



Research Paper

## The Form and Meaning of Basiba's Kuruang Dress at Bako Arak in Solok City, West Sumatra, Indonesia

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**ABSTRACT:** The basiba kurung shirt is a traditional dress for women from the Minangkabau community, including in the city of Solok, West Sumatra, Indonesia. In the current era of globalization, many Minangkabau women, especially the younger generation, do not know the form and meaning of traditional clothing, such as wearing the basiba kurung shirt. Fashion trends through the development of information and communication technology as well as the availability of online shopping have overtaken the existence of basic clothes in several areas in West Sumatra. Even though in Solok City the wearing of the basiba kurung shirt is still being preserved, many people still do not understand the meaning contained in it. This paper aims to reveal the forms and meanings of the basiba kurung shirt in the Bako Arak culture in Solok City. Sources of data were obtained through observation and interviews with informant actors and humanists. This paper uses the theory of semiotics put forward by Charles Sanders Peirce. This study shows that the form of basiba kurung refers to "alam takambangjadi guru" and has a hidden meaning that reflects the role model of the Minangkabau customary value system and norms. This study contributes to providing understanding and knowledge for the community, especially in Solok City, about the forms and meanings contained in the basiba kurung shirt, so that it can create a sense of nation in the community.

**KEYWORDS:** Form, Meaning, Basiba's Kuruang Dress

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### I. INTRODUCTION

Clothing is one of the cultural elements that exist in a society. Between culture and society become a unity that cannot be separated. Clothing as part of a community culture, has meaning and cultural symbols for the supporting community. These meanings and symbols control their behavior in everyday life. As Geertz said that Culture is an ordered system of meanings and symbols. These symbols are then translated and interpreted in order to control behavior, extra somatic sources of information, stabilize individuals, develop knowledge, and how to behave [1].

Referring to Geertz's opinion above, that the shape of the basiba basiba shirt can be used as a tool to control the behavior and attitudes of the wearer, namely women or bundo kanduang. The shape of the basiba clothes made by the ancestors of the Minangkabau people was based on Minangkabau customs and culture, so that every part of the basiba clothes has meanings and symbols that can be translated and re-interpreted.

For humans, clothing functions as a protector and cover for the human body. However, apart from being a protector, traditional clothing is also a marker that characterizes the ownership of the supporting community. The special complement of traditional clothing is a marker or characteristic of each region [2]. Referring to the statement, the traditional clothing of Minangkabau women in general, consists of the basiba kurung clothes, namely tingkuluak, basiba kurung clothes, shawls, codecs (sarongs), and accessories. However, what has become a differentiator as well as a marker of the uniqueness of the traditional clothing of each region is the tingkuluak used, both in terms of shape and material. Even though the areas are close together, the shape, basic ingredients and even the naming are sometimes different. For example, tingkuluak is the traditional dress of the City of Solok, Tekuluak Sapik Prawn is the traditional dress of the Tanah Datar area, and tingkuluak bugih is the traditional dress of the Koto Gadang area. All of these traditional clothes come from areas in West Sumatra.

However, the shape is different, but these traditional clothes remain the basis of the identity of the people of each region.

A similar statement was conveyed said that traditional clothing in West Sumatra has different equipment in terms of form, function and meaning in Minangkabau custom [3]. Novembra also stated in his interview, that, the structure of the completeness of wearing the basiba kuruang shirt is almost the same in other areas in West Sumatra, it's just that according to Novembra, sometimes the forms and meanings understood by each region are different, in accordance with the "selingkar nagari custom". (Novembra informant, interview, 17-09-2022).

However, in the current era of globalization, many Minangkabau women, especially the younger generation, do not know the form and meaning of traditional clothing, such as wearing the basiba kuruang shirt. This condition occurs due to the lack of inheritance of information to the younger generation about the meaning and significance of the basiba kuruang shirt as a Minangkabau women's identity. The inheritance of local cultural values in society is an inheritance that is passed on from one generation to the next [4]. Darusman further said that cultural inheritance can be obtained through formal (traditional) education whose job is to preserve values so that society is maintained in continuity. In addition, Darusman also stated that cultural inheritance can also be carried out through informal education, namely through the process of transferring knowledge from older people as owners of culture, to young people or the younger generation as recipients of cultural heritage.

Meanwhile, in West Sumatra, subjects containing local content for elementary school level students on Minangkabau Natural Culture (BAM) have been abolished since 2013, citing a curriculum change policy [5]. As a result, Minangkabau customary and cultural values do not reach the younger generation. Disruption of the inheritance of these cultural values, also triggered by information and communication technology which is part of global culture, accelerates the dissemination of information on emerging fashion trends. The younger generation or women are easily tempted by fashion trends that are more practical and fashionable. Availability of online shopping. Eventually defeated the existence of the basiba kuruang shirt in several areas in West Sumatra.

However, in the city of Solok, the wearing of the basiba kuruang shirt is still preserved, but many do not understand the meaning contained in it, except for old people who understand about customs. There was research on traditional clothing in Solok district conducted by Zubaidah in 2010 [6]. As previously explained, traditional clothing can have different forms and meanings, according to "selingkar nagari customs." Meanwhile, no one has discussed the literature that describes the form and meaning of the basiba kuruang shirt in bako wine in Solok City. This is certainly the reason for conducting this research..

## **II. METHOD**

This research is a critical study of the form and meaning of baju kuruang basiba in the arak bako culture of the Solok people. Therefore, this study uses qualitative research that uses data collection and analysis methods that awaken understanding, with an approach to the meanings contained in or that are behind the observed facts. The method of data collection, namely through field observations by directly observing the Bako Arak cultural procession, interviews with cultural actors, such as the head of Bundo Kandang, the Chairperson of the Minangkabau Natural Density Institute (LKAAM), cultural observers and community leaders, in order to obtain information on the form, meaning and existence of the baju kuruang basiba in the midst of the people of Solok City. Then study the documents obtained for reinterpretation.

This research reveals the hidden meaning behind the text of the form of baju kuning basiba. Not many people know the meaning behind the form of the Basiba Kuruang shirt. For this reason, this study uses a theoretical foundation that can support qualitative research, namely the theory of semiotics. Peirce interprets semiotics as the study of signs and everything related to signs; way of functioning (semiotic syntax) and the relationship between signs (semiotic semantics), as well as studying the sender and receiver by those who use signs (semiotic pragmatics) [7]. In Peirce's semiotics there are three components of the sign system, namely the sign, the object, and the interpretant.

The sign system in the context of Peirce's semiotic theory is related to how signs are used to represent or represent something in a cultural or language system. These signs can be in the form of words, pictures or symbols that have a meaning or meaning agreed upon by the community or people who use the sign.

## **III. RESULT AND DISCUSSION**

Kuruang basiba clothes are traditional clothes for women in Minangkabau. As a traditional dress, the basiba basiba shirt is usually used at traditional events, one of which is in bako wine. However, the reality is that in this era of globalization, the basic clothes in several areas of West Sumatra have been neglected to wear them. The simplicity of the shape of this basiba kuruang shirt makes it less attractive to the younger generation. Lack of inheritance of information to the younger generation about the meaning and importance of the basiba kuruang shirt as a Minangkabau women's identity.

The development of information and communication technology that is present in the midst of people's lives as it is today, has caused an acceleration of the globalization process. Globalization affects the culture of a society that the existence of globalization creates various problems in the field of culture, for example the loss of the original culture of an area, the erosion of cultural values, the decline in the sense of nationalism and patriotism, the loss of kinship and mutual cooperation, lifestyles that are not in accordance with Indonesian culture.

### **Tingkuluak**

*Tingkuluak* is a head cover for women or *bundo kanduang* in Minangkabau. This *tingkuluak* is a complete outfit for the oversized *bundo kanduang*, where its use is regulated by provisions based on customary philosophy. The form of *tingkuluak* used by women or *bundo kanduang* in several Minangkabau areas in West Sumatra, Indonesia has diversity. Each form has its own usage rules with functions and meanings that are regulated by custom in an unwritten way. Therefore, each region has its own characteristics. As Ernatip, says as follows:

*Tingkuluak* is an object used to cover the head, as well as a headdress. *Tingkuluak* is made of clothing or scarves, *batanun cloth* (woven cloth), Bugis cloth, long cloth, and *talakuang* (mukena)

Based on Ernatip's opinion above, *tingkuluak* yang made of Bugis cloth, shawls and long cloth, are the basic ingredients for forming *tingkuluak* to complement the traditional clothing of Solok City women. In carrying out the *Bako Arak culture*, the participants consists of above women who have relations with distant relatives and close relatives and people "*nan dikatokan bako*" (invited guests). In his interview, Yuniar explained that there is a *tingkuluak* distinction in the *arakkako culture*, namely as follows:

The use of *tingkuluak* as a head covering for women in the *arak bako culture* in Solok City, based on their position. Apart from the women who serve as *the elders of rarak* and *pambao baban*, there are also others, namely "*nan dikatoan*" *bako* and kinship ties. The participants in the *Bakoan katoan* are people who were invited by *bako*, while kinship ties are also divided into close relatives and distant relatives (Informant Yuniar, interview, 20 May 2022).

The difference in the use of *tingkuluak* gives a sign to the participants of *arak bako* if someone inserts it in the middle of the road. Guided by Peirce's opinion, the difference in this *tingkuluak material* become a marker for the user in the *bako arak culture*. A sign represents something from the point of view of the idea it generates. What the sign represents is called the object, that is, what it conveys, its meaning; and the idea it produces is called its interpretant [8]. Participants who will insert in the middle of the way in *bako wine*, see the shape of the *tingkuluak* as a sign, and then interpret that they can insert into the proper line.

The difference in using the *tingkuluak* was said by Murtina during an interview on 20 May 2022, that the parts of the marching group were as follows:

The group in charge consists of (1) *tuo rarak*, who is the oldest woman in the *Bako environment* who is entrusted and responsible for leading the *Bako Arak group*. *Tuo rarak* must wear a *kurung suit* black *basiba* with *tingkuluak* made of Bugis sarong, carrying a set of betel leaves in a stomach; (2) *pambao* gifts given by the *bako* for *banana children* who marry *baban* at least five people, namely those who are assigned to carry (delivery), namely in the form of (a) ketiding full of rice covered with white cloth; (b) *kunik rice* (yellow sticky rice) decorated with flowers; (c) a blanket shaped like a pair of swans/fruits/flowers; and (d) several gifts. *Pambao baban* wears a red *basiba kuruang* suit with a *tingkuluak* made of Bugis sarong; (3) The participants of the *Bako Arak group* were further explained that there was no stipulation on the color of the *Basiba Kuruang clothes*, only that the ranks were distinguished by the use of *tingkuluak material*. the front row after the *pambao baban* are the people "*nan dikatoan*" *bako* or invited guests wearing *tingkuluak* made of Bugis sarongs with their subordinates wearing sarongs in a 'arranged' manner; (4) participants consisting of distant relatives wearing *tingkuluak* made of long cloth with their subordinates wearing sarongs by means of '*lipek salam*'; (5) the last group line, are close relatives who wear *tingkuluak salodang* cloth with their subordinates wearing sarongs in the '*lipek salam*' way (Informant Murtina, interview, 20 May 2022).

Murtina's statement above shows that the order of the line is based on the difference between the *basiba*, *tingkuluak* and sarong clothes used. This distinction becomes a marker for other participants who will take part in the *Bako Arak procession*. According to Peirce, a signifier is a sign that is seen as a unity between something material. In this case, the sign material is the *tingkuluak* used in *bako wine*. The existence of this marker, makes it easy for those who want to insert when the group passes through the streets they are traversing,

so that participants know which side to enter later. In addition, the wearing of *basiba* and *tingkuluak* clothes suits is a sign indicating the difference in kinship status in *arak bako*.

The use of *tingkuluak* as a traditional dress for women in Solok City, resembles the shape of a buffalo horn and this has a resemblance to *gonjong*, which is the roof structure of the traditional Minangkabau ethnic house. Referring to Peirce's opinion, the shape of buffalo horns which are attached as roofs of houses and also on women's head coverings called *tingkuluak*, has become an icon for the Minangkabau people, especially in Solok City. This is based on the philosophy of "*alam takambang jadi guru*" which becomes customary basis for the Minang people. Visually, the shape of *the tinkuluak* and *gonjong* (roof) of the traditional house, which is referred to as the *gadang* house, resembles a buffalo horn. The shape of buffalo horns on *tingkuluak* and *gonjong* this is a symbol of Minangkabau identity.

According to Rusli in an interview on September 17 2022 said:

Contained meaning on *the tinkuluak* when worn as a head covering for *bundo kanduang*, it symbolizes the two systems of government or Minangkabau customary harmony. The Solok area in Tambo Minangkabau is known as Kuburan Tigo Baleh which is part of Luhak Tanah Datar (inland area of the Minangkabau tribe). Having a customary concept, the saying says " *sikalek-kalek utan bananas, batu nan bagatah bananas, Koto Piliang Inyo is not it, Bodi Caniago inyo antah*" ( forest sikelat-kelat bananas, rock bananas are gummy, Koto Piliang is not, Bodi Caniago is he doesn't know ) (Informant Rusli, interview, 17-09-2022).

Rusli's explanation above provides an understanding that *the tinkuluak* which resembles two buffalo horns symbolizes Minangkabau traditional leadership, which consists of two *kelarasan* namely Koto Piliang and Bodi Caniago. The two traditional concepts blend into one which is then used by the people of Solok City. If *the tinkuluak* which resembles buffalo horns symbolizes the two harmony in Minangkabau, then the middle part of the cloth that forms the buffalo horns, symbolizes "*the field of nan pabaneh*", which is the place of deliberation for the Minangkabau people, if there is a dispute between the two harmony.

In addition, it is understood that the buffalo's horns are sharp and sharp. Even though the shape is sharp and sharp, but it doesn't hurt. In this case, *tingkuluak* too symbolizes, that the Minang people are brave, tough and firm, but in speaking they do not want to hurt other people's feelings (Informant Suma, interview 20-05-2022). That is, in this case a woman should use gentle language, in accordance with the *kato* style that exists in Minangkabau custom, namely *kato nan ampek*.

In Minangkabau culture, *kato nan ampek* is a reference in maintaining politeness norms when talking to the other person. This means that *kato nan ampek* is manners in everyday speech that must be applied in one's life. Yuspita explained that Minangkabau culture calls communication transactions like this with the term "*Kato Nan Ampek*" or four words. This is a term denoting an ordinance of communication consisting of four patterns, namely *kato mandaki* (the word climb), *kato manurun* (the word descend), *kato mandata* (the word level off), and *kato malereang* (the word slope).

Each of these *kato styles* is used in accordance with the standard age of the person sending the message (speaking) and receiving the message (the interlocutor) [10]. For example, *kato mandaki* is the speech used by someone who is younger, addressed to an older interlocutor. For example, younger brother to older brother, child to parent, nephew to mother, student to lecturer and so on. In this case, a speaker must maintain courtesy, manners and manners in speaking.

*Decreasing kato* is the speech used by an older person to a younger person. For example, older siblings to younger siblings, parents to their children, mothers to their nephews, teachers to students, lecturers to students and so on. Even though the speakers are older, they still maintain their attitude and manners. The older way of speaking, of course, will be used as a guideline for the interlocutor who is still small. As we know, someone who is still young will learn from older people, including in speaking.

*Kato malereng* is a speech that is used to people who are in the same position and respect each other, due to kinship, because of marriage. For example, a *sumando* (husband, sister) to the wife's brothers, in-laws, princes, scholars, and so on

*Kato mandata* is a speech addressed to friends who are the same size. The use of language usually seems familiar and free. But still maintain manners in speaking and respect each other's interlocutors, so that no one is offended.

Then the layout of *the tinkuluak* is in an elevated position, namely at the head. This means that women in Minangkabau use a matrilineal kinship system, namely descent according to the mother's line. If the woman is already married, her title as *the mother of the mother* will be attached to her. Sola stated that, " in Minangkabau custom, women have a very special position, because all decisions are in their hands" [11]. This means that without permission from the woman, all plans cannot be carried out, because she is the absolute

occupant of the gadang house and the keeper of the pusako treasure. Therefore, a *bundo kanduang*, he must be responsible and the trust given to him must be upheld.

### **Basiba's Kuruang shirt**

Clothes or clothes are worn not only to cover and protect the body, but clothes also have meaning for a person or an area, or a nation. Clothing can provide meaning as a status symbol, identity guide, discipline, and support in work for the person wearing it. As Danesi said, "clothing also acts as a sign related to other systems in society, and through clothing we can convey messages about our social status, beliefs, political views and other things" [12].

Referring to the Danesi opinion, that the *basiba kuruang shirt* is a sign for women who wear it. The *basiba kurung* shirt worn by women in the *Bako Arak culture* is the oversized attire of a married woman. This means that a woman who is allowed to participate in the *Bako Arak culture* is assumed to be married, even though she is still in her teens or looks young. However, because she is married, she has the right to follow the *Bako Arak culture*.

Danesi further said, "Humans wear clothes not only for protection, but also for identification and identity" Through traditional clothing, people will be able to identify where the clothes or the wearer come from. The unique shape of the *basiba kuruang shirt* and complemented by *tingkuluak* is a symbol of Minang women. Identification of the typical Solok City clothes, *basiba bundo kanduang*, can be recognized by the colors they wear, especially in the *Bako Arak culture*. For the people of Solok City, they will know the position of a woman in *bako wine* when wearing a *basiba kurung shirt* by the color she wears.

*Bako arak* culture is attached to the life cycle of the people of Solok City, then it is mandatory for married women to participate in this event by wearing a *turtleneck basiba*. As explained by Ninon Sofia, that wearing clothes *is less basiba* in the *Bako Arak ceremony* is carried out in several activities, such as the appointment of princes, births, marriages, deaths, circumcision of the apostles and khatam of the Koran ( Informant Ninon Sofia, interview, 08-03-2021).

Usually the color of the shirt *is less basiba* in one activity *arak bako* consists of black and red. Therefore, it is obligatory for every adult woman in the Solok area, generally to have a *kurung shirt basiba* red and black, but preferably black (Informant Arnailis, interview, 10-04-2021). However, they are also allowed to have a *shirt basiba* which has a different color than black and red, because at any time a *basiba shirt* made from a pattern or also called a *kuriak is needed* for certain traditional occasions (Informant Yuniar, interview 20-02-2022).

The necessity of having a red and black *basiba kuruang shirt* has become an unwritten rule from our ancestors. Associated with the colors red, yellow and black are images of *marawa* which is the identity of the Minangkabau people [13]. The three colors of the greatness of the Minangkabau people symbolize *the Tigo Sajarangan Furnace*, which is a form of leadership in Minangkabau, as well as the color symbol of *Luhak Nan Tigo*.

The yellow color symbolizes majesty, is a symbol of *customary panghulu* or *ninik mamak*, the symbol of the *Luhak Tanah Datar flag*. The red color symbolizes courage and truth, is a symbol of *pious scholars*, a symbol of *Luhak Agam*, while the black color represents tenacity and resistance *to tapo* (exposure) or test resistance and patience, is a symbol of *cadiak cleverness*, a symbol of *Luhak 50 Kota* [14]. The use of yellow color symbolizes the majesty and symbolism of *traditional Panghulu*. Referring to Peirce's opinion, through these color symbols, it is understood that yellow is a color that is specific to a traditional leader. That is why only black and red are used as the mandatory colors for the *basiba clothes* for women in Solok City.

*Basiba kurung* shirt is unique in terms of loose fit. It is said to be *baju kuruang basiba*, because it has *siba* and *kikiek*, the shape of the neck is round, it is given a small slit in front of the chest, just to pass over the head, the arms and body are made loose. This loose shape is not because of the wide size of the cloth, but because it is given additional cloth so that it has meaning. That is, each part of the shirt has its own meaning.

Based on an interview with Yuniar on May 20 2022, the shape of the *basiba kuruang shirt* is loose because there is a traditional meaning attached to it. The shape of the neck is round and given a little split in front of the chest. The round neck shape is interpreted as "traditional selingkar nagari". Where each village has its own customs. While the split in front of the chest, means "different bottom, different fish, different fields, different grasshoppers."

Then giving *siba* and *kikiek*. *Siba* are two pieces of cloth that are located under the right and left armpits, as a connection for the front and back of the body, so that three straight vertical lines are formed. The front and back of the clothes are likened to two government camps (the harmony of Koto Piliang and Bodi Caniago. Minangkabau cultural observer, Dahriral says the following

The use of *siba* aims to remind the role of *bundo kanduang*, namely as a mediator or peacemaker or connector for people who are in dispute or conflict so that they get along again with good and polite

*small talk* . That is, a *bundo kanduang* becomes a mediator in the nuclear family, and its traditional people (youtube: bakaba channel, 2021) .

The three vertical lines are interpreted as "tigo tumpang sajarangan," namely the pattern of leadership in the life of the Minangkabau people which consists of *ninik mamak*, *alim ulama* and *cadiak clever* [15]

Apart from being given a *siba*, the *basiba kuruang* shirt is also given a *kikiek* or also called a *bodi leaf*, which is a connecting cloth between the arm and the body of the shirt. The shape is rectangular which is placed under the armpit. This diminutive form is interpreted as *babiliak ketek*, namely negotiations or deliberations that only involve roommates. For example, a husband and wife negotiation that cannot be taken out or known by many people. As for the dress body, it is interpreted as *babiliak gadang*, namely negotiations that involve many people, such as extended families and even people.

The giving of *siba* and *kikiek* makes *basiba's clothes* look loose. This loose form is based on the Minangkabau customary philosophy, namely " *adat basandi syara', syara basandi Kitabullah, syara' mangato, adat mamakai'*. That is, what is stipulated in the teachings of Islam is carried out in the customary life of the Minangkabau people. The loose shape of the *basiba kuruang shirt* is very much in accordance with Islamic law.

The loose shape of the arms and body means that a woman should be broad-minded, patient and level-headed in dealing with a problem, as befits the term *bundo kanduang* . It's not easy to get emotional when there is a collision in life. As Jamil said, *bundo kanduang* has the characteristics and characteristics of a main woman in Minangkabau, a mother who is never disabled, both in terms of her maternal nature and from the nature of her leadership. Therefore, as *mother in law*, she is placed in the best and highest position special position in Minangkabau customary law.

#### **Codec (Sarong Cloth)**

*basiba's clothes* , besides *tingkuluak* , is also equipped with a *codec*. *Kodek* is the name for the sarong worn by women in Minangkabau. Usually the *codecs* worn by Minangkabau women include: batik sarongs, long cloths, Balapak sarongs, or songket cloth. Women are not allowed to wear a *basiba kuruang shirt* paired with culottes or trousers. This is due to the existence of norms that have been established in customs, and are intended for women which are contained in the value of *donating duo baleh* (donating twelve)[16].

The values of *donating duo baleh* (donating twelve) are rules that are closely related to the behavior of a woman in the socio-cultural system of Minangkabau society. Meanwhile, women as *bundo kanduang* determine the movement of the village children going forward. Hakimy explains the customary kato for a *kanduang mother*, namely as follows [17]:

*Limpapeh nan gadang house,*  
*pusek jalo a group of fish,*  
*amba puruak key handle,*  
*Sumarak in the nagari,*  
*be a decoration in the village,*  
*nan gadang tongue-in-cheek,*  
*how come you look like a banasa,*  
*if you die you look like a baniat,*  
*ka law ka Medina,*  
*ka payuang banner ka sarugo.*

Mothers, pillar of the great house,  
as a gathering center for relatives,  
inheritance key holder  
lively in the village,  
be a decoration in the village,  
the big one is lucky,  
if life is a place of vows,  
if you die the place of intention,  
as a protector to Medina,  
as a great umbrella towards heaven.

Based on the traditional kato above, it means that a woman must be respected, cared for and loved. The honor given to *bundo kanduang* can be seen in the customary matrilineal kinship system in Minangkabau. Because women are endowed with high dignity in Minangkabau society, they must be good at maintaining the honor given to them. To maintain dignity and nobility, a woman must have a character and personality that becomes an example for her offspring.

*duo baleh's discordant values, namely (1) duduak, (2) tagak, (3) walking, (4) kato, (5) caliak, (6) eat, (7) wear an, (8) karajo, (9) tanyo, (10) jawek, (11) ba gaua, and (12) kurenah. One of the duo baleh's contributions is "discordant clothing" in the adage which reads:*

*Jan babaju sampik jo seldom,  
can't see the secret of the body,  
apo lai tasimbah ateh downstairs,  
nan ka spectacle rang men.  
Satan's fashion jo cut,  
adjust jo help body,  
sarasakan jo rono kulik,  
Saratomukasuk you are going,  
buliah wants to be looked at mato*

Do not wear tight and see-through clothes,  
so as not to see the shape of the body,  
what else is open up and down  
later it will be a spectacle for men.  
As for the models and cuts,  
adjust to body shape  
match the skin color  
and the purpose of using it  
so that it looks beautiful to the eye.

Referring to the adage of customary values above, a woman should wear clothes that are appropriate for women too. If you dress like a man and wear clothes that are tight and see-through, it is the same as showing your limbs. This, means the same as eliminating the nature of shame, and in Islamic teachings is called showing nakedness.

The use of *the codec* as a suit for clothes *less basiba* for women who participate in *Bako wine* in Solok City has its own rules. Based on Yuniar's explanation, "if the woman *is the pangka* or a close or distant relative, then the way to wear the sarong is "*lipek salam*", that is, the cloth is fully pulled to the left, then the cloth on the side of the waist is held and the end of the cloth in the left hand is folded/ tucked to the right waist, meanwhile, for invited guests or "*nan dikatoka bako*," the way to wear the cloth is called "*basusun cloth*," that is, the cloth is fully pulled to the left, then the cloth is folded back and forth so that it forms a palm-wide ruffle on the left waist. In order for the cloth to be firmly attached, it needs to be tied with a cloth binder" (Informant Yuniar, interview 25-09-2022).

Referring to Peirce's opinion, that the difference in how to wear cloth is a sign for the people of Kota Solok. A sign is something that is present for someone for something that is respected or has a certain capacity for attention (in Piliang and Audifax, 2018: 252). The distinction between how to use *a codec* or a sarong, aside from being a marker, also has meaning. In an interview on 20 May 2022, Suma said that the way to wear the "*lipek salam*" cloth is interpreted that a woman should be good at keeping secrets, both family and clan secrets. As for how to use "*basusun cloth*", it is interpreted that a woman should be good at embracing all family members, both from small to large or vice versa (Informant Suma, interview, 20 May 2022).

### **Accessories**

Accessories are jewelry worn by women in the *Bako Arak culture*. Usually consists of a necklace, bracelet, *brooch* (brooch) clothes. Necklaces, bracelets and brooches The model is not limited, the important thing is when they *try* to show the figure of a woman who is good at saving (saving). For necklaces, the women of Solok City often wear *arak bako*, namely necklaces with the motifs of rumah gadang, pinyaram, rago-rago. The bracelet that is often seen being used is the bobok bracelet (Informant Oktavianus, interview, 07-06-2023). That is, this jewelry complements the appearance of a woman who wears it. Zubaidah said that the jewelry worn by a woman in traditional clothing symbolizes her prosperity and greatness, as a leader, who appears with an image of authority. The accessory set is a symbol of *the puruak threshold* The key meaning is that a woman (mother) is required to be a leader and good at managing hereditary assets wisely and as fairly as possible towards her people. That is, it is a reflection of the robustness of a woman who acts as treasurer in her family and people.

Based on Zubaidah's opinion above, a set of accessories worn by a woman in *arak bako culture*, apart from functioning as jewelry, also has its own meaning. The use of jewelry also shows one's social status. If the

jewelry worn is large and a lot and looks luxurious, it will reflect one's prestige and social position in society. This shows the success and prosperity of a person in his life.

#### IV. CONCLUSION

The complementary structure of the *basiba* brackets is the oversized clothes of a *bundo kanduang*. Each contains a hidden philosophy and meaning that reflects the role model of the Minangkabau value system, norms and customs. Each structure contained in the clothes of the *basiba* *kucuma* has a specific meaning, which is a symbol of greatness in custom and a symbol for *bundo kanduang*.

The loose shape of the *basiba* shirt, because it was given *siba* and *kikiek*. This loose form is based on the Minangkabau customary philosophy, namely "adat basandi syara', syara basandi Kitabullah, syara' mangato, adat mamakai". That is, what is stipulated in the teachings of Islam is carried out in the customary life of the Minangkabau people. The loose shape of the *basiba* *kurung* shirt is in accordance with Islamic law.

Based on the explanation above, it can be understood that each part of the structure of the shape of the *basiba* *kuruang* suit contains a meaning that includes all the characteristics, duties and obligations of a woman such as *bundo kanduang*. *Bundo kanduang* is essentially an elderly woman in a clan. Through the meaning contained in the *basiba* *kuuang* shirt, it means to lock up a woman to maintain the dignity of her hometown, to be good at managing and bringing happiness to the household, to be good at guiding families to be good, to gather families that are scattered among families, and fear that her heart will be sold worried that his stance would be mortgaged. In other words, women in Minangkabau culture are very strict about maintaining their self-image and know their position.

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