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## Analysis Of The Opak Abang Dance As A Symbol Of Kendal Regency Identity Through Costume Design With Objective Aesthetics

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**Abstract:** Opak Abang dance is the identity art of the Kendal Regency community, as a local culture that has historical importance. The form of Opak Abang dance costume design includes, headband, long shirt, kolor pants, songket cloth, white socks, sampur, belt / slepe, ear fan, sash, sunglasses. The research focused on “analyzing opak abang dance as a symbol of the identity of kendal district through costume design with objective aesthetics” using a qualitative approach. Data analysis techniques used in this research are data reduction analysis, narrative analysis, and content analysis. Data collection in this study through observation, interviews, documentation and audio-visual materials. The results showed that the design in Opak Abang dance as a Symbol of Identity of Kendal Regency has meaning and is formed from different elements through the balance of design components, thus creating an aesthetic and attractive visual unity with a combination of harmonious patterns, terns, color contrast and texture. The results of costume design research in Opak Abang Dance which is a typical art of Kendal Regency have meaning and are formed from different elements through the balance of component design, which makes an aesthetic and attractive visual unity with a harmonious blend. Innovation in the process of making costumes for Opak Abang Dance Kendal Regency has a relatively simple and unique form. The design is formed as an illustration of the story of heroism and the spread of Islam in Kendal Regency.

**Keyword:** Identity Symbol, Opak Abang Dance, Costume Design, Objective Aesthetics.

## INTRODUCTION

History and culture in Indonesia are very many and diverse. Cultural history takes us back in time to see, appreciate and preserve it. The life of our ancestors during their lives only interacted with nature to form a social and cultural life. As heirs, we should not be proud, with this ancestral heritage, we can learn about cultural history. History and culture are born such as traditions, values, arts, and norms and are inherited from generation to generation in society. History and culture in Indonesia is a collection of various aspects of people's lives in Indonesia that reflect the identity of the people in Indonesia. This history and culture provides a clear picture of the customs, values, beliefs, attitudes, and ways of life of people in Indonesia. So

history and culture born in society will unite and form an identity by involving several aspects in society that will have an impact on their mindset and life in society.

Art is part of culture which is an intangible cultural heritage that needs to be preserved, maintained and developed. Various styles and customs in preserving the culture of ancestral heritage. Kendal City with the nickname City of Worship, where Pantura City or Coastal City where there are many Islamic boarding schools. Inseparable from the city of Pantura, Kendal Regency has many arts that have developed including the arts of Barongan, Rebana, Kasidah, Rodhat, Srandul, Jaran Kepang, Kendal Beribadat dance, Opak Abang dance and weh-wehan tradition.

Kendal Regency with the majority of the population embraces Islam. Education, socio-culture, geographical conditions, religion and population can give birth to several arts. Traditional folk arts that are born, grow and develop in the community as a sense of love for the culture that exists in the community and to be preserved. Traditional folk arts born in Kendal Regency as an expression of love and identity of the Kendal people, one of which is the Opak Abang Dance, a unique dance whose dancers are all women.

The Opak Abang dance comes from Sianti Hamlet, Pasigitan Village, Kendal Regency. The Opak Abang dance performance has its own characteristics in the form of its authenticity that is still maintained and the heroic story of a woman in it. Why are all women dancers, the beginning of which is that the Opak Abang Dance tells about the heroism of a woman. A woman who is able to show her form of emancipation and the spirit of patriotism like men have.

The Opak Abang dance performance also tells about the spread of Islam to the residents of Pasigitan Village. Opak Abang Dance is a unique folk traditional art. This uniqueness was seen during the Opak Abang Dance performance. The Opak Abang dance movements are very simple and there are many repetitions and a stable tempo of the movement. In addition to the movements of the Opak Abang Dance, they also have simple costumes and makeup. The birth of the Opak Abang Dance in Pasigitan Village symbolizes a hero who is fighting against the invaders. It is inseparable from that the costumes and makeup used seem to depict a hero who is at war. The accessories used by the dancers during the Opak Abang Dance performance are sunglasses and white socks.

The costume is not just a cloth used as a cover for the dancer's body, but an expression of the meaning of each color and design on the costume itself. The costumes in the Opak Abang Dance performance have a certain meaning and meaning that underlies the art itself. In other words, costumes are a part or symbol to clarify one's identity in each performance.

The Opak Abang Dance performance has its own order, starting from the choice of costumes, costume colors, designs in costumes and accessories used in the performance. Each color, order and design in the costume used by Opak Abang dancers has its own value, both its socio-cultural value and its symbolic meaning. Opak Abang dance as a folk art which is an act of communication and exists, the weight and appearance found in the costumes of Opak Abang dancers. The costumes in the Opak Abang Dance performance are studied using aesthetics, where aesthetics explain about performing arts.

The context of beauty in art cannot be separated from aesthetics, art objects can be measured by composition, harmony, proportions and visual elements. Aesthetic value can be seen from the extent to which art connoisseurs judge and see it. The main assessment in art is aesthetics. Aesthetic value in art can be measured from an objective perspective and a subjective perspective. From each perspective has an important role to understand how we perceive and understand the world in art. Objective aesthetics focus on universally measurable standards and characteristics, while subjective aesthetics focus on aesthetic experiences that are personal and vary among individuals.

The above understanding proves that in objective aesthetics more relies on data and empirical evidence in making conclusions or theories, while subjective aesthetics emerges

qualitative and interpretive research. Understanding and judging works of art is based on aesthetic value and relies on principles that must be truly observed such as symmetry, proportion and harmony. In addition to using principles in acquiring works of art, the assessment also depends on cultural, social, and personal factors that shape a person's views and preferences towards art.

The author in this case is interested in objective aesthetics, objective aesthetics is very appropriate to dissect an object or idea of the Opak Abang Dance which has value in accordance with the principles of art, where the Opang Abang Dance in its costume design has a meaning as the identity of the people of Kendal Regency

## **METHOD**

The research activity with the title Analysis of Opak Abang Dance as a Symbol of Kendal Regency's Identity Through Costume Design with Objective Aesthetics uses a qualitative method. The qualitative method in research will examine a phenomenon in a natural social context that prioritizes the process of communication interaction between researchers and existing phenomena and to study and seek facts or truths. In addition to the method, researchers need to collect data so that the data obtained is relevant. Data collection is used for observation, interviews, documentation and literacy so that the data obtained by researchers becomes reliable data.

In the manufacturing process, costumes in addition to prioritizing the value of beauty, the theme of the costume elements is also very considered. The main purpose of this study is to analyze a design on the Opak Abang Dance costume with the science of objective aesthetic art (shape). The purpose of this costume analysis is to give appreciation to the form of Opak Abang Dance costume design to the people of Kendal Regency.

After the researcher determines the method and objectives in this study, the next step is to process the data. The data processing used is primary data, where data from several sources are obtained in the field using observation techniques, interviews, documents, and audio materials (voice recordings). From some of the data obtained by the researcher, it will be immediately analyzed using data reduction, narrative analysis, and content analysis.

## **RESULTS AND DISCUSSION**

After the researcher conducted the research, the researcher finally found several new findings related to the author's research title. The findings are in the form and meaning of the Opak Abang Dance costume design. Researchers are interested in knowing the beauty and meaning of the Opak Abang Dance Costume design as a symbol of Kendal Regency's identity. Costumes in the Opak Abang Dance performance have an important role to convey the message, bring the characters to life. A costume that is well designed and adapted to the dance movements will support the dancer to move freely without any obstacles by the costume.

The dance costumes in Opak Abang are not just body coverings but important visual elements that liven up the atmosphere during the performance and support the message in the Opak Abang dance performance so that it is easy to convey and can realize the character according to the theme to the audience. The author presents an analysis of the results of the research.

First, the headband. The headband is one of the important elements in the performance of the Opak Abang dance. The headband has black and gold colors and a distinctive shape. The headband in the Opak Abang dance is very simple and the motif is simple. The majority of Opak Abang dancers are women who have a very important role, that a woman is a symbol of honor and elegance. The headband also symbolizes the close relationship between humans and nature and the surrounding environment. In addition, the gold colors on the headband depict a life full of passion and cheerfulness.



**Figure 1. Headband**  
Source. Researchers. 2024

### **Objective Aesthetics (Form)**

Headband strap with various shapes with the purpose of being a head strap as a head covering. The headband in the Opak Abang dance is black and gold-plated. The design in the headband creates a visual rhythm through patterns, color contrasts and textures to create a strong visual appeal with a distinctive aesthetic.

The headband in the Opak Abang dance has a harmony between practical function and artistic expression. Balance and visual unity support to create an attractive and meaningful aesthetic. Patterns and colors provide a detailed emphasis and a strong visual rhythm, so that balanced proportions emerge and create a unified aesthetic with the support of highly contrasting colors, patterns, and textures that add to the visual appeal.

Opak Abang dancers in wearing headbands must be tight, so that they are strong and not easily detached when the dancers move and support the dancers to move freely. The headband in the Opak Abang dance is not only a complement to clothing, but also has a meaning, that humans must have a strong mind, not easily influenced in any matter and in any situation with any environment. Human beings must have expertise or skills and carry out their work seriously and always be grateful for what they have.

Textile Craft Arts

### **Conclusion**

The balance in design elements such as colors, patterns, textures on the headband is very meaningful and symbolic. The simple shape makes it easy for textile craftsmen to make it and without losing its aesthetic value.

The headband is an important element in the performance of the Opak Abang dance, which has simple elements and motifs. The headband also symbolizes the close relationship between humans and nature and the surrounding environment. The headband in the Opak Abang dance has a harmony between practical function and artistic expression. Balance and visual unity support to create an attractive and meaningful aesthetic. The headband symbolizes that as a human being, you must have a strong mind, not be easily influenced in any environmental matters and situations, and must be a human being who is always grateful for what you have.

Second, long shirt. Long shirt is a top made of fabric that is not too thick and not transparent, such as cotton or linen fabric with an orange color of choice. Long shirt has a loose cut that makes it easier for Opak Abang dancers to move. The ornaments used in the Opak Abang dance do not have many designs, very cute clothes with buttons and lace decorations on the front.

Orange color as an option for the Opak Abang Dance costume. In addition to generating energy and enthusiasm, it can also generate energy and motivation in a positive atmosphere. In life, we must balance creativity and emotions, togetherness and social attachment in society that is related to each other in order to be maintained.



**Figure 2. Long Shirt**  
**Source : Researcher, 2024**

### **Objective Aesthetics (Form)**

The long clothes in the Opak Abang Dance have a loose shape and do not shape the body and can provide comfort when used by dancers. The long shirt with a long-sleeved model that covers the entire sleeve, the design is without collars and buttons, giving a simple and elegant impression with an upright collar shape and decorated with lace that looks more and more elegant.

### **Art Design**

Long shirts are a costume choice that not only reflects cultural heritage but also adapts to modern trends. The harmony of colors, patterns, and decorative details, including motifs can provide harmony to every element of the costume. The emphasis on the pattern of the long shirt makes it easier for the dancer to make every move, while the balanced proportions create an aesthetic and harmonious look. The contrast between motifs, colors, and textures adds depth and dynamism to the overall look.

### **Textile Craft Arts**

Long clothes in the view of textile crafts are not just clothes. Baju Panjang is a representation of the richness of local culture and traditions intertwined with distinctive textile-making techniques. Through long shirt, the aesthetic, social, and cultural values of the Javanese people can be understood and appreciated more deeply. Aesthetic values can be seen in various patterns and motifs that can convey cultural values and community identity.

### **Conclusion**

A long shirt is a top made of fabric that is not too thick and not transparent, such as cotton or linen with an orange color of choice. The color orange symbolizes energy and motivation, and can increase social harmony. High-quality colors, patterns, and details such as motifs create harmony in the garment. The long shirt represents local culture and traditions, with a representation of aesthetic, social, and community values. These aesthetic elements are combined in various patterns and motifs so as to add to the identity of the community. Third, long pants. In the Opak Abang Dance, long pants with shades of color match the long shirt. The trousers in the Opak Abang dance not only function as a complement to the costume but have values and meanings that reflect the cultural values of local traditions. The harmony of long shirt and trousers is adjusted to the theme of the performance and the context of the local community's socio-culture.





**Figure 3. Collar Pants**  
**Source : Researcher, 2024**

### **Objective Aesthetics (Form)**

Trousers in the context of dance have an important and diverse role, depending on the type of dance and culture concerned. The use of collar pants on the Opak Abang Dance costume is made as comfortable as possible with a long pattern, on the abdomen using a flexible rope so that when the dancer moves freely and does not feel disturbed.

### **Art Design**

The use of collar pants in Opak Abang dance performances can provide functionality and proportion by showing a unified design and looking balanced as well as visually impressive. The proportional shape of the pants has a balance that can please the eye. The use of trousers in the Opak Abang Dance is influenced by the local socio-cultural context and as the identity of the people of Kendal City with the nickname of the city of satri.

### **Textile Craft Arts**

Pants are works of art that have both functional and aesthetic value. Judging from their function, pants are stylish and also environmentally friendly. The use of pants when combined with an asymmetrical and aesthetic top will display a dynamic impression. In addition to being judged by their function, pants also have aesthetic value contained in them, if exploring their creativity through materials and the application of various techniques will produce high value. Creative techniques such as tie-dye and jelujur can create motifs and patterns as well as coloring techniques that can create interesting visual effects. The details of the cut and stitching techniques can provide its characteristics and uniqueness that can affect comfort and flexibility when performing dance moves.

### **Conclusion**

Collar pants provide a strong aesthetic element and can strengthen the character and theme of the dance. The impression is dashing, and strong when the dancers move either with a dynamic tempo or lambar. In the Opak Abang dance, cela kolor is a costume in the Opak Abang Dance that can provide an aspect of flexibility when the dancer performs the movement, in addition to that it can provide functionality and proportions by showing a unified design and looks balanced and visually impressive.

Fourth, songket. Songket is a symbol of cultural heritage. Each motif in songket has visual beauty and contains a deep philosophical meaning. The motifs in the songket were influenced by the Srivijaya Kingdom which was centered in Palembang. The influence of motifs and symbols in songker is inspired by the surrounding nature and symbols of social and spiritual symbols.



**Figure 4. Songket Fabric**  
**Source : Researcher, 2024**

### **Objective Aesthetics (Form)**

Songket is made of silk or cotton base material with the addition of gold or silver threads to give a shimmery effect. The manufacturing process uses woven. This songket fabric adds harmony in the costume and supports movement in dance. Visual harmony is seen in songket through a combination of colors, patterns, and textures. The proportions in the songket on the costumes of the Opak Abang Dance dancers provide an aesthetic and balanced look with the length, width, and shape of the fabric creating a pleasant visual harmony.

### **Art Design**

The process of making songket uses weaving techniques, paying attention to the elements of points, lines, and planes to be able to produce aesthetic works. The highly intricate weaving technique aims to create aesthetic visual harmony through the combination of colors, patterns, and textures as well as artistic and dynamic rhythms in terms of length, width and overall shape, this material creates a pleasing visual harmony. These proportions indicate the precision of the design and show the balance and beautiful overall proportions serve to harmonize the shape and movement of the costume. The balance of the design also needs to be considered in order to add visual dynamism to the dance. This enhancement is used to visually emphasize the desired movement or shape as well as create balance and an aesthetic choreography of the dancer's movements

### **Textile Craft Arts**

Motifs in songket can create techniques to add even aesthetic beauty to clothing. This technique creates harmony between costumes and movements by combining colors, patterns, and textures. The result is a dynamic and attractive impression that creates visual harmony in fabric design. The proportion of songket on the Opak Abang dance costume also provides an aesthetic and balanced appearance with simpler proportional details. In dance, jarik is one type of costume used by dancers. Changing jarik means changing or changing the costume. Proportions in this case refer to the comparison of size and shape between the parts of the costume. The importance of proportions in jarik design can be seen when a songket is too short or too long compared to the top. It can make the dance less aesthetic and even make it difficult for the dancer's movements.

### **Conclusion**

Songket fabric adds harmony in costumes and movements, the focal point of songket on dancers' costumes through a combination of colors, patterns and textures. Proportional between length, width and overall shape, the fabric creates a pleasing visual harmony. Songket serves to add harmony in the form of costumes and gestures. This emphasis is used to provide visual emphasis on the desired movement or shape. The result is an interesting dynamic

impression in the songket design. The importance of proportions in jarik design can be seen when a songket is too short or too long compared to the top. It can make the dance less aesthetic and even make it difficult for the dancer's movements.

Fifth, white socks. Socks are not only a modern fashion and protector, but also an important element in everyday dress styles. In terms of safety, socks in daily life can protect and help reduce the risk of injury. In terms of health, socks can help maintain foot temperature and absorb moisture to keep them dry and comfortable.



**Figure 5. White socks**  
**Source : Researcher, 2024**

### **Object Aesthetics (Form)**

Socks not only function as a complement to the costume, but in the performance of the Opak Abang Dance, socks have an important role to support performance and can convey cultural messages. In terms of aesthetics, wearing white socks in Opak Abang dance performances can help highlight the dancers' movements and give a harmonious impression. When viewed from a health perspective, the use of socks in Opak Abang dance performances can reduce the risk of injury and make dancers feel comfortable to move more freely, freely and confidently during the performance.

The use of white socks in the Opak Abang Dance performance has a meaning to convey cultural messages in the art of the Opak Abang Dance. The white color symbolizes purity and majesty. The use of white socks can also associate dancers with cultural values between dancers and existing cultural heritage.

### **Textile Craft Arts**

Socks serve as foot protectors and can provide comfort when dancers move. In the Opak Abang Dance performance, white socks in addition to being protective can also create a clean and uniform visual impression.

### **Conclusion**

Socks in the Opak Abang Dance performance apart from being a modern fashion, socks function as an important element in supporting performance and conveying cultural messages. The white color symbolizes purity and majesty, and can provide peace when the dancer moves and creates a clean and uniform visual impression.

Sixth, sampur. Sampur is a fabric made of lightweight materials and made of chiffon, satin, or other light materials with various variations such as batik dance sampur, plain sampur, and sampur with additional sequin decorations. Sampur is used by dancers to add beauty to dance movements with a large enough size and length to support various movements in dance.





**Figure 6. Sampur**  
**Source : Researcher, 2024**

### **Object Aesthetics (Form)**

The fabric is approximately 2.5cm long and 60cm wide, light material of chiffon or satin decorated with sequins at the ends, and there are also those made of thin cotton fabric with a variety of batik and plain. Sampur has a function as an accessory when dancing, which can add a form of beauty in every movement of the dancer. Beauty in dance movements, for example, the movement of nyamplak or the movement of hitting with sampur which is often done in movements such as war or fighting. In addition to movement, sampur can be combined with traditional musical accompaniment, such as gendhing, to add to the feel of the performance. For how to wear it, it can be placed on the shoulder or tied around the waist. In use, there is no limit to the type of traditional dance, classical and creative can all be used, because sampur is an important part of the costume and can add aesthetic and symbolic elements when performing.

### **Art Design / Craft Art**

Textile art does not only include the type of clothing, but also includes the field of form and function that supports and enriches culture and visual arts. Sampur is always related to the context of dance that supports dance performances. The materials used are thin with simple motifs and accessories so that they can provide an interesting visual touch when the dancers move. Aspects of art and skills as one of the techniques used in making sampur. The intricate and meticulous process will create a strong cultural expression in the context of dance art.

Sampur is a fabric made of lightweight materials, such as chiffon, satin, or other lightweight materials, and can be found in various models, including batik sampur, plain sampur, and sampur with additional sequin decorations. Sampur is used by dancers to make their dance movements look more beautiful with a large enough size and length to accommodate various kinds of dance movements. Sampur functions as a dance accessory that can add to the beauty of every movement of a dancer.

Apart from being a beauty and movement, sampur can be combined with traditional accompaniment music to add to the nuances of the performance. Sampur is an important part of the costume and can add aesthetic and symbolic elements to the performance to support and enrich culture and art and provide an interesting visual touch to follow the dancer's movements. Seventh, belt. Slepe or belt in dance costumes plays a very important role in addition to being a belt, the belt has a function to add aesthetics with fabric materials decorated with different and striking colors with the aim of adding attraction or attention to the audience to the dancers. A belt / slepe that is equipped with a support or bath is an outer costume worn after the installation of the sampur to cover the sampur so that it looks neat and aesthetic.



**Figure 7. Belt/ Slepe**  
**Source : Researcher, 2024**

### **Object Aesthetics (Form)**

The belt is made of silk or cotton fabric, with a width of  $\pm 10\text{cm}$  and a length of  $\pm 90\text{cm}$  or customized according to each individual's needs. Apart from being a waist lining, the belt / slepe is an integral part of clothing or costumes in dance that have cultural values and important events.

The belt / slepe is part of the Opak Abang dance costume which has a black color and the edges are coated with gold which symbolizes that the dancer is expected to have a strong faith in order to be able to control lust and maintain the purity of women. Women in Javanese culture are expected to be able to behave and behave in accordance with existing rules and manners. In addition to symbolizing and hope, the belt or slepe has a function to add to the beauty of visul to support and emphasize the social status of Opak Abang dance dancers.

The color of the belt or slepe on the Opak Abang Dance costume has the purpose of conveying moral and spiritual messages with a certain character to the audience. The black base color on the belt or slepe symbolizes calm and peace, while the gold color symbolizes prosperity and majesty. Through the selection of colors on the belt or slepe is a reflection of cultural values and characteristics in the Opak Abang Dance.

### **Art Design / Craft Art**

The belt serves as a belt, with the size customized to each individual's needs. Belts are made of leather or fabric and vary in models. In the context of fashion, belts have a function as an accessory to beautify the appearance and neat impression of clothing. In the modern context, the belt is called a belt, and in the context of tradition it is called a slepe. Belts or slepe in their manufacture are designed according to the shape, needs and current trends or models as well as with certain purposes and functions. Desaneir in expressing the shape, model, and dimein in the belt to create an attractive silhouette and unique design.

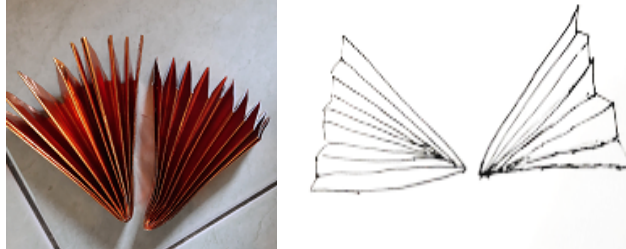
In the modern context, the belt or slepe as a belt or waist accessory function is interesting, but in the aesthetic context of Javanese culture, the belt or slepe as a fashion or costume accessory that has a role as an identity and social norms as well as deep cultural values.

### **Conclusion**

A belt or slepe is a belt that has a very important role in dance costumes. Apart from being a belt, the belt or slepei has the function of giving beauty from various colors that attract attention, with the aim of increasing the audience's attention to the dancer. A belt or slepe equipped with a support or bathokan is an outer costume worn after the sampur is installed. Sampur or slepe is made of silk or cotton and can be set  $\pm 10\text{cm}$  wide,  $\pm 90\text{cm}$  long, or adjusted to the personal needs of each wearer. Apart from being a belt, the belt or slepe is an important part of the Opak Abang dance costumes and costumes that have cultural value.

The right color selection for the Opak Abang Dance costume and a simple design. The color is black and the edges are coated with gold, symbolizing that the dancers are expected to

have a strong faith so that they are able to control their lust and maintain their feminine purity. Women in Javanese culture are expected to behave according to existing rules and manners. The black base color on the belt or slepe symbolizes calm and peace, while the gold color symbolizes prosperity and dignity. The choice of colors on the belt or slepe reflects the cultural values and characteristics of the Opak Abang dance. In the modern context, the belt or slepe functions as an attractive accessory, while in the aesthetic context of Javanese culture, the belt or slepe is a part of clothing or costumes that play a role in both identity and social norms. Eighth, ear fans. The ear fan in question is a headdress placed near the back ear that is shaped like a fan or paper folded in gold. This folding fan gives an aesthetic and unique impression.



**Figure 8. Ear Fan**  
**Sumbeir : Researcher, 2024**

### **Objective Aesthetics (Form)**

Ear fans are headdresses in the form of fans or paper folded in gold which is a local culture that reflects the richness of the culture and has an aesthetic function and creates an attractive visual ephemeral. The size made is not too big and not too small adjusted to the size of the head of each dancer. The size is different but for the shape, material and color used must be the same. The location of the teilinga fan is installed and made simply so as not to interfere with the dancer's activities when moving.

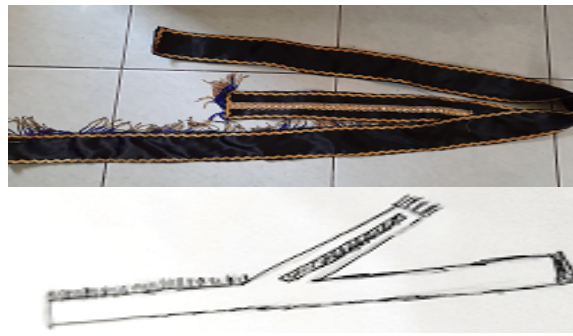
### **Art Design / Craft Art**

According to the design, the folding fan in the Opak Abang Dance costume, as an important element in the dance, not only serves as a property but also as a part of the costume design that reflects culture and creativity. In the context of dance, folding fans are used over time to add visual beauty and convey certain meanings through movement and expression. Various sizes and shapes are adjusted to the needs of each dancer, with the aim of not disturbing the dancers when expressing their movements.

Folding fans not only serve as a headdress but have a decorative element to the aesthetics of movement, symbolism and comfort in dancers. The golden folding fan is a local cultural heritage with which it adds a form of beauty and majesty to each dancer. In other words, each costume in the Opak Abang Dance is a central element in creating aesthetics, identity, and the meaning of the deep symbols that exist in the Opak Abang Dance

### **Conclusion**

An ear fan is a headdress placed on the back that is shaped like a fan or folded paper in gold. Ear fans are gold that have effective and visually appealing visual effects. The folding fan in the Opak Abang Dance costume functions as an important element in dance that can create aesthetic and visual value and has decorative elements in the aesthetics of movement, symbols and comfort for dancers. Ninth, the sash. The sash is part of the Opak Abang Dance costume with a black elongated shape placed on the shoulder decorated with golden tassels, made of songket or velvet fabric.



**Figure 9. Sash**  
Source : Researchers, 2024

### **Objective Aesthetics (Form)**

The sash provides an interesting visual touch in the dance costume to add a form of beauty and majesty of movement in each dancer. With shades of black and gold that strongly support the theme and character of the dance. The sash is not only an accessory in dance, but it has an aesthetic and symbolic function to help express the character and cultural values in dance performances.

### **Craft Arts**

The sash makes an important contribution to the richness and expression in the art of dance. It is not just an accessory but a visual to convey cultural and identity messages through performances. Some of the fabrics that can be used to make sashes are songket, velvet and also cotton with the addition of some decorations such as beads or tassels. Conclusion

### **Conclusion**

The sash is part of the Opak Abang Dance costume, which is elongated in black that is placed on the shoulders decorated with golden-colored tassels, made of songket or bludru cloth. The sash provides an interesting visual touch in the dance costume to add a form of beauty and majesty of movement in each dancer.

Tenth, sunglasses. Sunglasses have a function to cover the dancer's gaze and glances during the performance and can add character elements that convey firmness and enthusiasm during the dance. In addition, sunglasses can also add visual appeal and a modern impression during the dance performance



**Figure 10. Sunglasses**  
Source : Researcher, 2024

### **Objective Aesthetics (Form)**

The glasses are designed in a variety of shapes and colors. Eyewear is also a fashion accessory with an aesthetic design that aims to play an important role of the modern lifestyle that reflects the identity and tastes of the individual. In the Opak Abang Dance performance, the glasses used use a simple, lightweight and comfortable design to wear during the performance.

## Art Design

The design of eyeglasses with different shapes and colors is an effort to trend today's fashion. The use of sunglasses in the Opak Abang Dance performance not only serves as an aesthetic accessory but also has a symbolic and practical meaning. Glasses can help express the theme and character of the dancers, as well as provide nuances that can enrich the performance experience for the audience. Based on the function of sunglasses in the performance, the Opak Abang Dance has an aesthetic and practical expression function to support the dancer's character during the performance.

## Conclusion

Tenth, sunglasses. Sunglasses have the function of covering the dancer's gaze and glances during the performance and can add character elements that reflect firmness and passion during the dance. In addition, sunglasses can also add visual appeal and a modern impression during dance performances.



**Figure 10. Opak Abang Dance Costume in its entirety**  
Source : Researcher, 2024

The picture above shows the overall costume at the Opak Abang Dance performance. The aesthetic and cultural elements are very visible, the combination of contrasting colors and attracts art connoisseurs. The Opak Abang dance depicts the spirit of heroism and the spread of Islam. The costumes, accompanying music and poems in the Opak Abang Dance performance strongly represent the identity of the people of Kendal Regency which is famous for being a city of students. Cultural preservation is supported by cultural and social factors that affect the development of art which is an intangible cultural heritage.

Opak Abang Dance as a typical artistic identity in Kendal Regency, it is hoped that Opak Abang Dance is often performed in official events and also extracurricular arts in schools with the aim of maintaining local cultural heritage so that the community participates in preserving, loving and maintaining cultural heritage as the identity of the people in Kendal Regency.

In the discussion above, the researcher focuses on objective aesthetics, craft arts, and design arts consisting of 10 costume elements in the Opak Abang Dance as a symbol of Kendal Regency's identity, which can be concluded:



## **Headband**

The headband is an important element in the performance of the Opak Abang dance, which has simple elements and motifs. The headband also symbolizes the close relationship between humans and nature and the surrounding environment. The headband in the Opak Abang dance has a harmony between practical function and artistic expression. Balance and visual unity support to create an attractive and meaningful aesthetic. The headband symbolizes that as a human being, you must have a fast mind, not be easily influenced in any environmental matters and situations, and must be a human being who is always grateful for what you have.

## **Long Shirt**

Long Shirt is a top made of fabric that is not too thick and not transparent, such as cotton or linen fabric with an orange color of choice. The color orange symbolizes energy and motivation, and can increase social harmony. High-quality colors, patterns, and details such as motifs create harmony in the garment. Long Shirt represents local culture and traditions, with representations of aesthetic, social, and community values. These aesthetic elements are combined in various patterns and motifs so as to add to the identity of the community.

## **Collar Pants**

Collar pants provide a strong aesthetic element and can reinforce the character and theme of the dance. The impression is dashing, and strong when the dancers move either with a dynamic or slow tempo. In the Opak Abang dance, collar pants are a costume in the Opak Abang dance can provide an aspect of flexibility when the dancer performs movements, in addition to that it can provide functionality and proportions by showing a unified design and looks balanced and visually impressive.

## **Songket fabric**

Songket fabric adds harmony in costumes and movements, the focal point of songket on dancers' costumes through a combination of colors, patterns and textures. Proportional between length, width and overall shape, the fabric creates a pleasing visual harmony. Songket serves to add harmony in the form of costumes and gestures. This emphasis is used to provide visual emphasis on a cooled movement or shape. The result is an interesting dynamic impression in the songket design. The importance of proportions in jarik design can be seen when a songket is too short or too long compared to the top. It can make the dance less aesthetic and even make it difficult for the dancer's movements.

## **White Socks**

Socks in the Opak Abang Dance performance apart from being a modern fashion, socks function as an important element in supporting performance and conveying cultural messages. The white color symbolizes purity and majesty, and can provide peace when the dancer moves and creates a clean and uniform visual impression.

## **Sampur**

Sampur is a fabric made of lightweight materials, such as chiffon, satin, or other lightweight materials, and can be found in various models, including batik sampur, plain sampur, and sampur with additional sequin decorations. Sampur is used by dancers to make their dance movements look more beautiful with a large enough size and length to accommodate various kinds of dance movements. Sampur functions as a dance accessory that can add to the beauty of every movement of a dancer.

Apart from being a beauty and movement, sampur can be combined with traditional accompaniment music to add to the nuances of the performance. Sampur is an important part

of the costume and can add aesthetic and symbolic elements to the performance to support and enrich culture and art and provide an interesting visual touch to follow the dancer's movements.

### **Belt or Slepe**

A belt or slepe is a belt that has a very important role in dance costumes. Apart from being a belt, the belt or slepe has the function of giving beauty from various colors that attract attention, with the aim of increasing the audience's attention to the dancer. A belt or slepe equipped with a support or bathokan is an outer costume worn after the sampur is installed.

The belt or slepe is made of silk or cotton and can be set  $\pm 10$ cm wide,  $\pm 90$ cm long, or adjusted to the personal needs of each wearer. Jamali as a belt, belt or slepei is an important part of Opak Abang dance costumes and clothing that have cultural value.

The right color selection for the Opak Abang Dance costume and a simple design. The color is black and the edges are coated with gold, symbolizing that the dancers are expected to have a strong faith so that they are able to control their lust and maintain their feminine purity. Women in Javanese culture are expected to behave according to existing rules and manners. The black base color on the belt or slepe symbolizes calm and peace, while the gold color symbolizes prosperity and dignity. The choice of colors on the belt or slepe reflects the cultural values and characteristics of the Opak Abang dance. In the modern context, the belt or slepe functions as an attractive accessory, while in the aesthetic context of Javanese culture, the belt or slepe is a part of clothing or costumes that play a role in both identity and social norms.

### **Ear Fan**

An ear fan is a headdress placed on the back that is shaped like a fan or folded paper in gold. Ear fans are gold that have effective and visually appealing visual effects. The folding fan in the Opak Abang Dance costume functions as an important element in dance that can create aesthetic and visual value and has decorative elements in the aesthetics of movement, symbols and comfort for dancers.

### **Sling**

The sash is part of the Opak Abang Dance costume, which is elongated in black and placed on the shoulders decorated with golden-colored tassels, made of songket or velvet fabric. The sash provides an interesting visual touch in the dance costume to add a form of beauty and majesty of movement in each dancer.

### **Sunglasses**

Tenth, sunglasses. Sunglasses have the function of covering the dancer's gaze and glances during the performance and can add character elements that reflect firmness and passion during the dance. In addition, sunglasses can also add visual appeal and a modern impression during the dance performance.

## **CONCLUSION**

The researcher concluded that the results of the study showed that the typical Opak Abang Dance design of Kendal Regency has meaning and the Opak Abang Dance costume design is formed from different elements through the balance of component designs, thus creating an aesthetic and attractive visual unity with a harmonious combination of patterns, color contrasts, and textures. The creation of an Opak Abang Dance costume design can make the dancer more energetic and enthusiastic. Innovation in the process of making Opak Abang Dance costumes in Kendal Regency has a very unique shape design where the design in the form of Opak Abang Dance depicts the story of heroism and the spread of Islam. In addition, there is also a moral message that can be conveyed through the Opak Abang Dance performance. Moral messages include the importance of preserving culture which is an

intangible cultural heritage for Kendal Regency, creating togetherness and unity, social reflection, fighting spirit, and appreciating the cultural roots of local wisdom values.

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