

Conference Paper

Bugih Cloth As Traditional Hermeneutics in Minangkabau

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Abstract

Every symbol found on Bugih's cloth can be explained as a guide for life in Minangkabau society. This is in accordance with the function and meaning of symbols contained in the Bugih Cloth, interpreting the existence of Bugih Cloth and its relationship to the behavior of indigenous peoples in Minangkabau. Therefore, the importance of researching the Bugih Cloth is required. The objective of this study is to observe the function of traditional clothing made from Sengkang Silk woven cloth that is usually worn by traditional leaders in traditional ceremonies. This research also analyzes hermeneutically (interpretation of meanings) the motive forms that contain symbolic values on Bugih cloth as one of the completeness of traditional clothing in Minangkabau. The research methodology is a qualitative method because the object to be studied is the cloth of Bugih which is a cultural expression of the Bugih community. So it can be ascertained that Bugih cloth contains elements of values, norms, and symbols that are difficult to meet with other numerical, statistical, and quantum factors. Values, norms, and symbols can only be met with natural (phenomenological) symptoms, symbolic, and cultural interactions or by interactive model analysis. This analysis model has three main components; data reduction, data presentation, and drawing conclusions or verification that are intertwined at a time before, during, and after data collection. The findings of study revealed that every symbol contained in Bugih cloth used by indigenous people can be interpreted as meaningful values and as a guideline of life and reflection of behavior in Minangkabau society.

Keywords: Bugis geometric silk sheath, meaning and value, Minang culture

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1. Introduction

The existence of traditional art in this term is bugih cloth (bugis silk) as a part of the Minangkabau cultural society that can't be separated from the custom principles which related with the ceremonial tradition. It can be noticed by bugih cloth (bugis silk) through the variety style as Minangkabau cultural determination and for the user in special. Weaving traditional material of Mandar such bugih cloth (bugis silk) is called by traditional material.

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Traditional materials as an very important cultural pattern, as quoted by [1] traditional costume is a costume that is worn by Penghulu Datuk and Bundokanduang is not only to cover the body (body's cover) but also has a value symbols that can be a principle as hermeneutical of human life. Based on the explanation above [2] also stated that decorative variety of bugih cloth can be used for the traditional costume that has elements pattern and symbolic meaning constantly (mechanics solidarity) and related with traditional ceremony. Every decorative bugih cloth is as a symbol of a value and has the philosophy for Minangkabau society.

Based on the hermeneutical position of Bugih cloth that has cultural value messages, so it can be seen through the variation of the decorative symbols traditional costume of Minangkabau traditional. Before going to the meaning of a beautiful cultural value, let's see [3] explained that the word 'beauty' is written by the symbol b-e-a-u-t-y. But we have to know the meaning of "beauty" has the variety of meaning, it based on the context and how it can be interpreted.

The beauty of haircut style for the teenager in the Indonesia big city 2005 is mow hawk style and smeared by jelly. the beauty of the hair of official employee wives with the haircut of high teased. The beauty of artwork for the artist contemporary is different with the beauty of the traditional artwork for traditional artist. The word "beauty" can be interpreted in many definitions it based on the context of the correlation. Hermeneutical can be defined as an interpretation skill, defining and interpreting a text in a certain context.

Next, as it explained before that hermeneutical used to express the hidden values of philosophies text, religious, astrology, and alchemy but nowadays it can be expanded and it can be interpreted as a method to measure the value of every cultural expression. Such as; an effort to describe the values in symbolic meaning of one culture with different society, or as an official that showed in the television, and also it can be said as a hermeneutical practice.

The famous France philologist defined that the interpretation of an assessment as "moral effort to describe the hidden definition of a meaning that to be seen directly, or to discover the level of the presupposed in literal meaning" [3].

Then, it is not wonder that in assessing context of a word or in a creative is basically very opened through the next assessment, and it could be contrast with the reality or it is addressed by the writer or society purposes toward the assessment or the interpretation of their creatives.

Therefore, moral values of the culture that is derived through the symbols of bugih cloth and it can be interpreted through the universe symbols. Those symbols described

in traditional clothing and determined the style culture in every social values of previous *Minangkabau* society. Although in the society, cannot be defined as a massive changing of clothing style in *Minangkabau* society. Based on the previous explanation, this research aims to look at the function of traditional clothing and analyze hermeneutically (interpretation of meanings) motive forms that contain symbolic values on Bugih cloth. This research is expected to be able to reveal the hermeneutical meaning of Bugih cloth in order to provide an understanding of meaning of the Bugih cloth symbol and its functions in traditional *Minangkabau* tradition events.

2. Methods and Data Collections

2.1. Methods

This research used descriptive qualitative research model with a single case [4]. The location of the research was in West and East Payakumbuh.

In the qualitative research, the research as a first instrument that involved in the research and doing by himself in collecting the information through observation, interview, and document study [5].

2.2. Data collections

The collecting data technique is: 1) in-dept interviewing [6]. The informant of the research is the person who has many information about the research object in this context the headman, biological mother, the head of kerapatan *Minangkabau* culture, the custom man; 2) the observation is done directly by visiting the research location [7] participation observation is used in this section, unistructural observation [8], through written document (hardcopy) electronics document (softcopy) [7]; [9]. this research used documents of bugih cloth collections from the research location and the images of the last traditional ceremony.

2.3. Validity

The data validity development techniques of this research is triangulation techniques [10]. [11] and [4] concluded there are 4 basic triangulation techniques as follows; 1) observe the validity of data resources through interview, document study and observation; 2) Investigator triangulation; by comparing the relevant research's result with

the problem of the research; 3) Triangulation theory were done through the pattern, correlation by supporting explanation that appears in the analysis and in order to find out the theme or comparative explanation [8]; and 4) triangulation methodology were done by collecting the similar data with different methodology. The similar data collected were compared and concluded on more data validity.

Analysis technique of this research is more inductive than interactive analysis technique where every data collected were in interacted and compared with other data unit [12].

3. Result and Discussion

Decorative variation is an arrangement of decorative pattern that used ornamental motif with a certain concept of a field and create a beautiful pattern. It can be a weaving material, handart (batik in example), songket, engraving, stone/wood sculpture. Decorative variation can be stylized (stylization) so the shape is varies. Decorative variation is usually addressed to a unit of a culture in certain time, so it can be a clue for the historian.

3.1. The function of Bugih Cloth in every ceremonial as follows;

1) *Sasampiang* Bugih cloth as the bottom body's cover, 2) *Tengkuluk Bundokanduang* as head's cover that made creatively, 3) *Sandang* is a Bugih cloth it wore by draping on the right shoulder to left lateral then it is dangling freely, 4) belt in *silat* art performance [13].



Figure 1: Penghulu's inauguration ceremony.



Figure 2: Meeting with Religious Leaders.



Figure 3: *Bundo Kandung* Headgear.



Figure 4: Consultation at *Balai Adat*.



Figure 5: Receive Official Guests.



Figure 6: *Silat* Art Clothes.

3.2. The meaning of Bugih cloth in Minang traditional clothes

The purpose of the conclusion of a word, the definition and the objects are connected and united. If a word can't be derived with the object, we could not find the definition of it at all [14]. As *sasampiang* wore not in a high nor in low position as the elder of the principle .*Patuik senteng tak buliah dalam, patuik dalam indak bulieh senteng*. It means it should be a consideration in every decision making of traditional pattern. *Tingkuluak Bundo Kandung*. As a head cover of elder in *Gadang* house and it should be made of

the greatest material. It has black color consists of *tahan tapo* means strong of every magic trials of the society.

Clothing. As an crucial wear accessories that derives the authority of a leader. *Belt.* The value of bugih cloth belt is as an authority and power. [15] stated that the decorative variation of bugih cloth means 1. related with the universe symbols, 2. moral value of human such as; honesty, justice, consistence and truth. 3. self-control concept toward the four concupiscent of human : fire, wind, soil and wind

3.3. Hermeneutical approach through Bugih cloth that involves symbolical values

Symbolic value of bugih cloth is used to describe the hidden meaning of philosophy messages, religious, astrology, and alchemy but nowadays it can be expanded and it can be interpreted as a method to measure the value of every cultural expression. Such as; an effort to describe the values in symbolic meaning of one culture with different society, or as an official that showed in the television, and also it can be said as a hermeneutical practice.

4. Conclusion

The conclusion of this study is based on the hermeneutical approach analysis that has to be done as the last research procedure dan the result can be explained as follows;

Bugih cloth can be one of the traditional costume for custom elders in the relational system of Minangkabau west Sumatera society context, the existence of bugih material has a place in Minang traditional costume, beside it has elegant and beautiful texture, glowing with a good silk yarn, bugih cloth is dominated and decorative by square geometrics and dark color. Square decorative has a strong meaning, prestige, elegant, and stability. Dark color in Minang culture perspective meaning has the power, magic and *tahan tapo*.

Based on the depth interview between the researcher and the volunteer in the location of the study created perspectives of imagination and temptation that have to be discussed for apply this recommendation. Most of the informant opinions includes the headman (*ketua adat*), *Bundokanduang* and also the women who collect bugih cloth should be supported and need to be given special attention to be used for the benefit of preserving the nation's cultural heritage. The findings of study emphasize that the Bugih cloth must always be present in every traditional ceremony because it

contains values (sturdy, strong and elegant), this trait must be possessed by a leader in *Minangkabau*.

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Conflict of Interest

The authors have no conflict of interest to declare.

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