

Mangesti Rahayu

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Acculturation in Sie Jin Kwie's Performance Costumes, Teater Koma Production in Jakarta

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ABSTRACT: Costumes in theater performances are very important in building the characters in the script. According to Teater Koma, the costumes in the Sie Jin Kwie theater performance are the best and most magnificent costumes of all Teater Koma productions. The Sie Jin Kwie play is set in Chinese history during the Tang Dynasty. This study examines the costumes of the Sie Jin Kwie Fights the Western Ghost theater produced by Teater Koma with an acculturation approach through qualitative methods. In the process of making theater costumes, costume makers need to understand the script to be able to build the expected characters. Sie Jin Kwie has a Chinese cultural background, but in making the costumes there are elements of other cultures in the concept of making them, so that acculturation occurs in the performance. Acculturation theory is used to examine the concept of cultural fusion in the costumes of the Sie Jin Kwie Melawan Siluman Barat performance produced by Teater Koma. The theory used is the acculturation theory presented by Koentjaraningrat. The elements of acculturation in the costumes of the Sie Jin Kwie performance, one of which is found in the use of Pekalongan, Cirebon and Lasem batik. Based on the results of this study, other cultural elements in the costumes of this performance do not eliminate the character, cultural identity and history that are the background of the story in the script Sie Jin Kwie Fights the Western Ghost.

KEYWORDS: Costume, Theater, Acculturation, Character, Culture

I. INTRODUCTION

The Koma Theater performance is a spectacle for urban people who love theater arts. Koma Theater not only presents interesting stories and stunning acting by the actors, but in every performance, Koma Theater always prepares in detail, be it music, stage settings, lighting, multimedia, costumes, make-up and hair, and special effects on stage. Theater costumes are one of the most important things in a theater performance, in order to bring to life the characters in the theater script. The use of the right costume can differentiate between one character and another, so that the actor feels comfortable when playing the character in the story script. In addition, theater costumes are also used to differentiate settings, whether it shows the cultural background of the region, or the current time or the past.

This study will examine the Sie Jin Kwie theater costume produced by Koma Theater with an acculturation approach. The script for this theater performance is an adaptation of the very famous Chinese hero legend Sie Jin Kwie. The Sie Jin Kwie play is presented in four series which are continuous stories. The historical background of Sie Jin Kwie is the Chinese nation during the Tang Dynasty, so the war costumes made refer to the history of war costumes used by soldiers and warlords at that time. The study of cultural acculturation in this study will examine elements of other cultures that are the concept of making costumes for the Sie Jin Kwie Fights the Western Ghost theater produced by Teater Koma.

The performance of Sie Jin Kwie Fights the Western Ghost, there is something different in making the costumes. Director Nano Riatiarno wanted there to be elements of Indonesian local culture that were part of the design elements in the costumes. One of the local elements included in the costumes for the Sie Jin Kwie theater performance is the use batik from Lasem, Pekalongan, and Cirebon Batik. The selection of these batiks will also be studied with the theory of acculturation from Koentjaraningrat.

II. RESEARCH METHOD

This study will discuss the Sie Jin Kwie theater costume, to process the data obtained, this research method uses a qualitative research method. The research approach used is a descriptive approach, and is studied with Koentjaraningrat's acculturation theory. The data collection technique used in this study read a lot about literature related to the Sie Jin Kwie legend and the history

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of Chinese costumes, especially during the Tang Dynasty. Literature on the history of Tang Dynasty war costumes was obtained from books, journals, and other sources such as photo documentation of manuscripts or films with a historical background in the Tang Dynasty.

This research is an art research, where the object of research is theater costumes that are included in the realm of fine art. Theater costumes are works of fine art that support other works of art, namely theater performance art. Rohidi explains that the main task of art researchers in qualitative research is to carefully explain the ways in which people in certain settings, works or results of their actions, so that they can understand, estimate, take the necessary steps. Basically, it is almost the same as research in general, only the object of the research is a work of art, an artist, or the process of creating the work of art. Rohidi further explains that qualitative researchers, especially art researchers, in the fields of semiotics, deconstructivism, aesthetic criticism, ethnomethodology and hermeneutics have often emphasized this general line of research - each, of course, with its own emphasis and variety¹ (Rohidi, 2011:226).

III. FINDINGS AND DISCUSSION

Teater Koma

The name Teater Koma was chosen with the hope that this theater would continue to run without a point. Koma is a metaphor that means continuous movement, always running, never stopping, or not knowing a point. Thus, this theater is interpreted as an art movement that has a long breath, always acting, wandering in the space of creativity, continuing to search, and trying to find meaningful things² (Republika: 2014). Teater Koma is a theater group that is considered very old in Indonesia, founded in Jakarta, March 1, 1977. Until 2015, it has produced 140 performances, both on television and on stage. Its creative activities are usually held at the Jakarta Arts Center - Taman Ismail Marzuki and the Jakarta Arts Building.

The performances of Teater Koma are mostly written and directed by its founder, Mr. Nano Riantiarno. The number of Teater Roma performances reaches hundreds, not only staged on the theater stage, but also on television. The plays played by Teater Koma are not only plays from local stories, but there are also stories taken from abroad, but adapted to the conditions of Indonesia at that time, so that the story of the play presented can develop with the social, economic and political phenomena of Indonesia. This is one of the characteristics or characters of Teater Koma, whatever the play will be full of meaning and social criticism for society or the government.

Acculturation Koentjaraningrat

Acculturation is a social process in which individuals or groups from a culture adopt the customs and principles of another culture while maintaining their own culture. Therefore, acculturation is usually defined as the blending of two cultures that produces a new culture without eliminating the original elements of each culture. The process of blending two or more cultures that meet and influence each other for a long time.

Acculturation according to Koentjaraningrat (Nardy, 2005:202) is a social process that arises when a group of people with a certain culture are faced with elements of a foreign culture in such a way that the elements of the foreign culture are gradually accepted and processed into their own culture without causing the loss of the personality of the culture itself³. It is proven that there has never been a diffusion of one element of culture. These elements, as stated in the example of the distribution of cars, always move as a combination or a complex that is not easily separated. Koentjaraningrat further explains that the history of human culture has migration movements, movements of movement from ethnic groups on the face of the earth. Migration certainly causes encounters between groups of people with different cultures. As a result, individuals in these groups are confronted with elements of foreign cultures.

Theatre Costumes

Theater is a collaborative art, as Marvin Carlos said. Theatre or theater is a collaborative form of performing art that uses live performers, usually actors or actresses, to present the experience of a real or imagined event before a live audience in a specific place, often a stage. The performers may communicate this experience to the audience through combinations of gesture, speech, song, music, and dance. Elements of art, such as painted scenery and stagecraft such as lighting are used to enhance the physicality, presence and immediacy of the experience (Carlos Marvin, 1986:35). One part of the elements of theater is Costume. Costumes are more than just clothes; costumes help transport audiences to the world and the circumstances of the play. Costumes can also benefit actors in this movement; in fact, it is an exciting achievement for the designer when costumes aid actors in their own discovery of character⁴.

¹ Rohidi, Tjetjep Rohidi. *Metodelogi Penelitian*. Cipta Prima Nusantara, 2011, 226

² <https://republika.co.id/berita/nf7wpz22/koma-yang-tak-mengenal-titik>

³ Nardy, H. (2012). *Persatuan Dua Budaya*. Jakarta: Permana Offset, 12

⁴ Brewster, Karen, and Melissa Shafer, *Fundamentals of Theatrical Design, A Guide to the Basics of Scenic, Costume, and Lighting Design*. New York: Allworth Press, 2011, 152

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Costume Design is the arrangement of costumes, both in terms of material, model, and how to wear them. The right costume design will help the audience to capture the characteristics of a role and its relationship to the content of the story. Arranging the appearance in clothing with all its equipment (Accessories). Costume design in a fragment has a broader function, namely depicting the beauty of the appearance, distinguishing one player from another, describing the character of the character, giving the effect of the player's movement, and giving a dramatic effect. Costumes are all clothing used by actors on stage. In the world of performance, costumes are useful for determining the social level of the actor, the place and time of the play and the character of an actor⁵.

Lines, Shapes and Colors are important parts in planning a costume design that will produce a beautiful composition as desired by the designer. Every actor/character in a performance story that will be watched by many people is expected to be the center of attention, pleasing to the eye and can represent or clarify the elements of the story. Lines/patterns, shapes and colors can also strengthen human gestures into something we want. This means that in performance clothing, the character can be tricked into looking thinner, fatter, proportional, taller, shorter and with character. Line, shape and color accents in clothing can be in the form of additional accessories such as hats, hairdos, scarves, shoes and others. All of that is to emphasize the character and attract the attention of the audience. What the Costume Designer Must Pay Attention to is the Orientation of the story in the script, Selection of colors, materials, and patterns according to character and atmosphere, Selection of shape/model (Adjusting the desired body shape).

Legend of Sie Jin Kwie

Sie Jin Kwie is a legendary hero in Chinese society during the Tang Dynasty (618-907 AD). The play Sie Jin Kwie was adapted from a manuscript by a Chinese writer during the Yuan Dynasty named Tiokengjian, in the 14th century, then edited during the Ming Dynasty by Lokoanchung. The story of Sie Jin Kwie was first published in Indonesia in 1894, and published by Kho Tjeng Bie and introduced to the Indonesian people in Malay⁶.

Siauw Tik Kwie, who has another name Ki Oto Swastika, popularized the play Sie Jin Kwie as a comic entitled Sie Djin Koei which was published in series in Star Weekly magazine in the 1950s. The story of this comic is very long, starting from when Sie Djin Koei was born until his death, still continued with the story of his descendants. All the names of the characters use Hokkien pronunciation. For example, Yeon Gaesomun changed into Khai Souw Boen and Xue Dingshan became Sie Teng San. In 1993, Sie Jin Kwie Berperang Ke Korea by Markus Aceng Setiawan reappeared, which he continued by publishing Sie Jin Kwie Berperang Ke Barat in 1998. By Nano Riantiarno, the play Sie Jin Kwie was written into the 119th Sie Jin Kwie theater script, which was then first staged in 2010, directed by himself.



Teater Koma performance with the story of Sie Jin Kwie Fights the Western Ghost (Sie Jin Kwie Fights the Western Ghost), Teater Koma Documentation

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The Sie Jin Kwie play has been performed four times, namely 'Sin Jie Kwie' (2010), 'Sie Jin Kwie Kena Fitnah' (2011), and 'Sie Jin Kwie di Negeri Sihir' (2012), 'Sie Jin Kwie Fights the Western Ghost' (2017). From the four Sie Jin Kwie series, the stories are interconnected. Of all the plays staged by Teater Koma, the Sie Jin Kwie play is recognized as the most magnificent costume.

4 Tang Dynasty Chinese Clothing

The Tang Dynasty was the most brilliant civilization in the history of Chinese clothing. People's clothing was more varied and fashionable than ever before because the country was more open to the outside world. As a result, people became more knowledgeable and knowledgeable in their thinking. The Tang Empire was famous for being prosperous and powerful in the world, foreigners called the overseas Chinese as Tang people, and the clothes they wore were called Tang suits. The Tang suit was a duijin (a type of Chinese-style jacket with buttons on the front) with a Mandarin collar (ribbon collar) and frog buttons (knobs shaped from intricately tied ropes). Traditional Tang clothing, based on the magua of the Manchu ethnic group, usually had Chinese characters meaning good luck or best wishes. The most popular characters included fu (happiness and good fortune) and shou (longevity).

During the Tang Dynasty, foreign trade was highly developed and the country was in a state of peace and prosperity. Especially when the Tang Dynasty became the center of economic and cultural exchanges between Asian countries, it was the most glorious period in Asian history. The Chinese nation during the Tang Dynasty absorbed a lot of culture from outside, including Indian and Persian/Persian culture, which can be seen in several relics of that time, such as: murals, stone carvings, statues, books, paintings, silk embroidery, pottery statues, costumes, etc. that fully reflect the cultural development and prosperity of that time. Western influences also seemed to influence Chinese society at that time, where Tang Dynasty fashion, women's clothing was more open and beautiful, the colors were bright, the materials were very thin, beautiful and elegant. Among women, there are also decorative lines above the chest and sleeveless. As depicted in the Dunhuang mural which is very famous throughout the world, there are paintings of Chinese women during the Tang dynasty who wear high buns, open chests, red silk, thin yellow sleeved blouses, long green skirts, red belts hanging from the waist. The low-dress gowns of that time were similar to modern Western evening gowns.

Sie Jin Kwie theater performance, the characters in the story wear a lot of armor, and the armor worn must be in accordance with the cultural background in the story, namely Tongkok or Chinese culture during the Chinese period has a long history in the development of war costumes and weapons. The Tang Dynasty. China has many types of armor, but the most common are lamellar, plate layers, brigandine and scaly varieties. Initially, armor was reserved for the nobility. The majority of nobles fought by riding chariots, so the weight of the armor was not a major factor in its construction. The earliest archaeological evidence of armor in China comes from the Shang Dynasty. In the form of a breastplate made of shells tied together or a chest cover made of rawhide. Helmets are made of bronze and often wear intricate designs consisting of animal motifs. Armor or armor was made exclusively for the nobility, some ordinary people had it but few. There is no maximum protection, generally the shields used are closed and made of wood or bamboo.

Tang Dynasty (618–905) warriors wore armor that often combined several forms, such as scale, leather, and lamellar. Lamellar armor was made of hundreds of small iron, leather, or bronze pieces, called scales or lamellae, that were placed in many places and joined together to form long horizontal rows of armor. Many statues of Tang warriors appear to be wearing simple loose clothing, with the armed men using cloth to cover their armor. A stone relief panel from the Mausoleum of Emperor Tai Tsung at Li Ch'ian, erected in 637 CE, shows a mounted warrior. He wears a closed hat, a long loose coat, trousers, and boots. On his right side hangs his quiver and, with the front skirt of his coat turned back, the lower part of the long coat of lamellar armor is open.

In China, lamellar armor remained in use for a long time. In Wu pei chi in 1621, three examples of lamellar armor were taken from the form of Chinese armor made since the Tang Dynasty and consisted of a cuirass (coat of armor), which was fastened in the middle of the back and over the shoulders, with a connection over the thighs and a shorter middle panel for the bottom. During this time, a short robe or corset was worn, fastened at the chest and equipped with shoulder and upper arm sleeve connections. The costumes in the Sie Jin Kwie performance are indeed not original Chinese costumes. The costume designer has composed and interpreted from the available data. Although there are differences in the choice of materials and manufacturing techniques, it does not reduce the expected essence at all.

⁵ <https://memperoleh.com/apa-fungsi-tata-busana-dalam-teknik-tata-pentas-tari>

²⁴ <https://regional.kompas.com/read/2010/02/08/23070598/liku-liku.jenderal.sie.jin.kwie>

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Sie Jin Kwie Theater Costume

The Sie Jin Kwie theater costume designer is Mrs. Rima Ananda Oemar. For the performance of the play Sie Jin Kwie Fights the Western Ghost, Mrs. Rima prepared 135 costumes, because there was one player who played four roles, besides that the costume designer also had to prepare 30 sets of Tang Dynasty warrior costumes, and 30 sets of Turkish warrior costumes. Since the first performance of the 'Sin Jie Kwie' Theater, Mrs. Rima has been involved in working on the costume section of the players. According to her, the costumes in the plays 'Sie Jin Kwie' are more magnificent than other productions.



Character of Hwan Lie Hoa and her husband Sie Teng Sang, son of Sie Jin Kwie (Teater Koma Documentation) Statue of Tang shield warriors wearing cord and plaque (https://en.wikipedia.org/wiki/Chinese_armour)

The play Sie Jin Kwie Fights the Western Ghost tells the story of Sie Jin Kwie's daughter-in-law, the female general Hwan Lie Hoa who was appointed by King Li Ti as the Commander-in-Chief of the Tang Army after Sie Jin Kwie died on the battlefield. Her task was to defeat General Souw Po Tong and conquer the Western Tartars who were assisted by the ghosts and the Evil God. The background of this story is a legend of the Chinese nation during the Tang Dynasty, in making the Sie Jin Kwie theater costume must also be in accordance with the historical references of the costume at that time. To find out the costumes used during the Tang Dynasty, especially war clothes, you can find out from the literature that discusses the history of Chinese costumes, and also see the statues left behind by the Tang Dynasty that depict how people looked at that time.

The main characters in the story are Hwan Lie Hoa and her husband Sie Teng Sang, the son of Sie Jin Kwie. Both of them wear noble war costumes such as armor or armor from the Tang Dynasty. The shape and color of the Sie Jin Kwie theater costume are very similar to the original form of the costume from the Tang Dynasty. However, there are differences in the manufacturing techniques and materials used. The original Chinese armor was made of iron, leather, bark and others, but this is not the case in the Sie Jin Kwie theater costume. The material is made from lighter materials such as rubber, gypsum and others, but it can still evoke the character and atmosphere that you want to show. There are additional local elements in making the Sie Jin Kwie theater costume, namely the use of Pekalongan, Cirebon and Lasem batik cloth. These three fabrics were chosen because the history of the creation of these traditional fabrics was influenced by Chinese culture. These batiks come from coastal areas, where many traders from China make buying and selling transactions.

Local Cultural Elements

The Sie Jin Kwie play is indeed set in Chinese culture, but Nano Riatiarno's desire as director is for Indonesian local elements to be included in the Sie Jin Kwie theater costumes, without reducing its essence. Indonesian Local elements in the Sie Jin Kwie Fights the Western Ghost theater are applied by using batik cloth, namely, Lasem Batik, Pekalongan Batik, and Cirebon Batik. Batik is a Indonesian traditional technique for creating motifs on fabric. There is certainly a reason for choosing these batiks, the three batiks are coastal batiks influenced by Chinese culture.



Batik in Sie Jin Kwie's costume Teater Koma Documentation



Batik Pekalongan⁷, Batik Cirebon⁸, and Batik Lasem⁹

Chinese influence on Lasem Batik, Pekalongan Batik, and Cirebon Batik can be seen from the bright colors typical of China and motifs adapted from Chinese cultural motifs, namely animal motifs such as Dragon/Liong, Hong bird, Butterfly, Crane, Turtle, and others, then floral motifs such as Rice and grains, pomegranate, Magnolia, Plum Flower (Meihua), and others. Pekalongan Encim Batik seems to lean towards the porcelain color scheme of famille rose, famille verte. Motifs from Chinese culture that are often found in Cirebon batik are fog or mega, qilin, hong bird, lung, banji, plum flower, lotus, turtle, dahlia flower, crane, bat, and several types of insects such as centipedes, butterflies, and so on.



IV. RESEARCH RESULTS

One of the characters in the Sie Jin Kwie theater who uses Pekalongan batik is the character Sie Kim Lian, the younger sister of Sie Teng Sang, and the daughter of Sie Jin Kwie. She is also a brave, tough and skilled woman in war. The clothes worn are Tang war clothes, consisting of upper clothes using a typical Chinese blouse known as Hanfu. The type of Hanfu used is Hanfu Lifu which has long sleeves and is wide at the ends.

The batik on the clothes worn by the Sie Kim Lian character is the Pekalongan Lung lungan batik motif. The main motif on Lung lungan batik is a plant ornament consisting of flowers, leaves, shoots, buds, twigs, and others. The plant ornaments on Lung lungan batik spread and spread throughout the fabric. The philosophical meaning of Lung lungan batik means fertility and a life that is growing, prosperous and prosperous. There is another opinion regarding the philosophical meaning of Lung-lungan Batik, which is always depicted as interrelated and intertwined. Lung-lungan itself literally means tendril plants. Lung-lungan also means tulung-tulungan, where the hope is that the person who wears it will have a good social life (<https://thebatik.co.id/>). Lung lungan batik on the lower part of the clothes, while the top uses a long and wide-sleeved hanfu lifu. Hanfu Lifu is equipped with a protector, which in the original Tang Dynasty war clothes functions to protect the body. The bright and striking colors of Lung lungan batik motifs are very suitable for Sie Kim Lian's costume, as the flag bearer of the Tang army's war banner.



Pekalongan lung lungan batik in the costume of the character Sie Kim Lian Teater Koma Documentation

Cirebon batik is grouped into two, classic ornamental batik and coastal ornamental batik. Cirebon Pangkaan (Buketan) batik is included in coastal Cirebon batik. In addition to Pangkaan (Buketan) batik, another Cirebon batik used is Mega Mendung batik which is used on the costume of Tan Kim Teng, the second wife of Sie Teng Sang (son of Sie Jin Kwie). Tan Kim Teng wore a war costume, she was also a brave and tough woman, always ready to help the Tang warlord Hwan Lie Hoa. The costume worn by Tan Kim Teng was a bottom or bottom in the form of wide pants made of purple mega mendung batik material, and used a top or top of hanfu lifu clothing which had very wide sleeves. Tan Kim Teng's costume was covered with armor, or iron armor as body armor during war.

Mega mendung batik is an icon of Cirebon, this batik was influenced by the Chinese when they came to the Cirebon area. There are several works of art brought by ethnic Chinese to Indonesia such as ceramics, plates and cloth with cloud motifs. Clouds symbolize the upper world in Taoism. Clouds indicate a vast, free world, and have a transcendental meaning (God). Initially, the color of mega mendung batik was blue interspersed with red which for coastal communities has a straightforward, open and egalitarian meaning. Over time, the color of mega mendung batik has many variants.

19 <https://lifestyle.okezone.com/read/2021/02/03/194/2355590/3-motif-batik-pekalongan-yang-cantik-cantik-banget?page=all>
⁸ <https://id.theasianparent.com/batik-mega-mendung>
⁹ <https://lakumas.com/2023/10/09/kenali-tren-batik-gen-z-mulai-dari-motif-sampai-desainnya/>



Batik Mega Mendung in Tan Kim Teng's costume Teater Koma Documentation

Lasem batik which is famous for its uniqueness in terms of its manufacture and color is Tiga Negeri batik. This batik is the result of the acculturation of three cultures that interact with Indonesian culture, the three cultures include Javanese, Chinese and Dutch culture. Tiga negeri batik originated from Lasem District, Rembang, West Java in the 19th century, which is believed to be a stopover for ethnic Chinese immigrants from the south coast. This tiga negeri batik is used as one of the materials for the Sie Jin Kwie theater performance costume. The costume that uses batik is the costume worn by the main female character Hwan Lie Hoa, a great General of the Tang Dynasty and daughter-in-law of Sie Jin Kwie. In addition, Lasem batik is also worn by King Liti on his puffed pants.



Hwan Lie Hoa Costume with Batik Lasem Teater Koma Documentation

The costume of the female lead character Hwan Lie Hoa, the use of three-country batik is used on the basic clothing, the inside of the top and also the pants. In its appearance, batik is not dominantly visible, because the outer layer of the clothing uses other materials, in the form of a protective vest made of liver foam, and also a trouser layer made of red material with a gold-colored motif on the bottom of the trouser layer. Similar to other war clothes, the costume worn by Hwan Lie Hoa is equipped with a protector to protect the chest, shoulders, and waist. What is interesting about this costume is that it is equipped with a headdress with two long feathers. This headdress is usually worn in Beijing opera.

Another costume in the performance of Sie Jin Kwie Fights the Western Ghost wearing Lasem batik is the costume worn by Raja Liti. It's just that the motifs and colors used are different from the batik on Hwan Lie Hoa's costume. The Lasem batik worn

by Raja Liti is brighter, namely reddish orange.



King Liti Costume with Batik Lasem Teater Koma Documentation

The Lasem batik on Raja Liti's costume is placed on the balloon-shaped pants, which are combined with a satin blouse with a golden color. The clothes worn by Raja Liti look luxurious, because the blouse material made of satin gives a shiny and radiant impression. Raja Liti's costume is equipped with the Crown of the ancient Chinese emperor which is a symbol of imperial power in ancient China. The crown of the ancient Chinese emperor was made of gold and decorated with pearls, various gems, and precious stones, the design of this crown is very beautiful and the size and shape are very appropriate to the status and position of the ancient Chinese emperor¹⁰.

The theater costumes prepared for the Sie Jin Kwie Fights the Western Ghost performance produced by Teater Koma are very numerous. Although the background of the Sie Jin Kwie play is Chinese culture, not all costumes are inspired by Chinese cultural costumes, there are several forms of costumes from other cultures such as Indian and Mongol cultural costumes. Because in the story of Sie Jin Kwie there are characters from other countries, and this illustrates that the Tang Dynasty is open to other cultures. In the scene of the three trio of singers from different countries, it is clear that there is cultural interaction in the story of Sie Jin Kwie. The three singers come from India, Mongolia and China.



Tree Singers from Mongolia, India, dan Tiongkok Teater Koma Documentation

¹⁰ <https://m.china-cart.com/>

Acculturation in Sie Jin Kwie's Performance Costumes, Teater Koma Production in Jakarta

The scene of the three singers from the three countries indeed uses clothing according to their respective countries of origin. The Indian singer wears a traditional dress called a sari or saree. Saree or sari is a traditional Indian cloth that is usually worn by women in India, Bangladesh, Nepal, and Sri Lanka. The sari cloth which is four to nine meters long is usually worn on the body in various styles without being sewn. One of the most popular models of wearing a sari is a sari wrapped around the waist or the top of the skirt tied below the navel, with the ends hooked from the shoulders to the back. The color of the Indian sari that is used everyday or during big celebrations is usually bright. While white is only used when mourning or sad and mournful.

The singer from Mongolia wears traditional Mongolian clothing called deel. The Deel is a loose calf-length tunic made of one piece of material. It has long sleeves, a high collar, and buttons on the right shoulder. The Mongolian headdresses differed in shape and purpose; there were hats for the young and old, summer and winter & for men & women, holidays and ceremonies & fashionable and everyday hats. Their fashion and trimmings & colors were amazing and varied depending on the sex of the person wearing it his or her social position or to who's tribe or nationality they belonged¹¹.

CONCLUSIONS

Costume of Sie Jin Kwie Fights the Western Ghosts of Teater Koma Jakarta, there are several cultural acculturations in the development of the Sie Jin Kwie play. This cultural acculturation has occurred since the legend of Sie Jin Kwie entered Indonesia and was adapted into several other forms of art disciplines such as novels, comics, wayang, until it was staged in the Sie Jin Kwie performance produced by Teater Koma. The object of this research is the Sie Jin Kwie Fights the Western Ghost theater costume, in this costume there is very obvious acculturation in the use of its materials. The use of three batiks in this theater costume is the inclusion of local Indonesian elements in a performance with a Chinese cultural background. Although these three batiks, namely Cirebon batik, Pekalongan batik, and Lasem batik, are also the result of acculturation of Indonesian culture with several other foreign cultures.

Improvisation by adding local elements is also well thought out, so that the selection of colors, motifs, shapes, and details can form the character of each character in the story. Each series of Sie Jin Kwie theater performances that are performed are not in close proximity. So there are developments and differences in costumes influenced by the development of design ideas, technological advances, and also storylines.

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¹¹ <https://www.discovermongolia.mn/>



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