

CREATION OF MUSLIM PARTY CLOTHES INSPIRED BY THE JARAN BODHAG DANCE

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ABSTRACT

The development of the modest fashion industry in Indonesia has driven a growing demand for Muslim party wear that complies with Islamic law and maintains aesthetic value and cultural identity. However, the use of local culture as a source of inspiration in the creation of Muslim party wear remains limited. This study aims to describe the exploration of ideas, the creative process, the results, and the presentation of Muslim party wear inspired by the Jaran Bodhag dance, a traditional dance from Probolinggo, East Java. The research method used is Practice-Led Research, with stages including exploration, design planning, creation, and presentation. The visual characteristics of the Jaran Bodhag dance are applied to the designs through the use of A- and I-shaped silhouettes, the development of skirt shapes, three-dimensional floral details, dangling sequins, and the Smock Honeycomb technique as the main texture of the garments. The research results in three Muslim party wear pieces: one for women, one for men, and one for girls, with artistic, dynamic looks and local cultural characteristics. The colors rust, baby powder, and black were chosen to create an elegant impression while maintaining the visual character of the Jaran Bodhag dance. This research is expected to innovate in the development of locally based Muslim fashion that is creative, aesthetic, and culturally valuable.

Keywords: Muslim Party Wear, Jaran Bodhag, Practice-Led Research, Smock Honey Comb

INTRODUCTION

Indonesia has more than 1,300 ethnic groups spread across various regions, resulting in a very rich cultural diversity (BPS). One area with a distinctive cultural identity is Probolinggo Regency, known for its Pandalungan culture, a blend of Javanese and Madurese cultures that shapes the identity of the local community (Wulansari et al., 2019). From this culture, various traditional arts were born, one of which is the Jaran Bodhag Dance, which developed as a folk performance and has been passed down from generation to generation (Agustina, 2018). This art not only functions as entertainment but also serves as a medium for preserving local culture with high aesthetic value.

Clothing is everything a person wears from head to toe, along with its accessories (Hariana, 2021). Besides functioning as body covering, clothing also serves as a means of expressing the wearer's identity and culture. Fashion is even seen as part of culture that reflects the values and character of society (Barnard, 2009). The development of the fashion industry

in Indonesia shows rapid growth, especially in the Muslim fashion sector, which has promising prospects (Al-Khraisha et al., 2022). In line with this development, designers continue to present innovations that combine religious values with modern trends (Indonesia Fashion Week, 2013), so that Muslim fashion has developed into part of a competitive lifestyle and creative industry (Juliana et al., 2025).

The development of social media and modern lifestyles has also influenced public interest in modest wear products (Rahmawaty et al., 2021). Muslim party wear now prioritizes not only sharia-compliant functionality but also aesthetics, design creativity, and elegant decorative details (Sopianti et al., 2024). However, the influence of global popular culture has limited the exploration of local culture in fashion design (Darmansa et al., 2019). Furthermore, globalization has contributed to the declining interest of the younger generation in preserving traditional arts (Aprilia & Prayitno, 2026). Therefore, the development of designs that integrate local cultural elements into modern fashion is necessary.

The use of the Jaran Bodhag Dance as a source of fashion inspiration is still relatively limited. Several previous studies have only featured it in the form of tourist t-shirt souvenirs (Laduni et al., 2019) or as inspiration for batik motifs on semi-formal outerwear (Aziz et al., 2023). Meanwhile, research on local culture-based Muslim fashion has mostly used other inspirations, such as the Rudat Dance (Fitriana & Fadhilah, 2020) and natural forms like the pinecone (Cisadewi & Yulistiana, 2020). This situation suggests an opportunity to develop the Jaran Bodhag Dance as a source of ideas for creating modern Muslim party wear with novelty value.

The Jaran Bodhag dance was chosen because of its strong visual character through dynamic movements, the use of imitation horse props, and costumes rich in decorative ornaments (Pramestya et al., 2024). The fashion concept was developed in a two-piece form for greater flexibility and modernity (Rahmawati, 2011). The application of the honeycomb smock technique was used to create a three-dimensional texture inspired by the visual character of the dance costume (Susiana, 2022). This technique has high exploration potential in fashion design development (Rosidin & Handayani, 2022) and is able to produce a more attractive and artistic appearance (Karina, 2024). In addition, the use of three-dimensional floral details and sequins was applied to strengthen the elegant impression of Muslim party attire (Maulidyah et al., 2024). Through the application of local cultural elements and decorative techniques, the resulting Muslim party attire is innovative, distinctive, and has strong aesthetic and cultural value.

Beyond aesthetics, the creation of Muslim party attire based on the Jaran Bodhag Dance also has educational and cultural preservation value. Incorporating local cultural elements into fashion designs can increase public appreciation for regional arts while introducing Probolinggo's cultural identity to a wider audience. This innovation is expected to become an alternative for developing fashion products based on local wisdom that not only have commercial value but also play a role in preserving Indonesia's cultural heritage amidst evolving global fashion trends.

METHOD

The method used in this research is the creative method proposed by Hendriyana (2022), which is widely applied in practice-based art and design research. This method emphasizes the integration of creative exploration and systematic research to produce artistic works grounded in both conceptual and practical processes. Rather than focusing solely on

the final product, the method documents each stage of creation, allowing the design process to become an essential part of the research findings. In this study, the creative method was employed to transform the visual characteristics of the Jaran Bodhag dance into a contemporary Muslim party wear collection while maintaining its cultural identity and aesthetic values.

The first stage was exploration, which involved identifying and examining the visual elements of the Jaran Bodhag dance as the primary source of inspiration. This stage included observing the dance costumes, decorative ornaments, color compositions, movement characteristics, and symbolic meanings associated with the performance. The information obtained from this process was synthesized into a concept board and mood board to establish the artistic direction of the collection. Material selection and experimentation with decorative techniques, particularly the Honeycomb Smock technique, were also conducted during this stage to determine the most suitable materials and textures for the intended design concept.

The second stage was design, where the exploration results were translated into a series of fashion concepts. A total of thirty alternative designs were developed, consisting of ten designs for adult women, ten for adult men, and ten for girls. These alternatives were evaluated and consulted with experts in fashion design, Muslim fashion, and children's fashion to determine the most appropriate designs based on aesthetic quality, functionality, and relevance to the research concept. The selected designs were then refined into technical drawings that served as detailed production guidelines during the realization process.

The third and fourth stages comprised realization and presentation. During the realization stage, body measurements were taken, digital patterns were prepared, and the garments were produced through pattern making, cutting, sewing, fitting, and finishing processes. Decorative elements, including Honeycomb Smock textures, three-dimensional floral ornaments, and dangling sequins, were carefully applied to strengthen the visual identity inspired by the Jaran Bodhag dance. Finally, the completed works were presented to the public through the UNESA Annual Fashion Show: Madjadhikara 2025, allowing the research outcomes to be evaluated in a professional fashion exhibition setting while serving as a medium for disseminating local culture through contemporary Muslim fashion.

RESULTS AND DISCUSSION

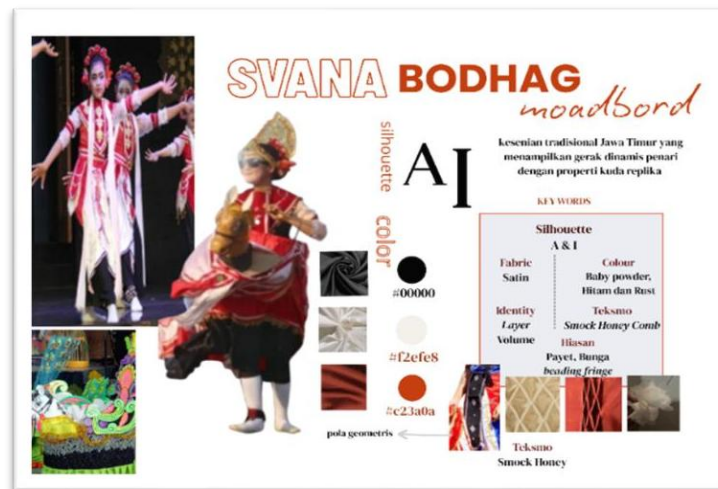
Exploration

The exploration or pre-design stage involves developing the concept, exploring techniques, and selecting materials. The clothing in this design is inspired by the costumes of the Jaran Bodhag dancers in the Jaran Bodhag Probolinggo dance performance in East Java.



Figure 1. Jaran Bodhag Festival activities in Probolinggo City Source: Probolinggo City Pobpar Service (Hidayah et al., 2012)

The inspiration for this outfit comes from the Jaran Bodhag dance, which has a dynamic, bold, and decorative character. The Muslim party attire is designed using voluminous and straight A- and I-shaped silhouettes and manipulating honeycomb smock fabric to create a three-dimensional texture. Dangling sequins, 3D flowers, and decorative details are applied to enhance the artistic and dynamic impression. Rust, baby powder, and black are chosen as color adaptations for the dance costume to create an artistic and dramatic look, while satin is used to give a luxurious impression and support the appearance in accordance with the Jaran Bodhag dance.



Figur 2. *Moodboard*

Conceptual Design

In the design stage, researchers created various alternative designs inspired by the Jaran Bodhag dance. All designs were then consulted and assessed by two experts in the fields of design, Muslim fashion, and children's fashion to determine the best design. This stage included the preparation of 30 alternative designs for Muslim party dresses consisting of 10 designs for adult women, 10 designs for adult men, and 10 designs for girls. In addition, technical drawings 1 and 2 of the selected designs were also created as a guideline for the fashion realization process so that the work is in accordance with the concept, visual character, and purpose of the creation that has been previously designed.



Figure 3. Selected Muslim Party Dress Designs

Realization

This stage begins with complete body measurements of the model as a reference for the garment, including height, circumference, and length. A small digital pattern is then created to aid design development before moving on to the actual pattern preparation stage for the overall garment production process, allowing for more structure and precision.

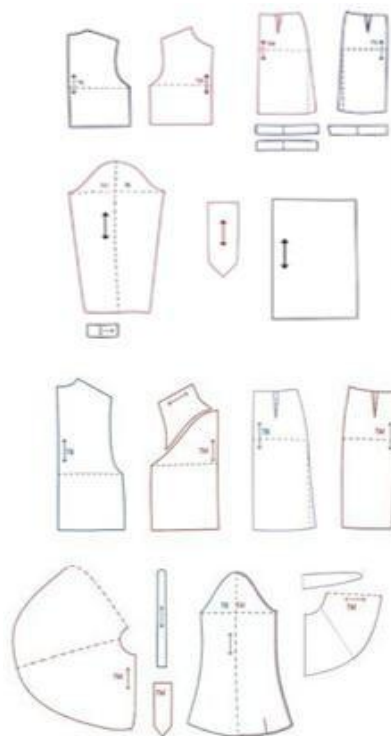


Figure 4. Small Pattern of Muslim Party Dress for Adult Women

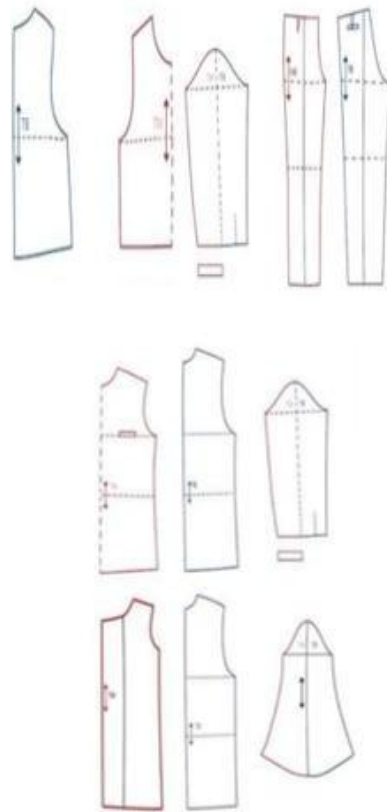


Figure 5. Small Pattern of Muslim Party Attire for Adult Men

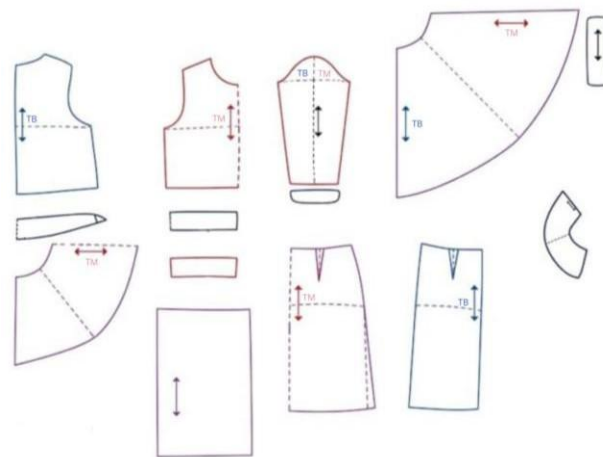


Figure 6. Small Pattern of Muslim Party Dress for Girls

Dissemination

The final stage involved presenting Muslim party wear with the Jaran Bodhag dance theme to the public as a visualization of the research findings. The fashion show took place on Saturday, December 20, 2025, as part of the "UNESA Annual Fashion Show: Madjadhikara 2025." Activities included pre-event preparation, a fashion show during the event, and a Grand Jury assessment by professional fashion judges.



Figure 7. Unesa Madjadhikara Annual Fashion Show 2025

Concept for Muslim Party Attire

This Muslim party attire concept integrates artistic and dynamic values inspired by the Jaran Bodhag dance, the source of the Jaran Bodhag dance costumes, including contrasting colors and distinctive decorative ornaments. This inspiration was then processed into fashion design elements such as silhouettes, decorative details, textures, and the honeycomb smocking technique, which creates a three-dimensional effect on the fabric's surface. The resulting creations are embodied in Muslim party attire, consisting of women's, men's, and children's clothing, with an artistic, dynamic, and functional appearance. This work not only emphasizes aesthetic aspects but also presents cultural identity in a contemporary way and reinforces the value of local wisdom in modern Muslim fashion design. This addition emphasizes the continuity of design innovation that is adaptive, creative, and relevant to current fashion developments at the global level.

Process for Muslim Party Attire

This fashion creation research uses the Practice-led Research method, as outlined by Hendriyana (2022), as the basis for the creative process. This method consists of several stages, including exploration, design, implementation, and presentation of the work. In the exploration stage, researchers observed the costumes of Jaran Bodhag dancers as the primary source of inspiration. The exploration was conducted by observing the costume's shape, decorative ornamentation, color combinations, and visual characteristics that reflect a dynamic and traditional cultural impression. The observations were then developed into a visual concept in the form of a mood board, which served as a guide throughout the fashion design process.

The next stage was the development of Muslim party wear designs for adult women, adult men, and girls. Researchers generated several alternative designs, which were then analyzed based on their artistic value, aesthetic elements, and the desired dynamic impression. From all the designs, three of the best were selected to be realized into fashion pieces. The creation stage involved several processes: pattern making, cutting, sewing, and finishing. A combination of hand and machine sewing techniques was used in the production process to

produce neat and high-quality clothing details. All completed pieces were then presented through a fashion show to convey the results of their creations to the wider community.

Final Results: Muslim Party Wear

This first creation is a Muslim party dress for adult women that carries an artistic and dynamic concept. The dress consists of several parts, namely the main dress, cape, belt, headpiece, and black heels to complete the look. The main material used is a baby powder-colored duchess satin fabric combined with a rust-colored cape. The source of inspiration for the dress comes from the traditional Jaran Bodhag dance, which is manifested through the shape of a flared skirt resembling a dancer riding a fake horse. The dress design is made with a Shanghai collar, puff sleeves, and a half-circle skirt. The addition of a petticoat on the inside of the skirt provides a more pronounced volume effect and creates a dramatic silhouette. At the waist, a belt is applied with a honeycomb smock technique combined with sparkling sequin details to beautify the look. The cape is decorated with floral ornaments and hanging sequins that give a decorative impression. The overall design combines traditional cultural elements with modern style, making it suitable for use at evening events, cultural festivals, art performances, and fashion shows for women aged 20–27 years.



Figure 8. Muslim Women's Party Fashion Design



Figure 9. Muslim Men's Party Wear

The second fashion creation is an adult Muslim men's party attire that carries an artistic concept inspired by the traditional art of Jaran Bodhag. The outfit consists of a koko shirt, outer, loose pants, and black loafers to complete the look. The main material uses black and rust mikado satin for the koko shirt, combined with a duchess satin outer in baby powder and black shades to create an artistic and dynamic impression. The visual elements of the Jaran Bodhag dance are applied through the processing of the texture details and silhouette of the clothing that displays a dynamic, firm, yet still neat character. The outer is made with a honeycomb smock detail on the front right side as a decorative accent that strengthens the aesthetic value of the outfit. In addition, the outer sleeves are shaped like a trumpet to give a modern and characterful impression. The koko shirt is designed with a simple cut so that the overall appearance remains harmonious with the dominant outer details. Black loose pants made of mikado satin provide comfort and freedom of movement. This outfit is suitable for evening events, cultural festivals, art performances, or fashion shows for adult men aged 20–27 years.



Figure 10. Muslim Party Costume Design for Girls

This third Muslim party dress for girls presents a blend of artistic and dynamic design through a combination of a smooth-sleeved blouse with a Shanghai collar that gives a neat and elegant impression. The appearance of the dress is further enhanced by the addition of a headpiece on the head and a black shoulder cape that reinforces the modern character. The cape is designed with detailed textured floral applications accompanied by hanging sequins, creating an artistic and dynamic impression. On the bottom, the dress combines a unique silhouette with textured processing to highlight the waistline more proportionally. The half-circle skirt made of black and rust mikado satin is equipped with details using the honeycomb smock technique, adding to the aesthetic value of the dress. As the center of attention, the dress uses a balloon skirt made of Fendi satin that looks perfectly flared thanks to the addition of stiff tulle on the inside. The entire look is completed with the use of black heels, so the dress looks elegant and suitable for wearing to parties or girls' fashion shows. The combination of black, rust, and a touch of satin shine creates a glamorous feel that remains comfortable to wear, while also providing an artistic, dynamic, and characterful impression in accordance with the theme of modern cultural performances that are very interesting and dynamic.

CONCLUSION

This study successfully developed a Muslim party wear collection inspired by the visual characteristics of the Jaran Bodhag dance through the Practice-Led Research approach, encompassing the stages of exploration, design, realization, and presentation. The creative process transformed the distinctive elements of the traditional dance, including its dynamic movements, costume ornaments, and visual identity, into contemporary Muslim fashion while preserving its cultural values. The exploration stage generated the conceptual foundation of the collection, which was subsequently translated into design alternatives and refined into three final garments representing adult women, adult men, and girls.

The resulting collection demonstrates that local cultural heritage can be effectively adapted into modern Muslim party wear through the integration of contemporary silhouettes,

Honeycomb Smock textures, three-dimensional floral embellishments, dangling sequins, and a harmonious color composition of rust, baby powder, and black. These design elements successfully convey the artistic and dynamic character of the Jaran Bodhag dance while maintaining elegance and functionality suitable for party attire.

The presentation of the collection at the UNESA Annual Fashion Show Madjadhikara 2025 demonstrates the practical realization of the research outcomes and serves as a medium for introducing the cultural values of the Jaran Bodhag dance to a wider audience. This study contributes to the development of culturally inspired Muslim fashion by demonstrating how traditional performing arts can be reinterpreted into contemporary fashion products with aesthetic, cultural, and creative value. Furthermore, the findings provide an alternative reference for future fashion designers and researchers seeking to integrate Indonesia's local cultural heritage into innovative and sustainable fashion design.

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