

## Artifactual Communication Activities of the transfer of the 10th Century Mahendradatta Women's Historical Women's History

Nina Septiana Ratnawulan\*, Gyan Prahasti, Merli Pelagia

Institut Komunikasi dan Bisnis LSPR, Jakarta, Indonesia

\*ninaseptiana11@gmail.com

### Abstract

One of the most important needs besides food and shelter is clothing, a primary human need. The purpose of this study is to determine the audience's acceptance of the transfer of the history of women in the 10th century AD in the figure of Mahendradatta in the herstorianke style in artifactual communication activities and its communication applications in transferring the history of women in the 10th century AD with the figure of Mahendradatta to fashion brands carried out. This research belongs to the type of qualitative research. In this study, the technique used to select informants. The result of the research is the meaning of the Herstori fashion brand in artifactual communication activities as a vehicle for women's history in the 10th century AD. With the presence of Herstori, Mahendradatta is adequate. The change of vehicle that occurred in the fashion-themed "Mahendradatta Chapter 1" by Herstori experienced many significant changes. These changes can be seen in the character substructure, which has shrunk, and the plot, which has undergone various changes. Apart from that, the creative process of transferring vehicles from the historical tradition of 10th-century women with the figure of Mahendradatta to fashion turned out to be a crucial and great idea as a form of cultural preservation and environmental awareness. In transferring the visualization of the vehicle, the character's image can be further displayed in the fashion presented by Herstori. In addition, other themes of the fashion series can be lifted from folklore from various regions in Indonesia.

**Keywords: Artifactual Communication; Transfer of Vehicles; Mahendratatta**

### Introduction

History is narrative, and in an effort to understand the past, historians determine and compile facts. Unfortunately, the discussion of history focuses more on matters concerning people or figures, power or power, politics, corruption, tragedy, victory, and so on. There is no other theme that is more interesting than talking about political history. In this case, there are actually many interesting possible themes that can be raised in the world of history. The outcomes are not only historically significant; they are also part of a narrative that is ordered, processed, and explained in such a way that filters lessons from the past to be told continuously and over and over again.

Historical narratives are considered capable of forming identities. History is also considered to legitimize or discredit actions, events, and individuals in the present. But unfortunately, the compilation of history and bringing it into "battle" or debate serves only the needs of the moment. History is not just a matter of the past. History is everything that has been thought, said, or done by humans in the past (Madjid & Wahyudhi, 2014). The essence of studying history is to summarize three important elements: humans or figures whose existence influences life in a certain period, space, and also time. That is, not only seeing history as a recurring event, but seeing history as having a role across time, space, and time, including what happened in the past, present events, and also the future. Today's humans can learn from past humans. The point is to adapt or apply the values contained in

historical stories to modern life in preparation for the future. To understand the past in general, the historical framework includes six dimensions of thinking patterns, namely using search patterns from what, when, where, why, who, and how. The process of studying history, meaning learning from the past, is about drawing exemplary values from events or figures. Apart from learning, history can be a means of recreation because, in reality, it has become a means of recreation for learning. This historical recreation facility is presented in an attractive way and is a comfortable place to learn about history (Nurmala, Wibowo, & Rachmayani, 2020).

One of the most important needs besides food and shelter is clothing, because the need for clothing is a basic human need (Arifin, 2019). How is history in the world of clothing developing and giving rise to aesthetic expressions that influence the cultural atmosphere known as "fashion," "clothing," or "fashion"? The selected clothing—other than fashion or style is mentioned as the main focus of this study. According to (Soerjono Sukanto, 2014), fashion has a meaning a short-lived mode, which may concern language style, behavior, hobbies towards certain clothing models.

Actually, to be able to understand history and reach a wider audience to raise awareness of the "importance of studying history" today, it must be communicated in interesting ways. One of them is packing historical narratives into "new" vehicles that are created in such a way and adapted to the needs of the times, one of which is clothing, which is a primary human need. Furthermore, clothing has a communication function, namely as a medium to convey a message. In principle, communication activities are activities that include sending and receiving messages. Communication can use various media. Communication activities can range from simple information dissemination to behavior modification. According to (Nurjana, Anrial, & Kamil, 2020), communication is any process of sharing information, ideas, or feelings that are not only done verbally and in writing but body language, personal style or appearance, or other things around them that clarify meaning. So in this particular context, the term "artifactual communication activities" refers to the use of physical objects or artifacts as a medium of communication to gain insight into the evolutionary history of women. Apart from that, according to (Poerwanto & Yudha, 2019), artifactual communication is understood as communication that takes place through various artifacts, layouts, accessories, and fashion, which in this paper is hereinafter referred to as fashion or clothing.

According to (Pratiwi, 2021) Fashion, clothes and clothing can be considered one of the meanings used by social groups in communicating their identity. In general, fashion or clothing is not just body wrapping but more than that. Clothing is a semiotic tool and a communication machine. In Eco's view, clothing is a medium of communication between us and the outside world (Selviana, 2021). Clothing is not only used as body protection from cold temperatures or the scorching sun; more than that, clothing is also related to aesthetic elements (Khoiri, 2016). According to (Lestari, 2014) Besides that, Fashion has several strengths that are immediately known to the public. Fashion is an inseparable part of people's appearance and daily style.

Talking about clothing as a vehicle for communication, we can find its theoretical form in artifactual communication in the realm of nonverbal communication. Like language, clothing also has a communication function to convey a message (Utari, 2015). For example, when meeting someone, the first thing to look at is their appearance and what they wear to complement their appearance. The use of clothing as a means of communication serves three distinct functions: the transmission of emotional states, behavioral tendencies, and distinguishing characteristics. Clothing serves as a symbolic representation and conveys emotional cues, much like the clothes worn on Sundays or at nighttime events. In addition, the clothes worn by a person can influence their behavior.

The use of tight and short clothes by young women has the potential to change their behavior. Third, the purpose of clothing is to differentiate people when they are in different social contexts (Istiyanto, 2010).

The description above illustrates that *Para Petualang Cantik* is an example of a media product that always constructs beauty, such as being tall, slim, and so on. It is these criteria that continue to make women feel like they must fulfill the image that is constructed by the media in order to appear perfect. The object that is the focus of this research is a brand and clothing product called Herstori. Judging from the campaign carried out by Herstori by wrapping history in the brand and its products, of course there is a communication strategy implemented to convey Herstori's message to the audience so that it can be well received. This audience can be in the form of potential customers or other audiences. According to (Bungin, 2013), regarding marketing communication strategies, there are main targets for the most important things, where there are efforts to create awareness of the needs and requirements for an item, service, or value. This is intended to build attention. According to (Maulina, 2020) in addition, human life continues to change and gives birth to generations that have different behaviors in line with the times that are influenced by technological advances. Thus, the most important target is to build buyer loyalty to be able to make the product an item purchased or a service or value that has been packaged in such a way (Bungin, 2013).

There is no need to doubt the development of fashion because changes in fashion trends have often occurred and will always change every year (Siregar, 2017). Then there is the Herstori brand, which is a clothing brand specifically targeting young women, and this product was born with the desire to communicate values that can inspire through narratives of female figures who occupy an important role in the history of the classical period. The figure of a woman from the past named Mahendradatta, who lived in the 10th century AD, is the first theme raised by Herstori to be introduced to today's women. The preceding description exemplifies how a vehicle for communication can be found in clothing theoretically in artifactual communication, which Herstori developed in the form of a fashion brand that communicated the values that inspired women in the 10th century AD. "Mahendradatta" is being introduced to women today.

Research conducted by (Cut, 2021) stated that fashion as a medium of communication has a factual meaning in the formation of social identity, which is an important part for female students. As part of the actualization value of women's social identity, it shows that fashion is an object to gain this confidence value. Trying to come up with fashionable clothes to prove that they exist and show indications of their style of dress, which can be seen from: choosing the type of clothing that will then show what image and value they want, the existence of models as role models, channels influencing changes in fashion values, as well as consumption styles among female students majoring in Islamic Communication and Broadcasting, Faculty of Dakwah and Communication Studies, State Islamic University Raden Intan Lampung. Based on the formulation of the problem above, the purpose of this study is to find out how the audience's acceptance of the transfer of historical vehicles-women of the 10th century AD in the figure of Mahendradatta in herstorian fashion-into artifactual communication activities and its application in transferring the history of women in the 10th century AD with the figure of Mahendradatta towards fashion brands are carried out.

## **Method**

This research includes a type of qualitative research. Qualitative research methodology is a research procedure that produces descriptive data in the form of written or spoken words from people and observable behavior. This study uses a case study

approach (case study). In this study, techniques were used to select informants. Transfer of vehicles is the process of transferring from one type of "vehicle" to another type of "vehicle." The "vehicle" in question is a work of art that can move something from one place to another. Vehicle transfer includes the activities of translating, adapting, and transferring from one type of art to another. Vehicle transfer cannot be separated from inter-media relations. This can be related to the nature of intermediation, namely understanding what is different in the various media and how these differences are connected. Through this understanding of media, intermedia relations have important relevance in the study of art and media, such as cinema, illustration, visual poetry, adaptation, multimedia, and so on. Art includes not only one type of media but various genres related to rides. For example, poetry is a medium because the type of word art includes art.

### Results and Discussion

In this study, there were seven informants from different backgrounds, namely Informant 1, a 35-year-old female employee at Herstori from Depok. Informant 2 is a student of the Masters Program in the Department of Archeology, Faculty of Cultural Sciences, University of Indonesia (2019). He is a graduate of the Masters Program in the Department of Philology, Faculty of Letters, Padjadjaran University (2011). Informant 2 had studied at the Joint Doctoral Program in the Department of Philology, University of Padjadjaran, and the Department of Ethnolinguistics, University of La Rochelle. In addition to studying ancient manuscripts, Informant 2 also writes short stories, poetry, and essays. Informant 3 is one of the lecturers, deans, and communication practitioners majoring in communication at the STIAMI Jakarta Institute. Informants 4,5,6 are consumers who have shopped for Herstori products, and informants 7 are students (in the youth category) from Bekasi. because everyone has different experiences and backgrounds. In this study, the informants clearly had different interpretations of Herstori products, which are a vehicle for transforming into fashion as an artifactual communication activity.

Table 1. Verbatim Analysis of Consumer Meanings Regarding Vehicle Transfer to Herstori Dalam Fashion Brand Products Artifactual Communication Activities

Informan	Comprehension
Tyas	The public's understanding of current vehicle transfers is quite good, as seen in the amount of consumer interest in the products purchased. Past history that is packed with modernization today has made millennials interested in knowing the history of women in the 10th century AD.
Amalia	Understanding of ancient script is becoming more popular among the general public, particularly among the millennial generation, due to the dimensions of adaptation and putting other uses to produce new works that today's society can enjoy.
Nurhayati	With the presence of Herstori, it is able to provide a new way of introducing past culture or history to today's society, packaged in a very modern way through fashion and artifact communication.
Mustika	They are interested in the description conveyed through the characters on the motifs or accents on the fashion worn as a consumer.
Nada	They are interested in the description conveyed through the characters on the motifs or accents on the fashion worn as a consumer.

Informan	Comprehension
Nida	With a combination of ornamental motifs in Jalatunda asceticism and ancient script, which has its own meaning, it became interesting to own all the series issued by Herstori.
Rahayu	Seeing Herstori's products and then finding out about the motives given, an understanding has begun to emerge about the history of women in the past.

The transfer of vehicles that occurred, namely the legacy of the figure of Mahendratta into fashion, which was raised into motifs, embroidery, and screen printing that were applied to ready-to-wear clothing that is closely related to today's women, underwent many significant changes. Because there are different dimensions between literary works, in this case past traditions or history, and man-made products, in this case fashion, in the form of hoodies, jackets, hijabs, sweatshirts, sweaters, outerwear, and several other types of casual clothing that have different motifs, because with that, clothing does not only consist of a collection of cloth materials, with certain patterns, patterns, and accessories, but in depth can show various kinds of problems (Setiawan, Haryono, & Burhan, 2014). Inspired by Mahendradatta's legacy, causing the message to be conveyed to be multi-interpreted. From a physical perspective, the history of Mahendradatta and ancient scripts express messages or content in decomposed, narrative, and paraphrased language. Meanwhile, the message or content expressed in fashion is, of course, very strong and subliminal because it is only symbolized by images or motifs.

The importance of the two media is extensive and diverse. If it is based on the Eneste concept, it can be mapped that the transformation of tradition into fashion includes adding, changing, and reducing. In general, there are no significant differences in the structure of the story contained in the history of women in the 10th century AD in the figure of the original. Mahendradatta and Fashion Herstori. Structures such as themes and settings still follow the authenticity of the original traditions. In Herstori's fashion motifs, the theme and background of the story are still in accordance with the hipogram. The point of view and the mandate became the focal points of the process of transferring this vehicle, resulting in the discovery of a point of view or mandate for the Herstori fashion. In Herstori products, with a combination of ornamental motifs in jalatunda and ancient script, each motif has its own meaning.

Another important aspect that appears in the transformation of women's history in the 10th century AD through the figure of Mahendradatta into fashion can also be seen in the plot. As explained by Burhan Nurgiantoro, it can be said that plot is the most important element in a work of fiction. Stanton (in Burhan Nurgiyantoro, 2018) states that "plot is a sequence of events in a story that are connected causally." If the plot of a literary work usually only shows progressive, regressive, or mixed storylines, this does not apply in transliterated fashion. Even though it was adapted from the hipogram, there is a special way to read the history of women in the 10th century AD in the figure of Mahendradatta contained in this motif. This is certainly unique, seeing that this innovation has never been done before.





Figure 1. Prani Black Shirt

Source: Herstori

For Prani Black Shirt products with a basic design, namely oversized shirts, they are always in demand by young people, which of course can be made into outer shirts or regular shirts. With a combination of ornamental motifs in Jalatunda asceticism and ancient script, it has its own meaning. This motif is found on the front of the shirt, which is a khaki color suitable for pairing with pants, and the cullote is enhanced by a limited edition printed hijab that has the same pattern as the shirt. This shirt was launched in two colors that are suitable for use anytime and anywhere. Customers are more comfortable wearing it because it is made of cotton-polyester material that is not easily wrinkled, cool, and luxurious. Apart from shirts, Herstori also produces hijabs, tote bags, bucket hats, t-shirts, and pants. Of course, the motifs used are inspired by the history of women from the 10th century in the form of Mahendradatta.



Figure 2. Nisura Maroon Tote Bag

Source: Herstori

A tote bag model with a Mahendradatta illustration on the front and a Herstori logo on the back. Herstori worked around this by displaying dominant images that represented the whole fabric of the story without compromising the essence of women's history in the 10th-century Indian world in the figure of Mahendradatta in question. Thus, Herstori Fashion Products with the theme "Mahendrattra Chapter 1" also indirectly bridge two timelines at once, namely the ancient period, which is displayed with certain ancient scripts, and a combination of ornamental motifs in Jalatunda Hermitage and modern times, which are implemented through fashion products. Which Fashion has become an important part of our daily style, trends and appearance (Haryanti & Nurdin, 2021). After conducting direct observations and interviews in the field, the community or consumers understand that this Herstori product is not only a fashion product according to its function, but also has a form of cultural preservation and environmental concern by transferring the vehicle to a creative process that carries crucial and inspiring ideas behind the motifs displayed on Herstori fashion products.

Therefore at present, according to Menoreh & Setiawan (2021) attire constitutes a fundamental necessity that necessitates fulfillment for the human population. In addition, apparel serves as a means of communicating non-verbal cues, pertaining to the expression of oneself within the social context. Similar to its military function, military attire is no longer exclusively utilized as a uniform for military purposes, but rather is employed as a military-inspired costume in everyday life as a form of fashion. Which, according to (Karina, 2018) allows humans to express ideas, feelings, and attitudes. In addition, humans can also know the ideas, feelings, and attitudes of other individuals, which in turn leads to understanding between individuals. So that it can be said that in this study, the meaning of the Herstori fashion brand in artifactual communication activities as a vehicle for women's history in the 10th century AD with the presence of Herstori These changes can be seen in the character substructure, which has experienced shrinkage, and the plot, which has undergone various changes. Apart from that, the creative process of transferring vehicles from women's historical traditions of the 10th century with the figure of Mahendradatta to fashion turned out to be a crucial and big idea as a form of cultural preservation and environmental concern. modes presented by Herstori. Apart from that, the theme of other clothing series can be lifted from folklore from various regions in Indonesia. So the research is in line with the research conducted by Cut (2021), which states that fashion as a communication medium has a factual meaning in the formation of social identity, which is an important part for female students. campus. As part of the actualization value of a woman's social identity, it shows that fashion is an object to gain this confidence value. Trying to come up with fashionable clothes to prove that they exist and show indications of their style of dress, which can be seen from: choosing the type of clothing that will then show what image and value they want, the existence of models as role models, channels influencing changes in fashion values, as well as consumption styles among female students

## **Conclusion**

Based on the research that has been done, the following conclusions have been obtained the meaning of the Herstori fashion brand in artifactual communication activities as the vehicle for women's history in the 10th century AD With Herstori present, Mahendradatta is adequate. The change of vehicle that occurred in Herstori's fashion-themed "Mahendradatta Chapter 1" underwent many significant changes. These changes can be seen in the substructure of the characters, who experience shrinkage, and the plot, which undergoes various changes. This study also found that there was an attempt to add to the non-oral history of women in the 10th century AD, which was shown explicitly in

the Herstori fashion, which was manifested through the dominant forms of characters and images that represented the entire fabric of the story without reducing the essence of the history of women in the 10th century combined with the current trend and the logo of the Herstori. Apart from that, the creative process of transferring the vehicle from the historical tradition of women in the 10th century with the figure of Mahendradatta to fashion turned out to be a crucial and big idea as a form of cultural preservation and environmental concern. In carrying out the transfer of the visualization vehicle, the character images can be displayed more in the fashion presented by Herstori. Apart from that, other fashion series themes can be based on folklore from various regions in Indonesia

## References

- Arifin, M. N. (2019). *Pengaruh Status Sosial Ekonomi Orang Tua Terhadap Gaya Hidup Mahasiswa (Studi Kasus Kualitatif Status Sosial Ekonomi Orang Tua terhadap Gaya Hidup Sandang dan Pangan Mahasiswa Fakultas Hukum Universitas Sebelas Maret Surakarta)*.
- Bungin, B. (2013). *Metodologi Penelitian Sosial & ekonomi: Format-format kuantitatif dan Kualitatif untuk studi sosiologi, kebijakan publik, komunikasi, manajemen, dan pemasaran*.
- Cut, A. (2021). *Fashion Sebagai Media Komunikasi Arti Faktual Dalam Pembentukan Identitas Sosial Islam (Studi Pada Mahasiswa Komunikasi Dan Penyiaran Islam Fakultas Dakwah Dan Ilmu Komunikasi Universitas Islam Negeri Raden Intan Lampung)*. Universitas Islam Negeri Raden Intan Lampung.
- Haryanti, I., & Nurdin, H. (2021). Trend Fashion Dan Gaya Hidup Hedonis Terhadap Keputusan Pembelian Pakaian Berhijab Di Kota Bima. *Jurnal Sains Manajemen Dan Bisnis Indonesia*, 11(2), 124–135.
- Istiyanto, S. B. (2010). Pentingnya komunikasi artifaktual dalam keberhasilan modifikasi komunikasi antarmanusia. *Acta Diurna*, 6(2), 12–22.
- Karina, N. I. (2018). *Perilaku Komunikasi Pegawai Fashion Brand Mango Dalam Memberikan Pelayanan Kepada Konsumen (Studi Deskriptif Mengenai Perilaku Komunikasi Pegawai Fashion Brand Mango dalam Memberikan Pelayanan Kepada Konsumen di Mall PVJ Bandung)*. Universitas Komputer Indonesia.
- Khoiri, M. A. (2016). *Fiqh Busana Telaah Kritis Pemikiran Muhammad Syahrur*. Yogyakarta: Kalimedia.
- Lestari, S. B. (2014). *Fashion sebagai Komunikasi Identitas Sosial di Kalangan Mahasiswa*.
- Madjid, M. D., & Wahyudhi, J. (2014). *Ilmu Sejarah: Sebuah Pengantar*. Kencana.
- Maulina, L. (2020). *Pengaruh Celebrity Endorser, Fashion Brand Image, Dan Attitude Terhadap Repurchase Intention Trend Busana Muslim Pada Generasi Milenial Muslim*. UNIVERSITAS AIRLANGGA.
- Menoreh, B. B., & Setiawan, S. (2021). Pengaruh Unsur Military Terhadap Desain Fashion Kalangan Muda di Indonesia. *Jurnal Desain Indonesia*., 3(1), 1–10.
- Nurjana, I., Anrial, A., & Kamil, P. (2020). *Budaya dan Agama: Pola Komunikasi Tradisi Belah Kelapa di atas Kuburan (Desa Weskust, Kecamatan Kepahiang, Kabupaten Kepahiang)*. IAIN Curup.
- Nurmala, M. D., Wibowo, T. U. S. H., & Rachmayani, A. (2020). Tingkat Stres Mahasiswa Dalam Pembelajaran Online Pada Masa Pandemi Covid-19. *Jurnal Penelitian Bimbingan Dan Konseling*, 5(2).
- Poerwanto, P., & Yudha, R. P. (2019). Persepsi Generasi Millineal terhadap Jilbab sebagai Identitas, Fesyen, Komunikasi Nonverbal dan Kreativitas. *Journal of Tourism and Creativity*, 3(1).



- Pratiwi, C. A. (2021). *Persepsi Dosen Terhadap Trend Fashion (Studi Pada Fakultas Ushuluddin dan Dakwah IAIN Kediri)*. IAIN Kediri.
- Selviana, L. (2021). *Trend Fashion Muslimah Sebagai Pesan Keagamaan (Studi Kasus Mahasiswa Program Studi Komunikasi dan Penyiaran Islam IAIN Jember)*. Fakultas Dakwah Program Studi Komunikasi dan Penyiaran Islam.
- Setiawan, D., Haryono, T., & Burhan, A. (2014). The Public Space of “Jogja Fashion Week Carnival” and Cosplay Clothing in Yogyakarta. *KOMUNITAS: International Journal of Indonesian Society and Culture*, 6(2), 237–245.
- Siregar, P. D. (2017). *Strategi Komunikasi Pemasaran Terpadu Semarang Fashion Parade Membangun Ekuitas Merek Produk Fashion Lokal Berkualitas*. Program Studi Komunikasi FISKOM-UKSW.
- Soerjono Sukanto. (2014). *Kamus Sosiologi*. Jakarta: Raja Graffindo.
- Utari, R. I. (2015). *Pakaian Sebagai Komunikasi Artifaktual: Studi Interaksi Simbolik Tentang Pencitraan Dalam Penampilan Melalui Pakaian Mahasiswa Manajemen Di Universitas Kristen Maranatha*.