTRACT

A dance costume based on its function is a set of clothing as one of the supporting aspects in a dance work, but nowadays, the phenomenon of hyperreality is happening to art workers in Bandar Lampung. This hyperreality is characterized by the use of "lavish" costumes that look extravagant and sometimes are not suitable for the actual function of dance costumes. The process of simulacra is marked by the "lavish" dance costumes worn in the creative dances, but the use is not appropriate for the primary function. The use of these costumes is more to create an image that wearing a "lavish" costume will provide a good impression and show a prestigious performance. Meanwhile, without using "lavish" costumes, it does not mean that the dance performance would not look attractive. Too much use of a costume causes an inappropriate impression because it is supposed to support a dance work. The image of "lavish" costumes worn by the art workers shows a high aesthetic value. Also, the dance costume used by the female dancers is similar to a gown, thereby limiting the dancers' movements. In addition, the types of performance are creative and traditional dances with an artistic touch, and they are fully performed at weddings.

Keywords: Hyperreality, Simulacra, Dance Costumes, Creative Dances, Art Workers, Bandar Lampung

1. INTRODUCTION

Bandar Lampung is one of the fifteen regencies/cities in the Lampung province and is categorized as a big city because it is inhabited by 1,068,982 people (Statistics Indonesia, 2020). Bandar Lampung is also one of the cities with a pluralistic society because it consists of the Lampung ethnics and other ethnic groups in Indonesia, so it has a lot of artistic cultures, including dances. This has also resulted in the existence of many dance studios with art activities.

These dance studios have their characteristics by focusing on practical arts, idealistic arts, and combining the two. The various kinds of dance studios have encouraged many new young art workers to be active and participate in art activities which indirectly lead to changes in patterns and culture of dance

performance. Besides, many new dance works are created by artists and they belong to new creations of the existing Lampung traditional dances in terms of concepts, movements, and supporting elements such as property, make-up, and costumes.

Based on the experiences noticed and felt directly by the authors as the art workers in Bandar Lampung, a lot of creative dances that are created and performed by the dance studios use extravagant costumes that seem sumptuous or "lavish" and are far from the basic function, because they only promote an aesthetic value.

Then, the use of these costumes is followed by many other art workers. The use of a sumptuous costume in a dance work will bring discomfort to the dancers and restrict them from moving. Besides, it will also create a different perception of the audience. The use of "lavish" costumes in creative dances created by the art workers has now become a new reality among

themselves and a trend that is widely recognized to show the quality of their work.

Some experts argue that a dance costume is a set of clothing used in a dance work, which serves as a support in conveying the dance concept. The function is to support the dance theme or content and clarify the roles played [1]. Because a dance costume is a supporting aspect, it should not stand out more than the dancers or other sides of the performance. If a dance costume is considered more prominent, the event will only become a fashion show, not a dance performance [2].

The role of costumes in a dance performance is indeed significant and necessary; therefore, its use must be in line with the concept and must not look sumptuous, so the performed dance works can be enjoyed by the audience, and the dancers also feel comfortable in moving. Based on the argument, the use of "lavish" costumes in creative dances performed by the art workers is not appropriate for the actual function of dance costumes, and it does not support the dance; it is only a hyperreality. This phenomenon will gradually affect the perceptions of common people and other art workers and cover up the reality of the function of dance costumes. Based on these problems, this study aims to investigate and describe the "lavish" costumes of creative dances as hyperreality among art workers in Bandar Lampung.

2. LITERATURE REVIEW

2.1. Dance Costumes

A dance costume is a set of clothing and accessories worn on a stage, which basically emphasizes the played role [3]. Another opinion states that a dance costume is a performance property consisting of a clothing set used in a dance work, which serves as a support in conveying the dance concept. The function of a dance costume is to support the theme or content and to clarify the roles in a performance [3].

Several aspects that must be considered in the use of dance costumes [4]:

1. The costume should be eye-catching.
2. Its use is appropriate for the theme/content /concept of the dance to support the performance.
3. The costume style should stimulate the audience's imagination.
4. The costume design should highlight the dance movements.
5. The costume should be able to give a projection to the dancers as an important part and become a complete unit.
6. The combination of colors in the costumes is very significant because it affects the lighting.

In this study, the costumes used in creative dances performed by art workers in Bandar Lampung do not mainly support the dance work and this phenomenon has become a new trend that blurs the costume's main function.

The "lavish" costume referred to in this study is a dance property that is extravagant, sumptuous, and does not match the kind of dance being performed. This is in line with the definition of "lavish", which is an adjective in the sense of something profuse, luxurious, and sumptuous (usually about goods and a pleasant way of life) (The Online Great Dictionary of Indonesian Language, 2020). Regarding this, "lavish" represents an item or way of life that has a very high element of beauty, exclusivity, and sumptuousness. If this argument is related to dance properties, in short, "lavish" costumes provide a high value of aesthetics, grandness, and profuseness. They could resemble the fashion show clothing, which could limit the dancers to move and only promote a high value of beauty.

2.2. Simulacra and Hyperreality

Simulacra and Hyperreality are Baudrillard's theories. The theories discuss phenomena that occur in the postmodern era. A simulacrum is a duplication of duplication, the origin of which never existed; therefore, the difference between the duplication and the original is blurred [5] Simulacra occur before the hyperreality phase.

A simulacrum is also defined as an artificial reality which no longer refers to the reality, or the reality has been distorted and then completely covered from its reference. Meanwhile, hyperreality is a condition of reality collapse, because it has been taken over by manipulation that is considered more real and as the reality itself [6].

Baudrillard says that never will reality have opportunities to produce itself. Nowadays, the reality is hyperrealist; nothing is more real, because everything we live in is hyperreality [5].

Simulacra and hyperreality provide a very close relationship; this is created because simulacra allow something to bring up hyperreality. People who deal with simulacra are often unaware that they will be carried away to a hyperreality phase in which there is falsehood blending with authenticity; the past mixes with the present; facts and manipulations or lies confuse each other, and lies mix with the truth, a hodgepodge that humans can no longer distinguish.

3. RESEARCH METHOD

This study employed a descriptive qualitative method. The data collection was carried out by studying literature on Instagram posts of art workers in three dance studios in Bandar Lampung, which had been determined through a sampling technique. The

three samples of dance studios were taken randomly. The sample selection indicator was the descriptions of the dance costumes which did not match the main function: 1) the dance costumes look very luxurious and resemble gowns for fashion shows; 2) the dance costumes are too much and fantastic; therefore, they cause discomfort for the dancers to move and perform the dance; 3) the costumes have no proper design, such as the use of petticoat in traditional dances, where all of these indicators lead to hyperrealism.

The researchers collected the primary data from art workers' Instagram accounts based on the selected studios and direct observations by the authors, while the secondary data were obtained from literature studies on other sources. The research was limited to the three samples. In qualitative research, the random sampling technique is carried out by giving all populations either individually or collectively the same opportunity to be selected as the sample members [7]. There is no limit to the number of samples taken at random, as long as the necessary information can be collected and generated.

4. RESEARCH FINDINGS

4.1. *Simulacra-Hyperreality among Art Workers in Bandar Lampung*

Postmodern society is a community that consumes a thing or object based on signs, symbols, prestige, and images. These communities no longer consume objects based on their tangible benefits or functions. This is part of the simulation that occurs as the end of the simulacrum process for art workers in Bandar Lampung. A simulacrum is a duplication of duplication, the origin of which never existed; so the difference between the duplication and the original is blurred [5].

The simulacra created by the art workers in Bandar Lampung are manifested through the "lavish" costumes used in the creative dances, but the costumes are not suitable for their basic function. The use of the costumes is more to create an image that using "lavish" costumes would present an extravagant and prestigious impression, even though it does not mean that the dance performance would be unattractive without them. Even, the use of sumptuous costumes can create an inappropriate impression in a dance work, because the main function of a costume is to support the dance performance.

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carried away to a hyperreality phase in which there is falsehood blending with authenticity; the past mixes with the present; facts and manipulations or lies confuse each other, and lies mix with the truth; the hodgepodge cannot be distinguished by humans. Among art workers in Bandar Lampung, the simulacra will indirectly become a hyperreality because a new reality of the dance costume's function has covered the actual functions.

The hyperreality is also created due to the factors from the general public's opinion that dances with "lavish" costumes provide something even more prestigious.

4.2. *"Lavish" Creative Dance Costumes as Simulacra-Hyperreality among Art Workers in Bandar Lampung*

A costume in a dance work is a set of clothing as one of the supporting aspects to highlight the dance content; it is not a more prominent element than the dance work. This is in line with the opinion of experts who state that dance costumes are all clothing and accessories worn on a stage, which basically emphasize the role played [4]. However, nowadays, the use of costumes in creative dances in Bandar Lampung does not meet its actual function. There are a lot of creative dances with "lavish" costumes and this phenomenon is regarded as a new trend in the world of dance, which is not really necessary.

The phenomenon of "lavish" costumes used in creative dances is an example of the simulacra that lead to a hyperreality carried out by art workers in Bandar Lampung. Wearing the "lavish" costumes can no longer be considered as a supporting aspect of a dance work which accomplishes its actual function; the value of this function has been replaced by the value of a sign, in which when art workers wear such costumes, they are presenting an image to define an intention to the audience.

This phenomenon has led to an assumption in the general public and other art workers that wearing a "lavish" costume in a dance work will represent a high prestige. Art workers no longer focus on the fact that dance costumes are properties that must support the performance. Besides, the dancers must be comfortable to use them in performing the dances. The use of these "lavish" costumes has changed the artistic patterns of art workers in several studios in Bandar Lampung. The "lavish" costumes that are currently worn by a lot of art workers in Bandar Lampung studios are outlined as follows:

Table 1 An Outline of “Lavish” Costumes used by Art Workers in Bandar Lampung

No	Costume	Dance	Event	Instagram Account
1		Traditional Creative Dance	Wedding party	@sanggar_nuwosikep
2		Traditional Creative Dance	Wedding party	@sanggar_nuwosikep
3		Traditional Creative Dance	Wedding party	@sanggartapisberseri
4		Traditional Creative Dance	Wedding party	@sanggartapisberseri

5		Traditional Dance, <i>Piring</i> Dance from West Sumatra	Wedding party	@sanggarbunyamayang
6		Traditional Creative Dance	Wedding party	@sanggarbunyamayang

Based on the table above, the pictures of the “lavish” costumes worn by the art workers show a very high aesthetic value. Besides, the dance costumes used by female dancers also resemble gowns, thereby limiting the dancers’ movement. In addition, the kinds of performance are creative and traditional dances with an artistic touch, which are all performed at weddings.

If observed, the simulacra which occur are characterized by the use of “lavish” dance costumes in the creative dances, which is not suitable for the actual function. The use of these costumes is more to provide an image that wearing a “lavish” costume will create a good and prestigious impression. Although the dancers do not wear “lavish” costumes, it does not always mean that the performance would be unattractive. Even, the use of sumptuous costumes can cause an inappropriate impression in performance, because the primary function of a costume is to support a dance work.

5. RESULT

The findings of this study are elaborated as follows:

1. “Lavish” costumes used in the creative dances is a form of hyperreality among art workers in Bandar Lampung, manifested on the function of a dance costume.
2. The hyperreality of the use of “lavish” costumes in the creative dances occurs because the general public thinks that beautiful and prestigious dances are those using such costumes.

6. CONCLUSIONS

The use of “lavish” costumes by art workers in Bandar Lampung to perform creative dances is a new trend due to the public opinion that a beautiful dance is a performance with “lavish” costumes. The use of it becomes simulacra that end in a phenomenon of hyperreality among art workers in Bandar Lampung.

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