



The Symbolic Meaning of Pamona Traditional Wedding Dress a Semiotic Study of Charles Sanders Peirce

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Article Info	Abstract
<p>Received: 2026 - 06- 01 Revised: 2026 06-18 Accepted: 2026 06-26</p>	<p><i>Pamona traditional wedding clothes are part of the cultural heritage that contains various systems of signs and symbolic values that reflect the life view of the Pamona people. Although a number of studies have addressed the traditional wedding traditions of Pamona, studies that specifically examine the symbolic significance of elements of Pamona traditional wedding dress based on the semiotic perspective of Charles Sanders Peirce are still relatively limited. This condition results in the cultural meaning contained in every element of Pamona traditional bridal clothing that has not been comprehensively documented and interpreted in scientific studies. Therefore, this study aims to describe the symbolic meaning contained in Pamona's traditional wedding dress. This study uses a descriptive qualitative approach by involving four main informants, namely Pamona traditional leaders, traditional clothing artisans, and community elders who have in-depth knowledge of Pamona traditional clothing. Data collection was carried out through observation, in-depth interviews, and documentation. The data obtained were analyzed using the Miles and Huberman analysis model and studied through the Charles Sanders Peirce semiotic framework. The results of the study show that each element in the Pamona traditional wedding dress contains a symbolic meaning that reflects the cultural values of the Pamona people. In men's clothing, <i>siga</i> is interpreted as a symbol of leadership and social status, while <i>guma</i> symbolizes responsibility, work ethic, and protection of the family. Meanwhile, in women's clothing, <i>bingka</i> ornaments represent responsibility and concern in family life, while <i>areca nut</i> ornaments symbolize loyalty and commitment in marital relationships. Analysis of the relationship between representation, object, and interpretation shows that these symbols function as a means of transmitting cultural values, social norms, and the collective identity of the Pamona people. This</i></p>
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research contributes to strengthening scientific documentation on the symbolism of Pamona traditional wedding dresses, expanding the treasures of local cultural semiotics studies, and supporting efforts to preserve the cultural heritage and customary knowledge system of the Pamona people for the sustainability of future generations.

1. Introduction

Traditional clothing is a form of cultural expression that not only functions as a body covering, but also as a medium for representing values, identity, and a society's view of life. In various cultures, traditional clothing contains a sign system that contains social, religious, historical, and philosophical messages that are passed down from generation to generation. Therefore, traditional clothing can be understood as a cultural artifact that holds various symbolic meanings and is an important means of cultural communication in people's lives (Marlina, 2019; Nurjanah 2024).

In the study of cultural semiotics, clothing is seen as a system of signs that represent certain values that live in the society that supports them. The motifs, colors, shapes, and ornaments found in traditional clothing do not come about by chance, but are formed through a long social and cultural process. These visual symbols function to convey social identity, status, gender roles, beliefs, and cultural norms embraced by a group of people. Therefore, the analysis of the symbols contained in traditional clothing is important to understand the cultural meaning contained in it. Semiotics is basically a science to study how to see a sign and look for and understand what the meaning and purpose of the sign is. Semiotics means

understanding how a sign can present designs, thoughts, circumstances, emotions. According to Hoseani and Yohana in (Annisauf Fadlilah Khoiri 2022), the signs and meanings they have are arbitrarily related to each other.

According to Charles Sanders Peirce, a sign is something that is used to present a certain meaning that can be understood through the process of interpretation. In Peirce's view, a sign not only serves as a marker, but also contains a variety of meanings that arise from the relationship between the sign and its interpreter. This concept is the basis for the study of semiotics, especially in the field of communication (Saleha & Mia Rahmawati Juwita 2020). Peirce explained the three elements in signs, namely *representation*, *object*, and *interpretation*. *Representation* is an element of a sign that represents something, *an object* is something that is represented, and *interpretation* is what is written in the mind of the recipient after seeing *the representation*. Thus *the representation* forms a mark in the mind of the recipient; it may be a corresponding mark or it may be a more developed sign.

Studies on the symbolic meaning of traditional clothing have been widely carried out in various cultural contexts in Indonesia. Research conducted by Kurniawan (2025) shows that Lampung Pepadun traditional wedding clothes contain representations of honorary values, social status, and responsibility in community life. In line with that, Multazam's research (2024) revealed that the traditional wedding clothes of the Kaili tribe contain various symbols that represent the values of leadership, religiosity, and cultural identity of the local community. These findings confirm that traditional clothing not only functions as an aesthetic element in a tradition, but also acts as a medium that transmits cultural values that are inherited sustainably between generations.

The state of Indonesia has a culture and various tribes that are highly respected by every citizen. The characteristic of the Indonesian state is its tribes and culture. Each tribe has a different culture and has various kinds of uniqueness in Utami (Eri Hermawansa 2025). One of the ethnic groups in Indonesia is the Pamona tribe. This tribe is located in Central Sulawesi, precisely in Poso Regency. In terms of culture, the Pamona tribe still maintains several cultures that are still preserved, including traditional clothing. Pamona traditional wedding clothes have a variety of symbolic elements that not only function as ceremonial clothing, but also contain philosophical values, social status, and cultural messages that are passed down from generation to generation. The clothes consist of various elements, such as *siga*, *sash*, *guma*, *bonto rope*, and various motifs and ornaments that have distinctive shapes. The existence of these elements shows that Pamona traditional wedding clothes are not just ceremonial clothing, but also contain a symbol system that represents the cultural values of the Pamona people.

Previous research has been conducted by Allmelia Victoria Badillo (2023) entitled "*Social Semiotic Analysis in the Customary Ritual of the Pamona Tribal Wedding*" this study examines the process of implementing the Pamona traditional

marriage and the meaning contained in each stage of the ritual. However, the previous research focused on rituals, traditional objects, and speech used in the wedding procession, while this study focused more on the analysis of Pamona traditional bridal clothing as a visual symbol that represents the cultural values and identity of the Pamona people.

The development of an increasingly modern era brings various changes in people's lives, including in terms of cultural preservation. The use of Pamona's traditional wedding dress is currently facing challenges. The younger generation is considered to have begun to lack understanding of the symbolic meaning contained in each part of the traditional clothing. In addition, the influence of outside culture and the tendency of people to prefer the concept of modern marriage have caused the use of Pamona traditional clothing to be increasingly rarely applied completely in accordance with customary rules. So it is a concern that if there are no efforts to preserve and understand well, the cultural values contained in Pamona traditional clothing can slowly undergo a shift and even have the potential to be abandoned by the next generation.

This research is important because Pamona's traditional wedding dress holds deep cultural values, but until now it has not been widely studied scientifically. In the midst of the ever-growing modernization trend, people's understanding of the symbolic meaning of traditional clothing is fading, especially among the younger generation. Without adequate documentation and academic studies, the values contained in the traditional clothing are at risk of being lost and forgotten. Therefore, this research is present as an effort to document and interpret the symbolic meaning of Pamona traditional wedding clothes in a systematic manner, so that it can be a scientific reference as well as a real contribution to the preservation of the local culture of Central Sulawesi.

Based on the above background, the problem in this study is formulated, namely what is the symbolic meaning of Pamona's traditional wedding dress. Then the purpose of this study is to describe the symbolic meaning of Pamona's traditional wedding dress.

2. Method

This study uses a qualitative approach with a type of descriptive research that aims to understand and describe in depth the symbolic meaning of Pamona traditional wedding dresses. This approach was chosen because the data collected is not in the form of numbers, but in the form of interview results, field notes, and visual documentation that requires an interpretation process according to the context (Moleong, 2017). The research was carried out in Sangira Village, North Pamona District, Poso Regency, Central Sulawesi, for approximately one month in May. The location was chosen because it still actively maintains the traditions and practices of Pamona in the life of its people.

The research data includes elements of Pamona's traditional wedding attire,

which include motifs, ornaments, and clothing parts used by the groom and bride. The determination of informants is carried out through the purposive sampling technique, which is the selection of informants based on certain considerations that are in accordance with the purpose of the research. The criteria for informants include traditional leaders or Pamona traditional stakeholders who have in-depth knowledge of traditional clothing, experienced artisans or tailors of traditional clothing, and community elders who have been involved in Pamona traditional wedding ceremonies.

Based on these criteria, this study involved four informants, consisting of two Pamona traditional figures, one traditional clothing craftsman or tailor, and one community elder who has experience and knowledge about Pamona traditional wedding dresses. The selected informants were between 45–75 years old and had been involved in the implementation and preservation of Pamona customs for many years so that they were considered to have competence and information relevant to the focus of the research.

Data collection is carried out through three main techniques. First, field observations were carried out directly to observe the elements of Pamona's traditional wedding dress, including the shapes, colors, motifs, and ornaments on the groom's and bride's clothing. Observation was carried out on a non-participant basis by systematically observing each component of traditional clothing, recording visual characteristics, and documenting elements that were considered to have symbolic meaning. The results of the observations were recorded in the field notebook and used as supporting data to confirm the results of the interview. Second, in-depth interviews are carried out in a structured and semi-structured manner based on the interview guidelines that have been prepared.

The guidelines cover aspects of the name, function, meaning, and philosophy of each element of Pamona traditional clothing. Interviews are conducted for a certain duration based on an agreement with the informant and are recorded using an audio recording device as data documentation. Each interview lasts 45–90 minutes and is conducted once to twice per informant according to data needs. If information is found that requires further clarification, the researcher conducts follow-up interviews with the relevant informants. Third, visual documentation in the form of photos and videos taken systematically to complete the data from observations and interviews.

The research instruments include observation guidelines, interview guidelines, audio recording devices, cameras, and field notebooks. In the implementation of the research, the researcher pays attention to the ethical aspects of the research by asking for the consent of the informant before the interview and documentation process is carried out. All informants received an explanation of the purpose of the research, the use of data, and their right to stop participation at any time. The confidentiality of the identity of the informant is maintained and the data obtained is used only for research purposes.

Data analysis uses the Miles and Huberman interactive model which consists of three stages, namely data reduction, data presentation, and conclusion or verification. At the data reduction stage, the researcher selects data that is relevant to the focus of the research. Furthermore, the data is presented in the form of a systematic narrative description. The final stage is to draw conclusions based on the interpretation of the data that has been analyzed (As-Siddiqi, 2025). To ensure the validity of the data, this study uses source triangulation techniques and triangulation methods.

Source triangulation is carried out by comparing information obtained from traditional leaders, traditional clothing artisans, and community elders. Meanwhile, the triangulation method was carried out by comparing observation, interview, and documentation data. In addition, the researcher also conducts member checking by reconfirming the findings to several informants to ensure the compatibility between the results of the researcher's interpretation and the information intended by the informant.

3. Result and Discussion

The Meaning and Significance of Symbols on Men's Traditional Clothing

Based on the results of field observations, documentation, and in-depth interviews conducted with traditional leaders of the Pamona community, this study shows that each element contained in the Pamona traditional wedding dress contains a sign system that reflects cultural values that have been inherited from generation to generation in people's lives. Analysis carried out through the semiotic perspective of Charles Sanders Peirce shows that the symbols attached to the traditional dress of the bride, both male and female, not only function as decorative or aesthetic elements, but also act as a medium of representation of the Pamona people's view of life.

The various cultural values manifested through these symbols include the values of leadership, responsibility in family life, religiosity, fidelity and commitment in marriage. To understand the symbolic meaning more systematically, the analysis is further classified based on Charles Sanders Peirce's concept of semiotics which includes three main elements, namely representation, object, and interpretation. The classification of symbols on the groom's traditional clothes is presented in the following table.

Table 1. Classification of symbols on the groom's traditional clothes.

Ye s	Symbols	Representati on	Objects	Interpret	Cultural Values
1.	Day	The shape of the knot and the direction of the folds	Social status of the user	Markers of social status and role	Leadership, responsibility, social identity

		are like			
2.	Sling	Fabric worn from shoulder to waist	The role of men in the family	Symbol of warmth, affection, and attention to family	Responsibility, affection, family harmony
3.	Guma	Gum applied to the waist	The role of men as workers and protectors	A symbol of hard work, responsibility, protection, and honor	Responsibility, hard work, protection, honor
4.	Decoration on the neck of the necklace/core	Necklaces worn around the neck and made of natural materials	Character and values that the Pamona man has	Symbols of affection, tenderness, and expressions of concern for the family	Affection, family harmony, tenderness, symbolic communication
5.	Circular Ornament in the Shape of the Letter M	A garment that is circular from the shoulders to the waist and circles the neck under the collar of the shirt by resembling the letter M	The role of men as the support of the family	Bansung/lambing rope as a container for work	Responsibility, hard work
6.	Star Motif on the Chest	Star-shaped decoration located on the chest of the traditional Pamona men's clothing	The belief of the Pamona people in the power of the Creator who governs	The star symbol is interpreted as a representation of the belief that every human effort is in God's will and power, so that humans need to keep trying,	Religiosity, belief in God, determination, optimism, and an unyielding attitude

			the life of the universe	surrender, and not easily despair	
7.	Steering wheel decoration on the sleeve ends	Rectangular decoration with short pillars and floral motif on the sleeve ends	The role of men as leaders and directors in the family	The steering symbol is interpreted as a representation of male leadership that is carried out with the support of the wife in order to maintain family balance	Leadership, responsibility, cooperation, family harmony
8.	Areca nut decoration on the bottom of the shirt edge	Circular decoration on the bottom of the edge of the shirt symbolizing areca nut	Marriage promise and customary rules in the marriage process	The symbol of areca nut is interpreted as a representation of commitment, loyalty, and respect for customary procedures in building family life	Loyalty, commitment, responsibility, respect for customs

Day

Siga is one of the complementary elements of Pamona men's traditional clothing which has a function not only as an accessory to support appearance, but also as a symbol that reflects the social structure in society. Based on the results of interviews with traditional informants, variations in the shape of the knot and the direction of the fold on the siga are used as markers of the position and social role of the wearer. The fold that points forward and slightly lowers indicates the head of the customary council, the fold that points to the right indicates the leader of the government, the fold to the left symbolizes community leaders, while the fold that points backward is used by ordinary people.

Based on Charles Sanders Peirce's semiotic theory, it can be studied through three elements, namely representation, object and interpretation. The representation in this study is siga along with the shape of the knot and the direction of its folds which appear directly as a sign. Object refers to the status or social position of the wearer in the community, such as the chairman of the

customary council, government leaders, community leaders and ordinary people. Meanwhile, interpretation is the meaning that the community understands of the sign, namely that the difference in the shape and direction of the siga fold not only serves as decoration, but also shows a person's identity, authority, and social position.



Source: research documentation

Figure 1. Day

The results of the study show that siga represents the values of leadership that are upheld in the Pamona culture. Each form of fold contains a meaning related to the role and social responsibility possessed by the wearer according to his position in society. Therefore, siga is not only understood as part of traditional clothing, but also as a cultural symbol that plays a role in maintaining social order and emphasizing the social identity of individuals in the Pamona community. The findings were strengthened by the statement of one of the traditional leaders who explained that the direction of the fold siga shows the identity of the wearer as well as the responsibility he carries in community life. This statement shows that the meaning contained in siga is a living understanding that is collectively recognized by society. Thus, siga can be interpreted as a cultural symbol that represents identity, authority, leadership, and social responsibility in the Pamona community.

Sling

The sash on the traditional Pamona men's clothing not only serves as a complement to clothing, but also contains symbolic meanings related to family responsibility and harmony. Based on the results of the interview, the sash worn from shoulder to waist is interpreted as a symbol of a man's warmth, affection, and concern for his family.

In the perspective of Charles Sanders Peirce, the sash can be studied through three elements, namely representation, object and interpretation. The representation in this study is the sash on the traditional clothing of Pamona men which is circular in shape from the shoulders to the waist as a sign that is visible directly. The object refers to the role and responsibility of the Pamona man in

providing warmth and maintaining family harmony. Meanwhile, interpreting is the understood meaning of the sign, which is that the sling not only serves as a warmer, but also symbolizes a man's affection, care and responsibility for his family.



Source:research documentation

Figure 2. Sling

The results of the study show that the symbolism of the sash reflects people's expectations of the ideal role of a husband, which is to provide attention, protection, and warmth to the family. This meaning is related to the symbols on the traditional clothing of Pamona women which both emphasize the importance of maintaining family integrity, even though they are represented through different roles. If men's clothing emphasizes responsibility and protection, women's clothing represents loyalty and devotion in domestic life. As expressed by one of the traditional leaders, the sash symbolizes the warmth and attention of a husband to his family. Therefore, the sash can be interpreted as a cultural symbol that represents the value of responsibility, affection, and family harmony in the Pamona community.

Guma

The Guma on the traditional Pamona men's clothing represents the value of hard work, responsibility, and protection. Based on the results of the interview, guma is not only interpreted as a traditional work tool to clear plantation land, but also as a symbol of the role of men in meeting family needs and maintaining household welfare. This meaning shows that men in Pamona culture are seen as figures who are responsible for family life, both economically and socially. In addition, guma also symbolizes protection and honor. Its function as a means of self-defense represents the obligation of men to protect and protect themselves, their families, and society.

In Charles Sanders Peirce's study of semiotics, Guma hanging from the waist can be analyzed through three elements, namely representation, object and interpretation. The representation in this study is the guma worn on the traditional clothing of Pamona men as a sign that is seen directly. Objects refer to the role of

men as hard workers, breadwinners and protectors of families and communities. Meanwhile, interpretation is the understood meaning of the sign, namely that guma not only functions as a traditional work tool in gardening activities, but also symbolizes the responsibility of men in meeting the needs of the family. Thus, guma can be interpreted as a cultural symbol that reflects work ethic, responsibility, protection, and honor as important values in the life of the Pamona people.



Source: research documentation

Figure 3. Guma

Ornaments That Circle at the Neck/Core

The core or neck decoration on Pamona's traditional men's clothing, is a cultural symbol that represents the value of family affection and harmony. Based on the results of interviews with traditional informants, cores that in the past were made from various natural materials not only function as jewelry, but also contain meanings that reflect the ideal character of a man in the Pamona society. This symbol depicts care, affection, and commitment in maintaining harmonious relationships in the family environment.

In the perspective of Charles Sanders Peirce's semiotics, the decoration that circles around the neck/core can be analyzed through three elements, namely representation, object and interpretation. The representation in this study is the necklace/core worn on the neck of the Pamona man and made from natural materials such as wood, stones and certain parts of animals as a direct visible sign. Objects refer to the character and values that the Pamona man has, such as affection for family, gentleness, romantic nature and a way of communicating that uses symbolic expressions. Meanwhile, the interpretation is the understood meaning of the sign, namely that the necklace/core not only serves as an ornament, but also symbolizes the affection of the Pamona man for his wife and children.



Source: research documentation

Figure 4. Ornaments That Circle at the Neck/Core

The results of the study show that the concept of masculinity in Pamona culture is not only associated with responsibility and authority, but also with the ability to build emotional closeness in the family. Thus, the core can be interpreted as a cultural symbol that represents affection, tenderness, and family harmony, as well as reflecting the views of the Pamona people regarding the ideal role of a man in family life.

Circular Ornament in the Shape of the Letter M

Clothing decorations that stretch from shoulders to waist and surround the neck under the collar of the shirt with a shape resembling the letter M are one of the symbolic elements that reflect the value of responsibility in the life of the Pamona people. Based on the results of interviews with traditional informants, the shape is interpreted as a symbol of the bansung rope or lambi, which is a traditional container used to carry work and crops. This symbol not only represents the practical function of the tool, but also contains a social meaning related to the role of men as the responsible party in meeting the needs of the family.

In the semiotic perspective of Charles Sanders Peirce, the M-shaped fashion decoration on the traditional clothing of Pamona men can be studied through three elements, namely representation, object and interpretation. The representation in this study is a fashion decoration that is circular from the shoulders to the waist and around the neck under the collar of the shirt by resembling the letter M as a sign that is visible directly. The object refers to the role and responsibility of the Pamona man as the support of family life, especially in meeting the basic needs of the family. Meanwhile, interpreting is the meaning understood of the sign, namely that the shape of the letter M symbolizes the bansung rope or the bell, which is a traditional container to carry the work results.



Source:research documentation

Figure 5. M-shaped circular ornament

Thus, this symbol is not only related to earning a living, but also reflects cultural values that emphasize the importance of responsibility as an ideal character for Pamona men. Furthermore, the existence of the symbol of the bansung rope or kelambi on the traditional clothing of Pamona men shows that traditional clothing does not solely function as a cultural identity, but also as a means of transmitting social and cultural values to the next generation. The value of responsibility contained in the symbol emphasizes the importance of the role of men in maintaining the welfare and sustainability of family life. Therefore, this symbol can be understood as a representation of the value of hard work, responsibility, and male devotion to family and society.

Star Motif on the Chest

The star symbol on the chest of the traditional Pamona men's clothing contains a religious meaning that reflects the belief of the Pamona people in the existence of the supreme power that governs human life and the universe. Based on the results of interviews with traditional informants, the symbol is understood as a representation of belief in the Creator who has power over all events that occur in life. This understanding forms the view of the Pamona people that every success or failure experienced by humans is inseparable from God's will and provisions.



Source:research documentation

Figure 6. Star Motif on the Chest

In the study of Charles Sanders Peirce's semiotics, the symbol of the star can be analyzed through three elements, namely representation, object and interpretation. The representation in this study is a star-shaped decoration found on the chest as a sign that is directly visible. Object refers to the male Pamona belief in the power of the Creator who governs the life of the universe. Meanwhile, interpreting is the understood meaning of the sign, which is that the star symbol not only serves as a decoration, but also symbolizes the belief that every human effort is in God's will and power. Success and failure are understood to be not fully determined by humans, so Pamona men have an attitude of trust, steadfastness, and do not give up easily in the face of every business result. Thus, the star symbol on the traditional clothes of Pamona men can be interpreted as a symbol of trust, divine power, determination and unyielding attitude in people's lives.

Ornaments on the Sleeve Ends

The decoration located on the end of the sleeve of the Pamona men's traditional clothing is one of the symbolic elements that reflects the value of leadership in family life. Based on the information of the traditional informant, the rectangular shape accompanied by short milestones and flower motifs is interpreted as a steering symbol that represents the role of men as leaders as well as determinants of direction in the household. The symbol means that men have the responsibility to guide the family, make decisions, and ensure the continuity of family life as a whole.

Viewed through the perspective of Charles Sanders Peirce's semiotics, the decoration on the ends of the sleeves can be analyzed through three elements, namely representation, object and interpretation. The representation in this study is a rectangular-shaped decoration equipped with short milestones and a floral motif as a symbol of steering at the end of the sleeve. Object refers to the role of the man as a leader or controller in family life who is still accompanied by the wife as a partner.

Meanwhile, interpret is the understood meaning of the sign, which is that the decoration on the end of the sleeve not only serves as an ornament, but also symbolizes the responsibility of men in leading, directing and making decisions in the family. The steering symbol indicates the leadership role of the man, while the accompanying motif depicts the wife's support in maintaining the balance and harmony of the household



Source: research documentation

Figure 7. Ornaments on the Sleeve Ends

The results of the study show that the concept of leadership in Pamona culture emphasizes more on the principle of partnership than dominative relationships. Men are seen as the ones who direct the course of family life, while women have an important role as companions who contribute to maintaining stability and harmony in the household. Therefore, the steering symbol on the tip of the sleeve not only represents the leadership aspect, but also reflects the value of responsibility, cooperation, and balance of roles in the family.

Ornaments that curl around the edges of the shirt

The circular decoration on the bottom edge of the Pamona men's traditional dress is one of the symbols that reflects the value of loyalty and commitment in the marriage bond. Based on the information of the traditional informant, the decoration is interpreted as a symbol of betel nut which is traditionally used in the marriage process as a sign of a man's seriousness to build a marriage relationship. In the context of Pamona culture, areca nut not only has a function as part of a traditional procession, but also represents responsibility, commitment, and bond of promise that is the basis for the formation of a family.

Viewed through the perspective of Charles Sanders Peirce's semiotics, the circular decoration on the bottom of the hem of the shirt can be studied through three elements, namely representation, object and interpretation. The representation in this study is the decoration on the bottom of the edge of the shirt which is circular in shape and symbolizes areca nut on the traditional clothes of the Pamona men. The object refers to the bond of promise in marriage as well as the customary rules that govern the marriage process of the Pamona people. Meanwhile, interpreting is the meaning understood of the sign, namely that the areca nut symbol not only functions as a decoration, but also symbolizes a man's commitment, loyalty and promise to his wife.



Source:research documentation

Figure 8. Ornaments that curl around the edges of the shirt

The results of the study revealed that marriage in the Pamona culture is seen as a social institution that involves not only married couples, but also families and indigenous communities. Therefore, every stage towards marriage must be carried out in accordance with the rules and procedures that have been inherited from generation to generation. The existence of the areca nut symbol on men's traditional clothing serves as a reminder of the importance of holding commitments and upholding traditional values in building a harmonious and sustainable household life.

The Meaning and Significance of Symbols on the Bride's Traditional Dress

In addition to the traditional clothes of the groom, the traditional clothes of the bride in the wedding traditions of the Pamona people also contain various cultural symbols that represent social values and views of life that are inherited from generation to generation. Each element contained in the bride's clothing does not solely function as a complement to the appearance in the traditional procession, but also contains symbolic meanings related to women's identity, responsibilities in family life, loyalty in building marriage bonds, and the role of women in maintaining household harmony and maintaining the sustainability of people's cultural values.

Based on the semiotic perspective of Charles Sanders Peirce, these symbols are analyzed through three main components, namely representation as a form of sign that is visually present, object as a concept or reality referred to by signs, and interpretation as a meaning produced through the process of interpreting the sign in the cultural context of the Pamona people. The classification of symbols on the bride's traditional clothes is systematically arranged and presented in Table 2 below.

Table 2. Classification of symbols on the bride's traditional dress.

Yes	Symbols	Representation	Objects	Interpret	Cultural Values
1.	Motif Bingka	Decorative motifs inspired by the shape of trays or frames	The role of women in the family and society	The bingka symbol is interpreted as a representation of women's skills,	Responsibility, care, skills, family harmony

		on traditional Pamona women's clothing		care, and responsibilities in managing the household and supporting family welfare	
2.	Circular leaf motif on the neck	Leaf motifs inspired by food wrapping leaves in the life of the Pamona people	The role of women in serving their families and communities	The leaf symbol is interpreted as a representation of women's sincerity, service, care, and responsibility in maintaining social and family relationships	Responsibility, care, service, family harmony
3.	Small circles in the balance	Food package symbol stored in the tray	The role of women in maintaining food supplies and family needs	This symbol is interpreted as a representation of readiness, responsibility, and the ability to manage family resources wisely	Responsibility, preparedness, family management, frugality
4.	Star symbols on women's traditional dresses	The star that is used as a guideline determines the time to clear the land and plant rice	Belief in God, the order of nature, and the practice of gratitude in the life of the Pamona people	The star symbol is interpreted as a representation of belief in God, gratitude for the results obtained, and the relationship between humans and the nature He created	Religiosity, gratitude, belief in God, human and nature relationship
5.	Suke symbol on the sleeve end	Suke, which is a traditional drinking container made of bamboo used in daily life and traditional activities	The role of women in nurturing, fostering and educating children	The symbol of suke is interpreted as a representation of women's responsibilities in family education, the inheritance of cultural values, and	Responsibility, education, nurturing, family harmony

				the formation of children's character	
6.	Areca nut wrap at the waist	Areca nut equipment in the casting process consists of areca nut, betel nut, lime, areca nut fronds, and seven-knot rattan ties	The value of loyalty, commitment, honesty, and customary rules of marriage	The betel nut symbol is interpreted as a representation of sincerity in engagement, loyalty to one's partner, and respect for promises and customary norms	Loyalty, commitment, honesty, adherence to customs
7.	Betel nut and betel nut ties and knot position at the waist	Betel nut and betel nut ties and the placement of knots on the waist of Pamona women's traditional clothing	Women's marital status, household secrecy, and social norms	A symbol that shows women's ability to maintain family honor and confidentiality as well as a marker of social status in society	Loyalty, moral responsibility, family honor, social identity, family harmony
8.	Tali Bonto	Bonto ropes are used as a complement to women's traditional clothing, with the feature of two dangling ends of rope that resemble hair and have various shapes and decorations.	Aesthetic function, practical function, and cultural identity	The bonto strap represents a combination of the beauty of fashion, function in daily life, and possible markers of the identity of a community group	Cultural aesthetics, cultural identity, practical function

Tray or Bingka Shape Ornament

In the past, trays or frames made of wood, rattan, and mats were handicrafts that were used as household utensils, especially by women as containers to store cooked food. They are variously shaped, such as round, oval, and rectangular, with support legs that follow the shape but are smaller in size. The bingka motif on Pamona women's traditional clothing contains meanings related to the values of responsibility and family harmony that are upheld in the culture of the Pamona

people. Based on the results of interviews with traditional informants, the motif was inspired by the shape of the tray or bingka, which is a traditional household utensil used as a container for storing and serving food. The use of the shape of the frame as an ornamental motif in traditional clothing not only reflects the creativity of Pamona women in adapting elements of daily life into cultural works, but also illustrates the important role of women in maintaining the sustainability of family life.

In the study of Charles Sanders Peirce's semiotics, the frame motif on the traditional Pamona women's clothing can be studied through three elements, namely representation, object and interpretation. The representation in this study is the bingka motif used as a decoration on the chest and other parts of traditional clothes inspired by the shape of the traki or bingka as traditional household utensils. Objects refer to the role of women in the family and society, especially as household managers, family supporters and skilled and caring figures for others. Meanwhile, interpreting is the understood meaning of the sign, namely that the bingka motif not only serves as a decoration, but also symbolizes women's responsibilities and roles in family life.



Source: research documentation

Figure 1. Tray or Frame shape ornaments

The results of the study show that the role of women in Pamona society is not limited to the domestic realm alone, but includes various productive activities that support family life. This can be seen from the involvement of women in producing various traditional crafts, including the processing of bark used as a material for making traditional clothing. Therefore, the bingka motif can be interpreted as a representation of women's skills, responsibilities, and devotion in carrying out their social functions in the family and community. When compared to the symbols found in Pamona men's traditional clothing, which generally emphasize aspects of leadership, responsibility as a breadwinner, and role in directing the family, the bingka motif on women's traditional clothing emphasizes the value of care, household management, and the maintenance of family harmony. However, the symbols on the traditional clothing of men and women have similarities in representing complementary roles in family life. Thus, the bingka motif can be understood as a symbol of women's skills, care, responsibility, and contribution in

maintaining the welfare and harmony of the family and society.

Circular Leaf Shape Ornament on the Neck

In the past, in preparing food for their husbands and children, Pamona women still used simple methods because household utensils such as plates or bowls were not available. The circular leaf motif on the neck of the traditional Pamona women's clothing contains meanings related to the values of responsibility, care, and family harmony that are upheld in the life of the Pamona people. Based on the results of interviews with traditional informants, the motif was inspired by the use of leaves as food wrappers and various other necessities in the past. In addition to serving as a wrapper, the leaves also provide a distinctive aroma and taste, so that they have practical value as well as cultural value in the daily life of the Pamona people.



Source: research documentation

Figure 2. Circular Leaf Shape Ornament on the Neck

In Charles Sanders Peirce's semiotic study, the motif of the circular leaf shape on the neck on the traditional Pamona women's dress can be studied through three elements, namely representation, object and interpretation. The representation in this study is the leaves used as food wrappers and sugar in the life of the Pamona people. The object refers to the role of Pamona women in serving their families and communities with full responsibility, sincerity, and sincerity. Meanwhile, the interpretation is the understood meaning of the sign, which is that the leaves not only serve as food wrappers, but also symbolize the attitude of the Pamona women who serve sincerely and wholeheartedly. The fragrant aroma and taste produced from the use of leaves is interpreted as a symbol of good service, so as to give a positive impression and make a person remembered by others.

The results of the study show that women in the Pamona culture not only play a role as household managers, but also as guardians of the values of togetherness and social harmony. Through the symbol of the leaf, the Pamona people affirm the importance of caring, devotion, and sincerity in carrying out various social roles. These values are the foundation in building harmonious relationships, both in the scope of family and community life. Therefore, leaf motifs not only function as decorative elements in traditional clothing, but also as a means of inheriting cultural values to the next generation. When compared to the symbols on the

traditional Pamona men's clothing which emphasize more aspects of leadership, responsibility in directing the family, and commitment to traditional values, the leaf motif on the women's traditional clothing emphasizes the importance of service, care, and maintenance of family harmony. However, the symbols on men's and women's traditional clothing have the same purpose, which is to depict complementary roles in maintaining the balance and sustainability of family life. Thus, the circular leaf motif on the neck can be interpreted as a representation of women's sincerity, care, responsibility, and devotion in family life and the Pamona community.

Small Circle Shape Ornament in Tray

The small circle motif found in the form of a tray on the traditional clothing of Pamona women contains meanings related to the value of responsibility and preparedness in family life. Based on the results of interviews with traditional informants, the symbol is interpreted as a representation of food packages that are always available as a backup for family needs. This symbol reflects the role of women in ensuring the availability of food and shows the importance of vigilance and planning in dealing with various life situations.



Source: research documentation

Figure 3. Small Circle Shape Ornament In Tray

In the study of Charles Sanders Peirce's semiotics, the motif of small round shapes in trays can be studied through three elements, namely representation, object and interpretation. The representation in this study is the symbol of food packages stored in trays and is always available as a visible sign in the culture of the Pamona people. Objects refer to the role of women in maintaining food supplies and meeting family needs. Meanwhile, interpretation is the meaning understood by the sign, namely that the symbol of the food package not only indicates the existence of food supplies but also symbolizes the readiness, vigilance and responsibility of women in meeting the family's food needs. This symbol also depicts the habits of the Pamona Women in storing or managing business results, such as storing the next crop.

The results of the study show that the habit of storing crops as a reserve to meet future needs is a form of local wisdom of the Pamona people in maintaining

family food security. In this context, women not only play the role of household managers, but also as individuals who contribute to the planning and management of family resources. Therefore, the symbol of the small circle in the tray can be interpreted as a representation of frugality, prudence, readiness, and responsibility in ensuring the sustainability of family welfare. When compared to the symbols on the traditional Pamona men's clothing that emphasize the values of leadership, responsibility as a breadwinner, and role in family decision-making, the symbol of the small circle in the tray on the women's traditional clothing emphasizes the aspects of managing household needs and maintaining family welfare.

However, the symbols on the traditional clothing of men and women both reflect responsibility for the sustainability of family life. Thus, the symbol of the small circle in the tray can be understood as a representation of responsibility, preparedness, family resource management, and frugality that are part of the cultural values of the Pamona people.

Star Shape Ornaments

In the past, when they were going to open garden land and plant rice, the community used the star position as a guideline to determine the right time to start the activity. The star symbol on the traditional clothing of Pamona women contains the meaning of religiosity which is one of the important values in the life of the Pamona people. Based on the results of interviews with traditional informants, the symbol is related to the use of the position of the star as a reference in determining the right time to open agricultural land and start the planting period. In the view of the Pamona people, the order of the universe is believed to be part of an order that is under God's authority. Therefore, the star is understood not only as a timer and season, but also as a symbol that represents man's relationship with Divine power.

In the study of Charles Sanders Peirce's semiotics, star-shaped decorations can be analyzed through three elements, namely representation, object and interpretation. The representation in this study is the position of the stars in the sky that is used by the community as a guideline to determine the time to clear land and plant rice. Objects refer to people's belief in the forces that govern the universe, the regularity of the seasons and the religious attitude of women in agricultural activities.

Meanwhile, interpretation is the understood meaning of the sign, namely that the position of the stars not only serves as a marker of time and seasons, but also symbolizes the belief of the community that the universe is in a higher power power. The religious attitude of the women can be seen through their involvement in preparing the meal as a form of gratitude for the results obtained. Along with the development of the times and beliefs, this expression of gratitude is manifested through the giving of the harvest to the church as the firstfruit.



Source: research documentation

Figure 4. Star Shape Ornaments

The results of the study show that Pamona women have a significant role in maintaining and expressing religious values through various traditions related to agricultural activities. The involvement of women in preparing dishes in the past, as well as the practice of offering the harvest as the firstfruits in the present, shows the continuation of the tradition of gratitude that has been passed down from generation to generation. Thus, the star symbol not only reflects the relationship between humans and the natural environment, but also depicts the spiritual relationship between humans and God that is the basis of the life of the Pamona people.

When compared to the star symbol on the traditional clothing of the Pamona men, both represent belief in God and the value of religiosity. However, there is a difference in the emphasis on meaning. The star symbol on men's traditional clothing depicts the steadfastness of faith, hope, and belief in facing life's challenges, while the star symbol on women's traditional clothing emphasizes gratitude, respect for the order of nature, and women's involvement in cultural practices of spiritual value. Although they have different focuses, the two symbols show that religiosity is one of the main values that shape the outlook on life of the Pamona people. Therefore, the star symbol on women's traditional clothing can be interpreted as a representation of faith, gratitude, trust in God, and awareness of the harmonious relationship between humans and nature.

Ornaments on the Sleeve Ends

In the past, the drinking utensils or containers used were *suke*, which are pieces of bamboo that are cleaned and used instead of glasses or cups. In addition, bamboo is also used for various purposes, such as drawing water in rivers, as well as as a material for walls and floors of houses. *Suke* is commonly used in events such as weddings or other village activities. The *suke* symbol found on the end of the sleeve of the traditional Pamona women's shirt contains meanings related to women's responsibilities in family life, especially in the aspects of parenting and child education.

Based on the results of interviews with traditional informants, *suke* is a traditional drinking container made of bamboo and used in various community activities, both in daily life and in traditional activities. The presence of the *suke*

symbol on traditional clothing not only represents the function of the object as a traditional utensil, but also reflects the social and cultural values inherent in the role of women in the family.



Source:research documentation
Figure 5. Ornaments on the Sleeve Ends

In the study of Charles Sanders Peirce's semiotics, the decoration on the ends of the traditional Pamona women's sleeves can be studied through three elements, namely representation, object and interpretation. The representation in this study is the suke symbol found on the ends of the traditional Pamona women's sleeves. Suke is a traditional drinking container made of bamboo that is used in daily life and various traditional activities. Object refers to the role of women in taking care of, nurturing and educating children in the family. Meanwhile, interpretation is the understood meaning of the sign, namely that the symbol of suke not only shows the function of traditional tools but also symbolizes the responsibility of women in providing care and education to their children.

The results of the study show that women have an important position in the process of inheriting cultural values to the next generation. This role is reflected in the tradition of feeding children in kobati while chanting songs containing advice, moral teachings, and guidelines for life. This tradition is one of the forms of early education that plays a role in shaping children's character, attitudes, and perspectives on life. Therefore, the symbol of suke can be interpreted as a representation of the mother's role as the first educator as well as the guardian of the sustainability of cultural values inherited from generation to generation in the Pamona society.

When compared to the symbols on Pamona men's traditional clothing which emphasize the values of leadership, responsibility as a breadwinner, and role in directing family life, the suke symbol on women's traditional clothing emphasizes the aspects of education, nurturing, and character formation of the next generation. Although they have different focus meanings, the symbols on the traditional clothing of men and women show the existence of a complementary relationship in carrying out family functions. Thus, the symbol of suke on the traditional clothing of Pamona women can be understood as a representation of education, nurturing, character development, and women's responsibilities in forming a generation that has morals and upholds the cultural values of the Pamona community.

Ornament in the Shape of a Betel Nut Package at the Waist

The decoration on the waist of Pamona women's traditional clothing in the form of areca nut packages contains meanings related to the values of loyalty, commitment, and respect for marriage customs in the Pamona community. Based on the results of interviews with traditional informants, the symbol is related to the tradition of marriage that uses various equipment, such as areca nut, lime, betel leaves, areca nut fronds, and rattan ties which are arranged as a symbol of seriousness in building a marriage relationship. In the context of Pamona culture, marriage is not only seen as an initial stage towards marriage, but also as a form of commitment that involves extended families and indigenous communities.

In the study of Charles Sanders Peirce's semiotics, the decoration on the waist in the form of a areca nut package in the traditional clothing of the Pamona Women, can be studied through three elements, namely representation, object and interpretation. The representation in this study is the decoration on the waist which symbolizes areca nut equipment in the process of betting, such as areca nut, lime, betel leaves, areca nut fronds, and rattan ties with seven knots as a symbol of seriousness.

Object refers to the value of loyalty, commitment, honesty and customary rules in the engagement and marriage relationship of the Pamona people. Meanwhile, interpretation is the meaning understood of the sign, namely that the areca nut symbol is not only related to the process of marriage, but also symbolizes seriousness, the bond of promise and fidelity in marriage. The seven knots on the areca nut tie show a strong commitment between the bride-to-be, while the tradition of eating areca nut together and exchanging necklaces is an official sign of engagement and pledge of allegiance.



Source:research documentation

Figure 6. Areca Nut Wrap Shape Ornament at the Waist

The results of the study show that the value of loyalty occupies an important position in the value system of the Pamona community. Fidelity is not only interpreted as a commitment between a man and a woman who will marry, but also as a form of respect for the promise that has been made in front of the family and indigenous peoples. Therefore, violations of marital commitments are seen not only as a personal problem, but also as a violation of applicable customary norms and provisions.

When compared to the areca nut symbol on Pamona men's traditional clothing, which emphasizes the seriousness of men in starting a marriage relationship through the marriage process, the areca nut symbol on women's traditional clothing emphasizes more aspects of loyalty and consistency in maintaining the commitment that has been built. Although they have different focus meanings, both symbols represent the value of commitment, honesty, and respect for customary rules in marital life. Thus, the areca nut decoration on the waist of Pamona women's traditional clothing can be understood as a representation of loyalty, commitment, honesty, and obedience to traditional values that are the foundation of family life and the Pamona community.

Sheath knot at the waist

In the past, women kept betel nut and betel nut in the bond as a symbol that they were able to maintain secrecy in the household. The areca nut and betel nut ties equipped with a knot position on the waist of the traditional Pamona women's clothing contain meanings related to the values of loyalty, moral responsibility, and social identity in the life of the Pamona people. Based on interviews with traditional informants, in the past the tie was used as a place to store areca nut and betel nut brought by women in their daily activities. However, this symbol not only has a practical function as a storage container, but also represents women's ability to maintain self-respect, household secrecy, and the beliefs that are the basis of marital relationships.

In Charles Sanders Peirce's study of semiotics, the tie of betel nut and betel nut and the position of the knot on the waist of the Pamona woman can be studied through three elements, namely representation, object, and interpretation. The representation in this study is the tie of areca nut and betel nut and the location of a knot on the waist of the traditional Pamona women's clothing as a sign that is seen directly. The object refers to the marital status of women as well as the values of secrecy, politeness, and domestic life in the Pamona society. Meanwhile, interpretation is the understood meaning of the sign, namely that the betel nut and betel nut bond not only function as a storage place, but also symbolize the ability of women to maintain household secrecy and family personal affairs that are known only to husbands and wives.



Source:research documentation
Figure 7. Sheath knot at the waist

In addition to containing moral meaning, the position of the knot at the waist also plays a role as a marker of women's social identity in the Pamona society. Based on the information of the traditional informant, the location of the knot indicates the marital status of a woman. The knot on the right side indicates that the woman is married, the knot on the right side of the back indicates that she has left her husband, while the knot on the left side indicates that the woman is single or unmarried.

The results of the study show that traditional clothing not only functions as a symbol of cultural identity, but also as a social communication medium that conveys information about a person's social position in society. When compared to the symbols on the traditional Pamona men's clothing which emphasize the values of leadership, responsibility as the head of the family, and commitment in married life, the symbols of the areca nut and betel nut ties on women's traditional clothing emphasize the aspects of loyalty, the maintenance of family honor, and women's social identity.

Although they have different emphasis on meaning, the two groups of symbols both reflect the importance of maintaining the integrity of the household and complying with applicable customary norms. Thus, the areca nut and betel nut ties along with the position of the knot at the waist can be interpreted as a representation of loyalty, maintaining family secrecy, social identity, and respect for cultural values that are guidelines in the life of the family and the people of Pamona.

Bonto Strap or Headband

The bonto strap is a complement to women's traditional clothing that serves to add to the beauty of the appearance, even though it basically does not have the main symbolic meaning. Its beauty can be seen at the two ends of the rope that are unraveled about 30–40 cm long resembling hair. However, in the past, the bonto rope also had a practical function, namely as a headmat when upholding the bansung. The bonto strap is one of the complementary elements in the traditional clothing of Pamona women which generally functions as an aesthetic element to

beautify the appearance. Based on the results of interviews with traditional informants, the visual attraction of the bonto rope lies at the two ends of the rope that dangles like hair and is part of the completeness of Pamona women's traditional clothing. In addition to having a decorative function, the bonto rope in the past was also used as a headscarf when women carried bansung or carried a weight on their heads. These findings show that various elements in Pamona traditional clothing not only have aesthetic value, but also contain practical functions related to people's daily life activities.



Source: research documentation
Figure 8. Bonto Strap or Headband

In Charles Sanders Peirce's study of semiotics, the bonto rope in the traditional clothing of Pamona women can be studied through three elements, namely representation, object, and interpretation. The representation in this study is the bonto rope which is used as a complement to women's traditional clothing, with the characteristics of two ends of the rope that dangle resembling hair and have various shapes and decorations. Objects refer to cultural identity, tribal origins, and the function of using bonto ropes in the life of the Pamona people. Meanwhile, interpreting is the understood meaning of the sign, namely that the bonto rope not only functions as a complement to clothing to beautify the appearance, but also has a practical function in the past as a headswear when upholding the bansung.

Based on the information of the traditional informant, the variety of shapes and ornaments found on the bonto rope can also be associated with the identity of certain community groups. These differences in shape and decoration allow people to recognize the origin or background of a person's group, such as Onda'e, Pamona, Lage, and other groups. However, this interpretation needs to be supported by more in-depth interview data so that it can be ascertained as part of the collective understanding of society, not solely the result of the researcher's interpretation. Thus, the aspects of cultural identity contained in the bonto rope need to be understood based on information obtained directly from traditional informants. When compared to other symbols on Pamona women's traditional clothing that represent the values of responsibility, loyalty, religiosity, and family harmony, the

bonto strap shows different characteristics because it emphasizes aesthetic aspects and practical functions. Nevertheless, its existence still has an important role in enriching the cultural meaning contained in Pamona traditional clothing and shows that every element of clothing can function as a marker of people's cultural identity. Thus, the bonto rope can be interpreted as a representation of aesthetic values, practical functions, and cultural identities that are part of the cultural heritage of the Pamona people.

5. Conclusion

Based on the results of the research, it can be concluded that Pamona traditional wedding dresses contain various symbolic meanings that reflect the cultural, social, and life values of the Pamona people. Each element in traditional clothing not only functions as a decoration or complement to clothing, but also becomes a symbol that conveys values, identity, and customary rules that are inherited from generation to generation. Symbols on men's traditional clothing, such as *sig*, *sash*, *guma*, *star motifs*, and various other ornaments, depict Pamona men as responsible, hardworking, with a spirit of leadership, compassionate, religious, and upholding commitments and customs.

Meanwhile, the symbols on women's traditional clothing represent Pamona women as skilled, caring, loyal, wise, religious, and play an important role in maintaining the family and social life of the community. Through the study of Charles Sanders Peirce's semiotics, the symbolic meaning is understood through the relationship between representations, objects, and interpretations that form the understanding of cultural signs. Thus, Pamona traditional wedding clothes not only have aesthetic value, but also become a form of cultural identity and a means of preserving the noble values of the Pamona people.

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