



## Overview of Marriage Customs and Bridal Make Up at Gadang House 21 Nagari Abai Sangir Room, South Solok Regency, West Sumatera

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### Abstract

This study explores information about traditional wedding ceremonies and bridal makeup in Nagari Abai Sangir in terms of wedding ceremony processions, bridal makeup, bridal fashion and accessories and the meaning of bridal fashion and accessories. This study aims to describe the wedding ceremony procession, the form of bridal makeup, the form of bridal clothing and accessories, describe the meaning of bridal clothing and accessories. This type of research is qualitative research. This research instrument is the researcher himself and is assisted by supporting instruments such as stationery, tape recorders and cameras. Data collection techniques are carried out by means of observation, interviews and documentation. The techniques of checking the validity of data in this study are the extension of observations, increased persistence, triangulation and auditing. The steps to analyze data are data collection, data reduction, data presentation and making conclusions. The results of this study are 1) marriage ceremonies at the gadang house 21 Nagari Abai Sangir rooms including ceremonies before marriage, wedding ceremonies and post-wedding ceremonies, 2) in Nagari Abai Sangir before the bride and groom are made up first carry out the ritual of eating betel while reciting prayers called pamanih, 3) the form of clothing and accessories of the bride in the gadang house 21 nagari Abai Sangir room consists of suntiang, kuruang clothes, salendang, orok, kaluang omeh, galang furnace, tarompa tinggi, while the groom's clothes consist of shirts, sarawa rocking saruang cloth, litau bridal accessories, kaluang and keris, 4) suntiang contains the meaning of a bride must be able to carry a heavy burden after having a family, kuruang clothes show minangkabau democracy, salendang contains the meaning of there are parts of a woman's body that others should not know, orok contains the meaning of women must cover aurat, neck jewelry as beauty and wealth sipemakainya, hand jewelry has the meaning to act must have limits, high tarompa contains the meaning of travel must be careful, while the meaning of the

groom's dress includes Shirts symbolizing the greatness of the wearer and having a big spirit, sarawa goyang symbolizes all acts of work must have a size, saruang cloth symbolizes having to obey customs and sharak, litau symbolizes a leader in the family and his people, keris symbolizes a person must be careful and think first before acting, shoes symbolize a leader must manage to take his family in a more important direction good. It is recommended that it be able to consider and preserve the customs of Marriage in Nagari Abai Sangir in terms of bridal makeup, bridal fashion and accessories and their meaning.

**Keywords:** *review, marriage customs, bridal make up*

## **Introduction**

In West Sumatra, customs are relics of fatwas and teachings of household and bernagari, the form of customs is revealed in petatah-petitih which is the arrangement of values and oral literature that remains alive today. The role of these petatahs is very important in interpreting the greatness of the Minangkabau custom. This can be seen from the form of culture and art, including the form of its ornamental variety, therefore customs are a hereditary heritage by previous ancestors, which became a guide in building households and nagari. The Minangkabau custom (tribe) for example, is different from the customs of the Batak tribe, acehnese tribe, Sundanese tribe, Javanese tribe and so on.

Koentjaraningrat (2016, p. 140) customary ceremonies are a series of actions arranged by customs and legal norms that apply as well as agreed upon by the community and relate to various kinds of events that are considered sacral\ important and occur in the environment of the community concerned. Each tribe tried to maintain its customs and even preserve them in the midst of the changing currents of the times. For many tribes, custom is their identity that is their pride. Van Apeldoorn explained that: custom is any regulation of conduct that does not include the field of law, decency, and religion (Idris, 2004: 1). The Minangkabau proverb which reads: "Alam Takambang Jadi Guru", means that everything in nature and the surrounding environment is used as a source of custom. The point is that everything around us, both the environment and nature, is used as a source to live life. The environment and nature teach us about how to socialize, appreciate, love, be virtuous, moral, creative and ethical.

Broadly speaking, the Minangkabau area includes land, overseas and coastal areas. The land area is the area around Mount Merapi, the overseas and coastal areas are lowland areas to the west of the land area bordering the Indian Ocean (Sjarifoedin, 2011). The Minangkabau region used to have only three luhaks known as Luhak Nan Tigo, namely Luhak Agam, Luhak Tanah Datar and Luhak Fifty Cities. The area that is not included in the Luhak area is called the rantau and coastal areas. Now the name luhak is no longer used and changed to Regency and the area that was once rantau and coastal is also called Kabupaten.

As with Solok Regency, this area was once included in the rantau area, namely the migration area of the community from the Tanah Datar luhak area which is now Solok Regency. Solok Regency itself is one of 14 regencies and cities in West Sumatra Province. On January 7, 2004 there was a regional expansion from Solok Regency to South Solok Regency. South Solok Regency consists of 7 sub-districts. One of them is Sangir Batang Hari District, this district is divided into 7 Nagari and Abai Sangir is one of them and is

an area that the author will research. The research that will be carried out concerns the traditions used by nagari, especially regarding the makeup of the bride and groom, the wedding ceremony, as well as the meaning of the wedding dress, which is carried out in the 21-room house of Nagari Abai Sangir.

Marriage in Minangkabau is manifested in the form of a marriage ceremony, the marriage ceremony in Minangkabau at every stage contains meaning and philosophical. The marriage ceremony is one of the traditional processions born for generations, therefore marriage becomes a momentum for the meeting of two humans, two families, two different tribes that are united in one customary and religious bond. According to Sinaga (2012:1-2) Marriage is an important event that is deemed necessary to be sacred and remembered by every party involved through a ceremony, both modern and traditional ceremonies. Modern ceremonies are usually performed with reception activities while traditional ceremonies are performed according to the traditional rituals in question. No wonder the minang kabau community still maintains this traditional tradition, as is the case in Nagari Abai Sangir.

According to Tunganai (Bundo Kandung), Ron's mother (59 years old) based on an interview with researchers on July 10, 2021 in Nagari Abai Sangir, the traditional marriage ceremony was mostly held inside the Gadang House, namely in the 21-room gadang house owned by the Sigintir Malay Tribe, one of the 13 tribes in Nagari Abai Sangir.

The series of marriage ceremonies at Nagari Abai Sangir include:

1. Mambuek etong (meminang)
2. Maantaan tando (bertunangan)
3. Baretong (menentukan tanggal baralek dan tanggal nikah)
4. Mamanggia Pokok- Pokok (mengumpulkan saudara dekat)
5. Manarang tando
6. Akad Nikah
7. Hari alek/pesta perkawinan (batombe)
8. Manjapuik marapulai
9. Manjalang mintuo
10. Manarang tando (menerangkan ke ninik mamak bahwa perhelatan sudah selesai)

The most prominent thing when the marriage ceremony took place at the gadang house, namely "Batombe" is a rhyme that is sung in reply containing messages, parents' messages to children about social ethics, romance and so on, Batombe is carried out during the event, Batombe is usually free to be done by anyone including the person attending the event. In addition to the custom of marriage, another thing that really supports the appearance of the bride and groom on a happy day is the dress. Clothing is everything that we wear from head to toe consisting of basic clothing, complements and accessories, according to Ernawati (2008: 27) clothing is everything that is worn from head to toe providing comfort and displaying beauty for sipemakai. Based on the author's interview with Tunganai (bundo kandung) ibuk Ron (age 59 years) in Nagari Abai Sangir includes.

The bride's dress consists of:

1. Baju kurung
2. Salendang

3. Orok/rok
4. Perhiasan
5. Suntiang
6. Aksesoris seperti kalung, gelang, ikat pinggang
7. Sepatu /selop.

As for the groom consists of:

1. Baju kemeja
2. Sarawa goyang
3. Sasampiang
4. Saluak
5. Aksesoris seperti kaluang, keris dan sepatu.

The bridal fashion and accessories in the 21-room gadang house also have their own meanings as well as the suntiang worn by the bride which has a symbolic meaning that the daughter who wears the suntiang is a daughter who is ready to undergo the household dipper, has steadily supported her weight undergoing the household dipper.

In the Wedding Ceremony in addition to the traditional ceremony and bridal attire, makeup also plays a very important role in supporting the appearance of the bride and groom's makeup. Andiyanto (2003:150) explained that the definition of bridal makeup is a characteristic of makeup intended for the happy day of the bride and groom. Corrections are made in detail so that the face looks perfect. For the bride, especially the bride, the makeup must have the power to change the face more radiantly, and look special and still maintain a natural beauty that is personal. Bridal makeup usually looks more glamorous, such as wearing a 3-layer foundation consisting of primer, foundation, base make up as well as a striking powder and eyeshadow.

According to Ibuk Ifra, the owner of Salon FR Group, whose researcher interviewed on July 10, 2021 at the gadang house 21 daro children's room was made up by her bako, and was picked up by the makeup artist, before makeup the daro child was obliged to eat betel (betel) so that the daro child was stronger while wearing suntiang and radiated the aura of beauty from the daro child, likewise, marapulai also advised to eat betel (betel) so that marapulai also remains fit and exudes an aura of good looks when sitting basandiang later, in the makeup used for her bride using makeup that has made modifications in the sense of doing almost the same makeup as other minang kabau brides. The makeup used tends to be heavy makeup and stands out more using light-colored eyeshadow and bright lipstick than other makeup.

In addition to makeup, hairdressing also plays an important role in supporting the appearance of the bride and groom so that it can look more attractive and beautiful to the eye on her happy day later, according to Hayatunnufus and Yanita (2008: 2) the definition of hair makeup and the purpose of hair styling is a science that studies how to style \ make up or beautify hair from an existing shape or the condition of the hair as a whole to be better and mastered and aims to produce something new or appropriate to the faceform, opportunity and evolving methods.

Hair makeup at Rumah Gadang 21 Ruang itself aims to make the bride's hair more beautiful in the eyes and neater, for the bride the hair styling aims so that at the time of

installation the *sunti* is stronger and does not shake when worn later. Based on a researcher's interview with Mrs. Ifra, the owner of the RF Group salon and *tungganai* (*bundo kanduang*) said that the development of bridal makeup at this time is very fast developing, as well as the clothes and accessories worn by the bride and groom, one of which is in accessories experiencing a slight development, namely in the material, design or motif parts of the clothes used by the bride and groom, be it *marapulai* (groom) or *dar* children (bride).

Based on the background above, the objectives of this study are 1) Describing the Wedding Ceremony Procession at the *gadang* house 21 rooms in Nagari Abai Sangir, South Solok Regency, West Sumatra, 2) Describing the Form of Bridal Cosmetology at the *gadang* house 21 rooms in Nagari Abai Sangir, South Solok Regency, West Sumatra, 3) Describing the Form of Bridal Clothing and Accessories in the *gadang* house 21 rooms Nagari Abai Sangir, South Solok Regency, West Sumatra, 4) Describe the Meaning of Bridal Clothing and Accessories in a 21-room *gadang* house in Nagari Abai Sangir, South Solok Regency, West Sumatera.

## **Literature Review**

A traditional ceremony is a series of actions that are organized by customs and legal norms that apply and are agreed upon by the community and are related to various kinds of events that are considered *sakra* / important and occur within the community concerned (Koentjaraningrat, 2016: 140). Marriage according to the understanding in Minangkabau is the formation of a family which is carried out with a personal bond between a man and a woman with the blessing and approval of all relatives. According to Dwiyana (2002: 26) marriage is something that is sacred and dreamed of by everyone, both men and women. So it can be concluded that marriage is the formation of a family with a sacred bond between a man and a woman accompanied by the blessings of both parties.

In carrying out marriages, especially at The *Gadang House 21 Nagari Abai Sangir Room*, it is carried out in several stages in accordance with the provisions of applicable customs. These stages have their respective roles, both parents, *ninik mamak*, *sumando* people, *bako*, *urang kampuang* and so on. The series of marriage ceremonies at *Rumah Gadang 21 Nagari Abai Sangir Room* include: *Barituang*; *Maantaan Tando* (Engaged); *Mangumpua Staples*; *Manarang Tando*; *Baralek*; *Batombe*; *Maantaa gulo*; *Marriage Contract*; *Marantau* and *Manjalang Mintuo*; and *Manarang Tando*.

Bridal makeup includes makeup, hair makeup as well as the clothes worn by the bride and groom. Makeup aims to highlight the advantages and make up for the shortcomings in the face that develop in society. Hairdressing and the purpose of hairdressing is a science that studies how to style / make up or beautify hair from an existing shape or the condition of the hair as a whole to be better and mastered and aims to produce something new or in accordance with the shape of the face, opportunity, and growing methods. While the bridal attire is everything worn by the bride and groom in full ranging from clothes worn on all limbs to fashion equipment and jewelry.



## Method

This type of research is qualitative research. Qualitative research is research used to examine the condition of natural objects where the researcher is a key instrument (Sugiyono, 2005). Meanwhile, Moleong (1989: 27) revealed that qualitative research is: "qualitative research is rooted in a natural background as a human wholeness as a research tool, utilizing qualitative methods, relying on inductive data analysis, directing his research goals to try to find theories from the basic, descriptive, more concerned with process than results, limiting studies with a focus on having a set of criteria to check the validity of data, the research design is temporary, and the research results are agreed upon by both parties between the researcher and the research subject."

This research instrument is the researcher himself and is assisted by supporting instruments such as stationery, tape recorders and cameras. Data collection techniques are carried out by means of observation, interviews and documentation. The techniques of checking the validity of data in this study are the extension of observations, increased persistence, triangulation and auditing. The steps to analyze data are data collection, data reduction, data presentation and drawing conclusions.

## Result and Discussion

### Description of Research Results

#### 1. Marriage Ceremony at Gadang House 21 Nagari Abai Sangir Room

The marriage ceremony in the 21-room gadang house of Nagari Abai Sangir includes pre-wedding ceremonies, marriage ceremonies and post-marriage ceremonies. The ceremonies before the wedding include mambuek etong (Meminang), maanta tando (Engaged), bare tong (determining the date of marriage), mamanggia staples. The ceremony of carrying out the marriage includes manarang tando, marriage contract, batombe, alek day / wedding feast, manjapuik marapulai manjalang mintuo. The ceremony after the wedding includes manarang tando.

In Nagari Abai Sangir before the bride and groom are made up the bride and groom first perform the ritual of eating betel while reciting prayers called unclaih, According to the previous belief if the bride does not eat betel then her face will not change when she becomes a bride, after that clean the face using a milk cleanser then provide moisturizer, then apply a solid foundation to the bride's face using the palm of the hand, After the foundation is flat, continue with the application of deep shading on the nose and cheeks, then apply tabor powder and solid powder, then draw eyebrows, then apply eyeshadow by forming the corners of the eyes first with brown, blended with red and filled with yellow, then make eyeliner on the bottom of the eyes with black and white colors. *Apply rouge on cheekbones and chin then pair false eyelashes and the last step is to apply red lipstick and finishing.*

#### 2. The Shape of Bridal Attire in Nagari Abai Sangir

Based on the results of an interview with one of the informants, the clothes worn by the bride and groom in ancient times, the loose-fitting clothes of this bracketed clothes were made of saten or black berledru studded with gold threads, while at this time the kuruan clothes had been modified a lot and the colors were

various. Salendang used to be made of golden yellow velvet fabric and had no lace, at this time salendang had two parts, namely the outside and the inside. While men's clothes are black shirts as well, while at this time the shirts have been modified with various colors, in the past the groom used a golden yellow high tarompa, while at this time the groom used black shoes".

Based on the informant's statement above, the bridal outfit in Nagari Abai Sangir was depicted. The bride's clothing includes suntuang, kuruang clothes, salendang, orok, kaluang, galang, tarompa tinggi. While the groom's clothes include kameja clothes, sarawa, saruang cloth, litau, kaluang, koi / keris, shoes.



Figure 1. Bridal Fashion Now



Figure 2. Bridal Fashion in 2000

### 3. The Meaning of Bridal Dress in Gadang House 21 Nagari Abai Sangir Room

Suntuang contains the meaning that a bride must be able to carry a heavy burden after having a family, kuruang clothes contain meaning to show that democracy is very broad, but is within certain limits in the environment of the groove and proper, salendang contains the meaning that there are parts of the woman's body that should not be known to others, orok contains the meaning that women must cover the aurat, neck jewelry contains meaning as beauty and also symbolizes the ability of the woman's body that others should not know, orok contains the meaning that women must cover the aurat, neck jewelry contains meaning as beauty and also symbolizes the ability of the ability its richness also symbolizes an intrinsic circle of greatness that will stand firmly, hand jewelry means that to act there must be a limit, and in doing things according to ability, high tarompa implies that travel must be careful.

While the meaning of the groom's dress includes Shirts symbolizing the greatness of the wearer and having a big spirit, sarawa goyang symbolizes all work actions must have a size, saruang cloth symbolizes a person must obey customs and sharak, litau as a head covering the groom is a leader in the family and his people, the kris symbolizes a person must be careful and think first

before acting, shoes symbolize a leader must manage to take his family in a better direction.

Traditional ceremonies are a series of actions arranged by customs and legal norms that apply and are agreed upon by the community and relate to various kinds of events that are considered sacred / important and occur within the community concerned (Koentjaraningrat, 2016, p.140). Marriage according to the understanding in Minangkabau is the formation of a family which is carried out with a personal bond between a man and a woman with the blessing and approval of all relatives. Based on the above, it can be concluded that the traditional marriage ceremony is a series of actions arranged by custom and legal norms agreed upon by the community related to a sacred event about a personal bond between a man and a woman with the blessing of both parents.

Based on observations and interviews, researchers conducted the traditional marriage ceremony in Nagari Abai Sangir consists of several stages, namely the ceremony before marriage, the ceremony of carrying out marriage and the ceremony after marriage. The ceremonies before the wedding include mambuek etong (Meminang), maanta tando (Engaged), bare tong (determining the date of marriage), mamanggia staples. The ceremony of carrying out the marriage includes manarang tando, marriage contract, batombe, alek day / wedding feast, manjapuik marapulai manjalang mintuo. The ceremony after the wedding includes manarang tando.

All series of ceremonies that are in accordance with the past, even today the Abai community still maintains that tradition, everything is done at the gadang house if the Abai people want to do a wedding party in their private house, they are obliged to pay a fine first, so the point is that everything must be done at the gadang house except for events that cannot or should not be done at home such as bare tong.

#### **a. Bridal Makeup in Nagari Abai Sangir**

Bridal makeup includes makeup, hair makeup and clothes worn by the bride and groom but of all of them, what has a high level of difficulty is putting on makeup. In applying makeup, the main action is to highlight the perfect part of the face and cover up the flaws on the face with cosmetic smearing skills. Based on the results of observations and interviews that the author conducted first in Nagari Abai Saangir before the bride and groom were made into the bridal makeup first performed the ritual of eating betel while reciting prayers called uncleih, According to the previous belief that if the bride did not eat betel, her face would not change when she became a bride, but as the age of this belief has rarely been done by makeup artists, makeup artists are more in line with the makeup trends that are developing today.

#### **b. Bridal Attire in Nagari Abai Sangir**

Clothing is everything that we wear from head to toe consisting of basic clothing, complements and accessories. Bridal attire is everything worn by the bride and groom in full from clothes worn throughout the limbs to complementary clothing and jewelry so that it looks more sparkly. Based on the above, it can be concluded that bridal clothing is all equipment in the form of clothes worn all over the body and glittering jewelry that displays beauty to the wearer in organizing a wedding ceremony.



Based on the results of observations and interviews, the author did the bride's dress consisted of suntuang, kuruang clothes, salendang, orok, kaluang omeh, furnace galang, high tarompa. While the groom's outfit consists of shirts, sarawa rocking, saruang cloth, litau, kaluang, keris, shoes. The bridal attire used today is different from the ancients. In the past, kuruang clothes were only black and mixed with gold, but now kuruang clothes have been modified a lot of models and various colors. Suntuang used to be suntuang gadang, but now suntuang gadang has been modified a lot but does not remove the characteristics of suntuang gadang itself. In the past, marapulai wore belts, but now marapulai very rarely wear belts.

Based on the results of the researcher's interview with the makeup artist at Nagari Abai Sangir, among which the meaning of the bride's dress includes suntuang which means that a bride must be able to carry a heavy burden after having a family, kuruang clothes contain meaning to show that democracy is very broad, but is within certain limits in the groove and proper environment, salendang contains the meaning that there are parts of the woman's body that no one else should know, orok contains the meaning that Women must close the aurat, neck jewelry contains meaning as beauty and also symbolizes the ability of the wearer's wealth also symbolizes a circle of ultimate greatness that will stand firmly, hand jewelry has the meaning that to act there must be a limit, and in doing things according to ability, high tarompa contains the meaning that the journey must be careful.

While the meaning of the groom's dress includes Bajukemeja symbolizes the greatness of the wearer and has a big spirit, sarawa goyang symbolizes all acts of work must have a size, saruang cloth symbolizes a person must obey customs and sharak, litau as a head covering The groom is a leader in the family and his people, the kris symbolizes a person must be careful and think first before acting, shoes symbolize a leader must arranging to take his family in a better direction. Based on the results of observations and interviews of researchers, there are changes in bridal clothing such as the color of clothing and bridal clothing that have been modified but still have the same meaning.

## **Conclusion**

The marriage ceremony in the 21-room gadang house of Nagari Abai Sangir includes pre-wedding ceremonies, marriage ceremonies and post-marriage ceremonies. The ceremonies before the wedding include mambuek etong (Meminang), maanta tando (Engaged), bare tong (determining the date of marriage), mamanggia staples. The ceremony of carrying out the marriage includes manarang tando, marriage contract, batombe, alek day / wedding feast, manjapuik marapulai manjalang mintuo. The ceremony after the wedding includes manarang tando.

In Nagari Abai Sangir before the bride and groom are made up the bride and groom first perform the ritual of eating betel while reciting prayers called unclaih, According to the previous belief if the bride does not eat betel then her face will not change when she becomes a bride, after that clean the face using a milk cleanser then provide moisturizer, then apply a solid foundation to the bride's face using the palm of the hand, After the foundation is flat, continue with the application of deep shading on the nose and cheeks, then apply tabor powder and solid powder, then draw eyebrows, *furthermore, the*

*application of eyeshadow by forming the corners of the eyes first with brown color, blended with red and filled with yellow, then making an eyeliner on the bottom of the eyes with black and white colors. Apply rouge on cheekbones and chin then pair false eyelashes and the last step is to apply red lipstick and finishing.*

The shape of the bride's clothes and accessories in the 21-room nagari Abai Sangir gadang house consists of suntuang, kuruang clothes, salendang, orok, kaluang omeh, galang furnace, high tarompa. While the groom's fashion consists of shirts, sarawagoyang saruang cloth, litau bridal accessories, kaluang and keris. Suntuang contains the meaning that a bride must be able to carry a heavy burden after having a family, kuruang clothes contain meaning to show that democracy is very broad, but is within certain limits in the environment of the groove and proper, salendang contains the meaning that there are parts of the woman's body that should not be known to others, orok contains the meaning that women must cover the aurat, neck jewelry contains meaning as beauty and also symbolizes the ability of the woman's body that others should not know, orok contains the meaning that women must cover the aurat, neck jewelry contains meaning as beauty and also symbolizes the ability of the ability its richness also symbolizes an intrinsic circle of greatness that will stand firmly, hand jewelry means that to act there must be a limit, and in doing things according to ability, high tarompa implies that travel must be careful.

While the meaning of the groom's dress includes Shirts symbolizing the greatness of the wearer and having a big spirit, sarawa goyang symbolizes all work actions must have a size, saruwa goyang symbolizes a person must obey customs and sharak, litau as a head covering the groom is a leader in the family and his people, the kris symbolizes a person must be careful and think first before acting, shoes symbolize a leader must manage to take his family in a better direction.

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