

# THE SYMBOLIC MEANING OF THE BRIDAL ATTIRE ON ALEK GULAI MANIH MARRIAGE IN SOLOK

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## Abstract

*Alek gulai manih* wedding is the second level wedding at Solok, one of the cities in west Sumatera. This wedding is symbolized by slaughtering a buffalo and a long speech or *pidato panjang*. The cloth worn by the groom is called *Marapulai indak babaju* or *Marapulai basanda kain barangkok*. This cloth surely has unique characteristics and implied values derived from its uniqueness. This study employed qualitative approach which was undertaken at Solok. Furthermore, the data were collected through observation, interview and documentation. Testing the validity of the data was done through trustworthiness, transferability and confirmation. The findings showed that the philosophic meaning was still obeyed as the rules at Solok. *Sarawa tapak itik, kain serong balapak/ sisamping, kabek pinggang patah sambilan, keris, salua, kain barangkok, kaduik barantai sagama* are the parts of groom's traditional wedding dress. While, *bungo sangua, kupiah tatah ameh, baju kurung basiba hitam batabua ameh, salendang bajambua jo jalo, tanti, dukuh, galang mungu, galang daun, galang rago rago, and sarung balapak* that were made by the old women are the parts of bride's dress. All parts of wedding dress had very deep meanings.

**Keyword :** The Symbolic Meaning, The Bridal Attire, Marriage

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## Introduction

The Minangkabau community is a united society, and the impact of pluralism is that there are various customary rituals and traditions carried out and maintained by individual supporters, according to the Malay proverb "lain lubuaklain ikannyo, lain padang lainbilalangnyo, lain nagari lain adatnyo". Each region has different habits, including in carrying out traditions in the community. Traditional rituals and traditions have a form or way of preserving and the purpose and objectives vary between groups of people with more communities.

It is often done in a marriage ceremony. Various rituals that apply in various regions is an arrangement of great value which has been formed by the old and degraded to the younger generation. Therefore, the marriage ceremony is a series of hereditary traditional activities have the purpose and goal of keeping a marriage happy prosperous as well as bring happiness in the future. The marriage ceremony is a form of local culture that grows in the middle of the community. This form of local cultural differences and the uniqueness of the particular community. This is commonly seen on the pelaksanaannya, as well as on the symbols of the culture

Custom clothing is one of the works of the tradition of functioning *senirupa* not merely cover the body but containing the value of art and aesthetics. Custom clothing is a symbol of civilization from which the clothes were *berasai*. In accordance with the function of art, Siti Zainon Ismail (1991:38) grouping function of art to function, i.e. the function symbol and emblem *niali* aesthetically. Function symbol is more associated with the material (material) as a form of functional. The function of the symbol is a combination of the meaning, function and the symbol, in this context the clothes not only in the form of unused objects but have been based on spiritual needs.

In traditional societies is known for its range of custom clothing. Certain custom clothing for the community *penggunanya* is a cultural sacred objects. Therefore not indiscriminate and haphazard of time people could wear them. One of them is the clothing worn by a bride in a traditional marriage ceremony *kenduri* Minangkabau community.

In General, the practice of marriage ceremonies in the Minangkabau is influenced by the form of culture and local customs and systems associated with the order of the society or the family retained by the society,

including in the area of Solok *Nagari Solok* the *Kubuang Tigo Baleh Luhak* Minangkabau, which still preserves the customs system and its community are matrilineal. So do the wedding ceremony still maintain the tradition of hereditary with different *nagari* and other areas in the policy, which is a characteristic and distinctive of marriage in *Nagari Solok* i.e. carrying out wedding ceremony *Alek Gulai Manih* style.

*Alek Gulai Manih* is a tradition of marriage customs of the second level in the area of *Nagari.Solok* Marriage *Alek Gulai Manih* cache Minangkabau culture are unique and have meaning. Because not every community can do custom marriage *Alek Gulai Manih*. Marriage *Alek Gulai Manih* reserved only for the descendants of the ruler/*ninik mamak* that exists in the town of Solok. In the system of Government or King pewartannya in Solok consists of 9 (nine) also nicknamed *datuak* and *panghulu* of the 12 (duo *baleh*). *Alek Gulai Manih* can only be done by also nicknamed *datuak 9* and *panghulu* of the 12 (duo *baleh*) and his descendants, as well as those *ampek jinih* and the *bajinih*.

According to y. Dt. Rajo di Padang as the Chief Builder of custom and syarak Solok (interview). *Alek Gulai Manih* has the characteristic in her wedding outfit, *pengatin* men only wear *Sarawa Gadang* with fabric *Barangkok* or known as *Marapulai Indak babaju* while the bride wore outfits to wear traditional clothes won the the form of headgear a black velvet, decorated with *pisang saparak batukuik kaniang* and *baju beludru batabua emas*.

If visible by naked eye *Marapulai Indak Babaju* this dress at first glance is similar to the custom of the Palace or Java, because *marapulai* does not use clothes, just prop up wrapped around *Kaduiik*, and badanya fabrics are rolled to body in red and black. *Alek Gulai Manih* is a system which date back in the ceremony from beginning to the end of the procession that was required. The peculiarities of *Alek Gulai Manih* found on *penjemputan marapulai*. In the procession of pickup and to *marapulai* accompanied by chanting a long length of speech implementation approximately 8-10 hours. An event in anticipation of the *marapulai* who visited the place the child was waiting with *pasambahan* which is known for its long speech.

Referring to the series of *Alek Gulai Manih* not everyone can run *Manih* as well as *Alek Gulai Manih* does not issue a small fee as well. But in terms of a cultural *Alek Gulai Manih* has uniqueness from start the procession until the use of oversized shirt, called the *Marapulai Indak Babaju* has the uniqueness of custom shirt that resembles the Palace, then the researchers need to multiply and examine what meaning implied in the clothes used in customary marriage

## Method

The methods used in the writing of this using the Merge method of analysis-Ethnography. Form of disclosure through this study will generate descriptive writing-analysis in accordance with the norms of belief are required by social science.

This type of research is qualitative research. Moleong (2009:6) stated that qualitative research is research that intends to understand the phenomenon of what is experienced in the form of the subject that perception, action, motivasim and so on. A qualitative approach is used on the basis of the issues examined, namely analyzing the function of the in outfit wedding ceremony *Alek Gulai Manih* in Solok and reveal the meaning contained in the bridal attire *Alek Gulai Manih* in Solok. Information – information relating to the function and meaning of clothing in a wedding ceremony in the town of Solok obtained based on facts which are found on the field, real, and without any influence from outside.

The method used is descriptive. According to Ratna (2012:53), the descriptive method is a method used to describe the facts which are then followed by analysis.

This research data are words or information related to the function and meaning of clothing the bride in the wedding ceremony in the town of Solok, obtained through informants directly involved with custom clothing in *Alek Gulai Manih*. Researchers set the informants in this study are: the main Informant and community leaders *nagari Solok* instruments used are cameras photo used to document forms as well as the bridal procession clothing-procession. Corder/Handycam be used to assist in the creation of analysis as well as parts of the shape of clothes. Stationery for recorded data obtained from informants and resource persons in accordance with the proposed interview questions/and in accordance with the object of research. Tape recorder to record the information from the resource to get accurate data.

This research was conducted with a data analysis technique based on model, Miles and Huberman (in studio Sugiono, 2005) in this analysis, there are three components that are related to (a) the reduction of the presence of the data (b) the withdrawal of the conclusion.( c) Pengabsahan data is done with the technique of triangulation.

## Results and Discussion

*Alek Gulai Manih* is a tradition that developed in *Nagari Tigo Baleh Kubuang Solok* since ancestral times and include one form of customary manifestation *nan taradat*. According to Agusti Efi (2015:26), the custom taradat is nan the provisions that apply in the top results *nagari ninik mamak* or nobles in *nagari*. This concerns aspects of indigenous life in *nagari* is concerned and the rules are made in by the *ninik mamak* and indigenous Regent a *nagari*. The regulation is useful to clarify the existing rules in the custom *nan diadatkan*. Procedures, forms, and the implementation of custom *nan teradat* also adapted to the situation and condition of the *nagari* as well as meet the needs of *nagari* itself. Neither in the implementation of *Alek Gulai Manih* in Solok.

*Alek Gulai Manih* marriage in Solok that are at the second level in the Solok after *Alek Batonjong, Gadang (Helat Berkebesaran)* which is expressed in the maxim custom **yang mano banamo Alek Gulai Manih yang corak Aleknya Dihilia Barangin Sonsang, Nan Aleknyo Bapaleh-paleh**. The meaning of the proverb pelaksanaanya 2 day-2malam. *Helat* is characterized by the presence of mamantai (cut) beef or buffalo by way of *beradat* i.e. cut in front of *rumah gadang* helat organizers place. Marriage is not much different with *Alek Batonjong* which is the first in the pattern of marriage helat area Solok. But it only looks at the pelaksanaanya, if the usual *Alek Batonjong* requires a long time to one week (seven days and seven nights) in contrast to the pelaksanaanya *Alek Gulai Manih* 2 days 2 nights. On this there is no helat attractions, folk performances such as *Alek Banjong*, but just the entertainment last night just before the contract is made.

According to Anas Dt. Tandan Sati *asninik mamak Nagari Solok* (interview) in the implementation of *Alek Gulai Manih* in Coconut Curry Marriage Ordinance discharging bridal outfit is quite different and unique sort with other regions in Bridal attire The Minangkabau. The pattern of marriage in the second level in Solok, when hosts *Alek Gulai Manih* has the characteristic in her wedding outfit, pengatin men only wear *Sarawa Gadang* with *kain Barangkok* or known as *Marapulai Indak babaju* while the bride wore outfits to wear traditional clothes Won in the form of headgear a black velvet, decorated with *pisang saparak batukuik kaniang* dan *baju beludru batabua emas*.

If visible by naked eye *Marapulai Indak Babaju* this dress at first glance is similar to the custom of the Palace or Java, because *marapulai* does not use clothes, just prop up the *Kaduik* namely bags made from the biludru a ornamented stitching gold thread and used as place *kapuran sirih*, and the body of coiled rolled fabric is red and black on the bottom fabric decorated *minsia ameh* (gold lace). *Alek Gulai Manih* is a system which date back in the ceremony from beginning to the end of the procession that was required. The peculiarities of *Alek Gulai Manih* found on *penjeputan marapulai*. In the procession of pickup *marapulai* accompanied by chanting a long length of speech implementation approximately 8-10 hours.

As a work of art, *traditional* bridal apparel, Solok area not only physically exist but contain elements of the philosophy of the Minangkabau. Bridal apparel design designed in such a way is a symbol of the King and Queen of a day which symbolically can be interpreted as that the King and Queen are allowed to wear it.

Views on the bridal attire typical Solok area and unique with a bandage clothing *Marapulai Indak Babaju* and *Anak Daro Babaju Batabua Gadang* is the existence of the King and Queen of a day, then it should not be carelessly and recklessly place people wear his clothes, because the bride outfit regarded as symbols of the King and Queen. Bridal clothes visually appear physically, as symbolic of the bride's clothing containing philosophy-philosophy of the Minangkabau adat. So, besides the practical functions as a sacred custom clothing, lingerie bridal also has a symbolic function as a symbol containing the values of the Minangkabau adat philosophy.

So with the clothes bridal community Solok. Bridal underwear not only appears as a cultural objects that can only be enjoyed by its beauty, but also a part from the fine arts tradition, which is the language of symbols containing indigenous philosophical values of the Minangkabau.

## The Meaning of the Marriage the Bride Outfit Alek Gulai Manih in Solok

Philosophical meaning contained in various forms and ornamental pattern was found on the clothing of the bride marriage *Alek Gulai Manih* in Solok were applied by the community in accordance with the philosophy of life of the community of his followers, in create works of art that contain meaning, will be influenced by the age and the place or area that created it. Soemardjo (200:127), explained that a good work of art is able to evoke the emotion part or influence a particular society in accordance with his time. Even further the artwork symbolizes the cultural identity of the nation, reflecting the thought patterns and behaviour of the public life of his time.

Motif is applied to the bride's marriage outfit *Alek Gulai Manih* is a traditional motif that is hereditary, the type and the form that is displayed is the legacy of his predecessors, who still continues to preserved so as not to shift the occurrence which may lead to extinction.

The meaning of the values the philosophy found in the clothing of the bride marriage *Alek Gulai Manih* Solok sourced on the philosophy of **alam takambang jadi guru, panakiak pisau sirauik, kagalah batang lintabung, sakapa jadikan kagunung, satitiak jadikan ka lauik, alam takambang jadi guru**, meaning is not supernatural view of life that is becoming a society of Minangkabau society in particular the Solok contains the meaning of one's responsibilities in the framework developers themselves, with a view of the universe as a source knowledge and t values keadaban.

As for the meaning of clothing the greatness of marriage *Alek Gulai Manih* in Solok is clothing *Marapulai* clothing symbolizing the Indak Babaju King and children's clothing from the original *Babaju Batabua, Gadang*, symbolizing the daughters clothes (puti). Then in this case becomes a term people marapulai like unto a King and the child was as Princess (puti). This is the origin of all the clothes or hands the results of minangkabau people sendri not artificial industry.

In marriage marapulai clothing *Alek Gulai Manih* is comprised of several sections like *sarawa tapak itik, kain serong balapak/sisamping, kabek pinggang patah sambilan, keris, saluak, kain barangkok, kaduik barantai sagama*. The meaning is contained from this marapulai's clothing namely:

1. *Sarawa tapak itik*, on formerly *Sarawa tapak itik* is clothing Kings in Solok. So *marapulai* who wear *Sarawa tapak itik* in *Alek Gulai Manih* indeed is planned in such a way, because this is like the King of *marapulai* and the child was like unto the daughters.
2. *Kain serong balapak* (sesamping), though he as a King but the nature respect respect, that venerable old, small, large, equally beloved brought humility to heart beriya glow as the angle cemerlangnya.
3. *Kabek pinggang patah sembilan*, made from a woven fabric is long enough the second crested ujungnya, pemakaiannya convoluted dipinggang. As a King he was able to bind the souls of his subjects and jambulnya it stated that she had as a King is the place depend for its people.
4. *Kariah* (keris), Kris usage by *marapulai* stating that he as a just King as stated by eyes of the keris is not sharp, sharp but both side sides. He must be consulted in all matters so that people always get along well.
5. *Saluak, marapulai* in Manih in Coconut Curry *Alek Gulai Manih* Solok wear saluak as in other areas in Minangkabau. The meaning of this King is the "tinggih tampak jauh, yang dakek mulo basuo" and is a set of fish nets for the people means that if go places ask back place berberita by its people. Limpitan in *saluak*, King in performing the musical ride down tiered obligations.
6. *Kain barangkok*, the uniqueness of *marapulai* in the town of Solok when in *alek gadang bakabasaran* don't wear clothes, but only use a cloth *barangkok* consisting of two strands of scarlet red and black length is about 2.5 m diselempangkan start from behind above the waist under the armpit directly goto the chest and put together as well as disandangkan above the left shoulder *marapulai*. Both ends of the fabric of the *barangkok* are in the back. This means that *barangkok* fabric usage as a King but his heart is low as a poor who had no cloth. Red and black are meaningful as a King who dare say that right in accordance with their knowledge.
7. *Kaduik barantai sagama, kain barangkok* It also comes with *kaduik barantai sagama iskampia* betel layout places the areca nut are made of red and black velvet with gold thread embroidery and sprinkled the sparkling fires. Betel nut betel as a place to learn more. *Kaduik* was given the strap with a silver chain and let these chains hung a large variety of tools that shaped farm equipment/carpentry made of silver. The wisdom of this *kaduik* is that he as a King was able to give and help its people where necessary. The wisdom of the chain is the King hath *akaduik barantai sagama*, ordering his men/people to work as early as possible for prosperity. While the pencongkel the ear contained in it meant he was able to rule his people in order to hear-hear how people get prosperous life.

In addition to the clothing *marapulai* clothing include oversized *Alek Gulai Manih* daro unisex children's clothing that symbolizes the clothing Princess (puti) in *Alek Gulai Manih*. So children's clothing was made by our previous elders have very deep meanings, which are divided as follows:

1. *Bungo sanggua* (the flower bun) made of gold which is as symbolic of a beautiful blooming flowers, worn above the child's head was at a particular time, namely at the time helat marriage.
2. *Baju kurung bertabur* after the girl marries, he or she is required to wear braces, it means starting from the moment she has been "confined souls imprisoned by custom, or not free anymore as he has not been danbersuami, so that all work must be in accordance with her husband.
3. *Selendang jambua* dan *Jalo-jalo*, woven shawl is worn above the child's shoulder was hanging forward and backward means bahawasanya *anak daro* was able to shoulder the responsibility as the last in the family and in the community would later become the mother for children namely and become *bundo kanduang* in society. Above that pair also scarves jewelry named *jalo-jalo* that the meaning of this is that the *jalo* older *anak daro* has become part of the community of mutually bound like nets and no longer alone that the vagaries of the Act will be reviewed and observed by the public.

4. *Tanti ameh* (siba baju), for siba clothes triangular cone up called *tanti ameh*, *tanti ameh* meaning that after being a child of the document, he will play a role in society as mothers, wives, and sumandan based on 3 levels in *tanti ameh*, such.
5. *Dukuh* (kalung), because *anak daro* it has been great to the people belongs to then he was required by custom to always do good.
6. *Galang munggu* (*gelang besar*), *anak daro* it has seen high people. If the behavior was good or bad, undoubtedly will be immediately visible to the crowd, the better it will be imitated people, and the bad will be the fruit of the lips of the people and as a result will cause the split in nagaridan damaging her husband's good name. *Galang daun* (*gelang kecil*), dia dituntut agar berfikiran datar tidak berat sebelah melainkan harus adil, benar, dan sabar.
7. *Galang rago-rago* (hook bracelet), he had to ask the parents-parents to be aware of the close baid, bisan brother-in-law etc., that much can be lobbed toward the nearby can imbau mahimbau, family relationships always closely lest rift or break up.

*Kain sarung balapak*, is cloth woven *songket* is loaded with a shiny gold thread used *anak daro* time a wedding which is a clever original woven *sikek*. Wear cloth gloves *balapak* this meant that because the child was already signed in the adults then he must wear properties of hormat-menghormati, ethical chic/very good so it's always a good relationship are interwoven in all things.

## Conclusions

Based on the results of the previous discussion and then in this research concluded that: the bridal Attire marriage *Alek Gulai Manih* known as *Marapulai Indak Bababu* and *Marapulai Indak Bababu dan Anak Babaju Batabua Gadang* has a function symbolic used during marriage *Alek Gulai Manih* as a symbol of happiness clan/tribe who were organizing a wedding ceremony *Alek Gulai Manih*. Aesthetic function found on the clothing of the bride marriage *Alek Gulai Manih* is located on the unique shape and different *Marapulai* which just wearing those ugly red scarlet and black on the body, known as the *Marapulai Indak Babaju* that are visible the garments of the Palace looks like Java, while the child was wearing a black shirt biludru a baking dish full of gold studded and decorated with a variety of knick knacks that are made of a metal baking dish, known as *Baju Batabua Gadang* with aesthetic value indicates on the bride's clothes.

The meaning of the values the philosophy of marriage the bride outfit *Alek Gulai Manih* at Solok Goulash that is visible from the cultural tradition of the Minangkabau especially the existence of many cultural objects passed which is a symbol and meaning in customary values and philosophy the form of the beliefs of the indigenous through the teachings that are usually shown in the form of *petatah petitih*. *Petatah petitih* is one of the sources of "*alam takambang jadi guru*" to learn the Minangkabau culture. The meaning of the value of philosophy that terkadung in Bridal attire marriage *Alek Gulai Manih Marapulai Indak Bababu dan Anak Daro Babaju Batabua Gadang* still dipedomani value and meaning as tata the customary rules applicable to the community for clothes, Solok marapulai is composed of several sections like *sarawa tapak itik*, *kain serong balapak/sisamping*, *kabek pinggang patah sambilan*, *keris*, *saluak*, *kain barangkok*, *kaduik barantai sagama*. While children's clothing was made by our previous elders have a very deep meaning, comprising sections like *bseperti bungo sangua*, *kupiah tatah ameh*, *baju kurung basiba hitam batabua ameh*, *Salendang bajambua jo jalo*, *Tanti*, *dukuh*, *galang mungu*, *galang daun*, *galang rago-rago*, *dan sarung balapak*, all of which have a meaning and symbol of a particular community in Solok.

## Acknowledgments

Thank you so much my aturkan thanks to Mother the Director of Postgraduate Universiats the country field and the mother of Chief Education Social Science Graduate UNP. Thanks to the help of all the research has been completed I perform. For the help and motivation of all parties of this article can be enhanced and diseminarkan in this activity.

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