

Enhancing The Capacity of Art Performances Through The Availability of Artistic Costumes as a Form of Strengthening Tourist Village of Jenisgelaran, Jombang Regency

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Abstract

One of the essential elements in an aesthetic art performance lies in the costumes worn by the performers. Costumes are an urgent supporting aspect in every presentation because they serve as an aesthetic representation that becomes a medium for implementing the distinctive identity of each region. In art performances, costumes function to create visual beauty, distinguish one character from another, depict character traits, provide freedom of movement, and deliver dramatic effects. Thus, costumes are the most important element after artistic movements and musical instruments in a performance. Considering the limitations of available art wardrobes, the lack of contemporary relevance, and the absence of distinctive costume characteristics, solutions to the problems faced by art communities in Jenisgelaran Village need to be provided in the form of funding for artistic costumes that suit the character of each type of art and the age of the performers. Independent ownership of costumes is one of the crucial elements in business management for art groups, as it helps stabilize both individual and group economies. The results of this community service program, funded through the Kemenristek Dikti Grant, are expected to contribute to the economic independence of art performers in the Artist Village of Jenisgelaran, Jombang Regency.

Keywords: Art Performance, Artistic Costumes, Tourism Empowerment, Tourism Business Management

Introduction

Jenisgelaran Village, Jombang Regency, has several arts communities that are well-known by the local community. The results of a study conducted in 2022 on the excavation and mapping of arts in Jenisgelaran Village, stated that Jenisgelaran Village has an active arts community to this day, including wayang, jaranan, remo dance, sinden, gamelan, ludrug, and banjari or hadrah. The results of this study were packaged in a book entitled *Local Wisdom of Jenisgelaran Village Culture, Bareng District, Jombang Regency*, which was published in 2024 [1]. Artists in the arts community in Jenisgelaran Village are not only adults, but also many children who actively perform arts regularly. It can be said that Jenisgelaran Village is a village that consistently maintains its regional culture in the form of various types of art. The arts community in Jenisgelaran Village regularly performs once a year to commemorate Indonesian Independence Day on August 17, 1945, in Surabaya. This event is held simultaneously

in the village center, enlivened by various arts communities within the village, both those affiliated with village associations and those operating independently. In addition to Independence Day, the arts community, particularly individual communities, often performs at other special events such as weddings, circumcisions, the Prophet's birthday, village cleaning ceremonies, and so on. Although still local, the arts community in Jenisgelaran Village is well-known beyond the village itself.

Jenisgelaran Village can be considered an arts village due to its consistent preservation of its arts heritage and the extensive involvement of villagers in its various arts communities. Although the residents of Jenisgelaran Village are mostly farmers, their artistic spirit still burns, as demonstrated by their active and regenerative role in their children and grandchildren, particularly as remo dancers, jaranan players, sinden, banjari, and gamelan musicians. Jenisgelaran Village even independently produces its own musical instruments. In Jenisgelaran Village, there is an art instrument manufacturer that accepts orders from outside the village while also providing rejuvenation, repair, and maintenance of musical instruments for all musical instruments owned by the arts community in this village. In 2023, the Community Service Implementation Team for the DRTPM Grant Community Empowerment Scheme provided assistance in the form of a set of gamelan musical instruments ordered from a musical instrument manufacturer in this village as well [2]. This aims to ensure that the regional arts-based economy can continue to run as it should. The assistance in the form of gamelan musical instruments provided in 2023 still leaves behind problems faced by the arts community, namely in the aspect of art costumes. The arts community has limited funds to complete the attributes of their arts community so they can perform. This includes the provision of art costumes which have so far been rented, not having their own wardrobe.

In 2023, the community service program still faces challenges, including the lack of assistance in providing art costumes for wardrobe. Currently, performers rent their art costumes for each performance. All arts communities in Jenisgelaran Village collaborate with costume rental companies to provide art costumes for each performance. This results in significant costs for the arts community administrators to maintain their presence in the arts world. Meanwhile, the fees offered to customers are limited due to the relatively low income of local and surrounding residents. Consequently, the art costume administrators lack a savings fund from performances, as they are used to rent costumes, pay for makeup, and catering for the artists.

The existence of arts activities is not solely focused on adequate musical instruments; other elements must also be considered. The aesthetics of an art performance is a unified presentation that requires comprehensive attention to its various elements [3]. One crucial element in an aesthetic art performance is the costumes worn by the artists. Costumes are a crucial supporting element in every

performance because they serve an aesthetic representation function and serve as a medium for implementing the distinctive identity of each region [4]. According to Nelot [5], costumes in art performances serve to create a beautiful appearance, differentiate one from another, depict character, provide space for movement, and provide dramatic effect. Thus, art costumes are the most important element after art movements and musical instruments in an art performance. Considering the limited availability of art wardrobes, the current lag, and costumes that lack distinctive characteristics, a solution to the problems faced by the arts community in Jenisgelaran Village needs to be provided in the form of providing funding for art costumes that are appropriate to the needs of the character of the art type and the age of the artists.

The focus of this service is to maintain the arts in Jenisgelaran Village by providing financial assistance for the provision of art costumes as group wardrobes so that performances become more aesthetic and the arts community in this village has a distinctive character and more adequate capacity. In addition to providing assistance in the provision of art costumes as group wardrobes, this program will also provide training to empower artists in performing arts and performing arts & tourism management. Assistance in the form of purchasing art costumes complete with accessories and make-up materials for both children and adult artists, as well as training in performing arts and performing arts & tourism management is provided with the aim of enabling artists to independently manage their performance businesses, in addition to adding to the village's character, it is also intended to enable the community to rely on the arts business world as a source of income.

Method

The Student Creativity Program (SCP) scheme aims to maintain, preserve, and safeguard the existence of local cultural wisdom in the form of folk arts in Jenisgelaran Village, Baren District, Jombang Regency through a Professional Art Representation approach. The target partners for this empowerment are the general public who are not economically productive, namely all levels of society in general and artists who are members of the arts community in this village. The general public and artists are economically unproductive communities because what will be empowered is not only to improve the economy of residents but also to create a socially independent community. Culture is an inseparable part of society, and society is one of the social aspects where culture is the result of thought as well as the foundation for the formation of a social life in society. The form of empowerment is given in the form of providing capital to support the aesthetic and representative elements of art performances through the availability of adequate art costumes for all art communities in Jenisgelaran Village, Jombang Regency. Empowerment is also provided in the form of training on performing arts and performing arts and tourism management.

The implementation consists of four stages:

1. Identification and Coordination Stage
 - 1) Identifying the number of arts communities in Jenisgelaran Village, Jombang Regency

- 2) Identifying the types of arts communities in Jenisgelaran Village, Jombang Regency
- 3) Identifying the ages of personnel in each arts community in Jenisgelaran Village, Jombang Regency
- 4) Identifying the needs for art costumes and performance equipment for each arts community in Jenisgelaran Village, Jombang Regency.
- 5) Coordinating with the Head of Jenisgelaran Village, Jombang Regency and the leaders of the arts communities regarding the specifications of art costumes and equipment needed for the arts performance.

2. Capital Provision Stage
 - 1) Providing capital adjusted to the minimum and maximum funding limits from the Ministry of Research, Technology, and Higher Education Grant to meet partner needs.
 - 2) Involvement in determining priority art costume needs and affordable prices based on available funds.
 - 3) Recording search and purchase results to be used as a recorded inventory for each arts community receiving assistance.
3. Community Empowerment Stage
 - 1) Performing arts training with the objectives of: (a) providing knowledge and skills for artists; (b) developing and promoting regional arts and culture.
 - 2) Performing Arts and Tourism Management Training, with the objectives of: (a) planning the operational aspects of cultural activities; (b) developing potential tourism activities; (c) optimally promoting cultural activities. (d) planning appropriate performing arts tourism activities
4. Evaluation and Monitoring Stage
 - 1) Evaluate the availability of art costumes owned by each art community
 - 2) Evaluate the suitability of art costumes owned by each art community for performances at art performances
 - 3) Evaluate the size according to the age of the personnel owned by each art community
 - 4) Monitoring is conducted after purchases (either by ordering or purchasing ready-made clothing from shops recommended by partners) regarding suitability to the needs of each art community
 - 5) Monitoring is conducted during the use of art costumes during art performances held by each art community
 - 6) Monitoring the suitability of the form of assistance with the current needs of partners related to improving the quality of art communities in representative and professional art performances
5. Activity Reporting Stage
 - 1) Activity reporting in the form of a detailed and complete list of art costume needs mapped based on the needs of each art community
 - 2) Reporting on evaluation and monitoring activities regarding the suitability of the form of assistance with actual needs in the field.
 - 3) Reporting on the suitability of funds provided to partners in the form of real and detailed percentages and nominals.

RESULTS AND DISCUSSION

Results

3.1. Kuda Lumping/Jaranan Dancers and the Meaning of Their Attire



Kuda Lumping is a traditional Javanese dance featuring horse-shaped props made from woven bamboo or leather, usually decorated with colorful paint. In the performance, the dancers imitate the horse's gallant, agile, and energetic movements. One characteristic of Kuda Lumping is the element of trance, where some dancers are believed to be possessed by supernatural spirits, causing them to perform unseen feats, such as eating glass, being immune to whips, or walking on hot coals. Kuda Lumping generally symbolizes courage, strength, and the people's fighting spirit, often associated with stories of ancient horsemen. It also serves as both folk entertainment and a ritual and spiritual medium in Javanese culture.



The costume of Kuda Lumping dancers holds strong symbolic meaning and reflects the culture and beliefs of Javanese society. The following are some examples of symbolic meanings found in the costume of Kuda Lumping dancers:

a. Symbolic Meaning of Colors

- **Red:** The red color in the costume of Kuda Lumping dancers symbolizes courage, strength, and spirit.
- **White:** The white color in the costume symbolizes purity, sincerity, strength, and spirit.
- **Black:** The black color in the costume symbolizes strength, resilience, and patience.

b. Symbolic Meaning of Motifs

- **Floral Motifs:** Floral motifs symbolize beauty, fertility, and prosperity.
- **Leaf Motifs:** Leaf motifs symbolize life, freshness, and purity.
- **Geometric Motifs:** Geometric motifs symbolize strength, resilience, and patience.

c. Symbolic Meaning of Accessories

- **Crown**
 - **Power:** The crown symbolizes authority and honor.
 - **Purity:** It also symbolizes purity and sincerity.

- **Necklace**
 - **Beauty:** The necklace symbolizes beauty and fertility.
 - **Prosperity:** It also symbolizes prosperity and good fortune.
- **Bracelet**
 - **Strength:** The bracelet symbolizes strength and resilience.
 - **Patience:** It also symbolizes patience and calmness.
- **Earrings**
 - **Elegance:** The earrings symbolize elegance and beauty.
 - **Purity:** They also symbolize purity and sincerity.
- **Belt**
 - **Strength:** The belt symbolizes strength and resilience.
 - **Patience:** It also symbolizes patience and calmness.
- **Head Ornament**
 - **Purity:** The head ornament symbolizes purity and sincerity.
 - **Honor:** It also symbolizes honor and authority.

d. Symbolic Meaning of Clothing

- **Shirt:** The shirt in the costume symbolizes strength, resilience, and patience.
- **Trousers:** The trousers symbolize strength, resilience, and patience.
- **Shawl:** The shawl symbolizes beauty, fertility, and prosperity.

Thus, the costume of Kuda Lumping dancers carries strong meaning and reflects the culture and beliefs of Javanese society.

3.2. Remo Dancers and the Meaning of Their Costumes

The Remo or Ngremo dance is a type of dance performed by both men and women. It is usually performed at events welcoming distinguished guests and officials. The Remo dancers' movements are accompanied by traditional Gamelan music. The Remo dancers' costumes vary from region to region, adapting to the traditional attire of Surabaya, Lamongan, Jombang, Remo Putri, and Sawunggaling. Besides being used to welcome guests, this dance is also often referred to as the Ludrug Dance because it originally served as an opening for Ludrug performances. The Remo Dance holds historical and philosophical significance in each of its movements. Therefore, it is a unique dance genre.

Historically, the Remo Dance originated in Ceweng Village, Diwek District, in Jombang. This dance was created by street artists in the past, depicting the theme or story of a brave and courageous prince. This dance has existed since the 1930s, coinciding with the rapid development of the Ludrug art scene. The Remo dance tells the story of a prince's struggle during a battle. To this day, this native East Javanese dance is used as a means of communication between communities. Initially, it was introduced through traveling performances by dancers. It later evolved and was performed at special events, including the opening of ludrug performances. The Remo dance is closely associated with ludrug performances. It even became widely known outside of Jombang, as it was always performed before the ludrug performance began. Eventually, several regions adapted this dance.

Previously, the Remo dance was performed exclusively by male dancers, in keeping with its theme. However, many women now participate as Remo dancers. Although performed by female dancers, the dance attire remains that of male dancers. Beyond Jombang, the Remo dance has also developed in other areas around East Java. This development is related to the acculturation of cultural traditions. Therefore, it is not surprising that there are Remo dances in the Surabayanan style, Sawunggaling style, Jombang style, Malangan style, and so on.

The Remo dance is a traditional dance that is a source of pride for the people of East

Java. While initially performed only at major events, the mass Remo Festival is now held



annually in Jombang and Surabaya. The main goal is to preserve the culture and attract tourists. The Remo dance remains in good condition thanks to government support and the willingness of generations to learn the movements.



Here are some explanations of the parts of the Remo dance attire and their symbolic meanings:

- Udeng: A head covering in the form of a folded cloth or triangle with a distinctive motif that symbolizes authority, leadership, and East Javanese cultural identity.
- Top (white shirt with embroidered decorations/gold-decorated vest): Presents a dashing, neat, and dignified impression, and symbolizes the honor and magnanimity of a knight.
- Embroidered Black Shorts (decorated with gold/red ornaments): Gives the dancer freedom of movement and symbolizes dexterity and courage.
- Sampur: Usually draped over the shoulder or played in the hand, it symbolizes agility, passion, and energy in the dance.
- Decorated Belt (Stagen): Tightens the clothing to ensure it is neat and strong, and symbolizes the strength and readiness of a warrior.
- Apok: A beautifully embroidered cloth or ornament on the chest, symbolizing splendor and enhancing the dancer's costume.
- Sumping (ear decoration): This is a traditional accessory next to the ear that symbolizes elegance and Javanese cultural identity.
- Iket (small crown): Upright or triangular shaped with a distinctive motif, which symbolizes authority, leadership and soldierly spirit.
- Gongseng: Bell bracelets that sound when the dancer stomps their feet, and symbolize enthusiasm, dynamics, and mark the rhythm of the dance.

3.3. Sinden and the Meaning of its Clothing



Sinden is a term used to refer to the activity of singing *kawih* or *masindyan* (Javanese for singing), or also to the form of *kawih* poetry sung in the form of a sisindiran (singer). Singers, in particular, are sometimes distinguished from sinden by adding the word *juru* (prayer) or by using the prefix *pa-/pe-* before the word *sinden*. However, in practice, the term "sinden" is widely used by the public to refer to both *kawih* singing and its singers. *Sinden*, like *ronggeng*, is considered a contrasting social metaphor that points to the dilemmas and consequences of a profession, or a reflection of the contrast between the refined world of worship and the world of the lower world, considered low and despicable.

This differs from the terms *ronggeng* or *sinden*, which have a dual meaning of artist (performing artist) and their behavior on and off stage. *Sangres*, for example, emerged after the influence of Western songs sung by a local singer was featured in aristocratic entertainment events. *Sangres* is another name for singer. This term was once used to describe traditional singers performing in Sundanese aristocratic circles. *Juru kawih* (traditional singer), *juru sekar* (traditional singer), and *wirasuarawati* (female singer) were terms that emerged after efforts (primarily by external parties outside the *Sinden*) to reshape the image and elevate the status of the *Sinden* profession to a positive level. The "stage on stage" analogy, describing the phenomenal rise of *Sinden* performers, surpassing the popularity of wayang golek puppeteers, represents a method of "upheaval" in the hierarchical conventions of puppetry and the "disgust" of the Sundanese elite, to reposition tradition by re-establishing the relationship of "*Sinden*" with the conventions of polite traditional art, while simultaneously transforming its image through linguistic strategies. However, these efforts remain unrealized.

Conversely, the *Sinden* performance world, to this day, cannot contain or ignore its dynamic dimensions, which are constantly evolving in line with developments in Sundanese society. The *Sinden* tradition is now experiencing a circular development, returning to the fusion of song and dance. *Sinden*, except in *wayang golek* and *degung*, generally do not only serve as singers but also as dancers. There are *sinden* who only sing and those who only dance.

The position and role of the *sinden* are quite dominant. These two aspects contribute to and have broader implications for individuals, families, communities, and relationships, not only in the performing arts and social spheres, but also economically. In terms of performances, for example, the presence of a *sinden* on stage is a focal point for the audience. The liveliness of a performance is greatly influenced by the *sinden's* skill, both in terms of quality and quantity. Socially, the presence and interaction of a *sinden* with the public can lead to her being recognized as an artist, viewed as a public figure, idol, subject of conversation, gossip, or image (negatively or positively). Economically, *sinden* is a profession that improves the standard of living by relying on her work as a singer. The existence and social groups/communities of women who become sinden are facts that demonstrate that this phenomenon has important implications for the arts and socio-cultural life.

The community leaders of Jenisgelaran Village who preserve the art of the sinden include Nyi Nur Kayati, Nyi Juwariyah, Nyi Tatik Wulandari, and many others. It was held in conjunction with the Jaran Kepang dance in 1989. It began with the late Ki Dalang Sumali, who had shadow puppets, but no one became a sinden. This motivated local figures to practice, and they eventually became sinden and continue to train. The clothes worn by the singers are their own, along with their makeup. The style is East Javanese. This art is often performed at celebrations and on important holidays. The singers are often accompanied by a cok bakal (a traditional Javanese traditional dance) and special rituals. To ensure continuity, regular practice is held with children who are competent in this field. Fans of this art range from children to teenagers.



Here are some explanations of the parts of a singer's attire and their symbolic meanings:

- Kebaya: Made of thin fabric or brocade, usually in bright colors (red, yellow, pink, blue, etc.). The kebaya emphasizes the femininity, elegance, and social status of Javanese women.
- Kain Jarik: Worn as a bottom, usually with traditional batik motifs (parang, kawung, etc.). The jarik symbolizes Javanese cultural identity, simplicity, and closeness to tradition.
- Sanggul: Hair is neatly styled in a large bun at the back of the head. The bun symbolizes the authority, neatness, and elegance of Javanese women.
- Selendang or Additional Accessories: Some singers wear a shawl or additional ornaments around their shoulders, symbolizing gentle movement and beauty.
- Jewelry (Earrings, Necklace, Bracelet, Brooch): Usually worn to add a luxurious and graceful impression, symbolizing a woman's status, beauty, and attractiveness.
- Makeup: Heavy makeup with striking red lipstick, defined eyebrows, and bright powder. Make-up symbolizes stage expression, so that the face is clearly visible even from a distance, while emphasizing the graceful character.

3.4. Gamelan Players and the Meaning of Their Attire



Gamelan is a form of musical ensemble that refers to a collection of musical instruments played together. The word gamelan comes from the Javanese word "gamel," meaning to strike or hit, followed by the suffix "an," making it a noun. Gamelan performances are often found in traditions on the islands of Java, Bali, Madura, and Lombok, with various types and sizes of gamelan ensembles. According to Javanese belief, gamelan was first created by the god Sang Hyang Era Saka, the Ruler of Java. The first gamelan instrument was a gong used to summon the gods at that time. Eventually, other instruments, complete with the gamelan we know today, were created.

Due to its popularity at that time, this instrument developed rapidly during the Majapahit era and even spread outside Java, to areas such as Bali and Sunda. Gamelan instruments in each region of Indonesia have distinct characteristics, for example, in the timbre they produce, which is often attributed to the use of various additional instruments. For example, Sundanese gamelan is more melodious because it is combined with the traditional Sundanese instrument, the flute. Gamelan is commonly used to accompany wayang kulit (shadow puppet) and dance performances at special events. Gamelan has developed into a distinct musical instrument, attracting many people. Gamelan performances are often accompanied by a female singer (sinden). Gamelan has a long history in Indonesian civilization, dating back to the kingdoms of the 8th to the 11th century. Gamelan originated in the Hindu-Buddhist kingdoms of Sumatra, Bali, and Java. This is evident in the Borobudur temple monument, which features a relief depicting a gamelan ensemble from the Srivijaya Empire, from the 6th to the 13th centuries AD.



Royal families and nobility at that time were expected to study and master this instrument. In fact, in ancient times, someone who could play the gamelan was considered brave and wise. Gamelan flourished during the Majapahit era, to the point that gamelan performances were scheduled at court.

The development of gamelan continued after the arrival of Islam in the archipelago, which used art to spread its religion. Sunan Bonang was one of the Walisongo (Nahdli Songo) and the most famous Islamic preacher of his time. In spreading Islam, Sunan Bonang combined gamelan, a musical instrument steeped in Hinduism and Buddhism, as a medium for conveying Islamic teachings. This method became Sunan Bonang's trademark and was intended to adapt to Javanese culture at the time, making his preaching more acceptable.

Mr. Sumadi also invited local residents to join him when he produced gamelan. Gamelan is a traditional ensemble of Javanese, Sundanese, and Balinese music in Indonesia, using the pentatonic scale within the slendro and pelog scale systems. The gamelan he produces is made from iron, with the best quality being brass. In its construction, Mr. Madi masterfully crafts the gamelan to produce a sound like an organ. He masterfully crafts the gamelan through careful listening and manual hammering. The work can be completed in one month with the help of three craftsmen he has trained and works behind his house. Beyond making gamelan, he also handcrafts the bases, including the carvings. Pak Madi's gamelan products have reached beyond Java and, most recently, even overseas. However, Pak Madi is reluctant to market his

products online, citing limited manpower.

Furthermore, Pak Madi has maintained manual production, even though machines are now available, which limits production times. Pak Madi's income from making gamelan is currently around 30 million rupiah, which he shares with his colleagues. The limited budget presents a significant challenge for him in producing gamelan. Royal families and nobles at that time were expected to study and master this instrument. Even in ancient times, someone who could play the gamelan was considered brave and wise. Gamelan flourished during the Majapahit era, to the point that there were scheduled gamelan performances at court.

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3.5.Banjari Performers and the Meaning of Their Attire



In this version, the pioneer is Habib Abu Bakar bin Idrus Al-Habsyi, a descendant of Arabs, known as Yik Bakar. He was a community leader who was passionate about Islamic arts. Through art, Muslim solidarity was easily fostered. During these artistic practices, Yik Bakar offered religious advice. Through these activities, the community increasingly practiced Hadrah. This Hadrah had a large following. Previously, this Hadrah was not known as al-Banjari, but rather Majruran (a row-wise assembly or "a group of people standing in rows").

This artistic practice then spread to other regions.

Some say that al-Banjari was spread by Ustadz Chumaidi Abdul Majid, a native of Tapaan, Pasuruan, while the second is Muhammad Zaini Abdul Ghani, better known as Guru Zaini, from Martapura, Banjarmasin. Both studied with Kiai Syarwani at the Datuk Kalampayan Islamic Boarding School in Bangil. Hadrah, commonly known as al-banjari, involves reciting prayers accompanied by the accompaniment of the terbang (a musical instrument). Al-banjari has a powerful, lively, and varied rhythm. This art form is often performed at events such as the Prophet's birthday, the Isra' Mi'raj, or celebrations such as circumcisions and weddings.



The uniqueness of Banjari is its single instrument, the rebana, which is played by striking it directly with the player's hands without using a mallet. This music can be played by anyone to accompany dhikr (remembrance of God) or sholawat (prayer chants) with religious and socio-cultural themes. It is generally performed in Arabic, but recently many have adopted local languages for this art form. In Banjari/Hadrah performances, the costumes worn by the performers serve not only as clothing but also reflect profound cultural and religious values. The following is an explanation of the costumes worn by the performers and their meanings:

a. Meaning of Male Performers' Clothing:

- **Baju koko (white shirt):** This top symbolizes simplicity and purity, reflecting a sincere intention to convey prayers and praise to the Prophet Muhammad (peace be upon him).
- **Sarong or Trousers:** The use of a sarong emphasizes Malay and Indonesian cultural identity, while trousers create a formal and neat impression, in keeping with the religious nuances of the performance.

- **Peci or Songkok:** As a traditional head covering, the peci or songkok symbolizes respect and adherence to Islamic teachings, and demonstrates respect for the audience and fellow performers.

b. The Meaning of Female Performers' Attire:

- **Baju Kurung or Kebaya:** This attire reflects elegance and modesty, in accordance with Islamic values that uphold modesty and ethical dress.
- **Selendang or Kerudung:** In addition to serving as a head covering, the selendang or kerudung adds a touch of elegance and demonstrates a strong Islamic identity.

c. Other Meanings of Banjari Performers' Attire

The choice of traditional attire in Hadrah performances is not merely aesthetic, but also fraught with meaning:

- **Cultural Identity:** Wearing traditional attire affirms local cultural roots and demonstrates how Islam has acculturated with local culture without abandoning the essence of its teachings.
- **Modesty and Purity:** Attire that properly covers the aurat reflects a pure heart and intention in conveying religious messages through art.
- **Togetherness and Uniformity:** Uniforms reflect a spirit of togetherness and unity among the performers, which aligns with the values of Islamic brotherhood.

Thus, costumes in Hadrah performances are not merely clothing, but also a medium for conveying moral, cultural, and religious messages to the audience.

CONCLUSION

Utilizing linguistic and semiotic analysis to identify the gender fluidity of the protagonist in Tempest's poetry, there are in general four phases mentioned namely, childhood to adolescence, becoming a woman with strong femininity and lesbianism, becoming a man with a duality of masculinity and femininity, and finally a blind priest who challenges binary gender norms. Tempest employs linguistic elements such as pronouns, distorted verbs, symbolic imagery of moods and animals, rhetorical language, and slang to create new meanings, while symbolic elements include metaphors, paradoxes, hyperboles, and allusive diction. The first chapter focuses on social stigma and discrimination between superior male and inferior female genders, highlighting peer influence and cultural expectations; the second explores situational fluidity through lesbianism and bisexuality; the third emphasizes gender duality and internal conflict with non-exclusive attraction; and the final chapter critiques and calls for the deconstruction and reconstruction of rigid gender norms to represent diverse and changing individual identities.

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