

CHAPTER V

CONCLUSION AND SUGGESTION

5.1 Conclusion

The result of this study shows that costume marks the difference between the royal family blood and the common people. Costume or clothing as a noble attribute is divided into two groups, for daily activities or the informal activities and costume for the formal activities (*upacara alit* and *upacara ageng*). But then it can still be classified into two classes as the children costume and the teenager costume. In Yogyakarta, costume can be differentiated according to the needs, the age level, and also the status of the wearer.

In this study the writer categorizes the traditional costumes into two, namely, the children and the teenager traditional costumes. The children costumes consist of *Sabukwala* traditional costumes for girls and boys, and *kencongan* traditional costume for boys. There are three different kinds of *sabukwala*; *sabukwala nyamping batik* (for the daily wear or worn at *upacara alit*), *sabukwala nyamping praos* (worn for the *Tetesan* ceremony), and *sabukwala nyamping cindhe* (worn at the *Garebeg* ceremony or *Tetesan*). For the teenager traditional costumes, there are *pinjung* for the teenage girls and *kencongan* and *supitan* for the teenage boys. There are five different kinds of *pinjung*; *pinjung padintenan* (for the

daily wear), *pinjung plesiran* (worn when they're going outside the *keraton*), *pinjung tingalan dalem* (worn at the King's Day), *pinjung tarapan* (worn at the *Tarapan* ceremony), and *pinjung garebeg* (worn at the *Garebeg* ceremony).

The information about the traditional costumes in *Keraton Ngayogyakarta Hadiningrat* is obtained from the interviews with the informants. Each costume has different time to wear, such as for the daily activity in *keraton*, the young girl (daughter of sultan) wear *sabukwala nyamping batik*, she will wear batik cloth with the *parang* or *ceplok* design. The *parang* design is interpreted as the waves of the ocean which is the centers of natural power for the king, while the *ceplok* design have the meaning as justice.

Each costume uses different design of batiks, and every design has different meaning. The traditional costumes that the royal family in *Keraton Ngayogyakarta Hadiningrat* wear also have different accessories composition, and those makes this study fascinating and unique.

5.2 Suggestion

The data and information of royal costumes in *Keraton Ngayogyakarta Hadiningrat* that the writer describes in this thesis are taken from the informants that the writer interviewed. The informants know about the traditional costumes in *Keraton Ngayogyakarta Hadiningrat*. Some explanations about the costumes or about the batik

designs cannot be described in detail because the writer does not focus on the type of batik. The writer also cannot take all of the pictures for this thesis because *Keraton* do not allow people to take pictures in certain places.

Here are some suggestions for further research. First, this research only drew information from two informants, and therefore, future research need to interview more people in order to get more extensive research data. Second, this research is about the children and teenager traditional costumes in *Keraton Ngayogyakarta Hadiningrat*. Future research may choose some different-yet related topics, such as, the adult traditional costumes, the *abdi dalem* traditional costumes, the differences between *Keraton Ngayogyakarta Hadiningrat* and *Pura Pakualaman* traditional costumes, or it can be about the traditional costumes in *Pura Pakualaman* or in *Keraton Surakarta*. The future research can be explaining about the function of accessories that the royal family member use, such as *lancur*, *dhestar*, *tretes* bracelets, snake pattern bracelets, and the ring.