



SEMIOTIC STUDY OF TIDUNG TRIBE CLOTHING IN THE IRAW TENGKAYU TRADITION IN TARAKAN CITY

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Article Info

ABSTRACT

This research is based on the phenomenon of the lack of understanding of the people of Tarakan City towards the Tidung tribal clothing in the Iraw Tengkayu tradition. The purpose of the research is to explore the images, symbols, meanings, and philosophical values of the Tidung tribal clothing consisting of everyday clothing, traditional clothing, and formal clothing in the implementation of the Iraw Tengkayu tradition. This research is qualitative research with a Grounded Theory approach and semiotic analysis. Data were collected through interviews, observations, and documentation of five informants selected by the snowball sampling method. The validity of the data was tested through credibility, transferability, dependability, and confirmability, with the application of source and technique triangulation. Data analysis uses the Miles and Huberman model which includes three stages: data reduction, data presentation, and conclusion drawing. The results of the study can reveal the meaning of the Tidung tribal traditional clothing worn more referring to the colors, motifs, and shapes related to the life of the Tidung tribe, and the philosophical values contained in them in the form of social, religious, ethical, and aesthetic values. The recommendations from the results of this study should be a source of information for the public to better know, understand, and play an active role in preserving local culture, and can be used to support the development of MSMEs that produce traditional Tidung clothing in accordance with its symbols, meanings, and philosophical values, which in the end can contribute to the economic development of Tarakan City.

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1. INTRODUCTION

The Tidung people are considered the indigenous people of Tarakan City because their homeland is in the northern part of Kalimantan Island. This tribe is descended from the kingdom of Sabah (Malaysia). The Tidung people originally had a kingdom called the Tidung Kingdom, but it eventually became extinct due to the Dutch policy of divide and rule. Because the Tidung people are considered the indigenous people of Tarakan City, their cultural preservation continues to be promoted. One of the Tidung cultural traditions still maintained today is the Iraw Tengkayu tradition, known as the Iraw Tengkayu Festival (Wonderful Indonesia, 2022). The Iraw Tengkayu Festival takes place annually in October [2]. Unbeknownst to the community, the Iraw Tengkayu

tradition is a form of gratitude to God Almighty for all the blessings and protection bestowed upon the people of Tarakan City [3].

The Iraw Tengkayu celebration is attended by all Tarakan residents, regardless of their status. The Iraw Tengkayu celebration features a highly anticipated ritual: the parade and the release of the Padaw Tuju Dulung into the sea [4]. Anyone can participate in the Iraw Tengkayu celebrations, wearing traditional Tidung attire. Because the Tidung are closely related to the Malay, Murut Dayak, and Chinese tribes, the attire is quite unique [5]. This uniqueness can be seen in the colors, motifs, and accessories [6] [7].

The traditional attire worn by those celebrating the Iraw Tengkayu tradition is still diverse. The community still lacks a clear understanding of appropriate attire for the general public, artists and cultural figures, regional officials, and traditional elders. This is due to the heterogeneity of Tarakan City's population, particularly immigrants from other islands or provinces [8]. Therefore, residents who do not yet understand the meaning, symbols, and philosophical values of traditional clothing during the Iraw Tengkayu tradition still follow the tradition but do not wear traditional Tidung clothing, fearing improper wearing. Therefore, residents who do not wear traditional Tidung clothing only wear everyday or informal attire.

The use of traditional Tidung clothing in Tarakan City has also begun, but is still limited to certain days such as National Education Day, Youth Pledge Day, Teachers' Day, and Tarakan City's Anniversary. For everyday use, accessories are still limited, as stipulated in Circular Letter No. 060/3057/Setda VII, dated September 27, 2021, contains an appeal for ASN and Non ASN in the work environment of North Kalimantan Province to wear accessories from local culture such as head coverings for men called Sisingal, necklaces, bracelets, bags, and other accessories every Thursday and Friday as well as on national day celebrations and every 25th of every month [9].

The wearing of traditional attire for students in Tarakan City has been implemented based on Regulation of the Minister of Education, Culture, Research, and Technology (Mendikbudristek) Number 50 of 2022 concerning School Uniforms for Elementary and Secondary Students. This new regulation states that students may wear traditional attire on certain traditional days or events. The wearing of this traditional uniform will take effect on September 7, 2022 [10]. In line with the Tarakan City government's active promotion of local culture, Abdul Salam, Head of the Cultural Division of the Tarakan Tourism Office, explained that in addition to introducing the singal to the public, it also has the potential to advance regional culture. This is stipulated in Law Number 5 of 2017 concerning Cultural Advancement.

Many of Tarakan City's diverse population still lacks understanding of the traditional attire of the Tidung tribe. They simply wear it without understanding what it is, how to wear it, and the meaning of each element. Traditional clothing expresses the identity of a particular community, usually associated with a geographic region or historical period. Traditional clothing can indicate social status, marriage, religion, and the identity of the people in each region. Traditional clothing serves as a symbol of culture, character, and beliefs [11].

The people of Tarakan City do not yet understand the meaning, symbols, and philosophical values of the shapes, colors, and motifs of the Tidung traditional clothing worn during the Iraw Tengkayu tradition. The people of Tarakan City need proper education on this matter, starting with understanding the shapes and types of traditional clothing, the necessary accessories, appropriate fabric colors, and appropriate motifs. This will ultimately enable them to understand the meaning, symbols, and philosophical values inherent in the Tidung traditional clothing during the Iraw Tengkayu tradition.

Existing research has discussed Tidung traditional clothing, but only limited to Tidung bridal attire. No research has yet addressed the traditional clothing worn during the Iraw Tengkayu tradition. It is crucial to conduct more in-depth research to ensure the preservation of the Tidung tribal culture, particularly in traditional clothing. This is especially true considering that young people in Tarakan City have been influenced by foreign cultures.

Given the importance of understanding the meaning, symbols, and philosophical values inherent in the Tidung tribal clothing, particularly the Iraw Tengkayu tradition in Tarakan City, researchers believe it is crucial to conduct a more in-depth study using a semiotic approach to explore these three aspects. This research is necessary to foster a greater understanding of local culture in Tarakan City, beyond mere knowledge. This will enable the people of Tarakan City to participate in preserving the local culture, namely Iraw Tengkayu. Furthermore, the Iraw Tengkayu tradition is promoted through the development of diverse Tidung tribal clothing products. It is hoped that the people of Tarakan City will develop a greater appreciation for their culture by owning their traditional clothing and wearing its accessories in their daily lives. This will help reduce the influence of Western culture on clothing.

2. RESEARCH METHODS

This research is a qualitative study using the Grounded Theory approach, where the material is examined semiotically. Data were obtained from interviews, observations, and documentation involving five people as informants. Respondents came from the Tarakan City community and were selected using snowball sampling. The validity of data from qualitative research can be measured using credibility, transferability, dependability,

and confirmability tests. To test credibility, researchers applied source triangulation and technical triangulation. In this study, the researchers used the Miles and Huberman data analysis model. According to both, the qualitative data analysis process involves three stages: data reduction, data presentation, and conclusion drawing.

3. RESULT AND ANALYSIS

Iraw Tengkayu Tradition

The Tidung people are spread across North Kalimantan and Sabah (Malaysia). The word "Tidung" likely originates from the word "Tideng" or "Tiding," meaning mountain or hill. A story tells of fishermen from the Menjelutung region heading to an unnamed island to clear land. It was late afternoon, and when asked where they were headed, another fisherman replied, "Tideng." This meant the hill they were heading to. Since then, the previously unnamed island has been known as "Tideng" or "Tidung." The Tidung people are the indigenous people of Tarakan. The primary livelihood of the Tidung people is fishing, as they live along the coast, relying on seafood such as fish, shrimp, and crab. Other occupations include farming and crafting from forest products, such as woven mats, bags, gedabang (farmer's hats), and kitchen utensils.

The most important tradition of the Tidung people, and one that continues to be celebrated today, is the Iraw Tengkayu tradition. The name "Iraw" means celebration, and "Tengkayu" refers to the small island surrounded by sea, Tarakan Island. Iraw Tengkayu is a tradition held annually in October. Previously, it was only practiced by the Tidung people. The Iraw Tengkayu tradition has existed since 1817. In 2000, Datu Norbeck proposed to the Tarakan City Government that the Iraw Tengkayu tradition should become an annual event in Tarakan City, coinciding with the city's anniversary. Since 2001, the Iraw Tengkayu tradition has been held publicly and has become a biennial event, held every December 15th, coinciding with Tarakan City's anniversary. Since 2019, the Iraw Tengkayu tradition has been held annually in the second or third week of October.

The culmination of the Iraw Tengkayu tradition, the launching of the Padaw Tuju Dulung, is held on the final day of cultural week. This is preceded by a series of cultural performances, including hadrah music, kelintang music, and dance. For the dance presentation, there are three types of dances, namely the berjoged dance, the berjepin dance, and the kelintangan dance. The next event is the ritual to ward off disaster led by Ina Tuwo and Aki. This ritual to ward off disaster is by reading several prayers of gratitude and placing offerings in the Padaw Tuju Dulung. Ina Tuwo and Aki read prayers while walking around the boat, by scattering yellow rice and hitting the boat's support poles with nipah leaves. Next, the Padaw Tuju Dulung procession from the ceremony site to the beach to be floated out to sea. This ceremony is led by a lingkuda with the order of the procession as follows; 1) The banner bearer consists of twenty-four young men in line with the bejepin dancers. 2) Lingkuda consists of one person; 3) The Padaw Tuju Dulung bearer consists of fourteen young men; 4) Ina Tuwo consists of two mothers who are elders from traditional figures; 5) Aki consists of three fathers who are elders from traditional figures; 6) The hadrah musicians consisted of thirty young men; 7) Bejoged dancers, bejepin dancers, and kelintangan dancers; and 8) Invited guests consisting of regional officials, traditional figures, and representatives from agencies, all of whom were male. For the kelintangan musicians, twelve young men were on stage whose job was to accompany the dancers as they performed their duties. This data was obtained from interviews with Tidung cultural figures and documentation at the Tidung Tribe's Customary Baloy.

The Iraw Tengkayu celebration has socio-cultural significance as an expression of gratitude to God Almighty for abundant marine and agricultural produce, strengthening solidarity among people within Tarakan society, strengthening the cultural identity of the Tidung people, and serving as a means of character education through the values of hard work, mutual cooperation, and togetherness. This tradition must be continuously preserved so that it remains known to future generations. Preservation efforts can be carried out through education, active involvement of the younger generation in all aspects of cultural activities, cultural seminars and discussions, the use of traditional Tidung language and attire at cultural events, the care of Tidung cultural heritage, the use of technology for educational content, and the promotion of culture-based tourism. Preserving the Iraw Tengkayu tradition is a shared responsibility, starting with families and continuing throughout the Tarakan City community.

Overview of Tidung Attire in the Iraw Tengkayu Tradition

The Tidung people recognize four types of attire: formal attire, everyday attire, traditional attire for welcoming guests, and wedding attire. The use of traditional attire is regulated by the Tidung Ulun Pagun Traditional Institution (LATUP), which requires the wearing of complete traditional attire at all meetings and traditional events. These traditional events include ceremonies related to a person's life cycle, such as marriage, birth, and death. Social and cultural events include ceremonies to ward off disaster, harvest thanksgiving, welcoming regional and state guests, and the Iraw Tengkayu traditional ceremony.

In the implementation of the Iraw Tengkayu tradition, the attire worn complies with the Tarakan City Government protocol. The Tidung people's attire consists of everyday attire, traditional attire, and formal attire. This division of attire is designed to ensure that people wear traditional attire correctly.

a. Daily Attire of the Tidung Tribe

Traditional or spiritual figures, lingkuda (horse-carrying), padaw (traditional clothing) bearers, and banner bearers wear daily attire. For men, they wear pelimbangan clothing consisting of a bay belanga shirt, trousers, kandit gabol, malangpoy draped over the right shoulder, and singal tanjak bengkulung. For the women, they wear the clothes brackets, trousers, bepasok, kandit gabol, malangpoy draped over the right shoulder, and junjung kayan. Padaw-bearers and standard-bearers do not wear a malangpoy. It should be understood that if this clothing is worn outside of the Iraw Tengkayu traditional event then there is no need to wear kandit and malangpoy, men only wear gabol.

b. Traditional clothing of the Tidung tribe

Traditional clothing is worn by hadrah music players and receptionists. Selampoy traditional clothing for men consists of a bay belanga shirt with a Chinese collar decorated with lace ornaments, knotted trousers or sarong trousers, kandit, malangpoy draped over the right shoulder, and singal tanjak kemagot. For traditional attire, women wear a turu (a short blouse), a sarong or gabol skirt, and a selampoy sewn directly onto the gabol on the right side and draped over the left shoulder. Accessories include tebuku (a traditional Javanese traditional dress), kembang goyang (a traditional Javanese traditional dress), subong intiang (a traditional Javanese traditional dress), galang tawa (a traditional Javanese traditional dress), panding (a traditional Javanese traditional dress), and a brooch. For those wearing a headscarf, the color of the headscarf is coordinated.

c. Formal Attire (talulandom)

Formal attire in black and yellow is worn by dignitaries wearing formal talulandom attire. For men, it consists of a custom suit, a Shanghai-collared, long-sleeved shirt with cuffs, zippered trousers, a kandit (a traditional Javanese traditional dress), a ringgit coin brooch, and a sungku (a traditional Javanese traditional dress). Women wear a bangaw kebaya, gabol, and junjung, with accessories such as tebuku (a traditional Javanese traditional dress), kembang goyang (a traditional Javanese traditional dress), subong (a traditional Javanese traditional dress), and a three-tiered ringgit coin brooch.

Symbols of Tidung Tribe Clothing in the Iraw Tengkayu Tradition

The symbols embedded in the traditional clothing of the Tidung people during the Iraw Tengkayu tradition are divided into color, motif, and shape.

- a. The color symbols of all Tidung clothing during the Iraw Tengkayu tradition are the typical colors of the Tidung people: red, yellow, green, black, and white, with orange also present. Everyday attire is black and orange, while the traditional attire worn by the hadrah musicians is green. Guest ushers wear purple and yellow. Talulandom clothing, worn by officials, is black and yellow. The motifs used are red, yellow, green, and black.
- b. The motif symbols of all Tidung people's daily attire include the parang or sidomukti motif on the singal, although this is not mandatory. Traditional attire is also not mandatory, but batik motifs have been developed on the kandit and singal. The most common motif is semandak. The motifs used in talulandom clothing include the busak kacang (peanut), tabir terus (continued tabur), and tabur-tabur (sprouting tabur) motifs.
- c. The symbolic forms of traditional Tidung clothing in the Iraw Tengkayu tradition are as follows:
 - 1) Tidung daily attire (pelimbangan and kurung bantut)
 - a) Baju Teluk Belanga is a rectangular top, without a collar. The underarms are made with a pocket to make the garment looser and more comfortable to wear.
 - b) Seluar Susuk are trousers with a large piping and a drawstring at the waist. These trousers are worn by men.
 - c) Kandit Gabol is a sarong used as a belt; this kandit is worn by the elder and older women.
 - d) Selampoy, or sash, is a long cloth draped over the right shoulder. This kandit selampoy is worn by the elder and older women.
 - e) Singal Tanjak Bengkulung is a triangular headband that curves upwards around the back of the head.
 - f) Baju Kurung Bantut is loose-fitting and reaches the hips. There is a bepasok or additional triangular shape in the armpit so that the clothes are loose and comfortable when worn. There is an addition at the end of the arm which is shaped like the top of a mango leaf whose function is to protect the back of the hand from sunburn.
 - g) Bepasok trousers are trousers that have looseness at the pesak and taper at the trouser pipe.
 - h) Junjung kayan is a sarong that is folded and tied around a woman's head whose function is to cover the head from sunburn.



Figure 1. The form of everyday clothing of the Tidung tribe

2) Traditional Attire of the Tidung Tribe (Selampoy)

- a) Hadrah musicians wear the selampoy attire, which consists of:
 - i. A Chinese-collared Teluk Belanga shirt
 - ii. Knotted trousers, shaped like a sarong with a pesak. To wear them, fold the ends, and place the right and left ends in the center of the face, then roll them up like a sarong.
 - iii. Selampoy or sash
 - iv. Kandit
 - v. Singal Tanjak Kemagot



Figure 2. The traditional clothing of the Tidung tribe (selampoy) for hadrah musicians

b) Traditional selampoy attire worn by guests

- i. Teluk Belanga shirt with a Chinese collar
- ii. Knotted trousers, shaped like a sarong with a pesak. To wear them, fold the ends, find the right and left ends in the center of the face, then roll them up like a sarong.
- iii. Selampoy or sash
- iv. Kandit
- v. Singal tanjak kemagot
- vi. Baju turu, a short-sleeved women's blouse
- vii. Sarong or gabol skirt
- viii. Selampoy sewn onto the gabol on the right side
- ix. Accessories in the form of tebuku, kembang goyang, subong intiang, galang tawa, panding, and brooches. For those wearing a headscarf, the shape and color should be adjusted.



Figure 3. Tidung tribe's traditional form of clothing (selampoy) for receptionists

- 3) Official attire of the Tidung people (custom and kebaya bangaw)
 - a) The custom jacket, inspired by the Dutch Navy jacket, is shaped like a Javanese beskap. It has long sleeves, a Shanghai collar, no buttons at the front, and a peanut-shaped motif along the center of the front, collar, and wrists.
 - b) The innerwear of the talulandom is a long-sleeved shirt with cuffs, a Shanghai collar, and buttons at the front.
 - c) The front-zipper trousers are shaped like regular trousers.
 - d) The kandit is a belt or belt with an additional piece of cloth attached to the center of the lower front.
 - e) The sungku is a black cap with a peanut-shaped motif.
 - f) The bangaw kebaya is similar to the Kartini kebaya, but longer and looser in fit. It has a kebaya collar, long, flared sleeves, and a peanut-shaped motif along the center of the front, next to the collar, and around the wrists.
 - g) The gabol is a sarong skirt wrapped around the neck with the tabir terus motif placed in the center of the face.
 - h) The junjung is a shawl approximately 150 cm long and 15 cm wide, draped or draped over the left shoulder.
 - i) The busak kacang motif, meaning "pea flower," resembles the stems and leaves of a long bean plant.
 - j) The tabir terus motif resembles a beehive (hexagonal) hanging between two pillars.
 - k) The tabur-tabur motif resembles clover leaves and stars.
 - l) Accessories: tebuku, kembang goyang, hairpin, subong, and a three-tiered ringgit coin brooch.

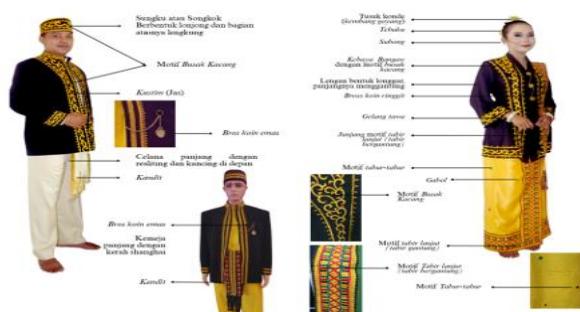


Figure 4. Talulandom formal attire for officials

The Meaning of Tidung Clothing in the Iraw Tengkayu Tradition

The meaning of all Tidung clothing worn during the Iraw Tengkayu tradition, as seen from its colors, is that red signifies joy and assertiveness, yellow signifies nobility or exaltation, green signifies respect, and black signifies steadfastness and reverence. Based on motifs, the Busak Kacang motif signifies ongoing relationships between people or a form of ongoing friendship. The Tabir Lanjut (hanging bee) motif signifies happiness and best wishes from all directions. The Tabur-Tabur motif enhances the beauty of an object. Geometric motifs, consisting of vertical and horizontal lines, convey assertiveness or steadfastness. The Semandak batik motif signifies good wishes, the Parang motif signifies courage to guard or protect, and the Sidomukti motif signifies prosperity. The clothing style bears similarities to Malay clothing, commonly known as Baju Malaya, which is loose, covered, and comfortable to wear. This attire symbolizes simplicity, hard work, self-protection, joy, steadfastness, nobility, purity, and maintaining one's honor. It can be concluded that the Tidung tribal attire

during the Iraw Tengkayu tradition contains profound meaning, reflected in its colors, motifs, and shapes. The colors, motifs, and shapes create a sense of identity and noble values, which symbolize joy, nobility, respect, simplicity, hard work, gratitude, and maintaining one's honor.

Philosophical Values of Tidung Traditional Attire During the Iraw Tengkayu Tradition

The philosophical values of the Tidung tribal attire worn during the Iraw Tengkayu tradition focus on social, religious, ethical, and aesthetic values. These four aspects are considered to represent the values inherent in the lives of the Tidung people. The social values that can be derived from the traditional attire during the Iraw Tengkayu tradition reflect the social values of simplicity, maintaining relationships, togetherness, and mutual respect. The religious values reflect the strength of faith and gratitude. The ethical values emphasize modesty in dress as a manifestation of maintaining one's honor. The aesthetic value is the beauty reflected in the combination of colors, motifs, and shapes of the clothing, but remains harmonious, so that it can be well received and comfortable by anyone who sees and feels it.

4. CONCLUSION

The description of Tidung tribal clothing in the Iraw Tengkayu tradition consists of daily clothing worn by traditional figures, lingkuda, padaw bearers, and banner bearers called pelimbangan. The clothes are black and orange with the form of clothing consisting of bay striped clothes, susuk trousers, kandit, malangpoy, and singal tanjak bengkulung. For women, they wear clothes brackets, trousers, kandit, malangpoy, and junjung kayan. For everyday use, they don't use a kandit or a kandit, but rather a gabol or sarong tied around the waist to become a kandit gabol. The traditional clothing worn by hadrah music players and receptionists is called Selamatpoy, which consists of the Teluk Belanga shirt, Knot pants, Kandit, Selamatpoy, and Singal Tanjak Kemagot for men. For women, it consists of a turu shirt, gabol skirt, Selamatpoy, with accessories of kembangku, kembang goyang, subong intiang, galang tawa, panding and brooch. The selampoy is draped over the left shoulder. The official talulandom attire of the Tidung tribe, worn by visiting dignitaries, is black and yellow, with a peanut-shaped motif applied around the neck and collar of the custom jacket, around the collar of the bangaw kebaya, sungku, and around the wrists of the custom jacket and bangaw kebaya. Tabir terus (continuous tabir) is applied to the center of the gabol's face, around the bottom of the gabol, and the junjung. Sprinkles are applied scattered around the gabol. The complete attire for men consists of a custom jacket, undershirt, trousers, kandit, and sungku. For women, it consists of the bangaw kebaya, gabol, and junjung, plus a headscarf (for those who wear one), accessories such as a ringgit coin brooch, tebuku, hairpin, kembang goyang, and subong.

The symbols of the Tidung tribe's attire are black, yellow, red, and green. The parang and sidomukti motifs on the tanjak bengkulung singal are applied to the everyday attire worn by traditional figures. The semandak motif is applied to the kandit and singal tanjak kemagot, and is found in traditional attire worn by men, both hadrah musicians and guests. However, motifs are not required for everyday attire and traditional attire. They are only used to enhance the appearance. The busak kacang, tabir terus, and tabur-tabur motifs are used in the formal talulandom attire. The symbolic form is long, loose clothing that covers the body's private parts, making it comfortable to wear. The meaning of the Tidung people's daily attire is a life of simplicity, hard work, determination, gratitude to God Almighty, and maintaining balance between fellow human beings and nature to achieve their goals of comfort and prosperity. The meaning of Tidung traditional attire is mutual respect and appreciation among fellow human beings, glorifying God Almighty, and always upholding politeness as a form of self-respect. The meaning of the Tidung people's formal attire is steadfastness, wisdom, nobility, respect, and close relationships among all members of the Tidung people, a beautiful and universally pleasing community that brings happiness. Thus, the talulandom costume has become a symbol of honor and cultural identity of the Tidung tribe in Tarakan City.

The philosophical values of Tidung tribal clothing, based on social, religious, ethical, and aesthetic values, are as follows. The philosophical values of everyday clothing, from a social perspective, are simplicity, hard work, mutual respect, and protection. The religious value is a determination to always be grateful to God Almighty. The ethical value upholds the value of politeness in clothing, namely clothing that covers the genitals to maintain self-respect. As for its aesthetic value, its simple form, combined with appropriate colors, shapes, and motifs, creates a comfortable appearance for anyone who wears it. The philosophical values of Tidung traditional clothing include a polite lifestyle, mutual respect, honoring others, honoring God Almighty, always maintaining modesty in clothing as an ethical value, and not necessarily wearing something luxurious, but something that brings happiness and comfort to those who see it. The philosophical value of the official attire of the Tidung tribe worn by officials is its social value of maintaining relationships, being firm, steadfast, always respecting others, and glorifying God. The modest attire embodies the values of politeness, and provides aesthetic value by wearing clothing that complies with existing regulations and moderate accessories. It's simple yet beautiful and pleasing to the eye.

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