

Fashion as Communication : Costume Dasiyah at Film Series Gadis Kretek

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ABSTRACT

Film as an audio-visual medium can convey messages verbally and non-verbally. In the film series 'Gadis Kretek', the message is communicated through dialogue and visual displays, namely fashion. Dasiyah, as one of the main characters, has iconic fashion compared to other characters. Dasiyah Fashion consists of the entire fashion, hair, make-up, and accessories used by the actress as a costume used as a medium for character communication. Therefore, the author is interested in researching the meaning of denotation, connotation, and myths related to fashion from each Dasiyah fashion unit using Roland Barthes' semiotic analysis. So this research can find out the full meaning of how fashion can communicate your character. It was found that fashion can express Dasiyah's life journey and her ideals regarding kretek amidst the patriarchy are still strong in Javanese culture. Apart from that, through her fashion, Dasiyah can position herself in society with her socio-economic status as an elite Javanese woman with her trading activities. The fashion worn by Dasiyah is not always stagnant, there is a progressiveness of character that causes fashion alterations not by Javanese standards.

Keywords: *Dasiyah; Gadis Kretek; Film serial; Fashion as communication; Roland Barthes Semiotic*

INTRODUCTION

Clothing (fashion) has an important role in human life apart from being a body covering. However, clothing alone without the user's body is just a molded cloth. According to Wilson, "clothing without the body is not clothing" (Hollows, 2010). That is because fashion pieces that have been worn have much more meaning. Fashion has become a communication tool to convey personal, social, and cultural identity in a society (Hasyim, 2016). Unconsciously, we see a person's identity through what they wear

Without a break fashion, some values are promoted or communicated through what is displayed. Clothing and fashion are often used to make judgments about the social value or

status of other people based on what that person wears (Barnard, 2011). Someone's fashion can convey the cultural values they carry. Moreover, by wearing traditional clothing that depicts a certain culture, of course, some values are trying to be communicated. Therefore, fashion is a communicative and cultural phenomenon used by a group to construct and communicate its identity ("Fashion Sebagai Pencitraan Diri Dan Identitas Budaya Indonesia," 2015).

The portrait of fashion as an identity is also applied in various mass media, whether through newspapers/magazines, advertisements, television, books, and films ("Perkembangan Fashion Di Indonesia," 2022). Fashion plays an important role in increasing visual appeal, especially in audio-visual-based media. There is a meaning and purpose of fashion costumes for characters, not just for real depictions of everyday life (Stutesman, 2011). Because fashion in media, especially films, is a tool to support stories.

Film as a visual-based medium makes fashion important. Fashion in media has an extraordinary ability to convey character, societal norms, and cultural nuances, thus contributing significantly to the overall narrative (Singh, 2023). Film as a medium for artistic expression and communication for filmmakers tries to convey a certain message to the audience. The message conveyed is not only applied through dialogue and storyline. However, also through visual and audio displays presented in the film. One film that has meaning not only in terms of storyline but also through its visuals is the film series *Gadis Kretek*.

The *Gadis Kretek* series is the first Netflix original film in Indonesia. This series represents the drama genre with romance in the 1960s (Netflix, n.d). It tells the story of a young woman, cigarettes, and romantic love. The life story of the main character, Dasiyah, is visualized according to the setting of the place and time that occurred in Central Java in the 1960s. The entire visual has been adjusted, from the art and props to the clothes Dasiyah wears to fit the 1960s storyline.

Among the many characters in the *Gadis Kretek* series, this research focuses on Dasiyah (Jeng Yah). The only female character that plays an active role in the world of the cigarette industry. Apart from that, Dasiyah, as the first daughter of the owner of the cigarette industry, experienced many upheavals in continuing her father's industry. Apart from that, there is a phenomenon regarding character costumes that makes them popular, namely the iconic *janggan kebaya* with Dasiyah.

The popularity of Dasiyah's fashion can be seen on TikTok social media with the hashtag #Kebayajangan by December 2023 had reached 13.5 million content views. On this hashtag, many women recreate Dasiyah-style fashion with *janggan kebaya*s equipped with gold brooches and batik skirts. This *kebaya* is often associated with Jeng Yah's *kebaya* because people know this *kebaya* from the film series *Gadis Kretek*. The hashtag #KebayaJengYah was widely discussed with 6.6 million impressions on TikTok social media.

Jeng Yah's appearance in the film series *Gadis Kretek* was able to make the *kebaya Janggan* now increasingly well-known and dominate fashion trends in the country (Diawanti, 2023). The popularity of the clothes worn by Dasiyah also brought many people flocking to buy and make *janggan kebaya*. It was reported in *revolusimental.id* (Setia, 2023), a tailor in Garut has been flooded with orders for *janggan kebaya*s since the *Gadis Kretek* series aired.

As a nonverbal communication medium, fashion has an influence not only on characters. But rather the environment she lives in, her social status, and the difficulties the characters are facing. Fashion can communicate indirectly by telling stories of characters not conveyed in serial films. When people choose and decide to wear certain clothes, then indirectly that person has used non-verbal messages.

Researchers are intrigued by the fashion choices of Dasiyah in the film series *Gadis Kretek*, as they see potential for understanding the messages conveyed through fashion. By looking at the character Dasiyah (Jeng Yah) in the film series *Gadis Kretek*. Researchers made the fashion worn by Dasiyah (Jeng Yah) as the object of research. This is because fashion as a non-verbal communication medium has a stronger influence than verbal communication. Meanwhile, the subject of this research is the main female character of the *Kretek* girl film series, Dasiyah (Jeng Yah). A popular female character in one of Netflix's 2023 original Indonesian film series.

LITEATURE REVIEW

Movie as a Mass Media

Based on Indonesian law number 33 of 2009 about film, films are works of cultural art which are social institutions and mass communication media that are made based on cinematographic principles with or without sound and can be shown. As a form of electronic mass communication, audio-visual films can display words, sounds, images, and their combinations. The film is said to be one of the second forms of modern communication to emerge in the world (Sobur, 2013).

Films always record the realities that grow and develop in society and then project them onto the screen. So films always influence and shape society based on the message behind them (Sobur, 2013). Therefore, the display is made in such a way as to convey the visual projection desired by the film filmmaker. As mass media, film is used not only as a medium that reflects reality but also shapes reality. This will have a certain impact on the audience.

Pop Culture

According to Storey (Jayanti, 2010) Pop culture or (popular culture) in Spanish and Portuguese "*de la gente, del pueblo; da gente, do povo*" is culture that originates from the people. There is authenticity to the culture created by society, which causes popular culture in each region to be different to suit the needs of its people. This culture can also be spread by society as a consequence of the existence of the media. According to Fiske (Ibrahim, 2007) popular culture is a new culture that grows and develops along with the development of information media as a consequence of the birth of globalization.

Even today's popular culture can be born from the media. Burton believes (2008) that popular culture is a culture that arises at the will of the media. This means that the media creates a certain culture that is popular and acceptable to society. Then this culture becomes popular culture. Thus "popular" culture is known by most of the masses, it will be related to the media

and society. Popular culture is often closely related to mass culture. It is specifically associated with the reproduction of culture that is currently developing through the media.

Fashion Communication

Fashion is a medium for conveying communication messages. Clothing is a semiotic tool, a communication machine (Eco, 1972). As a form of nonverbal communication, fashion communicates not using spoken or written words but rather through style, shape, and type of clothing fabric. In the book *Fashion as Communication*, Malcolm Barnard (2011) states that fashion is a form of nonverbal communication because it does not use verbal or written speech to convey its message. Through fashion, there are hidden meanings that are not spoken by the wearer. It is as if the wearer of clothing deliberately creates a message that he wants to convey, and then other people will make interpretations of the appearance he shows.

Without words, one can easily understand the communication that fashion brings. Through garments without being expressed through a brand or slogan, communication occurs that strengthens the meaning of the symbol. Malcolm Barnard (2011) states that the analogy is that clothing has its vocabulary and grammar which might be combined into sentences. In her view, language consists of words, grammar, and syntax; language is the only means of expressing concepts and meaning. Therefore, fashion or a clothing attribute is arranged in such a way as to express meaning.

Fashion and media are currently two things that cannot be separated. In visual-based media, fashion is important because fashion is visible to the audience. For fashion, media is considered the key to success in introducing and spreading fashion to the outside world (*Fashion Dan Peran Media*, 2023). With media broadcasts, more and more information about fashion will spread. "Mass media exposure can provide creative opportunities by exposing us to different cultural fashion choices." (Cusack, 2023), especially exposure to different clothing cultures from various parts of the world. Therefore, mass media also influences a person's clothing style.

Traditional clothing in Indonesia is very diverse. Each region has its unique fashion, with values and meanings that suit the people of that region. This makes every region's fashion have a unique characteristic. Apart from that, clothing can also be a measure of the characteristics of life in a social community. This is because clothing reflects history, power relations, and differences in socio-political and religious views, and shows the distribution of trade commodities and ideas (Margana, 2010). Therefore, the diversity of traditional clothing is due to the cultural and social diversity of society in Indonesia.

Clothing in a cultural context can become a personal identity. Liliweri (2009) said that social identity is formed by cultural identity. In Indonesia's diversity, clothing (fashion) can be a marker of cultural identity that makes a difference in a diverse society. The differences in fashion are various in each region because each region has different tribes, cultures, and customs

Patriarchy in Javanese culture

In Javanese culture, the patriarchal system is still very strong and has been ingrained from generation to generation. Patriarchy is visible regarding the differences in roles in the household between the house and the wife. This positions men in the public sector, while women tend to be positioned to play roles in the domestic area (Purbasari in Syuhudi, 2022). The strong patriarchal culture in Java can produce terms that position women lower than men in both the public and domestic sectors, including "*kanca wingking*", "*macak, masak, manak*", "*suwargo nunut neraka katut*", and "*dapur, pupur, kasur, sumur*". Some of these terms imply that women's role is limited to carrying out housework and serving the men in their family (Fitria et al., 2022). Due to this culture, many women still experience discrimination so women are less able to gain access to education, employment, and decision-making. According to this patriarchal culture, women are not free to express their feelings and are not free to speak openly (Pirus et al, 2020). In these patriarchal systems demand to only do domestic work.

METHODOLOGY

This research uses a qualitative descriptive approach with semiotic methods to understand existing phenomena. This qualitative approach is research that produces data in the form of descriptive, written, spoken, or verbal data from people and observed behavior and phenomena that occur (Moleong, 2012) This research analyzes more deeply using Roland Barthes' semiotics to reveal the meaning of Dasiyah (Jeng yah) fashion communication in the film series *Gadis Kretek*.

Semiotics, or in Barthes' terms, semiology, basically wants to study how humanity interprets things. Meaning (to signify) in this case cannot be confused with communicating (to communicate). Meaning means that objects not only carry information, in which case the objects want to communicate but also constitute a structured system of signs (Kurniawan, 2001). This research refers to Roland Barthes' semiotics through the meaning of denotation (real meaning), connotation (meaning), and myth (meaning connotations related to culture).

The data in this research was collected through observation and documentation of each episode scene featuring Dasiyah. With a focus on looking at costumes and how the fashion worn affects the character. Finally, the data was analyzed using Roland Barthes' semiotic analysis technique (denotative-connotative). By using Roland Barthes' semiotic analysis model, this research focuses on the meaning (Fashion as communication) contained in the research object (Dasiyah Costume) both in the form of denotational meaning and connotative meaning. The results of this research are in the form of a connection or relevance between the meaning generated by the fashion worn as a costume and the character of the character.

RESULTS AND DISCUSSION

The *Gadis Kretek* film series is a Netflix original series, an adaptation of the novel by Ratih Kumala with the same title. *Gadis Kretek* is the work of a director couple, Kamila Andini and Ifa Isfansyah. Produced by BASE Entertainment and Fourcolours Films, this 5 episode

film series has been broadcast worldwide since November 2, 2023. Lasting approximately 60 minutes in each episode, this film series covers two time periods – the 1960s and 2000s. In 1960, the daughter of a well-known clove cigarette business family in Indonesia struggled to succeed in a male-dominated industry. Meanwhile, in the early 2000s, a young man is looking for a mysterious woman to fulfill her father's dying wish.

In this research, it was found that fashion appearances have different meanings in each situation and time. Fashion can state something different in every situation in Dasiyah's life. When she was still at the peak of her glory, Dasiyah's iconic fashion was a black janggan kebaya paired with a parang motif batik skirt. Complete with gold jewelry and a bun and half up-half hairdo. This look she wears when working at the ciggartes factory shows that fashion represents Dasiyah's position when working at the factory. While at the cigarette factory, she replaced her father's position as owner. With the same appearance, Dasiyah goes to the market. Different places and moments in life, make the fashion she wears have different meanings. Dasiyah's fashion appearance is a representation of women working in society, that they must be assertive because she is faced with patriarchy that is still strong and pushes them back.

Dasiyah's self, who is firm and does not want to be shaken by the world, slowly begins to open up. This was shown when she began to accept the Raja and was able to infiltrate the saucerroom. Self-openness in realizing the ideals conveyed by fashion is characterized by kebayas that start to show more skin. Clothes made from brocade and tiles that show skin are a sign of Dasiyah's openness to the world.

Even when she had to bow to her parents in the process of her engagement to Seno, Dasiyah's fashion appearance slightly changed. The kebaya color, which was previously dominant in black, is now balanced with white. The white color of the kebaya worn by Dasiyah has the meaning of a blank canvas ready to be painted, or a blank sheet that will be filled with a new story. Dasiyah wore several pieces of silver jewelry which were used to support her appearance at the moment of engagement. The jewelry on her neck in the form of a choker is a symbol of Dasiyah's submission to her parents who arranged a marriage for her.

In this series, fashion also supports intimate moments between Raja and Dasiyah when they spend the night together. Dasiyah's fashion is very minimal, with only a white camisole and an open white kebaya showing Dasiyah's innocence and innocence in receiving the King intimately.

at the moment that Dasiyah succeeded in launching her Gadis Kretek business. Dasiyah appears in fashion like an elite Javanese woman. With a brocade janggan kebaya complete with a shawl draped over Dasiyah's shoulders, it shows luxury and elite social status. Because Dasiyah eventually became the owner of her own cigarette business.

Everything came crashing down when the arrest resulted in the death of Dasiyah's father, Idroes Muria. The black janggan kebaya, which previously meant firmness against the world, suddenly collapsed and became a symbol of sorrow. Drastic life changes made Dasiyah have to change her fashion appearance, not to show her position and status.

But through fashion communicate that comfort comes first in Dasiyah life. The comfort of Dasiyah's clothing indicates a decline in life status. By using a kebaya encim that is made

from cotton which is comfortable on the skin. The brown fabric has the same colors as the earth elements and the dominance of this color, will give a warm, comfortable, and safe feeling.

Feelings and moods can also be depicted through fashion. When Dasiyah felt betrayed by Raja, her lover, who instead married the daughter of her family's business enemy. Dasiyah came to the wedding wearing clothes that were taboo for guests to wear at weddings. Wearing a white kebaya complemented by a parang batik skirt, Dasiyah's appearance carries a message about her heart's expression. Coming to wear white clothes at someone else's wedding is considered wanting to compete with the bride and groom. Guests should avoid black, white, and cream (Anna, 2017) Dasiyah came wearing a batik with a machete motif, indicating that she had come to bring discord to the King's new family.

During Dasiyah's wedding to Seno, she wore a similar look, namely a white janggan kebaya, complete with simple wedding accessories. The color of the white kebaya was chosen because the color white itself has a sacred meaning. Apart from that, it is a symbol that Dasiyah is now ready to start a new chapter in her life with Seno. A garland of jasmine flowers or ronce melati is worn by Dasiyah on this means, signifying elegance, simplicity, and sincerity (Milagsita, 2023). When used, ronce melati is a symbol of prayer so that the household will always smell like jasmine flowers.

Another moment of sorrow occurred in Dasiyah's life when her husband, Seno, died while on duty. At this moment in life, Dasiyah wore simple clothes with a white janggan kebaya and a parang batik skirt. Dasiyah at this moment is not dressed up and looks as minimal as possible because she is in the Iddah period. Dasiyah's fashion appearance when welcoming the sad news is a form of self-communication about the new status she holds. As a wife who lost her husband who died, Dasiyah's simple appearance symbolizes her sincerity.

A new chapter in Dasiyah's life is now ready to be written again, a brief meeting with Raja at the train station became a warm moment between the two of them. At this meeting, they shared feelings that had been suppressed for so long. You can see in this scene that Fashion Dasiyah and Raja are wearing matching white clothes. Both are ready to leave their current lives behind to fill the blank canvas of their romance.

However, everything had to disappear because Dasiyah fell ill. The fashion at the end of her life was a white camisole with a white kebaya outer. At this moment it appears that Dasiyah's hair bun is starting to get messy, even her bun is out of order. Dasiyah's messy bun indicates that the secret Dasiyah carried disappeared with her death. Apart from the secret, her dream of changing the world of cigar is slowly disappearing

From the findings of this data that have been explained, researchers found that through the fashion worn by Dasiyah she was trying to communicate about her life journey. Apart from that, it is also about Dasiyah's identity, status and position in society. So we can find the meaningful values that Dasiyah is trying to communicate through her fashion

Fashion as a form of communication to fight against patriarchy

In the film series "Gadis" it appears that Dasiyah dedicated her entire life to cigars. From within Dasiyah radiated her dream of creating the best cigars. However, during her era when a

patriarchal social system was still strong, that viewed women as inferior to men, Dasiyah's dream was difficult to realise. The need for resistance requires Dasiyah to declare her struggle to make her dreams come true.

Each unit of Dasiyah's fashion detail has a meaning that can express Dasiyah's self-image and worldview. However, fashion as a whole form from garments, hairdressing, and make-up to accessories has a complete interpretation. They cannot be separated, if they are separated there will of course be a change in the meaning of the fashion worn by the characters. In Dasiyah's character, the fashion she wears continues to change. However, there is always the same uniformity in every Dasiyah fashion appearance.

The kebaya worn by Dasiyah portrays her as a traditional Javanese woman, embodying qualities such as gentleness, submissiveness, and grace. Despite this, the predominantly black kebaya also signifies assertiveness, contrasting the expected image of a demure Javanese woman. Dasiyah exhibits strength in various aspects of her life, such as managing challenges at the factory, conducting business in the market, and engaging with partners. Ultimately, her kebaya represents a blend of strictness and elegance, reflecting a poised and refined persona.

Dasiyah is wearing a Janggan type kebaya. This garment is a part of the surjan as piety clothing, commonly worn by Abdi Dalem Kraton Yogyakarta. However, Dasiyah's kebaya does not symbolize purity or spiritual matters. Instead, the Janggan kebaya she wears represents her struggle. This significance is derived from the fact that the same type of kebaya was worn by Ratna Ningsih, the wife of Diponegoro, as attire for her own struggle.

Dasiyah embodies determination and ambition as she adorns herself in a striking black janggan kebaya garment, symbolizing her ongoing pursuit to overcome her challenges related to cigarettes. Her resilience is further mirrored in the choice of batik cloth bottoms, adorned with the powerful and enduring Parang pattern. This combination serves as a poignant representation of Dasiyah's unwavering spirit in the face of adversity.

Pretty often, Dasiyah wears her hair in a bun (*sanggul*), which is sometimes referred to as a symbol of keeping secrets. Deep within the strands of her hair lies a concealed truth - her frustration with the patriarchal society in which she lives. The bun, traditionally seen as a symbol of a woman capable of keeping secrets, is emblematic of Dasiyah's silent rebellion. As a Javanese woman, Dasiyah is unable to openly express her aspirations. Restricted by the patriarchal social system, she feels compelled to conform to her parents' expectations, particularly when it comes to marriage. This compliance leaves her with no choice but to suppress her desires for freedom and independence.

In Javanese culture, there is still a strong patriarchal system, where a man will play the role of breadwinner and head of the family, and women will manage domestic work or work in the house (Fitria et al., 2022). In this social system, women are not supposed to work, let alone pursue their dreams. With this situation, Dasiyah had to harbor her dreams regarding cigarettes. The bun hairstyle is used to illustrate that Dasiyah is good at keeping secrets. Especially regarding her dream regarding cigarettes which he never told anyone, except the King.

Dasiyah's struggle was conveyed through the entire fashion appearance she wore. Every part of the garment and all of Dasiyah's fashion accessories are combined into a meaning

(Barnard, 2011). This fashion unity can express Dasiyah's self-image as a firm, independent Javanese woman. However, it does not convey masculinity, because the garment that hugs her body shows Dasiyah's femininity. This self-image is used to fight for oneself and one's ideals against the patriarchal social system which often pushes them backward. Dasiyah's independent self means she is not influenced by anyone's words, including male domination. Therefore, by being independent, Dasiyah can fight for herself from patriarchy.

Fashion as a communication of Dasiyah's self-identity in society

To understand the relationship between Dasiyah's fashion and the community environment, researchers analyzed Dasiyah's fashion based on people's perceptions of her appearance. As a communication medium, fashion tries to express a certain message that is trying to be conveyed to anyone who sees it. Fashion sends messages about the user to society (Barnard, 2011). The message in question is about Dasiyah's identity as a user in society.

In the fashion worn by Dasiyah, there is a dissimilarity with the people she interacts with, which makes her stand out. One of them was when he was in the cigar factory area. All female workers wear the same clothes as Dasiyah, namely kebaya. However, the color and style of the janggan kebaya that Dasiyah wears differentiates her from other workers. While female workers in the factory wore white kebayas, Dasiyah wore black janggan kebayas. Through this dissimilarity, Dasiyah's identity in society can be understood, as well as the communication function of the clothes she wears.

Through her striking appearance, Dasiyah also tries to communicate her values, status, and societal role through fashion. There are external things about Dasiyah communicated through each unit in her own fashion. Her different clothes can show Dasiyah's social values and personal status. Clothing and fashion are often used to show social value or status (Barnard, 2011).

Dasiyah's social status is shown through the fashion she wears. Dasiyah's always neat appearance, wearing a janggan kebaya paired with a batik skirt, complete with luxurious gold accessories, is a symbol of her identity. Dasiyah's fashion isn't for everyone, her appearance always stands out compared to the other characters. Based on the book 'The History of Java', the fashion appearance worn by Dasiyah is a symbol of elite Javanese women. They often wear plain black janggan kebaya with a scarf and sarong as bottoms (Salma, 2023b). The social status represented through Dasiyah fashion is inherited (ascribed) from the family (Barnard, 2011). Her status as the first daughter of a cigarette factory owner made her considered a merchant. Supported by her activities, he became involved in the cigarette business accompanied by her father.

Apart from social status, through fashion Dasiyah can communicate her economic status. Because decoration on a person's body can reflect the relationship with the production system which is a particular economic characteristic of that person's life (Barnard, 2011). Therefore, Dasiyah's fashion can be an indicator of her economic level. Dasiyah, who often wears a janggan kebaya made of brocade, tries to communicate that she is full of luxury. Apart from

that, the jewelry that adorns Dasiyah's fashion, in the form of gold brooches and earrings, is a symbol of high economic status. Because gold jewelry can show splendor and glory.

Dasiyah's fashion appearance she uses when communicating in society communicates her identity. Through fashion, Dasiyah declares that she is part of a society with Javanese culture. Self-identity is formed by role and socio-economic status which differentiates it from the characters who interact with it. Her position in life is as an elite Javanese with a job helping her father in the cigarette business.

Progressive fashion that aligns with Dasiyah's progressive personality

Throughout the film, Dasiyah's appearance continues to change. There were major changes in the form of garments, as well as minor changes, namely changes to accessories in Dasiyah's fashion appearance. This change is due to life changes in the character. It can be seen that in the five episodes of the *Gadis Kretek*

film series, Dasiyah's life is not stagnant. Her life journey is communicated not only through dialogue and visuals of her living environment but also the appearance of her clothes. Therefore, every small change in every detail of her fashion tries to communicate about Dasiyah according to the context and moment of her life.

Dasiyah's fashion sense is the first thing the audience notices about her. Body language (posture and gestures), facial expressions, clothing, hairstyle, make-up, or items the character usually carries can give us clues about the character (Haglund, 2012). Of course, changes in non-verbal signs can also become symbols for us to understand the situations the characters are going through.

The progressiveness of Dasiyah's fashion appearance is visible when there are striking changes in the garments she wears. This change marks a change in Dasiyah's life which becomes the plot of the story. Wearing clothes of opposite colors, black and white, expresses the progress that causes these colors to change. Even though there have been many changes, some details of Dasiyah's fashion have not changed. This shows that the self-image that has always existed within him has not changed along with drastic life changes.

In the initial instalments of the film series, Dasiyah is predominantly seen in black attire. Her black *Janggan kebaya* is paired with dark-colored *parang*-patterned batik bottoms, symbolising assertiveness and perseverance. Early in the film, the focus is on Dasiyah and her passion for cigars. Her aspiration to create the finest cigars by blending the perfect sauce is hindered by patriarchal forces. Dasiyah at the beginning of the film is trying to stand up straight to challenge and fight the existing patriarchy (Dewabrata & Faiq, 2023). This thought is expressed through her fashion in black which is firm and determined to face a world that is moving forward.

As life goes on, Dasiyah can't just think about cigars. As a woman, she ultimately has to carry out her obligations by getting married. And the historic event, namely the arrest of people who were considered PKI, destroyed Dasiyah's world. His father (Idroes Moeria) turned out to be on the communist list, so her father, who resisted, was shot dead and Dasiyah was arrested in her place. Apart from that, the betrayal her experienced from her lover, Raja, was also a moment that changed her life.

Drastic life changes are also communicated through Dasiyah's fashion. Previously, her clothes were always neat, with a black janggan kebaya with a parang motif batik skirt. Now shown with a simple brown kebaya. The color of the kebaya, which is almost the same as the color of the soil, humbles Dasiyah. He realized that her idealism regarding her dream about cigars would not always come true. Dasiyah is given a reality about life, that life is not just about cigarettes.

At the end of her life, Dasiyah's fashion consisted of a white janggan kebaya with batik bottoms with motifs dominated by ancient buketan and garutan. At this moment in her life, Dasiyah began to open a new page in her life. After all the problems that Dasiyah faced. The white kebaya that Dasiyah wore was like a new canvas for her to start her life again. She begins to live in the reality that as a woman she will eventually marry and have children. However, this change did not change her image regarding her life's dedication to cigars.

Dasiyah's clothing changes in episodes four and five only changing the color from black to white. This change is a change that violates the standard of wearing the janggan kebaya. Based on the rules for using janggan by the Yogyakarta palace, janggan kebaya must be black and cannot be made from brocade (*Ragam Busana Adat Abdi Dalem Estri*, 2019). The janggan kebaya worn by Dasiyah is white with the predominant use of brocade material. The alteration in the color of Dasiyah's kebaya was not intended to critique the existing culture but rather to serve as a means of communication signifying a change in the character's life.

The modification of Dasiyah's kebaya serves a dual purpose: not only does it enhance the visual appeal of the cinematography, but it also functions as a means of non-verbal communication, conveying aspects of the character's story and personality. The characters' attire is tailored to suit the specific time period, location, and situation in which they find themselves. This is because films record realities that grow and develop in society and then project them onto the screen (Sobur, 2013).

The Kebaya alterations serve as a means to convey messages about the interplay between Idealism and Reality. Intentional changes in the color of the janggan kebaya, which deviate from the norm, act as a medium for communicating Dasiyah's perspective. Through her progressive self-expression and sense of style, Dasiyah emphasizes the divergence between life's unpredictability and one's initial aspirations. Despite her initial ambitions of creating the finest cigars, Dasiyah grapples with the harsh realities of Java's deeply ingrained patriarchal social structure. Despite facing obstacles and resistance due to the prevalent patriarchal norms, Dasiyah strives to uphold her ideals. However, the constraints and practicalities of life ultimately necessitate Dasiyah's acceptance of the existing realities.

In order to survive, Dasiyah embraces the traditional role of women in a patriarchal society by marrying and having children. Despite this, she continues to secretly pursue her dream of creating cigarette. This realization prompts Dasiyah to embark on a new journey in the real world. However, altering her kebaya does not change Dasiyah's self-perception; instead, it merely adjusts the significance of her clothing based on the current moments and circumstances in her life..

CONCLUSION

Based on the previous data, it was found that the fashion choices of Dasiyah in the film series "Gadis Kretek" were a key form of communication. Every aspect of her fashion, including the model, color, material, motifs, and accessories, conveyed a deeper meaning related to the character's life journey. As a result, Dasiyah's fashion choices in the film series could effectively communicate aspects of her life story that were not explicitly portrayed in the film. Through unique visual elements, her fashion became a symbolic sign that audiences could interpret and understand.

The Fashion Dasiyah aims to portray the journey of Dasiyah's life, reflecting her self-image, societal identity, and progressive spirit. Through her distinctive style, she embodies the essence of an independent Javanese woman, unshakeable in the face of societal norms. Every bold fashion statement serves as a testament to her unwavering determination and resistance to patriarchal influences. Furthermore, the attire worn by characters not only signifies their social standing and economic status, but also serves as a means to express their unique identity. For instance, the film series 'Cretex Girl' demonstrates how changes in fashion play a significant role in the characters' progression, effectively conveying their development without relying solely on dialogue.

The researchers aim for their study to inspire further exploration of fashion as a form of communication in the media. By delving into fashion-related communication, one can uncover non-verbal messages conveyed through the media. Those interested in similar studies should seek out individuals with distinctive and unconventional fashion styles. This underscores the idea that fashion serves not only as a narrative support, but also as a reflection of concealed societal truths. Subsequent research on the same subject, such as the film series *Gadis Kretek*, could involve diverse approaches, examining themes like the portrayal of women, patriarchy, content analysis, reception, and more. Utilizing this research focus promises a wider array of methodologies and the potential for intriguing new discoveries that contribute to the world of cinema.

Researchers anticipate that this research will prompt readers, viewers, and media creators to recognize the significance of fashion. Fashion holds intrinsic meaning in both media and daily life, as it embodies values stemming from individual and cultural identity. It goes beyond being a mere trend in popular culture; rather, it serves as a reflection of the wearer's self-image. What a person or character chooses to wear can serve as a powerful medium for conveying meaningful messages.

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