

Philosophical Meaning of Pariangan Batik Motifs as an Effort to Preserve Minangkabau Culture

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ABSTRACT

Batik Pariangan is a batik cloth originating from Nagari Tuo Pariangan, Tanah Datar Regency. Pariangan batik motifs come from the ancient texts of Nagari Pariangan, which in each motif has a philosophical meaning and Minangkabau cultural values. This study was conducted with the aim of describing the philosophical meaning contained in Pariangan batik motifs as an effort to preserve Minangkabau culture. This research uses a qualitative method. This method collects research data in the form of observation, interviews, documents. Data analysis is done by reducing data, presenting data and drawing conclusions. The results of this study indicate that each sample of Pariangan batik has a philosophical meaning that contains Minangkabau cultural values. These include the Nagari Pariangan motif, Bintang Batabua motif, Minangkabau Kingdom motif, Rumah Gadang motif, and Kopi Kawa motif. That every meaning it contains should be strived to continue to be learned and is still relevant to be applied in life.

KEYWORDS

*Pariangan's Batik
Minangkabau
Culture
Philosophical
Meaning*

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INTRODUCTION

Indonesia has a diversity of cultures and ethnicities in each region. This cultural diversity makes it superior to other countries. The intangible heritage values of the archipelago's local culture include: tradition, folklore and legends, mother tongue, oral history, creativity (dance, singing, drama), adaptability and uniqueness of the local community (Galla, 2001:12). One of the cultural diversity and one of the proud identities of Indonesian citizens is batik. Batik is a cultural heritage of our ancestors from generation to generation. Indonesian batik develops and evolves according to the dynamics of society. Among various Indonesian cultures, batik is a very unique and high-value work of art that not only contains aesthetic value but also contains philosophical values contained in batik (Supriono, 2016).

Batik is a cultural art product with visual beauty and philosophical meaning in each design. The appearance of a piece of traditional batik cloth, both in pattern and color, can tell us where it comes from. Batik templates evolve over time, place, accompanying events, and the changing needs of society. The process of making batik does not just leave gaps. The notion that batik is simply the art of drawing on canvas, without meaning, is an erroneous one. Each brush stroke on the mori cloth has its own philosophical meaning, depending on who and what the batik maker is. In the process of making batik, especially written batik, it symbolizes the patience of the maker. Each decoration is carefully made through a long process. The perfection of the pattern implies the calmness of the creator. This is what gives

batik philosophical value and makes batik, especially written batik, so valuable. Because it requires patience, high accuracy in its manufacture (Abdul Aziz, 2013: 33). As a result of Minangkabau art and culture, pinhead head embroidery has grown and is known from the past to abroad pinhead head embroidery has grown and is known from the past to abroad. Today embroidery has developed into craft industry centers in almost all regencies/ cities of Sumatra: Padang Pariaman, Kota Pariaman, Padang, Bukittinggi, Agam, Limapuluh Kota, Payakumbuh, Tanah Datar, and Solok (Yuliarma, 2007 and Diskoperindag, 2009).

According to the *kejawan* concept, batik contains more spiritual conceptions expressed in the form of philosophical symbols. Batik patterns are closely related to symbolic meaning. The basic idea of creating or giving birth to batik patterns is the creator's philosophy of life and cosmology. Symbolic forms are strongly influenced by the cultural origins and beautiful experiences of the creator sometimes very far from reality, because they are symbols in the form of symbols. A batik motif is a painting that represents a shape and then has a meaning that has philosophical value (Asti, martha & Ambar, 2011).

Batik is local wisdom, in local wisdom also contains local cultural wisdom, namely local wisdom that is deeply embedded in belief systems, norms and culture and is manifested in traditions and myths that we have followed for a long time. One of the local cultures that has cultural value is batik. Almost all regions of the archipelago have batik with special patterns that carry their own meaning. From the islands of Java, Kalimantan, Sumatra and many more. West Sumatra, precisely in Nagari Pariangan, Tanah Datar Regency, is one of the areas on the island of Sumatra whose batik has cultural meaning. Pariangan batik is the result of the application of Minangkabau cultural values. In the process of making DIY Pariangan batik, the pattern used is the illumination design of the ancient Pariangan traditional text. The ancient patterns of Pariangan customary texts are the main source of ideas for the formation of Pariangan batik patterns, each with names and meanings derived from the legends of the Minangkabau and Pariangan communities, especially in the ancient times of Pariangan myths, legends and history.

Every cultural manifestation in Minangkabau is related to the concept of "adat basandi syarak, syarak basandi kitabullah (hereinafter abbreviated as ABS SBK). The ABS SBK concept cannot be separated from the Minangkabau concept. The concept of "Minangkabau" itself has been translated into many meanings, including Minangkabau custom, kingdom Minangkabau, the Minangkabau language, and the Minangkabau people. The Minangkabau Cultural District currently consists of two districts. The first sub-district is Luhak Nan Tigo (Luhak Tanah Datar, Luhak Agam, Luhak Limapuluh Kota). Second, Rantau which later became part of East Sumatra .Because of its wide distribution, the Minang people call their area the Minangkabau area (Albert, 2022: 1004).

The presence of Pariangan batik cloth is inseparable from efforts to further revive and preserve Minangkabau culture, especially for the Pariangan community. Pariangan batik is an illuminated batik of the ancient text of the Pariangan adat which contains life lessons, habits, arts, customs and values used by the Minangkabau people (interview with Mr. Irwan, September 2022). So far, Pariangan batik cloth only has one production site, Rumah Batik Tuo Nagari Pariangan, which is the result of training local people to be able to produce Pariangan batik cloth independently. These patterns are studied archaeologically according to their shape and structure of appearance. All the batik patterns developed were derived from the manuscripts of the ancient surau of the Syatariyah congregation in Pariangan. After 25 samples were developed, intellectual property rights and copyrights were registered with the Ministry of Law and Human Rights of the Republic of Indonesia. To date, only 13 models

have received intellectual property rights and copyrights. After that, only 30 people were trained and assisted to become Pariangan artisans writing batik using Pariangan's ancient manuscript samples and using natural dyes (Basa, 2019).

Whereas Pariangan batik is present as a means of learning and cultural development for the Minangkabau people. However, there are still many people who know about the philosophical meaning contained in Pariangan batik patterns, and there are still very few studies on Pariangan batik, especially about the philosophical meaning contained in Pariangan batik patterns, so this research is very important to carry out. Public knowledge is limited to making batik according to patterns from the results of illuminated manuscripts that are widely developed, because the meaning of each pattern, only a few people study and know it (interview with Mrs. Zelmawati, September 2022).

The values contained in Pariangan batik samples must be revealed and their meaning studied. Where it can play an important role as a Minangkabau cultural identity, especially Pariangan, which is still relevant to be applied in life. In addition, by knowing the philosophical meaning contained in each Pariangan batik design, it aims to preserve the Minangkabau cultural heritage as a source of information and education for the Minangkabau people, especially Pariangan and the community in a broad sense. This study focuses on the philosophical meanings contained in Pariangan batik patterns. These meanings can be in the form of habits, outlook on life, art, history, customs and life and cultural values of the Minangkabau people which are poured into Pariangan batik.

METHOD

In this study, researchers used a descriptive method. Descriptive method is a research method carried out with the main objective of creating an objective picture or description of a situation. This research approach is a qualitative approach. A qualitative approach is an approach that does not use numerical or statistical data to describe research reports (Notoatmodjo, 2005). Data collection techniques in qualitative research can be done in several stages, including observation, interviews, and documentation, all of which will be used as primary data (Burhan Bungin, 2005). Primary data for this research was collected through observations and interviews required for this research. The data obtained is data related to the object of research. Secondary data is obtained through documents, images, photographs related to the research.

RESULTS AND DISCUSSION

Based on the results of the research, it is known that there are 5 types of Pariangan batik motifs that are commonly produced with the following motifs and philosophical meanings:

Pariangan Motifs

The *nagari pariangan* motif is a motif that describes the nagari pariangan which in the nagari pariangan motif in Figure 1 consists of motif 1 dots; which is interpreted as a shining star above the nagari pariangan sky, motif 2 flowers; this motif is interpreted as life including plants in the form of flowers, motif 3 *surau pariangan*.

Settlements in Nagari Pariangan have their own characteristics, including the Rumah Gadang and surau owned by each tribe, as well as the tapian which is used for common purposes. Rumah Gadang is the name for a traditional Minangkabau traditional house. Its function is not only as a family residence but also as a symbol of the presence of people in one nagari and as a place for family members to agree and carry out ceremonies. It can also

be used as a place to store heirlooms left by previous ancestors. Surau is a place to mature and pass on intelligence to the younger generation, where surau plays a role in the transition period between children and adults. Surau is a forum for developing the personality of Minang's young generation as well as playing a role in producing intellectually educated people. Surau functions as a producer of Muslim scholars who have high moral integrity (Tou, 2023: 58).

Historically and culturally, Minangkabau has elders. Surau has been an integral part of Minangkabau culture for centuries. Therefore, it is not wrong if Sidi Gazalba says in his book Masjid, Center of Islamic Worship and Culture, that surau is an element of the original Malay culture and is related to their beliefs. After the accession of Islam, the surau became an Islamic building (Ghazalba, 1989).

Motif 4 *rumah gadang*; *Rumah gadang* is a cultural art of the Minangkabau people which not only functions as a place to live, but also as a symbol of the existence of a person or Minangkabau tribe (Marthala, A. E, 2013). *Rumah gadang* is a cultural art of the Minangkabau people that not only functions as a place to live, but also as a symbol of the existence of a person or Minangkabau tribe (Muhdaliha, 2022). Motif 5 coconut trees; Coconut trees are understood as the best use of life. The coconut tree itself can be utilized anywhere from the roots, trunk, leaves, fruit, flowers, and fibers, shell, and trunk.

There is a philosophical meaning of the nagari pariangan motif: *Surau* and *rumah gadang* are depicted side by side which means that religion and custom are things that go hand in hand as in the Minangkabau proverb "*adaik basandi syarak, syarak basandi kitabullah*". Which means that custom is based on religion and religion is based on the book of Allah (Alqur'an). Then surau and alley houses are surrounded by plants such as coconuts, flowers, leaves and stars as a symbol of the unity of all parts of nature.

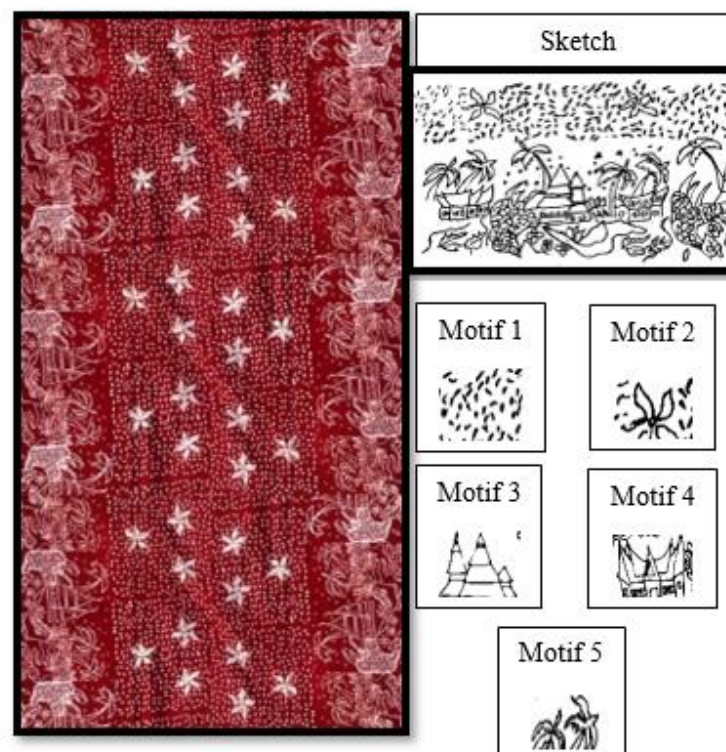


Figure 1. Motif nagari pariangan (Doc. Rumah Batik Tuo Nagari Pariangan, 2022)

Motif *Bintang batabua*

The *Bintang Batabua* motif means scattered stars. This motif consists of motif 1 star, motif 2 flower plants, leaves, motif 3 *surau pariangan*. This motif contains the meaning of the completeness of the image of nature. There are stars, mountains, fire, fences, flowers and symbols of houses of worship (surau) making the village complete with this design. In addition to the scattered stars, there are also stars depicted as scattered clouds and small stars that rarely blink. .

This motif has a philosophical meaning as a form of existence and function of surau in Minangkabau. What is meant by stars is part of the universe in which there are surau and plants that symbolize God's power, where the surau (religious part) is located under the stars (God's creation). Surau in Minangkabau, is used as a place of discussion, gathering and meeting with the aim of addressing the social problems of the community. This existed long before the arrival of Islam. It has also become a tradition for the people there. This activity comes from the cultural roots of the community itself. Then, after the entry of Islam, its function developed further as a place of worship and study by Muslims. In other words, surau can be said to have become the center of education for the Minangkabau people (Natsir & Hufad, 2019).

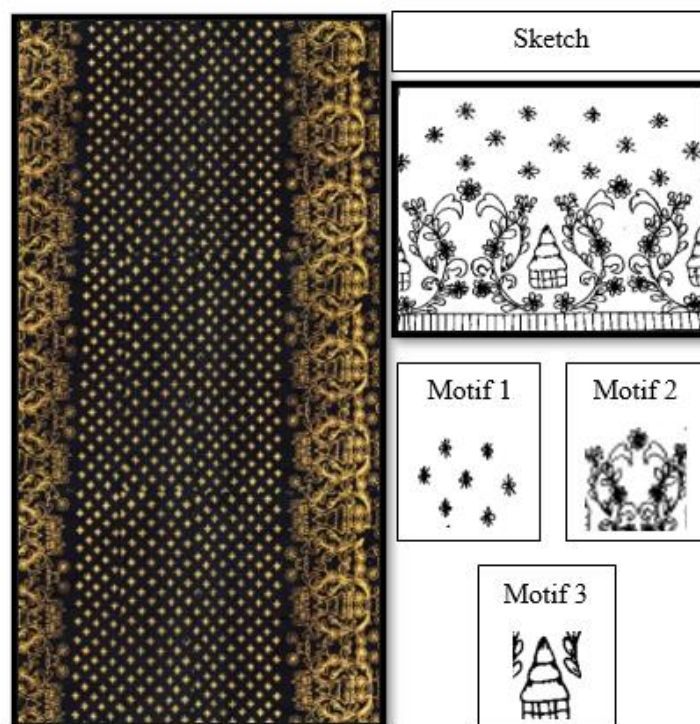


Figure 2. Motif *Bintang batabua* (Doc. Rumah Batik Tuo Nagari Pariangan, 2022)

Motif *Kerajaan Minangkabau*

Motif *kerajaan Minangkabau* is a motif made to describe the existence of kingdoms in Minangkabau in ancient times, around which there are surau, gadang houses and plants. This motif consists of motif 1 *mangkuto rajo* motif which means the existence of work in Minangkabau *Mangkuto* means the crown or jewelry of kings and queens. While the word *rajo* means king. So *mangkuto rajo* is the king's crown. Every crown must have a very

beautiful and rare motif because only the king can wear it. The crown is a symbol of the greatness, majesty and authority of a king in the eyes of the community, the king is a person who has advantages and courage so that he can become king. This mangkuto rajo motif is indeed like the king's crown which is beautifully arranged and brightly colored. (Interview with Mr. Irwan, November 2022).

Motif 2 surau pariangan is understood as any rules made based on religion, motif 3 rumah gadang which means religion and custom can be practiced in parallel and motif 4 Plants in the form of flower and leaf decorations adorn the niches, with the meaning of human philosophy that religion, custom and nature go hand in hand. For example, religion, adat (Kingdom) are practiced simultaneously in Minangkabau culture. Cases in point here are marriage, divorce, reconciliation and inheritance. From a cultural point of view, these fall under culture. But if we look closely, they are all based on the provisions that come from God. In the relationship between man and God, man obeys His commands and prohibitions. But the relationship between man and man, it falls under the category of culture (Ghazalba, 1989).

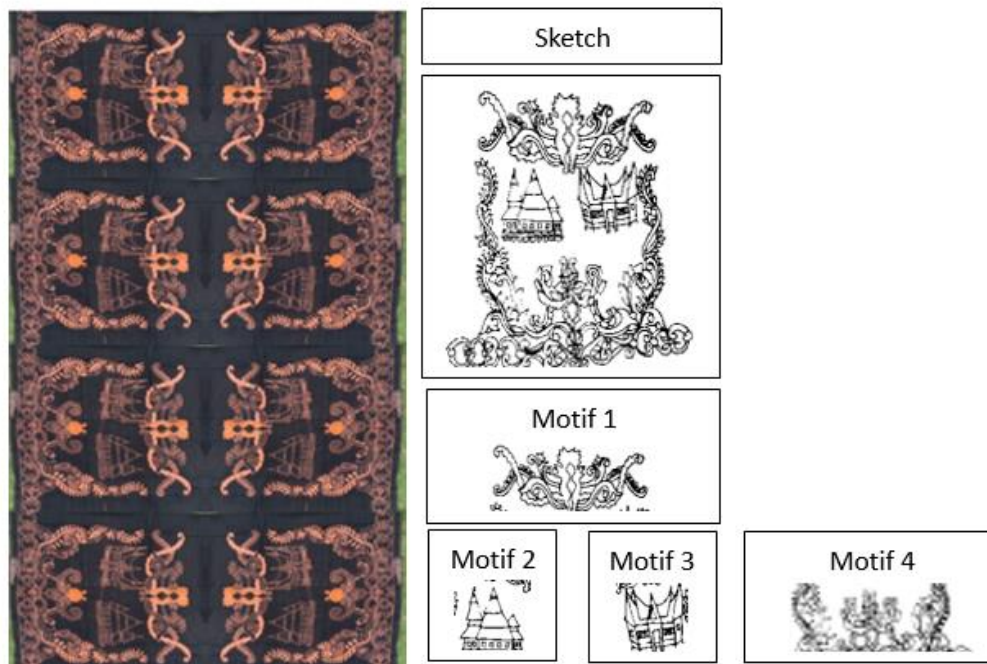


Figure 3. Motif kerajaan Minangkabau (Doc. Rumah Batik Tuo Nagari Pariangan, 2022)

Motif Rumah Gadang

For the Minangkabau people, the Rumah Gadang is not merely a place to live, but the Rumah Gadang is a symbol of the existence of a people under one traditional umbrella led by a headman. The customs that they practice in their daily lives are partly expressed through the symbols of the Rumah Gadang carving art, through the construction and parts of the house as well as through the carvings that decorate Rumah Gadang (Marthala, 2013: 12). Rumah Gadang is an embodiment of the culture of the Minangkabau people, whose architecture shows that there are several factors that influence each other. Rapoport as a researcher related to Minangkabau culture believes that understanding meaning is the essence of knowing how meaning relates to the environment. The meaning of architecture can only be explored if the culture of society and its supporting environment are known or

recognized. So from a cultural perspective the built environment is a physical construction of the organization of space, time, communication and its meaning (Rapoport, 1983). This opinion is supported by Waterson (1991), who places more emphasis on the shape of the house and its relationship with its supporting culture. The house represents and communicates the cultural identity of its residents in two ways through representative symbols and through the organization of the house space or what is commonly called the built environment.

Motif *rumah gadang* is a motif that depicts a gadang house standing among plants which in the Minang proverb itself "*alam takambang jadi guru*", meaning that all elements in this vast nature can be used as a guide to life and can become knowledge. This motif consists of motif 1 flowers and leaves, motif 2 niches and motif 3 gadang houses as the main motif. Rumah gadang means big house. This house is a large rectangular house formed from bagonjong houses, tumpang-roofed houses which are traditional Minangkabau houses. Rumah gadang architecture, construction, internal and external decoration, and functions reflect Minangkabau culture and values. Rumah gadang functions as a residence, a hall for family gatherings, and for ceremonial activities. Rumah gadang is a house owned by the women of the family who live there, and ownership is passed from mother to daughter (franzia, piliang & saidi, 2015).

Rumah gadang architecture as a form of cultural product in Minangkabau is one of the media in preserving noble cultural values (Novio, 2016). Because through the gadang house which is constructed based on the traditional saying "*alam takambang jadi guru*" at least able to maintain the noble cultural values that grow in the life of the Minangkabau people. Referring to the history of the gadang house was originally built by Dt. Tantejo Gurhano as its first architecture. In the construction of the gadang house he was inspired by the shape of the canoe and the overturned ship. Since the beginning, the gadang house was indeed built without nails, but only pegged with wood chips (Mirdad, Bustami, & Rustika, 2020).

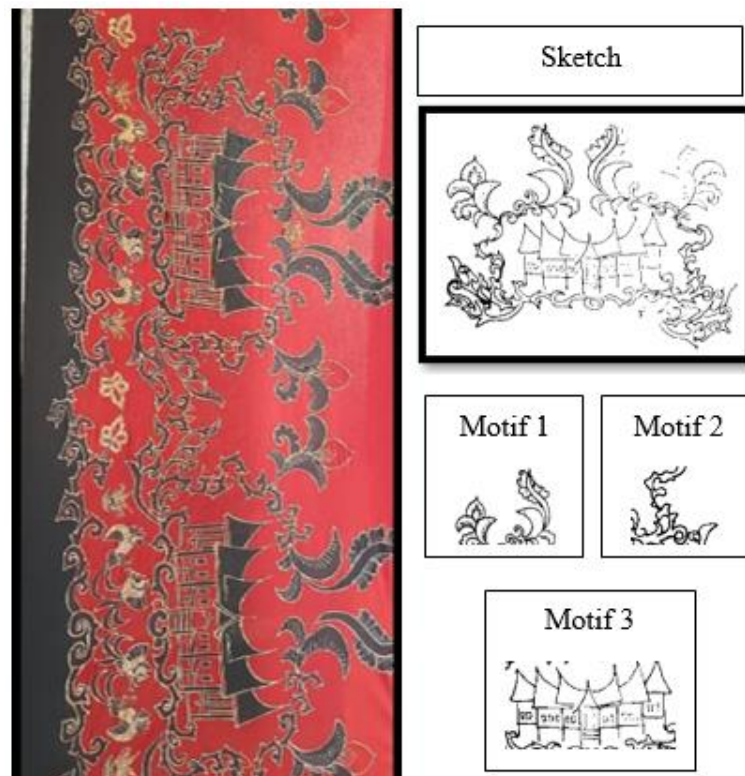


Figure 4. Motif rumah gadang (Doc. Rumah Batik Tuo Nagari Pariangan, 2022)

Motif Kopi Kawa

There is motif 1 motif of decorative flowers, leaves and niches, motif 2 main motif of *kopi kawa* which is a typical pariangan drink made from coffee leaves served with coconut shells, then the motif of *kopi kawa* is complemented by motif 3 isen-isen dots, flower and leaf motifs and motifs of niches to beautify the design of batik motifs. *Kopi kawa* is a term that has been very attached to the people of Minangkabau land, namely a drink that comes from coffee leaves (Yunillah, 2015). In the Sumatra region, people originally drank coffee not from ground coffee beans but liquid from fresh coffee leaves or skin mixed with hot water called "*Kawa daun*" or "*Kopi Kawa*" (Nasution & Manullang, 2020). *Daun kawa* is an herbal drink made from coffee leaves made by people from West Sumatra (Novita, Kasim and Anggraini, et al, 2018).

The philosophical meaning contained in this motif is that the Minangkabau people, especially Pariangan, make good use of nature. While extracted coconut shells are made into cups, coffee leaves that are often wasted are made into drinks by drying in the sun and then brewing. Kawa leaf has a distinctive aroma because it is made through a traditional smoking process using bamboo sticks and placed near the fireplace for several days after drying, crushed into powder. This drink can also be added with palm sugar or coconut sugar, it can also be mixed with ginger, milk, eggs and honey, or consumed without adding any mixture depending on the consumer's taste (Fibrianto, 2021: 1).

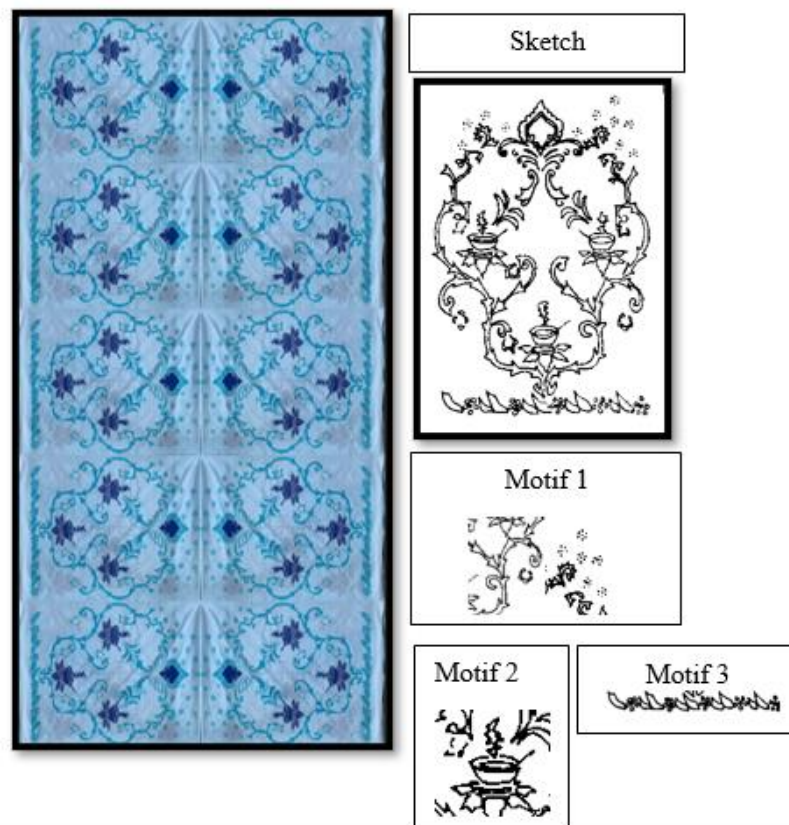


Figure 5. Motif *kopi kawa* (Doc. Rumah Batik Tuo Nagari Pariangan, 2022)

CONCLUSION

Based on the results of the research, 5 common patterns that were found to be commonly used in the production of Pariangan batik cloth will be further analyzed. From the above batik examples, it can be concluded that each Pariangan batik motif contains a philosophical meaning with cultural values that must be preserved so that its existence is maintained and can continue to be learned. Each pattern has a cultural value that describes how Minangkabau society; 1) The *nagari pariangan* motif means the existence of a nagari in pariangan which is accompanied by a surau (religion), rumah gadang (custom), and plants as part of nature that must go side by side. 2) The *Bintang batabua* motif means that the star is part of the universe under which there is a surau and plants illustrating God's power where the surau (part of religion) is under the star (God's creation). 3) The *Minangkabau Kingdom* motif has a philosophical meaning of life where religion, royal rules and nature go hand in hand. 4) Motif rumah gadang motif which depicts a *rumah gadang* standing among plants which in the Minang proverb itself "*alam takambang jadi guru*". 5) Motif Kopi kawa Kopi kawa is a term that has been very attached to the people of Minangkabau land, namely drinks derived from coffee leaves. These meanings are an illustration that the life of the Minangkabau people must always be sought to be present in life.

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