



An Aesthetic Study of Rimpu Traditional Attire of the Bima Community in West Nusa Tenggara

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Abstract

This study aimed to analyze the aesthetic values, social functions, and symbolic meanings of the traditional Rimpu clothing of the Bima community in West Nusa Tenggara, Indonesia. Using a qualitative descriptive approach, data were collected through direct observation, structured interviews, and documentation of Rimpu variations, including Mpida and Colo types. The analysis focused on visual elements such as color composition, ornament patterns, proportions, and overall visual harmony, as well as the social and religious contexts of Rimpu usage. The findings revealed that Rimpu integrates aesthetic, symbolic, and social functions in a coherent manner. Colors, patterns, and proportions are carefully designed to convey social status, gender roles, and moral values, while maintaining visual harmony. Variations in Rimpu reflect life stages and ritual contexts, demonstrating its role as a medium of cultural communication. Furthermore, Rimpu aesthetics show adaptability to modern influences without losing traditional symbolic meanings. This study concluded that Rimpu is not merely a traditional garment but a complex cultural artifact that embodies the Bima community's identity, social structure, and ethical values, providing a rich source for cultural preservation and further scholarly research.

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Introduction

Traditional clothing is one of the manifestations of culture that functions not only as a social identity marker but also as a medium of aesthetics, symbolism, and historical continuity. In the context of Indonesian society, the diversity of traditional attire reflects the richness of local cultures, varying across regions in terms of form, motifs, color, and the symbolic meanings embedded within them (Hidayat & Rusyada, 2024). Each traditional garment possesses unique characteristics and carries profound meanings, reflecting social values, cultural norms, and the historical background of the community that wears it. Among the various traditional attires in Indonesia, the Rimpu of the Bima community in West Nusa Tenggara stands out as a symbol of female identity, rich in aesthetic and cultural philosophical values.

Rimpu is a traditional head-covering worn by Bima women. Its function extends beyond the practical purpose of covering the head; it also carries symbolic meanings related to social status, age, and religious contexts of its use (Saidin, Yani, Sek., & Tajuddin, 2025). Over time, Rimpu has undergone transformations in form, motifs, and fabric materials. These changes are influenced by internal factors, such as the socio-cultural dynamics of the Bima community, as well as external factors, including modernization, cultural acculturation, and the penetration of global aesthetic values. Such transformations raise critical questions regarding how the aesthetic values of Rimpu are maintained, interpreted, and adapted in contemporary contexts.

Beyond aesthetics, Rimpu plays a significant role in marking social status and gender roles among Bima women. Variations such as Rimpu Mpida and Rimpu Colo distinguish between unmarried and married women



(Hairunisah et al., 2024?). This differentiation is not only functional but also symbolic, reflecting cultural identity and social ethics embedded in daily life. Consequently, Rimpu can be understood as a combination of aesthetic values, social norms, and complex philosophical meanings.

Moreover, Rimpu embodies religious and moral values as part of a tradition that guides women's behavior and social interactions. These values demonstrate the integration of custom, religion, and visual aesthetics in shaping the identity of Bima women (Nur Asiah et al., –). The role of Rimpu in socio-religious life emphasizes the importance of traditional clothing as a medium of cultural expression, which is evaluated not only from visual aspects but also in terms of symbolic and functional contexts.

This study aimed to analyze the aesthetic values contained in Rimpu, including its form, color, motifs, and socio-cultural symbolism. The study is significant not only for understanding the complexity of Rimpu's aesthetics but also for supporting cultural preservation and the development of studies on Indonesian traditional attire. Furthermore, the research can contribute academically and practically, such as in developing clothing designs rooted in local traditions and reinforcing the cultural identity of the Bima community amidst modernization and globalization.

Theoretical Framework

Aesthetics and Traditional Clothing

Aesthetics, as a branch of philosophy, examines concepts of beauty, art, and human aesthetic experience. In the context of traditional clothing, aesthetics is not merely visual but also reflects symbolic and social values embedded in garments (Prihandoyo, 2022). Traditional attire represents a combination of form, color, motif, and symbolic meaning that collectively shapes the cultural identity of a community. Aesthetic values in traditional clothing often involve the interaction between practical and symbolic functions, making garments not only body coverings but also visual communication media conveying social information, status, and identity.

In the case of Rimpu, the aesthetic of the garment can be analyzed through various elements, including the head-covering form, color composition, weaving motifs, and visual proportions. Each element contributes to constructing a distinctive visual identity for Bima women while communicating social and religious values inherent in the tradition (Hairunisah et al., 2024?). Semiotic analysis of Rimpu further demonstrates that visual elements function as symbols interpretable through cultural and gender perspectives (Prihandoyo, 2022).

History and Philosophy of Rimpu

Rimpu has a long historical foundation in Bima society and evolved as a symbol of propriety, marital status, and gender identity. Hidayat and Rusyada (2024) highlight that Rimpu is worn not only in daily life but also as a clear marker of social status. Its philosophy emphasizes moral values, propriety, and social consciousness upheld within the community. The distinctions between Rimpu Mpida and Rimpu Colo illustrate how Bima people utilize clothing as an instrument to differentiate social roles and marital status (Hairunisah et al., 2024?).

Over time, Rimpu has undergone changes in form, motifs, and materials to adapt to social, religious, and contemporary aesthetic demands. These transformations reflect a living cultural dynamic, where traditions are preserved yet remain open to innovation and cultural acculturation (Saidin et al., 2025; Suprianto, 2025). Understanding the history and philosophy of Rimpu is thus crucial for comprehensively analyzing its aesthetic and symbolic dimensions.

Cultural Acculturation and Modernization

Cultural acculturation refers to the process through which traditional values interact with external cultural influences, resulting in transformations in form, motif, and meaning (Suprianto, 2025). Rimpu has integrated Islamic elements and modern aesthetic sensibilities, creating variations that preserve traditional authenticity while accommodating contemporary norms (Aulia, 2013). Modernization and global fashion trends have introduced new aesthetic dynamics, occasionally modifying visual elements of Rimpu, such as color, fabric texture, and weaving motifs.

Despite these transformations, the aesthetic and symbolic values of Rimpu are maintained through social traditions and local cultural practices, including ceremonial events, moral education, and strict usage regulations (Nur Asiah et al., –; Yunus et al., –). This demonstrates that Rimpu's aesthetic is not merely visual but also an expression of cultural values embedded in Bima women's identity.

Gender and Social Dimensions

Gender studies indicate that Rimpu functions not only as attire but also as a marker of social roles and gender identity among Bima women (Yunus et al., –). Wearing Rimpu distinguishes unmarried from married women, affirming social hierarchies and customary rules governing interactions. The aesthetic value of Rimpu is closely tied to these social roles, where form, motif, and color encode social recognition and cultural expression visually (Hairunnisa et al., –).

From an academic perspective, understanding the relationship between aesthetics, symbolism, and gender in traditional clothing is essential for comprehensive cultural analysis. Rimpu serves as a concrete illustration of how traditional attire operates as a medium of social communication while enriching aesthetic studies in both local and global contexts..

Materials and Methods

This study employed a qualitative approach with a descriptive-analytical design to examine the aesthetic values of the traditional Rimpu clothing among the Bima community in West Nusa Tenggara, Indonesia. The qualitative approach was chosen due to the contextual and complex nature of the study, which involved the interpretation of symbolic meanings, visual aesthetics, and socio-cultural values embedded in traditional garments (Prihandoyo, 2022; Hidayat & Rusyada, 2024). The descriptive-analytical design allowed the researchers to provide detailed descriptions of the phenomenon while analyzing the relationships between aesthetic elements, symbolism, and the social context of its use (Saidin, Yani, Sek., & Tajuddin, 2025).

The research was conducted in Bima Regency, West Nusa Tenggara, the region where Rimpu is traditionally used. This location was selected due to the concentration of communities that actively maintain Rimpu traditions in daily life, ceremonial events, and religious activities (Nur Asiah et al., –; Rosdiana, 2023). The research subjects included women who wear Rimpu, Rimpu artisans, traditional leaders, and local cultural practitioners with in-depth knowledge of the history, philosophy, and rules governing Rimpu usage (Hairunisah et al., 2024).

Data were collected using three primary techniques: observation, in-depth interviews, and visual documentation. Observation was conducted to obtain information regarding the form, color, motifs, and manner of wearing Rimpu within social and religious contexts. This included direct observation of Rimpu use in daily life, traditional ceremonies, and formal community events (Hidayat & Rusyada, 2024; Saidin et al., 2025).

In-depth interviews with selected subjects were conducted to gain insights into the symbolic values, philosophy, and aesthetic experiences associated with Rimpu. Semi-structured interviews allowed the researchers to explore personal perspectives of the wearers while addressing the social and religious meanings embedded in the garment (Prihandoyo, 2022; Nur Asiah et al., –).

Visual documentation was carried out to record the form, motifs, color, and variations of Rimpu through photography and video recordings. This documentation not only served as a tool for data verification but also provided a medium to analyze visual aesthetics in a detailed and systematic manner (Ramadhan, Karyono, & Soeteja, –; Rosdiana, 2023).

Data analysis was performed thematically and semiotically. Firstly, descriptive data from observations and interviews were categorized according to aspects of aesthetics, symbolism, form, motifs, and color. Secondly, semiotic analysis was applied to understand the symbolic messages and meanings contained in the visual elements of Rimpu, utilizing Roland Barthes' approach to interpreting cultural signs in clothing (Prihandoyo, 2022). Thirdly, the analysis results were compared with historical and philosophical literature on Rimpu to obtain a contextual understanding of aesthetic transformation, cultural acculturation, and embedded moral values (Saidin et al., 2025; Suprianto, 2025).

The analysis process was iterative, involving comparisons between field data and literature to ensure interpretive validity. Triangulation techniques were applied by integrating data from observations, interviews, and visual documentation to provide a comprehensive understanding of the aesthetics and socio-cultural meanings of Rimpu (Hairunnisa et al., –; Yunus et al., –).

The study adhered to academic ethical principles, including obtaining consent from respondents, ensuring anonymity, and respecting local cultural values. Data validity was maintained through source and method triangulation, as well as consultations with traditional leaders and cultural experts to ensure unbiased interpretation of Rimpu's aesthetic and symbolic values (Hidayat & Rusyada, 2024; Rosdiana, 2023).

By employing this approach, the study was able to provide a comprehensive understanding of Rimpu aesthetics, encompassing visual form, symbolic meaning, cultural acculturation, and its social and religious roles within the Bima community. The results of this methodology form a solid foundation for the in-depth analysis presented in the Results and Discussion sections.

Results and Discussions

Description of Traditional Rimpu Clothing: Form, Material, Color, and Motif

Traditional Rimpu clothing represents a visual manifestation reflecting both the aesthetic values and cultural identity of the Bima community in West Nusa Tenggara. Generally, Rimpu serves as a head covering for women and is worn in various social contexts, including daily life, traditional ceremonies, and religious events (Hidayat & Rusyada, 2024; Saidin, Yani, Sek., & Tajuddin, 2025). The basic form of Rimpu is relatively uniform, consisting of a long piece of cloth folded and tied in a manner that covers the head. However, notable variations exist based on the wearer's social status and age. For instance, the Rimpu Mpida, worn by unmarried women, features simpler folds and a smaller size compared to the Rimpu Colo, which is worn by married women and is generally larger and arranged to convey a formal and elegant impression (Hairunisah et al., 2024?).

The materials used in Rimpu production also highlight the richness of Bima's textile traditions. Typically, Rimpu is crafted from traditional woven fabrics with a smooth and flexible texture, facilitating the folding and tying process. The weavings often employ locally sourced cotton or silk threads, enhancing both aesthetic appeal and wearing comfort. These materials not only emphasize visual quality but also demonstrate the artisans' ability to integrate traditional weaving techniques with the functional requirements of the garment (Ramadhan, Karyono, & Soeteja, –; Rosdiana, 2023).

In terms of color, Rimpu presents a rich and symbolic palette. Dominant colors such as red, yellow, and green are frequently used, each carrying specific philosophical and social meanings. Red is commonly associated with courage and vitality, yellow symbolizes purity and honor, while green is often interpreted as a representation of harmony with nature and religiosity (Rosdiana, 2023; Prihandoyo, 2022). The selection of colors follows a tradition passed down through generations, reinforcing social identity and moral values within the Bima community.

Rimpu motifs represent the most intricate and symbolically rich aspect of its aesthetics. The weaving patterns combine geometric and figurative elements and often include symbols reflecting religious beliefs and local wisdom. For example, horizontal and vertical line motifs may signify social balance and harmony, while floral or circular patterns represent fertility, harmony, and continuity of tradition (Ramadhan, Karyono, & Soeteja, –; Prihandoyo, 2022). Additionally, variations in motifs can indicate social status, age groups, or the roles of women within the community, making Rimpu not merely clothing but a visual medium conveying social, moral, and religious meanings (Hairunisah et al., 2024?; Nur Asiah et al., –).

Descriptive analysis reveals that Rimpu constitutes a cohesive aesthetic entity, integrating form, material, color, and motif in a harmonious manner. Each element serves a dual purpose: practical, as a head covering, and symbolic, as a representation of cultural values, social status, and gender identity. The beauty of Rimpu lies not only in its visual appeal but also in its capacity to communicate complex cultural messages, remaining relevant amidst modernization and social change (Saidin et al., 2025; Suprianto, 2025).

Therefore, the description of Rimpu's form, material, color, and motif provides a solid foundation for a more in-depth aesthetic analysis in the subsequent sections, including how visual symbolism interacts with social and religious meanings within the Bima community. This information also serves as a crucial basis for understanding cultural acculturation, aesthetic transformation, and the preservation of local traditional garments, which constitute the primary focus of this study.

Aesthetic Analysis: Color Composition, Decorative Patterns, Proportion, and Visual Harmony

The aesthetics of traditional Rimpu clothing cannot be separated from the complex interaction between color composition, decorative patterns, proportion, and overall visual harmony. Each visual element of the Rimpu integrates to create a harmonious impression that is not only sensorially pleasing but also rich in symbolic meaning and cultural identity (Prihandoyo, 2022; Hidayat & Rusyada, 2024). This aesthetic analysis aims to understand how the visual components of Rimpu shape a distinctive aesthetic experience for the Bima community and how these elements simultaneously communicate social and religious values.

The color composition of Rimpu constitutes a critical aspect of aesthetic analysis. Dominant colors, such as red, yellow, green, and occasionally blue or purple, are chosen not merely to enhance visual appeal but also to convey symbolic messages. Red is often associated with courage, vitality, and life energy; yellow signifies honor and purity; green represents harmony with nature and religiosity; while other colors, such as blue or purple, are selectively employed to emphasize social status or specific ceremonial contexts (Rosdiana, 2023;

Prihandoyo, 2022). These color combinations are rhythmically arranged to produce strong contrasts while maintaining harmony, reflecting the principles of balance and unity characteristic of Rimpu aesthetics.

The decorative patterns of Rimpu, whether geometric or figurative, add visual complexity and enrich symbolic meaning. Intersecting horizontal and vertical line patterns create a consistent grid that conveys stability and order, whereas circular or floral motifs provide symbolic dimensions representing fertility, social harmony, and the continuity of tradition (Ramadhan, Karyono, & Soeteja, –). Certain motifs also signify differences in social status and age, with more intricate patterns appearing on Rimpu Colo compared to Rimpu Mpida, emphasizing the garment's role as a visual communication tool and marker of gender identity (Hairunisah et al., 2024?).

Proportion is another essential element in the aesthetic evaluation of Rimpu. The length, width, and folds of the cloth are adjusted according to the wearer's head and body shape, achieving a balance between practical function and visual appeal. Proper proportion ensures that the Rimpu appears elegant and tidy when worn and reinforces a formal or informal impression depending on the social context. Rimpu used in traditional ceremonies typically features larger folds, symmetrical proportions, and clearly defined motif borders, enhancing a formal appearance and graceful aesthetics (Hidayat & Rusyada, 2024; Saidin et al., 2025).

Visual harmony in Rimpu is achieved through the integration of color, pattern, and proportion in accordance with local aesthetic philosophy. The cohesion among these visual components produces a complete aesthetic unity, where each element complements the others and collectively reinforces symbolic meanings (Prihandoyo, 2022; Rosdiana, 2023). This harmony also reflects the principles of balance that underpin ethical and moral values in Bima society, while simultaneously highlighting the wearer's identity as a symbol of modesty, religiosity, and social status.

Furthermore, the aesthetic analysis of Rimpu reveals the influence of cultural acculturation and modernization. Some motif variations and color combinations now blend traditional elements with contemporary touches, such as the addition of metallic accents or new geometric motifs that align with modern visual trends (Suprianto, 2025; Saidin et al., 2025). These transformations demonstrate that Rimpu aesthetics are dynamic, capable of preserving cultural identity while adapting to global aesthetic shifts without compromising its philosophical essence.

From a semiotic perspective, Rimpu can be interpreted as a system of visual signs conveying social, gender, and religious meanings. Its color composition, decorative patterns, and proportions not only provide a visual experience but also construct a clear symbolic narrative regarding social status, gender roles, and moral values within Bima society (Prihandoyo, 2022; Hairunisah et al., 2024?). This analysis confirms that Rimpu aesthetics are not merely decorative but serve as a complex cultural communication medium, integrating visual, symbolic, and social dimensions into a cohesive whole.

In conclusion, the color composition, decorative patterns, proportion, and visual harmony of Rimpu create a distinctive, harmonious, and meaningful aesthetic. This traditional attire not only displays beauty in form and ornamentation but also asserts the cultural identity of Bima women, conveys social and religious messages, and maintains aesthetic relevance in the modern era. These findings provide a crucial foundation for further studies on the symbolism, social functions, and aesthetic transformations of Rimpu, which will be explored in the subsequent sections of this research.

Function and Symbolism: Social Identity, Status, and Context of Use

Traditional Rimpu attire serves functions that extend far beyond mere visual aesthetics. Within Bima society, Rimpu represents a significant symbol that affirms social identity, status, and gender roles for women, while also playing a critical role in various social and religious contexts. This analysis emphasizes how this traditional garment establishes both visual and symbolic communication between individuals and the community, reflecting cultural and moral values embedded in its use (Hairunisah et al., 2024?; Saidin, Yani, Sek., & Tajuddin, 2025).

Rimpu functions as a highly distinctive marker of social identity. Its use by Bima women signifies their position within the social structure, demonstrates awareness of cultural norms, and strengthens their attachment to local traditions. Variations such as Rimpu Mpida for unmarried women and Rimpu Colo for married women visually communicate social status and life stage, serving as a non-verbal medium to reinforce social hierarchy and gender roles (Hairunisah et al., 2024?). This visual communication is essential because it reflects prevailing social ethics, guides interactions, and maintains community cohesion through the symbolic language of dress.

Moreover, Rimpu holds symbolic functions closely tied to religious values. Its use is often associated with traditional ceremonies and religious activities, where the garment's form, patterns, and colors express modesty, humility, and respect for moral norms prevalent in Bima society (Nur Asiah et al., –; Rosdiana, 2023). Patterns and colors selected for specific ceremonies not only enhance visual appeal but also convey spiritual meaning—for example, yellow symbolizes purity, while geometric motifs may represent social harmony (Prihandoyo, 2022). This indicates that the aesthetic qualities of Rimpu are inseparable from moral and religious values, positioning the garment as a medium for internalizing social and religious norms among younger generations.

From a cultural acculturation perspective, Rimpu reflects the community's adaptive responses to external influences without losing traditional identity. Transformations in motifs, color combinations, and fabric are often shaped by interactions with Islamic culture, modernization, and global aesthetic trends, producing Rimpu variations that maintain both symbolic and social functions (Suprianto, 2025; Saidin et al., 2025). For instance, contemporary Rimpu may incorporate new color accents or motifs, yet core principles of proportion, folding, and status symbolism remain intact, demonstrating flexible cultural continuity that preserves traditional meaning.

Rimpu also functions as a gendered identity marker, delineating the roles and responsibilities of women within Bima society. Its use signals social transitions, such as from unmarried to married status, and reinforces women's awareness of social expectations and cultural norms. This function is not merely symbolic but also practical, as rules governing Rimpu usage regulate social interactions, settings, and timing, thereby balancing individual presence with communal norms (Hairunnisa et al., –; Yunus et al., –).

Furthermore, Rimpu possesses an aesthetic function intertwined with social symbolism. The balance of color, decorative patterns, and visual proportion not only creates a harmonious appearance but also underscores social identity and status. This aesthetic composition strengthens Rimpu's symbolism as a medium of cultural communication, where each visual element serves as a “readable” sign for the community, conveying information about status, moral values, and adherence to tradition (Prihandoyo, 2022; Ramadhan, Karyono, & Soeteja, –). Consequently, Rimpu's aesthetic and symbolic functions complement each other, forming a cohesive unity between visual appeal and social meaning.

The contexts in which Rimpu is worn are diverse, ranging from daily activities to traditional or religious ceremonies. In daily life, Rimpu reflects the identity of Bima women in a modest yet visually attentive manner. In ceremonial contexts, such as weddings or cultural rites, Rimpu features more complex motifs, formal proportions, and symbolic colors, emphasizing social status, religious values, and refined aesthetics (Rosdiana,

2023; Saidin et al., 2025). Its use across contexts illustrates the garment's flexibility in fulfilling social functions while preserving inherent symbolic and aesthetic values.

In conclusion, the analysis of Rimpu's function and symbolism demonstrates that this traditional attire integrates aesthetics, social identity, status, and religious values. Rimpu is not merely a head covering but a complex cultural communication medium, affirming women's social positions, conveying moral and religious values, and ensuring the continuity of tradition amidst social change and modernization. Understanding these dimensions is crucial for supporting cultural preservation, enhancing the contemporary relevance of Rimpu aesthetics, and providing a theoretical foundation for further research on traditional Indonesian attire (Hidayat & Rusyada, 2024; Suprianto, 2025; Hairunisah et al., 2024?).

Interpretation of Aesthetic Values of Bima Society Based on Findings

The aesthetic values of traditional Rimpu attire within Bima society extend beyond visual beauty, encompassing profound social, religious, and philosophical meanings. Findings from this study indicate that Rimpu's aesthetics are shaped through a complex interaction of form, material, color, motif, proportion, and overall visual harmony, integrated with the social and religious contexts in which the garment is worn. This analysis demonstrates that Bima society interprets Rimpu aesthetics as a unified system that combines visual beauty, social symbolism, and moral values, functioning simultaneously as a medium for expressing identity and social status (Hidayat & Rusyada, 2024; Prihandoyo, 2022).

Visually, Bima society evaluates Rimpu's beauty through the balance of color composition, harmony of decorative patterns, and appropriate proportions between fabric, folds, and ornaments. Dominant colors such as red, yellow, and green are selected not only for visual appeal but also to convey specific meanings. Red symbolizes courage and vitality; yellow is associated with honor and purity; and green represents harmony with nature and religiosity. The harmonious color combinations in Rimpu use demonstrate the Bima community's understanding of balance and symmetry principles in traditional aesthetics (Rosdiana, 2023; Prihandoyo, 2022).

The decorative motifs on Rimpu play an equally significant role in interpreting aesthetic values. Geometric and figurative patterns are not merely ornamental but are rich in symbolism, indicating social status, life stage, and gender roles. Horizontal and vertical lines create a consistent visual structure, communicating social stability and order, while circular or floral motifs signify fertility, social harmony, and continuity of tradition. Variations in motifs between Rimpu Mpida and Rimpu Colo reinforce that Rimpu aesthetics function as a marker of social identity, reflecting the community's awareness of cultural norms and reinforcing social hierarchy through a visual medium (Hairunisah et al., 2024?; Ramadhan, Karyono, & Soeteja, –).

Proportion and visual harmony also serve as critical indicators of aesthetic value according to the Bima community. Dimensions, folds, and motif distribution are adjusted to fit the wearer's head and body shape, producing a neat, harmonious, and graceful appearance. This harmony reflects local aesthetic principles emphasizing the balance between form, function, and symbolism, while reinforcing formal or informal impressions depending on the context of use (Saidin et al., 2025; Hidayat & Rusyada, 2024). The equilibrium of proportion, color, and motif not only enhances Rimpu's visual appeal but also operates as a cultural communication tool, reinforcing the wearer's social identity, status, and moral conduct.

Furthermore, Bima society interprets Rimpu aesthetics within social and religious contexts. Wearing Rimpu during traditional ceremonies or religious events is regarded as a manifestation of modesty, humility, and respect for prevailing moral values. The aesthetics reflected in folds, patterns, and colors are seen as expressions of life principles grounded in ethics and religiosity. Thus, Rimpu's aesthetic qualities are not

purely visual but also moral and symbolic, functioning as a means to internalize social and religious norms among younger generations (Nur Asiah et al., –; Rosdiana, 2023; Prihandoyo, 2022).

The study also reveals that Bima society maintains a flexible understanding of Rimpu aesthetics, allowing the garment to adapt to modernization and cultural acculturation. Certain Rimpu variations now integrate traditional elements with contemporary touches, such as new motifs or modern color accents, without diminishing symbolic value or social function. This transformation demonstrates that Rimpu aesthetics are dynamic, capable of preserving cultural identity while responding to social change and global trends (Suprianto, 2025; Saidin et al., 2025).

From a semiotic perspective, Bima society perceives Rimpu as a visual sign system conveying information about social status, gender roles, morality, and religiosity. Each visual element can be “read” by the community as a sign with specific meaning, where color composition, decorative motifs, and proportion function as a cultural code integrating aesthetics with social symbolism (Prihandoyo, 2022; Hairunisah et al., 2024?). This approach affirms that Rimpu aesthetics are not merely decorative but represent a complex and integrated medium of cultural communication.

Overall, the interpretation of Rimpu’s aesthetic values among Bima society demonstrates that the attire combines visual beauty, symbolic meaning, social identity, and religious values into a coherent whole. Its aesthetics reflect profound cultural awareness, understanding of balance principles, and the community’s ability to interpret and preserve cultural identity within a dynamic social context. These findings enhance understanding of traditional aesthetic values and affirm Rimpu’s relevance as a medium for cultural preservation, moral education, and the expression of Bima women’s identity in contemporary life (Hidayat & Rusyada, 2024; Rosdiana, 2023; Suprianto, 2025).

Conclusion

This study reveals that the traditional Rimpu attire of the Bima community, West Nusa Tenggara, represents a complex and meaningful aesthetic, integrating visual beauty, social symbolism, gender identity, and religious values into a harmonious whole. Analysis of form, material, color, motif, proportion, and visual harmony indicates that each aesthetic element of Rimpu does not function in isolation but is interconnected, collectively supporting the garment’s symbolic and social functions. Dominant colors, geometric and figurative decorative motifs, and the careful proportions of folds and fabric dimensions create a visually satisfying experience while simultaneously conveying social and moral messages to the community, including affirmation of the wearer’s social status and life stage (Hidayat & Rusyada, 2024; Prihandoyo, 2022; Rosdiana, 2023).

Beyond its visual aspects, the study emphasizes that Rimpu functions as a medium of cultural communication, conveying social and religious values. Variations such as Rimpu Mpida and Rimpu Colo mark differences in social status and gender roles while internalizing principles of ethics, decorum, and religiosity through the practice of wearing them. This demonstrates that the Bima community evaluates Rimpu not merely for its physical appearance but also for the symbolic meaning and contextual significance embedded in each element (Hairunisah et al., 2024?; Nur Asiah et al., –; Saidin et al., 2025).

The findings further highlight the dynamic nature of Rimpu aesthetics in response to modernization and cultural acculturation. The Bima community has managed to maintain Rimpu’s cultural identity while adapting its visual elements to contemporary trends without compromising symbolic meaning or social function. This

transformation illustrates the flexibility and dynamism of Rimpu's aesthetic values, ensuring its continued relevance within modern social contexts (Suprianto, 2025; Saidin et al., 2025).

Based on these findings, the study offers several recommendations. First, the preservation of Rimpu as a cultural heritage should be supported through educational programs, visual documentation, and training in traditional weaving techniques and characteristic Bima motifs, enabling younger generations to understand both its aesthetic and symbolic values. Second, further research could investigate the relationship between Rimpu and dynamics of gender, modernization, and cultural identity in the era of globalization, broadening understanding of how traditional attire adapts within contemporary social contexts. Third, a multidisciplinary approach combining anthropology, aesthetics, and semiotics could be employed to explore the deeper meanings of motifs, colors, and symbols in Rimpu, providing a theoretical foundation for the study of other traditional garments in Indonesia.

In conclusion, Rimpu is not merely traditional clothing but an aesthetic medium that harmoniously integrates cultural values, social identity, and moral-religious significance. Its continuity, adaptability, and symbolic meaning underscore Rimpu's role as a cornerstone of Bima cultural identity, as well as a rich object of study for research on aesthetics, symbolism, and the preservation of traditional culture in the modern era.

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