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Lessons learned from Minang Pelamin

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Abstract

This study analysed the pelamin as an artefact or cultural object from minang ethnic. Pelamin is the throne of adat leader in the inauguration and the bride in persandingan. By using description and interpretation approach to the concept of cultural objects as a symbol and meaning, this study examines design, decoration and altar in minang local knowledge. The results showed that the pelamin as cultural artefacts, not only has a traditional utility function, but also highlight a system of values, philosophy and worldview of minang culture that can be practically used in modern life of a human.

Keywords: pelamin, minang ethnic, local knowledge, philosophy of life.

Lecciones aprendidas de Minang Pelamin

Resumen

Este estudio analizó al pelamin como un artefacto u objeto cultural de la etnia minang. Pelamin es el trono de un líder adat en la inauguración y la novia en persandingan. Al utilizar el enfoque de descripción e interpretación del concepto de objetos culturales como símbolo y significado, este estudio examina el diseño, la decoración y el altar en el conocimiento local de minang. Los resultados mostraron que el pelamin como artefactos culturales, no solo tiene una función de utilidad tradicional, sino que también destaca un sistema de valores, filosofía y cosmovisión de la cultura minang que se puede usar prácticamente en la vida moderna de un ser humano.

Palabras clave: pelamin, etnia minang, conocimiento local, filosofía de la vida.

1. INTRODUCTION:

There is a close relationship between design and culture, rapoport (1983). Similarly, in the minang culture, design of pelamin strongly shows a close relationship with the concepts of social life in minang culture. The concept of life by the minang community embraces a very high kinship system, where the kinship relationship with the family next to the mother is stronger than on the father's side. This situation is caused by the furrowing system taken from the maternal line because the matrilineal system they practice [koentjaraningrat, (1998)]

Referring to the findings of rapoport (1983) who have examined the relationship between design and cultural form can certainly be taken as a reference of this study about pelamin, because pelamin is the elements of art that cannot be separated with the culture. Pelamin is a place to inaugurate penghulu and also an interior decoration of a gadang house that cannot be separated from the functions of it. In addition to the ceremony, the gadang house is also used for daily activities. However, the meaning and value of the pelamin can be reflected in the daily behaviour of the community (navis, 1984). So the environment is the physical construction of the organization, space, time, communication and the meaning of it.

The influence between environment and culture also applies to the minang community, as it appears on the shape or design of minang

pelamin. The term sociocultural used for the system of a group of people who use various means to adapt to their surroundings and behave according to the norms around them. They create value that gives meaning to what they do (see geertz, 1973)

When viewed from the art of pelamin architecture in minang, it focuses on the structure of the design of the pelamin and the decorative style that is influenced by the region or the environment of the producing community. Behind the form lies the meaning and purpose that cannot be separated with the cultural history of minang itself.

The function of the pelamin is as a place to dwell the adat leader, obviously not only serves as a respectable place but also as a reflection of the pattern of life of the community. Therefore, the review of the art of pelamin design is of course closely related to the customary mindset and philosophy in minang culture. In the life of society in minang, mindset and feelings influence each other in every action, this behavior is certainly based on the philosophy that is studied by nature and applied in daily life by ukue jo jangko, alue jo patuik and raso jo pareso (measuring with term, proper, as well as taste). This customary philosophy is reinforced by the adat words used in everyday life in minang society i.e. Raso dibao naiek, pareso dibao descend (feeling carried up to the brain, behaviour brought down to the heart) so that it can be practised eternally by society.

Pelamin was originally an embroidered cloth with gold or silver thread or silk thread in the middle (elephant of balari) as a place of inauguration of adat leader, a gathering place for traditional adat kampong, ninik mamak, and religious figures (dj.dt.lubuk sati 1976).

Nowadays design is growing very rapidly and pelamin becomes one of the cultural objects with a very complex interior decoration. The development of the form on the pelamin would bring also the development of meaning and symbol that shaped as it is now. Pelamin is the throne of the residing place of the new leader held inauguration, or the newlyweds married. As a novel of strategies in this study, the pelamin may be seen as custom equipment and also as a place that gives dynamics in minang customs and culture (sabzalizadeh & taghinejad, 2018).



Figure 1. Pelamin with modern touch outside the gadang house at marriage event.

In terms of the concept of equipment, it is made as a newly appointed seat of the adat leader or the couple who will initiate a new stage in his life. A person who is inducted into the chair of adat or marriage has an important responsibility to the community. The adat leader is responsible for protecting his members and should not distinguish his child and niece. In the adat proverb says the responsibility of the adat leader is as follows:

Kamanakan barajo ka mamak

Mamak barajo ka panghulu

Penghulu barajo ka mufakat

Muafakat barajo ka nan bana

Bana berdiri sandirinyo

Sasuai alue jo patuik

(kemenakan beraja ke mamak, mamak beraja ke penghulu, penghulu beraja ke mufakat, muafakat beraja kepada kebenaran, kebenaran berdiri sendiri, sesuai dengan alur dan kepututan).

In minang culture, the child will follow the mother's instruction because the mother is fully responsible for all matters relating to children's needs such as food, clothing and education. Father of the child is also responsible by the teachings of islam. According to minang custom, father is not obliged to meet all the needs of his children, because everything has been met by the mother. In addition to fulfilling the daily needs of the child, a mother (as adat leader) is also responsible for fostering the personality (also for nephew or subordinate), by providing directions or norms to be practised. She also taught customary ethics as a provision of knowledge in the life of his/her society someday. In minang culture, if a child (a nephew/subordinate) made a mistake, then the mother is the one who will be reprimanded (mistakes of nephew or members of the kaum will be the mistake of the mother as adat leader).

If misunderstanding happened between family or nephew with the villagers, the mother is responsible for solving the problem. Because mother as the customary leader is "kusuik nan kamialasaikan, karuah nan manjaniehkan" solve the matted, clarify the murky. If he/she is in misery, then the mother is the one who helps to find a solution, as her responsibility as the adat leader,

Kok kurang nan kamanukuak,

Kok senanteng nan ka mambilai,

Kok usang nan kamambaharui,

Kok lapuak nan kamangajangi,

Kok indak ado nan ka maado

Kok nan condong nan ka manuiaih.

In malay language means:

Bila kurang akan menambah, bila senteng akan mambilai, bila usang akan diperbaharui, tak ada akan diadakan, bila miring akan ditunjang

Adat leader is responsible for guarding his people's inheritances and because of the kind of responsibility for such property, it cannot be traded because it is an inherited object to the grandchildren in the mother line. In short, her responsibility as an adat leader is an obligation that must be run called also tungganai house. Therefore, because of the position and

responsibility of the mother it is natural to be inaugurated and out published by holding a big party in a great ceremony marked by blood sacrifice. Seated on a special and higher seat like a pelamin and a gadang home and conducted in a high-level traditional ceremony for seven days and seven nights. Seven is a number that is considered important because it is a natural number like seven days a week, seven layers of sky. The community will also experience a new stage cycle when there is a married couple. Without marriage and family life, it will not be a society or it will become shrinking. Therefore, marriage is the beginning of a family into an important unit to the community. The newly married couple, as well as the newly ordained adat leader, need to be placed at the pelamin in the gadang house.

The concept of such a pelamin is considered special because it is not an ordinary place to be occupied by anyone because of the privilege. It is constructed and decorated in such a way from a structural point with certain components. Pelamin as a cultural object inherited to the daughter and granddaughter is also called inheritance treasure. It contains the high customary value of life, as a family symbol and taken into account as a source of life for the main community as a leader (melnichuk & osipova, 2016).

2. DESCRIPTION AND DISCUSSION

Minang pelamin structure divides into three large parts and arranged in such a way as to display a beautiful and majestic pelamin. The related elements are material and colours, decoration pattern, and the

shape of pelamin structure. These three parts contain meaning related to the values and symbols of great leadership and kinship within the minangkabau cultural area.

3. MINANG PELAMIN STRUCTURE: A CULTURAL PHILOSOPHY

A pelamin is constructed in such a way by using various components. Each component has a different shape, although there is diversity but all are in a neat and attractive structure. Nevertheless, when examined each component closer, there is a meaning contained in each component and that meaning can be concluded as the living value of the minangkabau community (ibrahim, 1991; atazadeh & mahmoudi, 2017).

There are eleven types of basic component in the pelamin, each component is not the same. Of course, each component contains a meaning that is not the same between other components. Eleven related components constitute a system which becomes one, meaning that each other is inseparable because it is the basic that must exist in every making of minang's pelamin in the great adat event. One to another represents values that contain the value of life in the cultural area concerned. Starting from family life (members in a gadang house), until the life of society widely. The values are as follows.

3.1. The nature of adat

Background of pelamin. Physically the whole setting is not visible from the face of the aisle. Because it is at the back of all the pelamin components. Rectangular with a width between 60 to 70 cm and 300 cm of height. The meaning contained as in the background position on the pelamin structure extends vertically sharply indicates the position of a leader in her people, in a comprehensive sense, although she is small but with its most rear and centred position, this meaning fits perfectly with the existence of a single clan leader, and as a head of household in her family.

This slightly visible setting symbolizes that leaders are not necessarily present in all things. Her presence is certainly tailored to its needs in the community. The emphasis on the left and right reminds that leaders will be strong if the members of the group (people on the left and right side) support both left and right. It will not look great if the left and right background connections are not good anyway. In this case, it can be seen that the relationship of an adat leader with the environment must be good as well. So that will create strength and strong defence in leadership later. Good intimacy of members and leaders is reflected in the neat backdrop.

Likewise with the greatness of the power of adat leader is reflected in the width of the background that has been in the connections on the left and right. The power of adat leader until the edge of the background, although the background is small. However, its power is very influential to other components. For example, other components cannot be added to the left and right. Pelamin can only be made according to the background. The width of the pelamin cannot be added and always refers to the width of the background. That is the meaning of set for the making of a pelamin in minang.

... Bahwa yang diberi garis yang dipahat, yang ditakuk yang ditebang...

Which means that make what the adat leader has prescribed, do not act outside the rules given. It is hoped that a leader will play a role as a background to other components in making a pelamin. Members of the kaum should not act arbitrarily without the permission of the adat leader. Power over its members is fully in the hands of the adat leader. An adat leader rules over the gadang house and family members whoever living in the gadang house. However, if she is the top adat leader then her power is wider than adat leader andiko.

A very limited backdrop visible from the front of the pelamin means that an adat leader does not always see in the midst of society. The background will be visible if the netting section is slightly open. She will be seen when it is necessary, for example in official ceremonies, meeting at the traditional centres and others.

The spiral connected to both sides means bonding to her responsibility as a leader, tied to some rules as an adat leader. Bonded means not tied with rope, but dictated by the rules of adat that apply to nurture his people. In her hands all the responsibilities of her kaum and her sisters, including the responsibility to her mother. The relationship of the two sides in the design of shade is a complete sign, meaning that responsibility to the members of the people and responsibility to the high treasures of her kaum. Be faithful with the oath that has been accepted. As the opinion of a.a.navis (1983) in this case "...adaik badunsanak

patahkan dunsanak, adat bakampuang paliharo kampuang, adat basuku paliharo suku, adat banagari paga nagari”.

The adat leader reminds the men of his extraordinary responsibility in the context of customs and religions (his subordinates and biological children). However, this verse implies to minang society that custom and religion are very much aligned. There is no cross dispute between custom and religion. Thus it is necessary to study this minang culture deeply and practised in everyday life.

Kain jalin, this structure is made of three strands of fabric that is woven into a structure that contains an aesthetic value. This structure represents a simultaneous and balanced in the leader which is also called the "ungku tigo sajarangan", these three traits are identified as "three-tiered ropes, something strong and solid." to strengthen these three traits, society must be led by a religious, established and knowledgeable leader. As in the value of life governed by adat”... That a leader is ideal, in the words of adat mentioned ... The absence of gold can be sought, the absence of mind broke off. No packing will break the rope. Undefined will drown on earth.

Carano (attributes and tools of traditional ceremonies of minangkabau). Its function is very vital, the custom ceremony can fail if there is no carano. Carano is a symbol of glory for the adat leader, king and nan ampek. Customary family functions (1) urang sumando, (2) mamak rumah, (3) mande bapak dan (4) anak daro (the bride). For them carano serves to (a) equipment requirement mamanggia (calling) the bridal groom and ceremony maanta sirih (delivery sirih), (b) equipment

requirement commencement of customary court, memolia (glorify) nan gadang basa batuah (adat leader, datuk or ninik mamak) besides loving nan ketek (small ones) with cigarette symbol in white glass.



Figure 2. Carano (symbol of glory for the adat minang leader)

3.2. The fortitude of challenges

Kelambu, its shape in the structure of pelamin is similar to the screen of a ship ready to sail. It has many layers of up to seven layers that contain multiple meanings. The first meaning is to go and to get a good one must face through the layers of obstacles. The seventh item is stored far away in a place of honour. The number of kelambu up to seven layers reminds a leader not to give up before fighting. It takes a leader who can master the various challenges that occur in her subordinates and also remind that human life on earth is always followed by challenges which must pass by with patience.

Seven layers also remind the leader and her subordinates to make a strategy against the challenges that pertain. Because it is not possible for all challenges to go through in one lifetime, it may take a long time to get the desired result. Therefore, a leader should have a tenacious attitude and never give up. In this case, the leader must be smart, knowledgeable, intelligent, to carry out all duties and responsibilities properly. This agrees with what nordin selat says (1975) "... That expected leader is a sensible leader:" depth in mind, the sea of wisdom. "the kelambu also shows the attitude of a tireless leader through layers (challenges) that passes in the life of society".

Every time facing a challenge, a leader must also remember the meaning of basic materials of kelambu which are soft and shiny. Face all challenges in a gentle, elegant and confident way and believe that what has done will work well. The selection of basic materials of kelambu made by strong satin also shows strength in shaping the defence, and proper living arrangements for the child and his subordinates in the future. Because the material of satin principally has strong character, good luster, and soft. The gentler nature of this material can also be attributed to the qualities a leader must have to be accepted by his people.

These wave motifs remind us of the waves (ripples) that exist on the beach; sometimes the waves are small, sometimes large or even can turn into a big storm that harmful to any existing on the beach. The nature of life that can be referred to from this wave is the wave of life as a leader. Sometimes life waves look small, sometimes big, even life waves are difficult to control. This illustration gives a warning to the leader to carry out her duties in various waves of life to control herself. She needs a lot of knowledge, patient and calm in the face of a challenge so as not wrong in

determining attitude to the subordinates and not one-sided. No problem cannot be solved properly. Indeed apply the adat adage as follows: manimbang samo barek, mangukua samo panjang,

Of course, the leader who is less knowledgeable, impatient and acting alone cannot be accepted by society, which is certainly not expected by his children or his subordinates. Subordinates expect a leader to be sensitive, fair and not favouritism. Even in the words of adat as follows: the leader in minang must know the branch that will poke the eye, must know the branch (staple) that will fall and hit the head, and have high raso pareso. Someone who has a high sense of concern will surely succeed to be the leader and leader who is expected because the taste is related to science and soul (heart). As for where the adat leader: raso dibao naiak, pareso dibao down. That means taste processed in the brain then brought to the heart and back to the brain to behave. The attitude of such a leader is also supported by nurdin selat (1975) ... "that an adat leader should have a high tolerance, elegant in member's view...setuju di orang hendaknya, sakit di awak sakit di orang, lemak di awak lemak di orang."

The waves are a kind of curtain mounted on the ceiling, not long in sizes such as kelambu and curtains. You can refer this wave as the waves (ripple) on the beach, sometimes make the heart calm, sometimes fears because of the great waves pounding. The meaning and symbol of this sentence for minang society is the wave in life, whether in social life or in a family that there is a sense of calm and a period there is feel uneasy (depressed). It is a warning to every leader that there is a tidal wave of leadership, ups and downs in life so that this warrant can be thought to face the wave. The warning is regarded as the challenge of leaders in

minang culture for the future in order for every leader to be able to lead a touching leadership to his people, be responsible and trustworthy.

3.3 Knowledgeable

Banta gadang is one of the most important components because its function in the structure is very important. The banta symbolizes a rich, economically capable leader. This is very much in line with the opinion of nordin selat (1975) ... Which relates to the qualities that a leader must possess. According to him ... A superior leader is a leader who has: ... A good economic standing. Banta is described as a barn bapereng in the gadang home. There is always rice¹ in the rice barn. The barn (former rice from the rice field) is the economic symbol of the family of the people. Members of the people will be embarrassed when the crowd knows if there are no contents in the barn (the unintelligent penghulu). This will affect the inner prince; he will feel contemptible and can not talk to anyone in public.

An adat leader is also expected as a known as a provision for him to be a step ahead person, a twig elevated. She knows about customary law, indigenous heirlooms, tahu cewang tanda akan panas, tahu digabak tanda akan hujan, tahu dengan bayang kata sampai. With the provision of this knowledge, the adat leader is expected to eternally be hearted by her people. A leader also has to be knowledgeable and with a big soul, always

¹ The rice in this sentence shows a leader who is rich, knowledgeable and intelligent. Thus an empty barn reflects a leader who is not smart, and people will be embarrassed if there is a barn that does not contain rice (An unintelligent *adat* leader).

working by the plan, never working carelessly. She already has plans that are structured to carry out their duties and responsibilities.

An adat leader always works by the objectives she has designed so that she can easily assess the design that she has done. Because the title of adat given to her is a title for a very long time and maybe a lifetime title. The title will end if he dies or no longer able to carry out her duties and responsibilities. In reality, however, a leader is given a customary title until she died. If she can no longer perform his duties and responsibilities, then she will give power to her subordinates as daily executors. If this is the case, then it is not necessary to hold a traditional feast, as it is not replaced considering the magnitude of replacement cost to replace the enormous cost that must be provided by the family.

As a learned leader, she also needs to know the direction and purpose of the subordinates in her people. Like the screen of a ship, the ship will shake if the ship captain does not know the direction she will pass. It needs enough knowledge to be able to open the ship's screen to stretch properly so that any weather that will hit the ship will be able to pass well in accordance to reach the destination safely. The accuracy of installing the screen, the selection of strong screen material is also needed science and experience if the screen is not strong enough, of course, the wind will make the screen shredded, the ship lost control and then sail aground in the middle of the ocean. And if adat leader is not knowledgeable and intelligent, then he will not be able to lead and do not know that studying there is no age limit. Throughout our lives, we must always learn and learn.

Banta gadang, is one component of the pelamin that position is located at the front, serves as a brace adat leader or bride at the held ceremony. See figure 3.8. If the pelaminan saw as a gadang house in minang culture, then banta gadang is as a rice barn located in the front yard right on the left and right of the gadang house. If the rice barn is a symbol of prosperity then this banta also as a symbol of wealth, it is a symbol of "puro" (a storehouse of high heirlooms such as clothing, maternal clothes, pelamin, spears, custom umbrellas and other heirlooms). Banta is also a symbol of the position of an adat leader in nagari (level of adat leader in nagari).

There are six ornamental features depicted on banta gadang. Banta is the most ornamental place of decoration compared to other components. The multi-coloured design is one of the reasons it is called banta gadang, because its function and meaning are immense and very meaningful in the life of minang society. The symbol and meaning of a leader in carrying out her duties are illustrated in this banta, therefore the banta according to its position in the pelamin also contains a meaning that can not be ignored. Its position in the front implies to the adat leader and the head of household that the adat leader, a father in front of his subordinates does not a hindrance to his people. He only serves as a clamp that means keeping, as a defensive bastion in the lives of the subordinates and his own children (Jahwari & Khan, 2016).

Lidah-lidah (tongues) is a component and its meaning can be described as always keeping the words in the middle of the crowd, with its position on the head also as a sign as mutual respect, not just any high talk. Only skilled people can say the truth and do not say their will. So also with a leader should always keep his speech, wisely choose the word

as where the adat leader in this case: *kato partamo kato batapati, kato kaduo kato bacari*- the point is that the first word spoken by the leader is the word of truth and the second word is a made-up word (many reasons) (Singh & Singha, 2016).

Therefore, a leader should think deeply before saying words to be conveyed to the crowd (subordinates) or to her people in the nagari. The tongue in this case also means to oppose the rule, meaning that one is obliged to oppose on the basis of truth using the right reason, not blindly as *nordin selat* (1975) in his illustration "against the teacher with his studies, against *mamak* with her custom".

The words "boelat kata karena moepakat, boelat air kerana pemboeloeh" is also one of the meanings contained in the tongues of this *garendeng*. All decisions must be deliberated first, of course on the truth, because deliberation is looking for a word that pertains *garendeng* position to beautify the atmosphere of the *pelamin*, as well as the expectations of the subordinates to an adat leader and hope of the children to their parents. As a conditioner, not always an adat leader is seen as a frightening figure, sometimes she can also be exposed to light things like boasting and joking.

The veil component also contains a familial value. The point of view is a veil as a cover of shame or family disgrace from the crowd. This is the responsibility of the subordinates to the leader. Good at keeping the dignity of his family (*nordin selat*, 1975). Even though the veil purposes to cover the entire wall, yet it does not seem to cover all the walls, but is seen only as a wall decoration with gold embroidered fabric. The function as

the cover is not visible, which is seen as a function of decorating a gadang house (decoration). This veil is also defined as a family defense, keeping the family and her people's dignity in traditional ceremonies (Enggarani & Spaltani, 2019).

3.4 Rules

Another component of the pelamine is the angkin/karamalai, which serves to increase the splendor of the pelamin, the customary language called this angkin with rambai-rambaian which means as vibrant as a gadang house toys for a pelamin, as a symbol of a great feast. Angkin exist in the form of horses and flowers, in origin angkin is made from sugarcane, pipping, wood, fruit sampir and flowers sikakauh. At a certain ceremony everything that is hanged at the gate called gaba-gaba. The position of angkin and karamalai in the pelamin structure can be seen in the figure.

Prosperity, wealth, tranquillity, patience in social life will be achieved if these four components are bound to become an inherent life system. It can also be achieved if a leader can perform the task of protecting the subordinates and the community. Forbearance will come true if her people and children get peace from the leader. Similarly, if it is calm will certainly continue to prosper, and certainly, prosperity will be realized thanks to the efforts of the leader to carry out duties and responsibilities by the design he made.

Tunggak katorok is a pole made of bamboo wrapped with a piece of textile (satin), then designed in a way tied with a distance of approximately 12 cm to form bubbles such as well-arranged pumpkins. See figure 5.3; this pole is installed as a bundle of fabric. In addition to clamps, this pole means that the three leaders in minang in carrying out their duties are always negotiating together. This meeting is a deliberation to look for a decision that can be used in leading later. Deliberation cannot be done only once or twice but repeatedly (such as repeated kinjok bubbles, arranged in containers) so that it can produce a decision that can truly represent all of its people.

The concept of deliberation here is the "right is one" that is the result of what is discussed. Customers really get satisfaction with repeated deliberations with good intentions as well. This tunggak katorok reflects consensus. Deliberation must be above all in taking a custom decision because deliberation is a word of truth from a customary negotiation by some adat leader. This is very much in keeping with what nordin selat (1975) says "illustration of adat",

Bulat iar kerana pemetung. Bulat manusia kerana muafakat. Faham sesuai, benar seukur. Bulat segoleh. Pipih selayang.

Tirai pacah, as the name implies, the curtain is made of small cloth clippings connected into a curtain and fitted with the tides. The meaning contained in this curtain is unity (beautiful togetherness), in customary adat is said *ka bukik samo mandaki, ka lurah samo manurun. Hati gajah samo dilapah, hati kuman samo dicacah*, idrus hakimy (1986) shows the diversity of people in a community environment but can be unified

through custom channels. This means that although the minang community consists of various social levels of society, the nature of unity is still practised and perpetuated. Including the people who are abroad and who live in the village remained united by the custom. Although the community is far away from the minangkabau cultural area but still do not forget the custom.

As the custom quote, "...kebukit sama mendaki, kelaut sama direnangi. Hati gajah sama dilapah. Hati kuman sama dicecah". Stay united in happiness, sickness and death. Such attitudes can also be seen in the minangkabau community, when a new minang person meets in the rantau, but when they have called themselves "urang awak" then immediately the familial ties can be felt at that time. In addition to the concept of togetherness that can be seen on the tirai pecah, also contains the meaning of defense very clearly visible on the holes on the curtain. Because it has some big holes, in any position, this tirai pecah still shows the curtain behind (the waves) even when the positions coincide. The position of the waves is still very clear even though it is closed.

Garendeng, this component is mounted behind the tirai pecah, its position about in the middle of the aisle and the structure does not mean so much, but its design does. The decoration of garendeng means togetherness. Also as a symbol of a good start of life. Seiya sekata, selapik sekatil. This is the concept of a pair of animals in the garendeng decoration. Animals like peacocks and tigers always have beautiful feathers. When presupposed in the concept of a leader, the leader begins to work with others, they shared attitude symbolized by a pair of animals. Also the leader in the household, always shows the attitude of good cooperation.

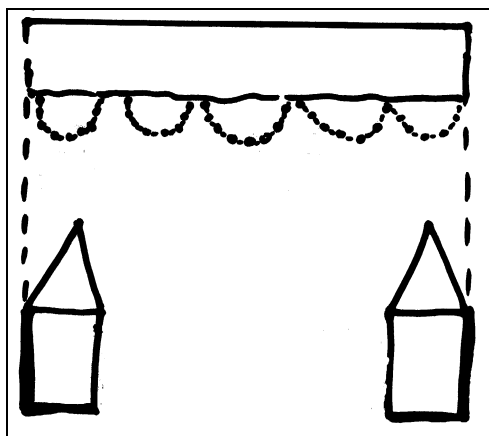


Figure 3. Garendeng of minang pelamin

4. CONCLUSION

Rumah gadang is a unity symbol of Minang community; rangkiang or rice barn is a symbol of family social status. Pelamin as an ornament is a symbol of kinship of his people. Pelamin as a cultural object has the form, decoration and meaning in the object. Pelamin has traditionally functioned as the throne of the adat leader, especially during her inauguration and also of the bridegroom side by side on their marriage day.

These two things are the most important and meaningful customary activities of the minang community. Inauguration of adat leader and marriage are the beginning of community life since inauguration is the beginning of life as a leader in the customary environment, contains horizontal values (social community) to achieve good values for life in the

future as marriage is the beginning of life as a leader in his family (child and wife). Marriage contains religious and ritual values.

In connection with the two cases above which become the basis for living the future, and also became the main principle of *perpateh* and *ketumanggunagan* traditional systems which is practised by the community. In essence, in terms of overall guidance of *pelamin* there are eleven components of principle. In terms of decoration, there are also eleven types of decorative patterns. Similarly, in terms of materials and colours, all contain values and views of *minang* people. All these, the author obtained from literature review and field studies that may help to get a conclusion on the symbol and meaning of cultural objects in *minang* society. *Pelamin* as a cultural object inherited to the daughter and granddaughter is also called inheritance treasure. It contained the high customary value of life, as a family symbol and taken into account as a source of life for the main community as a leader.

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