

THE RELEVANCE OF BATIK FASHION WORN BY CHARACTERS IN THE YOGYAKARTA-STYLE RAMAYANA BALLET PERFORMANCE ON PRAMBANAN OPEN STAGE

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ABSTRACT

The advancement of industry and technology might already help batik as a genuine fashion of Indonesia to obtain international recognition. Batik today in general is already changed either in its aspects of design, production technique, or aesthetic, and its market share is starting to expand not covering only Indonesia but also Malaysia and Thailand. The fame of batik becomes more significant when it is used by the casts of Ramayana Ballet on Prambanan Open Stage, Klaten, Central Java. The objective of research is to provide reasons behind the conservation effort to use batik in Ramayana Ballet performance. Method of research is qualitative descriptive using structural functional theory. This theory requires this research to look for meaning behind the function of batik clothes worn by Ramayana Ballet casts. Data collection method includes interview, which is done with key informant of Sumardi (56 years old), and direct observation on Ramayana Ballet performance. Research has some results: (1) *Parang Klitik* is batik pattern used by casts who play the part of Rama and Sinta; (2) *Poleng* is batik pattern worn by cast who acts out Hanoman; and (3) *Parang Barong* is a pattern of batik put on by cast who features Rahwana. These three patterns have two symbolical relevances, namely, vertical relationship between macrocosmos and microcosmos, and horizontal relationship of both as eternal balance. Conventional review on this symbol indicates that industrial revolution might already impact production aspects of performance art but values inside it still need to be conserved.

Keywords: Batik, Ramayana, Personify, Ramayana Ballet, Symbolic, Structural Functional.