

The Color Concept of Baju Bodo as Traditional Clothing at Schools in Makassar: Philosophical Perspective and Ethno-Policy Framework

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ABSTRACT

This study aims to examine the philosophical perspective of the Bodo shirt as one of the traditional clothes of South Sulawesi, which will be applied in the regulations for the use of traditional clothes in schools in Makassar City. This is based on the Minister of Education and Culture Regulation Number 50 of 2022 concerning School Uniforms for Students at the Elementary and Secondary Education Levels. This study used a qualitative approach with an ethnomethodological research design. Data analysis used indexicality analysis and reflexivity analysis. This analysis is intended to provide an overview of group agreement regarding the use of Baju Bodo in elementary school policies as one of the local cultural assets as well as the implementation of ethno-policies for cultural literacy. Determination of informants was carried out by means of purposive sampling, namely researchers who determine the informants themselves to be interviewed based on representative considerations. The informants in this study included teachers, school principals, and community leaders who knew about the philosophy of the Baju Bodo and the color schemes used in the use of Baju Bodo for the Bugis people of South Sulawesi. The results of the study show that in a philosophical study the structure of the baju bodo represents the characteristics of Bugis-Makassar women in general. The distribution of colors in Baju Bodo is divided into two types, the first is in everyday life, such as children under the age of 10 wearing Baju Bodo which are usually called Waju Pella-Pella, this shirt is Ivory Yellow. This shirt is called waju pella-pella or butterfly because it depicts the world of small children who are full of joy. The yellow color of ivory is an analogy for the child to mature quickly and be ready to face life's challenges. Derived from the word maridi (ivory yellow) which means ripe.

Keywords: Ethno-policy, Philosophical Perspective, Baju Bodo

INTRODUCTION

The Ministry of Education, Culture, Research and Technology issued the latest rules regarding school uniforms for elementary to high school students. This decision is effective from 7 September 2022. The published rules also include the matter of traditional clothes that students will wear on certain traditional days or events. This rule is contained in the Minister of Education and Culture Regulation Number 50 of 2022 concerning School Uniforms for Students at the Elementary and Secondary Education Levels. It is written in article 8 paragraph 4 regarding traditional clothing. "The model and color of traditional clothing as referred to in Article 4 are determined by the Regional Government with due regard to the right of each student to practice religion and belief in God Almighty according to their beliefs," this is written in a copy of the Minister of Education and Culture Regulation on the website jdih.kemdikbud.go.id. In addition, in article 10 paragraph 3 still in the same

copy it is also explained that these traditional clothes are used by students on certain days or customs. "Custom clothing is used by students on certain traditional days or events," reads article 10 paragraph 3. It was added in article 12 paragraph 2 that the Central and Regional Governments, in accordance with their authority, schools and communities can help procure traditional clothing school uniforms for underprivileged students [1]. "The Central Government, Regional Governments in accordance with their authority, schools and the community can help procure school uniforms and traditional clothing for students by prioritizing students who are economically disadvantaged," writes article 12 paragraph 2. This school uniform regulation has a purpose to instill and foster a sense of nationalism, foster cultural literacy, togetherness and strengthen brotherhood among students.

Culture is very attached to the life of the human community, in almost every manifestation it has certain characteristics that reflect the customs of a society and its culture [2]. Its characteristics can be clearly illustrated through local traditional arts, both in the form of rituals or household items that have long been part of traditional community life [3]. Indonesian people consider clothing to be the most important part and consider it the most important compared to other needs. This means that clothing, like clothing, elevates human dignity, places humans as intelligent beings and distinguishes humans from other creatures [4].

After clothing is considered a primary need, tradition also gives meaning to the clothes one wears. For the people of Indonesia, traditional clothes or clothes are not just knitted threads that cover the body. Clothing shows self-esteem, other people's assessment of the clothes we are wearing. In a local cultural custom, clothing is a social status separator between ordinary people and aristocrats or rich and poor [5]. Traditional clothing, which is a reflection of the richness of Indonesian cultural diversity, is a representation of where a society comes from and shows how and how its culture is built. Dressing in custom means trying to show the existence while at the same time strengthening the local identity of a tribe and its culture [6].

Traditional clothing is the most important part of every ritual and local custom activity. It is not surprising that the development and preservation of local culture is the main vision of indigenous people living in an area. Including the preservation of the use of traditional clothing from various regions in Indonesia. This has been realized through the use of traditional clothing in several national holiday celebrations. In several big day celebrations, a parade of traditional clothes is also shown [7]. Tradition can grow strength for the nation to always love Indonesian culture. One of the traditional cultures from the land of South Sulawesi is traditional clothing. In South Sulawesi there are four ethnic groups, namely the Bugis, Makassar, Mandar and Tana Toraja. Baju Bodo are usually worn at traditional ceremonies. In general, Baju Bodo of the Bugis, Makassar and Mandar tribes have the same basic shape, rectangular in shape with a difference in the length of each shirt [8].

Baju Bodo are estimated to have existed since more than a hundred years ago. Since the entry of Muslin cloth which is the raw material for Bodo clothes in the mid-9th century. The hollow cotton threads woven into Muslin cloth make the Baju Bodo of the past look more transparent and make the upper body of a woman wearing this traditional dress visible. Entering the era of the spread of Islam in the archipelago, including South Sulawesi. Give influence to the fashion style of the local community. The use of Baju Bodo, which initially looked more transparent, can now be combined with clothes of the same color as

the Muslin cloth worn. This is more aimed at covering the nakedness and protecting women.

The use of Baju Bodo will generally be paired with a patterned silk sarong typical of South Sulawesi. This silk sarong is better known as Lipa' Sabbe. Apart from being used by women, Lipa' Sabbe is also commonly worn by men as a sarong underneath, combined with a closed jacket and skullcap recca. This silk sarong is also used to add splendor to Baju Bodo and the appearance of men from tribes in South Sulawesi. In South Sulawesi culture, Lipa' Sabbe apart from having a function as clothing, also has several social functions. One of them is as a status symbol that shows the position or existence of a person in the midst of society. In addition, Lipa' Sabbe is also used as the identity of the Bugis people, which is currently widely used for traditional ceremonies or national holiday celebrations.

The application of the policy of using traditional clothing as a form of effort to foster local cultural literacy for students is one of the policies based on educational autonomy in this case developing the local potential of the region. This study aims to examine the ethno-policy framework that will be implemented through the regulation on the use of Baju Bodo as one of the many local cultural assets in South Sulawesi. This study focuses on discussing the philosophical perspective of the Bodo Dress that will be worn by students in elementary schools as an implementation of cultivating cultural literacy through cultural theme policies.

MATERIAL AND METHODS

This study used a qualitative approach with an ethnomethodological research design. Data analysis used indexicality analysis and reflexivity analysis. This analysis is intended to provide an overview of group agreement regarding the use of Baju Bodo in elementary school policies as one of the local cultural assets as well as the implementation of ethno-policies for cultural literacy. Determination of informants was carried out by means of purposive sampling, namely researchers who determine the informants themselves to be interviewed based on representative considerations. The informants in this study included teachers, school principals, and community leaders who knew about the philosophy of the Baju Bodo and the color schemes used in the use of the Baju Bodo for the Bugis people of South Sulawesi. Then these informants include Indo'botting, namely someone who understands Bugis customs and is willing to provide information about the use of the color concept of Baju Bodo in Bugis society. Data collection techniques using in-depth interviews, observation, and documentation of the Baju Bodo which is usually worn at certain events by the community, will now be used as the implementation of regional policies in schools for cultural literacy.

RESULTS AND DISCUSSION

The Bugis tribe is a group originating from the South Sulawesi region. The main characteristics of this group are the language, customs and traditional clothing. The Bugis tribe consists of Malay and Minangkabau migrants who migrated to Sulawesi in the 15th century as administrative workers and also traders in the Kingdom of Gowa. The Bugis tribe

has a traditional dress called the Bodo Dress. This Baju Bodo has a shape like a bracketed shirt without seams, the bottom is open, the top has a hole the size of a head without a collar, the front of the shirt has no buttons or other adhesive, at the top left and right ends a hole is made one inch wide. The hole serves as a place for entry and exit of the arm.

The distribution of colors in Baju Bodo is divided into two types, the first is in everyday life, such as children under the age of 10 wearing Bodo clothes which are usually called Waju Pella-Pella, this shirt is Ivory Yellow. This shirt is called waju pella-pella or butterfly because it depicts the world of small children who are full of joy. The yellow color of ivory is an analogy for the child to mature quickly and be ready to face life's challenges. Derived from the word *maridi* (ivory yellow) which means ripe.

Ages 10 to 14 years old wear orange or pink Baju Bodo. Orange and red are easy to choose because they are considered the closest to blood red or dark red, the colors usually worn by those who are married. In addition, the pink color which in Bugis language is called *Bakko*, is a representation of the word *Bakkaa*, which means half cooked.



Figure 1. Baju Bodo color
Source: Author's private document

Apart from being used for everyday life, Bodo clothes are usually used for aristocrats. So there is also a distribution of colors, such as the white Baju Bodo worn by the king's hosts or shamans or *bissu*. The *bissu* have white blood, this is what enables them to become a link between heaven, the real world, and the spirit world. In traditional Bugis beliefs, the empress's biological mother's milk is considered disgraceful to express. The milk that comes out of the biological mother's body is the same as the blood that comes out with the placenta that comes out during childbirth. To meet the intake for the baby or the crown prince, someone is chosen to be the *indo pasusu* (host) for the crown prince. The adopted host is usually not related by blood to the crown prince. So that her milk is considered sacred, Mother has a very respectable position. But today's Bugis people regard a host as nothing more than a slave. For now, this white Bodo dress is used for brides.

The nobles and their descendants, in the Bugis language, are called *maddara takku* (noble blood) which can only be used by the king's daughter. The green color, in the Bugis language is called *Kudara*, literally means that those who wear horse-colored Baju Bodo are those who uphold the dignity of their nobility. Green Bodo clothes are also often used for weddings at this time.

The color concept of 'baju bodo' used to follow customary rules, for example the color green was specifically worn by the daughters of Bugis aristocrats. Just like blue, lavender, orange used to be used by special noble women. However, with the development of the times these colors are commonly used by Bugis women in various weddings. In fact,

according to one of the organizers of the wedding ceremony, it is known as indo'botting in Bugis society. The concept of the color of 'baju bodo', as explained by indo'botting mammi Sani, from his observations every Bugis wedding ceremony is carried out, that: "Right now there are no more color restrictions on clothing or bridal accessories like in the past, now it depends on the taste of the wearer. Green used to be the color of noble daughters (arung), but now all people can use it according to taste. Apart from that, in Bugis society, lipa' (sarong) with wide pattern (cure'lebba') is also known. In general, lipa' (sarong) is worn by women or men with no classification regarding royalty or common people" (Interview, 12 August 2022).

Baju Bodo are etymologically referred to as short clothes. By denotation, this short is indicated by the size of the shirt that is not long, the size is only up to the waist. The signifier seen is the clothes usually worn by Bugis-Makassarese women in wedding rituals or traditional events with various and transparent colors. Meanwhile, the signified (concept) that can appear when hearing the sound image can vary. This will be greatly influenced by one's ground towards bodo clothes. The denotation of baju bodo is a short shirt, similar to the denotation of bola bodo (short house). The sound image that is heard or the bodo house that is seen (signifier) will give birth to a concept (signified) in us that a house that is not high is different from other stilt houses.

The overall structure of the baju bodo itself is in the form of a bracketed shirt without seams, the bottom is open, the top is perforated the size of the head without a collar. The front does not have buttons or other adhesive, at the top left and right ends a hole is made as wide as one inch. The hole serves as a hole in and out of the arm. The structure of this form of baju bodo is a denotative form which is reel in the view of the Bugis-Makassar tribe. This very simple dress structure will give birth to a connotative concept, that Bugis-Makassar women must be simple in appearance, thinking and acting.

The four hole structures in the baju bodo which are considered as the covering parts actually carry the form of a certain quality mark. The four are index forms of a causal relationship for the hole to be made. The four holes will carry their respective functions. On the top side, an inch hole is made as a result of the user's head going through it. Denotatively, this hole is round without a collar. However, connotatively, this represents that there is only one head that a Bugis-Makassar woman must follow. If, she is still a girl, then she must submit and obey the head of a pair of parents (father and mother).

The bottom hole as an opening structure with a large hole is used to be passed by the body. The hole represents in connotation that a Bugis-Makassar woman is a place to place her future generation. The big hole means that the entire life of Bugis-Makassar women must be devoted to caring for the generation born from their wombs. They have to be a mother, raise children, care for and guide them. This process will be carried out by Bugis-Makassar women until the child grows into a strong generation.

The iconic shape that represents Bugis-Makassar women in bodo clothes eventually became a wider icon for the South Sulawesi region. So, people will say that baju bodo is an icon of South Sulawesi, not belonging to other regions. The semiosis process will occur in tribes outside South Sulawesi who have ground for the bodo shirt. As soon as they see the baju bodo, people will interpret this sign as the people of South Sulawesi. However, if the Bugis-Makassar people see a bodo dress worn by a woman, it will be interpreted in a

person's way of a marriage ceremony (mappacci, marriage, and so on).

CONCLUSION

Philosophical studies show that the structure of the baju bodo represents the characteristics of Bugis-Makassar women in general. A woman who has a big heart, has dignity, adheres to the principles of life that she believes in, is loyal, and never forgets her nature as a woman. Their existence will be actualized in behavior that will be implemented in daily actions. This character is still maintained until now, the progress of science and technology has not been able to erode the value of this wisdom. The baju bodo has three structural parts, each of which has a meaning strung together in a unified whole. Baju Bodo can be worn by all ages. Baju Bodo have several divisions of color rules, the distribution of colors is divided based on the age and dignity of the wearer. Some are ivory, orange or pink, dark red, white, black and others. Bodo clothes are usually used for traditional events or weddings. Through the application of the use of traditional clothes in schools, it is hoped that cultural literacy will be fostered in the younger generation as part of the inheritance of local wisdom so that it can be preserved from time to time. In the perspective of policy analysis, this is an implementation in order to implement policies based on local cultural themes and in accordance with the local potential of the school.

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