

BAJU BODO FROM A CULTURAL PERSPECTIVE: EXPLORING THE MEANING OF TRADITIONAL DRESS IN BUGIS-MAKASSAR CULTURE

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Abstract

This study aims to examine the symbolic meanings of Baju Bodo, the traditional attire of the Bugis-Makassar community, analyze its aesthetic interpretations in contemporary contexts, and explore the transformation of its meanings amid social and cultural change. Employing a qualitative approach with a descriptive-interpretative method, this study is based on a library research design. Data were collected through an extensive review of relevant scholarly literature, previous studies, and cultural documents, and were analyzed using Roland Barthes' semiotic framework and the perspective of cultural aesthetics. The findings reveal that Baju Bodo functions not merely as traditional clothing but also as a cultural symbol that represents social stratification, moral values, collective identity, and the worldview of the Bugis-Makassar community. The symbolism embedded in its colors, forms, and patterns of use reflects a complex system of cultural values and social norms that has been transmitted across generations. Furthermore, the study demonstrates that modernization, globalization, social media, and the fashion industry have contributed to a transformation in the meaning of Baju Bodo, shifting its function from a predominantly symbolic cultural artifact toward a stronger emphasis on aesthetic expression and individual representation. Nevertheless, Baju Bodo continues to serve as a significant marker of cultural identity and local heritage. Therefore, its preservation should extend beyond maintaining its physical form to encompass the safeguarding and revitalization of the symbolic meanings and cultural values embedded within it.

Keywords: Baju bodo; Symbolism; Cultural aesthetics; Identity; Modernization.

INTRODUCTION

Baju Bodo is widely recognized as one of the oldest traditional garments in Indonesia, originating from the cultural heritage of the Bugis-Makassar people of South Sulawesi. Its existence is not merely understood as a conventional form of clothing but also as a cultural artifact that embodies symbolic and philosophical values while representing a complex and structured social identity (Hijrina, 2024). Beyond its practical function as body covering, Baju Bodo carries meanings that are closely associated with the community's value system, social norms, and hierarchical social order. Along with the development of modern society, Baju Bodo has undergone various transformations in terms of its function, form, and attached meanings (Ramdani, Marzuki, & Munawarah, 2025). These transformations have generated new dynamics in the interpretation of the garment's aesthetics and symbolism, particularly as a response to the increasingly intensive influences of globalization and cultural modernization (Adela, Arnyana, Dantes, & Ng, 2023).

Studies on traditional attire from a cultural perspective have become a significant focus of scholarly inquiry. Contemporary research demonstrates that traditional clothing serves not only as a basic human necessity but also as a medium of symbolic communication capable of representing social structures, cultural values, and the collective identity of a society (Tandean, 2021). In this context, Baju Bodo can be understood as a visual representation of the Bugis-Makassar value system, encompassing social stratification, norms of propriety, and traditional concepts of beauty

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Article History | Submitted: 29 April 2026 | Revised: 12 June 2026 | Accepted: 22 June 2026 | Publish: 7 Juli 2026

HOW TO CITE (APA 6th Edition):

Abu Haif et.al. (2026). Baju Bodo from a Cultural Perspective: Exploring the of Traditional Dress in Bugis-Makassar Culture. *Juspi: Jurnal Sejarah Peradaban Islam*. 10(1), page.116-124

DOI: <https://dx.doi.org/10.30829/juspi.v10i1.29481>

that have evolved within the community. Therefore, Baju Bodo possesses not only aesthetic value but also substantial social and cultural significance (Pagga, 2019).

From the perspective of cultural theory, clothing can be understood as a social text embedded with meanings and symbols. The semiotic approach developed by Roland Barthes explains that every cultural object possesses both denotative and connotative layers of meaning (Inayah & Hamka, 2023). Denotative meaning refers to the literal interpretation of an object, whereas connotative meaning is associated with the values, ideologies, and symbolic significance attached to it. In the context of Baju Bodo, its distinctive colors and simple design embody particular symbols related to age, social status, and moral values (Hasyim, 2025). For instance, the traditional use of specific colors reflects the social stratification of the wearer, making Baju Bodo not only a marker of identity but also a representation of the hierarchical system within Bugis-Makassar society (Ardi & Nappu, 2021).

In addition to the semiotic approach, the perspective of cultural aesthetics is highly relevant to understanding Baju Bodo. In this context, aesthetics extends beyond visual beauty to encompass the philosophical values embedded within cultural expressions (Zentha, Sugiyamin, & Triyono, 2024). Baju Bodo reflects the principles of simplicity, modesty, and harmony, which constitute essential elements of local cultural values. Nevertheless, the development of modern society has brought about shifts in aesthetic values as Baju Bodo has undergone various design modifications to accommodate contemporary fashion trends (Sartika, 2025). This transformation illustrates a process of cultural adaptation that influences not only the garment's physical form but also the ways in which society interprets and assigns meaning to this traditional attire.

Previous studies have generally focused on descriptive aspects of Baju Bodo, such as its history, form, and general functions. Research that examines its symbolic meanings in greater depth, particularly through interpretative and semiotic approaches, remains relatively limited. Furthermore, the shifts in meaning resulting from modernization, the growth of social media, and the dynamics of the fashion industry have not been comprehensively analyzed. This condition indicates the existence of a research gap that requires a more in-depth, critical, and contextual approach to generate a more comprehensive understanding of Baju Bodo as a dynamic cultural symbol.

This study is grounded in the phenomenon of the transformation of Baju Bodo's meanings amid ongoing social and cultural changes. The primary focus of this research is to investigate: (1) how the symbolic meaning of Baju Bodo is understood from the perspective of traditional culture, (2) how the aesthetics of Baju Bodo are interpreted within a modern context, and (3) how the dynamics of these shifts in meaning influence the cultural identity of the Bugis-Makassar community. This study is significant due to its theoretical and practical contributions. Theoretically, it enriches cultural studies, particularly in the fields of symbolic analysis and the aesthetics of traditional attire. Practically, the findings may serve as a reference for cultural preservation initiatives and the development of a fashion industry grounded in local wisdom. In addition, this research is expected to enhance public awareness of the importance of understanding the cultural meanings embedded in traditional clothing.

Therefore, this study aims to analyze the symbolic meanings of Baju Bodo from a semiotic perspective, examine its aesthetic interpretations within the cultural context of the Bugis-Makassar community, and explain the transformation of meanings that occurs amid social and cultural change. Ultimately, this research is expected to contribute to the advancement of cultural studies, particularly regarding the relationship between symbolism, cultural identity, and aesthetics in traditional attire.

RESEARCH METHOD

This study employs a qualitative approach with a descriptive-interpretative method. This approach was selected because the research seeks to examine in depth the symbolic meanings and aesthetic interpretations of Baju Bodo within its cultural context. A qualitative approach enables

researchers to explore the underlying meanings embedded in cultural phenomena related to this traditional attire.

The study is theoretically grounded in two principal frameworks: Roland Barthes' semiotic theory and cultural aesthetic theory. Semiotic theory is utilized to analyze the signs and symbols embodied in Baju Bodo, including its colors, forms, and usage within social contexts. The semiotic analysis follows Barthes' model, which consists of denotation, connotation, and myth. At the denotative level, the researcher identifies the visual elements of Baju Bodo, such as color, shape, and patterns of use. At the connotative level, these elements are examined to uncover the social and cultural meanings associated with them. The analysis of myth further explores how these meanings are naturalized and reproduced within the collective consciousness of the Bugis-Makassar community.

Meanwhile, cultural aesthetic theory is employed to understand the values of beauty embodied in Baju Bodo and how these values have undergone transformation within contemporary society (Fahrezy, 2020). The object of this study is Baju Bodo as the traditional attire of the Bugis-Makassar people. The research corpus encompasses various forms of Baju Bodo, including both traditional designs and those that have been modified to accommodate modern influences.

Data were analyzed using thematic analysis through three stages: data reduction, data presentation, and conclusion drawing. The collected data were classified into several themes, including color symbolism, social functions, and design aesthetics. Subsequently, the data were interpreted through a semiotic approach to reveal symbolic meanings and through an aesthetic approach to understand the values of beauty embedded in Baju Bodo. Through this method, the study is expected to produce a comprehensive and in-depth analysis of the meanings and symbolic interpretations reflected in the aesthetics of Baju Bodo.

RESULT AND DISCUSSION

The Symbolic Meaning of Baju Bodo as a Representation of the Bugis-Makassar Social System

Baju Bodo functions not merely as traditional attire but also as a representation of the structured social system of the Bugis-Makassar community. In the traditional context, the use of Baju Bodo is regulated by specific norms associated with social stratification, in which each element, particularly color, serves as an indicator of an individual's social position within society. From the perspective of Roland Barthes' semiotic theory, Baju Bodo can be understood as a system of signs that embodies both denotative and connotative meanings. At the denotative level, Baju Bodo is simply a traditional garment characterized by its simple form and design. At the connotative level, however, its colors and patterns of use convey social meanings related to status, age, and group identity.

These findings indicate that Baju Bodo functions as a "social text" that communicates cultural messages nonverbally. According to Barthes, cultural signs are never neutral; rather, they represent particular values and ideologies. The restriction of certain colors based on social status demonstrates that Baju Bodo not only reflects the social structure of Bugis-Makassar society but also reinforces its hierarchical system. From the perspective of cultural aesthetics, the simplicity of Baju Bodo's design further reflects the values of modesty, propriety, and social harmony. Therefore, these findings confirm that Baju Bodo is a cultural symbol that not only represents identity but also plays a significant role in preserving the values and social structure of the community (Tandean, 2021).

Color constitutes the most dominant element in conveying the symbolic meanings of Baju Bodo. Each color carries specific meanings associated with age, social status, and moral values within Bugis-Makassar society (Ardi & Nappu, 2021). Traditionally, colors such as orange, red, green, white, and purple have been used to signify particular social categories. For example, orange is generally worn by young girls, whereas red is associated with adult women. Green is often linked

to the aristocracy, while white symbolizes purity and is commonly worn by brides or women holding a particular social status. Purple likewise conveys connotations of honor and prestige and is frequently associated with women from elite social groups (Bulonggodu, 2023).

From a semiotic perspective, these color distinctions operate as cultural codes that enable members of society to recognize and interpret social identities through visual markers. The meanings attached to colors are not inherent but are socially constructed through cultural conventions that have been maintained across generations. Consequently, color in Baju Bodo functions not only as an aesthetic element but also as a symbolic medium through which social values, cultural norms, and collective identities are communicated and reproduced within the Bugis-Makassar community.

The findings indicate that traditional communities interpret the design of Baju Bodo as a symbol of purity and sincerity. Its simple structure reflects a life philosophy that discourages excessiveness, while the semi-transparent fabric symbolizes openness and honesty in social conduct. These values form part of the social ethics that are highly esteemed within Bugis-Makassar society. From the perspective of cultural aesthetics, beauty is not measured solely through visual appearance but also through the values embedded within a cultural object. Baju Bodo represents a holistic concept of beauty in which visual and philosophical dimensions complement one another. Consequently, the beauty of Baju Bodo lies not only in its colors and form but also in the meanings and cultural messages it conveys (Adela et al., 2023).

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Nevertheless, these philosophical values have gradually undergone transformation in the context of modern society. Design modifications intended to adapt Baju Bodo to contemporary fashion trends often overlook the traditional values embedded in its original form. For instance, the use of thicker fabrics or the addition of decorative ornaments may alter the symbolic meanings historically associated with the authentic design of Baju Bodo (Tandean, 2021). This finding suggests that cultural transformation occurs not only at the visual level but also at the level of meaning. Changes in design can influence how individuals and communities understand and interpret Baju Bodo, highlighting the need to maintain a balance between innovation and the preservation of cultural values.

Baju Bodo as a Collective Cultural Identity

Baju Bodo plays a strategic role as a symbol of the collective cultural identity of the Bugis-Makassar community. Its use in various social and cultural activities, such as wedding ceremonies, cultural festivals, and official governmental events, demonstrates that Baju Bodo functions not merely as clothing but also as a medium through which individuals express their attachment to local cultural values. In this context, Baju Bodo serves as a cultural instrument that connects individuals to their community while reinforcing a sense of belonging to a shared cultural identity (Inayah & Hamka, 2023).

When analyzed through Roland Barthes' semiotic perspective, Baju Bodo can be understood as a symbol that carries connotative meanings associated with collective identity. Its presence not only visually represents Bugis-Makassar culture but also embodies social and ideological values that contribute to the construction of cultural consciousness within society (Tandean, 2021). Consequently, the use of Baju Bodo constitutes a form of symbolic communication that affirms the

existence and continuity of local identity within social life. From the perspective of cultural aesthetics, the distinctive visual characteristics of Baju Bodo further strengthen this identity representation. Its unique aesthetic qualities make it a recognizable cultural symbol, both locally and globally. This finding indicates that Baju Bodo possesses not only cultural value but also significant representational importance in preserving cultural diversity in the era of globalization.

Furthermore, the continued use of Baju Bodo reveals challenges in maintaining its function as a marker of cultural identity, particularly among younger generations. Many young people tend to perceive Baju Bodo merely as formal attire worn on specific occasions without fully understanding the symbolic meanings embedded within it. This phenomenon reflects a shift in meaning, whereby cultural symbols are increasingly appreciated through their aesthetic dimensions rather than their cultural significance. Such a tendency may gradually weaken the transmission of cultural values across generations if not accompanied by adequate cultural education and awareness.

The Aesthetic Interpretation of Baju Bodo from Traditional to Contemporary Contexts

The aesthetics of Baju Bodo have undergone significant transformation over time, particularly in the context of modernization and cultural globalization. In its traditional form, the aesthetics of Baju Bodo were grounded in the principles of simplicity, symbolism, and adherence to social norms. In contemporary society, however, these aesthetic values have evolved to become more flexible, dynamic, and oriented toward individual expression (Tandean, 2021). This transformation is evident in changes to the garment's design, materials, and production techniques. Based on observations and documentary analysis, modern Baju Bodo is no longer confined to its original simple form. Instead, it has been modified through the addition of decorative ornaments, the use of a wider variety of fabrics such as satin and organza, and the exploration of more diverse color combinations. These developments indicate a shift from a normative traditional aesthetic toward a more expressive and individualized modern aesthetic (Sartika, 2025).

From the perspective of cultural aesthetics, this transformation can be understood as a form of adaptation to increasingly complex social tastes and cultural preferences. Aesthetics is no longer perceived solely as a representation of cultural values but also as a medium for expressing individual identity. This interpretation is consistent with the findings of the study, which reveal that many contemporary users of Baju Bodo select designs based on personal preferences rather than exclusively adhering to customary regulations. As a result, the transformation of Baju Bodo reflects broader social and cultural changes in which individual agency plays a more prominent role in shaping aesthetic choices.

The fashion industry plays a significant role in shaping the aesthetic interpretation of Baju Bodo in the modern era (Adela et al., 2023). Local and national designers have contributed to transforming Baju Bodo into a form of contemporary fashion that is widely accepted across different segments of society, including younger generations (Bulonggodu, 2023). Through creative approaches, designers have reinterpreted the traditional elements of Baju Bodo without eliminating its distinctive characteristics. For example, the basic structure of Baju Bodo has been preserved while being combined with modern design techniques such as layering, embroidery, and the incorporation of additional accessories. This development has created an attractive combination of traditional values and modern aesthetics.

From the perspective of cultural theory, this phenomenon can be understood as a form of cultural hybridity, namely the interaction between local cultural elements and global influences that produces new hybrid forms. In this context, Baju Bodo is no longer viewed as a static artifact but rather as a cultural product that continues to evolve. The findings of this study also indicate a tendency toward commercialization that may shift the cultural meaning of Baju Bodo. In some cases, aesthetic value is prioritized over symbolic value, resulting in Baju Bodo being positioned more as a fashion product than as a cultural symbol. This condition raises concerns regarding the possibility of a "degradation of meaning," whereby the philosophical values embedded in Baju Bodo become increasingly marginalized.

Another finding reveals that social media exerts a strong influence on shaping public perceptions of the aesthetics of Baju Bodo. Platforms such as Instagram and TikTok have become new spaces for the visual representation of Baju Bodo, often displaying modernized and stylized forms of the attire (Suhartini, Kasmin, & Ridha, 2025). Social media functions not only as a promotional medium but also as an agent of trend formation (Azhari, Hikmah, Isnaeni, Zulfikar, & Mutasya, 2025). Many users of Baju Bodo, particularly younger generations, are inspired by the visual content they encounter on these platforms. Consequently, new aesthetic standards have emerged that tend to prioritize visually appealing and “Instagrammable” appearances.

From a semiotic perspective, social media can be understood as a space for the production of new meanings, where cultural symbols undergo reinterpretation. Baju Bodo, which previously carried strong symbolic meanings, is now experiencing a process of resignification, namely the transformation of meaning resulting from different contexts of use. Nevertheless, the influence of social media also has a positive dimension, particularly in increasing the popularity of Baju Bodo among wider audiences. Many young people have become interested in wearing Baju Bodo as a form of cultural identity expression (Suhartini et al., 2025). Therefore, social media can serve as an effective instrument for cultural preservation when utilized appropriately and responsibly.

This phenomenon also indicates a shift in aesthetic values within Bugis-Makassar society regarding the use of Baju Bodo. In the traditional period, aesthetic values were grounded in the principles of simplicity and modesty. In the modern context, however, aesthetics has become increasingly influenced by global trends and individual preferences (Hijrina, 2024). This shift can be observed in the changing ways people evaluate the beauty of Baju Bodo. Beauty is no longer assessed solely based on its conformity with customary norms but also through visual aspects such as design uniqueness, color combinations, and compatibility with contemporary fashion trends. These developments suggest that aesthetics has undergone a process of subjectivization, in which judgments of beauty have become increasingly personal and individualized.

Despite these changes, traditional values have not disappeared entirely. In certain contexts, such as customary ceremonies and cultural rituals, communities continue to uphold traditional aesthetic standards. This condition reflects the existence of an aesthetic dualism, in which traditional and modern values coexist within society.

The Dynamics of Meaning Transformation and Its Impact on Cultural Identity

Baju Bodo is currently undergoing significant transformation as a result of ongoing social and cultural changes. This transformation occurs not only in its physical aspects but also in the ways people understand and interpret Baju Bodo (Hijrina, 2024). In the traditional context, Baju Bodo possessed clear and structured meanings that were closely associated with social values and normative systems. From Barthes' perspective, the meaning of a cultural symbol is never fixed; rather, it is continuously reproduced and reinterpreted according to the social context in which it exists. Consequently, Baju Bodo no longer merely represents local tradition but has also become a symbol of identity and modernity within contemporary society (Barthes, 1990).

The transformation of the meaning of Baju Bodo has significant implications for the cultural identity of younger generations. Many young people recognize Baju Bodo as a cultural symbol but do not fully understand the symbolic meanings embedded within it (Ardi & Nappu, 2021). This condition indicates the existence of a cultural gap between older and younger generations in their understanding of cultural traditions. Younger generations tend to interpret Baju Bodo as part of lifestyle and fashion, whereas older generations continue to perceive it as a sacred cultural symbol. The findings of this study also reveal that younger generations possess considerable potential to contribute to cultural preservation through more creative approaches. By utilizing social media and the creative industry, they can promote and develop Baju Bodo as a symbol of identity that remains relevant in the context of contemporary social change (Rahmatullah, 2025).

In the context of globalization, Baju Bodo can also be understood as a symbol of cultural resistance against global homogenization (Tandean, 2021). The use of Baju Bodo in various formal

and international events demonstrates the efforts of the Bugis-Makassar community to preserve and assert its cultural identity amid the pressures of globalization (Zentha et al., 2024). The findings indicate that Baju Bodo is frequently worn in cultural activities and diplomatic forums as a representation of local identity. This underscores the strategic value of Baju Bodo as an instrument of cultural diplomacy and highlights its role in promoting cultural diversity on broader national and international stages.

Preservation and Reinterpretation of Baju Bodo in the Contemporary Era

Various efforts have been undertaken to preserve and reinterpret the meaning of Baju Bodo. These initiatives involve multiple stakeholders, including government institutions, cultural communities, and actors within the creative industry (Hasyim, 2025). Several forms of preservation identified in this study include the organization of cultural festivals, educational programs integrated into school curricula, and promotional activities through digital media platforms (Sartika, 2025).

These initiatives are intended to enhance public awareness of the importance of understanding the cultural meanings embedded in Baju Bodo. Nevertheless, cultural preservation cannot be carried out in a static manner. An adaptive and contextual approach is required to ensure that Baju Bodo remains relevant within contemporary society. Therefore, the reinterpretation and reactualization of its meanings are essential to ensure that the cultural values embodied in Baju Bodo remain alive and meaningful for present-day generations (Rahmatullah, 2025).

Overall, the findings of this study demonstrate that Baju Bodo is a dynamic cultural symbol that continues to undergo transformations in both meaning and aesthetics over time. These transformations reflect the interaction between tradition and modernity while illustrating that culture is not a static entity but a continuously evolving process. The findings further emphasize that an understanding of Baju Bodo cannot be separated from the social and cultural contexts in which it exists. Therefore, a comprehensive approach is required to understand the symbolic meanings and aesthetic values of Baju Bodo within a broader cultural framework.

CONCLUSION

This study demonstrates that Baju Bodo functions not only as traditional attire but also as a symbolic representation that reflects the value system, social structure, and cultural identity of the Bugis-Makassar community. Through the application of semiotic and cultural aesthetic approaches, the findings reveal that every element of Baju Bodo, including its colors, form, and patterns of use, embodies complex denotative and connotative meanings. Within the traditional context, Baju Bodo serves as a medium of social communication that signifies social stratification, norms of propriety, and philosophical values such as simplicity, openness, and harmony. However, in the modern era, Baju Bodo has undergone significant transformations in both its meaning and aesthetics. These changes have been influenced by globalization, the fashion industry, and social media, all of which have encouraged the reinterpretation of cultural values into more flexible forms oriented toward individual expression. The aesthetics of Baju Bodo have shifted from a predominantly normative framework to one that is more dynamic and adaptable to contemporary trends. Nevertheless, these transformations also present challenges, particularly the potential degradation of symbolic meanings and the declining understanding among younger generations of the cultural values embodied in the garment.

The implications of this study suggest that the preservation of Baju Bodo should not be limited to its physical or visual aspects alone but must also include efforts to sustain an understanding of the symbolic meanings and philosophical values attached to it. From an academic perspective, this research reinforces the importance of semiotic and aesthetic approaches in cultural studies, particularly in understanding traditional attire as a dynamic social text. Practically, the findings may serve as a reference for creative industry practitioners, fashion designers, and government institutions in developing Baju Bodo as a cultural product that remains relevant without losing its original identity. Based on these findings, collaborative efforts among

government institutions, academics, and local communities are required to preserve and reinterpret the meaning of Baju Bodo. Cultural education through formal curricula, the responsible utilization of digital media, and the strengthening of cultural communities represent strategic measures for ensuring the sustainability of this cultural heritage. In this way, Baju Bodo can continue to exist not only as a cultural symbol but also as a living tradition capable of adapting constructively to the challenges of social and cultural change.

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