

THE APPLICATION OF DRAPERIES AND SEQUINS IN EVENING PARTY WEAR CREATION INSPIRED BY THE LEGEND OF JOKO SEGER AND RORO ANTENG

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ABSTRACT

Evening party wear embodies elegance, luxury, and glamour often enhanced by decorative elements such as sequins and draperies. The application of clothing decoration should have a conceptual depth in the design process. This research explores the concept, process, realization and outcomes of creating evening party wear featuring drapery and sequins inspired from the legends of Joko Seger and Roro Anteng. This research applies a creative writing method across for stages - exploration (pre-design), work design, work realization, and work dissemination. The results show 1) the creation of men's evening outfit (a jacket with an obi and pantaloons) and 2) women's evening dresses (sleeveless designs adorned with sequins and draperies). The clothing creations demonstrate the potential of legends as a source of ideas for fashion collection.

Keywords: Evening party wear, drapery, sequins, legend of Joko Seger and Roro Anteng

INTRODUCTION

Humans have three basic needs, one of which is clothing or fashion. Clothing encompasses everything worn from head to toe and serves as a fundamental human need, supporting appearance and providing protection from elements like sunlight and dust (Suci & Sugiyem, 2024). Based on the occasion, clothing can be categorized into work attire, casual wear, sportswear, and party clothes (Pandansari et al., 2023). Party clothes are specifically designed for celebratory or formal events such as weddings, galas, and prom nights. These garments often utilize high-quality materials and feature elegant and glamorous designs (Rizkiya & Indarti, 2023).

Party attire is worn by both women and men. Women's party wear commonly takes the form of dresses, while men's options include shirts, jackets, and trousers (Dewi & Erni, 2018:5). These garments are chosen for various party occasions - morning, afternoon, or evening (Rizqi & Maeliah, 2020). Evening party wear distinguishes itself as attire intended for nighttime celebrations, typically exhibiting luxurious and glamorous fashion through the use of smooth and soft materials, vibrant colors, and eye-catching decorations (Junia & Prihatin,

2021).

Fashion decoration refers to elements used to enhance the aesthetic appeal of clothing. Technically, clothing decoration can be categorized into two approaches: surface embellishment, which involves applying various stitches and adding decorative details to existing garments, and the creation of new decorative textiles (Putri et al., 2023). Surface decoration techniques include sequin embroidery, standard embroidery, smocking, and the addition of embellishments such as draperies.

According to Fernandi & Ruhidawati (2021) There are several manipulating fabrics in clothing, namely Ruffles, gathering, shiring, rushing, flounces, godet, pleats and drapery. Drapery comes from French which means a winding of cloth that falls down. Drapery has a luxurious appearance and has a feminine impression (Ayu & Katiah, 2012). Drapery can be made using the draping technique. The draping technique is a technique that drapes the material in making a pattern directly on the dress form. The draping technique has a design line model, one of which is drapery (Aprianto et al., 2023). The draping process begins with measuring the required fabric. The choice of fabric should align with the intended design, and ensuring correct grain lines is crucial. For hanging drapery styles, a 45-degree bias cut is generally recommended (Amaden & Crawford, 2005:20).

Sequins are small, typically round, shiny embellishments with a central hole for threading. Commonly used to decorate clothing, shoes, and hats, sequins are also frequently incorporated into party dress designs. Their purpose is to enhance the garment's appearance, lending a prominent, lustrous, luxurious, and elegant touch (Vera et al., 2021). According to Laksmini (2012), sequins can be categorized into four main types: sand sequins, bar sequins, plate sequins, and bead sequins. The fundamental stitches for sequin embroidery include several techniques, namely row stitches, stacked row stitches, connecting stitches, insert stitches, row stitches specifically for plate sequins, and stacked stitches. The selection of sequin type should align with the intended design, and the choice of sequin embroidery technique should be appropriate for the specific type of sequin being used.

The fashion decorations chosen for these evening party dresses are carefully selected to align with the underlying source of inspiration. These sources are crucial in fashion design, providing designers with the impetus to generate novel concepts and ideas (Rizkiya & Indarti (2023). Source of ideas is anything that can stimulate the creation of innovations emerging from the results of individual reasoning (Ardiansyah & Winarno, 2024). Various sources of ideas can be used in clothing creation, such as regional traditional attire, the surrounding environment, literature, and history which draw upon past events, include legends.

A legend is a folk tale perceived by its narrators as rooted in historical events. Often considered a form of collective "folk history," legends are susceptible to distortion over time due to the absence of written records, leading to narratives that can significantly diverge from their original form (Yelly, 2019). Indonesia has a lot of legends that serve as a source of inspirations. One such legend became the basis for the creation of the Tengger tribe, an ethnic group located in the Bromo Tengger Semeru National Park. There are several interpretations regarding the origin of the name Tengger. One prominent theory states that it is an amalgamation of the tribe's ancestors "Teng" derived from Roro Anteng and "Ger" originated from Joko Seger.

Rahmawati & Andalas (2020), stated in his research, according to the results of interviews with the Tengger Tribe community, it is said that Roro Anteng was a princess from the Singasari kingdom who later met and married Joko Seger, a prince from the ancient

Majapahit kingdom. According to the legend in circulation, according to (Sudarwati & Cahyaning, 2016), Joko Seger is portrayed as a handsome and exceptionally strong young man with a protagonist personality, known for his fair and wise leadership of the Tengger tribe. Roro Anteng, on the other hand, is depicted as a woman of remarkable beauty, kindness, and allure, inspiring admiration in all who knew her.

The implied depiction within the legend is manifested by the community in the form of statues or monuments. Joko Seger is portrayed as a royal leader, evident in his attire: a gold crown adorned with a floral motif and a barong head, complemented by jewelry such as a necklace, earrings, bracelets, and shoulder straps. He also wears a large belt featuring a floral motif and a prominent barong head at its center. The figure of Joko Seger is depicted wearing a *jarik* cloth as a lower garment, which is wrapped to create a drapery effect at the front. Furthermore, his attire includes a shawl pinned to the belt, forming curves and waves, and two *ilat-ilatan* details are visible.

Roro Anteng is portrayed wearing a gold flora crown and a barong head, complemented by jewelry such as earrings, necklaces, shoulder bracelets, bracelets and belts. Her attire consists of a simple gold *kemben* which gives an elegant and luxurious impression and a *jarik* cloth which is wrapped to form a drapery in the central face featuring two *ilat-ilatan* details. She also wears a shawl pinned at the belt which shows beautiful curves and waves of cloth. Based on the jewelry, details, colors, and garment styles, the clothing of Joko Seger and Roro Anteng exhibits luxurious and glamorous characteristics, aligning with the desired aesthetic for elegant and glamorous evening party wear.

In accordance with the explanation above, this article outlines the formulation of the concept and process, the realization of the design, and the presentation of the resulting evening party dresses. These creations feature the application of drapery and sequins, with the legend of Joko Seger and Roro Anteng serving as the primary source of inspiration. This work also aims to offer new insights that can be utilized as a reference for future designs of evening party dresses employing drapery and sequins, inspired by the same legend.

METHOD

This research employs a Practice-led Research methodology. Practice-led Research, as defined by Hendriyana (2021), is a form of scholarly inquiry arising from ongoing practical work, characterized by the creation and reflection upon new artifacts through the research process. This method is employed to find out the process of creating evening party wear incorporating drapery and sequins from the legend of Joko Seger and Roro Anteng. The study comprises four stages: exploration(pre-design), design, manifestation of the work and presentation of the work.

In this study, the author aims to create and reflect upon new works through practical research. This research is included in the category of research with a product as its primary output

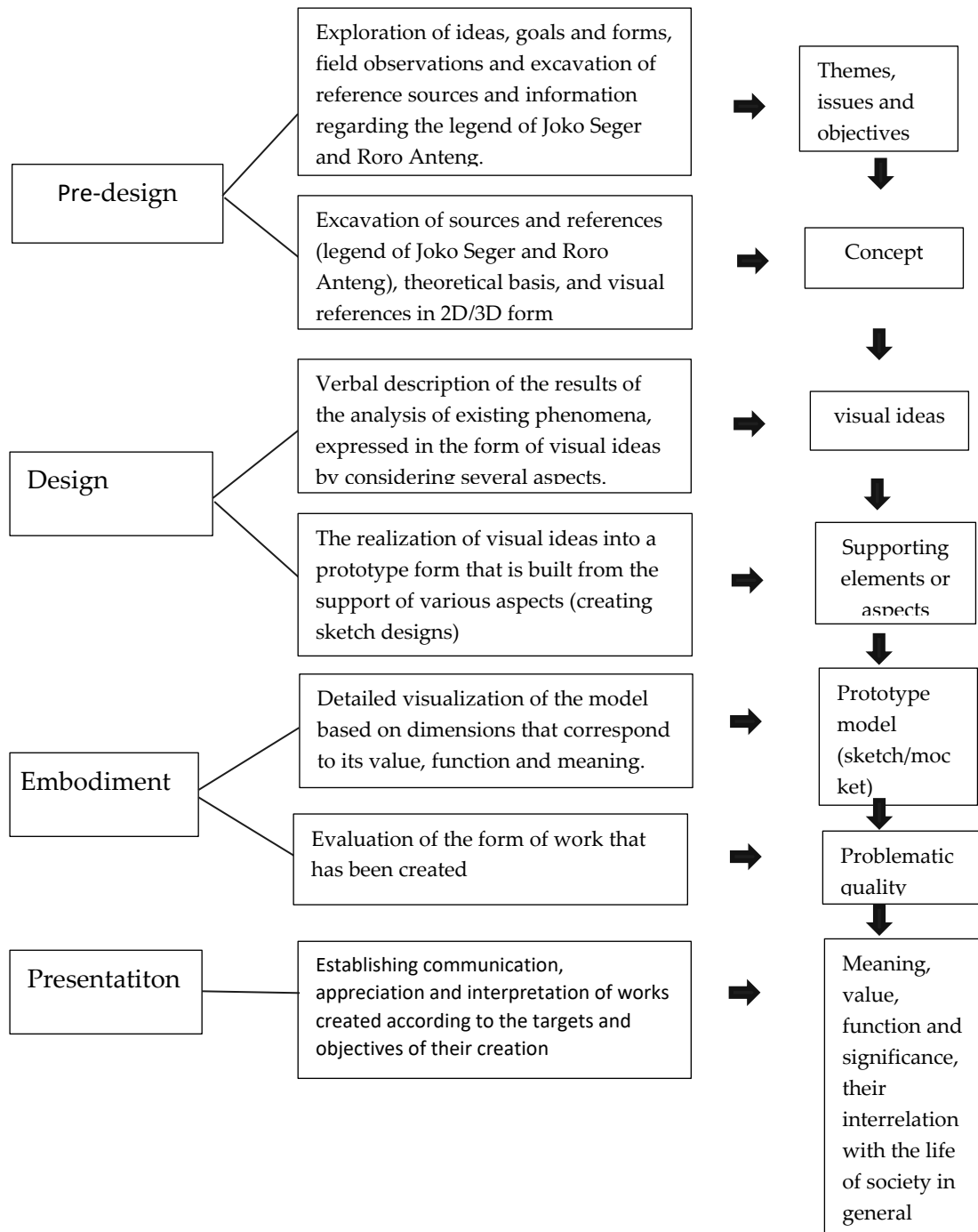


Chart 1: Concept of Creation
(Source: Hendriyana 2021)

RESULTS AND DISCUSSION

This study successfully demonstrates the application of the ancient legend of Joko Seger and Roro Anteng as a source of inspiration for contemporary evening party wear. The resulting garments combine various decorative techniques to evoke the luxurious, elegant, and glamorous essence of evening attire. The selection of these embellishments was carefully aligned with the narrative and symbolism of the legend itself.

The creation process involves adapting the source of ideas by determining the dress silhouette, the placement of embellishments, and the selection of appropriate materials and colors. Through these adjustments, elegant and luxurious evening party dresses create. The sequin decorations and draping techniques used contribute to a balanced product of elegant and glamorous clothing. The application of drapery to evening party dresses draws inspiration from the expansive curves of the legend shawl. The sequins chosen display a glamorous and luxurious impression on evening party dresses. The aesthetic combination of sequins and drapery provides the beauty of the dresses and effectively reflects the source of the idea used.



Figure 1. Morphological Literacy of Design Results

FASHION CREATION PROCESS

A. Pre-Design

1. Concept of Work

a. Idea of Content

The work draws its inspiration from the legend of Joko Seger and Roro Anteng. As leaders of their region, Joko Seger and Roro Anteng certainly wore attractive attire. Their ancient royal clothing was characterized by the unique details and adorned with striking jewelry.

b. Idea of Form

The clothes created in this study are evening party wear featuring drapery and sequins. The choice of evening attire is directly inspired by the details and characteristics of the clothes worn by Joko Seger and Roro Anteng. Specifically the details curves of the scarves worn by these figures will be poured into the fashion design through the application of drapery. Furthermore, The glamorous impression produced by their jewelry and the color of the clothes will be reflected in the addition of sequin clothing decorations. The creation of party clothes will utilize I and L silhouettes, drawing further influence from the attire of these iconic characters.

c. Presentation Idea

The presentation idea is conveyed through in a moodboard featuring character concepts of Joko Seger and Roro Anteng. Since the legends have several interpretations, the moodboard incorporates two distinct depictions of the characters in different clothes. The moodboard also shows the chosen colors, materials, silhouettes, identities, and fabric manipulations. All are adjusted to the inspirational source. For instance is the application of drapery which is inspired by the flowing waves and curves of the scarves worn by Joko Seger and Roro Anteng.

2. Technical Exploration

This study applied several techniques in the creation of the clothing. First, the design process used digital design techniques with the ibisPaintX application. Second, pattern making involved both manual techniques for large patterns and digital techniques for smaller, more intricate details. Third, the construction of the clothes incorporated the houte couter sewing technique, chosen for its suitability in crafting luxurious party attire that show a majestic and elegant impression, requiring high sewing quality and meticulous detailing. To create men's wear the the tailoring system sewing technique was applied. Finally, clothing decorations involved the draping technique to create draperies and the stitch technique for sequin embroidery.

3. Material Exploration

The selection of the main materials for clothing in this study is adjusted to the characteristics of the clothing worn by the characters Joko Seger and Roro Anteng, which is depicted as having a sheen. Bridal satin, chosen for the women's dress, offers a smooth, shiny, thick but not too stiff texture. For the men's clothing, wolfis jetblack fabric, wolfis jetblack fabric was selected for its smooth, slightly shiny, and draping quality.

B. Design

There are two stages in the design process. The first stage focuses on designing fashion collection, generating 15 alternatives for men's evening wear and 30 alternatives for women's. Then, the top three designs are selected from these 45 alternatives for realization. In this context, the evening wear comprises a two-piece for men (jacket and trousers) and a one-piece dress for women. Both men's and women's designs incorporate fashion decorations in such as sequins and draperies. The selected visual designs are presented below.



Figure 2. Selected Design Visual

Source: Sari (2023)

The second stage involves fashion design creation. This process includes producing working drawings or technical drawings, which are detailed fashion designs to facilitate the production process and minimize errors. There are two types of technical drawings: the first illustrates the fashion design with detailed clothing descriptions, and the second provides the design along with clothing size specifications.

C. Embodiment Of the Work

The creation of evening party wear has several stages: 1) the measurement, which is adjusted to the evening party wear design to be created; 2) pattern making, where small patterns are digitally created. These small patterns function to determine the amount of material needed, after which large patterns are manually made on paper. The pattern used in creating men's evening wear follows the Winfried Aldrich system, while the pattern used to make women's evening wear follows the Porrie Muliawan system. Parts of the dress that cannot be made with a construction system pattern are created using a draping system; 3) placing the pattern on the material and cutting; 4) the sewing process where men's evening wear is sewn using a tailoring

system to get neat results, while women's evening wear uses a haute couture sewing system or fine stitches. The application of fashion decorations in the form of draperies and sequins is done after the dress has been sewn; 5) the finishing process, in which the neatness of the stitches, any remaining thread, pressing, finishing the hems, and also checking the stitches of the sequin embroidery are neat and do not penetrate the lining are addressed.

D. Presentation of Work

The presentation of the work goes through several stages, namely the pre-event and on-event stages. Pre-event or pre-event is an event held before the main event. During the pre-event, several activities are held for the smooth running and to support the interests of the main event. These the pre-event activities include the model audition event. This event aims to choose models that suits the character of the evening party dress designs that will be displayed or presented in the Fashion Show. Next is fitting event 1, where a total assessment process for the completed clothes takes place. The overall look is assessed and revised to get better clothing results. Finally, there is fitting event 2, which aims to see the finished results of the clothes using original materials. If there are still shortcomings, the clothes must be repaired again.

On the main event stage, the main events in the presentation of this work are the grand jury event and the fashion show. The grand jury is an event held to assess the results of the fashion work that has been created. Three completed works will be displayed and presented in front of the jury for assessment. At the grand jury event, the judges are experts in the fields of design, fashion, and accessories. The judges who will assess the displayed work are judge 1, judge 2, and judge 3. Overall, the judges commented that the clothing produced was quite good, and the designs aligned well with the intended concept. The shortcomings in making clothes were in some details that needed tidying up and certain decorations that required repair or addition. Following the grand jury event is the fashion show, also known as the 34th Annual Fashion Show "BHUMIBRAMA" 2023. The 34th Annual Fashion Show "BHUMIBRAMA" 2023 is a annual fashion show held by the UNESA Fashion Design Education Undergraduate Study Program. This event is open to the public and can be watched by anyone. Three created costumes will be displayed in this event, both offline for invited guests and online via the AFS UNESA You Tube channel.

EVENING PARTY WEAR MAKING RESULTS



Figure 3. Result of men's evening party wear

Source: Sari (2023)

Based on the figure 3, it can be explained that the men's evening party attire created is a two-piece outfit consisting of a top in the form of a jacket equipped with an obi and trousers as the bottom. The jacket features a collarless design or a jacket without a collar, and uses hook buttons in the center front. On the right and left front of the jacket, there are draperies extending from the armpit to the hips. The addition of drapery embellishments to the jacket is inspired by the scarf details of the characters Joko Seger and Roro Anten. In accordance with the statement by Khairunisa & Utami (2024), the application of drapery in creating party dresses can result in attractive party dresses with unique characteristics and provide a distinctive effect on the decoration of the clothes made. The obi used has detailed floral motifs and a barong head in the center. The motifs were inspired by the motifs on the jewelry of the two characters and are created using embroidery techniques. Embroidery techniques are used to enhance the sharpness of the motifs. Karlina & Russanti (2022) stated in their research that embroidery techniques can be used to realize motifs for clothing decoration, in accordance with design principles. The motif on the obi is also added with sequins. Sequins function to make clothing look elegant, luxurious, and shiny (Haq & Qullub, 2023). The bottom of this outfit is a pair of simple or plain trousers. The trousers have a formal impression, making them suitable to be paired with a suit jacket.



Figure 4. Results of women's evening party dresses
Source: Sari (2023)

Based on the figure 4,, it can be explained that look 2 is a women's evening party dress with a fitted shape. The dress is sleeveless and extends below the ankle. On the front of the dress there is a draped detail and a floor-length train. There are three different draped details: the first is located on the left bust with a curved shape, meeting in the center of the waist. The second drape flows from the armpit to the hips on the side, joining the first drape at the center waist. The third drape is located on the right front waist of the dress, hanging down to the knee. Below the waist drapery, a floor-length train is attached.

The selection of the clothing form and decoration aimed to reinterpret the attire worn by the character Roro Anteng into contemporary clothing. The *kemben* silhouette echoes that of Roro Anteng but has been developed further, with the addition of drapery inspired by the curves of the shawls worn by both characters. This clothing emphasizes the application of drapery to evoke a sense of fluidity. As Christine stated (in Nurlita & Yasnidawati, 2021), the addition of beautiful pleats or waves of fabric, commonly known as drapery, can create a flexible, voluminous, and luxurious impression in party attire.-

On the bodice and skirt of the dress, which lack drapery, fashion decorations in the form of diagonal sequins are applied. The sequins used are gold-colored bar sequins, arranged in striped motifs. Sequins function to make clothing appear elegant, luxurious, and shiny (Haq & Qullub, 2023). The successful creation of this dress demonstrates that legendary stories can serve as a source of inspiration for making party dresses, aligning with the statement by Subehni & Karmila (2024), that legends can be used as a source of ideas for creating evening

party attire, and the dress was successfully made while adhering to the planned clothing concept.



Figure 5. Results of women's evening party dresses
Source: Sari (2023)

Based on the picture above, it can be explained that look 2 is a women's evening party dress with a fitted shape. The dress is sleeveless and extends below the ankle. On the front of the dress there is a draped detail and a modified span skirt. On the front of the dress there is a draped detail that is curved at the top. Inside the drape, there is a sequined floral motif. The drape on the chest is created using a draping technique to get flexible curves and beautiful pleats. Nurlita & Yasnidawati (2021) stated that using a draping technique to create cowl drapery yields accurate and successful results.

The floral motifs were inspired by the floral motifs found on the jewelry from Joko Seger and Roro Anteng stores. Karlina & Russanti (2022) stated in their research that embroidery techniques can be used to create a motif that will be used to decorate clothes. The sequins used to decorate this floral motif are gold-colored stem sequins. Furthermore, on the side of the dress there are also sequins that are installed using a sprinkling technique to produce a random motif. The sequins used on the side are gold and black sequins. The types of sequins used on the side are stem sequins, bead sequins, and sand sequins.

The modified dress skirt section is made using a draping technique to get the perfect wave results as expected. The modified skirt is lined with tile fabric with a size according to the actual skirt so that the finished skirt remains in the shape of a span skirt. Gold-colored chain decorations are attached to the tile layer of the skirt to add to the beauty.

The addition of sequins and gold chain decorations aims to show a glamorous impression on evening party wear. This is based on the statement Haq & Qullub, (2023) in his research which states that the installation of clothing decoration in the form of sequins serves to make clothing look elegant, luxurious and shiny. The function of the addition is in line with the characteristics of the clothing created, so the addition of clothing decoration in the form of sequins is considered suitable to be applied

CONCLUSION

The creation of evening party wear inspired by the legend of Joko Seger and Roro Anteng reflects a distinctive creative process, rooted in aesthetic and artistic experience through the manipulation of materials, application of techniques, and transformation of forms derived from the narrative of the legend.

The final result of the creation of this evening party wear is one look of men's evening party wear in the form of a jacket and trousers. The next final result is two women's evening party dresses in the form of sleeveless dresses and the bottom in the form of a span skirt. The two evening party dresses are modified designs inspired by the curves of the shawls of Joko Seger and Roro Anteng characters.

This design can be recommended as a thematic fashion ensemble that offers a distinctive aesthetic for formal evening events. It is conceived as a coordinated attire intended to be worn by a male and female pair, emphasizing conceptual unity and visual harmony.

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