



# The Influence of Cultural Acculturation (Social, Customs and Arts) in the past on Palembang Songket Motifs

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**Abstract.** The main purpose of this current study is to investigate the impact of acculturation of societies (social, traditions and expressions) in the past on Palembang Songket motifs. This is a quantitative study, where data was gathered through questionnaires and interviews. The study used a sample of 100 respondents who had been visited Rumah Limas and Fikri Collection. Analyse data was proceed by using double linear regression and SPSS version 25. The study showed that two of the three dimensions of old cultural acculturation have a positive and significant impact on Palembang Songket motifs, value of t count 3.086 (social), 5.606 (art), > t table 1.984 with a significance value of 0.003 (social), 0 (art), and 0.05. On the other hand, one of the three dimensions, customs, has a positive but insignificant impact on Palembang song At the same time, each component of old social assimilation impacts Palembang Songket themes with a f count worth of 32.477 > f table 3.09 and a sig esteem. 0,000. The Palembang Songket motif was 50.4% influenced by the old culture's overall acculturation.

**Keywords:** Acculturation, Culture, Songket Motifs of Palembang

## 1. INTRODUCTION

Indonesia is an archipelago country which consists 38 provinces. This country has a diversity cultures, one to another culture diverse from language, arts, culinary, and customs. Take for example South Sumatera province, it has several tangible and intangible local cultures, one of tangible culture is Songket [1].

The social interaction among people in the past was generated the new culture. The process of cultural marriage is called acculturation. Acculturation is a successful social process that takes place when a community group with its own culture meets a group with a different

culture [2]. In addition, "the meaning of Assimilation is the combination of two unique societies in an amicable and tranquil life" [3]. Therefore, acculturation can be understood as the process of integrating a foreign culture into a community setting by mixing two or more cultures that influence one another.

The process of cultural incursion in Indonesia will never be separated from acculturation so that the origin of a culture can be easily accepted by the community. The process of cultural acculturation begins with the adaptation of local and outside cultures that blend together to form a new culture without abandoning their original forms. Culture is one of the significant things in public activity that connects with human way of behaving since some time in the past and is passed down from one age to another. One of the way of life that is as yet passed down from one age to another in South Sumatra Area, particularly the city of Palembang, is Songket material.

Palembang Songket fabric is unique when compared to Songket from other regions. "Palembang original Songket has a high quality and level of complexity in the manufacturing process and also has historical value" [3]. Moreover, a group of scholars identify that Palembang's Songket fabric is one of the beautiful tangible cultural heritages since the Sriwijaya era, it is an handicraft industry is widely circulated in the Palembang area. Songket today has experienced development, especially a shift in value in its use [4]. Songket is widely known and has become popular in the Southeast Asian region due to the historical factor of the Sriwijaya Empire's power. In the past, Songket could only be worn by aristocrats and used at sacred events, but as time goes by, Songket cloth can now be used by all members of society. Songket texture, which is one of the relics of the Sriwijaya Domain, is quite possibly of the best texture on the planet and is frequently alluded to as the sovereign of textures. The majority of Songket fabrics feature plant motifs, which are among the many different types of motifs that have been handed down through the generations until the present day. The Palembangness consider that plants are a symbol of life where humans live from these plants. Red and gold are the colours commonly used in the making of Songket cloth, which are both colours that become sluggish [1].

The cultural acculturation in Palembang Songket cloth produces several motifs of Songket cloth. The motifs are the result of the relationship between Palembang and China, Arabia, and India in the past. There is not a study which focuses on the impact of cultural acculturation until this study conducted. A study conducted by Basiroen (2019) focused on the traditional fabrics of batiks which influence by cultural acculturation of Chinese in the past. Similarly, another study also believe that the value of Batiks also influence on acculturation from design to its colour [3]. Therefore, the aim of study is to investigate how acculturation or cultural mixing in the past has influenced the shape or image of the Palembang Songket motif today, and how much influence the cultural acculturation has on the Palembang Songket motif. The novelty of this study is strengthening assumptions regarding the influence of cultural acculturation in the past had an influence on the traditional Palembang Songket fabrics.

The benefits that can be taken from this research are to be able to educate whom concern with traditional customs, especially Songket fabric lovers to know the origin of Palembang Songket, and also to be used as material in the process of learning culture, especially Indonesian Art and Culture in the Travel Business Study Programme of Sriwijaya State Polytechnic.

## **2. LITERATURE REVIEW**

### **2.1 What is Acculturation?**

Assimilation is the joining of at least two societies to make another culture. Thus, acculturation occurs when individuals from diverse cultures interact extensively with one another, resulting in significant shifts in the cultural practices of one or both cultures [5].

While, acculturation is not only the fusion of two or more different cultures, he believes that a harmonious and peaceful life is more important [3]. In the meantime, [6] suggest that as assimilation is a social interaction, a specific culture emerges when a gathering with a specific culture is impacted by components of another culture. According [2] acculturation is a successful form of social communication that occurs

when a community group with its own culture meets a foreign culture. Therefore, acculturation can be understood as the process of integrating a foreign culture into a community by mixing two or more cultures that influence one another

## **2.2 Culture**

As [7] a culture may consist of several factors, such as information, convictions, expressions, ethics, science, customs rules and different capacities and propensities obtained by societies. Thus, a culture is a guide to community life that can be used as a reference when acting or acting [8], so, culture tends to become a color or tradition that is passed down in a society [9].

While, [10] a culture focuses on the quality, emblematic contemplations that can impact the way of behaving, perspectives, convictions and propensities for an individual or society. A society's culture is its beliefs, values, thoughts, symbols, habits, and behavior.

## **2.3 Cultural Acculturation**

A social process that arises when a human group with a certain culture is confronted with elements of a foreign culture, so, that the elements of the foreign culture are gradually accepted and processed into their own culture without causing the loss of the personality of the culture itself [11] [12]. This is clearly enough that cultural acculturation happened when locals interact with foreign in particular period of times which could generated acceptance of all or half of another culture or social assimilation [5].

## **2.4 Social Factors**

Social elements are the impact of a gathering which can impact a person to follow their propensities [13]. They consider close likenesses in the

status or regard of networks that are completed officially or casually [4] [14].

## **2.5 Customs**

According to [15] customs are habits adopted by a group of people with rules that have important and fundamental values which are a unity of elements that form the conception of human thought and behaviour in society .

## **2.6 Arts and Culture**

Art is the result of a human culture that can be preserved, developed and published as an effort towards the advancement of civilisation and elevating the humanity of the nation by promoting local culture [6] [7]. [16] [13] art is an element of culture which is a form of expression of beauty to fulfil the needs of the soul whose presence cannot be separated from human life because art is a form of community creativity to convey ideas as a means of communication and a place to channel talent. Thus, an art could be as an intangible or tangible [17].

## **2.7 Motif**

Motifs are designs made from parts of shapes, different lines, or elements that are sometimes heavily influenced by the forms of natural situations, objects, and have their own style and characteristics [18] [19]. The smallest arrangement of images or image frames on an object is called a motif. Themes comprise of components of shape and article, scale or extent, and creation [20].

## **2.8 Traditional Fabrics of Palembang**

The tradisional fabric in this current study means Songket Palembang. It is derived from the words of Palembang 'tusuk' and 'cukit' which are abbreviated to suk-kit, commonly to sungkit and eventually to Songket. Meanwhile, Most of Palembangnes call Songket from the word 'songko', which is the first time people use decorative threads from

headbands. This Songket fabric is usually woven using gold and silver threads and is produced by certain regions only [18].

### **3. RESEARCH METHODOLOGY**

#### **3.1 Location and Time**

The study was conducted in Palembang by take study two Songket store, Rumah Limas at Jalan Diponegoro No 4, Palembang and Fikri Songket situated at Jalan Talang Kerangga No 28, Palembang, South Sumatra.

#### **3.2 Population and Sample**

The population was derived from the number of visitors to Rumah Limas and Fikri Collection in the previous year, 2022, which totalled 21,900 and 25,550, respectively. In the most recent year, the author collected a research sample of 47,450 from the two locations. By using Slovin's approach, it was around 100 respondents with a standard error of 10%.

#### **3.3 Key Informants**

The study also used key informants, whom that know and have access to a variety of basic research information or who are asked for information in a chain from people who have been interviewed or contacted in the past, among other ways. In this exploration, the key source is the owner of Fikri collection and owner of Rumah Limas.

#### **3.4 Data Collection Techniques**

In this study, primary and secondary data sources are used for data collection. Primay data collected (1) interviews to key informants, an historical and cultural expert. The interviews also to owners of the Songket shops. (2) Surveys, a set of questionnaires has been distributed to respondents, guests of Rumah Limas and Fikri. The study also used secondary data, photos of several Songkets.

### 3.5 Data Analysis Techniques

In this study, the Statistical Product and Service Solution (SPSS) software version 25 was used to process data before deep analyse, to get validity, reliability, coefficient determination ( $R^2$ ), t test, f test, and multiple linier regression.

## 4. RESULTS AND DISCUSSIONS

### 4.1 Results

#### 4.1.1 Multiple Linear Regression Test

SPSS version 25 was utilised for the multiple linear regression testing. The results as shown below table 1,

**Tabel 1.** Coefficients

Model		Unstandarised Cooefficients		Standarised Coefficients Beta	t	Sig.
		B	Std. Error			
1	(Constant)	5.408	1.773		3.051	0.003
	Social Factor	0.411	0.133	0.272	3.086	0.003
	Habit	0.141	0.132	0.078	1.067	0.288
	Art	0.883	0.157	0.498	5.606	

a. Dependent Variable: Songket Motifs

Source: Data processing, 2023

From the results of multiple linear regression on the old Culture Acculturation variable (social, customs, arts factors) on Palembang Songket motifs can be described as follows:

$$Y = 5,408 + 0,411X_1 + 0,141X_2 + 0,883X_3 + 1,773$$

The multiple linear equation's above-mentioned results indicate that the constant value ( $\alpha$ ) is 5.408. The positive influence of the 0.411

regression coefficient on the social factor dimension indicates that a one-unit increase in the social factor will result in a 41.1% increase in the value of Songket Motif's. the relapse coefficient on the Traditions aspect is 0.141 and shows a positive impact which truly intends that on the off chance that the Traditions is expanded by one unit, the worth of the Songket Theme increments by 0.141 or 14.1%. The coefficient regression on arts is 0.883, it shows a positive impact when arts increased by one unit. The motif of Songket increase by 0.883 or 88.3%. So it tends to be presumed that the huge level of this large number of factors can be acknowledged.

**4.1.2 Simultaneous Test (F Test)**

**Table 2.** ANOVA

Model	Sum of Squares	df	Mean Square	F	Sig.
Regression	366.977	3	122.326	32.477	.000 <sup>b</sup>
Residual	361.583	96	3.766		
Total	728.500	99			

b. Predictor: (constant), arts, customs Social factor  
 Source: Data processing, 2023

As shown on the table 2 above, the f count is 32.477 > f tabel 3.09 with an importance worth of 0.000 < 0.05, Ho is rejected and Ha is accepted, means there is a significant influence of cultural acculturation on the Palembang Songket motifs.

**4.1.3 Partial Test (t Test)**

**Tabel 1.** Coefficients<sup>a</sup>

Model	Unstandarised Coefficients B	Standarised Coefficients Beta	t	Sig.
1 (Constant)	1.773		3.051	0.003
Social Factor	0.133	0.272	3.086	0.003



Habit	0.132	0.078	1.067	0.288
Art	0.157	0.498	5.606	0

a. Dependent Variable: Songket Motifs

Source: Data processing, 2023

As shown on the table 3 of t test results, the results of the t test on the Cultural Acculturation variable of the Social Factor dimension (X1) revealed a t count of 3.086 with a significance level of 0.003, indicating that with a tcount of 3.086 greater than t table 1.984 and a significance level of  $0.003 < 0.05$ ,  $H_a$  is accepted while  $H_o$  is rejected. This implies that the Social factor (X1) on Scial acculturation on the Songket Theme variable (Y). The results of the t test on the social acculturation variable, dimension of the habits or traditions (X2) got the t count 1.067 at significance level of 0.288 which shows that the t count of  $1.067 < t$  table 1.984 and the significant value of  $0.956 > 0.05$ ,  $H_o$  is accepted and  $H_a$  is rejected, means that the Traditions aspect (X2) on the Social accutulation was not influence on Songket Intention partially (Y). While, the results of the t test on the Social Acculturation (X3) got the t count of 5.606 at a significance level of 0 which shows that the tcount of  $5.606 > t$  table 1.984 and the significance of  $0 < 0.05$ ,  $H_o$  is rejected and  $H_a$  is accepted. It means dimension of arts (X3) influence on Social Acculturation partially on the Songket Theme variable (Y).

#### 4.1.4 Coefficient of Determination ( $R^2$ )

**Table 4.** Model Summary<sup>b</sup>

Model	R	R Square	Adjusted R Square	Std Error of the Estimate
1	.710	.504	.488	1.941

a. Predictors: (Constant), Arts, Habits, Social Factors

Source: Data processing, 2023

As shown on the table 4, R Square has a worth of 0.504, this shows that the greatness of the connection between the free and subordinate factors is 50.4%. The regression analysis reveals that the dependent

variable Songket motifs influenced by independent variables, Cultural Acculturation (Social Factors, Customs, Arts). While around 49.6% is affected by different factors which not include in this current study.

## **4.2 Discussions**

### **4.2.1 The Influence of Cultural Acculturation in the past on Palembang Songket Motifs**

Based on the results of an interview with Cultural Historian [21] that the influence of acculturation of old cultures in the past on Palembang Songket motifs [19] can be seen from the use of Songket cloth by Arab women who came from the spread of religion creating the Bungo Pacikan motif on Palembang Songket cloth. In addition, there is the Bungo Mawar Songket motif which is believed to be a sign of repelling bad luck and protection from God for each user. This motif is influenced by the existence of traditional and religious ceremonies carried out during the Sriwijaya kingdom until now. The Bungo Cino motif with a combination of maroon and gold colours is an artistic value that has influenced Palembang Songket fabrics from the past to the present, but it has been changed now, Songket fabrics have many colour variations such as silver, blue, black and so on. Therefore, acculturisation has indeed reinforced the influence in the Palembang Songket motif until now.

### **4.2.2 The Influence of Social Factors on Palembang Songket Motifs**

The influence of social factors on Palembang Songket motifs can be seen from the social interaction between Palembangness and foreign (Gray, et al, 2014) who came to this city in the Sriwijaya era as the traders. The spread of religion, Islam, in Palembang when traders from Arab visited this city. It is believe that Songket fabrics used by Arab women who eventually created Songket motifs, one of which is Bungo Pacikan Songket [21] [13].

Moreover, [21] the influence of social factors on Songket motifs, such as the difference in the use of Songket colours by each woman, the use of Songket colours shows the social strata or identity of a user, a person's position can be seen from the Songket motif she used.

Furthermore, he emphasised that in general, Palembang nobles use maroon or mangosteen red Songket while purple is identified as the colour of Songket used by widows or called the Jando Berais motif. But over time the need for colour has increased, therefore until now Songket fabrics have many colour variations.

#### **4.2.3 The Influence of Customs on Palembang Songket Motifs**

The influence of customs on Palembang Songket motifs is that from the past until now, the Songket is used as clothing for dancers in Palembang, Songket cloth was also used for traditional and religious ceremonies in the past, one example of Songket motifs created from religious ceremonies in the past is the Rose Flower Songket motif, this Songket motif is believed to repel danger for the wearer in the past to this day.

The difference in Songket motifs in each circle or from different countries was made a tradition by the community in the past, for example, if the Songket cloth user is from the "Arab circle" then they use Songket cloth with the "Bungo Pacikan" motif, if the Songket cloth user is from the Chinese circle, they use Songket cloth with the "Bungo Cino" motif. Likewise, in terms of colouring, the colour commonly used in Songket fabrics by the community in the past was maroon red combined with gold or gold, and Songket fabrics in the past were also used during traditional ceremonies, weddings, sedekahan events, inauguration of children's names, and so on, this Songket was mostly used during traditional events in the past and not used daily until now. Not like daily clothes, people only use Songket for certain occasion, so, customs have less impact on the motifs of Palembang Songket.

#### **4.2.4 The Influence of Art on Palembang Songket Motifs**

The influence of art on Palembang Songket motifs, cultural acculturation from Chinese, Indian and Arab communities who lived in Palembang in the past contributed to the motifs of Palembang Songket fabrics to be interesting and the clothes worn by traders from other countries also provide ideas for the shape of motifs or images on Palembang Songket fabrics.

The colours on Songket cloth as an element of art towards Palembang Songket cloth, and from the past the harmony and

compatibility of the colours used in Songket cloth has been designed or made in such a way by the community in the past representing [7] the influence of art on Palembang Songket cloth motifs and accessories, and in the past also Songket cloth was also used in traditional art events such as Dulmuluk and Basema Theatre events.

## 5. CONCLUSION

It can be concluded, (1) the acculturation culture among societies in the past was had significant effect on Palembang Songket motifs simultaneous, the  $f$  count esteem is  $32.477 > f$  table 3.09. The Bungo Pacikan Songket motif is influenced by Arab women's use of Songket cloth, which was a result of the spread of religion. This is the old cultural acculturation that affects the Palembang Songket motif. Furthermore, the Bungo Mawar Songket theme is impacted by the execution of customary and strict services did during the period of the Sriwijaya period to today. The imaginative worth of the Songket themes is impacted by the mix of maroon and gold varieties which are indistinguishable from the tones in Songket textures in the past to the present. (2) There is a positive and partial significant on social factor to Palembang Songket motifs, where the  $t$  count worth of  $3.086 > t$  table 1.984 with an importance level of  $0.03 < 0.05$ . (3) There was not significant effect of habits on the Palembang Songket motif. It had a  $t$  count value of  $1.067 < t$  table 1.984 and a significance level of  $0.956 > 0.05$ , which indicates that  $H_0$  is accepted and  $H_a$  is rejected, customs do not have a significant impact on the motif. 4) Art has a significant impact on the Palembang Songket motif partially, as demonstrated by a  $t$  count value of  $5.606 > t$  table 1.984 with a significance level of 0.05 or less.

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