



Principles of Aesthetics of Indonesian National Costumes in the Miss Universe Pageant: The Chronicle of Borobudur

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ABSTRACT: The national costumes showcased in beauty pageants differ from the pre-existing national attire of a country. Indonesia has been participating in the Miss Universe pageant for a long time, showcasing various national costumes. However, it was only in 2014 that Indonesia was able to achieve the Best National Costume award with the national costume themed after the Borobudur Temple, known as "The Chronicle of Borobudur," created by Dynand Fariz and the Jember Fashion Carnival team. The national costume is of utmost importance as it serves as a representation of the nation it represents, therefore, every element incorporated should reflect that nation. Based on this achievement, the Indonesian national costume, "The Chronicle of Borobudur," possesses its own beauty, which will be analysed using the aesthetic principles put forth by DeWitt H. Parker's six aesthetic principles, namely: 1) The principle of organic unity, signifies that there is a connection between the different elements of costume design, 2) The principle of theme, where the costume is based on a main idea, with the primary source of inspiration being the Borobudur Temple, 3) The principle of thematic variation, where the costume represents the atmosphere of a sunset and incorporates additional ideas inspired by the reliefs found in the Borobudur Temple, 4) The principle of balance, showcasing the harmonious fusion of the inspirations derived from the Borobudur Temple, resulting in a beautiful and balanced work of art, 5) The principle of evolution, where the costume begins with the concept of the silhouette taken from the upper-class women depicted in the reliefs of the Borobudur Temple. It is then supplemented with other design elements aimed at completing the formation of a character and conveying a specific meaning to the audience. and 6) The principle of hierarchy in the costume lies in the meaning and representation of the Indonesian nation that it aims to convey.

KEYWORDS: Aesthetic Principles, Indonesian National Costume, Miss Universe, The Chronicle of Borobudur.

I. INTRODUCTION

Entertainment platforms have seen the emergence of various types, one of which is beauty pageants. Beauty pageants, also known as beauty contests, have undergone significant changes compared to the contests that first appeared around 1880 in the United States, initially serving as swimwear marketing platforms. Currently, beauty pageants consist of various types, ranging from national to international levels. Beauty pageants are a global phenomenon that showcases the beauty of women, attracting hundreds of spectators from small to large audiences (Ofori-Birikorang et al., 2021). Beauty pageants are participated in by women who represent their respective groups, which can be a country, an ethnicity, or others. These pageants are held annually, from national to international levels, and they represent not only the ideal of beauty but also reflect social constructs such as gender, nationalism, morality, modernization, and globalization (Crawford et al., 2008). As time goes by, beauty pageants have increasingly captured attention, evidenced by the emergence of various beauty pageant titles, one of which is the internationally recognized Miss Universe pageant.

Miss Universe beauty pageant, in terms of popularity, is considered one of the top three beauty pageants. The inaugural Miss Universe pageant took place in 1952 and is organized by the Miss Universe Organization. The Miss Universe beauty pageant has been broadcasted in over 190 countries worldwide and has been watched by approximately half a billion people each year. Around 89 countries have participated in this prestigious event. One country actively involved in the Miss Universe beauty pageant is Indonesia, starting from 1995.

The Miss Universe beauty pageant consists of a series of events to determine the winner, who will be crowned as the beauty queen or Miss Universe. These events include evening gown competition, swimwear competition, question and answer session, and the showcase of national costumes representing each country. The national costume segment garners significant attention as it has a special award called the Best National Costume, recognizing outstanding national costume presentations. The national costume is a traditional attire that serves as a carrier of cultural heritage, representing the crystallization of the nation's cultural wisdom, societal



identity, and values that hold significance in the context of a nation (Wu, G., 2016). The visual representation of national costumes showcased in beauty pageants differs from the existing national attire of a country. National costumes take on a modern form based on their design and are a folklorization of traditions, converting authentic traditions into performance or display objects. This highlights the significant role of national costumes in representing a nation or country, thus requiring extra attention and cannot be created haphazardly in the process of determination and production.

Indonesia has been quite active in participating in the Miss Universe beauty pageant and has taken part in a series of predetermined events. In terms of national costumes, Indonesia has showcased a variety of national costumes with different themes. Despite Indonesia's rich cultural heritage and the incorporation of these elements into its national costumes, the country has only received the Best National Costume award once in 2014, and it has not been awarded again until 2023. In 2014, Indonesia presented a national costume with the theme of the Borobudur Temple, titled 'The Chronicle of Borobudur,' created by Dynand Fariz and the Jember Fashion Carnaval team.

Indonesia has been showcasing a diverse range of national costumes from past to present, yet only one costume has been able to receive the Best National Costume award. It is intriguing that out of the numerous national costumes displayed, only "The Chronicle of Borobudur" was able to achieve this accolade, surpassing the costumes from 87 participating countries at that time. The selection of the Best National Costume is based on the decision of the judging panel and the results of voting conducted by people worldwide. This demonstrates that "The Chronicle of Borobudur" captivated the judges and Miss Universe viewers worldwide, as evidenced by the award it received.

Based on the information presented above, it is evident that national costumes differ in their form from the existing national attire of a country. Therefore, the national costume "The Chronicle of Borobudur" has a distinct visual form, incorporating unique characteristics by drawing visual elements from its inspiration, the Borobudur Temple. This research aims to dissect the visual elements present in the Indonesian national costume, "The Chronicle of Borobudur," based on its aesthetic form. The visual elements to be analyzed include the costume's design, color, and motifs, which will be examined through the lens of aesthetic theory and principles put forth by DeWitt Henry Parker.

II. THEORY AND LITERATURE REVIEW

Fashion is one of the indispensable elements in human life. There are various types of apparel depending on their type, function, and utility. According to Setiawan, D (2015), fashion can be a set of tools used by a community as a means of communication, self-expression, and often as a marker of cultural identity. One type of dress that serves as an identity for a country is called national costume. National attire and national costumes are two distinct concepts, despite sharing the common purpose of representing national identity. Costumes encompass a variety of meanings, including theatrical gowns worn on stage, traditional garments worn for festivals and specific events, as well as coordinated ensembles consisting of dresses, coats, or suits with matching accessories, resembling an ensemble (Calasibetta, C. M., & Tortora, P., 2003). Costumes differ from other types of dress. They are used for specific purposes and have distinct levels of usage. Costumes are specially designed to be showcased in particular events such as performances, shows, and exhibitions, representing a specific place and embodying personal style or fashion trends in a country during a specific period (Setiawan, D., 2015). Based on the definition of costumes presented above, it can be understood that costumes are a type of apparel with their own characteristics, meanings, types, and functions. They are garments specifically worn for particular events and serve as representations or manifestations of the social conditions or culture specific to a particular community or region.

The national costumes used in beauty pageant competitions have their own distinct appearance. National costumes have become modernized in terms of their design. This represents the folklorization of traditions, which is the transformation of authentic traditions into performances or display objects (Schackt, J., 2005). There are differences between national attire and national costumes, and in this research, the focus is on national costumes in the Miss Universe beauty pageant. National costumes have a distinct design, leaning more towards modernity, and they represent the folklorization of traditions. These costumes are often inspired by unique elements of a nation, such as legends, folklore, animals, and other symbolic objects. Therefore, the selection and process of choosing national costumes must be carefully considered, as national costumes should accurately represent the state or region they represent. National costumes should embody the essence of the country or region they represent through the incorporation of various elements, components, and aspects within the design of the costume.



All visually perceivable objects possess visual elements or attributes. In the case of fashion objects, there are visual elements and attributes specifically applied to costumes. The visual elements of fashion design broadly consist of line, space, shape, light, color, texture, and pattern (Davis, M. L., 1980). The components of dress itself consist of various parts according to their functions when worn on the body. As explained by Riyanto, A.A. (2003), there are primary garments that serve as the main attire such as blouses, skirts, pants, and others. There are also complementary garments or millinery items that are additional accessories to the dress, which usually serve functions such as footwear, bags, hats, and others. Lastly, there are supplementary garments or accessories that are added to enhance the overall appearance, such as ribbons, crowns, bracelets, and others. Costumes used for stage purposes have varied appearances depending on the theme, requirements, and other factors. The structure of costumes used in performances consists of foundation garments, footwear, body garments, headwear, and costume accessories (Endraswara, S., 2011). These visual elements and attributes can serve as a means of communication between fashion designers and the viewers. Objects of fashion, such as national costumes, can be analysed based on aesthetic aspects, among others.

The term "aesthetics" originates from the Greek word "aesthesis," which means the observation of beauty. In aesthetics, the essence of beauty and various forms of aesthetic experiences (such as physical and spiritual beauty, natural beauty, and artistic beauty) are sought after. It investigates the human emotions and reactions towards what is beautiful, magnificent, tragic, excellent, moving, and so on (Surajiyo, 2015). Many experts have studied aesthetics, one of whom is DeWitt H. Parker, who expounded his aesthetic principles consisting of six principles. These principles were explained by The Liang Gie (1975) as The principle of organic unity, which serves as the foundation or highest principle that centralizes the other principles. Every element present in a work of art is interdependent and does not include unnecessary elements, and each element possesses interconnectedness with one another; The principle of theme, in examining the subject of an artwork, is something that can be seen as the focal point and key to appreciating and understanding the work. Therefore, it is important to consider how the source of ideas or inspiration is applied in an object. The principle of thematic variation states that the main theme requires development to be perfected by incorporating several variations to avoid monotony.; The principle of balance in this principle refers to the equality of elements on opposite sides. The elements present in a work of art, although seemingly contradictory, actually rely on each other to create a sense of wholeness.; The principle of evolution in this principle is the unity that begins with a process that occurs in the initial phase and subsequently determines the processes that follow, together creating a comprehensive meaning. The principle of hierarchy is a specific arrangement based on the elements that comprise the previously mentioned principles, and this principle holds a crucial position that leads other elements.

III. METHODS

In answering the research question and achieving the objectives, a qualitative method with an aesthetic approach was employed. Data collection was conducted through various means, including primary visual data on the national costume of Indonesia in The Chronicle of Borobudur, obtained through direct photography of costumes at the Dynand Fariz Centre. Additionally, supplementary data was gathered through online sources to complement the visual data obtained. Data collection regarding the costumes was conducted with two individuals closely involved in the process of creating the national costumes for The Chronicle of Borobudur, namely Dynand Fariz and the Jember Fashion Carnaval Team. The two subjects or informants interviewed were the leader of the project/creative team responsible for costume creation and the secretary of Jember Fashion Carnaval/Dynand Fariz Centre. In addition, statements from various websites and videos regarding the costumes were also collected, which were expressed by the late Dynand Fariz through several conducted interviews. The steps involved were observation, documentation, and interviews. During the observation process, the researcher observed the costumes displayed at the Dynand Fariz Centre Museum and the videos showcasing the national costumes of The Chronicle of Borobudur during the Miss Universe beauty pageant in 2014. Furthermore, in the documentation phase, the process involved obtaining visual data of The Chronicle of Borobudur national costumes through the use of a digital camera, capturing photographs ranging from overall shots of the national costumes to detailed aspects of the costumes. Subsequently, the data collection process included conducting in-depth interviews, with a series of questions related to the issues at hand. The interview process was conducted using open-ended questions with the aim of allowing the informants to provide more specific answers and obtain in-depth details. The questions posed began with the identification of the designer responsible for creating the national costumes, the design process, the selection of the design team, the choice of sources of

inspiration, the costume design process, including attributes, colors, motifs, materials, and tools used, and culminated in the presentation process of The Chronicle of Borobudur national costumes to the audience.

The qualitative approach was chosen as it aligns with the objectives of this research. Qualitative research aims to understand, delve into, and immerse oneself deeply in a phenomenon, and subsequently interpret and draw conclusions within the context. Qualitative research is challenging to quantify using numerical values (Harahap, N., 2020). The obtained data will then be interpreted in relation to the national costume of Indonesia, namely The Chronicle of Borobudur, using visual analysis based on the aesthetic theory and principles put forward by DeWitt Henry Parker (1946). Parker divides aesthetic principles into six principles, namely: the principle of organic unity, the principle of theme, the principle of thematic variation, the principle of balance, the principle of evolution, dan the principle of hierarchy.

IV. RESULT AND DISCUSSION

A. *The National Costume of The Chronicle of Borobudur*

The national costume of Indonesia, The Chronicle of Borobudur, is a national costume worn in the international beauty pageant, Miss Universe, in 2014. The national costume of The Chronicle of Borobudur draws inspiration from one of Indonesia's historical architectural treasures recognized by UNESCO, namely the Borobudur Temple. Borobudur Temple is a Buddhist temple located in Magelang, Central Java, Indonesia. It is the largest Buddhist temple in the world, covering an area of 2,500 square meters. The temple is constructed in three tiers, consisting of a pyramid-shaped base with five concentric square terraces, a conical structure with a circular walkway, and a monumental stupa at the top. Surrounding the temple, there are a total of 72 stupas. Based on its size and area, besides having numerous stupas, Borobudur Temple also features a vast collection of reliefs adorning its walls. The reliefs found in Borobudur Temple are considered to be the most complete collection of reliefs in the world. The form of Borobudur Temple and the ambiance during sunset serve as the main source of inspiration for Dynand Fariz and the Jember Fashion Carnaval Team in creating the national costume of Indonesia, The Chronicle of Borobudur. The aforementioned source of inspiration is applied to various aspects of the national costume, both in its overall design and in the intricate details incorporated into the costume, as depicted in the image below.



Figure 1. The National Costume of Indonesia, The Chronicle of Borobudur

The overall weight of the Indonesian national costume, The Chronicle of Borobudur, is approximately 20 kg. The structure of the national costume consists of several attributes, including a crown, wings, necklace, three-piece main attire (bustier or bodice, mini skirt, and belt), arm decorations, tail, and footwear. The materials used in this costume include taffeta silk fabric and woven fabric for the main attire, which comprises three pieces: the bustier or bodice, mini skirt, and belt. In addition to the three parts mentioned earlier, taffeta silk fabric is used for the tail. The colors used, based on the source of inspiration, include silver as the main color, copper, black, and gold. The material used for the wings includes iron for the wing structure and foam or mattress



material to form the stupa ornaments. The decorations or embellishments consist of crystal gemstones, flower-shaped adornments, and other stones that meet the specified criteria. The limitations in obtaining materials that accurately reflect the ones used in the ancient Mataram era and those depicted in the reliefs of Borobudur necessitated selecting materials that closely resembled them, while still adhering to the theme.

The wings of the costume feature tiers of stupas, similar to those found in Borobudur Temple, with a combination of three colors: silver, gold, and copper. To create the silhouette and motifs on the stupas, hot glue and layers of fabric and foam were used. There are 28 stupas on each wing of the costume. The costume is adorned with small dangling chains. The wings have a symmetrical shape, both in terms of left and right sides, as well as front and back. In the semi-circular tail section, there are nine panels alternating between black and silver colors. Each panel features a stupa motif at the bottom, which is the same on both the right and left sides. However, the central panel has a different motif. The size of the stupas in the central panel is larger compared to the other panels. The colors used for the stupa motifs are gold and copper. In the empty spaces, there are painted vine-shaped motifs in gold. These motifs in the empty spaces also serve to conceal the seams between different colored fabrics.

B. Aesthetic Analysis of The Chronicle of Borobudur National Costume According to DeWitt H. Parker

DeWitt H. Parker, in his thoughts on aesthetics, divides the principles inherent in a work of art into six principles. The national costume of Indonesia, The Chronicle of Borobudur, will be analysed based on the aesthetic principles proposed by DeWitt H. Parker as follows.

The principle of organic unity

In the principle of unity, as previously discussed, it is important for the elements present in a work of art to include necessary components, be interconnected, and avoid unnecessary elements. The principle of unity plays a pivotal role among other principles. In the national costume of Indonesia, The Chronicle of Borobudur, it is a three-dimensional garment based on its volume, comprising nine sections of attire. Although there are quite a few sections, they still appear complex. The components of the costume depict the female figure depicted in the reliefs of Borobudur Temple. Each part is interconnected, with no differences, as they form a unified representation of Indonesia, particularly Borobudur Temple itself. The applied motifs on the costume, such as the vine motifs found in woven fabrics and the motifs on the tail, enhance the character of Indonesian women. The use of colors like silver, black, gold, and red gives the costume an elegant and luxurious appearance. The combination of dark colors and gold-colored motifs makes the patterns on the costume stand out, reinforcing the elements they bring. The motifs, colors, shapes, and other aspects present in The Chronicle of Borobudur national costume complement each other and are highly interconnected in showcasing the strength conveyed by the designer's vision.

Other connections found in The Chronicle of Borobudur national costume can be seen in the harmonized repetition of forms. For instance, the ornamentation used on the crown is also found on the hand adornments, belt, and necklace, featuring decorations with several Lotus-shaped gemstones. Woven patterned fabric is found in the bustier or upper garment and is also used in the sleeves and skirt sections. Furthermore, the colors used are recurring and harmoniously complement each other. The unity present in The Chronicle of Borobudur national costume can be observed as a whole when looking at the ensemble, which encompasses the main attire, as well as accessories such as the crown, arm adornments, belt, tail, and other embellishments. This unity provides a strong presence in portraying the intended character, which is Borobudur Temple.

The principle of theme

In the creation of an artistic object, the source of inspiration or theme plays a crucial role in presenting it to the audience or appreciators. This source of inspiration can be derived from a single idea or a combination of several ideas, which can be an object, form, color, character, or anything else that becomes the source of inspiration. As its name suggests, the national costume of Indonesia, The Chronicle of Borobudur, draws its central inspiration from Borobudur Temple. This national costume is dominated by the iconic shape of stupas, which are the hallmark of Borobudur Temple. The wings consist of a collection of 28 small stupas, arranged and stacked to form an upward-pointing triangle. The stupas of Borobudur Temple are also found on the crown, with a total of 9 small stupas comprising 3 stupas at the front, 2 stupas on the right side, 2 stupas on the left side, and 2 stupas at the back of the crown. The motif on the tail of the costume appears on both the outer and inner sides, featuring the same design. The motif on the tail consists of a large central stupa, serving as the focal point, with 6 small stupas on each side. The national costume is



predominantly adorned with various shapes and motifs of stupas, inspired by Borobudur Temple, visually representing the source of inspiration for this Indonesian national costume.

The principle of thematic variation

Theme in a work of art needs to be perfected and diversified in order to make the work better and more vibrant. As previously mentioned, the national costume of Indonesia has its main idea or theme derived from Borobudur Temple. However, in addition to that, there are several other sources of ideas or themes that support and complement it, such as the idea of the atmosphere during the sunset illuminating the surroundings of Borobudur Temple. This is applied to the colors used. The colors used in the costume are ash or silver, which are the basic colors of the stupas or temples, and supporting colors such as copper, gold, black, and red. The atmosphere created during the sunset around Borobudur Temple evokes a unique ambiance, and several color palettes were extracted and applied to the national costume. The use of these colors is implemented, for example, in the wing section, which consists of alternating ash, copper, black, and gold colors. In addition to that, several decorations inspired by the objects found in the reliefs of Borobudur Temple are also applied. To prevent the costume from being too monotonous and empty in certain areas, a plant-like motif is implemented on the wing section, using a contrasting gold color against its base color. The application of other sources of ideas creates variations in the themes present in the costume, making it appear more perfect and avoiding monotony when the audience sees the costume, without deviating from its main source of ideas or theme.

The principle of balance

In the principle of balance, it does not mean that everything should be identical, especially in art objects where different or contrasting elements are often found. However, this does not imply imbalance, as these elements complement each other to form a cohesive whole. What is important in this principle is the similarity in the values they possess. In the Indonesian national costume, The Chronicle of Borobudur, the left and right parts of the costume are symmetrical, meaning that the right side is a mirror image of the left side. The attributes, elements, and decorations found in this national costume on the left and right sides have similarities, creating a sense of balance between the two sides. Although this costume is based on a symmetrical design, the principle of balance in The Chronicle of Borobudur national costume can be seen through the integration of the source inspirations into every aspect of the costume. The fusion of the source inspiration, Borobudur Temple, can be beautifully seen, coming together as one in an artwork that appears and holds balanced value.

The principle of evolution

In the principle of development, it is a part of the initial process where predetermined parts are determined and subsequently lead to the formation of a comprehensive meaning. The Indonesian national costume, The Chronicle of Borobudur, consists of nine parts: crown, wings, bustier or upper garment, necklace, arm ornaments, skirt or lower garment, belt, tail, and footwear. The concept of creating the national costume is based on the reflection of the attire worn during the depicted era in the reliefs of Borobudur Temple, showcasing upper-class women or a queen with complete garments. Furthermore, to complement the costume, motifs are utilized. Satin and silk fabrics without patterns are used, combined with handwoven fabrics employed in the bustier or upper garment section and the skirt section. The use of colors further complements the costume by incorporating ash color, which is the fundamental color of the temple stones, along with black, copper, and motifs predominantly featuring golden-colored Borobudur Temple stupas. These motifs exhibit the grandeur and magnificence possessed by Borobudur Temple. Continuous development is pursued to achieve the desired objective of the designer in conveying the intended message to the audience. In the tail section, particularly in the lower part of the tail, there are empty spaces as the stupa motifs of the temple are applied only to the bottom part of the tail. This is the reason why plant-like vine motifs are used to fill in these empty spaces with gold-colored motifs on a black and ash-colored fabric base. These plant vine motifs serve as filler motifs. In addition to serving as decorations, the selection of colors and motifs also indicates the abundance of vegetation surrounding Borobudur Temple. The development of the Indonesian national costume, The Chronicle of Borobudur, has undergone a lengthy process, and every aspect or element is closely interconnected, complementing each other to form an art piece that possesses character and meaning to be conveyed to the viewers.

The principle of hierarchy

The principle of hierarchy intends for an element to hold an important position or control that is relevant to supporting the theme. In the Indonesian national costume, The Chronicle of Borobudur, there are interconnected forms of attire, decorations, motifs, and colors, but they all share a common characteristic: showcasing the theme of Borobudur Temple. The principle of hierarchy in



The Chronicle of Borobudur national costume involves an essential aspect that holds significant control in determining its entirety, namely the meaning and representation of the Indonesian nation that is intended to be shown to the audience through an art object in the form of dress. This objective leads to the selection of the theme and other supporting elements to convey that intention. Although Borobudur Temple is just a small part of what Indonesia possesses, the harmonious arrangement of additional ornaments and decorations applied to the costume forms a meaningful representation that supports the main message intended to be conveyed. The Indonesian national costume, The Chronicle of Borobudur, conveys a message that the costume worn by the Indonesian women delegates showcases the qualities of the Indonesian nation, particularly Indonesian women. Each element used in the costume carries a meaning that, when combined, creates a strong and valuable message.

V. CONCLUSIONS

The Indonesian national costume showcased in the Miss Universe beauty pageant represents Indonesian women, presented in the form of a wearable work of art, namely the national costume. The creation of a national costume is based on the source of ideas or themes that originate from the respective country. Borobudur Temple was chosen because it is one of the largest historical Buddhist monuments in the world and has been recognized by UNESCO. This theme was then materialized by Dynand Fariz and the Jember Fashion Carnival team into a national costume that encompasses the model's form, colors, garment parts, motifs, and other decorations, forming a unified national costume named "The Chronicle of Borobudur." In dissecting the visual elements present in the Indonesian national costume, The Chronicle of Borobudur, the aesthetic theory of form based on the principles established by DeWitt H. Parker is applied, encompassing six principles. An analysis based on aesthetic principles regarding the Indonesian national costume, The Chronicle of Borobudur, reveals the following: 1) The principle of organic unity can be observed, as although the costume consists of different structures, colors, motifs, and other elements, they are interconnected and do not exist independently. This unity further enhances the prominence of the Borobudur Temple's character. 2) The principle of theme is evident in the national costume, The Chronicle of Borobudur, as its name suggests, with its main source of inspiration being Borobudur Temple. This is depicted through the silhouette resembling a stupa, stupa-shaped ornaments, and stupa-shaped decorations on the fabric, reminiscent of those found in Borobudur Temple. 3) The principle of thematic variation is observed in this national costume through the incorporation of additional sources of ideas such as the ambiance of the sunset and the reliefs found in Borobudur Temple. The application of these additional sources of ideas creates variations in the costume's themes, making it appear more perfect and avoiding monotony when observed by the audience, while still staying true to its main source of inspiration and theme. 4) The principle of balance is observed in The Chronicle of Borobudur national costume. Although the costume follows a symmetrical design, the principle of balance is evident through the integration of the source inspirations into every aspect of the costume. The fusion of the source inspiration, Borobudur Temple, can be beautifully seen, coming together as one in an artwork that appears and holds balanced value. 5) The principle of evolution is observed in this costume, starting with the silhouette concept inspired by upper-class women depicted in the reliefs of Borobudur Temple. It is then complemented by various elements such as color, decorations, motifs, and other components, with the aim of creating a cohesive character and conveying a specific meaning to the audience. and 6) The principle of hierarchy is evident in The Chronicle of Borobudur national costume, where one crucial element holds significant control in determining its overall impact, namely the meaning and representation of the Indonesian nation that is intended to be showcased to the audience through the artistic object of dress.

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Cite this Article: Mutiara Annandara, Yan Yan Sunarya (2023). Principles of Aesthetics of Indonesian National Costumes in the Miss Universe Pageant: The Chronicle of Borobudur. International Journal of Current Science Research and Review, 6(5), 3045-3052