

THE MEANING OF TRADITIONAL CLOTHING OF THE KAJANG PEOPLE, BULUKUMBA REGENCY (ETHNOGRAPHIC STUDY OF COMMUNICATION)

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ABSTRACT

Traditional clothing plays an important role in communicating cultural identity and has a deep symbolic meaning in society. However, an in-depth understanding of the meaning of the Kajang people's traditional clothing has not been fully explained in the context of communication. The purpose of this study is to understand the meaning of Kajang Bulukumba traditional clothing. The research method used is descriptive qualitative with the ethnographic method of communication. The number of informants was 9 people obtained by purposive sampling technique. The stages in the data collection technique in this study were: the observation method, in-depth interview method, library method, and documentation method. The results of the study show that there are three aspects to the meaning contained in the traditional clothes of the Kajang tribe. First, based on the meaning of traditional clothing, it is a sign of cultural identity that is attached to the image of the Ammatoa ethnic community and is a sign of human life side by side with nature. Likewise, traditional clothing, namely Passapu, Black Shirt (Pokko Shirt), and Tope' Lelleng (Black Sarong) are signs of obedience, an attitude of simplicity in life that is communicated (Nonverbal). Second, the spiritual symbol of black color is a manifestation of human life, the birth of a human being from the realm of darkness until the end of his life also returns to the realm of darkness or is interpreted as always remembering life and death. Third, the cultural symbol of Attallasa Kamase-Mase which is realized in every aspect of life through the leveling clothing attribute is meaningful as modesty, simplicity, and equality for everyone before the Creator (Turiek Akra'na).

Keywords: Communication; Ethnography; Kajang.

Introduction

Each region has its cultural characteristics, such as traditional houses, traditional clothing, dances, musical instruments, and customs adhered to. The distinctiveness of local culture in each region has its strengths. For example, traditional clothing is an attraction because it has unique patterns, varieties, and colors that characterize the identity of an area or Bangda tribe. For this reason, the local culture must be maintained and inherited properly so that the nation's culture remains strong (Akhmad, 2020).

Clothing is an item that is worn, while custom is a culture or way that has become a habit and has distinctive characteristics. So traditional clothing is a symbol of the culture of a region. To show the name of the region, traditional clothing is the name of different traditional clothing regions. Traditional clothing is usually used to commemorate holidays such as birth, marriage, death, and religious holidays. Every region has an understanding that traditional clothing is indeed used as a marker for something. Usually in the form of prayer or reflecting an attitude (Ansaar, 2019)

In Indonesia, various types of traditional clothing owned by each region as the nation's cultural heritage must be preserved. Traditional clothing as a community's identity has

a pattern that is adjusted to the characteristics and understanding of the community itself (Oratmangun, 2023). The distinctiveness possessed by each community group in terms of traditional clothing has existed for generations from their ancestors and has been preserved until now. Although in this modern era, the raw materials for making clothes have changed a lot. Like traditional clothing owned by tribes in Indonesia, most of them were originally made from nature such as basic materials from bark, and others then developed, and now have been replaced with cloth. The modernization of traditional clothing from its raw materials does not mean leaving a legacy from its ancestors. The pattern or motif of the traditional clothing is still maintained as their identity. Although it is undeniable that there are many changes, it does not deviate far from their cultural roots (Mahmudah, 2022).

The types of traditional clothing can be broadly divided into 3 main groups, namely (1) grouping the type of clothing according to its use, namely daily clothing, and ceremonial clothing, (2) grouping the type of clothing according to the age and gender of the wearer, namely male and female clothing, male and female adult clothing, male and female parent clothing. (3) grouping the types of clothing according to the social stratification of the wearer, namely the clothes of nobles, the clothes of ordinary people, and the clothes of Sahaja servants or slaves. (Masi, 2022).

Traditional clothing in general we can know because it is attached to the culture of the community, but behind it all, traditional clothing is not only made carelessly. The patterns and ornamental varieties found in traditional clothing become a beautiful and meaningful series and show the identity of the supporting community. Every motif, color, and jewelry in traditional clothing is full of meaning. Therefore, this research must be carried out to reveal the meaning of each motif, color, and use, behind the existing traditional clothing (Sudarmo, 2021).

Meaning in the Indonesian dictionary is the meaning or intent, the meaning given to something (Matanggui, 2022). Meaning in general is seen as the purpose of analysis of a sign that has meaning or intent. In general, "meaning means things that want to be pointed or want to be expressed, explained (Setiawati & Rusmawati, 2019). While the meaning according to Derrida (Endraswara, 2012) is not just the meaning of the word, not just a sign that is agreed upon by many people, but depends on how people interpret it. Furthermore, a person's interpretation is placed precisely in the theory of society at large, and his cultural meaning must be more closely associated with the humans who live through that culture.

The existence of the Kajang indigenous community is Kajang customary institution, as a customary institution in a community that still lives exclusively, uniquely traditional. The uniqueness of this indigenous community lies in its ability to defend itself in a strong traditional bond. Although the Kajang community in general has experienced a process of development in line with the development movement that is encouraged by the government, it is because they remain steadfast in maintaining customs.

Geographically and administratively, the indigenous people of Kajang are divided into inner Kajang and outer Kajang. However, only people living in the inner Kajang area are still fully attached to Ammatoa customs. They practice a very simple way of life by rejecting everything that smells of technology. For them, technological objects can hurt their lives, because they are destructive to the preservation of natural resources.

This community that always uses all-black clothes, is what is then referred to as the Ammatoa ethnic community. Dressed all in black has become the identity of the

Ammatoan ethnic community. According to them, black clothes have the meaning of unpretentiousness, simplicity, commonality, or equality in the entire society (Ahuluheluw, 2018). In addition, black clothes are also intended so that they always remember death or the end world, therefore they are required to wear black clothes. The color black has a meaning for the Ammatoa people as a form of equality in everything, including similarity in simplicity. In the absence of a better black color between one another. All black is the same. Black color indicates the strength, and equality for everyone in front of the Creator. The similarity in the form of birth form, responding to environmental conditions, especially the preservation of forests that must be maintained authenticity as a source of life, therefore black is a traditional color that is thick with its sacredness and if entering the Ammatoa area, visitors or outside communities must wear black clothes.

In the daily lives of the Kajang people, they always use traditional clothes, one of which is a black sarong because they consider the black sarong to have characteristics with a sense of justice and purity. If it is associated with the literature of the Konjo language (the language used by the Kajang people) the sarong in the Konjo language is lipa' (Ahuluheluw, 2018). The people of Kajang also know the name lipa' but the original sarong made by the Kajang Ammatoa people is called Tope'. So the sarong made by the Kajang people is 'not lipa' because in making the top has gone through a spiritual process as well as a process of appreciation for nature. Kajang people still have tope' now because there is a Pasang (message) that underlies to keep using tope (sarong).

Interestingly, in the Ammatoa Kajang traditional area, outsiders are prohibited from entering to visit the Ammatoa traditional area when visitors do not wear black clothes. Black clothing is considered to have sacred value for the Ammatoa Kajang ethnic community so rejecting it is a form of insult not only to the inner Kajang people but also to their ancestors.

Research on the meaning of traditional clothing of the Kajang tribe of Bulukumba Regency is important because no research has been found that explores the meaning of traditional clothing of the Kajang tribe. A few studies that have been conducted have only studied the culture of the Kajang tribe in general. In other words, previous research only analyzed in general. But in detail about the history, traditions, and symbolic meaning of the traditional clothing of the Kajang tribe. Thus, of course, this study has differences from previous studies.

Some research results related to the culture of the Kajang tribe will be presented below to see the differences and novelty between this research and previous studies. The first research was entitled "The Existence of Customary Dispute Settlement in the Territory of the Ammatoa Kajang Customary Law People" by (Syamsul Nur Qonitah, 2020). This study aims to know and understand the existence of customary land dispute settlement in the Ammatoa Kajang customary law community and the strength of the decision results decided in customary land dispute settlement in the Ammatoa Kajang customary law community. This type of research is empirical legal research. The research was conducted in the Ammatoa Customary Area of Tana Toa Village, Kajang District, Bulukumba Regency, South Sulawesi. From this population, samples were drawn to facilitate research using purposive sampling techniques.

This research shows that customary settlement of land disputes is still used or exists in the ammatoa Kajang customary law community. This is evidenced by the Ammatoa Kajang customary court which still exists and still lives in the unity of customary law communities in Tana Toa Kajang Village and the constitution has also affirmed state

recognition of customary law communities and their traditional rights. The power of decision results in customary land dispute resolution in ammatoa customary law communities has magical-religious power, namely that people believe in the existence of something sacred. There are spiritual sanctions that will be received if some of them do not accept the results of the decision. In addition, the results of dispute resolution decisions are binding on the parties to the dispute and are final, so they cannot be challenged again either through customary courts or general courts. (Syamsul Nur Qonitah, 2020)

The second study was entitled "Tunrung Samara in the Abba'ra Traditional Procession in the Kajang Tribe, Kajang District, Bulukumba Regency" by Hamzah (2020). This research provides an overview and form and knows how the form of presentation and function of "turning samara" in the traditional abba'ra procession in the Kajang tribe, Kajang District, Bulukumba Regency so that it can be passed down until now. Some of the results obtained from the results of research that have been concluded include: 1). the form of presentation of "turning samara" in the traditional procession of abba'ra' in the Kajang Tribe, Kajang District, Bulukumba Regency 2). The function of "turning samara" in the traditional procession of abba'ra' in the Kajang Tribe, Kajang District, Bulukumba Regency. (Hamzah, 2020)

The third study entitled "The Role of Youth in Preserving Local Values of Amma Toa in Kajang District, Bulukumba Regency" was written by Alkhaisar Jaunar Ikrar in 2019. This study shows that the preservation of culture in the Amma Toa Kajang tribal area is strongly influenced by the existence and role of local youth. In general, the role of youth can be said to have succeeded in preserving the local culture of Amma Toa, but there are still aspects that need to be improved or reevaluated. Efforts made by the MAPASKA youth organization to improve cultural and natural environment conservation programs in the Amma Toa Kajang tribal area are recruiting members, conducting cultural socialization, and improving relations and improving cooperative relations with government agencies, Amma Toa customary institutions, and local community members. The strategy is carried out through several stages, starting from the member recruitment stage, planning stage, training, and implementation stage, to the evaluation stage. Based on this implementation, cultural and environmental conservation programs in the Amma of Kajang tribal area are well planned to achieve the expected goals. (Ikrar, 2019)

The fourth study entitled "The Role of Pasang Ri Kajang in the Culture of the Kajang People of Bulukumba Regency" was written by Asyrafunnisa and Andi Tenri Abeng in 2019. The study aims to see the role of Pasang Ri Kajang which is a cultural heritage from the ancestors of the Kajang people in Bulukumba Regency, South Sulawesi. This research makes a considerable contribution to the preservation of local cultural products that are increasingly blown by the flow of globalization. This research uses ethnographic methods that provide an overview of all matters related to culture, where Pasang Ri Kajang is a source of law to regulate all aspects of the lives of the indigenous people of Ammatoa, Kajang related to interaction with God (Turiek A'ra'na), the interaction between humans and interaction between humans and nature. This is reflected in everyday life starting from social, religious, cultural, and environmental systems that are used to realize the principle of tallasa kamase-masea (simple living). The indigenous people of the Kajang tribe highly uphold all forms of rules contained in the Pasang Ri Kajang and apply them in their daily lives. They believe that Pasang Ri Kajang is a life guide that has an important role in its survival. Where society applies norms and good values in all forms of activity. (Abeng, 2019)

There is a very big difference if we analyze the content of the four predecessor researchers. The first researcher when viewed from the similarities with this latest research is both about the culture of the Kajang tribe. The difference lies in the object of his research, namely the customary legal process of Amma Toa Kajang, while the latest research is the meaning of the traditional clothing of the Kajang tribe. The second study entitled "Tunrung Samara in the Abba'ra Traditional Procession in the Kajang Tribe, Kajang District, Bulukumba Regency" when viewed the similarities, previous researchers, and the latest researchers both examined the culture in the Kajang tribe. The difference lies in the object, namely the traditional procession of Abba'ra, while the latest researcher examines the symbolic meaning of the traditional clothing of the Kajang tribe. The third researcher when viewed from the similarity with the latest researcher is still with the scope of Kajang culture, while the difference between previous researchers is with strategies to preserve existing culture on display while the latest researcher only examines how the meaning, history, and function of the traditional clothing of the Kajang tribe. The fourth study was entitled "The Role of Pasang Ri Kajang in the Culture of the Kajang People, Bulukumba Regency". Previous researchers and recent researchers both use ethnographic methods. The difference is that the previous researcher discussed the role of the Kajang RI Tide, while the latest researcher discussed the symbolic meaning of the traditional clothing of the Kajang tribe which is the same in Kajang District, Bulukumba Regency.

This modern safe z technological development is very rapid, technological developments greatly affect the fields of every life, ranging from the field of economics, agriculture, marine field, marketing field, political field, education field, and other fields in aspects of life. Seeing an era filled with modern lights, therefore researchers are interested in studying the related to "Symbolic Meaning of the traditional clothing of the Kajang people, Bulukumba Regency", seeing that the Kajang people are not influenced by a culture filled with technological developments. This is interesting because the people there still use traditional clothes in every daily activity that is all black and without using footwear.

The purpose of writing research is to describe the meaning of traditional Kajang Bulukumba clothing.

Research Method

This type of research method is Communication Ethnography, this method involves intensive and in-depth participatory observation of the Kajang community group, Bulukumba Regency. Researchers will be directly involved in their daily lives to understand the meaning and context of the use of traditional clothing.

The design of this study uses a qualitative approach to gain a deep understanding of the meaning of the Kajang people's traditional clothing. Data will be collected through observation, interviews, and analysis of relevant documents.

The selection of this research sample was carried out purposively (selected) by selecting informants who had rich knowledge and experience related to the traditional clothing of the Kajang people. The sample can also cover different age, gender, and social status groups to gain a comprehensive understanding.

The sampling technique that can be used is snowball sampling, which utilizes purposively selected initial informants. The initial informant can recommend other informants who have relevant knowledge and experience regarding the traditional clothing of the Kajang people.

The validity of the data in this study was obtained through data triangulation, namely by collecting data from various sources (observations, interviews, and document analysis) to strengthen the validity of the findings. In addition, researchers also consider reflexivity, acknowledging influence, and self-interpretation in the process of collecting and analyzing data.

The research location in this study was centered on Tanah Towa Village, located in the Kajang sub-district, Bulukumba district, South Sulawesi, which still preserves the traditional clothes of the Kajang tribe. The distance from the city of Bulukumba is about 40 km. Tanah Towa Village is divided into nine hamlets and is inhabited by the Kajang tribe.

The following data analysis techniques are explained by Creswell, namely:

1. Description. At this stage, the ethnographer presents the results of his research by describing in detail the object of his research.
2. Analysis. In this section, the ethnographer finds some accurate data regarding the object of research, usually through bland es, graphic models that describe the object of research. Another form in this stage is to compare the object under study with other objects, evaluate objects with generally accepted values, and build relationships between the object of research and the larger environment. Apart from that, at this stage, the ethnographer can also express criticism or shortcomings of the research that has been done, and suggest a new research design, if someone is continuing research or is going to research the same thing.
3. Interpretation. Interpretation is the final stage of data analysis in ethnographic research. The ethnographer at this stage concludes the research that has been done. At this stage, the ethnographer uses the first person word in his explanation, to emphasize that what he is presenting is purely the result of his interpretation.

Result And Discussion

Traditional Meaning clothing on community Etnik Ammatoa Bulukumba Regency

In dressing, indigenous people only wear black clothes and white interiors. Usually in men, the clothes worn consist of 1) "passage", in the form of black cloth without seams wrapped around the head with the top edge resembling a "higher screen. 2) "Lipa", a black sarong, usually tied to the waist of the "tambakalang" or slung with one part placed over the shoulder and the other end left hanging on the side of the waist. 3). "Saluara Pokko", white coloring pants with an adult knee-length.

Related to this the informant said the following:

"Pakeang buru'nea kunni mae, ruang buanganji cora' ni pake, cora' lelung dan pute ammake passapu, lipa le 'leng na salura pokko cora pute, labbuna sabbe kulantu".

It means: "men's clothing here (Kajang tribe means), two kinds of colors, namely: black and white, wearing a broomstick, sarong, and white shorts with a length up to the knee. (in-depth interview, Ammatoa December 31, 2022) .

In line with the informants of the indigenous people of Ammatoa, the specifics are found in the attributes worn such as shirts, pants that almost touch the knees, sarongs, dastar, or headbands that are allowed for men who are all black.

Traditional clothing is a symbol of the culture of a region. To show the name of the region, the traditional clothing of the Kajang tribe is used as a symbol. Because each region has different traditional clothing. Traditional clothing is usually worn for certain moments or events such as weddings, deaths, traditional ceremonies, or religious

holidays. Likewise, each region has its understanding of traditional clothing. As a symbol, traditional clothing is indeed used as a marker for something.

The essence of life for the indigenous people of Kajang is to realize a life based on tides. The essence of the content of the tide is the belief in Turiek Akrakna by obeying all His commandments and avoiding all His prohibitions. The symbol of the Kajang indigenous people's obedience to Turiek Akrakna is embodied in a simple form of life, called kamase-kamase. Because its simplicity is evenly distributed in various aspects of life, it is nicknamed butta kinase-mase (a village whose people's lives are simple). Living with simplicity is done with sabbara (patience) and charm (resignation because of the destiny they receive in the world). On the contrary, a luxurious life is not in the world, but its place later in the afterlife. In the expression mentioned "punna are kusiduppa ri lino manna ribokopi sallo" (otherwise it can be in the world later in the hereafter). According to their belief, in the afterlife, everyone will be developed are rapanna ri lino (a luxurious house is not equal in the world) by Turiek Akrakna. The ball is heaven.

One form of simplicity for the Kajang Indigenous people can be seen in their clothing, namely the necessity to dress in black and kasipalli (taboo) wearing colorful clothes. The color black has a special meaning for the indigenous people of Kajang, namely as a set of all colors that symbolize unity, determination, and action to face life's challenges. In addition, the black color symbolizes the simplicity of life for the Kajang indigenous people. Another case stated by Ammatoa that black clothes signify togetherness, because black is a color that knows no level, namely selling lolo, selling situju-tuju, and leveling kabusuji (no dark black, no light black, no powerful black, once black remains black). All black is black, with no difference. Thus, wearing black is a depiction of the same socioeconomic stratification, namely kinase-mase. Everyone has an equal position before Turiek Akrakna.

The types of traditional clothing used by the Kajang tribe community in general and especially by Kajang residents in the Ammatoa Kajang ethnicity consist of :

Passau.

Passapu is a cultural product of artifacts in South Sulawesi that is still preserved and maintained, as evidenced using passage by Kajang Tribe men in everyday life (Isfawani & Sumilih, 2022). Passapu is used until now and maintained the existence of something that has meaning, function, and something important for life (in-depth interview Abdul Kahar Muslim, December 31, 2022).

"Injo todoji ngissei historisna pa pasang ammake passapu ni tantuimi kalea kua tau kajang asli, anremo nakulle disambe-sambe pakeang a na tala sandala tau a, mannaki lampa di Malaysia ammake baju le'leng le'lengji, saba keturunan ankua. Punna ngitteki tau assandala na ammake maki passapu tala kullemi todo tau a bura-bura, kacini-cini, wedge I tawwa di ruruna tawwa ka honesty di paenteng"

Meaning: Hanya who knows the history of pa pasang using the passage in everyday life then it is clear the original Kajang people, clothes can no longer be changed, and do not wear sandals, even though we go Malaysia will wear black clothes as descendants say. If we look at the original Kajang people. If we see a person who wears a passage, it means that he is a native Kajang. If we have used passage we cannot lie, cannot see, see, do well to fellow human beings and strain honesty)".

With the above information, it can be said that people who have used passage have committed to maintaining the culture of their ancestors. Pasang is a guideline for the life of the Kajang tribe in which there is a simple principle of life (Kamase-mase). People

who have used Passapu in their daily lives will not wear clothes other than black and white colors and do not wear sandals wherever they go even though they are out of the Kajang Tribe customary area. They feel they have been able to live simply, one of which is by still wearing all black. Or more simply they are called sholeh people (Tu Kintarang).



Figure 1. The use of Passapu by indigenous people of the Kajang Tribe when there is an event (Personal Source)



Figure 2. The use of passage by indigenous people daily (Personal Source)

The use of passage for Kajang men is a symbol of maturity and honesty. The meaning of the symbol of honesty and maturity are two interrelated things, people who have used passage can think to distinguish good things from right things. Able to control themselves and not to do things that are not by the teachings of their ancestors. A symbol of honesty which means that all treatment taught by religion is to be honest.

While interviewing Abdul Kahar Muslim his views on the meaning of the use of *Passapu* are:

Bohe Amma says:

"Ma'nana haji, honestly, puna are na passage ana'-ana' bura-burial, ka talluji rule ada' put a historical message, starting ri compile year 1. The problem of honesty of religious rules, state rules akkala politics, politicians into gassing bura bura"

Meaning: The meaning is passage haji, honestly, otherwise those who use passage children lie, there are three rules, namely the customary rules of posting historical messages, starting from year 1. The problem of honesty of religious rules, state rules political sense, politics that always lie.

"Gunna na make tau passapu iya turunan, battu ri bugasa tau anrena, le'leng mentodo pakeanna, passapu, baju le'leng, tope le'leng. Yes injo di sabbu I Ammatoa, tau kaminang toa rilinia derivative of Kinjo. Ka injo tandana rikua tapakkoro arena iya, kunne taua ammake passapu karna battuangna tapakkoro, punna pantara rikua haji, appada pakkalea haji punna pantarang".

Meaning: Gunanya people use passage because of descent, starting from the existence of the first man His name, black clothes, using passage, black clothes, black sarong, the first person on earth, therefore, ammatoa is hidden, the oldest person on earth descended from it. People wear passage signs tapakkoro his name. Here people use passage because of tapakkoro, if outside it is called Hajj, like Hajj behavior).

While the interview with Galla Puto said that passage is a holy sign, ri battu ri Makkah ri Tongji, puna ri Makkah white orban punna ri Kajang black turban means that passage has a holy sign, it signifies that it has performed Hajj but the Hajj that we believe in Kajang if in Mecca outside it uses white turban if in the traditional land of Kajang is Black turban (Galla Puto interview, Thursday, 09 March 2023)

"Nia difference between passapunna Ammatoa na make coming different in height from other communities, puna nakkenna abba tinggina ji from Ammatoa no nia sign of honor, he tongs kepala data" (in-depth interview, Gala Puto, Thursday, March 9, 2023)

From the statement of Gala Puto who is the spokesperson of ammatoa, when wearing a passapu we can see from the way it is used ammatoa passapu with galla galla is the same as using passapu but as a galla must know and should not be higher than ammatoa as a sign of honor.

From the statements of Bohe Amma and Lompo Karaeng, it can be seen that passage is a symbol of honesty. People who use Passapu reflect having tawakkal or tawaduk carrying out the teachings of their ancestors or living life under the guidance of the tide of Kajang. As the assumption given from the question is that people who use passages such as with the behavior of Hajj or ustadz use piecpieces someone has Hajj then describe in our mind that there is a change in behavior for the better. Able to be a role model in their environment and have humanitarian awareness and live the values of Islamic teachings and high concern and have benefits for others. Like kajang men who use passage interpret high spiritual (sholeh) can think maturely and act honestly, following the teachings and values of the tide.

Regarding signs and signs, signifiers are tangible/physical things such as sounds and images, and signs (signified) are concepts which reveal meaning, in this case, the traditional clothing of the Kajang tribe has a function or value contained in the marker. So in the elements of traditional clothing, namely passage, and tope le'leng, there is a sign and sign that has meaning.

Black Shirt (Pokko Shirt).

Baju Hitam or Baju Pokko is a traditional clothing that is often used by women in the Kajang tribe. Black clothes are also commonly referred to as Pokko clothes which are generally commonly used by women in South Sulawesi. The basic material of the clothes is black cloth.



Figure 3. Women wearing Pokko clothes of the indigenous people of the Kajang tribe (Personal Source)

Pokko clothes are clothes that are often used by Kajang people, pokko clothes are almost the same as bodo clothes traditional clothes in South Sulawesi in general but displayed called pokko clothes and black colors. Every time there is a traditional event, we wear this shirt when outside the area. Pokko clothes can be used and can also not be used depending on the person. (in-depth interview with Ramlah December 31, 2023).

As also said by Ebo in the interview at his house was weaving said that when in the area and at traditional events we here always use it differently if we are on week days we do not use it when we are outside the traditional area (mandala interview, Ebo December 31, 2022)

According to Gala Puto, the name of the woman's clothing is poker clothes always used by indigenous people in the area, this woman always wears poker clothes every day, does not have accessories, only plain clothes, and black colors (in-depth interview, Thursday, March 9, 2023).

From the statement above that poker clothes are clothes that must be worn by Kajang women in their daily lives who live in the area and Kajang people who live outside the customary area must use these poker clothes when entering the traditional area and when participating in traditional events because as a respect for their predecessors.

One example of a form of tradition that has become an ancestral heritage and is still carried out by the Bugis community of South Sulawesi is the traditional tradition of Bodo clothes. The term bodo shirt comes from bugis - Makassar which means short, so Bodo clothes are said to be short because of the historical origin of Bodo clothes are short sleeves. So that the tradition of Bodo clothes is applied for generations by people with Bugis ethnic backgrounds, especially in the South Sulawesi area.

Tope' Lelleng

Every day they use a black sarong (tope auction) which they weave themselves using natural dyes. Tope leveling or black sarong is a typical Kajang sarong made by natural processes and woven by the skilled hands of kajang women. This sarong is the clothing of the kajang community that is used daily. This sarong is also a requirement when there are traditional ceremonies in Kajang.



Figure 4. Tope Le'leng (black sarong) dried in front of the house of the indigenous people of the Kajang tribe after weaving (Personal Source)

Kajang weaving is a culture where the process has ties with nature. The looms used are ancestral heritage made of bamboo and wood. In general, mothers in kajang weave under the house or commonly also called siring. These black gloves are made by a traditional process with the skilled hands of kajang women. Not all women there can weave. Weaving skills are also born for generations.

Kajang tribal loom (Pattannungang) made of wood produced from the Kajang area forest. The tool for making woven cloth is usually made by the parents (father) of the kajang woman or her husband.

Tutu clothes and tope le'leng are often worn by Tana Toa Kajang traditional leaders when carrying out traditional rituals. Now Tope Le'leng has begun to be used daily by residents such as going to rice fields, gardens, and other community activities. Furthermore, the informant said that Tope Le'leng has its own advantages compared to sarongs in general, which are felt warm when someone wears it and in accordance with the tropical climate in the Kajang region and can be used as a healing medicine for sick people. In addition, this scabbard can be a shield or protector when in danger such as being immune to sharp weapons according to the beliefs of the indigenous people of the Kajang Tribe, especially the Kajang Tribe in the inner region.

Conclusion

The meaning contained in the traditional clothing of the Kajang tribe in Kabupaten Bulukumba. *First*, based on the meaning of traditional clothing is a sign of cultural identity attached to the image of the Ammatoa ethnic community and a sign of human life side by side with nature. Similarly, the forms of traditional clothing of the Kajang tribe, namely Le'leng, Tutu, Tope le'leng and Passappu clothes, are a sign of the obedience of the Ammatoa ethnic community to customary law (Pasang) and to Ammatoa as the highest traditional leader who also wears le'leng clothes. In addition, the icon of traditional clothing shows the sign that the Ammatoa ethnic community has a simple attitude in life which is communicated (nonverbally) through traditional clothing, namely le'leng when they interact socially. *Second*, the spiritual symbol of black is a manifestation of human life, the birth of a human being from the realm of darkness to the end of his life also returns to the realm of darkness or is interpreted as always remembering life and death. While the cultural symbol of Attallasa Kamase-Mase which is realized in every aspect of life through the attributes of le'leng clothing means simplicity, simplicity, and equality for everyone before the Creator (Turiek Akra'na).

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