

## Behind the Waitress Work Clothes in the House of Raminten Restaurant Indonesia



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**ABSTRACT:** Traditional cloth is one of the cultural products. Normally, it is worn by people for a certain traditional event. However, it is worn by the waitress in a restaurant, namely the House of Raminten restaurant. Therefore, this research aims to reveal the intent and purpose behind the use of traditional clothes as work clothes for waitresses at the House of Raminten Restaurant. Qualitative approach is employed as a research methodology in this research. The result shows that there is a symbolic meaning of Javanese culture represented by such a use of traditional clothes, namely glorifying guests or consumers. In another word, the use of *kemben* and *jarik* is a way for Raminten Restaurant to glorify their consumers. This is then being seen as a strategy for creating profit for the restaurant since it can represent the concern of the restaurant in preserving Javanese culture. The restaurant owner always does such a way to bring in customers since he has a sensitivity to market demand, even though he himself is actually of Chinese descent.

**KEYWORDS:** Restaurant, Traditional Cloth, Work Clothes

### I. INTRODUCTION

Indonesia is rich in culture and one of them is traditional cloth (Asfina & Ovilia, 2017). The use of traditional cloth from Java can be found in The House of Raminten Restaurant, which is worn by the waitress. The House of Raminten Restaurant is one of the culinary tourism destinations in Yogyakarta. The style of the restaurant is very close to Javanese customs and culture in terms of the building design, the aroma, the music, and the menu. Its building design is full of Javanese ornament. The aroma of Javanese incense wafted inside the restaurant. Flowers functioning as *sesajen* were placed at the front of the restaurant. The Javanese atmosphere in the restaurant is accompanied by the Javanese typical menu and music.

Among the use of Javanese typical culture properties in the Raminten, the use of traditional cloth by the waitress is one of the most interesting to be discussed. The use of such a cloth as a work cloth is not common, since it is usually only used in a traditional ceremony (Lelapari, 2021). There must be an interesting reason behind the use of Javanese cloth as a work cloth in the raminten restaunt. Therefore, this article aims at analyzing the motive and symbolic meaning behind the use of Javanese cloth in the House of Raminten Restaurant.

A symbol can be defined as the representation of the general. In another word, the particular represents the general. It is not functioning as a dream and not as a shadow (Cirlot, 2001). In line with Cirlot's statement, Cohn (1974) stated that the symbol found in Wellek and Warren's Theory of Literature is an object that refers to another object. However, as a representation, it demands attention in its own right. Symbolism focuses on the context and forms of cultural identity (Mankus, 2014).

It is expected that this research can provide a new colour in the academic field since it discusses the traditional cloth worn by waitress in a restaurant. Normally, traditional cloth from a certain area is used for special moments or are used by certain groups. One of the example is traditional clothes in Lampung used by the bride and groom named *Pepadun* and *Saibatin* (Lelapari, 2021). On the other hand, Erina (daughter-in-law of the Indonesian president) also wore Javanese traditional cloth, called *dodotan* in her wedding (CNN, 2022). However, in this case, the traditional cloth was used as work clothes for waitresses in a restaurant. Thus, this research is attractive to study in relation to knowing what is the intent and purpose behind the use of traditional clothes as work clothes by waitresses at the House of Raminten Restaurant.

It is important to be analyzed since this research gives new perspective to businessman that traditional cloth can be utilized as the way to promote their business. By using particular cultural theme, the businessman also can participate in preserving a particular culture. Furthermore, this research also important in academic field since it can increase sight and knowledge concerning to the culture

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### II. METHOD

This study uses qualitative approach by employing secondary data for analysis need, like article, journal, book, etc related to Javanese clothes themed. Researcher used a literature study or qualitative approach. The data are collected by taking the picture containing waitress' work clothes in Instagram of the House of Raminten. The data are collected from articles, videos, pictures, journals, and so on related to the work clothes used by waitress at the House of Raminten Restaurant. The data that has been collected is then analysed and grouped. All of the data must be sure to be valid in order to produce valid and reliable conclusions. In addition, data grouping is also important in analysis process, in which conclusion can be derive by interpreting grouped data.

### III. DISCUSSION

The waitress's work clothes worn by waitress in the House of Raminten Restaurant can be divided into two parts, *kemben* (upper cloth) and *jarik* (lower cloth).



Figure 1 (Taken from Instagram the House of Raminten)

#### *Kemben and Jarik*

Waitress in the House of Raminten wear *kemben* as upper cloth. *Kemben* also known as breast cloth. The way of wearing *Kemben* is by wrapping it around the upper body. The use of *kemben* by waitress can be considered as a form of adoption of Javanese culture.

Such a thing becomes interesting when the *kemben* is used as a work clothes in a restaurant. Basically, it is usually worn by the dancers or women in the courts of Central Java on ceremonial occasions (Kerlogue, 2021). In Central Java, the *kemben* worn by married women shows the wearer's status through a large central diamond-shaped field (Majlis, 2007). Moreover, Kerlogue (2021) stated that in another places, *kemben* is mostly replaced by *kebaya*, and, in the village, it is only worn for ceremonial purposes. Then, *kemben* as a women's fashion can be seen as a representation of social status, such as the use of *kemben* by *Serimpi* dancers in Yogyakarta *Keraton* before 1906, *Najoeb* dancers in Batavia before 1906, and masseur (Wijayanti & Sabana, 2018). Furthermore, in ancient times, *kemben* is also worn by Balinese woman for ceremonies and religious activities (Kariodimedjo et al., 2022). When referring to the statements of Kerlogue (2021), Majlis (2007), Wijayanti and Sabana, (2018), and Kariodimedjo, Rotua and Jon (2022) it can be concluded that *kemben* is not an ordinary cloth.

Paired with the *kemben*, *jarik* is used as a work dress outfit by waitresses in the restaurants. *Jarik* is used as a lower cloth. The word "jarik" comes from Javanese language. It means *aja gampang sirik* (do not ease to be jealous). *Jarik* is a cloth measuring approximately 1.2 x 2 meters decorated with batik motifs (Octiva & Soedarwanto, 2019). *Jarik* is seen as a multi-functional object that is close to the values of Javanese cultural life and is considered to have sacred powers (Fatimah, 2014). Moreover, the way to use the *jarik* is by wrapping it around the body.

Judging from the clothes worn by the waitresses at the House of Raminten restaurant, it appears that the work clothes used (*kemben and jarik*) are clothes that are closely related to Javanese culture. Javanese culture has some rules that must be obeyed by its adherents (Javanese), including when serving consumers. One of them is the use of *kemben* and *jarik* to serve other people. Such serving rules are then be adopted by restaurant owners by using *kemben* and *jarik* as outfit when serving their customers.

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Thus, consumers of the House of Raminten restaurant are considered as glorified consumers (not just ordinary consumers) who deserve respect and value. Therefore, special clothing, *jarik* and *kemben*, is needed to serve these consumers as a symbol of respect and appreciation for restaurant consumers.

It is in contrast with the finding of a research by Ciptandi *et al.*, (2018). This research found that the use of *jarik* for women in Tuban is just something that has been passed down from generation to generation. Hence, the use of *jarik* as traditional cloth by woman of Tuban is considered as an ordinary thing, without any particular meaning or symbol. It's just like wearing normal clothes.

### Representation of Waitress Work Clothes in the House of Raminten Restaurant

In the case of using *kemben* and *jarik* by waitress in the House of Raminten restaurant, the restaurant can be seen as a representation by producing meaning of concepts in our minds through language (Hall, 1997). It tries to produce meaning through the work clothes of its waitress. The restaurant wants to show that it is a restaurant that tries to preserve Javanese culture since in this modern era, the use of traditional clothing is very rare. By visiting this restaurant, the consumer can see directly the use of traditional cloth from Java without attending a certain events, such as traditional ceremonies or other sacred ceremonies.

Systems of representations are the system of meaning about how we represent objects and they are plural (Hall, 1985). In producing meaning, there is the ideological knowledge. Therefore, the ideology is a representation formed in practice. It can be concluded that representation is a relation between concepts and language to refer to object and containing ideology. *Kemben* and *jarik*, in this case, can be seen as a concept to refer to Javanese culture and there is also ideology in wearing *kemben* and *jarik* of course. One of the obligatory ideologies of a business is to get profit. The strategy used by the restaurant owner of the House of Raminten by giving rules to waitresses to wear *kemben* and *jarik* is a strategy resulting income and profit. The uniqueness of this work clothes is "sold" in order to attract restaurant visitors.

### Figure Behind the House of Raminten Restaurant

The figure behind of the House of Raminten is Hamzah Sulaeman. He is a Chinese descent. His parents, Hendro Sutikno (Tan Kiem Tik) and Tini Yuniati (Nyoo Tien Nie) is the founder of Mirota Group (Otobiografi, 2016). Mirota Group has several businesses in Yogyakarta, such as Hamzah Batik (a store sells batik and Javanese handicraft), Mirota Kampus (supermarket), Mirota Pasaraya (supermarket), Manna Bakery (bakery), and The House of Raminten (restaurant).

Other than a businessman, Hamzah Sulaeman is also an artist. He plays as a Javanese woman called Raminten. His role as Raminten which was shown on television continues to be famous, so he used the name of Raminten for his restaurant.

An artist and a business are a unified whole attached to Hamzah Sulaeman. Although he is Chinese descent, he is considered choosing to take a Javanese theme in the House of Raminten restaurant since this restaurant located in the city of Yogyakarta. As we know that Yogyakarta is a city that is thick with Javanese culture. So as a businessman he must keep paying attention to that. He must also be sensitive to market demand so that his business can continue to exist in the fierce competition. Therefore, Hamzah Sulaeman paid attention to the details of the clothes that the waitress had to wear.

## IV. CONCLUSION

From the analysis that has been done, it can be concluded that, behind the use of waitress work clothes at the House of Raminten restaurant, there is a symbolic meaning of Javanese culture that must be obeyed by Javanese people, namely glorifying guests or consumers. The use of *kemben* and *jarik* as work clothes is a way to glorify consumers of this restaurant. This is then seen as a strategy to bring profit to the restaurant because it gets image as a restaurant that is trying to preserve Javanese culture. The restaurant owner always does this to bring in customers because he is sensitive to market demand, even though he himself is of Chinese descent.

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