

Combined of Motive Balapak Design in Development of Songket as Traditional Weaving Fabric on Minangkabau Culture

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Abstract--This study aimed to identify the behavior and culture of the Minangkabau people concerning the existence of Songket. The symbol used in Songket can be interpreted as a guide to people lives in Minangkabau. Data was qualitatively collected from the village of Silungkang, Solok Regency, West Sumatra, Indonesia, by using the ethnographic methods. The object of this research is the Minangkabau Songket fabric, which is designed with a self-image symbol. The obtained data were qualitatively analysed through reduction, presentation, and drawing conclusion/verification. The researcher moved between the four "axes" of the coil and continued until the research data were at the saturated stage or had been able to answer the research question. The results showed that Songket woven fabric is a major part of the traditional clothing of the ethnic Minangkabau stakeholders with a special place and a beautiful shape of sparkling gold thread. It is also decorated with various plant and animal motifs and closely related to the existence of the Penghulu and Bundo Kanduang. This outfit consists of symbols that are translated into symbolic values and are meaningful to the Minangkabau system of life and society.

Key words--Balapak songket, symbolic, culture, Minangkabau.

I. INTRODUCTION

There are various types of craft that emerge as demands of traditional community cultures in the life of the Minangkabau people such as carvings (Damayanti, 2017; Galeri; Isnan & Rohmiyati, 2016; Sukandi, Asrizal, & Tizar, 2007; Syafwandi & Zubaidah, 2018), weaving/songket (Budiwirman, 2013; Christyawaty, 2011; Darnetti, Elita, & Harmailis, 2018), embroidery (Primadona, 2017), pottery (N. Y. Damayanti, 2018)/ceramics (Yuliarni & Ditto, 2017), and weaving craft (Afnadila, 2019; Pebriyeni; Rizkya, 2019). *Songket* woven craft was continuously being developed according to the needs and development of *Minangkabau* ethnic culture (Pebriyeni; Praja Nababan, Setioko, & Endrianto Pandelaki, 2014). Among the craft items, some are used for functional needs, in the sense that they are used for daily needs (Hendra, 2018) and some are used to fulfill the demands of the traditional ceremonies of the *Minangkabau* tradition (Budiwirman, 2013; Maresa, 2009).

One of the craft products related to the traditional ceremony in question is a woven fabric made from a songket. This woven fabric is generally used in every celebration and traditional ceremony of the Minangkabau traditional community such as traditional wedding ceremonies (Budiwirman, 2013), traditional ceremonies for the appointment of Penghulu (Hartati, Martion, & Bahar, 2017), and other ceremonies (Susanti,

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Rahmidani, & Armiati, 2018), it can be understood that the traditional dress or custom building of a nagari in Minangkabau can differ from one nagari (region) to another (Budiwirman, 2018) (Husni & Siregar, 2000). For example, traditional custom clothing in the Luhak area of 50 cities will be different from traditional custom clothing in the rantau area of the city of Padang, so it can also be different from what was used in Agam. And next, the origin of Minangkabau culture (Agam, Limapuluh Kota, Tanah Datar), nowadays all of this luhak are called District (Budiwirman, 2016).

Although there are differences in clothing styles of a nagari, however, not every region in West Sumatra produces its own traditional materials, because most of the materials are made from songket and songket is made in certain regions such as nagari Silungkang, Tanah Datar, and Limapuluh Kota Regencies. Among these three producers, Silungkang songket craft is considered the most productive and famous throughout West Sumatra. In addition, it becomes the object of research due to the limited number of people that understood the meaning and value contained in traditional clothing, which originated from the Minangkabau culture. There are a lot of literature on songket, such as Palembang (Sahfitri, Nasir, & Sopiah, 2018), and Jambi (Safelia & Nasution, 2018), yet, discussions about *Minangkabau songket* are still limited. Besides that, both international and national laws have been enacted to preserve this intangible cultural heritage, because this intangible cultural heritage is easily lost and no longer known by future generations (Sedyawati, 2003). It means that "non-objects cultural heritage" that is not visible from the *songket* craft is important to be preserved and investigated.

Traditional clothing has an important role in certain traditional ceremonies (Anwar, 1986). Through these traditional clothes, messages that possess cultural values are reflected, and these values are also reflected on other aspects of culture such as economics, social, education, politics, and religion. This study explains the correlation between traditional clothing in *Minangkabau* and the culture of the *Minangkabau* community. This can be seen from the patterns or motifs used that tend to lead to the *Minangkabau* culture. Regarding the message of cultural values to be conveyed, the expression of meaning can be seen through a variety of marking systems from the various ways of dressing and decorating traditional clothing. The theoretical marking system can be seen from 1) the science of form; and 2) the science of perception or communication visual, and (3) sign systems, semiotics (icons, symbols, indices), syntax and semantics (Couto, 2008; Wallschlaeger, Busic-Snyder, & Morgan, 1992).

In terms of form science, there was a change in shape (transformation of forms) from decorative motifs of carving traditional house buildings to *songket* decorative motifs (Minarsih, 2013). As a result, the system of meanings in traditional house carvings has similarities with those that have decorative motifs of textiles, especially *the songket*. Form transformation was the result of a change in technique manifesting a motif with the same name and meaning but for different purposes. This transformation is also found in the variety of carving craft of *Minangkabau* traditional houses (see figure 1). In terms of visual language or visual communication there were five ways to convey intent, i.e. (1) verbally, (2) nonverbal, gestures, (3) image of the object, (4) abstraction description of the object, (5) abstract non-description (Couto, 2008).

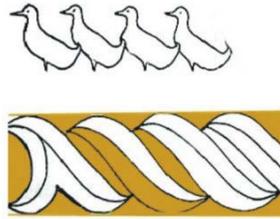


Figure 1. Abstract Object Description

Based on the Figure 1 can be seen the transformation of forms on decorative motifs of the Minangkabau tradition (visual language), the name of the motif was the language of verbal communication (B. Budiwirman, 2016).

According to Couto (in Sedyawati, 2003), there were two ways of conveying a specific meaning through visual language, the first was through elements (elements), second through a collection or arrangement of elements (syntax) and or form languages. In this case, the decorative motif was an element, and the method to utilize and put elements and its composition was syntactic. Both can be read (semantically) both as a single element (decorative motifs and clothing parts) and as a collection of elements (how to dress), because the way to dress includes a collection of elements (syntactic). Both of these methods were visually used in reading the meaning of traditional clothing for the Silungkang songket.

The reading of meaning (semantics) through a collection of elements was based on certain rules such as (1) when a type of traditional clothing was used, (2) who should wear it, and (3) how to wear it. This follows the agreed rules according to customary provisions in a nagari. This was reinforced by (Kartiwa & Wahyono, 1994) who explained that songket woven fabric is a part of the embodiment of the culture of the wearer community. Among other things, not everyone was justified in wearing this dress, the value of sacredness, the requirements of the wearer, and symbolic value as oversized clothing. (Minarsih, 2013) also explained that those who were allowed to wear songket in Minangkabau culture were certain people (respected in their society), i.e. supporters of traditional ceremonies such as 1) Bundo Kanduang; 2) Datuk in various traditional ceremonies, and 3) Bride and groom in a traditional wedding ceremony. Although a person is rich and can possess that this cloth, he was still not allowed to wear it for granted. If the reading of meaning can be through a collection of elements (syntactic) then the second visual reading (semantics) was through elements or elements contained in traditional clothing (a collection of elements), i.e. decorative motifs. Every decorative motif found in traditional songket woven fabrics has certain meanings that have been agreed upon by the community (convention) (Budiwirman, 2018).

Both syntactic meaning and metamorphosis, and the meaning of elements could be read in two ways, the first through the second visual language through verbal language (for example through the name of each decorative motif). As Couto explained above, a visual language was easily subjected to form transformation (metamorphosis), as well as its syntax which caused its meaning to change (semantically). In this position, the reading of meaning would be easier through verbal language (Couto, 2008). Because both (verbal language and visual language) had relationships with each other that were read through icons, indices, and symbols. The next discussion was generally

emphasized in the letter, i.e. the reading of meaning through symbols, because it needs to be passed on to the next generation.

In terms of symbols, (Daryusti, 2006) reported that they are essential elements in human life, with the name homosimbolicum, which means as creators and givers of meaning used to describe them. The symbol is "the meaning of something" based on mutual agreement with the same nature and quality used to represent, remind, or imagine in reality or thought

When this is related to the symbol that is on the cloth and how to wear the traditional Minang clothing, then the moves and actions need to be adjusted to its agreed meaning. Destar, which is a symbol of a human with a high level of mind, education, and wisdom, is used according to the various decorations interpreted by the people on good ways of thinking. One of the decorative motifs, for example, Pucuk Rebung, in this traditional philosophy of bamboo shoots, is a symbol of human use, which is stated in the word mamangan as "young is useful, old is used.". Then the songket woven cloth, which is made into dresses such as Baju, also known as Pandindiang Miang, is intended for curtains attached to the wall.

The meaning of the pandindiang miang cloth for the people of Nagari Silungkang is to walk and live with full of feelings with a starting point in the nature of takambang being used as a teacher. The attached clothes are not only used as body pads, but are followed by large and loose arms. A large arm is likened to a fan when the heat is to be cool for both mother and child with a large chunk likened to the user with a big soul, a roomy, and patient nature. The embodiment of this shirt shows the nature that needs to be possessed and the necessity of a leader to be obeyed in the middle of the village. Based on the function and philosophical meaning of clothes, the wearer needs to possess an open heart in solving all the problems within the community, through the use of wise words and negotiations (Budiwirman, 2018).

These conditions tend to affect the manufacture of woven Songket, which is implemented in the patterns and symbols used. Generally, knowledge on the use and manufacture of traditional clothing and its accessories is taught verbally or through imitation generationally (Anwar, 1986). Knowledge is only recorded in memory and repeatedly practiced by families willing to attend the ceremony. This study interprets the Balapak motif on Songket woven cloth and relates it to the behaviours and culture of the Minangkabau people.

II. METHODOLOGY

To conduct a study on songket Balapak motive as traditional clothing in the perspective of Minangkabau culture, the woven fabric with the main elements needs to be found. Data were qualitatively collected from the village of Silungkang, Solok Regency, West Sumatra, Indonesia, through a non-participant observation method. This research used the ethnographic method to examine society and the meaning of the object under study (Wilson, 2006). Ethnographic methods imply a way of working (data collection, analysis, and presentation) that is holistic(s). The type of research used related to ethnographic methods is qualitative research. That is, the findings in the field will be processed in a qualitative description. The analysis of this research also used the view of hermeneutics songket as traditional clothing based on the study of Minangkabau cultural perspectives. The

hermeneutic analysis could interpret (Elgat, 2019) better than objective analysis (Tops, 2019). In other words, research procedures that produce descriptive data in the form of written or oral words from people and observable behavior (Taylor, Bogdan, & DeVault, 2015). The object of this research was the songket woven fabric as a human creation. It would contain elements of values, norms, and symbols that were difficult to meet with other numerical, statistical and quantum factors. Values, norms, and symbols were only possible to be met with natural (phenomenological) symptoms, symbolic and cultural interactions (Moleong, 2007). Therefore, the symbolic and cultural interaction was a triad, a mode that when faced with traditional culture in Minangkabau, would be obvious touches on some aspects of its culture.

The symbolic interaction of traditional clothing could be seen in aspects of its physical culture. Among the most prominent forms of physical culture were interactions in addition to visual language, also in verbal language, i.e. "petatah-petitih". Brokers contained discursive symbols. Clothing was a visual language that contained presentational symbols. This meant that petatah-petitih as a thought expression was conveyed in a manner that was at the same time a discursive symbol containing meaning to be understood. Traditional clothing as tangible culture contains a message to be used and infused. Which meant it could be understood the meanings that were in it. With the use of this method, data could be found in the form of work processes, extensive and in-depth descriptions, feelings, norms, beliefs, mental attitudes, work ethic, and the culture of a person or group. Thus the wider data would be obtained, surely, so that it has high and deep validity.

III. RESULTS AND DISCUSSION

The songket woven cloth is part of traditional clothing in Minangkabau, which consists of Pangulu, Manti, Dubalang, and Bundo Kanduang garments. Its existence with the decoration found on the woven fabric is a symbol with a certain meaning that is closely related to the function of each customary stakeholder that uses the garment. Researchers conducted a study of songket through the interpretation of judging or a text in a particular context, as a method for assessing meaning in any cultural expression (Mariato, 2006). According to Budiwirman & Syafwandi (2019), songket is interpreted and related to the behaviour or culture of the Minangkabau indigenous people. For example, it plays the role of uncovering the values contained in the meaning of the symbol found in a society's culture is a practice of hermeneutics, which was also used to analyse data. Interpretation is carried out by discussing songket woven cloth as a community handicraft product and as part of the traditional clothes of the Minangkabau people.

Songket woven fabric was a handicraft product belonged to the Minangkabau community (Franzia, Piliang, & Saidi, 2015), which was a handicraft weaving product produced manually using a loom, not a machine (ATBM). The material used is special, such as silk, the cotton of various qualities, and selected gold thread. It approximately takes one week to produce a piece using high skilled experience. Therefore, a songket woven cloth is determined from the materials and the time needed for production, as well as the needed skills, compared to ordinary fabrics or textiles. The specialty of songket woven fabric becomes more concrete when the selling price is compared to a piece of cloth or ordinary textile. Based on the above description, it is concluded that the existence of songket woven cloth as a handicraft product has special intrinsic value compared to ordinary products (see figure 3).



Figure 2. Songket woven fabric from Pak Datuk Center, Songket-Sulam type (photo of Syafwandi 2018) (B. Budiwirman & Syafwandi, 2019; Syafwandi & Zubaidah, 2018).



Figure 3. Sang Datuk's songket woven fabric is silk quality(photo Budiwirman 2018) (B. Budiwirman & Syafwandi, 2019).

Woven *Songket* as Customary Clothing

According to the data obtained from the field, songket woven cloth was apparently used as material to make traditional dresses for the Minangkabau people, with its habits consisting of values in accordance with the views of a community (Budiwirman, 2018). Gani & Algamar (2019), stated that the Minangkabau indigenous people have an institutional structure that regulates the kinship system in the community, such as pangulu, niniak mamak, dan tuangku. This also applies to the concept of dressing, and this is in line with stakeholders such as the pangulu and its equipment.

Customary stakeholders are members of the community interested in wearing the songket woven cloth during traditional ceremonies. These clothes are great for every leader, and for ordinary people, it acts as a symbol of greatness to the community. In addition, for traditional equipment such as Pangulu, Monti, Bilal, Dubalang, and Bundo Kandung, there are also oversized clothes in accordance with the position. The difference between songket woven cloth used by ordinary people and by Pangulu lies in its structure (see figure 4). Pangulu's clothing device has a shape and structure related to their respective duties. Every part of the outfit passes a message containing noble values used as a guide or reference in carrying out their duties as leaders. The oversized clothing section of Pangulu that uses songket woven cloth is salempang, sisampiang, and cawek. A leader is viewed by the Minang people as the protector of society therefore, the oversized clothing owned by pangulu is a reflection of duty or trust that needs to be held firmly. Similarly, Bundo Kandung plays a role as part of the pangulu device, to form a social leader that

controls the various problems in society. Bundo Kanduang is defined as a mother with the rights to all problems that occur among community members. Therefore, their clothing is also different from the traditional dresses of ordinary people.



Figure 4. Dress for the Kurai Bukittinggi community (photo: 2014 Rona Rahayu Yunus).

Based on the facts related to the use of songket woven fabric in the Minangkabau indigenous people, a conclusion can be drawn, that songket woven cloth is a fabric of the greatness of the Minangkabau people. Oversized clothing is not only for customary equipment but for all members of the Minangkabau community.

Woven Songket and Minangkabau Indigenous Peoples

Songket woven cloth is also used by ordinary people in *Minangkabau*, especially for attending invitations, such as wedding ceremonies, bathing ceremonies, and a welcoming ceremony for government guests. Guests, both men, and women come in clothes made of *songket* woven fabric. However, not all of the invitees came to wear *songket* woven fabrics. There are several possible reasons why guests do not use *songket* cloth. The first possibility was that people who have invited only ordinary guests at the ceremony so that guests are not too important to wear *songket* clothes. The second possibility was that guests do not have clothes made from *songket* woven fabric. This is very possible because there are no rules that require someone to be invited to come using *songket* weaving clothes. Besides that, the price of a *songket* woven cloth is very expensive, not everyone can afford to buy *songket* woven cloth.

However, based on data obtained in the field, some individuals used clothing made from *songket* woven cloth in attending various ceremony invitations. This was done because of personal considerations and prestige obtained through *songket* woven fabric. Those people who appeared with clothing made from *songket* fabric can

give an image of the beauty of appearance while showing social status for the wearer.

At ceremonies, government guests start by welcoming the sub-district officials, city districts, and state officials, which is usually carried out with a performance by presenting the typical dance of the Minangkabau region, known as the Pasambahan Dance. The wives of the waiting officials and dancers usually wear clothes made from songket woven fabric. (see figure 6).



Figure 6. The Carano Carriers in Pasambah Dance Sendratasik Department of UNP Padang(Syailendra Collection; 2016)

The description regarding the existence of songket woven cloth as stated above explains that songket woven cloth was also an article of oversized clothing for the Minangkabau community. This fact illustrates that the existence of a songket has woven cloth in the life of the Minangkabau community as a form of prestige. Songket woven cloth plays an important role in supporting the sustainability of various community activities (Susanti, et al., 2018). The existence of a songket woven fabric for its owner can be a symbol that describes its position in society.

For a pangulu, the leader of the people in an indigenous area, using songket woven cloth as a garment is to show off his greatness. These clothes were symbols that symbolize fair and wise leadership in accordance with Minangkabau customary law. As for ordinary people, the existence of songket woven fabric could be a symbol that symbolizes respect for customs that must be upheld. Besides that in everyday life for the Minangkabau people, having clothes made from songket woven fabric is a pride for the traditional work of the Minangkabau weaving community. The existence of Minangkabau's songket woven fabrics also provides a signal of equality with other indigenous people who also had a center for songket woven fabric.

IV. CONCLUSIONS

In conclusion, the Minangkabau community as a supporting element, views songket woven cloth as a cultural product with aesthetic value, and a symbol used to establish the matrilineal system. It is the identity of the Minangkabau people, as explained by the existence of a variety of ornaments, which are aesthetic elements with philosophical values related to their kinship system. Songket woven cloth is a wealth that has its own value in the life of the Minangkabau people, and an asset inherited from generations because it is a symbol of existence used in valuable events.

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