

Education Values in the Tr...

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Education Values in the Traditional Clothing of Panaragan Javanese Society: a Study of Semiotics

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1 Abstrac

Tradisional clothing is an identity of a society. It keeps a million meanings, values and world views of the society. The values contained in traditional clothing need to be revealed to build a more civilized society. Data collection was carried out with a method of observing and competing in the field with warok Ponorogo figures. Data analysis using a semiotic approach towards traditional clothing of Ponorogo. The results of this study indicate that the traditional clothes have education values found in traditional clothing. These Education values include religious education, cultural education, social education, and economic education.

Key words: education values, traditional clothes and semiotic

Valores educativos en la vestimenta tradicional de la sociedad panaragana javanesa: un estudio de semiótica

Resumen

La ropa tradicional es una identidad de una sociedad. Mantiene un millón de significados, valores y visiones del mundo de la sociedad. Los valores contenidos en la vestimenta tradicional necesitan ser revelados para construir una sociedad más civilizada. La recolección de datos se realizó con un método de observación y competencia en el campo con las figuras warok de Ponorogo. Análisis de datos utilizando un enfoque semiótico hacia la vestimenta tradicional de Ponorogo. Los resultados de este estudio indican que la ropa tradicional tiene valores educativos que se encuentran en la ropa tradicional. Estos valores educativos incluyen educación religiosa, educación cultural, educación social y educación económica.

Palabras clave: valores educativos, vestimenta tradicional y semiótica.

INTRODUCTION

Ajine diri songko ing lati, ajine rogo ono ing busono. This proverb describes that a person's self-esteem can be seen from speech, meaning people will judge ourselves as good or bad as seen from the words we say. This initial assessment is because speech is a reflection of what is in our minds, while ajining rogo soko busana (the value of one's appearance depends on clothes). the point is that the body's self-esteem is influenced by the way we respect ourselves by dressing.

The clothing has an important meaning for humans, not only limited to covering genitals but clothes also have broad meanings and indicate a certain identity. One of the clothes that shows regional identity or cultural customs is the ethnic Panaragan traditional clothing. Traditional Panaragan clothing refers to the typical clothes used by the Ponorogo warok in ancient times. Ponorogo traditional clothing has certain characteristics, namely black and red. Black color dominates Ponorogo traditional clothing, while the red motif is located inside, precisely behind the buttons, right and left arms and red stripes located behind the back. Besides that, it was equipped with large black combor pants using an othok belt with a large white drawstring drawstring placed on the belt, sometimes the drawings were placed on the shoulders when walking.

On November 24, 1992 the Ponorogo Regency Government held a rehearsal gathering at the Pendopo Agung which involved various groups including Practitioners, Scientists from various disciplines and fashion dance

experts. From the meeting produced the Reyog Ponorogo Basic Art Guidelines in the National Cultural Performance or known as the yellow book. This is based on the purpose of fostering, fostering and developing appreciation for Reyog's art as a cultural heritage of Indonesia's ancestors, often perceived by different perceptions of Reyog's art in terms of packaging attractions, shows, clothing and quality standards. Therefore, the Regional Government Team, chaired by the Regent Gatot Soemani, published a 1993 Reyog Ponorogo Art Guide book which discussed official standards in Reyog art. The publication of this manual was compiled on June 1, 1993 in the era of the Regent of Gatot Soemani. One such agreement, is the uniformization of clothing.

This book was published and revised on April 1, 1996 in the era of Regent Markoem Singodimedjo. The discussion in the book examines history, players in Reyog art, musical instruments, aspects of dance, makeup and fashion. One of the highlights is the traditional clothing of Reyog players such as Klana Sewandana, Pujangga Anom, Jathilan, Singo Barong, Warok, and Wirosoro who served as musical instrument players. Among the clothes of the Reyog player, the most widely used by Ponorogo people is warok clothing because it reflects the characteristics of the society and Ponorogo identity.

In the book published by (Gatot Soemani, 1993: 44), there are two types of warok clothing, namely old warok and young warok. The difference between the two figures in clothing is the type of clothing, head iket, and other warok old accessories more complete than young warok. This is a differentiator both based on his appearance and his role in Ponorogo society. In the discussion reviewed in the book, both the Regent of Gatot Soemani (1993) and Markoem Singodimedjo (1996) discussed the classification, as well as the definition of the classification of traditional clothing used. But unfortunately, the book, has not been explained in detail about the meaning behind the warok Ponorogo traditional clothing that holds a philosophy that needs to be studied and explored so that people understand the hidden essence behind the signs or symbols in Ponorogo traditional clothes that are rich in noble values. to generations.

Based on this background, this research can formulate the following problems:

- (1) What are some of the names of traditional clothes used by warok Ponorogo
- (2) what educational values are contained in traditional clothing of Ponorogo people's. The purpose of this study is to portray the culture of the Panaragan Javanese ethnic community reflected in Warok Ponorogo traditional clothing. The results of this study are expected as one of the models of semiotics research that has implications for practical benefits, among others, can be taken into consideration in the teaching of semiotics based on local wisdom, understanding the meaning and philosophy contained in traditional clothing as the forma

tion of national character through culture and as economic development for the community. especially through the world of tourism.

THEORY AND RESEARCH METHODS

Semiotic culture essentially means the application of semiotic concepts in cultural studies; or the assumption that culture itself is a semiotic system.

The main concept in semiotics itself is "sign" (Sign). (Masinambow, 2001: 24)

The concept arises when there is an association relationship between the marked and the marking.

A sign is the unity of a marker with an idea or marker. In other words, the marker is "meaningful sound" or "meaningful graffiti". In principle, signs that occur from markers and markers are one unit such as coins or coins consisting of two front and back sides. The front as a marker and the back as a marker. Unlike Saussure, Charles Sanders Peirce stated that the sign is divided into three components, namely:

- a. Representation, is a form that states a sign or 'vehicle sign', equivalent to a marker (signifier)
- b. Interpretation: the meaning brought from the sign or the 'meaning' made by someone; equivalent to signified
- c. Object: something outside the sign that is a reference

If the three elements of the sign are described and linked, a semiotic triangle will form



Triangle of semiotic

There is no relationship between representations and objects that are expressed as broken lines. The interaction between representamen, object and interpretant is called Peirce as semiosis. Pierce's theory is often referred to as grand theory in semiotics. This is more because the idea of pierce is comprehensive, structural description of the marker system. Pierce wants to identify the basic particles from the sign and recombine all the components in a single structure. (Wibowo, 2011: 13). Although there are differences in terms of the elements that build signs in semiotic studies, the conventions used are signs of two elements, namely markers and markers. In other words, the model propo

sed by De Saussure is the main reference in semiotic studies.

The data in this study are qualitative, meaning that it is not in the form of numbers but in the form of statements about the content, nature, ways or circumstances of something (Ahimsa Putra, 2011: 9) the data was obtained from interviews with warok and Ponorogo reog artists. Data collection is carried out by (1) the method of observation and (2) the method of proficiency (Sudaryanto, 1993: 133-139) in social research, the collection of ethnographic data is done by the techniques of observation (Spradly, 2006: ix)

Data analysis in this study using semiotic inductive descriptive method. That is, the data analyzed is based on conclusions and presented in the form of descriptions or describing an object using words or sentences based on specific facts in the form of names or parts contained in traditional warok Ponorogo clothes which in this case are seen in a sign. Signs become meaningful when the contents of the code are described according to the conventions and cultural rules adopted by people, both consciously and unconsciously, so interpretation (interpreter) is needed, which is able to recognize as a sign and relate them to several relevant aspects (Imam Baehaqi, 2015: 110)

From this opinion it can be concluded that, the meaning can be expressed based on cultural agreement in a society For example, the white flag in Ponorogo signifies a person's death, while in Magetan region a green flag indicates death. The difference in signs is because

the culture of the community is different based on the agreement of a region. People can know the meaning of a sign, if the person understands the context of culture.

RESULTS AND DISCUSSION

a. Part of the names of the traditional warok Ponorogo clothes

Based on the **Basic Guidelines for Reyog Art in the National Culture Stage** which was then referred to as a reference or reference in the Reyog Ponorogo National Festival which must be followed by participants from various regions in the archipelago and other countries, the differences in warok Ponorogo traditional clothing can be classified as follows: The old warok clothing consist of Wakthung, Gejigan, Jarik, Stangen Tenun Menang Epek Timang Hitam Polos Keris Gabelan Jam Kantong Kolor/ususun Iket Modang Sandal Kosek Teken. Meanwhile, the young warok clothing consist of penadon, kombor, and othog

b. The Education Values in Traditional Clothing of Ponorogo



(Picture: Traditional Clothing fo Panaragan)

Based on the application of pierce semiotics theory to the above data regarding Warok Ponorogo traditional clothing has a symbolic meaning in its parts which are full of the following noble values:

The Old Warok Fashion Aspects and Symbolic Meanings

1) Wakthung

Wakthung originating from the term kroak and buntung is an interpreted object as black ageman (clothes) and has seven shirt buttons, Representation of Javanese Panaragan traditional clothing that black is a symbol of permanence, while seven (Javanese: Pitu) shirt buttons are a symbol of the circle of the Almighty Allah.

2) Kombor

Combor pants are objects that are interpreted as loose or free to move pants. Representation of loose pants means a warok has patience in dealing with something Warok always thinks calmly and always remembers God.

3) Jarik Wiru lima

Jarik Wiru lima is an object that is interpreted as a fabric binding pants for feet. Representation from jarik is that someone does not have the envy of others. Wiru has the meaning that all actions should not be mistaken. Lima has a connection with the five pillars of Islam, namely creed, prayer, fasting, zakat and pilgrimage. Jarik for bebet (foot) sikil and wiru limo illustrates that living people must always walk to understand the pillars of Islam.

4) Stangen Tenun Menang

Stagen is an object that is interpreted as an abdominal binder so that it becomes tight. Representation of stagen is that a warok has an istiqomah,

kenceng or not deterred attitude.

5) Anking Epek Mowo Probo

Anking Epek Mowo Probo is an object that is interpreted as a belt that is used as an abdominal binder. Belts used by old warok have differences with young warok. This old warok belt is made of black velvet fabric with a golden yellow variation with a jeweled scallop. The representation of Angkin belts in a cultural sense comes from the word kinkin which means happy. It means that a warok must be happy with every good and ³o good. Whereas the epek mawa probo has the meaning of showing people *ora sepi ing pamrih*. *Angkin epek mowo probo* is a human symbol to do the right thing, even though humans are not free from mistakes but must be carried out responsibly.

6) Keris gabelan

Keris gabelan is an object that is interpreted as a weapon or gaman shelter from the threat of people who want to do evil. Keris gabelan is produced from gabelan village in Ponorogo, District Kauman. The representation of the keris as a symbol of gaman (grasp of faith) means that a warok must have faith as the foundation of life, namely believing in Allah, Blessings, Holy Qur'an, the Prophet, the Day of Judgment and Qodho and Qodhar. Gaman is meaningfully denotative as a warok guard in order to keep himself from being easily exposed to various kinds of temptations.

7) Jam Kantong

The Pocket Clock is an object that is interpreted as an accessory in an old warok outfit that is inserted into a pocket. This clock represents that the Pouch Clock has meaning as pepeling, or remembering that a warok must appreciate the time. According to the philosopher of time is the source of life, people who do not respect time then do not appreciate the life they have. In order to have a useful and useful time, a warok must use his time to do good deeds in helping others.

8) Kolor Seto

Kolor Seto or known as ususun is an object that is interpreted as a string of twisted and scanned threads in white seto has a representation as a mainstay weapon and seto or white symbolizes good intentions. That is to say, a warok, should use a reliable weapon in the form of a seto drawer for helping virtues for those in need.

9) Udheng gadhung mlati

Udheng gadhung mlati is a check interpreted as a head tie. Its representation of Udheng gadhung mlati has a basic black color or gadhung ireng batik on the edges Udheng has the meaning "mudheng" think. Dumuning true urip (life).

That is to say that people have a strong mind, understand and understand the purpose of life and life or think about it. Mlati has the meaning of jasmine

flower which has a philosophy of human step must be careful. Meaning in carry out activities both acting and saying the day thinking first carefully, so that regret does not come later. Gadhung mlati can be interpreted as a warok having intelligent thinking in reading life, always being careful so that all his activities bring good to mankind who need help

10) Srandal Srampal or Canela

Srandal Srampal or Canela sandals are objects that are interpreted as footwear. Srandal srampal representation of the word "Canthelno Ironing Nala" canelo sandals (slop or cripu) is always worn on the feet, meaning that in giving to Allah, the totality must be from birth to the heart as long as (surrender) to Allah.

11) Tongkat

Tongkat in Javanese taken is an object that is interpreted as a walking aid using taken Representation taken is a symbol of guidance and pattern. Warok elders as one example must have a handle on religious faith and femininity.

The Young Warok Fashion and Symbolic Meanings

1) Blangkon Mondolan

Blangkon Mondolan is an object that is interpreted as a head tie. Representation of the typical Ponorogo Blangkon is a special feature that distinguishes the Solo-Jogja typical Blangkon Ponorogo has mondolan in the back, left and right sides in front Blongkon mondolan means that the big lump in the back illustrates that all actions related to bad lust must be rolled into a neat lump to be stored for storage not to come out causing loss to many people (the mind must be clear).

2) Penadon

Penadon is the object of interpretation as clothing that covers the body. The representation of penadon comes from the Arabic word fanadun which means weak.

Every human being has weaknesses and weaknesses. So humans are forbidden to be proud of the advantages they have, and if they have deficiencies, do not feel inferior to weaknesses, but to continue to be improved. Kombor

Kombor pants are objects that are interpreted as leg coverings. Its representation is kombor pants dominated by two colors black and red. The black color is outside and the red color is inside That is, a warok must have a calm nature symbolized by black, while red is brave and careful. From this understanding it can be understood that a pants is used as a leg cover, he should walk must be careful, be brave because it is true. For this reason, the girth and the nature of calm are obtained when walking above the truth

3) Othok

Othok belt is an object that is interpreted as an abdominal binder. The representative is a warok must always fast or pay tribute by not indulging in stomach or eating

From these findings, it shows that there are differences in the traditional clothes of warok Ponorogo that are used by old warok, and warok mudha. Both of these clothes have different meanings and meanings between the two warok. This difference is due to certain factors such as age and personality in the main community in mental processing. Even so, old warok clothing will not be suitable for young warok or vice versa because it has its own characteristics and meaning. When viewed from the completeness of warok traditional clothing, shows that old warok clothes are more complicated and complete than young warok.

Even so, meaning and philosophical meaning differ from one another. Behind the traditional clothes, Warok Ponorogo contains a high philosophical meaning related to the belief system religion, culture, and social.

Based on the results of discussion, it can be concluded that traditional clothing of warok, especially the Ponorogo society has meaning, value and reflects the world view that is revealed behind the symbols of traditional clothing, among others:

a. The values religious education are summarized in all aspects that cover such as udheng, wakthung, jarik, and gombor pants. As an example in the phrase behind the udheng symbol is a philosophy of a warok must have supernatural powers (mudheng) so warok is respected because of the knowledge possessed. This udheng reveals the views of the Ponorogo people who prefer to hear and think as in the form of udheng which has a lamp on two sides of the ear.

b. The value cultural education are reflected in the clothing as a form of identity of the Ponorogo community, which shows the culture of Ponorogo people who are calm, which is reflected in the black color of the clothes, while the red color reflects the bold nature of the true and holy intentions reflected in the white shirt.

c. The value social education is reflected in the purpose of warok clothes, so a warok must always help do good to those in need. This is reflected in the use of warok clothes whose left and right arms are rolled up so that they appear red which shows the meaning of helping, and being brave.

d. The value of economic education contained in traditional clothing can increase the income of indigenous Ponorogo people.

CONCLUSION

The traditional clothing of the Ponorogo society after being analyzed with semiotic theory can be seen from the results that traditional clothing of the

Ponorogo society has educational values such as religious education value, social education value, ethical education value, aesthetic education value and economic education value. then the value learning strategy can be through formal and non-formal education in order to build a more civilized society.

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