

# TINGKULUAK TANDUAK BATINGKEK IN LINTAU DISTRICT TANAH DATAR REGENCY (STUDY OF FUNCTION AND PURPOSE)

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## Abstract

*Tingkuluak tanduak batingkek* is one of traditional woman clothes especially regency *bundo kanduang* and bride which is result culture society of lintau, regency tanah datar, province west Sumatra. Along with the times *tingkuluak tanduak batingkek* has been progressing especially in terms for using. *Tingkuluak tanduak batingkek* has been used by various serimonial, like: for receiving guests and for dance activities. This study uses a qualitative method the research. Change in the *tingkuluak tanduak batingkek* in terms of function and meaning. Where the use is not limited to traditional ceremonies in use *bundo kanduang* and the bride. As well as the usage of the form that made today is more varied in terms of shape, color and ornamentation. Changes also occur in the meaning of the symbols from *tingkuluak tanduak batingkek*, changes occur both connotative and denotative.

**Keywords:** function and purpose, *tingkuluak tanduak batingkek*, Lintau district

## Introduction

*Tingkuluak tanduak batingkek* is a headgear of *bundo kanduang* (headwomen) in Minangkabau, especially *Bundo Kanduang* in Lintau District. Furthermore, *tingkuluak tanduak batingkek* also used by the bride in the marriage ceremony in Lintau District. Named of *tingkuluak tanduak batingkek* because the shape of gradual in *tingkuluak*. *Tingkuluak tanduak* in Minangkabau essentially has the same point, which has *tanduak* (horn). The different is seen from the many type of *tanduak*. There are sharp type, blunt type, square type and in Lintau District, they have gradual type of *tanduak*. These difference does not make any arguments in the customs but it more being a reality of variation that has to be trademark of one to another district in *adat selingkungan nagari*. *Adat selingkungan nagari* is the customs or culture that be in effect in one district or *nagari* but does not effect in another district.

The diversity of *tingkuluak tanduak* could be seen in term of usage. One of the example is *tingkuluak tanduak* di Lintau district, Tanah Datar Regency. *Tingkuluak tanduak* in Lintau District has special feature, which is the only in Minangkabau that use gradual type, *tingkuluak tanduak batingkek*, upper store has smaller than upper store.

*Tingkuluak tanduak batingkek* is used in traditional ceremonies, such as marriage and *batagak panghulu* or the appointment of headmen. *Tingkuluak tanduak batingkek* could used by everyone or every time, for more specific, it just could be used by *bundo kanduang* or the bride in the traditional ceremony. The unique shape of *tingkuluak tanduak batingkek* has function to be a headdress but also has symbolic function and has some aesthetics purpose, not only for the fineness.

The shape of *tingkuluak tanduak batingkek* in Lintau district has symbol or function that made to guide their life. hence, *tingkuluak tanduak batingkek* is a cultural object that turn to be a hereditary habit and being a sustainable tradition from generation to generation. Ethically, the tradition of *tingkuluak tanduak batingkek* does not come out from applicable norm in Lintau society and continue to be inherited, because the tradition of *tingkuluak tanduak batingkek* as an cultural identity for the society of Lintau Tanah Datar Regency.

The community development has impact to the understanding of the society to their customs. As well as *tingkuluak tanduak batingkek* as a part of cultural object that has get changes in term of function. These matter lead to the transformation to the value in *tingkuluak tanduak batingkek* as sacred thing to be not sacred, that *tingkuluak tanduak batingkek* as a tradition to be a cultural object that can be used by anybody.

The transformation of function of *tingkuluak tanduak batingkek* began to be felt by the local community, where the used of *tingkuluak tanduak batingkek* does not always used in cultural ceremony, but it seem to be used in every art activity, and government ceremonial, such as guest greeting in the Lintau District or Tanah Datar Regency or West Sumatra Province. The transformation does not change the essential value of

*tingkuluak tanduak batingkek*, but it adjust the condition of the society, so the *tingkuluak tanduak batingkek* still to be required by the local community.

As a result, *tingkuluak tanduak batingkek* experience changing in function that affect the existence of *tingkuluak tanduak batingkek* as a cultural symbol that has purposes and function of *tingkuluak tanduak batingkek* as a cultural heredity. Moreover, the young generation does not have an understanding of the tradition *tingkuluak tanduak batingkek* and the function in the customs. It feared that one day *tingkuluak tanduak batingkek* as cultural object will sustain the extinction or being a culture that hard to be found.

Based on the problem above, the writer has to researching that outlined in this article, analyze the function of *tingkuluak tanduak batingkek* that reviewed by aesthetic, symbol, and social function. This is because the community dissolves with the changes that occur in *tingkuluak tanduak batingkek* and forgets the tradition of *tingkuluak tanduak batingkek* inherited from their ancestors. As a result, changes in the local civilization affect the existence of functions and meanings and uses of *tingkuluak tanduak batingkek* as the cultural heritage of the local community. In addition, there are not many young people or successors who understand the tradition of *tingkuluak tanduak batingkek* in customs..

## Research Method

This research use the descriptive qualitative method by using descriptive analysis method . The location of research take on Lintau buo District and North Lintau buo *District*, Tanah Datar Regency. The author takes the Lintau area as a research location because in this area *tingkuluak tanduak batingkek* as a traditional object in marriage is used and is an area of Minangkabau traditional tradition that is still thick with cultural values and philosophies. The data was obtain by profound observation, interview, and documented study this was obtained from several informants such as community leaders and those who understood and knew about the functions and meanings of symbols, from *tingkuluak tanduak batingkek bundo kanduang*. The data obtain was linked by research object which was the *Tingkuluak Tanduak Batingkek* in Lintau District (study of function and purpose). To obtain the data validity, the researcher extend the observation, extension of participation, doing the triangulation and peer examination through discussion.

## Results and Discussion

### a. The Function of *Tingkuluak Tanduak Batingkek* in Tradition Customs as Marriage Custom in Lintau District

#### 1) Utility Function

The utility function of *tingkuluak tanduak batingkek* as customs of women clothing, especially the women clothing that used by *bundo kanduang* and the bride in tradition customs. As *bundo kanduang* the clothing used in customs ceremonial, such as ceremony of *Batagak Gala* Penghulu, as for the bride, the clothing used in marriage tradition. Moreover, *tingkuluak tanduak batingkek* used as traditional clothing that could be used by the descent of “*ninik mamak*” and wear by local community. Indrayuda (2012:210) said that function of various culture in the form of things, event, object, etc in Minangkabau tradition.

*Tingkuluak tanduak batingkek* has function as customs clothing, wear by *bundo kanduang* in *batagak penghulu* ceremony and wear by the bride in marriage ceremony. The use of *tingkuluak tanduak batingkek* obeyed by Lintau District community, suitable by customs rules in that local district. *Tingkuluak tanduak batingkek* in addition to be appealing, is form of customs of marriage ceremony that wear by the bride that could not be found in other district.

#### 2) Aesthetic Function

The culture and customs of Minangkabau comprise of the philosophy of *alam takambang jadi guru*, in the invention of ornamental variety, the Minangkabau society in their life always refer to the nature. Risman Marah (1988:18), in *Ornamental Variety of Minangkabau Tradition* discuss about shape and feature of ornamental variety that develop in Minangkabau, that could be found in textile, furniture, or in other things, that each one has special shape or feature. Minangkabau ornamental variety be rated into three kind, from plants, animal, and other things.

The ornamental that used in *tingkuluak tanduak batingkek* is a fusion of line, field, and colour using a geometric pattern, interpreted from organism such as plants and animals. In the book about *Knowing the Indonesia Ornamental Variety* written by Soegeng (1993:28) explain that ornamental variety from the discussion about ornamental variety from the line, field and texture, and ornamental variety of plants, geometric, decorative, and reset pattern in the making of ornamental variety.

The ornamental variety exist in the society as a media that manifested into the visual, that the process of creation affected by the environment. The ornamental variety has function to embellish thing. *Alam takambang* made as source of knowledge and benchmark in managing the life.

Gie (1996:35) added the beauty in aesthetic from the people and the connection of everything that could be absorb, meanwhile the the beauty narrow down to the things that could be seen, for example the shape and colour. In Sachari (2002:7) that the studies about aesthetic has become substansial reoriented, that regard art not as the beauty and splendor, but shift to action, purpose, and sign. Other than function, *tingkuluak tanduak batingkek* has become aesthetic function as the branch shape as a representation of bull horn and gonjong of the custom home. bentuk tingkatan terbuat dari the gradual shape made from gold layer and lower part made from the fabric of weave of Pandai Sikek, *Balapak*. Moreover to used for the bride in marriage ceremony, it also used by bundo kundang in culture ceremony such as batagak penghulu.

### 3) Symbolic Function

The addition of ornamental variety in the things, generally more attractive aesthetically, become more valuable and increase the appreciation to the things, spiritually and material. Besides that, it is frequently to ornamental variety has simbolyc value or has some meaning, as the purpose and idea of the creator. So as to improve the social status of those who have it, thus ornaments can not be separated from the background social culture that makes it.

Symbolic function is decoration that can be seen on ceremonial objects or heirlooms that are religious or belief, accompanying aesthetic value, as well as decorative Mingkabau, almost every object related to customs in Minangkabau has a decorative, for example *adat hall, rumah gadang, carano, singgasana, clothes and tinkuluak tanduak batingkek*. The object has the same meaning, although it is different in placement. As previously explained that Minangkabau ornamentation, in its formation departs from the philosophy of the *nature of takambang to become a teacher*, which in its creation does not resemble the original form of ornamental motifs created. The forms that exist in nature are transformed into a variety of ornaments, plant nature ranging from roots, twigs, leaves, navel, flowers and animals starting from, tigers, lions, snakes, elephants, horses, cats, stretchers, ducks, deer, bees, chickens, and other things such as: laka, jamba eat, fan, salimpat, dew, waves, pitih, are widely used as a source of creating ornamental variety.

In this case Soedarso (2006: 29), explained that nature provides a good form to be composed, and nature also provides itself to be imitated. The Greeks call it a mimesis or imitation of nature. Minangkabau ornament is classified into three kinds, namely derived from plants, animal and other objects. Meanwhile, nature also provides itself to be taken as a batik motif and so on through stylation, whether given meaning or symbolization or left alone without meaning.

The function of *tingkuluak tanduak batingkek* is defined by the user community as a cultural object that is used at the wedding party ceremony as a symbol of the social strata of the people who use it, with the existence of a *tatingak batingkek* signifying social status, every guest who comes does not need to ask who, what level or class how, and so on.

*Tingkuluak tanduak batingkek* as a cultural object that is used when the traditional wedding ceremony of Lintau is an object that has the meaning that the supporting community wishes to express to the guests present, as well as a sign that at that time there was a traditional marriage ceremony, as expressed by Ferdinand de Saussure that in every object that is used by someone to express something to others, always has a double role as "signifying something" and at the same time as "being signified". In line with Ferdinand, Peirce (in Hoed, 1992: 89) mentioning a sign is something that represents something. A sign can also be a symbol, if the relationship between the sign and the one it represents is based on a *convention*. A sign is something that represents something, if "something" is conveyed through a sign from the sender to the recipient, then something can be referred to as "message".

Based on the agreement of the *ninik mamak* nagari Lintau with the supporting community, that *tingkuluak tanduak batingkek* is used as a symbol or symbol of the nagari and as a message to be conveyed to the people of Lintau, so the community understands the sign.

### 4) Social function

*Tingkuluak tanduak batingkek* is a cultural object of villages Lintau guarded and inherited until *tingkuluak tanduak batingkek* have social functions. Feldman explain right that the artwork has social function, that: 1) The work of art it m e ncari or cend e rung affect collective behavior, 2) work of art was created to be seen (used), especially d of natural situations of public, and 3) work the art expressed or clarify aspects of social existence or collective as opposed to the local communities variety of personal experiences and individual.

The ornament is dicipt a right and applied into *tingkuluak tanduak batingkek* to remind the local communities Lintau villages to the cultural values and customs is tiadat contained therein, that the purpose of the *ninik mamak* make *tingkuluak tanduak batingkek* as characteristic kha s villages *tingkuluak tanduak batingkek* was to remind his successors to keep maintaining the cultural traditions of their nagari that is not lost along d en g a progress of the times.

*Tingkuluak tanduak batingkek* as a cultural property for the local communities Lintau has a function that being the characteristic villages Lintau to meet the demands of an indigenous to complied with by the local communities specifically for the wearer traditional wedding ceremony. The social function of *tingkuluak tanduak batingkek* for the ceremony, in addition to having aesthetic value *tingkuluak tanduak batingkek* also has a style and symbolic ornamentation displayed.

## **b. Function of *Tingkuluak Tanduak Batingkek* dalam Perubahan Sosial**

### **1) Usability Function**

The development of functions has shifted from the function of traditional traditions to a function of entertainment for the *general* public, more concerned with his social life. The *Tingkuluak* function of *tanduak batingkek* in traditional activities provides learning that is modern , which is able to replace the role of *tingkuluak tanduak batingkek* as public clothing used by anyone anywhere and anytime.

Culture that develops over time, as well as *usability* functions *tingkuluak tanduak batingkek* who experience change according to the demands of the times. Indrayuda explained that cultural objects that changed functions were caused by customary rules that were no longer used properly. The use of *tingkuluak tanduak batingkek* currently used by women who are not native to Lintau and are used in a variety of ceremonial activities: such as events for receiving guests and for dancing activities

Nowadays the used of *tingkuluak tanduak batingkek* not only for traditional purposes but already widely used for other purposes . This is because today or early a lot of change customary provisions traditions ever become non-existent. Like *tingkuluak tanduak batingkek* used for Government events welcome guests and are used on other occasions. Meanwhile, in addition to covering the head of *tingkuluak tanduak batingkek* also be made as a decorations that have aesthetic value in terms of shape, color and decoration.

It because *tingkuluak tanduak batingkek* is a cultural object that is still used by the Lintau community, but its use is no longer carried out in accordance with the customary rules that have been established. Function generally acts as one of the cultural studies what is made takes into account its usefulness, as well as an art communication tool in a society that develops according to very diverse and complex needs.

### **2) Aesthetic Function**

Another changes found in the field is the use of *tingkuluak tanduak batingkek* by various purposes beyond traditional ceremonies. Men sort gan dilapan resource persons, the use of *tingkuluak tanduak batingkek* outside up a traditional way because the relationship will be the beauty and elegance of the *batingkek tanduak tingkuluak*. Besides using *tingkuluak n tanduak batingkek* on various occasions will raise their social image, which raised concern among others .

Along with the development of the times the making of *tingkuluak tanduak batingkek* has now undergone a change with a more varied form, this is so that its use is not bound by customary rules and its use is easier and its shape is more interesting than the various variations created. The material used was the same as its current production, but in this change the upper *tingkukak tanduak section* has been produced with Sikek Clever Weaving material as well as the lower part of the *tingkuluak*. So the production of materials is now far more beautiful and easier for the supporting community to have, so the results are more interesting and varied by not changing the meaning of the *tingkuluak* itself.

As presented by Munawwaroh (2010: 9) that headgear or *tingkuluak* is a product of tradition and culture that reveals aspects of community life. *Tingkuluak tanduak batingkek* is a culture that has a high value not only to function as a complement to traditional clothing, but can provide a symbol for its employees. It also brings a certain satisfaction and pride for the user. As proposed by Maran (2000: 50-51) says that; cultural change caused by; 1) changes the natural environment, 2) change occurs because there is contact with a group of community that have different norms, values and techno logy-value , 3) an alteration because discovery (invention) and invention (the creation of new forms), 4) the change of the local communities or nations adopt some culture elements material that has been developed by other nations elsewhere.

Use of *tingkuluak tanduak batingkek outside* of traditional events have made widespread use of *tingkuluak tanduak rakat batingkek* in goodness', which has limited its use in certain circles, but now it is not limited anymore only as long as reasonable and appropriate. Based on corresponding data obtained in the field that the use of *tingkuluak tanduak batingkek* no again the standard brick-and-mortar as in the time of the kingdom . people is no longer afraid to use, that were once only used by *blood*.

### **3) Symbolic Function**

The function of *tingkuluak tanduak batingkek* is interpreted by the user community as a cultural object used at the wedding party ceremony as a symbol of the social strata of the people who use it, with the existence of a *tatingak batingkek* signifying social status, every guest who comes does not need to ask who, what level or class , etc.

As revealed by Max Weber (in Poerwanto, 2000: 100) that socio-cultural changes is the situation that change the local communities as impact of any discrepancy elements. The *ninik mamak* nagari Lintau did not carry out their duties properly, and did not establish good communication between *mamak jo kamanakan*, resulting in changes in the use of *tingkuluak tanduak batingkek*, that *tingkuluak tanduak batingkek* has been used for the purposes of local government as a guest reception and use by women outside the Lintau community. This is a tribute to the guests who are welcomed and as a symbol of the openness of the local communities as well as a source of pride and cultural preservation society toward Lintau or outside the local communities.

#### 4) Social Function

Based on the data obtained user field *tingkuluak tanduak batingkek* widely used by various circles, were mostly the local communities are encouraged to wear because of the beauty of *tingkuluak tanduak batingkek* that. From an informant were asked to say that use *tingkuluak tanduak batingkek* but varies because *tingkuluak tanduak batingkek* have artistic value.

Meanings for goodness' of art reflected a social function against the use of *tingkuluak tanduak batingkek*. Where it serves as a dive a collective activity for goodness rakat, today lead to individual activities characterize modern the local communities. Their use *tingkuluak tanduak batingkek* for various activities provide distinctive symbol that will bring special meaning anyway. This will be able to bring up the symbols for the wearer. The emergence of use the symbol d *tingkuluak tanduak batingkek* can create symbolic interactionism in society. As Spradley (1997: 7) explain that raft culture k is a system that symbolize meaning that many have similarities with interactionism symbolic.

Further Blumer and Spradley (1997: 2) says that in the culture there are three foundation that; First, humans do things on the basis of a meaning to them. Second, the underlying symbolic interactionism is that the various meanings derived or arising from social interaction with others. Third, interactionism symbolic meaning is the handled or modified through a process of interpretation used ole h y ang person in relation variety of things to deal with. The use of *Tingkuluak Tanduak Batingkek* in accordance Lintau community has social change towards various fields of technology, making use of the growing life yarakat mas. *Tingkuluak tanduak batingkek* as the integral of the local communities in traditional clothing Lintau develop by aesthetic elements and accessories.

From these studies we can conclude that changes occur in ya ng *tingkuluak tanduak functions batingkek*, accordance to occurrence of a change in shape. As data obtained in the field that *tingkuluak tanduak batingkek* function for custom clothing accessories *bundo Kandung* as head cover when this custom was once a cultural that used in accordance with the provisions of existing power in the local communities, as raised by Koenjaranigrat (2005: 13) that culture it is all behavioural functional and dysfunctional in broad goodness'. In this case an *tingkuluak tanduak batingkek* for customs purposes but had a broader function, not a focus of the function.

When viewed from functional framework explain the role of *tanduak tingkuluak batingkek* activities exist in society Lintau as an rintregr ation system in its social system. The shifting function of the *tanduakak batingkek* this will bring up forms new and new functions too. As field data obtain, *tingkuluak tanduak batingkek* found that there are now have more diverse functions as it shape created. Where *tingkuluak tanduak batingkek* no longer fully used for custom clothing but already used on other serimonial activity or activities, such as disposable for clothing men among people living outside. However, it is intended to remind the successors to keep protecting and preserving the cultural traditions of their village in order not to be lost along with progress of the times and remains the hallmark Lintau Tanah Datar.

### c. The Meaning of the Symbol of *Tingkuluak Tanduak Batingkek* in Tradition Culture and Social Change

#### 1) The meaning of the *Tingkuluak Tanduak Batingkek* Tradition

Meaning according to Fisher, always viewed in the context of communication 'language' or 'words'. Though the meaning can be parallel with the sign or outside the context of language communication, namely communication on human relations with a physical object or artwork. Meanings and symbols could be seen from the shape, structure and pattern that found on *tingkuluak tanduak batingkek*. Levels that existed at *tingkuluak tanduak batingkek* have meaning and significance, as well as pattern is on *tingkuluak tanduak batingkek*, every pattern has meaning that could not be use randomly. Meanings and symbols *tingkuluak* This for goodness' Minangkabau proverbial form that gives and guidance as appropriate on the use *tingkuluak tanduak batingkek* and teachings contained in Minangkabau.

Analysis on ornament on *tingkuluak tanduak batingkek* textual and contextual using the theory of Feldman (1987: 38) that looked at the artwork of three aspects, y a it; (a) the structure (structure) s eni which is divided into two parts, namely the elements of art and organizing elements of art or art composition. The

structure of the decorative form of *tingkuluak tanduak batingkek* is one part in this discussion, (b) the function of the artwork di for the three aspects, namely: 1) *personal functions of art*, 2) *social functions of art*, 3) *physical functions of art* (Feldman, 1987 : 46).

Ornamentation in general encountered objects up event or heirlooms religious or belief that accompanies the value of beauty, as well as Minangkabau ornament, almost every object related to culture and tradition indigenous Minangkabau has ornamental, such as *customs hall, the longhouse, Carano, a dagger, a throne, clothing and tingkuluak tanduak*. The objects have an equal, though different at natural placement. As previously explained that Minangkabau ornament, in de

Velop departing from the *takambang natural philosophy teacher*, its creation no longer resembles the original shape of an ornamental motive. The existing shape in a natural modified sed in a decorative, natural harbor tum, bina pliers and other objects of nature.

Culture and custom Minangkabau contains *natural philosophy in the creation decoration*. The local communities Minangkabau in their cultural life always departs from nature. Risman Marah (1988 : 18), in his book the ornamental variety of the Al Minang tradition discussed the form and style of ornament that developed in Minangkabau, as found in textiles, furniture, and on other objects, each of which had a shape and pattern typical.

In the book know ornament Indonesia, written by Soegeng, explain on the ornament, from discussion of line, plane and texture, then a variety of his geometric, decorative plants, decorative living beings, ornamental variety decorative, as well as repeated patterns in the creation of decorative (Soegeng, 1987: 24).

Ornament comes in the midst of the life of the local communities as the media said the feeling, embodied in visual form, the creation process regardless environment influence. This ornamental function serves to beautify objects or items that are decorated. Philosophical meaning that contain in various forms of ornamentation apply the appropriate with philosophy of life of the local communities of supporters, in created right artwork that implies, and is influenced by age and place or area or an early create it. Soemardjo (2000: 127) explain that works of art can evoke an either or affect the local communities partial certain emotions accordance times yes. Even further artwork but could symbolized nation's cultural identity, reflecting the mindset and behavior of the local communities living on its time.

The variety of ornament that is applied to *tingkuluak tanduak batingkek* is a traditional decorative hereditary, type and form that shown is a heritage than predecessor, continuing offered are so that may lead to extinction. *Tingkuluak tanduak batingkek* motive *Saik kalamai* or *diamond, pucuk rabuang* and *kaluak nail*, then patches that exist in *tingkuluak* motive *monks* and *salapah* where this motif placement must have corresponding to provisions yang apply and not inverted reverse. All customary activities to be carried out must be in agreement with the customary leaders, with the rules that have been determined. As petiti Minangkabau:

*Banjang n aiak batanggo turun  
Naiek dari janjang nan dibawah  
Turun dari tanggo nan diateh  
Babilang dari aso  
Mangaji dari alieh  
Kamanakan barajo kamamak  
Mamak barajo kapanghulu  
Panghulu barajo ka mufakat  
Mufakat barajo ka nan bana  
Bana badiri sandirinyo  
Nan manuruik aluah jo patuik*

(berjenjang naik bertangga turun,  
Naik dari jenjang yang dibawah  
Turun dari tangga yang di atas  
Berbilang dari esa  
Mengaji dari alif  
Kemenakan belajar ke mamak  
Mamak belajar ke penghulu  
Penghulu belajar ke mufakat  
Mufakat belajar ke kebenaran  
Kebenaran berdiri sendiri  
Menurut alur dan patut).

Implied meaning of the maxim that to achieve a goal to let through the provision - should be implemented to see how hierarchical, top -down as the level of authority, and from bottom to top in sequence. Each of agreement is not according to the groove and should, the result does not get to use a support from every discussion groove and deserves this would eliminate the authority of the leader, because the groove we know is to put things in place, it should be according to reasonable.

## 2) The Meaning of Changing *Tingkuluak Tanduak Batingkek*

Based on specific findings obtained that use of *tingkuluak tanduak batingkek* of Lintau not completely concerned about the symbol and meaning *tingkuluak tanduak batingkek*. The tendency is seen from the users *tingkuluak batingkek tanduak* it in all situations and occasions. Changes decorative applied to *tingkuluak tanduak batingkek* today is a traditional decorative that still hereditary, type and form that shown already developed and modified. The use of the *Tingkuluak tanduak batingkek* on the modified *Balapak* woven fabric consists of motifs of *saik kalamai jambe siak jo salapah*, *saik kalamai duo*, *sajamba makan*, *saluak laka* and other pattern. The placement of this pattern adorns a large field of pattern that have been innovated by craftsmen into a new form.

Changing the meaning of ornaments can be seen by denotative and connotative namely; there is a meaning that is seen in terms of function or material of manufacture. While the denotative meaning is ; meaning that regar beliefs or myths. As explain by Dudi Wiyancoko (2000 : 7-8) that soon be studied in the physical product (material functions and other functions) whereas the meaning connotative is a meaning that is basically invisible. Of pattern *tingkuluak tanduak batingkek* that made and even successor cultural himself did not know the meaning contained, this is certainly change of pattern that is no longer known meaning.

Along with the times, changes in functions affect the changing meaning of *tingkuluak tanduak batingkek* because this happened because between the mamak and kamanakan there was no good communication and the custom of the nagari government was not used anymore according to the provisions of the Lintau community culture. Of the results obtained in the field that *tingkuluak tanduak batingkek* at this point no longer has meaning because of wide early in the use of *tingkuluak tanduak batingkek* in goodness' Lintau society.

## Conclusions

*Tingkuluak tanduak batingkek* as a cultural object used during traditional ceremonies in the Lintau area. The *tingkuluak tanduak batingkek* traditional is used by brides at wedding ceremonies, which can only be used by Lintau natives and used by bundo kundang at other traditional ceremonies such as; appointment of panghulu or batagak pengulu. But along with the development of the times experiencing changes in functions and changes in meaning. This is accompanied by changes in values in the midst of society such as changing perspectives and lifestyles that occur through socio-cultural interactions in the Lintau community. Changes in the function of using *tingkuluak tanduak batingkek* have been used for the benefit of government events such as; The event welcomes regional or provincial guests. Changes in symbolic meaning seen from the shape of the decorative pattern depicted in the fabric *balapak tingkuluk tanduak batingkek* and that there is meaning occurs both denotatively and connotatively. This is because the user community is different, so the overall meaning is unknown

*Tingkuluak tanduak batingkek* includes the Minangkabau cultural heritage used from generation to generation, and contains many aesthetic values and symbolic references that all the rules and culture of the community must be obeyed by all supporting communities. Therefore, as a cultural property that must be protected and passed on to their offspring, the Lintau community must understand and know the meaning contained in *tingkuluak tanduak batingkek*, and apply it to their daily lives. The steps that must be learned by future generations so that there is no extinction is one way of conducting training and having ideas for managing, especially young people and housewives to inherit the making and use of these *tingkuluak batingkek* plants well, so that cultural objects are not lost and continue to inherit *tingkuluak tanduak batingkek* as an object of Lintau culture.

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