

Semiotic Study Of Traditional Wedding Clothes In Du Village

Felisitas Siano^a, Nur Syamsiyah Ekhsan^b, Antonius M.K. Naro^c

^aFakultas Pendidikan Ilmu Sosial dan Humaniora, IKIP Muhammadiyah Maumere, sianobreakzelnho@gmail.com

^bFakultas Pendidikan Ilmu Sosial dan Humaniora, IKIP Muhammadiyah Maumere, cahayamaumere@gmail.com

^cFakultas Pendidikan Ilmu Sosial dan Humaniora, IKIP Muhammadiyah Maumere, antonionaro@yahoo.com

Abstract

This study aims to identify and analyze the meanings contained in traditional wedding clothes and accessories used at community weddings in Du Village, Lela Subdistrict, Sikka District. This research is a qualitative research method. Data collection techniques used in this study were observation, interviews and documentation studies. The results of the researcher's analysis found that the traditional clothes and accessories worn at the wedding in Du Village had their own meaning. The researcher concludes that the overall meaning contained in the traditional wedding clothes and the accessories used is to uphold self-respect and human rights.

Keywords: meaning, traditional clothes, wedding

Abstrak

Penelitian ini bertujuan untuk mengetahui dan menganalisis makna-makna yang terkandung dalam pakaian dan aksesoris adat pernikahan yang digunakan pada pernikahan masyarakat di Desa Du Kecamatan Lela Kabupaten Sikka. Penelitian ini merupakan metode penelitian kualitatif. Teknik pengumpulan data yang digunakan dalam penelitian ini adalah observasi, wawancara dan studi dokumentasi. Hasil penelitian menunjukkan bahwa pakaian dan aksesoris adat yang dikenakan pada pesta pernikahan di Desa Du memiliki makna tersendiri. Peneliti menyimpulkan bahwa makna keseluruhan yang terkandung dalam pakaian adat pernikahan dan aksesoris yang digunakan adalah untuk menjunjung tinggi harga diri dan hak asasi manusia.

Kata kunci: makna, pakaian adat, pernikahan.

This work is licensed under Creative Commons Attribution License 4.0 CC-BY International license



PENDAHULUAN [Times New Roman 10 bold]

Every country in the world must have various types of culture that comes from the life of its people. Of the many types of culture that exist, there must be several cultures that characterize a country. This culture is known as national culture. Koentjaraningrat (2004) states national culture is a culture that is supported by most of the citizens of a country, has absolute requirements that are unique and proud, and gives identity to the state and citizens.

In linguistics, Meaning is the relationship between the symbol and the reference or referent. The relationship between symbols and references is indirect, while the relationship between symbols and references and references with references is direct (Ogden and Richards in Sudaryat, 2009). The relationship between symbol and reference is indirect, while the relationship between symbol and reference and reference is direct.

Traditional clothes are clothes used by the community for generations. The traditional clothing is a pride of identity that supports culture so that it becomes an identity that needs to be maintained. The completeness of these traditional clothes is very diverse with complete accessories that add to the beauty of traditional clothing, Chalik (in Melamba, 2012). Likewise with community supporters, the meaning of traditional clothing is very important.

The title was chosen to understand and know more about the richness and diversity of culture in Sikka District, especially in Du Village. In addition, because there has never been previous research on the use and meaning of traditional wedding clothes. In addition, many Sikka people, especially the people in Du Village, do not know about the meaning behind the traditional wedding clothes and its accessories.

METODE PENELITIAN

This study used qualitative research methods. Qualitative researchers are interested in understanding the meaning people have constructed, that is, how people make sense of their world and the experiences they have in the world Merriam, (2009). According to Moleong (2012) research methods qualitative research is research that produces descriptive data in the form of words verbal messages from people whose behavior can be observed by researchers. Based on the problems and research objective above, the research approach used is qualitative research. According to Sugiyono (2006) qualitative research method is research that used to examine the condition of natural objects, where the researcher is the key instrument. According to the researcher also that

the qualitative method is the most suitable method for this research. According to Sugiyono (2013) there are 3 types of data collection techniques. Observation is a complex process, a process composed of various biological and psychological processes. Interview as a meeting of two people to exchange information and ideas through question and answer, so that meaning can be constructed in a particular topic. Documentation a part from interviews and observations, information can also be obtained through facts stored in the form of letters, diaries, photo archives, meeting results, souvenirs, activity journals and so on. The steps to analyze the data in this study are as follows data collection, data reduction, data display and conclusion.

HASIL DAN PEMBAHASAN

In an ethnic community, it is closely related to traditional clothing which is a series of traditional ceremonies for each region in Indonesia. The use of traditional clothing depends on the activities or traditional ceremonies in the area. The traditional wedding clothes used by the people in Du Village, named *Kimang* (the traditional clothes wear by the bride and groom when they get married and all the accessories) has the meaning of upholding dignity, and human rights, and has certain characteristics and specifications as a distinguishing element.

In the use of *Kimang* as wedding traditional clothes, there are various color variations such as those that are often used, namely red, green, yellow, blue, and pink and many more. There are colors that should not be used or are prohibited from being used in weddings, namely black and purple, because these colors are considered to symbolize grief. The traditional wedding clothes used by the bride and groom have their own characteristics and meanings. The clothes and accessories used in the wedding by the groom such as; *Lesu Widing Tilung* (goat ear shaped head bandage), *Labu Pelang* (t-shirt), *Sembar* (the cloth used to wrap the *Labu Pelang*, with a crossed bandage), *Lodang* (necklace), *Mone* (large ivory bracelet), *Lipa Prenggi* (sarong), *Peket* (belt). The traditional wedding clothes worn by the bride; *Konde* (condo), *Soking* (hairpin), *Kroa* (jewelry), *Suwong Teong* (earrings), *Haing Dong* (sanitary napkin *Labu Gete*), *Labu Gete* (t-shirt), *Lodang* (necklaces), *Kalar Gelang* (bracelet made of ivory & bronze), *Luheng* (a white cloth worn to cover a woman's lower body). The wedding clothes worn by the bride and groom have a very inherent meaning in people's life in Du Village.



Picture 1. *Kimang* (Du Village traditional wedding clothes)

Wedding clothes and accessories worn by the groom;

- 1) *Lesu Widing Tilung* (goat ear shaped head bandage).



Lesu Widing Tilung is a sarong that is sewn and made into a cone shape and is used on the head. Usually, the sarong used for *Lesu Widing Tilung*, which is dark brown color.

- 2) *Labu Pelang* (t-shirt).



Labu Pelang or clothes worn by men to cover their body. Usually use shirts or brocade fabric with fur also has buttons on the shirt. The colors used are bright colors symbolizing joy such as green, yellow, red, pink and other bright colors, in addition to purple and black which should not be used because these colors are used in times of mourning, also other dark colors. *Labu Pelang* means self-protection and shows ethics in appearance.

- 3) *Sembar* (the cloth used to wrap the *Labu Pelang*, with a crossed bandage).



Sembar is a shawl that is worn to wrap crosswise on the front of the chest. *Sembar* is made of a sarong which is smaller in size to resemble a shawl. The color of the *Sembar* itself is adjusted to the color of the clothes worn. Usually the sarong used to make *Sembar* is the same as the sarong used to make *Lesu Widing Tilung*, which is dark brown color. The meaning of using *Sembar* accessories itself is as a complement to the masculinity of *Labu Pelang* and as a man's shield.

- 4) *Lodang* (necklace).



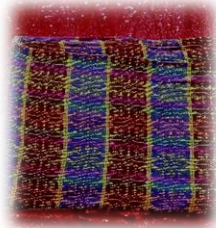
Lodang is a necklace worn by men and women, usually made of gold to show its meaning as a capital that is passed down from generation to generation to build a family. At the present time it is very difficult to find a *Lodang* made of gold because it is a hereditary inheritance from our ancestors that should not be used arbitrarily, now more *Lodangs* are found made of beads which are usually complementary accessories.

- 5) *Mone* (large ivory bracelet)



Mone is a bracelet worn on the hand, made of elephant ivory, made with a special shape for a groom. *Mone* has a meaning as a sign of a man's ability to enter the level of having a family and building a household.

6) *Lipa Prenggi* (sarong)



Lipa Prenggi is sarong for the groom, *Lipa Prenggi* is a bright and striking sarong worn by men, has a mixture of several colors and uses microcosmic (human, plant, animal) and macrocosmic (sun, moon & stars) motifs. The color used for making *Lipa Prenggi* is a bright and striking color as shown in the picture which means it reflects joy & happiness. The meaning of using *Lipa Prenggi* is to symbolize the dignity given by the Almighty. The *Lipa Prenggi* motifs has a meaning which means upholding self-esteem.

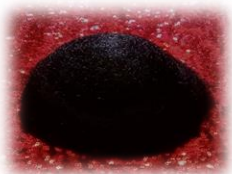
7) *Peket* (belt)



Peket is a pocket belt for men, which is made using animal skins such as buffalo, cow or goat. The size of this belt is larger than the usual belt, the width can be 10cm-15 cm, and the length is not much different from the belt in general *This bag or holster belt means something that we will carry*, such as personal identity, (can be in the form of money or something that can describe where we come from).

Wedding clothes and accessories worn by the bride are;

1) *Konde* (condo)



Konde is the result of a lump of women's hair added with fir, the meaning of this *Konde* is a woman, and this indicates that the woman is still not married yet. The lump of this bun shows or forms like a mountain or hill which symbolizes wisdom.

2) *Soking* (hairpin).



Soking, which is a hairpin, is usually made of white gold/white copper and pearl. It is used instead of a crown which shows the nature or social level of society, the more hairpins used, the higher the nature and position of women in society.

3) *Kroa* (jewelry).



Kroa is an accessory that is worn around the bride's head (from the front). *Kroa* means that the bride who uses it is still not married yet. *Kroa* made of beads.

4) *Suwong Teong* (earrings).



Suwong Teong are earrings used by women, which are made of gold. The meaning of the use of *Suwong Teong* is a sign of self-esteem as well as the ability of a woman who will become a married person.

5) *Haing Doing* (sanitary napkin *Labu Gete*).



Haing Dong is a cloth that is sewn like a sarong, usually bright and striking in color, the texture is smoother than a sarong, which is worn to wrap part of the upper body of a woman who has worn *Labu Gete*. The meaning of the use of *Haing Dong* is the majesty of a woman and a complement to cover their body

6) *Labu Gete* (t-shirt).



Labu Gete is a dress worn by a bright and flashy bride like *Haing Dong*. This shirt is made of brocade fabric with fur, but the difference with *Labu Pelang* (a shirt worn by men) *Labu Gete* is collarless, does not use buttons & is also equipped with a vest to be used with *Labu Gete*. The colors used in making and using them are the same as with *Labu Pelang*, bright colors that represent happiness. Apart from that the colors that should not be used are black and purple, also other dark colors. *Labu Gete* symbolizes the maturity of a woman.

7) *Lodang* (necklaces).



Lodang for women is basically the same as accessories for men, namely necklaces made of gold. For now, it is very difficult to find genuine male and female *Lodang* made of gold, because it is a hereditary inheritance and not just anyone can use it (except direct descendants of *Lodang* heirs).

The meaning of using *Lodang* in women is also the same as in men, namely it has the meaning as a provision for generations from ancestors for capital in subsequent generations in a family.

8) *Kalar Gelang* (bracelet made of ivory & bronze).



Ivory bracelets (*Kalar*) and aluminum bracelets (*Gelang*) are usually used by means of 2 ivory bracelets (*Kalar*) interspersed with 1 aluminum bracelet (*Gelang*). Ivory bracelets (*Kalar*) are usually 4 pairs and aluminum bracelets (*Gelang*) are usually 2 pairs used.

The meaning of the use of the bracelet is as a sign of a woman's ability that she will have a family.

9) *Luheng* (a white cloth used to cover a woman's lower body)



Luheng Bura is a white cloth covering a woman's lower body (from the waist to the feet). With the development of the times, many use or modify the debt (sarong for women) as a substitute for *Luheng Bura* to cover the lower body of women. The meaning of the use of *Luheng Bura* is to describe the chastity of a woman and also its use symbolizes that the woman who uses it is not married yet. The use of *Luheng Bura* is specifically for those who have never been married. There is actually no footwear for the bride and groom in the use of traditional clothing, but over time and modernization, also with the development of an increasingly advanced era the bride and groom are now wearing footwear in the form of sandals and shoes.

SIMPULAN

Basically, every culture has its own characteristics for the people who support it. Likewise with cultural products in the form of traditional or traditional clothing in Sikka. Of course, traditional clothing is not worn just like that, but has its own function and meaning. Likewise with the accessories used, both colors and materials, the amount has its own rules in its use. Likewise in its use in various events & ceremonies, including clothing in wedding customs.

The clothes that are usually worn by the bride and groom in Du Village, which is usually called *Kimang* which has the meaning as an upholder of human rights, has several accessories. *Lesu Widing Tilung* (goat ear shaped head bandage). which symbolizes the masculinity and leadership of a man himself. *Labu Pelang* (t-shirt worn, usually light colored, adjusted to skin color), the meaning of using it as self-protection and showing ethics in appearance. *Sembar* (the cloth used to wrap the *Labu Pelang*, with a crossed bandage), the meaning of the use of *Sembar* accessories itself is as a complement to the masculinity of the *Labu Pelang* and as a shield for a man. *Lodang* (necklace), the meaning of *Lodang* the farm is as a provision to build a family in the future. *Mone* (large ivory bracelet). the meaning as a sign of a man's ability to enter the ladder to have a family and build a household. *Lipa Prenggi* (sarong), which symbolizes self-esteem given by the Almighty. *Peket* (belt), its meaning symbolizes something that we will carry such as personal identity. The traditional wedding clothes worn by the bride are; *Konde* (condo), the meaning of this *Konde* is a woman, this indicates that the woman is still not married yet. *Soking* (hairpin), the more hairpins used, the higher the nature and position of women in society. *Kroa* (jewelry), *Kroa* has the meaning that the bride who uses it is still not married yet. *Suwong Teong* (earrings), the meaning of the use of *Suwong Teong* itself is as a sign of self-esteem as well as the ability of a woman who will become the one who will live in a household. *Haing Dong* (sanitary napkin *Labu Gete*), the meaning of the use of *Haing Dong* is the majesty of a woman and a complement to cover the body. *Labu Gete* (t-shirt), *Labu Gete* is the clothes worn, *Labu Gete* symbolizes the maturity of a woman. *Lodang* (necklaces), the meaning of using *Lodang* is also the same as in accessories the groom is as a provision for generations from ancestors for capital in the next generation in a family. *Kalar Gelang* (bracelet made of ivory & bronze), the meaning of using *Kalar Gelang* is as a sign of a woman's ability that she will have a family. *Luheng* (a white cloth used to cover a woman's lower body), *Luheng Bura* has the meaning of a woman who is still not married yet.

DAFTAR PUSTAKA

- Abdul Asisi & Herjanah (2020). "Symbolic meaning in traditional clothes of Buton marriage at the Kaomu and Walaka group in Baubau City: A semiotic study".
- Anne, Ahira. 2015. *Pengertian Pakaian Adat*. <http://www.anneahira.com/pengertian-pakaian-adat.html> (diakses 8 juni 2021)
- Chaer, Abdul. 2009. *Pengantar Semantik Bahasa Indonesia*. Jakarta: Rineka Cipta.
- Danesi, Marsel. 2012. *Pesan Tanda dan makna*. Yogyakarta: Jalasultra.
- Dedek Irmansyah (2019) "The Symbolic Meaning of the Royal Malay Bridal Dress Tamiang Kec. Seruway" Dharma A. 2016. *Semiotika dalam Arsitektur*. Tesis. Jakarta: Universitas Gunadarma.
- Dharma, A. (2016). *Semiotika Dalam Arsitektur*. In URL= http://staffsite.gunadarma.ac.id/augs_dh/. Retrieved Desember (No. 8).
- Dillistone, F.W. 2002. *The Power of Symbols*, terj. A. Widyamartaya. Yogyakarta: Kanisius.
- Gusparini, Rela. 2014. *Tinjauan Pakaian Adat Bundo Kanduang di Kanagarian Koto Tinggi Kecamatan Baso Kabupaten Agam Sumatra Barat. (Skripsi)*. Padang: Program Strata I Universitas Negeri Padang.
- Irmawati, W. (2013). Makna Simbolik Upacara Siraman Pengantin Adat Jawa. *Jurnal Indigenious*, Vol 21, No 2, 310.
- Jenny Psychicfio. 2014. *Gambar dan Nama Pakaian Adat Tradisional Dari 33 Provinsi di Indonesia*.
- Kaelan. 2009. *Filsafat Bahasa Semiotik dan Hermautika*. Yogyakarta: Paradigma.
- Koentjaraningrat. 2004. *Manusia dan Kebudayaan di Indonesia*. Djambatan Jakarta.
- Kuntowijoyo. 2006. *Budaya dan masyarakat*. Jogyakarta: Tiara Wacana.
- Lalu Lukman, et al. (2006) "The Meaning and Symbol of Traditional Sasak Clothing".
- Melamba, Basrin. 2012. "Sejarah dan Ragam Hias Pakaian Adat Tolaki di Sulawesi Tenggara", dalam *Mozaik: Jurnal Ilmu Humaniora*
- Merriam, S. B. (2009). *Qualitative Research: A Guide to Design and Implementation*. San Francisco, CA: Josse Bass.
- Moleong, Lexy J. 2009. *Metodologi Penelitian Kualitatif*. Bandung: Remaja Rosdakarya.
- Ogden dan Richards dalam Sudaryat, 2009: 13. *Pengertian Makna*
- Pateda, Mansoer. 2010. *Semantik Leksikal*. Jakarta: Rineka Cipta.
- Raudloh, Siti. 2012. *Sesanti Bahasa Bima yang Menggunakan Leksikon Binatang (Sebuah Kajian Etnolinguistik)*. Tesis. Universitas Diponegoro, Semarang.
- Sachari, Agus. 2005. *Pengantar Metodologi Penelitian, Design, Arsitektur, Seni Rupa dan Kriya*, Jakarta: Penerbit Erlangga
- Sedyawati, Edi. 2006. *Budaya Indonesia*. Jakarta: PT Raja Grafindo Persada.
- _____. 2008. *Keindonesiaan dalam Budaya*. Jakarta: Wedatama Widya Sastra.
- Sobur, Alex. 2013. *Semiotika Komunikasi*. Bandung: Rosdakarya.
- _____. 2015. *Semiotika Roland Barthes*. Jakarta: PT. Remaja Rosdakarya.
- Soekanto, Soerjono. 2007. *Sosiologi Suatu Pengantar*. Jakarta: PT Raja Grafindo Persada.
- Sugiyono. (2006). *Metode Penelitian Pendidikan: Pendekatan Kuantitatif, Kualitatif dan R&D*. Bandung: Alfabeta
- _____. (2010). *Metode Penelitian Pendidikan: Pendekatan Kuantitatif, Kualitatif, dan R & D*. Bandung: Alfabeta.
- _____. (2013). *Metode Penelitian Pendidikan: Pendekatan Kuantitatif, Kualitatif, dan R & D*. Bandung: Alfabeta.
- Winagun, Wartaya, Y. W. 2008. *Masyarakat Bebas Struktur: Liminalitas dan Komunitas Menurut Turner*. Yogyakarta: Kanisius.

[1] Harus ada Sitasi ke Jurnal Ilmu Sosial, Humaniora dan Seni (JISHS)



- [2] Redman, P., 2006. Good Essay Writing: A Social Sciences Guide. 3rd ed. London: Open University in assoc. with Sage.
- [3] Boughton, J.M., 2002. The Bretton Woods Proposal: An In Depth Look. Political Science Quarterly, 42 (6), pp.564-78.
- [4] Slapper, G., 2005. Corporate Manslaughter: New Issues For Lawyers. The Times, 3 Sep. p. 4b.