

# 15. The Complexity of Visual Aspects of Jember Fashion Carnival Costumes Has Created Unconventional Principles of Hybridity and Enthusiasm

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**Submission date:** 05-Mar-2019 08:46AM (UTC+0700)

**Submission ID:** 1087782268

**File name:** 15\_Belum\_Publish\_The\_Complexity\_of\_Visual\_Aspect.docx (828.42K)

**Word count:** 4290

**Character count:** 26422



39 creators, photographers, mass media, the requests for roadshows and hundreds  
40 of thousands domestic and foreign appreciators. This research is suspected to  
41 have broad and free crossing aspects of the costumes, characters and types of  
42 activities that consistently appear, the whole is the creations of Jember's young  
43 people. The costumes and activities displayed in the carnival fashion formation  
44 from year to year, over the past 16 years, have created a fascination of the  
45 people around Jember and its surroundings to foreign countries.

46

47 The costume creations made show indications of crossing signs that go beyond  
48 the conventions of codes in the fashion domain. For example, there is a crossing  
49 of fashion forms in the form of carnival, having an extension dimensions  
50 towards the top of headdress reaching for 1- 4 m up, towards the left and right  
51 body like wings or robes, towards the back like tail even down through the  
52 addition of a motorized, wheeled train, with the total weight of costumes carried  
53 around 15-30 kg. The crossing codes between local traditions / archipelago /  
54 national culture and transnational culture with exploration of contemporary  
55 forms. The free crossing of costume forms do intertext among local archipelago  
56 traditions, transnational culture, actual issues, fashion trends with film stories so  
57 make street fashion shows have a treatical character. The protocol path of  
58 Jember's city then became the catwalk as well as the stage for dancers and  
59 creators who also acted as actors, choreographers and dancers.

60

61 The material crossing between fabric, weaving, *batik*, *ikad* which is common in  
62 the realm of fashion and then combined with non-fashion material. The crossing  
63 of fashion materials with woven bamboo, chicken feathers, craft products,  
64 sponges, wood profiles, plastic sheets, dry plants, wire, steel, EVA sponge and  
65 spunbond. The crossing of technology between sewing techniques, *batik*,  
66 weaving, tie technique which is common in the realm of fashion then combined  
67 with non-fashion techniques such as hot plastic glue gun, welding techniques,

68 wheel engineering, motor engineering, weaving techniques, tassel techniques,  
69 wood glue techniques, airbrush techniques and so on. The crossing of  
70 Archipelago's traditional culture, such as Betawi clothing, Borneo, Madura,  
71 which is commonly used for traditional events that have sacred values, then it is  
72 displayed in the form of carnival culture that is extravaganza, contemporary  
73 without patron or binding rules which profane value.

74

75 The Jember Fashion Carnaval event is found in crossing the time code or the  
76 age code, which presents the past code of both fashion and non-fashion, present  
77 and future. Current codes appear in various forms of actual issues, material,  
78 techniques, cultures that are found in the present while the future tends to  
79 communicate messages, knowledge, appeals to future hopes. The cultural code  
80 of the archipelago tradition is presented at the same moment as the transnational  
81 cultural code so that the codes are intersected. Crossing is not only limited to  
82 what is mentioned above. Various costume crossings with actual issues, sub-  
83 culture community life, fashion trends, natural phenomenas, flora and fauna,  
84 group behavior patterns, games, science, politics, law, health, present and future  
85 myths explored through sub-themes that can be appointed in Jember Fashion  
86 Carnaval.

87

88 The term of Jember Fashion Carnaval itself develops the meaning of combining  
89 fashion and carnival. This merger is claimed by Dynand Fariz, the initiator and  
90 president of Jember Fashion Carnaval as the only one and it has never happened  
91 in any part of the world. This merging of fashion and carnival has been claimed  
92 and passed into the possession of Jember by the Director General of Tourism  
93 and the Ministry of Tourism and Creative Economic at the time of the formation  
94 of the Indonesian Carnival Association/*Akari*, who Fariz being its chairman.  
95 Fashion is understood as a change that is expected to change over time. Fashion  
96 is created for the rotation of styles as a cycle that never stops (Channey, 2003:

97 224). While the carnivals are used for a limited time for public celebrations with  
98 a display of forms, they are never the same even though in the same theme and  
99 sub-theme. That is why carnival costumes are made very lively full of  
100 additional accessories, it is difficult to determine which parts are more  
101 highlighted, a show that prioritizes extravaganza.

102

103 The merging of fashion and carnival at Jember Fashion Carnaval associate the  
104 circulation of fashion that breathes in transnational trends can be lifted in the  
105 form of carnivals. Trend is not the monopoly of the dominant group, the elite or  
106 the high class, but the subordinate, the non-elite groups are represented by the  
107 Jember carnival participants and the appreciators whoever has the right to have  
108 a trend. As Dynand Fariz wrote (Fariz, 2011: 27), Jember Fashion Carnaval  
109 broke every claim saying that if you want to become a fashion designer you  
110 must graduate from design school, want to be a model you must have a lean  
111 body and want to be beauty makeup you must graduate from beauty school.

112

113 The fashion show in its new form pioneered by Fariz through JFC is not only a  
114 trend that can be lifted in the carnival, but also a legacy of past cultural wealth.  
115 Not only limited to local culture to be held in Jember, but national culture and  
116 transnational cultural heritage from all civilizations on this earth as well can be  
117 created and exhibited by the young people of Jember. Actual national and  
118 transnational issues do not escape to be the reference to ideas that can be created  
119 in costume, exhibited and displayed to the world community. All of these ideas  
120 can be transformed in the form of a street carnival which communicate  
121 messages, values, support, appreciation, ideals, wisdom and criticism.

122

123 The ideals and hopes for the future are anchored in the framework of the annual  
124 carnival theme, among others: Discover the world 2005, Anxiety and Spirit of  
125 the World 2006, Save the World 2007, World Evolution 2008, World Unity

126 2009, World Treasure 2010, Artechsion 2013, Triangle Dynamic in Harmony  
127 2014, Outframe 2015, Revival 2016, Victory 2017, Asialight 2018 have  
128 explained the attitude of solidarity, the caring attitude of the people of Jember  
129 towards the preservation of nature, actual issues, trends and the upcoming world  
130 civilization.

131  
132 The carnival participants are creators who are the representations of the public,  
133 Jember's people who in their daily reality are far from the influence of urban  
134 fashion. The merging of fashion and carnival is a force that fades distance-  
135 social distance between the elite and non-elite, high and low class, center and  
136 periphery, sexy and non-sexy instead seeks to lift equality between the two.  
137 Through media the role of fashion and carnival combining, it becomes a visual  
138 force capable of reaching the domestic and foreign community. Appreciation  
139 for the diversity of costumes, crowds and enthusiasm of the masses became  
140 magnets that attracted photographers and mass media to create the realm of  
141 hunting visual moments that are interesting to be captured and published.

142  
143 Theoretically a cross between two forms / two materials / two unusual  
144 techniques can be said as hybridity. Looking at the crossing of the signs found  
145 in the costumes displayed in the Jember Fashion Carnaval from 2005-2018, it  
146 can be said that these costumes are hybrid fashion works. The hybrid  
147 phenomenon in costumes created by the imagination of the young creators of  
148 Jember community certainly does not just happen easily. The background of  
149 socioculture and the advancement of information technology in the present era  
150 is a force that is suspected of encouraging hybridity (Yuswadi, 2001: 13-23).  
151 Reaffirmed in Kompas, Friday, June 27, 2014 regarding Hary Yuswadi in the  
152 book *of Cultural Mapping in East Java Province* which revealed the Jember  
153 community as a Pendhalungan community. According to Yuswadi  
154 Pendhalungan is the image of an area that has ethnic diversity with different

155 cultural backgrounds but in the course of its civilization undergoes a process of  
156 cultural hybridization.

157

158 Costume hybrids then became a worldwide phenomenon with the enthusiasm of  
159 appreciators, creators, and the interest of other cities doing the same even with  
160 the support of regional and central government. Mari Elka Pangestu stated  
161 Indonesia as a country of one thousand carnivals that needs to improve the  
162 quality of the organization and publication of carnivals so it become a routine  
163 agenda every year. (<http://majalahpeluang.com>) / heaven-in-country-one-  
164 thousand-carnival /, These phenomenas have attracted attention for a research..  
165 The research becomes a form of moral responsibility in order to obtain  
166 theoretical understanding that can explain the relation of the principle of  
167 costume hybridity, the limitations of previous hybridity theory, social  
168 background of Jember community, enthusiasm of appreciators and creators,  
169 meanings and images that can be formed. As well as providing valuable input to  
170 add to the treasure of theoretical knowledge about carnival fashion as a  
171 contemporary phenomenon that has not been done much. The findings in this  
172 study then can be used as a reference that can build the quality of the carnival  
173 that are developing in various cities in Indonesia and then becomes the basis for  
174 further research.

175

176 The research suggestions can be used to preserve and maintain the consistency  
177 of development of Jember Fashion in Carnival and other similar cities as not to  
178 become a phenomenon that resonates only for a moment. But it becomes a  
179 sustainable carnival in developing and accommodating the creativity of young  
180 people as well as giving a positive impact that increasingly revives other  
181 resources related to art, economy, social, culture, politics and tourism either.

182

183 **2. METODE**

184 This research uses interdisciplinary methods to understand costume visual  
185 hybridity. The study begins with a survey of respondents to find out that the  
186 enthusiasm of appreciators and creators works mainly in the visual hybridity of  
187 carnival costumes. The enthusiasm for serving these costumes has an impact on  
188 the surrounding community, regional, national to foreign countries. The  
189 enthusiasm of the people then created an euphoria which continued to increase  
190 every year since 2003 until now. The consistency of the event that continues to  
191 persist, rolling from year to year with general visual hybridity that is  
192 increasingly live.

193

194 Ethnographic methods through in depth interviews as primary data are carried  
195 out to understand Dynand Fariz's motivation as an inspiration for Jember  
196 Fashion Carnaval. Furthermore, in depth interviews with the late Professor Ayu  
197 Sutarto were conducted to understand the history, sociology and character of the  
198 Jember people and its surroundings. The introduction of the historical and  
199 sociological background of the Jember community, which prefers to be referred  
200 to as the Pendhalungan community has a strong relation to the character of the  
201 costume work made by the young Jember community as a local culture. The  
202 Focus Group Discussion was conducted to seek validation of creators'  
203 tendencies and enthusiasm in creating costume visual hybridity freely and  
204 sustainably.

205

206 To understand the visual costume content used the method of content analysis  
207 and semiotics. At the results of visual costume analysis found different and  
208 unusual principles of composition compared to the principle of formal  
209 composition. The principle of formal composition is basically to arrange the  
210 rules of composition in such a way as balance, harmony, focal point, proportion,  
211 rhythm, direction arranged in such a way as to lead to the unity of composition  
212 (Feldman, 1976: 259). The principle of composition for all Jember Fashion



213 Carnaval creator costumes tends to contrary of formal composition, on the  
214 contrary tend to do intertextuality.

215

216 In the content analysis method, acted an analysis of the relationship between  
217 aspects of costumes which is derivated to shape, color, texture, composition,  
218 material, technique, ideology, culture with the unconventional principle of  
219 compositions that referred to the principle of hybridity. The principle of  
220 hybridity is obtained from a strong analysis and the weakness of the visualized  
221 principle of relations in costume objects such as the principle of *tanyembung* /  
222 discontinuity, the principle of *nglawasi*/imitation of the past/ pastishce, the  
223 principle of *rakaruhan* / chaostic, the principle of *tabalig* / contradiction, the  
224 principle of *nyeleneh*/ deconstruction. The principle that emerges strongly in  
225 costumes explains the dominance of the principle of hybridity in costume  
226 objects studied as well as an illustration of the dominance of the principle of the  
227 hybridity of all Jember Fashion Carnaval costumes.

228

### 229 **3. ANALISIS**

#### 230 **3.1 The enthusiasm of Appreciator and Creator for the visual of** 231 **costume hybridity**

232 Measuring Apresiator's enthusiasm for the performance of the Jember Fashion  
233 Carnaval and the enthusiasm of creative creators tend to produce hybrid  
234 costumes by crossing code freely/intertextuality. From the results of the  
235 respondents' survey on 100 appreciators in the podium room, shortly before the  
236 event was begun, the figures reached 74.7%. The enthusiasm of the appreciator  
237 lies in the performance of the costume which is considered attractive compared  
238 to other reasons. In surveying respondents' survey of 100 creators in the training  
239 room, 80.1% of the enthusiasm of creators liked to create with the hybrid idea.

240 The survey results explain the positive validity that visual costumes are the  
241 biggest attraction of people's enthusiasm, the positive validity of the costumes  
242 that appear is hybridity. The costume hybrid character reflects the dominant  
243 taste of the general population of Jember and its surroundings.

244

### 245 **3.2 Geographical conditions form the sosiohistoris Pendhalungan** 246 **community**

247 Jember, a regency town in the southeast of Java Island, the area known as hilly  
248 forest is very fertile, referred to as *gumuk* suitable as plantation land such as tea,  
249 chocolate, coffee, rubber, sugar cane, coconut and tobacco. Since the  
250 establishment of a plantation company owned by the Dutch colonial *De*  
251 *Landbouw Maatscappij Oud Djember / Ondermineng* the first tobacco owned  
252 by George Birnie in the early 19th century Jember was known as Tobacco City  
253 because of its excellent tobacco quality. Jember tobacco, coffee and chocolate  
254 have been exported to various cities in Europe until now. This company grew to  
255 be large and rich so that it brought in many garden workers and administrative  
256 personnel from various ethnic groups around Jember such as Java, Mataram,  
257 Madura, Bugis, and Osing.

258

259 Foreign ethnics such as Arabs, Chinese also become migrants who fill the  
260 development of the Jember city, they meet each other, interact and then live in  
261 Jember. For hundreds of years migrants formed a new descendant community  
262 resulting from crossing various ethnic groups, which were not the same as the  
263 indigenous people. The descendants of this newcomer community call  
264 themselves as *Pendhalungan* community, from the word *dhalung* which means  
265 big pot. *Dhalung* in his journey signaled the existence of a hybrid cultural  
266 identity that continues to be brought to life by the *Pendhalungan* community,  
267 which feels generally different from the East Java community

268 Activities that are routinely carried out by the Jember community since 1970 are  
269 colossal walks every 1th September to commemorate the anniversary of the  
270 Jember's city. This activity initially emerged from the people but was then  
271 managed by the government and became the agenda of tourism until all levels  
272 of society simultaneously participated. The colossal road race as far as 31 km is  
273 named *Tajemtra* stands for *Tanggul Jember Tradisional*. The uniqueness of this  
274 walk is the participants wearing unique clothes and makeup with traditional and  
275 contemporary nuances to give them an attraction and fill the excitement, while  
276 the audience stands packed along the Tanggul square road to the square of  
277 Jember.

278

279 They participated in providing drinks and food voluntary for participants on the  
280 way to keep up the spirit of reaching the finish line. In various places provided a  
281 resting place and entertainment stage that sang a song of enthusiasm for  
282 participants who were exhausted to take a break. Several ambulance and  
283 security vehicles also monitor pedestrians providing support for children and  
284 parents who are no longer able to walk.

285

286 The Jember community is an immigrant community because of the rapid  
287 development of Dutch plantation companies for hundreds of years, this society  
288 assimilated and acculturated with one another. They have rootless culture, they  
289 are a mixture of various cultures. This is the reason why the people of Jember  
290 are very open and easy to tolerate all cultures that come from outside.

### 291 **3.3 Relation between Aspect to Composition Principles of Jember** 292 **Fashion Carnaval Costume Hybridity, a case study 2013-2014**

293

294 There are eight aspects examined in the 2013-2014 Jember Fashion Carnaval  
295 costume, namely: shape, color, texture, composition, material, technique,

296 ideology and culture. To get the principle of hybridity in costume, the eight  
297 aspects of costume are examined over the code that occurs, a comparison is  
298 made between the standard signifier and the hybrid/ intertext signifier.

299

300

**Table 1** Codes of Visual National Culture: Borobudur Costume, 2014



Sumber: Dokumentasi Pribadi

**Standard signifiers:** the shape of the stupa, the coarse color of the stone texture, the composition of terraces of ascetic Buddhas, andesite stone material, lock + key techniques, sacred ideology, religious culture

**Intertext / hybrid signifiers:** forms of mini stupa stylations; peach, silver, gold colors; plastic, iron, wood, fabric, gems and paint; material; welding technique, hot plastic glue gun, air brush. The transgender Buddhist composition signifier sits in a chair with drapery, carpet, boots duplicating pirate shoes, wood carving crowns, is in a wheeled train with 4 guards. The issue / message of pride in wealth, the nobility of the past, from the sacred to profane can be appreciated, developed sustainably through creativity, expression in the visual culture of liquid street space is an embodiment of intangible hybridity. Temple and Buddhist presentations are displayed with the dominance of the principle of hybridity: *Tanyembung, Rakaruhan, Tabalig* and *Nyeleneh*.

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309 Table 2 Codes of Visual Transnational Culture: Apache Costume, 2014

Sumber:



Sumber:<http://www.jemberfashioncamaval.com/main.php?com=gallery&id=36&ids=Regular%20Event>

**Standart Signifier:** War Bonnet hat shape; natural color white, beige, black; Rajawali fur coat texture; composition of ethnic head figures Apache, *Tepee*, *Tomahawk*, and Dream Catcher; fur material, bison skin; rope, frame, technique; ideology of ethnic prowess, a culture of defense against the enemy.

**Intertext/hybrid signifier:** the form of stylation of Tepee, craft of Indian heads as accessories; red, blue colors; spundbond, metal, fabric, fur and paint materials; welding technique, hot plastic glue gun. The ethnic Apache head markers are complete with War Bonnet, *Tomahawk*, and Dream Catcher hats on a stroller with 2 Indian guards. Issues / messages appreciate and accept multiethnic equality, each ethnic group has a unique culture. Freedom of expression in the visual culture of liquid street space is an embodiment of intangible hybridity. The Apache costume presentation is displayed with the dominance of the principle of hybridity: *Tanyembung*, *Rakaruhan*, *Tabalig* and *Nyelene*

310

311 Table 3 Codes of Visual Actual Issue: Tribe Costume, 2013

**Standart signifier:** replica shape of Murzi's female face, Ethiopia; replica of the Ranying Hattala Langit symbol, Borneo; Patedong, Toraja; brown ground, white on Murzi; red, orange, yellow, white, black, green on Borneo, red, black, white, yellow on Toraja; composition of standards according to each ethnicity; material according to each ethnicity, the sacred ideology of each ethnicity, the religious culture of each ethnic



Sumber: Dokumentasi Pribadi

group.

**Intertext/hybrid signifier:** human form of rice fields; ash color, ocre; spundbond, metal, fabric, fur and paint material; welding hot plastic glue gun, air brush technique. Ethnic head markers sit in wheelchairs driven by 2 aides with various fragments of various ethnic attributes which mix like Borneo bead necklaces; patedong, face painting and ethnic Papuan scorpion claws; Ranying Hattala Langit Borneo symbol; duplication of fangs of forest animals as accessories; duplication of the Mursi female head who shouldered the fruit basket. Use of cuffs, boots and fur material as contemporary codes. Issues / messages of ethnic equality and freedom of crossing cultures need to be developed to mutual trust, need each other, however each ethnic group intersects, has implications for one another, this is an embodiment of intangible hybridity. The presentation of the Tribe costume is displayed with the dominance of the principle of hybridity: Tanyembung, Rakaruhan, Tabalig and Nyeleneh.

312

313 Table 4 Codes of Visual Tren Fashion: Stallagmite Costume, 2014

**Standard signifier:** form of ice stallagmite, clear color, slippery and frozen texture, composition in dark, quiet and very cold caves, ice water material, natural phenomenon techniques, ideology of natural wonders, mythical culture of the sun goddess.

**Intertext / hybrid signifier:** contemporary queen figure shapes with mini skirts, sensual gesture tight leggings; silver, beige colors; smooth, slippery texture, queen figure composition wearing halo circle, crown, in a train driven by 2 aides; sponge mica plastic,





metal, fabric and gems materials,; welding techniques, hot plastic glue gun, face painting; accentuates sensuality ideology; carnival visual culture. The sparkling queen figure signifier with sensual costumes and gestures expressed the issue / message of the mythical shift from the goddess of the sun that brought light in the dark of the cave to worshipping the goddess who gave sensuality a manifestation of intangible hybridity. The presentation of the Stallagmite costume is displayed with the dominance of the principle of hybridity: *Tanyembung, Rakaruhan, Tabalig and Nyeleneh.*

Sumber:<http://www.jemberfashioncarnaval.com/main.php?com=gallery&id=36&ids=Regular%20Event>

314  
315

Table 5 Codes of Visual Best National Costume: *The Warrior Princess of Borneo* Costume, reached by Dynand Fariz dan teamin, 2014, Polandia



**Standart signifier:** sacred crown feather crown; black, white color; fur texture; the composition of the pengayau premenid figure complete with mandau, ewah and talawang, war ideology for cosmological balance, traditional Borneo pengayau culture.

**Intertext / hybrid signifier:** the shape of the 2014 Miss Supranational figure with a shoulder cap in the form of a pair of bird wings; black, white, red, orange and yellow. feather texture, variety of Ranying Hattala Langit symbols; figure compositions with duplicates of lava, mandau, talawang, ivory hornbill beak, long cuff, exposed bustier, boots with swarovzki jewel accessories, chain strands, fancy as genital cover; spunbond, metal, taffeta fabric; welding, hot technique; transgender ideology, masculine leaders become feminine; the Best National Costume selection culture at the international

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Sumber : <http://www.google.com/search?q=Princess+Borneo+puteri+Supranational+Indonesia>, diunduh 20 Maret 2015

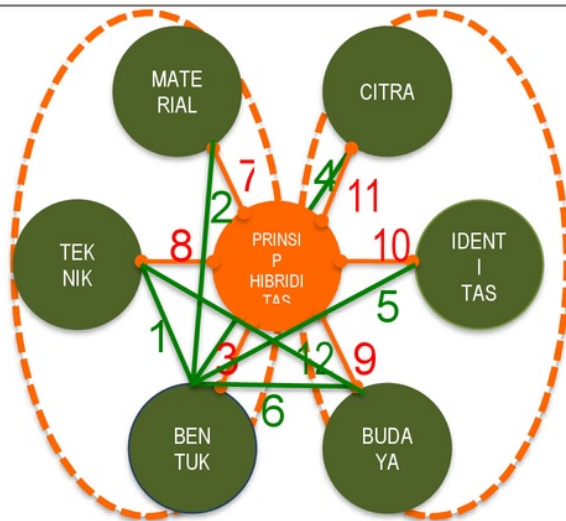
arena. Signifiers of Miss Supranational figures with national costumes that uniquely state the message of the uniqueness and superiority of equal national culture that are even able to compete with transnational culture is the realization of intangible hybridity. The Warrior Princess of Borneo costume presentation is displayed with the dominance of the principle of hybridity: *Tanyembung, Rakaruhan, Tabalig* and *Nyeleneh*.

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316  
317 From the results of the analysis on 12 research costumes, 2013 Betawi  
318 costumes, Borobudur 2014, Venice 2013, Apache 2014, Tribe 2013. Tambora  
319 2014, Spider 2013, Stallagmite 2014, Mysterical of Toraja performed again in  
320 2013, Chronicle of Borobudur 2014, Tale of Siger Crown 2014 , Warrior  
321 Princess of Borneo 2014 obtained 4 dominance of hybridity principles,  
322 namely prinip Tanyembung, Rakaruhan, Taajeg, and Nyeleneh. Nglawasi's  
323 principle tends to appear weak in the fashion trend category (fauna and flora),  
324 tends to be strong in National Cultural, Transnational and Best National  
325 Costume costumes (referenced). The Tabalig principle tends to appear weak in  
326 the categories of National Culture, Transnational and Actual Issues, which  
327 tend to appear strong in Fashion Trend and Best National Costume costumes

328  
329 **4. CONCLUTION**





The Sustainability Principle of Jember Hybridity is able to reach Citra World Carnival City



The greater of form differentiation, songkok, the more needed technical engineering, the lighter material substitution, the width of the crossing space to produce the *Tanyembung*, *Nglawasi*, *Rakaruhan*, *Taajeg*, *Tabalig*, and *Nyeleneh* principles. The principle of hybridity is a direct consequence of the occurrence of crossing with different material, techniques, cultures, identities, unusual and diverse. Techniques that prioritize non-fabrication have the power to produce a culture/visual culture industry that affiliates people's creativity.

330

331 The relation between the enthusiasm of the community towards costume  
 332 hybridity is a representation of the Pendhalungan community that is inherently  
 333 sociohistorical, a picture of contemporary society with a tendency for multi-

334 coded works, the dominant character is *tanyembung*, *rakaruhan*, *taajeg*, and  
335 *nyeleneh*.

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