

Cultural Objects Ethnic Wedding Traditions Brunei Malay in the Federal Territory of Labuan

Dayang Damit @ Saidah Binti Md Yassin¹, Humin Jusilin²

1 Faculty of Humanities, Arts & Heritage, Universiti Malaysia Sabah, UMS Road, 88400, Kota Kinabalu, Sabah, Malaysia

Email: ¹ senandong26@yahoo.com

Abstract: Sabah is well known as “The Land below The Wind” which is popular with many ethnics. This diversity creates the uniqueness of the culture and customs. Unfortunately, cultural identities are difficult to be identified due to clashes with mixed marriages and religious differences. This study interpreted about the object traditional culture and customs in Brunei Malay ethnic marriage in the Federal Territory of Labuan. There are three main objectives in this study includes studied the shape, style and symbolism of wedding culture objects; analyze the meaning of custom and culture; and to know the concept of wedding ceremony being practiced to preserve the purity and restoration of culture. Cross-cultural method is used to identify similarities and differences in ethnic patterns that cover several stages such as ‘merisik’, engagement, sending gifts, breaking ceremonies, marriage ceremonies, fundraising and matching. Preparation of bridal gowns, musical instruments and a wide variety of banquets also taboos in the wedding are also practiced. The data collection techniques used in this study are ethnographic interview and observation. The interviewing session involved respondents such as ‘mak andam’, custom practitioners, fashion and fashion designers, village leaders as well as people involved in religious matters such as the role of priest and cad. Observation technique also used in this study to understand and deepen the purpose of cultural objects. This study found that elements such as upholding a customary tradition, appreciating the natural gifts are very important to the well-being of life. The role of cultural and customary design has influenced life patterns, dignity, grandeur, courtesy and character as an expression of identity in order to foster friendship and strengthen relationships among people. The implications of this research are to preserve and shed light on people's understanding of an aesthetic cultural engagement and also to preserve racial identity such a social values that need to be inherited genetically so that social understanding and acceptance of cultural identity can be identified.

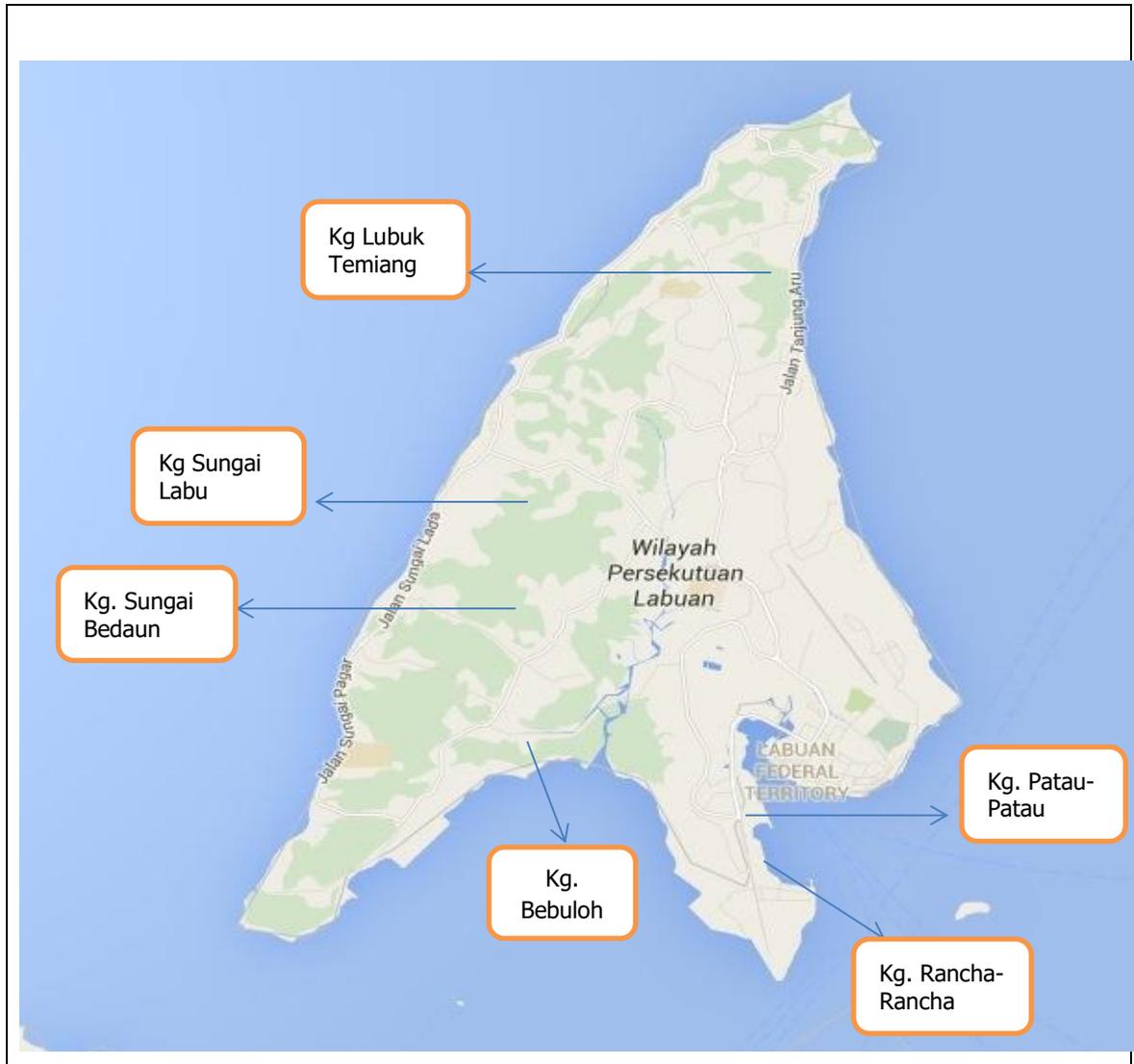
Keywords: *object of culture, tradition, ethnic Malay Brunei wedding*

Introduction

Geographically, the Federal Territory of Labuan is close to Brunei Darussalam. According to the history of the Brunei Malay Quarters that were once inhabited the uninhabited islands are derived from Brunei Darussalam who traveled from several generations. Customs applicable in Brunei Ethnic Malays who are in roaming clung to the customs inherited from their ancestors. There is a series of events in the ethnic customs in the implementation of the Brunei Malay wedding on the island in Brunei. This is because the region's immigration brings the customs and culture together with the practice here. Brunei's ethnicity on Labuan island has been rich in many traditions and traditions that have been passed down to them since the time of their forefathers through the art of bridal fashion and ornamentation has long been associated with their unique uniqueness and aesthetic values.

The purpose of this study is to seek to uncover some of the meaning behind the process and procedure of marriage, which focuses on the cultural object of the bride's dress. Clothing is translated in particular by indigenous and *tatarias* and focus to understand the meaning of symbols in cultural objects in Brunei Malay ethnic wedding customs. The passion and deep interest in the need for culture is guarded, researchers are taking the initiative to leverage the

legacy of bridal fashion for the dissemination of knowledge and information to the younger generation so that they can inherit or maintain this heritage.



Map 1. Labuan Map: The study area was conducted in six villages (source by Labuan Corporations)

Background Problems

This study seeks to highlight something new and different from previous studies. In addition to something new, things to study are also expected to be attractive and add value to science and to the uniqueness of philosophy. To determine whether a study is truly study able or not, the researcher determines the objective of the study and the research question.

The establishment of objective in this study was associated with the issue of customs procedures, wedding dress, decorative, motive as an object of cultural tradition in Brunei Malay ethnic wedding customs in the Federal Territory of Labuan. The impact on culture is so that the researcher can break the tradition of constantly consuming meat in the present and future generations. Thus, artifacts in the form of a traditional treasure will not be lost in time for the sake of preserving the heritage of our ancestors with unique elements of artistic thought.

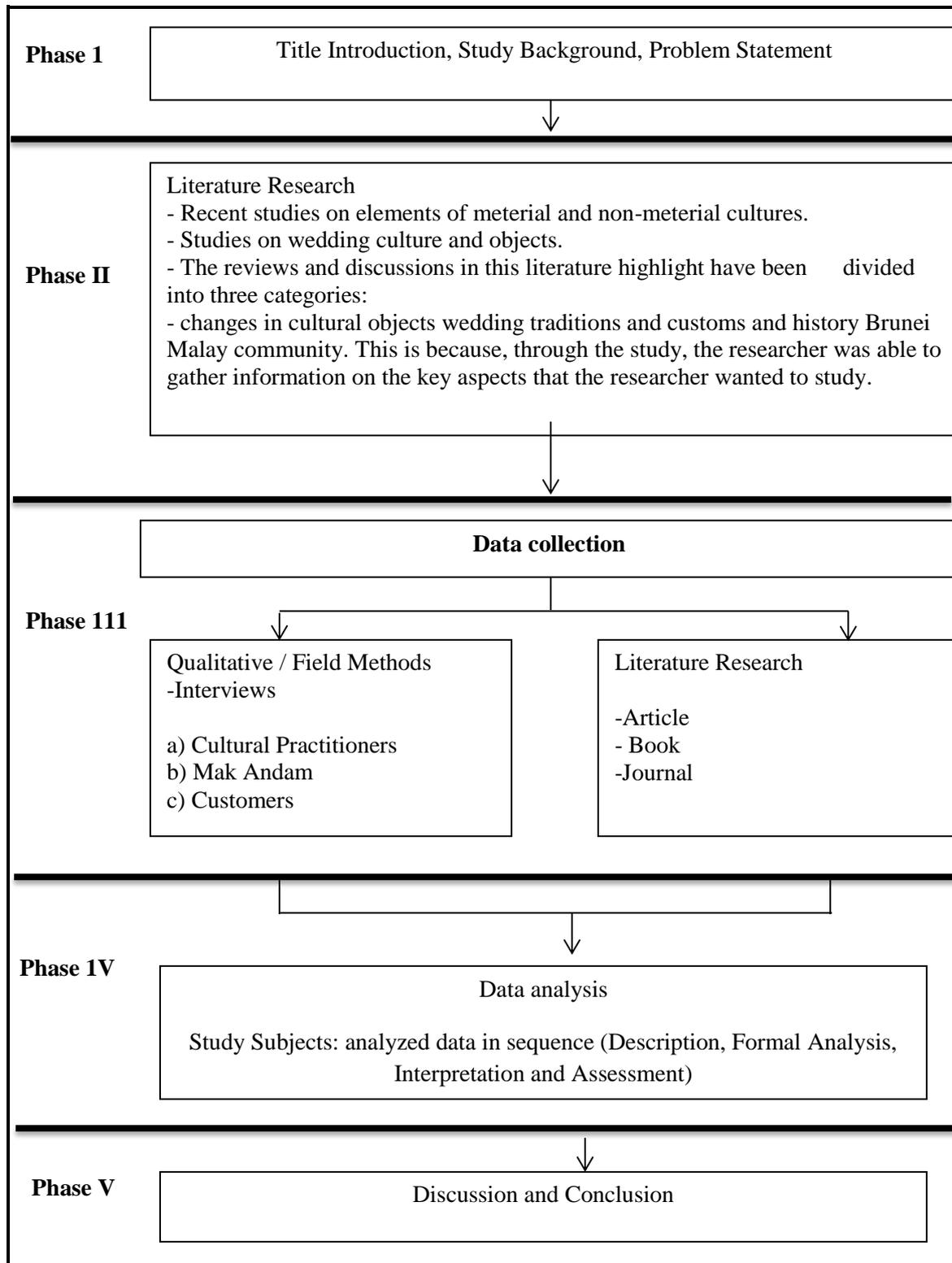
Methodology of the Study

The study material consists of a recording of a custom wedding case study recorded with audio and visual recordings. The study methodology refers to the procedure of conducting the study to achieve the objectives as stated. This study combines two basic forms of research to produce quality findings. The forms of study are library research and fieldwork research. Based on the form of the research question, the researcher focused on the techniques and methods of this study on the qualitative approach.

Qualitative data were obtained from a semi-structured questionnaire, namely informational interviews with informants on cultural objects (bridal dress and the meaning of related symbols). Thus, the design of this study is based on a case study, based on the cultural patterns found and the cooperation of practitioners and custom holders helping to uncover and discover the secrets of the uniqueness of this custom in its own context. Theory The research in this research is based on the approach by Edmund Bruke Feldman (1974), which is the process of appreciation of art as a critique of structured art such as description, analysis, interpretation and evaluation.

Description is Observes artwork and describes the visual properties such as color, line, shape, composition and elements of composition and principles. Analysis is to Analyzes the relationships of properties such as elements of art, principles and structures. Analyze expressive qualities such as mood and mood. Explain the style or craft of a work. Interpretation is how to look for meanings found in visual properties such as subjects, symbols, art elements, principles, structures and patterns and materials and find metaphors (metaphors) and analogies (equations) to explain their meaning. Evaluation is how to Evaluate based on appropriate criteria such as originality, technique and function. Evaluate artwork based on its significance, social, religious and religious, historical and artistic. This is how the perceptual and intellectual processes of Feldman (1974).

Table 1: Phase in flowchart of the study design



Cultural Objects (Clothing Wedding) Malay Ethnic Brunei in Labuan

Clothing and jewelry during the marriage is considered a symbol or position of ethnic Malays Brunei. Jewelry items often associated with women are usually made of gold or silver. In addition, there are also jewelry made of brass with a variety of designs and patterns that adorn the jewelry and choose flora and fauna patterns (motifs of plants, flowers and animals) due to their very close living compatibility with nature, so that most shapes and patterns on jewelry Brunei Malay ethnic woman has a natural characteristic. The design and pattern of the jewelry is very important because the pattern of motifs and carvings in the selection of flower motifs and these plants symbolize a particular value and purpose. Below are some fashion jewelry bride ethnic Malay Brunei.

According to the traditional culture of Brunei rings called 'Belah Rotan' the ring is a tool used as a symbol in binding the promise of a engagement ring made of gold rings called engagement rings. This ring will be applied to the girl's sweet finger as a sign that she has been engaged. The ring is designed in a circular shape symbolizing the engagement and marriage symbol. The round ring carries an infinite meaning of symbolizing eternal continuity with true love between the passages. he ring is a gift of eternal love that will witness the joy of the bride and groom, as well as intimacy in the tradition and symbolic nature of the ring.

The bridal 'Cucuk Sanggul' are made of gold or silver. This pin or beard is usually worn in sets of three, five or seven by the bride. The bearded hull is decorated with beautiful and captivating decorations and is engraved with attractive shapes like creeping plants or flowers to enhance the look of the bride's face. Most of Bruneian women have long hair, beards are considered to be feminine in nature to style their long, curly hair. There are different types and patterns of shaking flower buns. Some are in the shape of a piece and the base is carved with fine prints, leaves or flowers. Some are made in the form of flower petals and trunks and roll when they are called rocking flowers. The 'Cucuk Sanggul' function is used to hold the hair until the long hair is firm and does not break down in the back of the head. Increased use of the number of spikes was added to three, five or seven stems. According to the predecessor the number of these odd numbers is believed to have the strength to repel the army.

'Mudapun Kanching' is a traditional accessory for Brunei-based ethnic bridal necklaces that has three or more plates made of gold, foam, metal or copper. It's made of Brunei gold and looks liked butterfly-shaped. It is located on the neck and chest of the bride, which is in front of Kanching. It is a pendant with a multi-level chain. 'Panding' most of the shapes look like leaves that can be seen on the side. Typically, they are made of metal (gold and copper) . The shape is quite large and has a classic concept. Cats are commonly worn by Brunei's ethnic men and women as ceremonial attire. Panding shapes are oval shapes such as human eyes, round, square and so on. Gloves are jewelry worn around the waist that serves as a belt or headpiece that is specially designed and beautifully decorated with various motifs.



Source: Brunei Malay Wedding bride culture, Bride jewelry and clothing Ethnic Malays Brunei



Bride jewelry and clothing Ethnic Malays Brunei

Finding

Brunei's ethnic bridal dress includes Jong Sarat cloth, clothes, scarves, jewelry and shoes and other accessories. Customs and procedures are used to beautify and adorn the bride and groom. The Brunei ethnic group introduced various jewelry such as embroidery bracelets, scarves, earrings, wiggling flowers, broomsticks, combs, 'ayam-ayam', 'tajok', 'karang tembusa', gegatar and jong weaving. The use of wedding dress in Brunei ethnicity should be used in a regular, ethical manner and should refer to manners. Dressing also refers to the glorious meaning, which is in keeping with the customs and culture of the study area. Brunei's ethnic dress is not limited to the use of cloth and clothing but also the custom of its people to fulfill the values of their lives, norms and cultural beauty. The functions and symbols Brunei Malay ethnic wedding dress in the Federal Territory of Labuan is a statement about the structure, the meaning of symbols and social values behind the use of the cultural object in traditional marriage.

The design of the proposed study will allow researchers to make observations on the subject of the study, the category symbols and meanings of symbols in the marriage customs Ethnic Malays in Labuan. Further, it enables the researcher to see and understand cultural activities in real-world situations in the study area. Observational work and participation in the processes of marriage custom can also provide insight to answer the questions raised. The method of case study through triangulation data collection, which is the collection of multiple sources such as document analysis, observation and interviews can shed light on the subject of the study in terms of symbolism and the significance of the symbol in this marriage custom. The overall findings of this study would be formulated systematically construct that encompasses all elements relating to the Brunei Malay ethnic wedding customs in the study area.

Conclusion

The study of the wedding dress is crucial in order to preserve the identity and creativity of a people. Therefore, it is natural that uniqueness and beauty in the objects of this nation's cultural traditions can be capitalized. In general, objects of cultural traditions of ethnic Malays in the Federal Territory Brunei pioneered by predecessors. Their creations are very creative and even richer than natural sources. This will also be affected if the legacy of the people's intellectual property is not adopted as a cultural vessel. The study of this cultural object so that it will not escape from the vision of the generation as an unparalleled intellectual property. Customs and cultural objects in Brunei Malay ethnic wedding is unique and interesting and aesthetic nature.

The study is expected to highlight the uniqueness of traditional objects in Brunei Malay wedding customs in Labuan that the younger generations to know that cultural identity is inherited from generation to generation. The civilization of a country will also be affected if the legacy of human intellectual property was not first adopted as a cultural vessel. This tradition needs to be refreshed so that it will not escape the vision of the next generation. The art and uniqueness of the carvings on the objects of the object itself is an intellectual property that has no benchmark. Customs and cultural objects in the marriage Ethnic Malays Brunei is very unique and interesting and the character of the aesthetic, there must be a lot of programs that highlight the uniqueness of the object tradition in marriage customs is that the younger generations can see and observe its benefits so that objects of culture, art and identity culture can be passed down -grown.

References

- Alwi Alhady. 1986. *Adat resam dan adat istiadat Melayu*. Kuala Lumpur: Dewan Bahasa dan Pustaka, Kementerian Pelajaran Malaysia.
- Asmah Omar. 1986. *Bahasa dan Alam Pemikiran Melayu*. Kuala Lumpur: Dewan Bahasa dan Pustaka.
- Edmund Burke Feldman. 1987 *Varieties of Visual Experience*. New York, NY: Time Mirror Books.
- Hashim Awang A. R. 1998. *Budaya dan Kebudayaan: Teori, Isu dan Persoalan*. Kuala Lumpur: Citra Budaya.
- Haji Md Hussain Abdul Rahman 2013. *Penyelenggaraan Perkahwinan Puak Melayu Brunei: Beberapa Penghakisan Budaya Tradisional. Kertas Kerja Sempena Dialog Borneo-Kalimantan Ke XI* Brunei Darussalam
- Siti Zainon Ismail. 1991. *Konsep Pakaian Cara Melayu: Satu Kajian Analisis Budaya Benda*. Tesis Ph.D. Universiti Malaya.