

Exploration Cultural Signs on Jember Fashion Carnival Costume Headdress

Lois Denissa ^{1*} Yasraf Amir Piliang ²

1. Marantha Christian University, Jalan Prof.drg.Surya Sumantri 65, Bandung 40164, West Java, Indonesia.
2. Doctoral Program of Art and Design, Bandung Institute of Technology, Jalan Ganeca 10 Bandung 40122, West Java, Indonesia.

* E-mail of the corresponding author: lois_denissa@yahoo.co.id

Abstract

The head is the most important part of the body as the most vital part which explain the identity. Garnish which are added to the head become important things that are related to identity, social status, employment and self-expression but on the other hand they can convey different things unusual. This research uses descriptive analytical method to headdress in Jember Fashion Carnival costumes that communicate something different that does not have a linear meaning to the wearer. Exploration headdress in Jember Fashion Carnival costumes have subvert the social conventions so that they become a central space to express irregularities. The signification of interacting, each passing between signifiers and the codes have produced unity in diversity as double iconic, hybrid codes, engaging codes and symbols. The exploration of Jember Fashion Carnival's headdresses are characterized by reciprocity between creators excitement and enthusiasm of the spectators so the mixing signifiers that occurred are able to offer messages, criticisms and appeals those are unrelated to the conventions. A meaning that can be built differently, transient, dynamic and interesting.

Keywords: Headdress, Double Iconic, Hybrid Codes, Symbols, Jember Fashion Carnival

1. Introduction

1.1 History, Position and Headdress Function

Headdress usage history can be said to equal length with the use of clothes, has been underway since the beginning of human civilization. Its main function is to protect the head from the sun, rain, dust and wind. At first humans exploit the broad leaves to cover the head, it can still be encountered in the villages when urgent weather conditions. Increased civilization and technology human is not solely used clothes and headdress only for practical reasons. Many things about the other necessities of life we could leave on the use of headdress such as a view of life, beliefs, cultural values, customs and tastes of the wearer. Although headdress does not have a role like the clothes covering, the use of headdress has a position that is important for his roles explains that more special. The head has the highest hierarchy in the human body, in addition to its place at the top, so that the head covering also has a strong chance to mark the wearer herself.

When we are in an environment that we do not know we would easily recognize who is the respected leader of the crowd to identify who wear a head covering different. Communities with high social status as kings, eminent figures public, the chief of tradition, beauty queen, bridal headdress marked with a treated form, of material and techniques that is distinguished. Generally various forms of headdress give their peculiar characteristics of the place, the originality of the society with their cultural background coloring, custom values, worldview held that certain forms such as ornaments of the head covering as a symbol of belief, philosophy or social institutions. The material used is closely related to natural resources, flora, fauna by accentuating processing techniques developed by the relevant community or specific communities. For example, Papuan tribal headdress always wear the best feathers of male birds of paradise. Cendrawasih known as Bird of Paradise because of the beauty of the feathers second to none in the world. So in addition to its physical function, since long ago headdress have demonstrated social and cultural functions.

1.2 Jember Fashion Carnival Costume Headdress

Since 2003 until now the district of Jember, East Java, Indonesia was widely known by the phenomenon of Jember Fashion Carnival/ JFC. This name is already familiar as often reported in various local mass media and

abroad. JFC has an active web site contains the latest news about the activities of the carnival each year, programs are planned, live broadcast coverage of the show in various interviews and road shows. Photographs showing the creation of the JFC creators from year to year those have been attended by hundreds of participants, could easily be found when we searched the internet. In the JFC event participants are at once creators, because the costumes are designed, made and exhibited by the carnival participants. Not just the JFC Center course that contains news, but also media activities of various tissues, such as You Tube, watcher blogs and personal blogs who want to share experiences and shooting results we could get it easily. JFC costume creations more attractive from year to year, the creators always succeeded in processing sub-themes that have been set by the inspiration, Dynand Fariz and JFC Center.

The themes raised about the world and has a range of voices appeal to build the spirit of love, preservation, struggle in building a civilization, prosperity and culture, both national and transnational. As the theme Discover the World in 2005, Save the World in 2007, World Treasure in 2010, When Art Meets Technology and Illusion in 2013, Outframe in 2015, Revival in 2016. The theme event every year derived from sub-themes which have four categories: national culture, transnational culture, transnational issues and fashion trends. Beginning in 2015 until now there are 8-10 sub theme designed for JFC event, they are kept separate except in the decade-winning sub themes costume each year will be displayed again. Each costume which is designed by creator will display the sub theme set by JFC Center. Costume is not only the part attached to the body, but also other devices that showed as work expression.

Costume often do not form a single work but combined form as a treatikal work so need another addition to showing the exploration of creativity. Exploration of creativity, among others, the use of headdress, wings, tassel, certain symbols, wagon wheels and even the presence of companion actors. Headdress is the most central in the composition of the whole costume because it is located just above the head. Headdress which includes not only the part that attaches at the top of the head but also all explorations conducted by creator towards the top of the head. Headdress size elevated and widened at the top of the head, causing additional headdress dimension can no longer be borne by the chief creators. For that reason the headdress will be borne by shoulder using a metal construction for strength brought walked, danced and choreographed.

In this part JFC creators produce specialized forms to respond to the sub-theme costumes those carried. The special form is the important things of the sub-themes that will be delivered by creator once was the carnival actor to the audience. The sub-theme costumes are distinguished into four categories and their headdress will communicate the strongest designation of sub-themes are carried. Headdress on JFC no longer fungional interpreted as a head covering but rather interpreted as a means of communication, the medium to convey the messages of the culture, values, hopes and aspirations of the people. Headdress both attached at the top of the head as well as the exploration carried by shoulder is the most important part of the costume which became a central communications. The messages contained in the title of sub-themes could be strong legible through headdress and its exploration although each creator has its own different way to express separately.

2. Research Methodology

This study uses an analytical interpretative against the potency of headdress creator costume in Jember Fashion Carnival. We can gain significant value from exploration Headdress like cultural values, social values, society philosophy, education, creativity and so on. The cultural diversity that exist in the sub-themes that are displayed on the event each year drive the headdress are also shown very diverse. Research will be conducted on randomly selected costumes by category with emphasis on visual content that expresses sub-themes. Several studies have also taken Headdress of the Best National Costume created by Dynand Fariz and his team who often win the title of best national costume at the Miss and Mister International. Data collection for research conducted through participant observation empirically when the event occurred in the town of Jember, conducted a study of the documentation and bibliography of web sites and record life video, then worked on the analysis and interpretation.

Costume national cultural categories raise the culture of ethnic groups in Indonesia such as costume of Minang 2009, Madurese 2010, Betawi 2011, Toraja, 2010, Reog 2016. Headdress shown are typical code that supported the ethnic sub-themes. Costume transnational cultural categories uplift history of the distinctive culture of other countries such as the Chinese Opera in 2007, Thailand in 2010, Venice in 2013, Apache 2014, Egypt 2015. In the category of national and transnational issues headdress costume featuring world issues that has occurred, is occurring or is predicted to occur in the future. Natural disasters such as tsunamis, volcanic eruptions, soil erosion due to deforestation is an issue that has occurred, but also a warning for the world community to

preserve nature. The issue of the world of sports tournaments World Cup 2006, the conservation of nature such as the sub-theme costume Dream Sky 2010, Roots, 2011, Savana 2012, Pine Forest, 2014, Planet Heredity 2012. In these sub-themes ,headdresses explore forms that describe the image of natural events and sustainable environmental welfare. Image provided headdress more to communicate the memories, warnings and moral messages.

On the fashion trends category , sub-theme costumes tend to appreciate the richness and natural beauty that is rarely touched by humans. JFC also display the sub-themes that explore the world of myths like in a costume with a sub theme of Apocalypse 2010, Dragon 2012, Phoenix 2014, Pegasus 2016. 2016. JFC creator process headdress by taking a piece of icons that represent the theme sub form. Fragment of icons that can be either the severed heads, wings, bones, bones of the head, fins, tentacles and so on. It might be made by exploring the shape and dimension then placed it on top of the head creator. Headdress made with local materials which are easily obtained, local technique and color selection that freely to highlight creativity. The tendency to use symbols freely on the sub theme costume then carried into headdress then explored in the form, color, dimensions, materials and techniques, those would have been the focus of the research.

Julia Kristeva in the theory of intertextuality (Piliang, 2012: 265) states that the sign is not always built as a unified whole there was a sign outside that were built in crossing traffic sign. The sign is called the sign is located on the semiotic networks, the networking meeting, mixing the signs that come from various sources in the form of quotation marks, codes, signifier,signified, text that met each other in the text space. Signs intact viewed as a unity among its elements, unity between the signifier with the signified. A cup of hot coffee in the morning was a unity on cups, spoons, coffee, sugar, creamer and hot water is a sign of wife’s attention and affection to her husband. This sign has been accepted by convention as something inherent, standardized, a relation that is closed. Intertextuality opens a blend of different composition, a relationship that is open to other possibilities even contradictory, thereby rejecting a stable meaning.


On intertextuality it is possible a meaning that is half pity, half annoyed, dear but also irritated, a cup of coffee just to show his anger or a paly, allowings something dynamic nuances of meaning. In other words intertextuality opens the door wide to the multiplicity, plurality, quotes various sources, even by convention considered anomalies, irregularities and though contradictory. Roland Barthes said of contradiction or antagonism as something unnecessary prevented otherwise as a pleasure text to be released, because nobody really antagonistic all text is plural. (Barthes 1998: 31). The composition is actually different from the principle of common unity but mixing two or more that unusual, double iconic, iconic and a symbol, a hybrid code into a fervor that marked the contemporary phenomenon.

3. Analysis Headdress as Hibrid Codes


3.1 Analysis of National Cultural Categories Headdress

The costumes were selected on the strength of the Indonesian national cultural content that existed at headdress and its exploration that appear on the JFC show time and the winner of the election of the Best National Costume in the international arena.

Table 1: Analysis of National Cultural Categories Headdress

| Title of Sub Theme Costume | Signifier Analysis: |
|--|--|
|  <p data-bbox="204 1899 526 1955">Figure: <i>Ranah Minang</i> 2009 Source: JFCC Documentation</p> | <p data-bbox="641 1615 1412 1854">On <i>Ranah Minang</i> costume headdress found the longhouse roof silhouette and ikat Minang weaving with red dominant color. The red color of the typical color among ethnic Minang known as Nana Luhak Indigenous Tigo is Yellow, Red and Black. They found fabric flower shape, light metal rods in silver, gems and beads in black, red, yellow and white. This explains the use of double iconic: the roof and weaving. Color, material, technique those are hybrid: red with silver, eva sponge cloth with sewing techniques with plastic hot glue gun</p> |

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|  <p>Gambar: <i>Madurese</i> 2012 Sumber: Dokumentasi JFCC</p> | <p>On <i>Madurese</i> costume headdress found chicken cages and <i>Rokong</i> silhouette. Chicken cage is a symbol of people attractions, <i>Sabung Taji Madura</i>. <i>Rokong</i> is a club to surprise the cow that ran quickly on attractions of Madura Bull Race. There also a series of accessories petals gold color decoration on the forehead. Distinctive shades <i>Madurese</i> there are red, yellow and green. This explains the use of the double symbols of the people, those are the cage chicken for <i>Sabung Taji Madura</i> attractions an <i>Rokong</i> for Madura Bull Race. Found hybridity colors, techniques and medias such as red, yellow, green with gold; sewing with plastic hot glue gun, ikat bamboo technique; fabric with bamboo, plastic, synthetic material</p> |
|  <p>Gambar: <i>Betawi</i> 2013 Sumber: https://i.ytimg.com/vi/PC4ZN_w_U4/maxresdefault.jpg</p> | <p>On <i>Betawi</i> costume headdress encountered silhouette coconut flower replica, which is used for decoration-<i>Ondel-ondel Betawi</i>, <i>Kembang Topeng</i> for <i>Topeng Betawi</i> dance. Both are <i>Betawi</i> ethnic traditional art. Chain curtains came from fragment of <i>Betawi</i> ethnic bride tradition. Flowers coconut as ondel broom on <i>Ondel-ondel Betawi</i> is a symbol to ward off evil spirits. There is a circular ring shape geometry, symmetrical wing shape, the crown, corsages and accessories gems and colorful beads. Distinctive shades <i>Betawi</i> ethnic tradition bride is red, yellow and gold, but for the development of the coconut flower replica and <i>Kembang Topeng</i> it can be used a variety of striking colors. This explains the use of double symbols folk attraction as <i>Ondel-ondel Betawi</i>, <i>Topeng Betawi</i> dance and <i>Betawi</i> Traditon Bride with contemporary forms in one costume. Hybrid material with hybrid technique those are cloth with metal frame, decorative paper, eva sponge, wool, plastic kosrsase, plastic; sewing with welding and hot plastic glue gun techniques.</p> |
|  <p>Figure: <i>Reog</i> 2015 Source: https://i.ytimg.com/vi/PC4ZN_w_U4/maxresdefault.jpg</p> | <p>On <i>Reog</i> costume headdress encountered silhouette craft miniature lion's head and <i>Dadag</i> of peacock feathers, the original symbol of <i>Reog Ponorogo</i> traditional arts. Headdress is then explored again with bigger dimensions using peacock feathers made of synthetic material like spun bond and wire. Found wire circuit in order to form wings on either side of the head as a place holder of exploration synthetic hairs and a dog's head . This explains the use of double iconic those are lion head, <i>Dadag</i> of peacock feathers and craft of dog's head, which are a hybrid material and hybrid technique. Those are genuine peacock feathers with spun bond, welding with plastic hot glue gun technique.</p> |
|  <p>Figure: <i>Toraja</i> 2010 Source: https://i.ytimg.com/vi/PC4ZN_w_U4/maxresdefault .jpg</p> | <p>On <i>Toraja</i> costume headdress encountered silhouette a pair of buffalo horns called <i>patedong</i>. <i>Patedong</i> arranged in front of <i>Tongkonan</i>, the tradition house of <i>Toraja</i> ethnic, as a symbol of social status. The more <i>patedong</i> rows the higher social status of the owner of the <i>Tongkonan</i> house. Headdress is then explored again with a larger dimension, more curved, dense hair rolls, accessories colors of gold, jewels, beads and a row of <i>patedong</i> replica those are borne by shoulder with metal construction. This explains the use of double iconic are actor's head as the head of buffalo and <i>patedong</i> rows which are borne by shoulder as <i>patedong</i> icon of <i>Tongkonan</i> tradition house. Found hybrid material and hybrid technique those are natural hair, styrofoam coated with velvet, sewing with plastic hot glue gun techniques.</p> |



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|  | <p>On <i>Chronicle of Borobudur</i> costume headdress is found three replica silhouette stupa arranged in an array to backward and a replica of lotus petals arranged to cover up the ears. There is a stupa silhouetted triangular arrangement borne shoulder using a metal frame. These stupas are textured lozenge representation of holes found on the stupa of Borobudur, accessories swarovski jewels and grided silver plate of Imogiri. This explains the use of double symbols those are the arrangement of stupa as symbols of Buddhism and replica petals as symbol of the beauty queen crown National Costumes. The second symbol is the arrangement stupa with a silhouette of a triangular shape as a symbol of Borobudur temple.</p> |
| <p>Figure: Best National Costume Miss Universe 2014, <i>Chronicle Of Borobudur</i>. Source: http://cdn2.tstatic.net/tribunnews/foto/images/preview/elvira-devi-namira-usai-ikuti-miss-universe-2015_20150202_202029.jpg</p> | |

3.2 Analysis of Transnational Cultural Categories Headdress

The costumes were selected on the strength of transnational cultural content available on headdresses and their exploration that appear on the JFC show time.

Table 2: Analysis of Transnational Cultural Categories Headdress


| Title of Sub Theme Costume | Signifier Analysis: |
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|  <p>Figure: <i>Chinese Opera</i> 2007 Source: http://www.fotografer.net/images/forum/8/0/814/814350.jpg</p> | <p>On Chinese Opera costume headdress found hair bun exploration for Chinese Opera dancer with a red lanterns, gold rope accessories and an unique mask. Bun exploration demonstrated different creativity compare with original bun of Chinese Opera dancer, both in dimension and texture. This explains the existence of forms of hybridity, a new Chinese Opera mixing form created by Jember's society which is different from the original form but still recognizable. Foreign cultures presented by the local community in the local space with a different purpose. Not as an opera show brings the charm of ancient China are loaded with Chinese symbolism but carnival costume cues that offers diversity and a wealth of new creativity.</p> |
|  <p>Figure Thailand 2010 Source: http://s.kaskus.id/images/2013/08/23/4962492_20130823033408.jpg</p> | <p>On Thailand costume headdress found exploration Kupiah Meukeutop from Aceh that made for three tiered. The exploration is possible because the costumes are made by local people who receive visual datas from the internet. Various ideas can be taken and matching combined into a new work that is hybrid. This explains their citation of past styles, iconic mixing Thai's building roof that is unique tiered with a steep slope, taper with Kupiah Meukeutop of Aceh which covers all parts of the head, forehead and ear. This explains the use of double-iconic, those are an icon typical roof of Thai building with icon of ethnic traditions Aceh.</p> |

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|  | <p>On Venice costume headdress common found circle planes exploration cover the forehead, ears and nape. Those covered with textured velvet, accessories bisband, swarovski gems and beads. At the top of circle planes is filled with synthetic feathers replica of peacock feathers, with turquoise, purple and gold colors. This explains the citation at Venetian carnival style, feathers on the head is symbol of the sun god who has become a myth. Toska and gold color are the icon of winged Lion color which lies in St. Mark's Basilica historical building, Piazza San Marco square of Venice, Italy. This explain the use of double symbols, those are feathers on the head symbol of the sun god mythology usually presented in the Carnival of Venice. Gold and toska colors symbol of Winged Lion of St. Mark which is the symbol of Venice City.</p> |
| <p>Figure: Venice 2013 Source: http://www.titik0km.com/wp-content/uploads/2013/08/venice.jpg</p> | <p>On Apache costume headdresses encountered ethnic Indian headdress and several craft moored Indian head on a metal pole and icon <i>Tepee</i> tent structure. <i>Tepee</i> is an ethnic Indian tent made from bison leather with three wooden rod cantilever come out. This explains the citations of Indian ethnic symbol and icon. Headdress known as Warbonnet, an American Native chief war hat which dominated with eagle's feathers that were composed cover the head to the back. The headdress is a symbol of agility, courage and familiarity of nature. For the Indians only those who have been deserved in the battle right to wear this hat. This explains the headdress known as Indian chiefs brave symbol, agile and close to nature. Icon of <i>Tepee</i> located behind the actors formed a triangular fabric which is created and tied to a metal structure</p> |
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| <p>Figure: Apache 2014 Source: Private Documentation</p> | |

3.3 Analysis of Issue Actual Categories Headdress

The costumes were selected on the strength of Issue Actual National and Transnational that existed at headdress and its exploration that appear on the JFC show time.

Tabel 3: Analysis of Issue Actual Categories Headdress

| Title of Sub Theme Costume | Signifier Analysis: |
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|  | <p>On <i>Planet Heredity</i> costume headdress encountered forms of circular arrangement balls, form of sprinkling stars in silver. They were prepared using malleable metal frame and carried by the shoulders. This circle ball is the icon of the galaxy harmonious system. Ball on the head is the icon of the solar system is expected to be maintained continuity by all nations so that is always harmonious in round planets and another stars. This explains the use of double-iconic, those are an icon of the solar system and galaxy icon on a wider scale. In headdress is charged a moral message that the world community has a responsibility to preserve the continuity of natural environment, thus they also helped preserve macro nature. For example approving the manufacture of products that increase the ozone hole, will result in loss of ultraviolet rays filter medium.</p> |
| <p>Figure: <i>Planet Heredity</i> 2012 Source: JFCC Documentation</p> | |

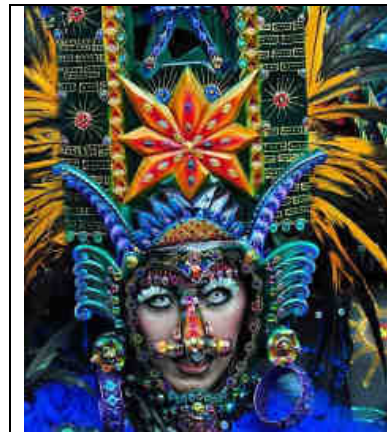


Figure: *Apocalypse 2010*
 Source:
www.fotografer.net/images/forum/3/3194/3194338/3194338018.jpg

On *Apocalypse* costume headdresses encountered replica Mayan head face have printed on rock artifacts. The Mayan are known for the calculation of highly accurate predictions through what is called the Mayan calendar calculations are showcased in hieroglyphics and recording parchment Maya. Headdresses imposed an icon of Mayan artifacts with symbols that explored by the costumes creator. This explains the criticism and warning to mankind to not quarrel and do a nuclear war, according to Mayan prophecy end of the world would be marked things like that.




Figure: *Savana 2012*
 Source: JFCC Documentation

On *Savana* costume headdresses found the head cover dark blue fabric material in the form of two cones on either side of the head, accessories white lace and black gem. At the top of these two cones placed two craft cub of synthetic fleece material. Headdresses explored using metal frames carried by shoulder, shaped circles wrapped with plastic accessories maple leaf red-brown color, craft adult tigers black and white colors. Headdresses communicate a moral message to the world community to keep the savanna environment with no hunting of endangered animals for commercial purposes. This explains the use of icon representing all animals savanna tiger, criticism of the hunting is not responsible for the preservation of the environment. The use of shapes, materials, hybrid techniques.



Figure: *Pine Forest 2014*
 Source: Private Documentation



On *Pine Forest* costume headdresses found the head cover of plastic material such as leaves, twigs, pearls green color combined with dry leaves, pine flowers, ruffle cloth layered as the cover of back hair. Headdresses explored using a lightweight metal frame that is carried by shoulder, cylindrical wrapped cardboard painted dark brown color as the icon of the pine forest. Headdresses communicate a moral message to the world community to care for protected areas to be free of landslides, floods, erosion and forest fires. This explains the use of icon representing all pine forests and other native forests from logging irresponsible. The use of shapes, texture materials, techniques those are hybrid.

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|  | <p>On <i>Dream Sky</i> costume headdresses found various icons that decorated the head, among others ribbons of blue cloth waving in the air icon of clean air. Hexagonal crystal snow icons of temperature and humidity of clouds in the sky, the stars are brightly visible from Earth is the icon of clear skies. Pointy rock forms like stalagmite is iconic sea corals, stalagmite and stalagmite cave that should be preserved. Headdresses communicate a moral message to the world community to keep atmospheric environment, the sky but also the sea and caves resulting in double iconic.</p> |
| <p>Figure: <i>Dream Sky</i> 2010 Source: eddystandya@gmail.com</p> | |

3.4 Analysis of Trend Fashion Categories Headdress

The costumes were selected on the strength of Trend Fashion that existed at headdresses and its exploration that appear on the JFC show time. Fashion trends often take inspiration from natural phenomena such as flora, fauna, marine life, desert but in its development fashion also explore other things about human culture.

Table 4: Analysis of Trend Fashion Categories Headdress

| Title of Sub Theme Costume | Signifier Analysis: |
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|  <p>Figure: <i>Parrot</i> 2015 Source: http://cdn.metrotvnews.com/dynamic/content/2015/05/31/131673/bclQPrVhCG.jpg?w=668</p> | <p>On Parrot costume headdresses encountered icon parrot with bright colors feathers. Around the head, forehead and part that covers the ears packed with jewels and beads. Headdresses explored again with a replica of parrot bird is spreading its wings, a wing with big dimension using metal frames carried by the shoulder so resulting asymmetrically composition headdress. Headdress communicates the message of love for the beauty and richness of Indonesian fauna that needs to be appreciated and preserved. This explains the use of double-iconic those are the beauty of parrots and craft gems headdress.</p> <p>The use of shapes, materials, techniques those are hybrid. The shape of the bird's head, body, wings and tail made of string of jewel and beads, fabrics combined with spun bond materials, welding technique for metal frame combined with plastic hot glue gun.</p> |
|  <p>Figure: <i>Octopus</i> 2013 Source: https://3.bp.blogspot.com/-UoDT3Ffya_w/V1eKXcBHcpI/AAAAAAA4c/e1-8-5YF1VoSABfh928YRhKnPpz_cgSwCKgB/s1600/Infotipswisata%2BJawa%2BTimur%2BJember%2BFashion%2BCarnival%2BJFC%2B020.jpg</p> | <p>On Octopus costume headdresses encountered ferocious octopus head, this icon could be seen from actor gestures. Around the head, forehead and ears are filled with bulging eyes octopus, tentacles hand-filled with valve suction, bubble balls replica of seawater and strands of jewels and beads. There is other exploration form with big dimension using a bamboo frame covered with a transparent chiffon red color and jewels as icon of giant fish fins attached to the headdress. Headdress communicate love for the beauty and wealth of marine fauna Indonesia that needs to be appreciated and preserved. This explains the use of the icon are double the octopus and giant goldfish fin.</p> <p>The use of shapes, materials, techniques, those are hybrid. Octopus shape with fins goldfish, material chiffon fabric with a sponge, styrofoam, dollar gold, swarovski jewels with spun bond, welding technique for metal frame with plastic hot glue gun for accessories.</p> |

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|  | <p>On headdress found stallagmite icons are arranged tightly around the head and over the head, forehead added accessories great gems of various colors. There is other exploration in form of sea flower petals with big dimension made of eva sponge material, light blue color and filled blue jewels as accessories.. Using metal frame to give shape to the petals opened and carried by the shoulders. Stallagmite made of foam sponge material, formed taper cylindrical white and blue, mica plastic-wrapped to give the impression of a transparent and sparkling icons of ice stallagmite. Headdress communicates the message of love, beauty and wonder of nature that can only be happen when the weather is very cold, A critics of global warming that resulting ice stallagmite and stallatite rare formed in the polar regions. These explains the use of double iconic are ice tallagmite and flower petals.</p> |
| <p>Figure: <i>Stallagmite</i> 2014 Source: Private Documentation</p> | |
|  | <p>On <i>Pegasus</i> costume headdress found unicorn horn explored until totaled plural, synthetic white fur frayed cover the top of the head icon of Pegasus mythology. There are other icon on the exploration headdress such as the form of a pair white facing head pegasus using a metal frame to give shape to the wings open. Exploration headdress using metal frames carried by the shoulder. Pegasus is made from white eva sponge material be given a golden nuance, more like wings than pegasus body composition. Headdress communicates ancient mythology that has been known since the Indus valley civilization 3300 -1700 BC, with a visual hybridity between pegasus and unicorn according to creators art exploration.</p> |
| <p>Figure: <i>Pegasus</i> 2015 Source: http://temansehati.web.id/wp-content/uploads/2015/09/jfc2015-3.jpg</p> | |
|  | <p>On <i>Lionfish</i> costume headdress encountered yellow with black color stripe icon of stripe texture tiger skin, filled with blue Swarovzki jewel accessories, pearls and beads, plastic hose pipe split. There are other exploration headdress be pointed tassels with big dimension up to 2 m above the head, yellow-colored striped blue, icon of beautiful lionfish yet toxins from its striped spots textured tassels. Headdress exploration is carried by the shoulder and filled with blue gem accessories, spun bond material that painted in yellow and blue acrylic. Headdress communicates the message of love, beauty and richness of marine life, criticism of marine pollution. This explains the use of double iconic between lion and fish lionfish.</p> |
| <p>Figure: <i>Lionfish</i> 2015 Source: https://ndromorrow.files.wordpress.com/2015/09/jfc-14-22outframe22.jpg</p> | |

3.5 Headdress Diversity Meaning

From the analysis above it can be a linear relationship between the majority sampling of Jember Fashion Carnival Headdress and winner of the Best National Costume Headdress namely their propensity for mixing signifiers. Mixing of the signifiers may be double icons, double symbols, or combination of symbols and icons, the interaction of national and transnational cultural codes, the past code, the present code even hope for the future. Various text mythological at the past, traditional cultural heritage, natural resources, fauna and flora were presented today at Carnival fashion context that is different from their original context. Text costumes national culture and transnational cultural presented as signifieds, mixed codes, symbols and icons that are double, to be a hybrid code, which are overlapping relationships beyond the conventional. Text costume actual issues tend to communicate the criticism and warnings to safeguard the environment, preserve natural galaxies, sea caves to the harmony of the human race.

Text costume fashion trend communicate a sense of love, appreciation in the harmony of human life to the life of

fauna and flora, human beings should not be dominated by committing acts that threaten the lives of fauna and flora. The texts of Jember Fashion Carnival costumes became the language / communication medium to subversive to the conventional meaning of the costumes sign. Text is able to convey a different meaning, new, dynamic, transient, hybrid because the signs were there in costume constantly moving, playing in diversity, interacting, crossing each other, is transformed into combinations are always changing beyond the existing code on nature or who has been accepted by society. A combination of signifiers, varied codes and constantly updated by the creators at each event will produce a richer meaning even contradictory. For example stallgmite ice combined with flower petals, octopus with wings that resemble fins, four-horned unicorn with pegasus, stupa with female gender.

Unusual engaging and tend to be contradictory will bear a different meaning that is no longer same. Meaning not always have to be present, can be meaningless because the emphasis is excitement game signifier. Unlike in semiotics structuralism each signifier has a signified that is stable, has not changed much since on the basis of the convention. Jember Fashion Carnival costumes are always present in the difference, no one else twin costumes even in the same sub-themes. Costumes text always move dynamically so they produce meanings that are temporary, due to the combination of constantly changing from time to time, the costume is not always present a definite meaning.

4. Conclusion

Costumes headdress in Jember Fashion Carnival has become a sign of contemporary phenomena those are subversive conventional headdress sign, which closed prioritizes relations between signifier and signified and the element of signifiers are fused together as one commonly accepted conventions. Costume headdress in Jember Fashion Carnival has done signification which opens wide the door to a variety of engaging in shape, texture, colors, materials, techniques, codes, cultures thus found form double iconic, hybrid codes, engaging icon and symbol to communicate different meanings. No longer a linear meaning, which is prevalent in stable signification system but at the costume headdresses have been loaded with morals, criticisms and appeals.

Through the sign of interacting, this headdress which has the potential visual space is able to influence the world community to respect the national and transnational culture in a parallel relationship. JFC headdress can be an effective intercultural visual communications media because the ability to melt down visual cultural barriers successfully so there was no real boundaries between one culture with other cultures, they are equal (Denissa, 2016:37). Headdress signifiers which are made by creators are interchangeable, juxtaposed to one another so resulting similar dialogue. Crosses icons, overlapping symbols precisely subtly able to communicate the message, constructive criticism and appeal the world community through the silent expression that exist in the visual culture of Jember Fashion Carnival. Excitement in doing crosses these signifiers also coupled circuitry enthusiasm of the world community. It can be seen from the increasing number of spectators, both domestic and abroad who come to visit their appreciation from year to year.

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Lois Denissa

Lois Denissa was born in Klaten, Middle of Java, Indonesia, in 1960. She received Architectural Engineer from Parahyangan Catholic University, Indonesia, in 1987, and the MFA degree in visual art from Bandung Institute of Technology, Indonesia in 2009. In 2005, she joined the Department of Art and Design, Faculty of Art and Design, Maranatha Christian University, as a Lecturer. Her current research interests include artistic creativity, paintings, and visual culture.

Yasraf Amir Piliang

Yasraf Amir Piliang was born in Maninjau, Agam, West Sumatera, Indonesia, in 1956. He received the BA degree in graphic design from Bandung Institute of Technology, Indonesia, in 1984, the MA degree in design product from Central Saint Martins College of Art & Design, London, Inggris in 1993, and Ph.D.degree in design ontological study from Bandung Institute of Technology, Indonesia (Doctor) in 2007. In 1998, he joined the Department of Design, Faculty of Fine Art and Design, Bandung Institute of Technology, as a Lecturer, and in 2015 become a Professor. His current research interests include design and culture, product semantics, design postmodernist theories, and cultural studies which have been printed in the form of books, seminars and journal articles. He was a philosopher, a thinker of culture, academia, and social observers from Indonesia.