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Pasambahan Oral Tradition in Minangkabau Marriage Custom in Nagari Sungai Puar Palembayan Sub District Agam West Sumatra : Semiotic Analysis

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Abstract

Pasambahan tradition is one type of Minangkabau oral literature. This tradition is carried out in the wedding ceremony in Minangkabau custom. Pasambahan is a conversation between the two parties concerned between the host (sipangka) and the guest (si alek) to convey the intent and purpose with respect. This study aims to determine the form of symbols, symbolic functions, and symbolic meanings contained in pasambahan (customary conversation) which is a study of semiotic science theory by Marcel Danesi (2004) and interpret pasambahan at every Minangkabau traditional wedding ceremony. In addition, this study also aims to determine the forms of Minangkabau wedding traditional clothes and the symbolic meaning contained in these clothes. The method used in this research is descriptive qualitative research method. The main data collection techniques in qualitative research are observation, in-depth interviews, and followed by a study of documentation. The data analysis techniques in this study were writing down data obtained from the field, describing pasambahan (customary conversations), verifying, collecting focused data, analyzing the data obtained, and formulating final conclusions as research findings. Based on the results of the study found 7 (seven) Minangkabau traditional wedding ceremonies in the Minangkabau community of Kanagarian Sungai Puar, Palembang District, Agam Regency. In addition, there are also some symbols found in pasambahan (traditional conversations) in the Minangkabau traditional wedding ceremony. This study also found several symbols attached to the Minangkabau traditional wedding attire which consisted of the clothes of anak daro (bride) and marapulai (groom). contained in the traditional Minangkabau wedding dress is a form of responsibility and life that is lived during marriage.

Keywords: Oral Tradition, Symbols, Meaning, Pasambahan

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I INTRODUCTION

Oral tradition is also another name as oral literature. Oral tradition is a combination of oral narrative performances with speakers and audiences that apply the show's procedures and traditions (Udin,1997). Oral tradition is the community's cultural heritage because it contains a great mine of communications trove of people's and ideals. In addition, people make oral traditions a place to convey messages and values that can be used as unwritten "laws" and sources of knowledge (Tanjung, 2019:1).

Minangkabau is distinguished for its strong customs from ancient times until now with the customary motto "*Adaik Basandi Syara', Syara' Basandi Kitabulah*" (Sinar, 2018:3). *Pasambahan* is one of many oral traditions in Minangkabau society. The *Pasambahan* tradition contains normative content that the community

uses as a guide in carrying out a variety of social activities in a cultured community (Tanjung, 2019:1).

Pasambahan can be divided into two main categories in general. The first is *pasambahan*, in which the other participant replies or responds. *Pasambahan* is usually often used in during wedding, *batagak gala* ceremonies, and *pasambahan makan*, among so many other ceremonies. *Pasambahan* at a wedding ceremony is an another quality. Each set of events has its own unique, which starts with a *pasambahan* such as *pasambahan baduduak partamo* (meeting between two families), *Pasambahan batimbang tando* (engagemet), *pasambahan baduduak ka baralek* (announcing the wedding date), and *pasambahan manjapuik marapulai* (picking up the groom-to-be man).

II RESEARCH METHODS

Creswell (2014: 18) says that "Qualitative research is a means for exploring understanding the meaning of individuals or groups ascribed to a social or human problem. According to Steven Dukeshire and Jennifer Thurlow (2002) "Qualitative research the use of numerical data and often entail the collection and analysis of narrative data

2.1 Method of Collecting the Data

The method used in this research is observation and interviews. Iskandar (2009:121) states that observation activities include observing, systematically recording events, behaviors, objects seen and other things that are being done. Observation aims to collect data and materials from traditional wedding ceremonies related to the object under study.

2.2 Method of Analyzing the Data

From the data that has been obtained the authors use data analysis techniques by Miles and Huberman (1992). According to Miles and

Huberman (1992) activities in qualitative data analysis are carried out interactively and take place continuously until complete, so that the data is saturated

2.3 Technique of Collecting the Data

Techniques in data collection are using oral data and written data. Oral data were collected from several Minangkabau original informants. This data collection uses the interview method with basic techniques in the form of bait or fishing techniques

2.4 Technique of Analyzing the Data

This research is using analyze a method whose determinants are outside, apart, and become part of the language in question. The basic technique is in the form of a technique of sorting out the determining elements with the determinants of the speech partners. In interpreting the *pasambahan* data, the researcher changed the Minangkabau language into Indonesian.

III RESULTS AND DISCUSSION

3.1 *Pasambahan Ora* Tradition in Minangkabau traditional marriage procedures in Nagari sungai puar.

Marriage is a social institution in society which is generally considered as the only institution that justifies the alliance between men

and women, sexual relations, and with the aim of obtaining offspring. Therefore, marriage is regulated by customary law and state law. Basically the traditional marriage procession of Nagari Sungai Puar consists of heavy stages. In general, it can be seen as, *maminang* or *basilaturahmi* (observing), *baduduak mamak* (consultation between mamak parties), *batimbang tando* (engagement), *baduduak ka baralek* (deliberation on when to marry), marriage, *manjapuik marapulai* (choosing groom), *baralek* (wedding party), *manjalang* (visiting).

3.1.1 *Manyilau atau bersilaturahmi* (observing)

Manyilau or *bersilaturahmi* is the first observation as the beginning of a series of wedding ceremonies. In accordance with the system in Minangkabau, the female comes to the male family. The purpose of this friendly or dazzling process is the process of deliberation with the family of the man to seek agreement between the families of the two parties.

In activities *manyilau* or *silaturahmi* the family brings parcels in the form of cakes and in accordance with the manners of eastern culture. After getting an agreement between the families of both parties, the men are given permission to the women to carry out the *baduduak mamak* activities which are held at the women's family homes.

3.1.2 *Baduduak mamak*

From the quotation above, it can be seen *Baduduak mamak* is a consensus meeting between the women's family and the traditional leader or *angku niniak mamak* from the women's tribe. The purpose of this *baduduak mamak* is to find the day, date and time of the engagement as well as important matters related to the implementation of the marriage. *Baduduak mamak* is also known as *baduduak mamak mencari katunangan* (consultation to find the right implementation of engagement).

Before the *pasambahan* is read, it is prepared first, the *siriah sacukuiknyo* is placed in the *carano* in front of the *mamak nan batigo*, then the *pasambahan* is delivered. The passphrase is as follows:

“angku datuak nankodoh sambah tibo di angku, angku datuak sipado sambah tibo di angku, angku tuangku majolelo salam tibo di angku. Sungguahpun surang baduo jo batigo nan disambah, nan kasadonyolah

mamak pusako sarato karib-kabiah, ipa dan bisan tampek ambo manyampaiakan sambah, mambokakkan salam itulah sambah banamo disambahkan. Di ateh carano lah katangah, siriah mintak dikunyah, pinang mintak dimakan. Sakian sambah kapado angku nan basamo”. (rang sumando)

“Engku datuak Nan Kodoh *sambah* to engku, engku Datuak Sipado *sambah* to engku. Engku Tuangku Majolelo greeted me. Even myself, two and three who are worshiped, all *mamak pusako* as well as *karib-kabih, ipa* and *bisan* where I deliver *sambah*, opening the salutation is the *sambah* named *disambahkan*. Above the *carano* is already in the middle, betel begs to be chewed, betel nut begs to be eaten, so much adoration to engku all”

From the sound of *pasambahan* above there is a word that reads '*diateh carano lah katangah, siriah mintak dikunyah, pinang mintak dimakan*' meaning here is *carano* or container symbolized as a symbol if the conversation or deliberation can be started, while *siriah mintak dikunyah, pinang mintak dimakan* meaning is an expression of request or consent to the customary *mamak* to convey the intent and purpose that the family wants to convey.

“suarolah samo didanga, rupo lah samo diliek. Pasambahan dari silang nan bapangka diateh, carano lah katangah, siriah bakunyah, pinang bamakan, indak bana bakunyah lah sipaiak bakunyah”. (mamak pusako)

“Voices have been heard, faces have been seen. *Pasambahan* from the host, above the *carano* is already in the middle, betel is chewed, betel nut is eaten, although not chewed it is already chewed”.

From *pasambahan* above, the message conveyed means that someone who wants to convey the message has seen and will know what message he wants to convey.

“di ateh hari nan dahulu, di pasang niaik dengan kua, niaik disampaikan, kua di lapehi, lahia lah anak si parempuan, kaciak babaduang jo kain, lah gadang babaduang jo adaik, itulah nan di pulangkan kapado mamak sacaro manuruik adaik”. (rang sumando)

“It has been a long day, intentions are installed with prayers, intentions are conveyed, prayers are fulfilled, a daughter is born, small is carried with cloth, when adults are carried with custom, that is what will be returned to the mamak according to custom”.

From the *pasambahan* expression above, there is a word that reads ‘*kaciak babaduang jo kain, lah gadang babaduang jo adat*’. The meaning of the phrase ‘*kaciak babaduang jo kain*’ is when she is young until she reaches adulthood or it is time to marry a girl who is still in the lap or monitoring of her parents. While the meaning of the sentence ‘*lah gadang babaduang jo adaik*’ is when a daughter is time to get married then the responsibility of the parents will be released or handed over completely to the *mamak adaik*, and all actions are regulated by custom. When everything has been handed over to custom, then *mamak adat* will direct all actions and speech in accordance with costum.

That's the sound *pasambahan baduduak mamak mencari katunungan anak kamanakan*. After the *pasambahan*, all the intentions and goals of the family have been conveyed to the *mamak adaik* and the *mamak adaik* has given permission to his nephews to build a household or get married

3.1.3. *Batinbang tando* (engagement)

The engagement day is usually called the *batimbang tando*, which is a sign to exchange that both sides have promised to pair nephew and niece and it cannot be unilaterally decided. In the implementation of the engagement or *batuka cincin*, the *mamak adaik* plays a very important role because in the *batuka cincin* it is not the woman or the man, but the *mamak adaik* of both parties who exchange rings only as a symbol.

“*di ateh hari nan dahulu, losoh aia lah kapamatang, losoh minyak lah ka kual, kandak lai balaku, pintak lai kababari, di hari nan sahari kini, mangko mambaolah siriah nan jo carano, di ateh siriah nan katangah, iyolah siriah ba adaik, siriah untuak batimbang tando, tando anak kamanakan, baliau angku datuak nan kodoh jo anak kamanakan baliau angku datuak balidah ameh*”. (rang sumando Datuak Nan kodoh).

“On the previous day, the rustling of water has been ripe, the rustling of oil has been

boiled, wishes have been granted, requests have been granted, on the current day, then bring betel and *carano*, on top of betel is already in the middle, of course heavy betel, betel for engagement, sign of nephew, he is angku Datuak Nan Kodoh with his nephew angku Datuak Balidah Ameh”

From the phrase *pasambahan* above there is a word that reads; *losoh aia lah kapamatang, losoh minyak lah ka kual* meaning is the form or description if the activity of *batimbang tando* or engagement is clear and certain, it is clear where the bride and the family.

“*nan lai pantang di indakkan, nan indak pantang di agiah, kandak balaku, pintak buliah, samo-samo manarimo baliau angku datuak nan kodoh jo baliau angku datuak balidah ameh, sambah manyambah di antikan jo paretongan, di sudahi sakinan*”. (rang sumando Datuak Balidah Ameh)

“Those who have taboos to be abolished, those who are not taboo to be given, requests occur, wishes are granted, both accept him angku Datuak Nan Kodoh and his angku Datuak Balidah Ameh, sambah manyambah stopped by agreement, thank you very much”.

From the *Pasambahan* above, it means that all forms of requests from the results of the deliberation have been agreed and approved by the *niniak mamak* and the deliberation event has found a word that agrees to be together.

In addition to the promise of marriage, at the time *batimbang tando*, sanctions were also discussed if the agreement or engagement was canceled. In Minangkabau custom, especially in the Nagari Sungai Puar area, the sanction or fine imposed if the engagement is canceled is in the form of a fine of one gold (2.5 grams). If it is the groom who cancels the engagement, it is the man who pays the custom of one gold (2.5 grams). And if the bride cancels the engagement, it is the woman who pays the custom of one gold (2.5 grams). If one of these brides dies, there will be no fines, this engagement is considered complete and there is no longer any connection between the two parties.

3.1.4. *Baduduak ka baralek* (meeting before marriage)

Baduduak ka baralek (deliberation before marriage) is a deliberation that is held after a predetermined engagement time. This meeting discusses the determination of the wedding day and everything related to marriage.

“*sungguah kandak lah balaku, pintak babari, lah buliah di rantangkan talinyo, di imbaukan katuahnyo, kasudahan sambah tibo di angku, itulah sambah nan banamo di sambahkan, diateh hari nan dahulu, tando lah batimbang, adaik lah basaua, janji lah bakarang, padang lah baukua, janji batahun nan lah lapeh, janji babulan nan lah sampai, baa di hari sahari kini, samalam-malam nangko, mangko di paduduak lah angku niniak mamak sarato bapak kapalo jorong, karano kamandirian adaik di dalam kampuang, didalam payuang, nan sakaki tungkek nan sabatang, baliau angku datuak nan kodoh, bumi ka dipijak, langik ka dijunjuang, aia ka di sauak, rantiang ka dipatah, itulah izin nan di mintak kapado angku niniak mamak sarato bapak kapalo jorong, sakinan sambah*”. (rang sumando datuak nan kodoh).

“Truly the request is realized, the wish is granted, the rope can be stretched, the master is called, finally the *sambah* arrives at the *angku*, that is the *sambah* named *disambahkan*, on the previous day, the sign has been weighed, the custom has been tied, the promise has been made up, the sword has been measured, the promise has been made for years off, the promise of months that has arrived, how is it today, the night is late, then a meeting is held with *angku niniak mamak* and the village head, because they are going to establish customs in the village, in unity, who are as legs as sticks, he is *angku Datuak Nan Kodoh*, the earth to be stepped on, the sky to be upheld, water to be taken, twigs to be broken, that's the permission that was asked for *angku niniak mamak* and the village head, that's all.

From the *pasambahan* expression above, there is a sentence that reads; *bumi ka di pijak, langik ka di junjuang, aia ka disauak, rantiang ka dipatah. Bumi ka di pijak, langik ka di junjuang*, it means that the earth is the place where we stand, but in marriage it means the

place or location where the marriage will be held. While *aia ka di sauak, rantiang ka di patah*, the meaning is that when carrying out the alek the family will provide food ingredients, and for cooking it all requires firewood because it is a tradition in Nagari Sungai Pua every *baralek* the cooking process must use firewood.

3.1.5. Marriage

Marriage is a *Ijab Kabul* or a bond consent carried out by the bride and groom who will carry out the marriage bond. Before carrying out the *baralek* event, the bride and groom must carry out the marriage first. After the marriage is complete, the bride and groom are officially and legally husband and wife according to religion, but according to custom not yet because before becoming husband the groom must be picked up first by custom and the pick-up process is called *manjapuik marapulai*.

3.1.6. Manjapuik marapulai (picking up the groom)

Manjapuik began to be implemented after the marriage contract. It means after the groom's marriage does not stay at the wife's house. *Manjapuik* is carried out by the family of *Urang Sumando* wife with custom gifts as *panjapuik marapulai* (groom pickers). Traditional gifts brought in for picking until *marapulai* are generally different in each Nagari. For the Nagari Sungai Puar area the gifts brought only in the form of betel *di carano*, and some food and cake. Meanwhile, at the groom's house, preparations are being made to wait envoy to pick up *Marapulai*. Arriving there, the delegation of housemates started to make a short dialogue about the purpose of their arrival.

“*Sungguah kandak balaku, pintak buliah, barantangkan talinyo, baimbaukan tuahnyo, kasudahan sambah, tibo di angku, sungguh angku surang nan di sambah, sa capek nyolah, angku niniak mamak, nan duduak, sarato silang nan bapangka, tampek sayo, maantakan sambah, mambukakkan salam, di ateh hari nan dahulu, janji ba tahun nan lah lapeh, janji babulan nan lah sampai, janji bahari nan lah datang, baa di hari sahari kini, mangko manyuruahlah mamak adaik kapado rang sumando, mambao siriah di carano sacukuiknyo, di ateh siriah lah katangah, iyo lah siriah ba adaik, siriah panyapuik marapulai, ka di bao ka rumah*”

anak daro, bakaua bakeh nan kiramat, bakandak bakeh nan ka balaku, kandakan mintak di palakukan, sakan sambah kapado silang nan bapangka”.

“The wish is true, the request is allowed, the rope is stretched, the result are given, after the sambah arrives at the Angku, it is really Angku himself who is slapped, as soon as possible, Angku niniak mamak who sit and the householder, where I deliver the sambah, open the greeting, on the day the previous one, the promise of years that has ended, the promise of days that have come, so today, ordering the traditional mamak to Rang Sumando, bringing betel in the middle, indeed the traditional betel, betel picker Marapulai, which will be brought to the house of Anak Daro, asking the sacred, begging for a place to be granted, requesting to be granted, so that’ all sambah to the householder”.

From pasambahan above it means an application to the groom to bring the groom to the bride's house. The goal is that the two brides will officially become husband and wife according to custom.

3.1.7. Baralek (wedding)

Baralek is the highlight of the entire series of marriage ceremonies. Baralek is considered as a formal notice to the public where people are invited to attend the alek. In the *baralek marapulai* and *anak daro* will be paraded around the village using *tambua* (drums) accompanied by *pupuik batang padi* (rice stalks), *talempong* and *dapak-dapak*. The *anak daro* and *marapulai* procession is carried out after the *anak daro* and *marapulai* sitting on the *pelaminan* (aisle) or sometimes this procession is carried out when the *anak daro* and *marapulai* come down from the *rumah bako* or after wearing wedding clothes at father sister's house.

3.2. The meaning of the pasambahan symbol in the Minangkabau traditional marriage ceremony

Based on the theory put forward by Charles Sanders Peirce (1958), there are three kinds of signs, namely icons, symbols and index. In this *pasambahan* text, one of the parts of your sign is found, namely the symbol. Symbol is a sign whose relationship between the sign and its denotatum is determined by a general rule.

The following is an excerpt from the pasambahan in the form of a symbols:

1. *Di ateh carano lah katangah siriah mintak di kunyah pinang mintak di makan*

Diateh carano lah katangah means a form when a deliberation can begin to be implemented. The symbol *siriah mintak di kunyah, pinang mintak di kunyah* which means a form of request from the host to the *mamak adat* or invited guests to convey the aims and objectives of the deliberation.

2. *Sungguahpun surang baduo jo batigo nan disambah*

Sarapeknyolah angku niniak mamak Sarato imam nan jo khatib, sarato bapak kapalo jorong nan kasadonyolah mamak pusako sarato karib-kabiah, ipa dan bisan

Its meaning is as a form of respect and solemnity to *niniak mamak*, and high respect is given to *the imam khatib*, the village head, and the closest relatives and guests of the audience who were present at that time.

3. *Di ateh hari nan dahulu*

Di pasang niaik dengan kaua Niaik di sampaikan kaua dilapehi

The symbol *kaciak babaduang jo kain* means when a new child is born into the world until he grows up, a child is still in the grip or hug of his parents. The symbol *lah gadang babaduang jo adat* means that when a child is an adult and is about to get married, the responsibility of the parents is left to *adat*, it is *adat* that governs the course of a child's life when he is married.

4. *Mancari kato nan sepakat*

Bana nan saiyo Kok picak lah buliah di layangkan Bulek lah buliah di golongkan

The meaning is that the decision from the results of the deliberation is clear and definite. So that the decisions that have been agreed cannot be changed and cannot be contested. The symbol *mancari kato nan sapakat, bana nan saiyo* means that the purpose of this deliberation is to find words that are mutually agreed and justified. The symbol *kok picak lah buliah di layangkan, bulek lah buliah di golongkan* which means that the decision that has been agreed is official and cannot be contested or changed.

3.2.1. Type of symbolism in pasambahan

The forms of symbols in the *pasambahan* contained in the Minangkabau traditional wedding ceremony

1. *Carano* (receptacle)

Carano is a container that is generally used in every traditional event. *Carano* has a distinctive shape made of metal that has a golden color and has ornate motifs around it. In *pasambahan carano* serves as to break the ice when the wedding ceremony begins.

2. *Siriah Langkok*

Siriah langkok are a number of communication tools consisting of *daun siriah nan basusun, pinang nan ka diuleh, gambia nan ka dipipia, sadah nan ka dipalik* and *timbangau nan ka dijuik*. The symbolic meaning is the hope of the child of the daro so that communication can run smoothly

3. *Paisok* (cigarettes)

In *pasambahan paisok* (cigarettes) it functions as a means of small talk in communication as a form of respect for the *urang sumando* of *anak daro* family to the community leaders of the *marapulai*.

3.3. Symbolism of Minangkabau Traditional Bridal Dress in Nagari Sungai Puar

In Minangkabau custom, clothing develops based on a view of life that occurs because of the ability of the Minang people to think and recognize symbols as a result of the adaptation process with the surrounding environment (Maresa, 2009:255). The motifs used in clothing and jewelry in Minangkabau are adapted to the natural surroundings which are in accordance with the philosophy of life of the Minangkabau people, namely the *alam takambang jadi guru* (nature that stretches to become a teacher). The function of clothing is to meet the decency and cultural needs of a cultured nation and support high morality, definitely placing clothing as the main need.

3.3.1 Symbolism in the Bride's Outfit

The bride in the Nagari Sungai Puar area wears loose-fitting brackets at her wedding, the material of this bracket is made of satin. The decoration on this bracket is embroidery of the *Kapalo Samek* or the head of a safety pin which is a typical Minangkabau embroidery.

1. Bracket with embroidery *kapalo samek*.

This decorative motif consists of flowers or animals and is circled with gold thread, which is a symbol of the purity of the woman who

becomes the bride (Ibrahim, 1984:110). A woman in Minangkabau always protects herself from anything that can defame her and always places herself in customary rules based on Islamic teachings.

2. Songket

Songket cloth as a subordinate to the clothes brackets, is a symbol of everything that must be put in its place and symbolizes the religious nature of the wearer (Ibrahim, 1984: 110). Every woman in Minangkabau always maintains her religious character because when a woman marries she will become a mother and teach Islam to her children

3. Tokah

Tokah is a symbol of what is on a woman's body that should not be shown to others or which is a secret for a woman and should not be known to others (Ibrahim, 1984: 111). The purity of a woman in Minangkabau is reflected in her behavior that does not conflict with traditional and religious teachings.

3.3.2. Symbolism in Bride's Jewellery

The jewelry used by the bride in the Minangkabau traditional marriage ceremony in Nagari Sungai Puar is *suntiang*, earrings, necklaces, bracelets and footwear for the bride.

1. *Suntiang* (crown)

Suntiang or crown is a bride symbolized by flowers that are in bloom. The use of this color is a symbol of greatness and majesty for the bride and groom (Ibrahim, 1984:115). The majesty of the bride can be seen in the gold color symbol found in the edit used by the bride.

2. Earrings

A pair of earrings is a symbol of a bride and groom (Ibrahim, 1984:117). Marriage is the legalization of religious and customary relations between men and women in a husband and wife bond

3. Necklaces

Necklaces wear by brides in the Nagari Sungai Puar area are symbols of the five pillars of Islam (Ibrahim, 1984:117). Symbolized as the pillars of Islam because this Minangkabau custom is based on the Koran according to the customary proverb which reads the *adat basandi syara', syara' basandi Kitabullah*, in which every husband and wife must carry out the obligations of the pillars of Islam.

4. Bracellets

Bracelet is a symbol of a sign in reaching something that has a limit (Ibrahim, 1984: 118). This bracelet is likened to that everything has a limit. Too far reach it will be caught by the bracelet. This means that in doing something, it must be adjusted to the limits of ability.

3.3.3. Symbolism in the Groom Outfits

1. *Baju roki*

Baju roki is a clothes made of velvet which are sprinkled with gold thread and gold thread is also used on the edges of the seams, which is a symbol of the greatness and majesty of the bride in question (Ibrahim, 1984:111). A man who is carrying out a wedding is treated like a king for a day, therefore his greatness and majesty is reflected in the *batati* lace found on the wedding dress.

2. *Kemeja Putih* (white T-shirt)

Kemeja putih (white shirt) on the groom's clothes is a symbol of the sanctity of marriage (Ibrahim, 1984:111). The sanctity of a marriage must always be maintained, therefore the bride and groom must know what are the obligations of husband and wife according to customs and religion.

3. *Rompi dan celana* (vest and pants)

Rompi dan celana (vest and pants) made of green velvet are a symbol of the nobility of a man who becomes a bride (Ibrahim, 1984:111). The motif contained in this vest is called the *pucuak rabuang* motif. The *pucuak rabuang* motif is a symbol of life. The life of bamboo from childhood to old age describes a useful and not in vain life, which is symbolized by the *pucuak rabuang* motif.

5. *Samping*

Samping is mounted above the knee with an angle parallel to the master of the foot. *Samping* is a symbol of the master of the feet which is a guide in walking, therefore do not carry out what is prohibited by custom (Ibrahim, 1984: 111).

3.3.4 Symbolism in Grooms Jewelry

1. *Deta* or *saluak* (crown for men)

Deta or *saluak* (crown for man) is a symbol of the rules of life for the Minangkabau people (Ibrahim, 1984:116). Living without rules for the Minangkabau people is the same as being uncivilized. With these rules, there are guidelines

in living everyday life. The groom wearing *saluak batimbo* in the wedding ceremony is a symbol of the king for a day and will become king. The meaning of the symbol above is that a man in the household is a leader, the husband cannot make and decide for himself various problems but must be decided together in the family or with his wife.

2. Necklaces dor the groom

The necklace on the groom has three levels with a *pacat kenyang* motif. The necklace is a symbol of feeling happy, that the bride and groom are having fun, as well as a symbol that there has been a bond between the groom and the bride and the extended family (Ibrahim, 1984:118).

3. *Pending*

Pending is a symbol of defense or shield in the face of the enemy (Ibrahim, 1984:118). In facing various challenges or enemies, as part of the Minangkabau community with the traditional philosophy of *Adat Basandi Syara', Syara' Basandi Kitabullah* is able to hold on to an *istiqamah* attitude and always live in the guidance of the Islamic religion.

5. *keris*

The *keris* worn facing leaning to the left is a symbol of prudence, so that those who wear the *keris* must think before taking action (Ibrahim, 1984:118). Based on this symbol there is a message, namely that in doing something don't be rash, but first think about the causes and consequences of what we are going to do and its impact on others

All elements in the wedding dress at Nagari Sungai Puar have a value of beauty. The beauty in the Minangkabau traditional wedding dress on the Nagari Sungai Puar is obtained by understanding the combination of symbols it contains. The meaning of the symbol in it is the beauty that is in the wedding dress. Minangkabau traditional wedding dress on the Nagari Sungai Puar has symbols that contain messages about guidance in life that can give a good direction in life. The purpose of these life guidelines is to maintain all forms of behavior in order to achieve a happy life by prioritizing symbols and practicing good character.

IV CONCLUSION

Based on the results of the research, it can be concluded as follows:

1. Oral tradition is an ancestral cultural heritage that reflects the character of the community supporting the tradition. The significance of oral tradition in human life is evident from its use for several generations from generation to generation to organize the cultural life of a community group, controlling moral values in oral tradition carries a function as a controller of human behavior. *Pasambahan* has its own role in the implementation of traditional processions, especially ceremonies in Minangkabau traditional marriages.
2. The stages of the process of customary marriage procedures in Nagari Sungai Puar are still being carried out until now. No changes have been made to the implementation of the Minangkabau traditional marriage ceremony.
3. The beauty of the form in the Minangkabau traditional wedding dress on the Nagari Sungai Puar is reflected in the arrangement of relationships of various harmony and

resistance from the elements in the dress. These meanings are manifested in the symbols on the Minangkabau traditional wedding dress on the Nagari Sungai Puar which contains life guidelines, namely how to have and behave well in carrying out every life.

Suggestions

After doing research, suggestions are needed for the sustainability of this tradition, including:

1. The implementation of Minangkabau traditional marriages should be carried out in accordance with the stages that have been legal according to applicable customs. With the *pasambahan* adds to the moral value given.
2. Traditional leaders should channel their knowledge and abilities to provide training to youth as cultural heirs.

Future researcher are expected to be able to deepen the results of this study to conduct more perfect research.

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