

PUTIAK SANGGUA IN THE MARRIAGE CEREMONY FOR PEOPLE IN NAGARI SIJUNJUANG WEST SUMATRA

Nurul Fhadilla Prima Yanda¹ and Agusti Efi²

¹Universitas Negeri Padang, Padang, Indonesia, ✉ nurulfhadillaprimayanda.npfp@gmail.com

¹Universitas Negeri Padang, Padang, Indonesia, ✉

Abstract

Putiak Sanggua can only be used by "Bajiniah" people, meaning those from descendants who have the title like *Datuak*. This research was conducted using a qualitative approach, which is a descriptive analysis. Data collection techniques in this study were carried out with literature study techniques, observation, interviews, and documentation. Interviews were conducted with informants from traditional leaders, family who had committed the marriage customs of the Nagari Sijunjuang community. The discussion of this journal regarding the shape and symbolic meaning of the *Putiak Sanggua* in the marriage ceremony for the people in Nagari Sijunjuang West Sumatra. In term of shape of *putiak sanggua* looks at a glance like *suntiang pisang saporak* from Solok Salayo. And the symbolic meaning of *Putiak Sanggua* lies in the florid flower motif symbolizing that beauty and grandeur for women because of their beautiful shape.

Keywords: *Putiak Sanggue, shape, symbolic meaning*

Introduction

Marriage is one of the rites in the environment that are considered important. In a tradition that includes the customs of marriage of a region, in addition to containing rules with whom a person may marry, there are also procedures and stages that must be passed by the bride and groom and the parties involved so that this marriage gets validation in the community. All procedures and series of marital customs are arranged in a series of marriage ceremonies.

The ceremony itself is defined as official standardized behavior to mark events that are not aimed at daily technical activities, but have to do with lifestyle, norms, customs and beliefs. Therefore, in each marriage ceremony, the bride and groom treated in a special way, equipped with makeup, bun and fashion makeup complete with various completeness of customs before and after marriage.

Marriage in Nagari Sijunjuang has been arranged in marriage customs, including the procedures and completeness in dressing especially for the bride and groom. The interesting part of the marriage customs of Nagari Sijunjung lies in the completeness of her bridal clothes, namely on the ornaments above the head of the bride. However, for the people of Sijunjuang, the objects worn on the bride's head are not called *suntiang* but "*putiak sanggua*". *Putiak sanggua* has an important meaning in the social life of the Kanagarian Sijunjuang community in West Sumatra, in the *Putiak sanggua* marriage custom is a symbol of a bride (*anak daro*) and through this people will more quickly recognize who the bride is. The implementation of marriage customs in Nagari Sijunjuang is carried out in three stages, namely the preparation stage (*pambuka kunci*), the implementation phase and the stage after implementation (*Panutuik Kunci*). These three stages are not left behind in the series of marriage ceremonies by the Sijunjuang community if they want to use a *putiak sanggua*.

A brief history of *Putiak sanggua* at a glance looks like an *Suntiang Pisang Saporak* from Solok Salayo, it's just different in color and size. But this *Putiak sanggua* has its own uniqueness and only applies in Nagari Sijunjuang, West Sumatra, and there may not be used exactly the same as this Nagari Sijunjung. Because visually the *Putiak sanggua* has an attractive appearance, that is, the *suntiang* should not be re-released, it still looks like the original even though it's worn and not good anymore. This is because to maintain the beauty and authenticity because *Putiak sanggua* is a historical heritage of the ancestors of the Nagari Sijunjuang community. But on the one hand it was a characteristic of the *Putiak sanggua* itself. And not only that, this *Putiak sanggua* cannot be used by ordinary people, it must be from noble or blue blooded people

who can use this *Putiak sanggua* and must hold a "*Bantai kabau*" procession first before carrying out the event.

These problems with *Putiak Sanggua* in Nagari Sijunjuang West Sumatra include (1) that now not all Sijunjuang people understand each stage of the marriage procession according to the habits of Nagari Sijunjuang, but they still carry out wedding ceremonies step by step, (2) not many know about the meaning contained in the *putiak sanggua* itself, (3) Although in the implementation of the community, Nagari Sijunjuang understands what they are doing, but philosophically and the meaning of the activity is hardly understood anymore. For their practice from generation to generation which is part of their customary norms, because they consider this to be normal and should not be violated in accordance with the customary norms of the people of Nagari Sijunjuang, West Sumatra.

With regard to the description above, on this occasion the author considers it important to conduct research on *Putiak sanggua* in Nagari Sijunjung West Sumatra, which aims to see and illustrate how symbolic forms and meanings exist in *Putiak sanggua*, so that knowledge can be obtained and can add reference about *Putiak sanggua* in Nagari Sijunjuang, West Sumatra.

Method

This type of research was conducted using a qualitative approach, which was descriptive analysis. Mulyana (2004: 150) implicitly states "qualitative research aims to gain an authentic understanding of people's experiences, as perceived by the people concerned". This method is a procedure to produce descriptive data in the form of written or oral words. It can be concluded that qualitative research that produces descriptive data is carried out in the activities of seeing, observing, and collecting information then concluded according to the reality that exists in the community. Therefore this study seeks to find out and describe the shape and symbolic meaning of *Putiak Sanggua* in the marriage ceremony for the people in Nagari Sijunjung, West Sumatra.

The data collection was carried out through observation of the *putiak sanggua* in a wedding ceremony in Nagari Sijunjuang West Sumatra. The interview was conducted to gather information from the community about the *putiak sanggua* in the marriage ceremony in Sijunjuang Nagari, West Sumatra. In addition, interviews were also conducted to gather information on the form, meaning of symbols and traditional systems using the *putiak sanggua* in a marriage ceremony for the people in Nagari Sijunjuang West Sumatra. Documentation of data from archives, activity reports, research results collected by researchers as research data. Researchers, as key instruments, plan research by making research grids and collecting data with the help of audio visual media.

The analysis was carried out through the stages of data collection through interviews, observations and documentation of the data collection on the *putiak sanggua* during the marriage ceremony in Nagari Sijunjuang, West Sumatra. All data are selected to be analyzed by evaluating problems and guided by research questions and supporting theories. The researcher then verifies valid data and interprets it. Data validation is done through discussions between co-workers and triangulation. Data validation is done by placing data in different situations and repeated to adjust to the questions asked.

Results and Discussion

Marriage is one of the rites in the environment that are considered important. The ceremony itself is defined as official standardized behavior to mark events that are not aimed at daily technical activities, but have to do with lifestyle, norms, customs and beliefs. Therefore, in each marriage ceremony, the bride and groom treated in a special way, equipped with makeup, bun and fashion makeup complete with various completeness of customs before and after marriage.

Koentjaraningrat in Suroyo (2007: 5) describes the marriage system as a social activity with a culture that is broken down in activities: proposing, marriage ceremonies, dowry, sharing property, custom settling after marriage. From the system, social and cultural issues are included in the traditional activities, these differences are seen in each region, so that the form of the ceremony and its meaning are not the same.

Culture is often interpreted by the community as something that has been commonly done in people's lives. Every habit carried out by the community relating to complement, facilities, relations and collocative behavior is interpreted by the community as culture. In most societies these habits are believed to be part of culture. Because these habits are institutions or means of accommodating the needs of the community that are instinctively agreed upon by the community, therefore the community considers such a thing as culture. Indrayuda (2013: 87)

In Minangkabau, *suntiang* means jewelry worn on a woman's head when she becomes a bride. Generally the bride uses *suntiang*. The distinctive golden or silvery large ornaments make the Minangkabau culture wedding party different from other cultures in Indonesia. *Suntiang* commonly used today is commonly called

suntiang gadang. This name is used to differentiate between *suntiang ketek* used by brides who are called *pasumandan*. Whereas for headdress actually various forms. Currently the headdress of *Suntiang Kambang* from Padang Pariaman is commonly used in West Sumatra. There are many forms of headdress, some in the form of *Suntiang Pisang Saparak* (from Solok Salayo), *Suntiang Pinang Bararak* (from Koto Nan Godang Payakumbuh), *Suntiang Mangkuto* (from Sungayang), *Suntiang Kipeh* (from Kurai Limo Jorong), *Suntiang Sariantan* (from Padang Panjang), *Suntiang Matua Palambayan* and so on.

Putiak Sanggua

Putiak Sanggua is used for traditional women's clothing, especially traditional clothing worn by Bundo Kanduang and the bride. Putiak Sanggua is used for traditional clothing at regional wedding ceremonies in Nagari Sijunjuang which may only be worn by the "Jiniah" lineage or the lineage of datuak and certain parties. The form of editing in Minangkabau is very diverse, as found in Nagari Sijunjung in West Sumatra and has an important meaning in the social life of the Sijunjung Kanagarian people of West Sumatra. But in Nagari Sijunjuang, the headgear used was not called *suntiang*, but *Putiak Sanggua*. Visually *Putiak Sanggua* has an attractive appearance *Putiak sanggua* has its own distinctive value and is only valid in the Sijunjuang Nagari of West Sumatra, and there may not be used exactly the same as this Nagari Sijunjung. Because visually *Putiak sanggua* has an attractive appearance that is not allowed to be repeated, it still looks like the original even though it is worn and not good anymore. This is because to maintain the beauty and authenticity because *Putiak sanggua* is a historical legacy of the ancestors of the Sijunjuang Nagari community. But on the one hand it is characteristic of *Putiak sanggua* itself.

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Meaning is the meaning or purpose that is knotted from a word, so the meaning with the object is very intertwined and merges with one another. If a word cannot be connected with the object, a certain event or situation then we cannot obtain the meaning of the word (Tjiptadi, 1984: 19). Relational theory of meaning is based on "the meaning of any symbol is the relationship of the symbol to other symbols". When ethnographers ask about meaning, informants always answer with short definitions, namely referential definitions. But when the ethnographer asks about its usefulness, the informant will reveal the relationship between one term and other terms. Listen to its use not its meaning, this principle directly leads to deciphering the symbols of their meanings completely in any culture. This principle also applies to observations involved and the study of nonverbal symbols. Look at the way people use symbolic objects and don't just look for their meanings. By using these symbols, the relationship will be revealed, and this will allow us to decipher the rich symbol of the symbol (James P. Spardley, 2007: 6)

Some basic assertions of relational theory about meaning: 1) the system of cultural meanings is encoded in symbols, 2) Language is the main symbol system that encodes cultural meanings in every society. Language can be used to talk about all the other symbols prescribed, 3) The meaning of any symbol is the relationship of that symbol with other symbols in a particular culture, 4) The task of ethnography is to give a password to cultural symbols and identify underlying coding rules. This task can be done by finding relationships between various cultural symbols (James P. Spardley, 2007: 9).

Based on the above definition it can be concluded that meaning is a form of responsiveness in communication that explains the purpose of an object. An object can have many intentions stored in it. This is due to the many studies of science that study the stored intent of an object. Like *Suntiang Putiak Sanggua* which is used in marital additions in Nagari Sijunjung which has symbolic meaning. The symbolic meaning of *Putiak Sanggua* for the Sijunjuang community is that it lies in the fluffy flower motif symbolizing that women like beauty and fragrance. Chrysanthemum flowers symbolize beauty and grandeur for women because of their beautiful shape.



Figure 1. *Putiak Sanggua*

In the installation of *Putiak sanggua*, it cannot just be installed, and only certain people who are able to pair it like "*Tetuo*", and the installation requirements must intend with sincerity and convince the heart to use it for people who will use *Putiak sanggua*. Yasni Saman as *bundo kanduang* Nagari Sijunjuang said that the marriage customs of the people in Sijunjuang Nagari had existed since a long time ago and were inherited from generation to generation based on ancestral ancestors in accordance with customary law that is in force today.



Figure 2. Place for storing *Putiak Sanggua*

Because if you do not implement the recommended conditions, later it will bring things that are not desirable, both for those who pair and for those who use the *Putiak sanggua*. And besides that, they must hold a "*Bantai Kabau*" procession before carrying out the event.

Conclusion

Putiak Sanggua in the community marriage ceremony in Sijunjuang Nagari, West Sumatra, is still for "Bajiniah" families or of *Datuak* descendants. In terms of shape, *Putiak sanggua* looks like a *suntiang pisang saaparak* from Solok Salayo, it's just different colors and sizes. However, *Putiak sanggua* has its own uniqueness and is only valid in the Sijunjuang Nagari of West Sumatra, and there may not be used exactly the same as this Nagari Sijunjung. Because visually *Putiak sanggua* has an attractive appearance, which is not allowed to be repeated, it still looks like the original even though it is worn and not good anymore. This is because to maintain the beauty and authenticity because *Putiak sanggua* is a historical legacy of the ancestors of the Sijunjuang Nagari community. But on the one hand it is characteristic of *Putiak sanggua* itself.

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The symbolic meaning of *Putiak Sanggua* for the Sijunjuang community is that it lies in the fluffy flower motif symbolizing that women like beauty and fragrance. Chrysanthemum symbolizes beauty and grandeur for women because of its beautiful shape. From each stage it has its own meaning and its own function. Some of the symbols contained in each stage also have meaning, not just ordinary symbols.

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