



VISUAL CHARACTER ANALYSIS OF TAKWO TRADITIONAL CLOTHING IN THE ERAU TRADITIONAL CEREMONY OF THE KUTAI KARTANEGARA SULTANATE

Windu Setiawa¹, Sugiyamin², Nugroho Heri Cahyono³, Triyono⁴, Insanul Qisti Barriyah⁵, Moh. Rusnoto Susanto⁶

^{1,2,3,4,5,6}Prodi Pendidikan Seni Rupa, Fakultas Keguruan dan Ilmu Pendidikan, Universitas Sarjanawiyata Tamansiswa, Yogyakarta, Indonesia

Email: setiawanwindu3@gmail.com, sugiyamin@gmail.com, nugrohohericahyono@gmail.com, triyono@ustjogja.ac.id, Insanul_qisti@ustjogja.ac.id, rusnoto@ustjogja.ac.id

Abstract

This research aims to 1) Explain clearly and in detail what are the visual characteristics of the Kutai Sultanate Takwo traditional clothes as a characteristic of the Sultanate's clothes; 2) Understand the critical meaning of Kutai Sultanate traditional clothes in the sociocultural context; 3) Knowing the signs (semiotics) in Kutai Sultanate traditional clothes with Pierce's semiotic study in the form of icons, indexes, and symbols. This study uses the Accidental Sampling technique or findings found by chance as a data source. In addition, observation (consisting of pre-observation, direct observation, and non-observation), as well as interviews and documentation, are some of the techniques used in this study. The object of this research is the traditional Clothing of the Kutai Sultanate, namely Takwo. The data analysis technique uses qualitative descriptive analysis. The results showed below: 1) the visual character of Kutai Sultanate traditional clothing has its characteristics from other regional traditional Clothing; 2) the meaning of Kutai Sultanate traditional clothing which illustrates the openness of the Kutai tribe in accepting foreign cultural developments; 3) public awareness in using Kutai Sultanate traditional clothing is getting higher through signs that exist in the accessories component of Takwo cloth.

Keywords: Traditional Clothing, *Takwo*, *Erau*, Kutai Kartanegara Sultanate

INTRODUCTION

Indonesia is the Unitary State of the Republic of Indonesia (NKRI), famous for its different but still one motto, Bhineka Tunggal Ika. Indonesia has diverse characteristics and has various ethnicities, races, national cultures, and religions. Cultural diversity affects the development of ornamental varieties. If observed, many cultures influence the development of ornamental varieties. Each region has its characteristics that form different cultural diversity.

Humans and culture have a strong relationship. With the existence of past culture, humans will be able to understand, study, maintain, develop, and preserve it. We can realize this through art. Ideas that are obtained and processed correctly will recognize various forms of art, each of which has a beauty value and can be helpful for everyone who uses it, so it can be called art.

In the development of East Javanese-style Indonesian-Hindu culture emphasized by Agung Sugihartono et al. (2019: 679), liberation freedom originating from India entered life initiation, and mysticism joined the ancient conception about penance after death, so that local mystical rituals seemed to have a special place in Hindu ritual at that time. Indirectly, it strongly influenced the development of culture in Indonesia.

The best creation of human culture is traditional clothing, which is made of objects used from top to bottom in the form of clothing. In a reflection of society in general, Clothing is a form of status, identity, symbolic value, and a way of describing the lifestyle of the past. Clothing can also contain history, power relations, and social differences (caste) in society, politics, and religion. Traditional dress is our social and cultural dress. In other words, traditional Clothing is our cultural and social skin.

According to Na'am et al. (2019: 653), Clothing is a cultural symbol that marks the development of acculturation and specific cultures. It is emphasized by Moerjati in Na'am et al. (2019: 653), who explains that clothing and beauty are a combination that cannot be separated. Therefore, we both have to pay attention to it properly. It is what makes traditional clothing an essential symbol for the development of a culture, so the combination of culture and clothing provides a sense of unity or attachment between one another. According to Kurniawan (2022: 30), the individual anxiety felt when problems with the universe arise in life all have an inseparable relationship.

According to Barriyah et al. (2019: 643), modern society and a contemporary cultural perspective demand forms and patterns of social interactions as part of social constructions and processes. When the social process occurs, it can provide stages of interaction by adjusting a person's character to form a good relationship in the future. According to Barriyah et al. (2019: 644), social interaction so far is understood as a dynamic pattern of social relations. It directly relates to individual ties between groups, people, and a particular community.

In an area in East Kalimantan, there is an area that has its cultural potential, namely the city of Tenggarong, Kutai Kartanegara Regency, which is famous for its Kutai tribe, which continues to maintain the strength and preservation of this culture. The Kutai tribe of Kalimantan is the development of the Kutai Kartanegara Ing Martadipura Sultanate. The culture still carried out and continues to be developed is the Erau Festival activity. Erau takes place from September to October, namely on 29-05 or in the fourth week of September.

The Erau Kutai Festival is a big event that has contents in the form of sacred meanings, entertainment, and rituals. The term Erau comes from the Kalimantan (Kutai) language, where Erau has many meanings, such as boisterous, crowded, noisy, and cheerful atmosphere. Generally, Erau refers to a large group participating in the ceremony. This traditional ceremony is the largest and most festive among other Kutai traditional events. In the heyday of Kutai, during the leadership of one of the sultans, Erau had a good purpose. Where the purpose was to *menepungtawari* (menorah), the essential elements of water, land, forest, and the king who held power. The community believes the Erau ceremony can bring happiness and prosperity to the kingdom's people and the ruling king.

The Erau Kutai Festival, also known as the Erau traditional ceremony, can be understood with other understandings; the Erau ceremony can not only be understood as a sizeable sacred event but can be interpreted as planned changes such as the opinion according to Fiqriyah (2022: 53), the Erau

traditional ceremony can be understood as an effort to make planned changes, both on a national and local scale aimed at improving the welfare of the community. There are many perspectives on the Erau Festival so that people can easily understand the culture that exists in the territory of the Kutai Kartanegara Ing Martadipura Sultanate.

With the reforms and decentralization in Indonesia in the late 1990s and early 2000s, attention to community cultural heritage, such as traditional rituals and the like, became more substantial globally. According to Purba, Putra, and Ardianto (2020: 96) explained that "Article 2 paragraph (1) of the 2003 UNESCO Convention states that 'intangible cultural heritage' is a variety of practices, representations, expressions, knowledge, skills: as well as instruments, objects, artefacts and related cultural environments covering various communities, groups, and in some cases, individuals recognized as their cultural heritage." The significant impact that occurred after the Sultanate of Kutai Kartanegara Ing Martadipura through the Erau traditional event in collaboration with UNESCO was, in addition to launching substantial events in it, there was also a good impact on the world of conventional fashion. In this case, traditional fashion or Clothing can continue to exist and will consistently be recognized by the public nationally and internationally.



Figure 1. Takwo clothes that people use during traditional events
(Source: Aji M. Sabirin (relative of Kutai Sultanate))

Kutai Takwo traditional clothing was chosen in this study because the use of Takwo traditional clothing is one of the most famous conventional Clothing and is often worn by the Tenggarong community, but not a few Tenggarong people who understand the hidden meaning in the message of the Takwo traditional clothing, especially the younger generation or millennials. According to the author, this uniqueness cannot be found in other regional traditional Clothing. Therefore, the author is interested in this Clothing as the object of research that the researcher chose.

Takwo clothing is a symbol of the greatness of the Kutai Kartanegara kingdom. In the past, Kutai Takwo traditional clothes could only be worn by the nobles of the Kutai tribe and worn by women and men during the celebration of the king's coronation day, the wedding ceremony of the

king's sons and daughters, during Erau or royal festivals, traditional ceremonies and others. The explanation above is similar to the opinion of Na'am et al. (2019: 653), which explains Customs and habits that have rules or agreements with a community that regulate the activities of its members about the creator, fellow humans, and the environment, which must be obeyed. Some sanctions are passed down from generation to generation to become the community's identity.

Takwo traditional clothes are one of the results of Indonesia's cultural diversity, which is divided into three types. Takwo usually symbolizes conventional women's clothing, typical of the Kutai tribe. There are Takwo Sebelah clothes, commonly referred to as Takwo Setempik, which is a symbol of traditional Clothing for the Kutai tribe men, and finally, the Takwo Kustim symbol, symbolizing clothes intended for male and female couples from noble bloodlines. These three types of Takwo clothing refer to Clothing that means greatness or the greatness of the Kutai tribe's noble Clothing (Fiquyah 2017: 17).

Traditional culture is indirectly being displaced by foreign culture, which gradually begins to influence the world of thought of the nation's children. Regarding Clothing, the current generation also prefers to wear Korean and Western (United States) clothes. Because today's clothes are more modern and follow the changing times than traditional clothes. Few people in Indonesia say that foreign culture is more instant, so it can be imitated well, quickly, and easily compared to learning the local culture known to the local community.

It has changed the researcher's view to indirectly provide an understanding of Clothing to people in the region, especially the city of Tenggarong, at the Erau Kutai Kartanegara event. Suppose the millennial generation understands more about traditional clothing. In that case, it will positively impact itself, its tribe, and its country because traditional Clothing is the most accessible medium for cultural preservation. Kutai traditional clothing has many symbolic values; therefore, researchers are trying to examine the visual characteristics of Kutai Sultanate clothing through semiotics. Semiotics itself is a study that deals with signs that exist in life. The sign will explain the functions and relationships with each other, as in the components of the traditional Kutai Takwo clothing. The aspects examined through semiotic studies emphasize each component's icons, indices, and symbols and the perfection of conventional clothing in the Kutai Sultanate. Each part of the Kutai Sultanate traditional dress is a verbal device seen as a meaningful sign that can be conveyed.

METHOD AND PROCEDURES

Using descriptive qualitative research, according to Danim in Oktaviani et al. (2022: 295), qualitative research does not use specific statistical or computational methods to analyze data. Researchers collect data through accidental sampling techniques. This technique determines the sample based on chance findings or a round sample found by chance that can serve as a data source. Data collected by researchers can be in written or oral form. The data can be obtained through social phenomena such as culture, and society can be considered signals (Oktaviani et al. 2022: 294). In

addition to researchers obtaining data through accidental sampling, researchers also use observation, interview, and documentation techniques to collect data. The observations that researchers use are observations made directly or observations made by representatives of the second party (family).

It is said that the object of research includes the findings that exist in the traditional clothes of the Kutai Sultanate, namely Takwo; the research subjects themselves consist of various groups such as people who work as civil servants, members of the disliked, students, community leaders, and Kukar tourism ambassadors. The researcher can conclude that the research data comes from information taken and obtained to analyze based on the assessment. One traditional outfit with three types was used by researchers as research material and studied with semiotics. In addition to data collection techniques, there are also data analysis techniques that researchers use in this study, one of which is the presentation of data that researchers use to obtain a report produced through previous research so that it makes it easier for researchers to understand and analyze according to the objectives that researchers want to achieve, besides that drawing conclusions and verification is also one of the analysis techniques that researchers use in this study.

In this study, researchers focused on understanding the overall picture of the visual analysis of Kutai Takwo traditional clothing, in general and in detail, using Charles Sanders Peirce's semiotic study based on icons, indices, and symbols. Researchers use semiotic studies because they read a quote emphasizing the semiotic work system. According to Wulandari and Siregar (2020: 30), semiotics is a science that uses a method of analysis to study a sign.

The rich cultural diversity in the Kutai Sultanate area, especially in the city of Tenggarong, makes an attraction to make it a research material that looks at the visuals that the community has visualized into accessories in the form of components that are always used by the community when using Takwo traditional clothing, such as Kutai Songkok, Tapeh, Dodot, Kutai bun (konde), and many more. So that it gives a memorable impression on the traditional clothes. From one outfit, Takwo has three more types in it, including ordinary Takwo used by women with Tapeh subordinates, Takwo next door (sebelah/Setempik) used by men with a cloth wrapped called Dodot at the waist, and Takwo Kustim used by men and women of the Kutai tribal nobility. Therefore, researchers are interested in analyzing and studying the history of the development of Kutai Sultanate traditional clothing, especially Takwo, which has symbolic values.

This research also always pays attention to theoretical studies; seven theoretical studies must be understood and used as a general reference description, including:

1. The definition of character defines a view that is not seen from one direction only but from various other points of view. It aims for researchers to be able to define character as a characteristic or sign that exists in any object;
2. Customs of the Sultanate According to Cakraningrat in Florentino (2022: 248), customs are one

form of expression in culture; customs are described as behaviour, while the Sultanate is a form of government or political system based on the leadership of a sultan, according to Sabirin (interview results June 2, 2023) Customs of the kingdom are customs that must or must be preserved and developed in the territory of the kingdom itself, and must also be practised by both ordinary people, royal relatives or not (India) people who come and live in the region;

3. Erau traditional ceremony according to Syalehin in Yulianti (2017: 519) Erau is an activity that has good, sacred, ceremonial, and fun intentions that aim to enliven and entertain the community or can also refer to the number of people participating in the ritual;
4. Takwo clothing is the most famous traditional clothing in Tenggara Kutai Kartanegara. Kukar officials usually wear it on Thursdays, used as daily clothing, and, depending on its function, worn during special traditional ceremonies. Takwo itself is a symbol of the greatness of the kingdom of Kutai Kartanegara;
5. Visuals and art overviews where visuals themselves are defined as everything that can be seen directly with the eyes, while art overviews that are used as a study include points, lines, planes, spaces, textures, colours, and darkness and light;
6. The broken machete batik motif, according to Koeswadji in Sutiyati (2016: 5) broken machete has a definition according to its name: broken machete meaning a machete that gets rid of all that is damaged or also fights all forms of temptation. Batik itself can be defined as a traditional decoration per Sugiyamin et al.'s (2022: 9620) opinion, emphasizing that Batik persists in traditional decorative forms with a choice of colours applied to its decorations, regardless of the technique and colour material used. Batik is a form of masterpiece which is a marker of the origin of the Batik. The similarity in colour and decoration applied by the artisans reflects the cultural background of the Imogiri regional batik craftsman community, which can accept the culture that comes from outside, namely the batik culture from the Palace;
7. The study of semiotics is the study of the signs of human life, according to Peirce in Janah (2017: 270), which sees signs as structures that tend to be "driven" by the same form. Peirce also mentions signs as representations, while concepts, images, ideas and the like are called objects.

RESULTS AND DISCUSSION

1. The character of Kutai Takwo Traditional Clothing

The form of the description of the embodiment of Kutai Takwo traditional clothing is in line with the value of the message to be conveyed; the message conveyed in this Kutai traditional clothing is a form of description of the culture of the Kutai tribe in the Kutai Sultanate area, namely the city of Tenggara Kutai Kartanegara. From the Kutai Takwo traditional clothes, the wider community can see and imagine what habits are often carried out by the Kutai tribe in maintaining and preserving the culture of their ancestors. Of course, Kutai traditional clothing, especially Takwo itself, has undergone development both from the Tapeh and Dodot motifs used,

accessories whose motifs vary, the functions and uses of conventional Clothing can be used freely without being hindered by rules that used to be used only by nobles.

Takwo traditional clothing also has a role as a symbol of the cultural identity of a tribe, namely the Kutai tribe itself, which is rich and diverse. Although the origin of this garment cannot be determined with certainty, the use and respect for Takwo traditional clothing has been an integral part of the lives of the Kutai people for centuries. In addition, Takwo traditional clothes are not just ceremonial but also reflect the philosophy of life and worldview of the Kutai people. As confirmed by Sani in Fiqriyah (2017: 28), "Takwo traditional clothing is the result of a culture that is raised on the nature, habits, and values believed by the community. then becomes part of the habits and customs that are passed down from generation to generation".

Although there are various opinions on the origin and development of the Takwo traditional dress, it is essential to recognize that it has significant historical and symbolic values for the people living in Kutai Kartanegara. By understanding and appreciating the values contained in the Takwo traditional dress, the community can strengthen their cultural identity and preserve the heritage of their ancestors for future generations. As a result, this will make the wider community's views more open and allow them to appreciate the form of every culture that develops in various parts of the archipelago. Through semiotic studies, this research will help students or the general public understand the visual characteristics of Takwo traditional clothing with an academic background and sign science. The visual characteristics of Takwo traditional clothing are a form of visualization of the characteristics expressed by the meaning contained therein.

2. Component Meanings of Kutai Takwo Traditional Clothing

Kutai Takwo traditional clothing symbolizes greatness and luxury for the nobility of the Kutai tribe. Its luxurious and unique design makes it the best upper-class Clothing, with reinforced embroidery, buttons, and gold threads that illustrate the wearer's social status. The black colour that dominates in Takwo clothes symbolizes that a person has a high position and is seen as elegant, so it can only be used by nobles or relatives of the Kutai sultanate. However, with time, the rules regarding the use of Takwo clothes have become more flexible (free), which allows people to use Takwo clothes with colours according to their preferences.

Apart from the colours that are now more freely chosen, there is also the form of Takwo clothing, which has undergone a slight change that is not so significant from time to time. Accessories used in this traditional outfit have also become an inseparable part of the overall Takwo outfit. There are two types of Takwo clothing for men and women, with each outfit adding accessories such as hats (Songkok and Setorong), Konde (for those who do not use hijab), and headdresses of different models. In addition to the two types of Takwo clothes for men and women, there are also unique Takwo clothes for brides, which also have more additional

components; this makes Takwo different from the status of a woman in traditional events.

Takwo traditional clothing also reflects the cultural interaction between the Kutai tribe and incoming cultures, such as Javanese, Bugis, Malay and Dayak. Although the influence of outside culture is very influential in the development of Kutai traditional clothing, the broken parang motif (Conceng), which comes from Javanese batik motifs, is considered the central motif or original motif that has always been used by Kutai people who are still thick with the culture of their ancestors. The characteristic components of Takwo clothing and their meanings include:

- a. Kutai bun is interpreted as elegance, beauty, intelligence, social status, and tribal identity;
- b. Melati Karang Jagong, interpreted as good wishes, purity, beauty, and elegance;
- c. Tusuk Sanggul Kembang Goyang is interpreted as strength, balance, harmony, and social status in women's life;
- d. Black Basic Cloth / Clothing, interpreted as authority, strength, honour, sadness, and dignity/degree;
- e. Gold Buttons, interpreted as luxury, elegance, honour, greatness and social status;
- f. Jelapah, interpreted as luxury/expensive, balance, harmony, wisdom, firmness, and courage;
- g. Kalong/chain necklace and brooch, interpreted as elegance, luxury, social status, beauty, and achievement;
- h. Tapeh interpreted as cultural identity, social status, welfare, happiness, beauty, and pride;
- i. Songkok Kutai is interpreted as the belief in Sultanate, modesty, maturity, authority, greatness, and honour;
- j. Beskap chain/watch, interpreted as eternal, luxury, loyalty, and balance;
- k. Dodot is interpreted as simplicity, strength, firmness, balance, and resilience;
- l. Black Material Pants, interpreted as simplicity, steadiness, firmness, order, respect, and independence;
- m. Loafers, interpreted as politeness/good ethics, dignity status, comfort, and care;
- n. Setorong, interpreted as sultanate trust (heir to the throne), honour, cultural identity, nobility, and power/position;
- o. Female Crown (Sekar Suhun), interpreted as nobility, purity, wealth, happiness, maturity, and authority;
- p. The Golden Net Veil is construed as the sincerity of purity, generosity of beauty, and wisdom;
- q. The Lolok bracelet is interpreted as courage, strength, prosperity, balance, and honour;
- r. Prince's pin/emblem, construed as the successor of the Kutai sultanate/position, power, loyalty, leadership, and honour;
- s. Kalibun (Yellow Cloth) means wealth, prosperity, beauty, elegance, and pride.

3. The Semiotics of Icon, Index, and Symbol

Semiotics is the study of signs and their meaning, which involves analyzing how signs represent or communicate ideas, concepts, or emotions. In Putri's opinion (interview result

November 5, 2023), this concept is also strengthened, where icons are signs that have a visual relationship with the original object, indexes are signs that have a physical relationship with the object, and symbols are signs whose meaning is based on mutual agreement in a culture.

Semiotics itself has its parts or can be said to have several categories, such as Peirce, who divides semiotics into three categories. The opinion is quoted from Aryani and Yuwita (2023: 66); Peirce categorizes semiotic analysis into three categories where the category is known as a trichotomous relationship consisting of Representamen (ground), Object, and Interpretant in the form of semiotics itself. The relationship is dubbed semiosis, where semiosis itself is a process of interpreting a sign based on the representamen or ground, then choosing an object and closing with an interpretant process.



Figure 2. Takwo sebelah (Setempik) Clothing

(Source: Muhammad Reifin Perdana, Kutai Kartanegara Tourism Ambassador)

Look at Figure 2. Takwo sebelah (Setempik), traditional clothing used by Kutai tribe men, has a conventional clothing design that resembles the shape of a suit but with its differences or characteristics in the form of a collar that covers the neck, the position of the button that is entirely on the right side only so that it makes this Clothing called Takwo Sebelah (setempik) clothing, in other words, the buttons used in this Clothing must use an odd number of buttons in the form of 5 or 7 gold buttons and no more, clothes that must always use black and long sleeves. Various accessories support this Takwo traditional clothing in the form of Kutai Songkok, which is a symbol of the cultural identity of the Takwo tribe. Multiple accessories support this Takwo traditional clothing in the form of Kutai songkok which is a symbol of the cultural identity of the Kutai tribe, who are Muslims, beskap chains can also use a watch as an additional decoration that is installed and hooked to the shirt pocket and the second button from the top of the clothes, using a wrapped cloth that is only used as far as the waist to the top of the knee called dodot by the local community, and also using black coloured material pants and using loafers as a complement to this

Takwo sebelah clothing.



Figure 3. Regular Takwo clothes

(Source: Aji Nastiti Rizky Fiqriyah, member of DISDIKBUD)

Figure 3 shows that in general this outfit is used by Kutai tribe women with different characteristics and characteristics from the previous Takwo clothes such as the shape of the buttons on the Takwo clothes can be located on 2 parts that have the same arrangement pattern (both in the middle) by having the number of buttons that are always odd and cannot be even, using a black base material that makes the primary material in this ordinary Takwo clothing but the material used is different from the Takwo material next to it because the material used in this ordinary Takwo generally uses velvet as a common material used, using a twisted fabric used from the waist to the ankles formed to resemble a span skirt, using different accessories, using a wrapped cloth with a waist to ankle that is shaped like a span skirt, using different accessories including using a Kutai bun that symbolizes the social status of the user which is also added with decorations such as a bando made of jasmine rolls formed using wire so that it resembles a bando and bun stitches as well as additional accessories commonly used by Kutai tribe women who symbolize the status of life such as one flower symbolizing a woman is still a girl, two flowers symbolizing she has been married, and three flowers symbolizing the woman already has the status of a widow. In addition to the differences between Takwo Sebelah and Takwo biasa, there are similarities between the two, namely both have long sleeves in each outfit, have a high collar that closes the neck, and use gold buttons as a symbol of the prosperity of the Kutai tribe.



Figure 4. Takwo Kustim Clothing

(Source: Muhammad Reifin Perdana Tourism Ambassador of Kutai Kartanegara)

Figure 4 shows that Takwo Kustim is a traditional Kutai outfit that can only be used by relatives of the Sultanate as a great shirt of the Kutai tribe, which is seen from the differences and functions of the use of these clothes. Takwo Kustim differs from the two Takwo above, namely Takwo Setempik and Takwo Ordinary. The most visible difference is the function of these clothes, where Takwo Setempik and ordinary are only used by ordinary people. At the same time, Takwo Kustim is only intended by relatives of the Kutai sultanate. In addition to the distinguishing function of the Takwo clothes, some accessories are not used by ordinary people in Takwo Kustim, including kalong chains with specific motifs that just no one can use, setorong which is only used by the successor of the Kutai sultanate (crown prince) who can use the Setorong, the crown of Sekar Suhun women which is also only used by noble women of the Kutai tribe as additional accessories when using Takwo Kustim clothes, in addition to the crown of Sekar Suhun women there are accessories that Kutai noble women use as additional accessories, namely the gold net veil that covers the face of the woman and the Lolak bracelet which has a meaning in the form of luck and as a symbol of the woman's social status.

In addition to those used by women, there are also those used by the noblemen of the Kutai tribe that not just anyone can use, namely the pin or symbol of the prince, which only the crown prince can use and the relatives of the Sultanate, and kalibun. This yellow cloth is also only used by the noblemen of the Kutai tribe, which has a meaning in the form of a person's unique character. In Takwo Kustim also, both are in the form of long sleeves, black base colour clothes with additional embroidery using gold thread, clothes that use gold buttons that are placed the same as the other two Takwo, using black material pants that are covered with twisted cloth (Dodot) used by men. In contrast, both women wear twisted cloth (tapeh), which is formed like a long-span skirt. In the three Takwo, researchers analyzed the symbolic meaning in each of these clothes. There are 18 components, so researchers took five that will be examined for symbolic meaning, including Jelapah, Tapeh, Songkok Kutai, Dodot, and Setorong.

- a. Jelapah is a strong illustration of the culture and traditions of the inland Dayak tribe. The Jelapah is considered an icon because the shape, pattern and colour of the Jelapah reflect the richness and beauty of the Kutai tribe's traditional dress, making it a solid visual representation of their cultural heritage. In addition, Jelapah is considered an index because the use of Jelapah in Takwo traditional Clothing at the Erau traditional ceremony is a clear marker of the cultural and social identity of the Kutai and Dayak tribes. Jelapah also has a deep symbolic meaning in specific contexts, such as cultural identity, pride, and the rich cultural heritage of the Dayak

people, mainly when used in traditional ceremonies or as traditional Clothing. Thus, Jelapah is not just a cloth but also a symbol of the diversity and richness of Dayak culture that must be maintained and preserved.

- b. Tapeh is a sign that powerfully illustrates the cultural richness of the Dayak Kenyah tribe, especially in terms of their weaving tradition. As an icon, the Tapeh has a shape and design that reflects the uniqueness and beauty of the Dayak Kenyah traditional cloth, making it a distinctive visual representation of their cultural heritage. As an index, the Tapeh is used in the traditional dress of the Kutai tribe at the Erau traditional ceremony, which makes it a clear marker of the tribe's cultural and social identity. Tapeh also has a deep symbolic meaning in specific contexts, such as cultural identity, pride, and rich cultural heritage of the Dayak and Kutai tribes, mainly when used in the Erau traditional ceremony in Tenggarong City, Kutai Kartanegara Regency. Thus, Tapeh is not just a cloth but also a symbol of the diversity and cultural wealth of the Dayak and Kutai tribes that must be maintained and preserved.
- c. Songkok Kutai is a powerful symbol of the culture and traditions of the Kutai tribe. As an icon, the Songkok has a unique design, with a round back and gold buttons on both sides and a motif of the Kutai tribe's symbol of greatness, which distinguishes it from other Songkok in general. This design reflects the rich traditional culture of the Kutai tribe. In addition, the Songkok is an index because its use in traditional ceremonies in the Kutai Kartanegara Sultanate shows the importance of this Songkok as a marker of the cultural and social identity of the Kutai Kartanegara people. Songkok is also considered a symbol because, in specific contexts, it symbolizes the cultural identity and heritage of the community, as seen in its use in major events such as Erau. Thus, the Kutai songkok is not just a traditional hat but also a symbol of the greatness and beauty of Kutai tribal culture that must be maintained and preserved.
- d. Dodot Kutai is a potent symbol in the traditional clothing culture of the Kutai tribe. As an icon, the Dodot has a unique visual form and represents unity with other traditional Clothing. Its motif design allows for improvisation in form, reflecting the advancement of thought in Kutai society and making it Iconic in their dress culture and tradition. As an index of Kutai Dodot usage, it becomes a strong marker of cultural identity in Kutai society. Dodot becomes an inseparable part of the cultural identity of the Kutai tribe in various traditional and formal events. As a symbol, Kutai Dodot has a meaning agreed upon by the community, especially in the context of traditional ceremonies. The use of Dodot in traditional events symbolizes identity and pride for the Kutai people, making it an essential part of the rich cultural heritage of East Kalimantan.
- e. Setorong, the traditional hat of the Kutai Sultanate, has deep meaning and value in the context of culture and tradition. As an icon, the Setorong has a unique shape and is different from other traditional hats. The round shape with an above-average height, the addition of feathers, and the symbol of the Kutai Sultanate make it an iconic image of the culture and traditions of the

people of Kutai Kartanegara, especially the Kutai Sultanate. The use of Setorong as a traditional hat in traditional ceremonies of the Kutai Sultanate is an indicator of the cultural and social identity of the Kutai Kartai people. In addition, Setorong also has a deep symbolic meaning in specific contexts, so it becomes a symbol of the cultural identity and heritage of the Kutai people. The rules governing the use of strong, which can only be used by the successors of the Kutai Sultanate in significant events such as Erau, show the high symbolic value and tradition attached to this hat.

CONCLUSION

Based on the explanation described above regarding the visual character of Kutai Takwo Sultanate's traditional Clothing as a characteristic of the Sultanate's Clothing, several essential points can be concluded.

1. The character interpreted visually by Takwo's clothing is displayed frankly with various characters. The interpretation that is in line with the characters in the clothes is considered a characteristic that is not owned by traditional clothes from other regions. The reason is poured into the interpretation of cultural development that tolerates each other to appreciate a difference. The advancement of previous ancestors' thinking gives the Kutai community strength in dealing with life problems from disagreements that will appear in the development of the times.
2. The strong relationship between each component character in the three types of Takwo can influence each other regarding the meaning of the message that is interconnected in it; the message that is the communication between the clothes to the community provides information that the diversity and richness of the Kutai tribe culture can be seen from 1 outfit that has three types in it, thus strengthening the view of cultural wealth through the character components in the clothes. As some meanings are interconnected or can be said to be the same as the meanings of other regions, among others, the Kutai bun, the bun is generally used by Javanese people with a characteristic shape that is different from the Kutai bun, the meaning of the Javanese bun is as a woman's intelligence in keeping her family's secrets. In contrast, the meaning of the Kutai bun is similar to the Javanese bun in the form of a picture of a woman's social status, elegance, beauty, and intelligence of Kutai women.
3. The symbolic meaning that uses the semiotic study theory of Charles Sanders Peirce produces public awareness in using Kutai Sultanate traditional clothing, Kutai Sultanate Takwo traditional clothing, which has a meaning of greatness as a hope for how people are aware of who they are, who wears these clothes. For example, the Kutai Songkok itself provides a strong identifier of the symbol of culture and tradition of the Kutai tribe; as explained in the discussion above, the design of this Songkok has its own uniqueness compared to the Songkok commonly used by the people of

Indonesia, Kutai Songkok has a different shape on the back where the back shape of the Kutai Songkok is not square but round if defined, the shape can be imagined as resembling the shape of a speed boat or banana boat with the two sides of the right and left of the songkok added with an accessory in the form of gold buttons patterned with Barbuda birds or motifs commonly used by the Kutai tribe.

ACKNOWLEDGMENTS

I dedicate this research article to my parents, Mr Sunarta and Mrs Wartu, the Fine Arts Education Study Program of Sarjananwiyata Tamansiswa University, and the people of Tenggarong City. The author also expresses his gratitude and highest appreciation to Prof. Drs. H. Pardimin, M.Pd., Ph.D., as the Rector of Sarjanawiyata Tamansiswa University Yogyakarta, Dr. Moh. Rusnoto Susanto, S.Pd., M.Sn., M.C.E., as Head of Fine Arts Education Department, Dr. Insanul Qisti Barriyah, S.Sn., M.Sn., M.C.E., as Secretary of Fine Arts Education Department, Sugiyamin, S.Sn., M.Hum., and Nugroho Heri Cahyono, S.Sn., M.Sn., as supervisors.

REFERENCES

- Agung Sugihartono, Ranang, D. Dharsono, G. Guntur, and Moh Rusnoto Susanto. 2019. "Therianthropic Character in Garuda Statue and Relief." *International Journal of Recent Technology and Engineering* 8(1C2):679–83.
- Aryani, Saleha, and Mia Rahmawati Yuwita. 2023. "Analisis Semiotika Charles Sanders Peirce Pada Simbol Rambu Lalu Lintas Dead End." *Mahadaya: Jurnal Bahasa, Sastra, Dan Budaya* 3(1):65–72. doi: 10.34010/mhd.v3i1.7886.
- Barriyah, Insanul Qisti, Moh Rusnoto Susanto, Rahayu Retnaningsih, Bambang Trisilo Dewobroto, S. Sugiyamin, and Anselmus Sudirman. 2019. "Exploring Kotagede's Traditional Culinary Tourism Strategy as a Culture and Tourism Reinforcement in Yogyakarta." *International Journal of Recent Technology and Engineering* 8(1C2):641–45. doi: 10.4108/eai.20-9-2019.2292087.
- Fajar Kurniawan. 2022. "Burung Ruai Ide Kriya Kayu." 10(1):26–37.
- Fiqriyah, Aji Nastiti Rizky. 2017. "Makna Pesan Baju Adat Kutai Miskat Dan Takwo Pada Masyarakat Tenggarong Kabupaten Kutai Kartanegara." 1–72.
- Fiqriyah, Aji Nastiti Rizky. 2022. "Pelestarian Upacara Adat Erau Di Kabupaten Kutai Kartanegara Dalam Meningkatkan Pendapatan Asli Daerah (EraU Traditional Ceremony Preservation In The Kutai Kartanegara Regency : A View From The Regional Income)." 5:45–55.
- Florentino, Mario. 2022. "Pengaruh Adat Istiadat Terhadap Perkembangan Anak Usia Sekolah Dasar Di Kota Maumere." *Jurnal Ilmiah Pendidikan Dasar* 4(2):246–56. doi: 10.37216/badaa.v4i2.670.
- Janah, Ulum. 2017. "Fungsi Simbolik Perayaan Erau Di Tenggarong (Kajian Semiotika)." *Jurnal Masyarakat Dan Budaya* 19(2):269–86. doi: 10.14203/jmb.v19i2.439.
- Na'am, Muh Fakhrihun, Sri Endah Wahyuningsih, Erna Setyowati, Wulansari Prasetyaningtyas, Arasinah Kamis, and Moh Rusnoto Susanto. 2019. "Riau Malay Traditional Clothes: Functional, Symbolic, Aesthetic, and Cluster State Studies." *International Journal of Recent Technology and Engineering* 8(1C2):652–55.
- Oktaviani, Ursula Dwi, Yudita Susanti, Debora Korining Tyas, Yusuf Olang, and Rosita Agustina. 2022. "Analisis Makna Tanda Ikon, Indeks, Dan Simbol Semiotika Charles Sanders Peirce Pada Film 2014 Siapa Di Atas Presiden?" *Stilistika: Jurnal Pendidikan Bahasa Dan Sastra* 15(2):293–310. doi 10.30651/st.v15i2.13017.

- Purba, Eva Juliana, Akbar Kurnia Putra, and Budi Ardianto. 2020. "Perlindungan Hukum Warisan Budaya Tak Beda Berdasarkan Convention for the Safeguarding of the Intangible Cultural Heritage 2003 Dan Penerapannya Di Indonesia." *Journal of International Law* 1(1):90–117.
- Sugiyamin, Moh. Rusnoto Susanto, Nugroho Heri Cahyono, and Andrik Musfalri. 2022. "Metamorfosis Visual: Kajian Transformatif Blangkon Gaya Yogyakarta Berbasis Aplikasi Motif Batik Pada Karya Nardi Di Bugisan Yogyakarta." *JSRW (Jurnal Senirupa Warna)* 10(2):195–227. doi: 10.36806/jsrw.v10i2.151.
- Sutiyati, Endang. 2016. "Nilai Filosofi Motif Parang Rusak Gurdo Dalam Tari Bedhaya Harjuna Wiwaha." *Imaji* 14(1):12–20. doi: 10.21831/imaji.v14i1.9530.
- Wulandari, S., and E. D. Siregar. 2020. "Kajian Semiotika Charles Sanderspierce: Relasitrikotomi (Ikon, Indeks Dan Simbol) Dalam Cerpenanak Mercusuar Karya Mashdar Zainal." *Titian: Jurnal Ilmu Humaniora* 04(1):29–41.
- Yulianti, Agus. 2017. "Analisis Koreografi Tari Ganjur Pada Upacara Adat Erau Kutai Kertanegara Kabupaten Kutai Kertanegara, Kalimantan Timur." *Joged* 10(2):517–32. doi: 10.24821/joged.v10i2.1886.