

**SYMBOLIC MEANING IN TRADITIONAL CLOTHES OF
MAKASSAR : SEMIOTIC STUDY**



THESIS

**Presented to Faculty of Letters Bosowa University Makassar in
Partial Fulfillment of the Requirement for Sarjana Degree at
English Department**

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**FACULTY OF LETTERS
ENGLISH DEPARTMENT
BOSOWA UNIVERSITY
MAKASSAR
2019**

PAGE OF APPROVAL

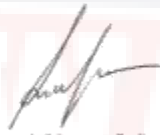
Title : SYMBOLIC MEANING IN TRADITIONAL
CLOTHES OF MAKASSAR : SEMIOTIC
STUDY
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MAKASSAR : SEMIOTIC STUDY**

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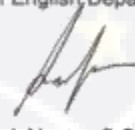
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ACKNOWLEDGEMENT

Alhamdulillahirabbil „alamin. Praise be to **Allah SWT**, the Almighty for the mercy and strength until the researcher could finally finish this thesis. Invocation and peace are always delivered to the great **Prophet Muhammad SAW** who has guided us from the darkness to enlightenment in the world.

The researcher would like to express her special gratitude to her beloved parents **ABD. Hamid** and **Hawati**, who passed away and always the researcher remember about love, trust, and respect, then the researcher could learn to value herself and to value others as well. To the beloved brothers, sisters, uncles, and nephew who always give the endless support materially and spiritually to the researcher until can finish her study as well. There were not enough words to express how grateful the researcher, because not better words than prayer. May Allah give them the best of all.

The researcher also would express her special gratitude and appreciation to the first supervisor, **Dr. Drs. H. Herman Mustafa, M.Pd** also as the Dean of Letters Faculty and the second supervisor, **Andi Tenri Abeng, S.S., M.Hum** also as the Head of English Department. The researcher has been amazingly fortunate to have supervisors who gave advices and suggestions in completing this thesis. To **Dr. Sudirman Maca, S.S., M.Hum** and **Asyrafunnisa, S.S., M.Hum** as the lecturers and also the researcher's seminar supervisors for the understanding in every

learning process. To **Dra. Dahlia D. Moelier, M.Hum** as the lecturer and mother of the researcher and other students. To **Rahmawati Ali, S.S**, as a general level chairman at the Faculty of Letters together with **Yultriana Sumardi, S.Psi** who always helps the researcher in the management of files during the lecture up to the end of the thesis.

The deepest gratitude is addressed to the informants **Mr. Andi Jufri Tenri Bali** and **Mr. Mansur** for their willingness, sincerity and openness during the research and thesis writing in progress.

The researcher also thanks to her classmates who called **GANAS¹⁵**, who always entertaining for the last four years, without you guys the lecture period would feel bland. To researcher's **KKN friends** for two months, who could not the researcher mention one by one, thank you for all the memories. Hopefully, we all can be successful and proud people.

May all the people who had given their contribution to complete this research as well always in the protection of **Allah SWT**, Amen.

The researcher realized that this thesis was far from being perfect. Any criticisms and suggestions for the improvement of this thesis were greatly appreciated. The researcher expected that this thesis would be useful and give some contributions to all readers.

Makassar, August 2019

The researcher

PERNYATAAN

Dengan ini saya menyatakan bahwa skripsi yang berjudul, **SYMBOLIC MEANING IN TRADITIONAL CLOTHES OF MAKASSAR : SEMIOTIC STUDY** beserta seluruh isinya adalah benar karya saya sendiri, bukan karya hasil tiruan. Saya siap menanggung resiko/ sanksi apabila ternyata ditemukan adanya perbuatan tercela yang melanggar etika keilmuan dalam karya saya ini, termasuk adanya klaim dari pihak lain terhadap keaslian karya saya ini.

vi Makassar, 11 Agustus 2019
Yang membuat pernyataan,


JENAB HAMID

ABSTRAK

Jenab Hamid. 2019. *Symbolic Meaning in Traditional Clothes of Makassar : Semiotic Study.* (Dibimbing oleh Herman Mustafa dan Andi Tenri Abeng).

Penelitian ini bertujuan untuk mendeskripsikan makna simbolik pakaian adat Makassar melalui studi semiotic. Penelitian ini adalah penelitian yang menggunakan metode deskriptif kualitatif dengan analisis semiotika Charles Sanders Peirce. Objektif dalam penelitian ini adalah untuk mendeskripsikan unsur apa saja yang bersifat simbolik pada pakaian adat Makassar dan untuk mendeskripsikan makna simbolik pada pakaian adat Makassar.

Teknik dalam pengumpulan data dalam penelitian ini diawali dengan observasi, wawancara mendalam, dan dokumentasi. Adapun narasumber yang dianggap ahli dalam penelitian ini, yaitu tokoh adat sekaligus sejarawan Makassar dan Anrong Bunting (penata rias pengantin).

Dari hasil penelitian yang dilakukan, maka terkuak dalam pakaian adat Makassar memiliki unsur simbolik tertentu yang sangat tergantung pada status social dan usia pemakainya, yaitu dari segi jenis, bentuk, bahan, aksesoris, warna, dan cara penggunaan sarung. Pakaian golongan bangsawan dimaknai dari segi aksesorisnya, dilihat dari kualitas bahan yang terbuat dari bahan perak dan emas. Untuk masyarakat biasa terbuat dari bahan kuningan atau perunggu. Dan dari segi warna, warna hijau untuk putri bangsawan, merah untuk gadis remaja, merah tua untuk wanita yang sudah menikah, ungu untuk janda, putih untuk pengasuh, dan hitam untuk orang tua atau mereka yang berusia 40 tahun. Adapun makna simbolik pada cara penggunaan sarung pada lelaki Makassar adalah sebagai simbol tata krama, dan untuk wanita adalah sebagai simbol kewibawaan. Makna simbolik pada pakaian adat Makassar untuk lelaki dan wanita adalah sebagai simbol kehormatan dan keagungan. Sedangkan makna aksesoris dalam pakaian adat untuk lelaki dan wanita Makassar adalah sebagai simbol tata krama, kepribadian, kejujuran dan keharmonisan.

Kata Kunci: Makna Simbolik, Pakaian Tradisional, Suku Makassar

ABSTRACT

Jenab Hamid. 2019. *Symbolic Meaning in Traditional Clothes of Makassar : Semiotic Study.* (Supervised by Herman Mustafa and Andi Tenri Abeng).

This research aims to describe the symbolic meaning in traditional clothes of Makassar through a semiotic study. This research is a research that uses qualitative descriptive methods with Charles Sanders Peirce's semiotic analysis. The objective of this research are to describe the symbolic elements in traditional clothes of Makassar and to describe the symbolic meaning in traditional clothes of Makassar.

Data collection techniques in this research began with observation, in-depth interviews and documentation. The informants who are considered experts in this research, are a traditional figure as well as historian of Makassar and Anrong Bunting (wedding makeup stylist).

From the results of the research conducted, then revealed in traditional clothes of Makassar has certain symbolic elements that were very dependent on the social status and age of the wearers, namely in terms of types, shapes, materials, accessories, colors, and the way to use of sarong. Traditional clothes of nobles was interpreted in terms of accessories, the quality of materials made of silver and gold. For ordinary people made of brass or bronze. And in terms of colors, green for noble daughters, red for teenage girls, deep red for married women, purple for widows, white for caregivers, and black for the elderly or those aged 40 years. The symbolic meaning of the way to use sarong in Makassar man was as a symbol of etiquette, and for women it was a symbol of authority. The meaning in traditional clothes of Makassar for man and women is a symbol of honor and majesty. While the meaning of the accessories worn by Makassar man and women were the symbolize manners and as a symbol of personality, honesty, and harmony.

Keywords: Symbolic Meaning, Traditional Clothes, Makassar Tribe

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CHAPTER I

INTRODUCTION

A. Background

Humans live in this world are inseparable from one thing called a *sign*. Signs are means to display something to be understood by others. As social beings, humans engage in relationships and interactions in their own way with great diversity. However, sometimes what is described in all its forms has not been able to be understood clearly by others. Signs as a communication tool requires the same concept so that it can be understood.

In this case, it concerns the study of semiotics or semiology which is pragmatically that the study addresses the problem of signs. Generally, semiotics is the study of sign. According to Sebeok (2001:17) states that semiotics is a science, with its own corpus of findings and its theories, and a technique for studying anything that produces signs. Littlejohn (2009:53) said that semiotic tradition consists of a set of theories about how signs represent objects, ideas, conditions, situations, feelings, and conditions outside the signs themselves.

A sign is defined by Peirce in Patriansyah (2014:243) as "something which stands to somebody for something in some respect or capacity." A sign has meaning and purpose or intent to be conveyed in the sign. The meaning of the sign is an embodiment of a

hidden expression. The concept of meaning is inseparable from certain ideological perspectives or values and cultural concepts that become the realm of thinking of the community in which the symbol was created. The cultural code which is one of the factors of construction of meaning in a symbol becomes an important aspect to know the construction of the message in the sign. This construction of meaning formed which later become the basis for the formation of ideology in a sign. Kusumariny and Amalia (2019:14) state that semiotic connects the symbol which symbolizes and the meaning which taken from the community"s agreement.

Generally, layers of society interpret signs as a form of symbols used in carrying out an act. A symbol is something that is intentionally used to show another object. The object shown by the symbol is what is mean by social group itself. The use of symbol, involves using an object, an attitude, a belief, or a value in order to represent an abstract idea; it takes something ordinary or basic and makes it more than what it is in reality (Hadjira, 2013:14). Andriyani (2016:286) states that the meaning of a symbol will not be obtained just by looking at the words, statement, or an explicit message, because the meaning emerges from human perception. However, Fontana (1994:8) states that symbols are profound expressions of human nature. Human have the ability to use symbols and symbolization into human basic needs. For instance, symbol can be found anywhere, for example is a mother

going to a funeral using a black shirt, where the mother wants to reveal that she is sorry for what is happening. From this example it can be concluded that there has been communication using symbolic.

Human's biggest mistake in understanding of symbol is to assume that symbol is substance. So that someone is often trapped inside the truth of all things only invisible as truth essential. However, not all forms of symbol in the form an invisible object, but also through movement and speech. A symbol is also used as one language infrastructure, which is known as a symbolic language. According to Peirce in Sobur (2006:156) said that a symbol is defined as a sign that refers to a particular object outside the sign itself, the relationship between the symbol with the signifier with something that the significant is conventional.

Once again, the basic method of semiotics is asking what, how, and why something has the meaning that it now has, also applies to clothing. Clothing does not only function as a body cover and politeness but also functions as a non-verbal communication tool, because clothing contains symbols that have various meanings. Likewise in traditional clothes which are typical clothing of a region.

Traditional clothes is a culture result and symbol that marks the development of regions that have their own cultural characteristics. Traditional clothes is a clothing that is used for generations which is one of the identities and can be proud of by most supporters of

culture. The development of traditional clothes from time to time always changes, even though it can occur slowly. This matter is influenced by the development of fashion styles that develop in society. The various models, colors, and types of fabrics used in traditional clothes may be changed but do not get to eliminate the characteristics and meaning contained in the traditional clothes.

Indonesia has a diverse tribe and culture. Almost every tribe in Indonesia has its own characteristics and distinctions. This can be shown in clothing and customs. Suniarini, et.al (2017:386) states one of the cultural heritage is symbol and each of this contains different meanings. Of course any traditional clothes has different symbolic meaning, especially in traditional clothes of Makassar.

In Makassar culture, the traditional clothes is the important aspect. It does not only function as body's dressing, but also as a completeness of a traditional ceremony in Makassar, such as marriage ceremonies, welcoming, and any other certain event. In addition, the existence and application of traditional clothes in certain traditional ceremonies would symbolize the majesty of traditional ceremony itself. The unique and interesting factor in traditional clothes of Makassar is the use of color concepts and other equipments. Many symbols of meaning that are generally enriched by accessories that are also full of meaning.

Based on the statement above, the researcher would like to analyse the symbolic meaning in traditional clothes of Makassar, with the study of semiotics contained in traditional clothes of Makassar, of course, it will be very detailed in terms of meaning and meaning itself. The researcher tries to know more deeply by studying it through the semiotic theory.

B. Reason for Choosing the Title

The reason for choosing this title is in order to conserve the aesthetic value in traditional clothes of Makassar being kept and preserved, and the meaning consisted in elements of Makassarese traditional clothes would be found. Especially, for the rising generation in order to make them become aware and knowledgeable about their heritage culture, appreciate tradition and proud of the cultural being possessed. That is the reason for the researcher arrange a writing entitled "Symbolic Meaning in Traditional Clothes of Makassar : Semiotic Study," with the study of semiotics contained in traditional clothes of Makassar, of course, it will be very detailed in terms of meaning and meaning itself.

C. Problem of the Research

In the past, the use in traditional clothes of Makassar was regulated in customs. When a traditional clothes is used, who has to wear it and how to wear it must follow certain rules. However, now

there are no more restrictions on the color of clothing or other equipments like in the past, now it all depends on the taste of the wearers. So that the meanings contained in traditional clothes are no longer considered even unknown so that cultural values seem to disappear over time. This is due to the many modifications to traditional clothes, especially in traditional clothes of Makassar.

D. Questions of the Research

Based on the problem described previously, the research questions are formulated as follows:

1. What are the symbolic elements in traditional clothes of Makassar?
2. What are the symbolic meaning in traditional clothes of Makassar?

E. Scope of the Research

This research focuses on the meaning of shape, accessories, and colors that contained in traditional clothes of Makassar, especially the traditional clothes that used on traditional events. Furthermore, the researcher uses a semiotics analysis according to Charles Sanders Peirce's theory of *icon, index, and symbol*.

F. Objectives of the Research

Based on the research question above, the objective of this research is formulated as follows:

1. To describe the symbolic elements in traditional clothes of Makassar.
2. To describe the symbolic meaning in traditional clothes of Makassar.

G. Significants of the Research

This research is expected to provide benefits both theoretically and practically as follows:

1. Theoretically, the researcher hopes that this research will be useful as an additional source of a semiotics analysis (study of the sign), especially the symbolic meaning that contained in traditional clothes of Makassar, so that it is better known and preserved by the community in general and supporting communities in particular. And the results can be used as readings for reference material for future generations in further research, and can provide information for readers about the cultural developments that exist in Makassar.
2. Practically, the researcher hopes that this research will be beneficial to the development of local culture in the city of Makassar, and to preserve traditional clothes of Makassar, considering that there have been many modifications to traditional clothes, especially the traditional clothes "Baju Bodo" of Makassar.

CHAPTER II

LITERATURE REVIEW

A. Previous Studies

There are some of studies that have been conducted related to the use of signs analysis and approaches. These studies then becomes the researcher's reference in conducted the research of symbolic meaning in traditinal clothes of Makassar. They are mentioned in their report as follows:

Siandari (2013) in her thesis "Makna Simbolis Pakaian Adat Pengantin Suku Sasak Lombok, Nusa Tenggara Barat." Her research concentrates on the terms of symbolic meanings in traditional clothes of brides. Technique of analysis used is qualitative descriptive. The result of her research shows many results for society classes, one of them is that traditional clothes of brides from nobel purposed by the accessories and from the intrinsic and extrinsic quality of gold material. As for ordinary people made of silver or copper.

Pauzan (2018) conducted a research with a title "A Semiotic Analysis of the John Wick 1 Film Using Charles Sanders Peirce's Semiotic Theory." This research was descriptive qualitative method using a semiotic theory who advocated by Peirce as its theoretical framework. The writer purposely selected a number of sign including five icons, three indexes, and three symbols. The result of the analysis revealed that the meaning of these three elements of signs could

indeed be interpreted using Peirce's semiotics theory, specially the relationship between their object, representament, and interpretant.

On other occasion, Jamil (2016) with his analyzed "Perahu Pinisi Sebagai Lambang Kabupaten Bulukumba (Analisis Semiotika Pierce dalam Lambang Kabupaten Bulukumba)." This research was focused to analyze the icon of Bulukumba city. He aims to know the reason why Pinisi becomes the icon of Bulukumba and to know the meaning of the Pinisi icons. This research used a qualitative research method and used Charles Sanders Peirce's theory of semiotics. The writer found that Pinisi as an icon of the city of Bulukumba has a meaning that Pinisi is a masterpiece from shipbuilders in Bulukumba, and also as a world heritage in Bulukumba.

Another previous study is the research by Eriana (2015) entitled "Peirce's Semiotics Analysis of Icon and Symbol on Perfume Advertisement." The objective of her study is to find out the meaning of signs on perfume advertisements and to explain its semiosis processes. Her study applied descriptive analysis method. Through this method, she tried to describe, explain, and analyze the meaning of the signs and investigate its semiosis process using Charles Sanders Peirce's theory. On her research, it is found 29 icons and 23 symbols from the 29 advertisement. She found 29 meaning of advertisement. Besides, she found that the picture or icon could be the

first aspect that give the direction to the meaning, then the language which is used in the advertisement or symbol.

The last research as previous study is a research by Jalung (2015) entitled "Analisis Semiotika Pakaian Adat Dayak Bahau Sebagai Alat Komunikasi Budaya Dalam Berinteraksi Dengan Masyarakat." The aim of the research is to analyze a sign that is Dayak Bahau Tribe underwear through semiotic studies. This study uses semiotic research methods, namely research that seeks to interpret a sign or object through a semiotic study by Charles Sanders Peirce. The findings of the study revealed that clothing as a communication tool for Dayak Bahau Tribe, which until now continues to experience development and gradually experiences a shift in cultural meaning.

The similarities of the present research to the previous findings above are that they address signs and which approached the object in this research. Some of those research using Peirce's semiotics theory. The differences of this research from the previous findings above are related to the object of the research.

B. Semiotics

1. Definition of Semiotic

Studying the signs brings us to the field of semiotic study. The two important and original contributors to the theory of semiotics are the famous Swiss linguist Ferdinand de Saussure

(1857-1913), and the well-known American philosopher, Charles Sanders Peirce (1839-1914).

Saussure conceived a discipline which he called “semiology” and stated that linguistics and other social sciences are only parts of this new field. Saussure in Danesi (2004:3), explained semiology as follows :

“A science that studies the life of signs within society is conceivable. It would be part of social psychology and consequently of general psychology. I shall call it semiology (from Greek semeion “sign”). Semiology would show what constitutes signs, what laws govern them”.

Ferdinand de Saussure (1857-1913)

From the passage quoted above, one can understand the broad range of semiology as conceived by Saussure.

Etymologically, the term of semiotics originates from Greek “semeion” which means sign. Semiotics is a general study about sign or a method of analysis on sign or the functioning of sign system. In terms of terminology, semiotics is the study of signs in human life. That is, all present in life can be seen as a sign, that is something that must be given meaning. Semiotics can be understood both structurally and pragmatically. It can be said also semiotics is the study of signs, the functioning of signs, and the production of meaning. However, Peirce in Chandler (2007:29) said that the sign is something which stands to somebody for something in some respect or capacity. It addresses

somebody, that is, creates in the mind of that person an equivalent sign, or perhaps a more developed sign.

Semiotics is a general study about the sign as an essential part of cultural life and communication. According to semiotics, we can know about culture and reality by means of the sign, through the process of signification. Signs are used by humans to interact and understand the surrounding environment. Through signs, humans give meaning to their lives in person and for others. With signs, humans develop their knowledge and life in all aspects. Signs are everywhere, in various dimensions of space and time.

In addition, Barthes (1968:9) suggests that images, movements, music sounds, or anything else can be a sign, whatever the substance because semiotics aims to take in any sign system. According to Eco in Chandler (2007:2) states that semiotics is concerned with everything that can be taken as a sign. The researcher conclude in other words that can be said as a sign are all what is seen and felt by the senses.

Danesi (2004:4) states that since the middle part of the twentieth century, semiotics has grown into a truly enormous field of study, encompassing, among other endeavors, the study of body language, art forms, rhetorical discourse, visual communication, media, myths, narratives, language, artifacts, gesture, eye contact, clothing, advertising, cuisine, rituals-in a

phrase, anything that is used, invented, or adopted by human beings to produce meaning.

Semiotics (the study of sign) is divided into two types, namely communication semiotics and significance semiotics. According to Sobur (2009:12) states that communication semiotics is emphasizing the theory of the production of signs, one of which is the presence of six factors in communication, namely the sender, receiver, message code, communication channel and reference (things discussed). While the significance semiotics is to put pressure on sign theory and its understanding of a particular context. In this case the priority is in terms of understanding a sign because the sign is more concerned than the communication process.

Therefore, it can be said that semiotics is very closely related to the science of communication. First, semiotics is the same as the science of communication, only the names are different and the paths of development and concepts are different as well as the characters. Second, semiotics overlap with communication science. There are two fields which are in common in the same field concerning the notion that both are interpretive studies. Third, semiotics is an approach to communication science. Which is included in the interpretive perspective, which can be distinguished from a critical and objective perspective.

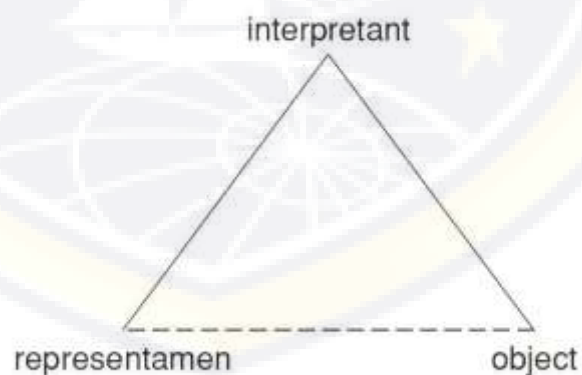
2. Charles Sanders Peirce's Theory

In this study, the researcher uses Charles Sanders Peirce's semiotic theory. Charles Sanders Peirce (1839-1914), whose surname is pronounced „purse“, was a son of Benjamin Peirce, a Harvard professor of mathematics and astronomy and, at the time, America's foremost mathematician, Sobur (2009:39). For Peirce, semiotics are action influence or pair works between three subject, namely sign (representamen), object, and interpret. Peirce in Noth(1995:42) defined the sign in terms of a triadic process, called semiosis. For Peirce, a sign as something which stands to somebody for something in some respect or capacity. Peirce's view explains that the sign can represent something else, thus a sign of presenting something that represents it. These signs may include sounds, words, and everything that could give a guidance as a process of communication, like a house, clothing, and every symbol with meaning.

Studies of signs become a serious field in linguistics and literature. However, nowadays the term „semiotics“ is widely used as an umbrella term to embrace the whole field. In Chandler (2007:29) Peirce offered a triadic (three-part) model consisting of:

- a. The *representamen*: the form which the sign takes (not necessarily material, though usually interpreted as such) – called by some theorists the „sign vehicle“.
- b. An *interpretant*: not an interpreter but rather the *sense* made of the sign.
- c. An *object*: something beyond the sign to which it refers (a *referent*).

To qualify as a sign, all three elements are essential. The sign is a unity of what is represented (the object), how it is represented (the representamen) and how it is interpreted (the interpretant). According to Fiske (2002:42) that a sign refers to something other than itself – the *object*, and is understood by somebody: that is, it has an effect in the mind of the user – the *interpretant*.



(Peirce's semiotic triangle in Chandler, 2007:30)

It means that *representamen*, *interpretant*, and *object* are something which should always together. The *representamen* can be divided into *qualisign*, *sinsign*, and *legisign*. According to Sobur (2009:41) that *qualisignis* based on the quality of the sign such as color. *Sinsignis* the existence of sign to the events experienced, for example a snapper that can mean threats or anger. Then, *legisign* is the existence of sign with the general concept and rules such as traffic light.

Based on *interpretant*, according to Sobur (2009:42) that sign can consist of *rheme*, *dicent*, and *argument*. *Rheme* is a sign of qualitative possibility, that is everything sign which is not true and is not wrong such as a concept. *Dicent* (*decisign*) is a sign of fact, usually shaped of proposition. For example, a road that is prone to accidents, then installed a warning sign prone to accidents. And *argument* is a sign of a reason which based on leading principle. For example, smoking ban signs at gas stations, this is because gas stations are a flammable place.

According to Peirce in Vera (2014: 24-26), based on its object, there are three kinds of signs which are all indispensable in all reasoning a sign may be termed *icon*, *index*, and *symbol*.

- a. *An icon* is a sign which refers to the object that it denotes merely by virtue of characters of its own, and which it possesses, just the same, whether any such object actually

exists or not. For example, a images on the cover of TIME magazine are icons due to signs that refer to object equation.

- b. *An index* is a sign which refers to the object that it denotes by virtue of being really affected by that object. For example, smoke is an index of fire.
- c. *A symbol* is a sign which refers to the object that it denotes by virtue of a law, usually an association of general ideas, which operates to cause the symbol to be interpreted as referring to that object. Such as traffic lights and national flags.

While Bradley (2016:1) stated that Peirce said the form a sign takes, could be classified as one of three types which are *an icon* has a physical resemblance to the signified, the thing being represented. *An index* shows evidence of what is being represented. And *a symbol* is arbitrary and must be culturally learned, it is usually becomes associated with the concept it represents over time.

An analysis of the essence of the sign leads to proof that each sign is determined by its *object*. First, with following the nature of the *object*, when we call the sign of an *icon*. Second, it becomes reality and its existence is related to individual objects, when we call the sign of an *index*. Third, a definite estimate that it is interpreted as a denotative object as a result of habits when we refer to signs as *symbols*.

The main principles containing Peirce's theory are the human mind and sign boundaries, the three-dimensional system (triadic/trichotomy) and the relativity regarding the three typologies or taxonomies of signs (icon, index and symbol).

Besides, Peirce in Hoed (2011:39) stated that the semiosis process is an unlimited process because that the interpretant can be a new representamen and if it joins with another object it will produce the new interpretant. The semiosis will end and where the person does not have anything else to be connected again with the last interpretant.

C. Traditional Clothes of Makassar

Clothing is one of the basic human needs. As time went on, clothing underwent a change, which was once made of bark and then switched to cotton which was processed into yarn as clothing material and after a connection with China, so silk thread was known as material from clothing.

Human – developed clothing is not solely shoved to the biological needs to protect the body, but also encouraged by cultural needs. If the culture was developed by humans only shoved by biological needs, then its form and variety are not as much as it is today. Clothing was also developed to fulfill cultural needs, customs and diverse views of life. In addition, Barthes (2013:5) argues that clothing is always understood, implicitly, as a special marker of a

general who is characterized by the exterior (age, country, social class). In other words, generally clothing is a special sign that represents things such as personality, social status, and the overall character of the wearers.

According to Barnard in Kelly (2010:221) that clothing not only shows social and cultural position but marks social and cultural reality by communicating not only feelings and moods, but values and beliefs. In addition to having a functional role, clothing also has a privilege both from the material used and in terms of the motives applied. Jalins (1990:6) said that clothing inherent in a person is a mirror of one's soul and character. In a social context, clothing provides harmony and congruity for the human's body that can manifest aesthetic taste. Clothing cannot escape from aesthetics because people in general are happy to see something that is harmonious and beautiful.

Likewise in traditional clothes which are typical clothing of a tribe. Clothing or Traditional clothes can show the level of culture of the community in a particular area, traditional clothes can only be used on certain events because it is generally less practical.

Each tribe has its own characteristics and history regarding its traditional clothes. Traditional clothes is one of the identities or identifiers of the wearer community. Traditional clothes are generally worn in various ceremonies such as marriage ceremonies, welcoming,

and any other certain event. Traditional clothes is a symbol of a region or tribe. As a symbol, traditional clothes is used a marker for something. In this case, what is meant is traditional clothes of Makassar.

Generally, traditional clothes of Makassar is known for *Baju Bodo*. *Baju Bodo* is a traditional clothes used by women of Makassar tribe. *Baju Bodo* is the naming of the Makassar people. In accordance with the name "bodo" which means short, this shirt is indeed short-sleeved. The first naming of *Baju Bodo* is *Baju Tokko*, because before use should be formed.

At the beginning of the emergence, *Baju Bodo* is no more than a thin shirt and loose as the character of Muslin cloth. Formerly *Baju Bodo* was worn without an underclothes so that it showed the wearer's breasts and chest curves, and was combined with a sarong that covered the waist down. But along with the influx of Islam, this transparent clothes was then paired with the same colored underwear, but it was brighter. While the bottom of the dress is a matching silk sarong (*Lipa Sabbe* or *Lipa Garrusu*).

Baju Bodo is indeed traditional clothes specifically for women who in their use have rules based on color that symbolize the age and female castes of the wearer. Besides *Baju Bodo*, Makassar tribe also has traditional clothes called *Baju Labbu*. The same is true of manin traditional clothes of Makassar called *Jas Tutu* and *Balla Dada*. Bright

colors, shapes and other equipment used have certain symbols and meanings among the Makassar people.

In the past, traditional clothes of Makassar tribe could show marital status, even the social status of the wearers in the community. This is because the Makassar community is divided into three social layers. These three social strata are *Ono Karaeng*, which is a layer occupied by kings and nobles; *Tu Maradeka*, namely the layer of free people or the general public; and *Ata* or the class of slaves, namely the layers of people who lost in war, were unable to pay debts, and who violated tradition. But now, traditional clothes that is used is no longer symbolizing a person's social position, but rather shows the taste of the wearers.

Meanwhile, based on the gender of the wearer, traditional clothes of Makassar can be distinguished from traditional clothes for man and women. Each of these clothes has its own characteristics, traditional clothes for man are called *Balla Dada* and *Jas Tutu*, while traditional clothes for women are called *Baju Bodo* and *Baju Labbu*.

Traditional clothes for man in Makassar tribe consists of clothes, pants (*paroci*), sarong (*lipa sabbe* or *lipa garrusu*), and headgear (*Nibiring*) and headband (*passapu*). Clothes worn on the upper body in the form of a suit jacket (*Jas Tutu* and *Balla Dada*). The model of the clothes that appear is long sleeves, neckline, pocket on the right and left of the shirt, and given buttons made of gold or silver and mounted

on the neck of the shirt. The description of the model is the same for both types of the clothes of man, both for *Jas Tutu* and *Balla Dada*. Only in terms of color and material used are there differences between the two. The materials for *Jas Tutu* are usually a thick cloth and made of wool, with plain colors blue such as black, dark blue, and white. The materials for *Balla Dada* are looks thinner but made from thick cloth, such as wool and silk, and is not plain with a variety of motifs and colors are white, black, green, dark blue, and red. The bottom are a pants (Paroci) and a sarong (lipa sabbe or lipa garrusu) and made of silk with a checkered motif. Hariana (2010:85) stated that sarong woven from natural silk fiber or ordinary weaving yarns.

Besides *Jas Tutu* and *Balla Dada*, there is also traditional clothes of Makassar man called *Laskar*. *Laskar* is a dress worn by an army called *Tu Barani* and is usually also used by *Paraga* or drummers evenly in welcoming grand guests. The material is thin and not thick, the colors used are generally red. Similar to *Jas Tutu* and *Balla Dada*, *Laskar* also wears a headband (Passapu), pants (paroci) and a sarong.

Traditional clothes for women in Makassar tribe consist of clothes and sarongs (lipasabbe or lipagarrusu). There are two types of clothes commonly worn by women, namely *Baju Bodo* and *Baju Labbu* with their own peculiarities. *Baju Bodo* is rectangular, not sleeved, the side of the fabric is sewn, and at the top is hollowed out to insert the

head which is also the neck of the clothes, closed on the forearm by binding called *Sima*, forming a developing arm, and a triangular neck.

As for *Baju Labbu*, the shape is long, usually in the form of a long and tight sleeve starting from the elbow to the wrist. The basic material that is often used to make of *Baju Labbu* like that is thin, old colored silk with floral patterns.

D. Accessories in Traditional Clothes of Makassar

The accessories that worn in traditional clothes for man and women of Makassar tribe, namely:

1. Traditional clothes for man

The completeness of traditional clothes for man in Makassar tribe who have never forgotten to wear are accessories such as *keris (sele)/ badik*, belt (*sikkoaya*), headband (*passapu*). So that the *keris* or *badik* is not easily separated and remains in place, it is given a binder called *sikko aya* with cloth tied to the *keris* or *badik* called *passapu sele*. Especially for headgear, the material commonly used comes from *pasapu* cloth made from *lontar* leaf fibers woven and consists of several kinds, one of which, namely the headgear on traditional clothes for man in Makassar tribe decorated with gold thread, the people called *Nibiring*.

2. Traditional clothes for women

Similar to man, traditional clothes for women of Makassar tribe also use a variety of accessories to complete the look of the

clothes they wear. Headdresses are bun decorated with flowers (bunga sibollo, bunga niguba, pinang goyang and kutulu"), long earrings (bangkarak takroe), chain necklaces hanging (tokeng), long necklace (kolara). At the base of the armband (sima), while the wrist is decorated with bracelets called *Ponto Karro-karro Tedong*. (Mr. Andi Jufri Tenri Bali, 2019)

E. Background of Makassar Tribe

Makassar tribe is the largest and strongest tribe among the Bugis, Mandar, and Toraja tribes which live in South Sulawesi. People from Makassar are usually called "Daeng". The existence of them can be found in Makassar City, Gowa District, Takalar, Je`nepono, Bantaeng, Bulukumba, Selayar, Maros, Pangkep, South Sulawesi, West Sulawesi, Central Sulawesi, and Southeast Sulawesi. Makassar tribe's dialect is different, but still in the Makassar language family.

Sabda (2013:1) said that the characteristics of Makassar people are brave, resilient, never give up, open, spontaneous, like to wander, loyal, democratic in governing, and victorious in the sea. Mostly, they work as sailors. However, after experiencing the development of society and culture. Many people in Makassar work as farmers, fishermen, entrepreneurs, traders, teachers, and various fields in the government sector and the private sector. The kinship system in Makassar tribe is bilateral, namely the lineage drawn from the father and mother. In Makassar tribe's culture, there are a known system of

social strata, namely aristocrats (karaeng), common people (tu maradeka), and servants (ata). Makassar women can not marry man of lower caste, especially for noble women. The best marriage is marriage between man and women with the same degree. But now, the principle of comparability has begun to shift.

In terms of trust, the people of Makassar tribe in the past adhered to animist beliefs, namely Turei A'rana (high will). However, after the entry of Islam into Makassar community. Therefore, the majority of Makassar people embrace Islam. Since they embraced Islam, all forms of their ancient religious beliefs were abandoned. Islam has been present among the people of Makassar since centuries ago. They are strong adherents of Islam. Islam is the religion of people in Makassar so that some traditions, cultures, and daily lives of the Makassar tribe are influenced by traditions and cultures that contain Islamic elements. While in terms of language has changed a lot because of other languages, such as Bugis and Malay. Native Makassar language speakers can be found in the southern part of Gowa.

In community of Makassar tribe, especially those domiciled in the district of Gowa, they still adhere to the principle (philosophy) of life known as "siri' na pacce", in addition to several other life principles. According to Darwis and Asna (2012:189) that *Siri'* in Makassar means shyness or shame, meaning *siri' (tuna) lanri*

anggaukanna anu kodi, meaning embarrassment when doing a disgraceful act.

Philosophy of *Siri* is used by the Makassar people to defend honor towards those who want to insult or demean their self, their family and relatives, while the philosophy of *Pacce* is used to help fellow members of the community who are in distress or suffer.

In terms of culture, Makassar tribe has a culture such as *Accera Kalompoang* (the tradition of washing heirlooms), *Appalili* (planting rice), *Pa**''**buntingang* (marriage tradition), *Kalasukang* (birth tradition), *Ammoterang* (death tradition), *Pajoge Pakarena* (pakarena dance), and *Paraga dance*.

CHAPTER III

METHOD OF THE RESEARCH

A. Type of the Research

The type of research conducted is a type of qualitative descriptive research that uses semiotic analysis. This research uses a qualitative approach that seeks to obtain as much information as possible about the symbolic meaning of shapes, colors, accessories, and other aspect in the traditional clothes of Makassar tribe. Information is explored through observation and in-depth interviews with informants who aim to solve the problem being studied. Data from the results of observations, interviews and documentation produced, then arranged in the form of sentences and images. Qualitative research that aims to build a statement of knowledge based on constructive perspectives (for example, meanings derived from individual experiences, social and historical values, with the aim of establishing a particular theory or pattern of knowledge).

B. Location of the Research

In this research, the researcher needs to obtain data from the informants. It is interview and observation. The location of this research was conducted in the district of Gowa. Exactly in Museum of Balla Lompoa at Jl. K. H. Wahid Hasyim No. 93, Sungguminasa, Somba Opu, Gowa, South Sulawesi 92111.

C. Source of Data

Sources of the data in this research used two sources, namely primary data source and secondary data sources. Primary data sources, namely data sources obtained directly from the location of the research, such as traditional clothes, history and an explanation of the meaning contained in traditional clothes of Makassar with in-depth interview with informants. While secondary data sources, namely data sources obtained from books, articles, and journals that related to the problem under study.

D. Research Instrument

The research instrument used to obtain research data when entering the data collection stage in the field is observation, interview, and documentation. This research instrument will obtain the data from the sources of information.

A research will run smoothly if use the right data collection tool. This research uses a data collection tool that serves to assist in gathering and providing descriptions. The researcher also used some tools which are a recording device in the form of a handphone with brand of Samsung, J4+ type, with its original recording application without any filters. It used to record sound in the interview process, and to obtain data in the form of images, as well as stationery in the form of book and pen to record information related to the traditional clothes of Makassar tribe.

E. Technique of Collecting Data

Technique of collecting data is done in the following ways:

1. Library Research

In this method, the researcher searches for some references about semiotic analysis based on Peirce's theory. The result would be a previous study or reference such as books, journals, and articles.

2. Field Research

In field research, the researcher would conduct the research to collect the authentic data through certain ways. In the time and location determined above. The collection of data would be appropriate with the object of this research which has been explained. And the researcher used field research using techniques data collection as follows:

a. **Observation**

Technique of collecting data with observation are direct observation technique to research sites to ensure the correctness of data and optimize the ability of researcher to obtain representative data, as expected. Observation is an activity that involves all sense forces such as hearing, sight, feeling, touch, and taste based on the facts of empirical events. Therefore, the researcher came to the museum to

observe traditional clothes there in order to ensure that the data needed are as expected.

b. Interview

In this research, the researcher used the interview technique as the second step in her research with the help of informants. And the determination of informant is done by purposive sampling, the researcher determines the informants who will be interviewed based on representational considerations. Where the informants interviewed were people who were able to provide informations that was considered accurate about the grip of traditional clothes of Makassar. Interview was done by researcher through asking some questions to informants and record the answeres about traditional clothes.

c. Documentation

Documentation technique, which is done by collecting documents about images of traditional clothes in Makassar. It would use the handphone as well to perpetuate the object of this research. Using the same device to record in interview process, which is handphone from brand of Samsung, J4+ type, with its original camera application without any filter. The researcher came to the museum to take some picture of traditional clothes directly use the researcher"s handphone,

while some of traditional clothes that are not exist in museum were found informant (Anrong Bunting) and internet.

F. Technique of Analyzing Data

In this research, the researcher uses a semiotic analysis in the technique of analyzing data which aimed to determine the meaning of the signs contained in traditional clothes of Makassar. In this research, the analysis used is semiotic analysis by Charles Sanders Peirce about *icon, index, and symbol*. Data will be analyzed using some steps of data analysis by Miles and Huberman in Sugiyono (2015: 337-345), which are:

1. Data Reduction

Data reduction means enclosing, choosing the principal things, focusing on important things, finding the theme and model, and throwing away the unnecessary things. Then, the data which has been reduced would give a clearer imagination, and make easy the researcher to collect and find another data if it is needed.

2. Data Display

After the data being reduced, the next step is displaying the data. Display of data is intended to compile a set of information which gives the possibility of conclusions and taking action. Data that has been compiled and presented can make it easier for researcher to understand what is happening and what

must be done based on the understanding gained the researcher of the display.

3. Conclusion Drawing/Verification

The last step is making conclusion and verification. The initial conclusion which being proposed is still temporary and would be change if there is no strong evidences which support the next step of collecting data. But, if the data concluded in initial step being supported by valid and consistent evidences when the researcher back to the field to collect data, then the conclusion being proposed is a credible conclusion.

Thereby, the conclusion in qualitative research might be able to answer the questions research which are formulated from the beginning. But it might be no, because as being proposed that problem and questions research in qualitative research still temporary and would be develop after the research in field.

CHAPTER IV

FINDINGS AND DISCUSSION

A. Symbolic Elements in Traditional Clothes of Makassar

Each tribe knew clothing that functions as a cover and body armor, as well as decorations and jewelry. Each of them has a variety of types, shapes, both in terms of material and procedures for the use of traditional clothes, especially about traditional clothes of Makassar.

From the interview conducted by researcher with informant an expert staff at the Museum of Balla Lompoa who also work as a traditional figure and historian of Makassar, namely Mr. Andi Jufri Tenri Bali, 2019, he stated that traditional clothes of Makassar is an implementation of a combination of the value of *Siri Sileo Pangngali* which means self-esteem and honor creates the value of *Sipakatau* which means mutual respect and symbolizes human identity in the ethnic Makassar community. In traditional clothes of Makassar there are many symbols of meaning that complement it and are generally enriched by accessories that are also full of meaning.

Traditional clothes of Makassar has an important role in every traditional events and has become an icon of every traditional ceremony, this was because every traditional ceremony requires the appearance of traditional clothes and also was a composition of the appearance of the traditional ceremony.

In each ceremony there must be elements of tradition. In Makassar culture there was social stratification, so community class divisions also provided guidance on the clothes they worn.

In Makassar culture, traditional clothes was a very important aspect. Not only serves as a decorator of the wearer's body but also was a completeness in traditional ceremonies in the Makassar tribe community. The use of traditional clothing for a ceremony symbolizes the grandeur of the ceremony.

There are six categories to explain the symbolic elements in traditional clothes for man :

1. Types

- a) *Jas Tutu*

Jas Tutu is a long-sleeved coat with a closed collar and has two small buttons on the neck and five on the front. *Jas Tutu* with an upright neck collar is for nobles. Material from *Jas Tutu* is a thick cloth or wool and plain color. In ancient times it was generally black, dark blue and white.

- b) *Balla Dada*

Balla Dada is a suit that is in the form of a closed jacket or similar to *Jas Tutu* and only worn by Kings or nobles. Material from *Balla Dada* is thick cloth, wool and silk and not plain with a variety of motifs. White, black, green, dark blue and red.

c) Laskar

Laskar is a dress worn by an army called *Tu Barani* and is usually also used by Paraga or drummers evenly in welcoming grand guests. The material is thin and not thick, the colors used are generally red. Using a headband called *Passapu*, pants (*paroci*) do not reach the ankles, below the knee. Sarong that is used does not reach the bottom, only to the knee, and slightly below the knee. This is because the user is free to move or act.



Picture 1. *Laskar* (Traditional clothes for *Tu Barani* of Makassar)

2. Shape of traditional clothes for man is basically rectangular.
3. Accessories of traditional clothes for man are *Passapu* (headband), *Songkok Nibiring* (headgear), *Badik / Keris (Sele)*, *Sikko Aya*" (belt), and *Passapu Sele*.

4. Materials from the accessories used by Makassar man showed the wearer's social status.

5. Elements of the colors.

There are no data of symbolic elements for this category.

6. The way to use the sarong of traditional clothes for man must extend down, especially of *Jas Tutu* and *Balla Dada*.

And also there are six categories to explain the symbolic elements in traditional clothes for women:

1. Types

a) Baju Bodo

Traditional clothes for women, commonly known as *Baju Bodo*, is the naming of Makassar people, which means short clothes. The point is not arm, then when used then look arm. The material from *Baju Bodo* is woven from processed cotton yarn and woven from processed silk thread.

b) Baju Labbu

Baju Labbu is a long-sleeved clothes, made of silk, similar to Padang clothes, there are 5-7 buttons at the end of the sleeve, there are accessories made of cloth on the neck of the shirt equipped with the trinkets and only use long necklace called *Kolara*.



Picture 2. *Baju Labbu* of Makassar women

Baju Labbu is called similar to the Padang clothes because of the use of this clothes due to Malay influences. This shirt is estimated to begin to be known in South Sulawesi around the 17th century. (Interview with Andi Jufri Tenri Bali, 2019)

The pairs of *Baju Bodo* and *Baju Labbu*, which are sarongs in Makassar are called *Lipa*. In terms of form it never changes, namely rectangles and has a head and body head in the Makassar language called *Puncang*, and in its use it is always behind.

The types of sarong (*Lipa*) are divided into two, namely *Lipa Garrusu*, made from cotton yarn. The cover looks shiny and slippery because it is starched or shaped and iron using a tool called *Bole*, which is a type of shellfish, because it used to not know electric irons, then shells were used to straighten

and straighten the scabbard. And *Lipa Sabbe* is made from silk fabric.

Sarong has a motif or pattern that in Makassar is called *Curak*. The other type, called *Tope*, is like a skirt whose edges are decorated with trinkets, and colorful, made of satin and silk, worn by women and men in traditional ceremonies, parties, weddings and so on.

Formerly silk sarongs in the Makassar tribe were known by two or three patterns which in the Makassar language as mentioned earlier were „curak“namely:

- 1) *Curak Caddi*, meaning small squares.
- 2) *Curak Labba*, meaning large squares.
- 3) *Curak Tangnga*, meaning between small and large squares.

2. Shape

The shape of *Baju Bodo* is rectangular, is not sewn on the upper left and right sides, about an inch to insert the hand. And on the front of the top is punched to insert the head which is the neck of *Baju Bodo*. On the arms, tied with a cloth decorated with trinkets called *Sima*.

The first naming of *Baju Bodo* is *Baju Tokko*, because before it is used it must be formed or Makassar language called *ni tokko*.

Baju Bodo are divided into:

a) *Baju Bodo* with a short shape that is only limited to the waist.

This type is used by girls / young women, brides, and dancers.

b) *Baju Bodo* with a long shape that reaches below the calf, generally used by adults / married.

3. Accessories of traditional clothes for women are hair ornaments (Bunga Niguba, Bunga Sibollo, Pinang Goyang, and Kutulu"), necklaces (Tokeng and Kolara), earrings (Bangkarak Takroe), bracelets (Karro-karro Tedong) and a binder of arm (Sima).
4. Materials from the accessories used by Makassar women showed the wearer"s social status.
5. Elements of the colors for *Baju Bodo* are only known by a number of colors and indicated certain social status and age of the wearer such as red, green, old red, purple, white, and black.
6. The way to use the sarong for women also show the wearer"s status, especially of *Baju Bodo*.



Picture 3. Balla Dada and *Baju Bodo* with a long shape (especially for crown prince and his wife)

B. Symbolic Meaning in Traditional Clothes of Makassar

Before discussing the symbolic meaning in traditional clothes of Makassar more deeply, researcher wanted to discuss again about the definition of traditional clothes. Traditional clothes was an identity and cultural characteristic of an area that has become a feature used by a person or group that shows the cultural ethos of the wearer's community, besides being beautiful also has certain meanings.

As a characteristic, traditional clothes also used as a marker for something, usually in the form of prayer or reflection of attitude. Traditional clothes was an invaluable ancestral heritage with material. Traditional clothes was generally created with meaningful contents and symbolize the height of dignity of the wearer, especially in traditional clothes of Makassar.

In this research, researcher used Peirce's theory. According to Pierce's concept of thought, the fundamental principles of sign character were representative and interpretative properties. The nature of the representative sign means that the sign was something that represents something else, while the interpretative nature means that the sign provides an opportunity for interpretation depending on the user and recipient. Researcher used a sign classification according to Pierce to analyze the Symbolic Meaning in Traditional Clothes of Makassar based on *Icons, Indexes and Symbols*.

The following were the symbolic meaning in traditional clothes of Makassar based on icons indexes, and symbols. Especially the shape, accessories, and colors in traditional clothes of Makassar.

1. Types and shape in traditional clothes of Makassar

As explained earlier that according to the gender in traditional clothes of Makassar divided into traditional clothes for man, the types were *Jas Tutu*, *Balla Dada*, and *Laskar*. While for women were *Baju Bodo* and *Baju Labbu*.

The pair of traditional clothes for man were pants (*paroci*) and sarong (*Lipa*) and for women only worn a sarong (*Lipa*). The meaning types and shape in traditional clothes of Makassar for man and women were symbolizes of social status and age of the wearer. In the past *Jas Tutu* and *Balla Dada* used only by nobles and kings, but along with the development of the time, *Jas Tutu* and *Balla Dada* can be used by all levels of society. And *Laskar* worn by an army called *Tu Barani*. And for Makassar women, it could be seen from the length of clothes worn, especially of *Baju Bodo* that were *Baju Bodo* with a short shape used by girls and *Baju Bodo* with a long shape used by adults or married.

The shape in traditional clothes of Makassar for man and women was basically the same, which was based on a rectangular pattern starting from the shape of clothes, sarong and the motif of the sarong. This based on the cosmological view of Makassar

people who looked at this universe as a rectangular in Makassar language known as “Sulapak Appak” which was a unit.



Picture 4. Baju Bodo and Jas Tutu.

- a) The icon from the picture 4 is traditional clothes of Makassar for man and women.
- b) Index from the picture is referring to the shape of clothes, sarong and the motif of sarong which is based on the rectangular shape. It is associated with four natural elements in Makassar language know as “Sulapak Appak”. In accordance with the conviction of Makassar people who see that all events in nature include humans are determined by the combination of four elements, namely water, wind, fire and soil. Where Makassar people believe that humans and nature need harmonization which is then implemented in the shape of clothing. This is because the Makassarese view that clothing as their own.

- c) Symbolic meaning in traditional clothes of Makassar is symbolizes of honor and majesty and also as human identity in the ethnic of Makassar community.

Symbolic meaning of traditional clothes for man and women Makassar tribe is essentially the same. With the values contained in it as guidelines for behavior or symbols of honor and majesty. Likewise, these values are used as a reinforcement of norms that have been passed down through generations. Thus it is the values that can be used as supporting social arrangements, which means as reinforcement of identity by cultural supporters of a social group and also as values of community culture and national solidarity. (Interview with Mr. Andi Jufri Tenri Bali, 2019)

2. Accessories in traditional clothes of Makassar a. For Man

- 1) Passapu (headband)



Picture 5. Passapu (headband)

- a) The icon from the picture 5 is headband that represents a rooster, which means not knowing fear when meeting

an opponent and also a characteristic for Makassar people.

- b) Index from the picture is referring to the triangle shape that describes honesty, truth, and honor that are always uphold.
- c) Symbolic meaning from the headband is symbolizes of courage and patriotism attitude of Makassar man.

From the result of the interview conducted by researcher with informant Mr. Andi Jufri Tenri Bali, he stated that *Passapu* symbolizes the courage and patriotism of Makassar man, and means an attitude that is characteristic of Makassar people who are firm and always uphold honesty in the sense of one word of action, uphold the truth and uphold honor.

The meaning of *Passapu* is also associated with one of the King of Gowa who is also a Makassar hero named Sultan Hasanuddin. Sultan Hasanuddin is a king who had courage and extraordinary wisdom. Therefore also given the title “Jangang Lakiya Battu Ri Timoro” or “Ayam Jantan dari Timur Indonesia” which means “The Rooster from the East of Indonesia.” That is why it is said that if want to find courage in the Lontara script, that courage is in the Makassar people.

Passapu (*destar*), is a headband made of woven fabric made of cotton. Some are woven in plain red or black and batik. *Passapu* is a traditional headband typical of Makassar. Each cloth is made in a rectangular shape about one meter long. Before being used, this cloth must be given starch before hand to be able to stand above the head. To make the *Passapu* fold, the fabric is folded diagonally, then the bottom of the triangle is folded back like forming a ship, and tied to the head with a bond pattern to the right of the head.

Passapu consists of several types and one of them was called *Passapu - Patonrok* and when used upright hardens because it had been starched or formed. For nobles, the edges of the head tie were knitted with gold thread and vice versa if they only worn threads commonly worn by ordinary people or society in general. However, over time, *Passapu* is now only used in traditional ceremonies, welcoming grand guests, and worn as traditional dance equipment.

2) Songkok Nibiring



Picture 6. Songkok Nibiring (headgear)

- a) The icon from the picture 6 is headgear.
- b) Index from the picture is referring to the edge of gold on the headgear that shows the wearer's social status.
- c) Symbolic meaning from the headgear is symbolizes of honor and manners for Makassar man.

Songkok Nibiring is a headgear made of woven palm fiber. High and low edges and types of precious metals, the headgear indicates the wearer's social status. *Songkok Nibiring Bulaeng* is a headgear whose edges are of gold, high or wide for high nobles (Kings) who hold the government. The headgear is black or white.

Songkok Nibiring Bulaeng is a traditional Makassar ethnic coffin whose culture has become a headgear that must be worn for native Makassar man in every traditional events.

3) Badik



Picture 7. Badik of Makassar

- a) The icon from the picture 7 is *Badik* that represents of culture and identity of the courage of Makassar tribe.
- b) Index from the picture is with a glove and handle made of wood showing the social status of the owner.
- c) Symbolic meaning from *badik* is symbolize the dignity of Makassar man.

In the Makassar tribe it is called *Badik*, but because of the Javanese influence it is called *Keris*. *Badik/ Keris* are heirlooms that are sacred by the owners. *Badik/ Keris (sele)*, not only as accessories but also a weapon to protect themselves from enemy attacks which contain the meaning of the nature of life which is also symbolize the dignity of Makassar man who always uphold *Siri*”, in the sense of surviving if attacked, protecting women’s dignity and defend the leader or the State. (Interview with Mr. Andi Jufri Tenri Bali, 2019)

Badik/ Keris (sele) is tucked in the waist. *Badik/ Keris* whose holster and handle are wrapped in carved gold called *Tatarapang*, for high nobles (kings). If the *badik/ keris* sheath is wrapped in carved gold and the handle is made of carved horns or bones called the *Pasak-Timpo*, with a dragon's head for nobility. And for ordinary people, gloves and handles do not use gold only from wood. *Keris* is worn only for traditional ceremonies, such as royal birthdays and meetings of big people.

4) Passapu Sele and Sikko Aya"



Picture 8. *Passapu Sele and Sikko Aya"* (belt)

To perfect the appearance of Makassar man used cloth wrapped around and allowed to hang on a dagger which in Makassar is called *Passapu Sele*. Symbolic meaning that contained in *Passapu Sele* is symbolize authority which is basically only used by the nobility (King). And also *Sikko Aya"* is a belt for Makassar man. Symbolic

meaning that contained in *Sikko Aya'* is symbolize an ethics and manners in dressing.



Picture 9. Traditional clothes for man with accessories

The pair in traditional clothes of Makassar for man are pants (paroci) and sarong (Lipa). The way to use the sarong which must extend down in the sense of symbolizing ethics and manners in dressing for the Makassar tribe.

b. For Women

- 1) Bunga Niguba (hair ornament)



Picture 10. Bunga Niguba

- a) The icon from the picture 10 is flowers for hair ornament.

- b) Index from the picture is from the colors that describes a bright and sturdy life.
- c) Symbolic meaning from hair ornament *Bunga Niguba* above is as a symbol aesthetics value of women and the nobility of women.

Bunga Niguba, means artificial flower. From the interview with Mr. Mansur who work as a wedding makeup stylist in Makassar tribe known as *Anrong Bunting*, 2019, he said that *Bunga Niguba* is symbolizing the aesthetics value of women and nobility of women. Basically *Bunga Niguba* consists of five colors that mean in Islam there are five times of a day (Shubuh, Dhuhur, Adzar, Maghrib and Isya). But along with the times the colors of the *Bunga Niguba* hair ornament has changed or decreased, according to the tastes of the wearer.

Besides that, there is also hair ornaments on Makassar women known in the Makassar language as *Bunga Sibollo* which means a flower that also symbolizes the aesthetics value of women and nobility of women. Usually this hair decoration made of real flowers such as roses that have the highest value.

2) Pinang Goyang (bun decoration)



Picture 11. Pinang Goyang

- a) The icon from the picture 11 is flower stalk.
- b) Index from the picture is three flowers stalk ornament that show three levels of life, namely young, mature and old age.
- c) Symbolic meaning from the bun decoration *Pinang Goyang* above is as a symbol of the elegance of a women.

3) Kutulu" (hair ornament)



Picture 12. Kutulu"

- a) The icon from the picture 12 is hair ornament that represents a crown.

- b) Index from the picture is flowers stalks on the edge of the object shows the age of the wearer.
- d) Symbolic meaning from the hair ornaments *Kutulu* is as a symbol of the elegance of a women.

Kutulu, the shape is almost like a circle which is a hair decoration made of brass. Where the number of flower stalks on the edge of the object is always odd and shows age, the more flower stalks, the more it shows the age of the wearer. Similar to *Pinang Goyang*, symbolic meaning of *Kutulu* is also symbolizes the elegance of women.

4) Bangkarak Takroe (earrings)

Accessories in the ear (earrings) which in Makassar is called *Bangkarak Takroe* means hanging earrings. In Makassar language, *Bangkarak* means the body, and *Takroe* means hanging.



Picture 13. Bangkarak Takroe

- a) The icon from the picture 13 is a pair of earrings that represents of trees.
- b) Index from the picture is jewels on the object shows the wearer"s social status.
- c) Symbolic meaning from the earrings *Bangkarak takroe* is symbolizing the ideal women in the sense that a women will give birth to offspring. (Interview, Andi Jufri Tenri Bali, 2019)

5) Tokeng and Kolara (necklaces)



Picture 14. Tokeng and Kolara

- a) The icon from the picture 14, the right is a necklace in the form of flowers and the left is a necklace in the form of beads.
- b) The two images above have one index, which is of interrelated stranded shape that shows harmonization that connects one another.
- c) Symbolic meaning from the necklaces *Tokeng and Kolarais* as a symbol of women"s glory.

Tokeng, is a necklace that means hanging 9 necklaces that are flower-shaped and multi-layered or interrelated which means harmonization of humans and their environment. While *Kolara* means long necklace which symbolizes a women's glory. (Interview with Mr. Andi Jufri Tenri Bali, 2019)

6) Ponto Karro-karro Tedong (bracelets)



Picture 15. Ponto Karro-karro Tedong

- a) The icon from the picture 15 is a pair of bracelets that represents of buffalo"s throat.
- b) Index from the picture is the shape like buffalo"s throat that shows strength and toughness.
- c) Symbolic meaning from the bracelets *Ponto Karro-karro Tedongis* as symbol of harmonization.

Ponto Karro-karro Tedong is a flat-shaped and rather thick wide bracelet with carvings, because it is as long as a buffalo's throat so-called *Ponto Karro-karro Tedong*. This is because buffalo is most often used in

managing agriculture so this bracelet symbolizes the harmonization of humans and their environment. Which shows strength and toughness, emphasizes that women can also take care of themselves. In Makassar language *Karro-karro* means throat and *Tedong* means buffalo.

7) *Sima* (a binder on the arm)



Picture 16. *Sima*

- a. The icon from the picture 16 is a binder on the arm.
- b. Index from the picture is the trinkets on the object shows the wearer's social status.
- c. Symbolic meaning from *Sima* is as a symbol of charismatic and authority of women.

Sima is a binder on the arm that not only functions as jewelry but also contains a supernatural meaning or there is a religious reflection or belief, that is to protect from evil intentions and contain the meaning of etiquette that symbolizes charismatic and authority of women. *Sima* worn

on the arms of *Baju Bodo* is also a symbol of the wearer's social status as a royal line if the trinkets made of gold.

Accessories worn in the past illustrate the wearer's social status as seen from the material used, that is, if the material made of silver, white gold, and precious gold only used by nobles, whereas if the material made of brass or bronze for ordinary people.

The meaning of the accessories worn by Makassar man and women is the symbolize manners and as a symbol of personality, honesty, and harmony. (Interview with Mr. Andi Jufri Tenri Bali, 2019)

3. The colors concept in traditional clothes of Makassar

The colors concept in traditional clothes of Makassar, especially for *Baju Bodo* of women.



Picture 17. Traditional clothes for women with accessories.

a) The icon from the picture 17 is two women wearing *Baju Bodo*.

- b) Index from the picture above is referring to the colors of *Baju Bodo* that shows the wearer's social status.
- c) Symbolic meaning from the colors used in the picture above is green that symbolizes the nature and prosperity and red that symbolizes of courage, determination, a way of looking at a fiery future, and not easily discouraged. And in the colors concept of *Baju Bodo*, green is worn by noble daughters and then red worn by teenage girls.

From the results of interview conducted by researcher with Mr. Mansur, 2019, he stated that red and green is a sacred color and also a color of greatness for Makassar tribe. Green is associated with the robe of Prophet Muhammad SAW is green. That is why the green is also used when the marriage acad in Makassar tribe community. Green that symbolizes the nature and prosperity, while red which symbolizes of courage, determination, a way of looking at a fiery future, and not easily discouraged.

In the colors concept of *Baju Bodo*, green is specially worn by noble daughters and red is worn by teenage girls which means that teenage shows the mortal half in Makassar language called *Bakka*. And old red is worn by married women and has children which means that the women has spent blood from her red cervix. Besides green and red, there are colors of *Baju Bodo* that shows the wearer's social status namely purple is worn by a widow, which

means that the bathing was the body part of the blow or a collision of sharp objects. White is worn by a caregiver, which means a caregiver who takes care of small children from babies to and is still in the level of holiness. Black for the elderly or those aged 40 years and over or has reached the age of aging.

The meaning of the explanation above that the use of colors in traditional clothes for women, especially of *Baju Bodo* in the past shows certain social status and age of the wearers. Besides that green and red were a sacred colors for Makassar people.

The researcher also argued that the colors as a visual sign have different connotations on the culture depending on the culture that exist in a community group. Indonesia's rich in tribes and customs have different connotations to path with colors. This was because every culture or tribe has their respective color connotations, especially in culture of Makassar tribe.

In the past to ask the age of a person was not directly, for example, to know the age of a girl was by ethical means (manners) in speaking very important role, for example, ask „Abbaju Apami' which means 'what clothes have worn?' answered include:

- 1) *Abbaju Rawammi*, it means that has worn a thin of *Baju Bodo* (estimated to be around 10 years old).
- 2) *Abbaju Kasami*, it means has worn a rather thick of *Baju Bodo* (estimated to be between 10-14 years old).

3) *Abbaju Rawa Assusun*, it means that has worn *Baju Bodo* which is layered or in two layers (estimated to be around 17 years old), because of that age the wearer's body curves have been formed and at that time did not yet know the depths it had to be two layers. (Interview with Mr. Andi Jufri Tenri Bali, 2019).

The way to use of *Baju Bodo* is to first wear the *Baju Bodo* and then the sarong. The sarong tied to the left side means that it is still girl or unmarried, and the right means it's married, then lifted up, the elbow presses the binder at the waist, the way to hold a sarong like this is usually called *Makkingking* which symbolizes the authority of Makassar women.



Picture 18. *Baju Bodo* with the way to use of sarong that lifted up (*Makkingking*)

In traditional clothes of Makassar, the use of materials, accessories, and colors indicates of social status and age of the wearers.

Whereas in terms of fixed shapes it is rectangular. This is based on the cosmological view of Makassar people who looked the universe as a rectangular in Makassar language known as "Sulapak Appak" which is a unit. All events in this world including humans are determined by a combination of four elements of nature, namely water, wind, fire, and land. From here also the basis of human events is considered as "Sulapak Appak". Likewise in the quadrilateral clothing that the Makassarese view clothing as their own. (Interview with Mr. Andi Jufri Tenri Bali, 2019)

Associated with nature because this was in accordance with the beliefs of the Makassar people who believe that humans and nature need harmonization and the harmony was symbolized with it. Where we knew that the four elements of nature were the source of human life. And as a form of respect for nature, the Makassar people use these four elements as the meaning of the basic shape of their traditional clothes along with some elements that complement the traditional clothes.

The researcher argued that it was very reasonable if humans and nature there must be harmonization because humans were part of God's creation and life never escape from the environment, and then humans were presented in this world to behave dynamically and find the order of development in life.

C. Development in Traditional clothes of Makassar

In the past, the use in traditional clothes of Makassar was regulated in customs. When a traditional clothes was used, who had to wear it and how to wear it must follow certain rules.

Now there are no restrictions on the accessories or colors of clothes in any traditional event such as in ancient times now depending on the taste of the wearers. The colors used of *Baju Bodo* in the past must follow the rules of customs. However, often with the development of the times these colors are commonly used by Makassar women in various marriages. It can even be used by women from other regions. Such as green for noble daughters, however now all people can use it according to their taste. Likewise with the accessories that used there are no more restrictions such as in the old days when wearing accessories only they were from noble families or high social status. However, some of the Makassar tribes still maintain the traditions of their ancestors. (Interview with Mr. Mansur, 2019)

The researcher argued that in the current era of globalization, traditional culture was experiencing erosion, the main young people spend more time accessing the internet than learning about their own culture. People feel more proud when they can imitate the western style of clothing and consider their own culture old-fashioned and outdated.

Especially in the traditional clothes and the meanings of the symbols contained therein are unknown, let alone young people, even parents sometimes did not know about the meaning of their traditional clothes, and they grew older with empty knowledge of culture.

Although basically all are still interested in wearing traditional clothes, they will return to their personal selves because of the many influences of foreign culture in the modern style. This is where our role as native of Makassar people, the Department of Culture and Tourism, needs to improve how to socialize it and explore its meanings. We must try to explore the interest of traditional clothes itself to be able to re-voice or wear these traditional clothes. Because even though there are many influences from foreign cultures, our traditional clothes will not be inferior to its luxury, its distinctiveness and elegance, if the wearer wears it properly. (Interview with Mr. Mansur, 2019).

The meaning of the interview above was that each person must have awareness, care and proud of our own culture, especially traditional clothes which was the identity and distinctive characteristics from our origin area. Where as owners of the culture must maintain and preserve it so that our culture still exists, even though it was hit by the influences of new cultures and the entry of foreign cultures.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

From the results of research conducted under the title *Symbolic Meaning in Traditional Clothes of Makassar*, the researcher could draw some conclusions, as follows :

1. Symbolic meaning of traditional clothes for man and women of Makassar tribe is essentially the same. With the values contained in it as guidelines for behavior or symbols of honor and majesty.
2. The meaning of the accessories worn by Makassar man and women was the symbolize manners and as a symbol of personality, honesty, and harmony.
3. The use of materials from accessories in the past was adjusted to the wearer's social status, if it was made of gold or silver used by nobles, on the contrary if made of brass used by ordinary people.
4. Symbol of colors used to be adjusted to the social status and age of the wearers, especially in *Baju Bodo*, namely green for noble daughters, red for teenage girls, deep red for married women, purple for widows, white for caregivers, and black for the elderly or those aged 40 years. Whereas for red and green is also a sacred color and also a color of greatness for Makassar tribe.

B. Suggestion

After giving some conclusions, researcher also need to convey suggestions, as follows :

1. As a generation of milenials do not easily be uprooted by foreign cultures and must be proud of the culture owned. And also still maintain and preserve the cultures that exist in our country of Indonesia.
2. In order for the meanings contained in traditional clothes to be maintained, especially in traditional clothes of Makassar, not too much modification. As a young generation must be able to voice and socialize the traditional clothes of our origin area.
3. The researcher hopefully there would be many research about traditional culture.

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Mansur. Anrong Bunting (wedding makeup stylist). *Interview*. Makassar on June 17th, 2019.



APPENDICES

LIST OF INTERVIEW QUESTIONS

1. How many types in traditional clothes of Makassar?
2. What is the basic form in traditional clothes of Makassar ?
3. Does the form in traditional clothes of Makassar have a special meaning?
4. What are the symbolic elements in traditional clothes of Makassar?
5. What are the symbolic meaning in traditional clothes of Makassar ?
6. Does every accessories worn by man and women have symbolic meanings?
7. What colors are applied in traditional clothes of Makassar ?
8. Does every color have a symbolic meaning?
9. What is the relationship between traditional clothes and the wearer"s social status ?
10. What is the history of the development in traditional clothes of Makassar ?

SURAT KETERANGAN TELAH MELAKUKAN WAWANCARA

Yang bertanda tangan dibawah ini:

Nama : Andi Jufri Tenri Bali
Alamat : Gowa
Pekerjaan : Staff ahli museum Balla Lompoa, Tokoh adat, dan Sejarawan
Masassar
Institusi : Museum Balla Lompoa

Menyatakan bahwa:


Nama : Jenab Hamid
Nim : 45 15 051 003
Jurusan : Sastra Inggris
Institusi : Fakultas Sastra, Universitas Bosowa Makassar.

Bahwa telah melaksanakan kegiatan penelitian (observasi, wawancara, dan dokumentasi) dalam rangka penulisan TAS berjudul *Symbolic Meaning in Traditional Clothes of Makassar : Semiotic Study*, dan dengan ini belum pernah diteliti oleh orang lain untuk kepentingan bersama

Pada hari kamis, tanggal 15 Agustus 2019

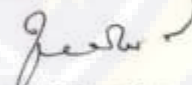
Demikian surat ini dibuat untuk digunakan sebagaimana mestinya bagi yang berkepentingan.

Pewawancara


Jenab Hamid
NIM : 45 15 051 003

Makassar, 15 Agustus 2019

Narasumber


Andi Jufri Tenri Bali

SURAT KETERANGAN TELAH MELAKUKAN WAWANCARA

Yang bertanda tangan dibawah ini:

Nama : Mansur
Alamat : Daya
Pekerjaan : Anrong Bunting (penata rias pengantin)
Institusi : Salon

Menyatakan bahwa:

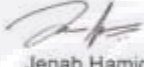
Nama : Jenab Hamid
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Demikian surat ini dibuat untuk digunakan sebagaimana mestinya bagi yang berkepentingan.

Pewawancara


Jenab Hamid
NIM : 45 15 051 003

Makassar, 15 Agustus 2019

Narasumber


Mansur

PHOTO OF THE RESEARCHER WITH INFORMANTS

Photo of the researcher when interviewing Mr. Andi Jufri Tenri Bali, as an Expert Staff at the Museum of Balla Lompoa who also work as a Traditional Figure and Historian of Makassar.



Photo of the researcher when interviewing Mr. Mansur, as an Anrong Bunting (wedding makeup stylist) in Makassar.

BIOGRAPHY



Jenab Hamid. She was born in Makassar on October 10th, 1992. She is the five daughter of seven child rens from ABD. Hamid and Hawati. Her parents have passed away. She has six siblings named Halifah Hamid, Abd. Rahman Hamid, Idrus Hamid, Habiba Hamid, Kahimma H. Hamid, and Kharisma Hamid.

She completed her elementary school in 2005 at SDN Paccinang I Makassar and her junior high school in 2008 at SMP Wahyu Makassar.

After graduating from junior high school, she was unemployed for one year and then continued her study in vocational high school at SMK IK Mahardika Makassar. During in vocational high school she was ever working practice in early 2011 for three months at KPP Pratama Makassar Selatan. She has also been working practice at the head office of Bank Sulselbar in the middle of 2011 for six months. After finishing her study from vocational high school in 2012, she has worked in several companies. In 2015 she chose as the place to continuing her study by choosing English Literature Program at Bosowa University of Makassar. During her study, she joined and become the general treasurer of English Department Student Executive Board in period 2018-2019 until she finish her study in 2019.