

FORM ANALYSIS AND INSTALLATION TECHNIQUES OF SUNTIANG SATANGAH TUSUAK BRIDAL MAKEUP IN PADANG

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Abstract

Suntiang tusuak on Padang's bridal makeup has been known by our ancestors since time immemorial, which has become a hereditary tradition that should be preserved as well as to save science as a cultural asset and very useful for the needs of the people who have only been kept in the memory expert on plumbers. The knowledge of the technique of inserting a puncture pole began to undergo changes that were adapted to the development of a more practical era which was termed Suntiang satangah tusuak. This research is qualitative research, namely research that aims to obtain a description or description of the problems of form and installation technique Suntiang satangah tusuak in Padang City. Data collection was carried out by direct observation and interviews with research informants from various related parties, namely: bridal make up equipment (plumbers), suntiang artisans, a wedding service business, bundo kundang and cultural experts. Informants are determined using the snowball sampling technique. Then as supporting data the researcher documents the things that are considered to support the research data. The data obtained is then analyzed by data reduction steps, data presentation and conclusion drawing or verification. The results of the research in the field show that (1) the shape of the Suntiang satangah tusuak is generally semicircular, consisting of various Suntiang satangah tusuak flower ornaments in the form of flora and fauna forms. The technique of installing Suntiang satangah tusuak consists of two parts (a) the technique of making pandanus bun leaves, (b) the technique of installing various ornaments of Suntiang satangah tusuak.

Keywords: *Traditional Bridals, make up, Lubuk Begalung, Padang, Wet Sumatera*

INTRODUCTION

Suntiang satangah tusuak is part of the bridal equipment at a traditional marriage ceremony in the Padang area. The traditional wedding ceremony is inseparable from the bridal equipment and clothes, which contain its own meaning and philosophy when viewed in terms of the form and installation techniques of each section of Padang Penganting make-up knick knacks. Interpretation of the form and technique of installing suntiang tusuak in Padang bridal make-up always changes according to the development of a more practical era, termed Suntiang satangah tusuak.

Bridal equipment in Padang bridal makeup is not solely due to the aesthetic value or beauty that is caused by the shape and motif of bridal apparel. As revealed by Ibrahim (1986); To reveal the form and function of the elements of regional bridal make-up, supporting interpreters of the community are very useful data for the recognition of the nature and personality of the community concerned. The mind and way of life of the community, as well as the values which are guidelines for the behavior of the

citizens of the community will also be revealed from the equipment used in Padang bridal makeup in traditional wedding ceremonies.

In general, Minangkabau tribal marriages in Padang in their customary norms are familiar with customary marriages that have been adhered to for generations. Marriage aims to get a legitimate recognition from the community that a pair of people has been bound by custom and religion to be a married couple. For the inauguration of the marriage is carried out in a ceremony called the traditional marriage ceremony.

In this traditional wedding ceremony a pair of brides are dressed in such a way as is appropriate for their regional custom, the wedding community in Padang wears traditional clothes in the city of Padang, the Padang bridal make-up. They are generally referred to by the community as *marapulai* and *daru* children, who are likened to kings and queens a day and the bride wears a *Sunti* crown on her head. The embodiment of Padang bridal make-up can not be separated from the series of messages to be conveyed to the audience through symbols known in the traditions of the people.

Sunti is a form and symbols that exist in Padang bridal make-up used in traditional wedding ceremonies is a reflection of the style of culture and knowledge in learning the meaning of values that become the patterns of behavior of the people concerned. Therefore, doing it must be full of accuracy so as not to deviate from the usual provisions, even among certain people there are special people who appear as bridal makeup artists called as *sunti* artists (artisans *sunti*).

Based on the author's observations since April 25, 2012 to May 5, 2017 of the bridal makeup artists in the city of Padang. In general, bridal makeup artists in terms of their knowledge are only obtained verbally or by imitating that lasted for generations, rarely even almost almost there is no tradition of recording or recording this knowledge among our society, because they feel it is not their needs, but he dares to act as a bridal makeup artist. They only note that knowledge in their memories and practice it repeatedly when they need it. With the principle over time they hope to become skilled as a bridal makeup artist.

The big problem that we face today is the decreasing number of experts who understand the Padang bridal makeup as a *sunti*, *kandung bundo* and there is no data even stored on *Sunti* in Provincial or Regional museums about regional bridal makeup. This is because they do not have a record, just merely remembered, so it is feared that knowledge about *Sunti* is lost and extinct. For this reason, it is necessary to preserve and maintain the existence of that culture, by researching and exploring that culture, so that it can be guided and loved so that the culture can be maintained and continue to grow and not be lost in time.

METHOD

Location and Research Object

This research was conducted in the Padang City area which is the capital of West Sumatra Province. The reason the researchers chose the city of Padang as a place of research was because some people and the bridal business and bridal dressing services in Padang still wanted to use *Sunti* for the arrangement of the head of the bride (*daru*) which was used for traditional wedding ceremonies.

Types and Data Collection Techniques

This type of research is qualitative research using descriptive analysis methods. This qualitative research is a research procedure that produces descriptive data in the form of written or oral words from people and observable behavior. The qualitative approach contains the existence of a phenomenon in a particular social life or social environment. In this research, culture is seen as the main factor or analysis tool consisting of interrelated elements, related to one another in an integral unit, functioning, operating, moving in unity to observe and analyze the problems that have been found, with a focus on forms, Suntiung Satangah Tusuak installation techniques in the city of Padang.

The determination of informants does not depend on the number of informants, but their appropriateness and eligibility as appropriate informants. Selection of the right informant is a must and an absolute requirement in an effort to get accurate data needed. Sugiyono (2005) says that choosing the right informant is a very crucial research action, because it really determines the quality of the data and information that will be obtained from the informant. Informants are people or groups of people who understand and know a lot and can and are willing to take the time to provide information on data or information needed in research. Based on the focus and objectives of the study and in accordance with the needs and relevance. So, those who were targeted by the informants were bridal makeup artists (suntinj), suntiung craftsmen, wedding businesses, Bundo kanduang and cultural figures in the city of Padang.

The researcher is the main instrument that plays a major role in data collection which serves to determine the focus of the study, select the informant as the source of the data, collect data, assess the quality of the data, analyze the data, interpret the data and make conclusions on its findings. The data collection techniques used by researchers are: observation, interview and documentation. These three data collection techniques are used in the hope of being able to obtain the necessary data and information and be able to support and complement each other. To get valid and reliable data, the researcher must do a number of things in the data validity checking technique such as extended participation, perseverance of observation, triangulation, peer checking and auditing.

Analysis of the results of the study was carried out during field data collection. Data reduction, in this case the researchers conducted the selection process, focusing on simplification, abstracting, and transformation of raw or rough data that emerged from written notes in the field related to the form and technique of mounting Suntiung susah tusuak in Padang City.

This data presentation process reveals the entirety of the group of data obtained so that the data is easy to read. Presentation of the data is done narratively and is assisted by the use of tables. With the presentation of the data the researcher can understand what is happening in the research arena and what is done in anticipating it. Drawing conclusions, namely preliminary data in the form of oral, written or behavior related to the form and technique of Suntiung satangah tatanguak installation on bridal make-up in Padang, obtained through observation and interviews and documentation, processed and detailed and then concluded in a configuration the whole.

Table 1 Data Responden penelitian

| No. | Name of business / dressing and aisle service (interview informant) | Name | Address | Implementation date |
|--------------|---|--------------|--|----------------------|
| 1. | CV Aditritama | Adit Tritama | Ujung Gurun Kota Padang | 02 September 2018 |
| 2. | Humaira | Yenita | Jl. Polamas Blok J no. 11Andalas Kota Padang | 09 September 2018 |
| 3. | Usaha Ibu Pelaminan | Hj Suarni | Jl Raya no. 2 Lubuk Begalung Kota Padang | 16 September 2018 |
| 4. | Pengrajin <i>suntiung</i> | Ujang | Jl. Mato aia No 66 Pantai Air Manis Kota Padang | 23 September 2018 |
| 5. | Toko penjual <i>suntiung minang</i> | Syahrial | Toko Syaf Pasar bertingkat fase IV no 50 Bawah Padang Teater Kota Padang | 30 September 2018 |
| 6. | Budayawan | Muskatik | Jl. Bandes durian runtuh, kurao pagang nanggalo siteba Kota Padang | 07 Oktober 2018 |
| 7. | Bundo Kandung (Sanggar Ibu Suri) | Darnis Bahar | Jl Maluku no 2 Perum Wisma Indah Ulak Karang Kota Padang | 07 Oktober 2018 |
| 8. | Dinas Pariwisata Kota Padang | Riza Muthia | Jl. RatuLangi Olo no 8 Kota Padang | 07 Oktober 2018 |
| Total | | | | 8 Respondents |

RESULT AND DISCUSSION

Research Results Data

The form of *Suntiung satangah* is tusuak. Based on the results of the documentation that researchers collected from sources, it can be explained that the forms of *Suntiung satangah* tatanguak flower decorations on Padang bridal makeup in Padang City are: (a) *Suntiung ketek* (flax). In the bridal makeup the Padang has been assembled into one that is termed with a *tiangu satangah satangah*, (b) *Mansi-mansi*, (c) *Sinar blong* (rocking flower), (d) A pair of peacocks, (e) *Kote-kote buruang tajun*, (b) f) *Kote limo jurai*, (g) *Saparak banana* (bun cover), (h) *Laca* (in the form of a small necklace attached to the forehead), (i) Arrangement of jasmine flower ronce for the front of *Suntiung susah tusuak*, (j) Arrangement ronce jasmine flower stacking, to cover the pandanus bun at the back of *Suntiung satangah tusuak* and (k) earrings.

Suntah Satangah Tusuak Installation Technique

Based on the documentation that researchers collected in the field, it can be explained how to install Suntiang Susah Satangah Tusuak in Padang bridal make-up begins with the preparation of equipment used for the process of making pandanus bun leaves and installation of Suntah Tusuak Satangah in Padang bridal makeup. Various types of equipment used in the installation of the Suntiang susah tusuak are: (a) Small black barrettes are used to clip as many as 1 dozen hair, (b) Large black barrettes are used to pinch as many as 1 dozen hair, (c) Large harnal pins are used for 1 piece of hair pin, (e) A fine comb used for smoothing 1 piece of hair, (f) A small pair of scissors is used to cut 1 piece of string, thread and hair, (g) Rubber band is used to tie the hair and as many pandanus leaves 1lusin, (h) Ribbon cut from four pieces of fabric 2 meters in length is used for binder as much as 6 pieces, (i) Clumps of pandan leaves consist of sliced pandan leaves that have been finely sliced and wrapped in banana leaves that have been withered. first, a round or rectangular shape tied with a rubber band is used for a set of job where to thrust Suntiang satangah tusuak as much as 1 piece

The technique of installing pandan leaf bun on Suntiang satangah tusuak Padang bridal makeup. Pandan leaves bun installation techniques on Suntiang satangah tusuak Padang bridal makeup: namely: (a) Combing bridal hair with a sasak comb from front to back in the direction of hair growth from the base to the ends of the hair until smooth and smooth, (b) Punching and tying hair with hair rubber band into four parts at the top of the head, two at the front left and right and two at the back left and right, (c) Tie a black ribbon at the base of the hair ties and the ends of the hair, (d) Put a roll of pandanus leaf slices above the head between hair ties, with a benchmark parallel to the left and right ears, (e) Tie a rope and hair to the entire roll of pandan leaves, (f) The shape of the pandanus bun is visible from behind, (g) The shape of the pandan leaves looks from the side, and (h) The shape of the pandan leaf bun is visible from the front.

After making the bun is complete, followed by the installation of various ornaments Suntiang tusuak tusuak that are stuck one by one on the pandan leaf bun that has been made on the head of the bride, The technique for installing various Suntiang satangah tusuak decorations in Padang bridal makeup is: (a) Pairing the laca on the forehead, (b) Pairing the series of suntiang ketek (flakes) on the front of the pandan leaf bun, (c) Tying a string of suntiang ketek (flakes) on the pandan lipek bun, (d) Pairing mansians around the round of suntiang ketek (serunai), (e) Pairing a pair of doves in the middle of a series of suntiang ketek (serunai), (f) Pairing a series of round jasmine on the bride's forehead, (g) Pairing 11 blong rays in front of the suntiang ketek series (serunai), (h) Pairing recycled bird bags and jurai limo bags on the left and right sides of suntiang, (i) Pairing ronce mel ati stacking on the left and right sides of the face, (j) Installing a series of jasmine stacking on the back of suntiang to cover the pandanus bun leaves totaling 35 strands with a length of 35 cm, (k) Pairing banana saparak (bun cover) on the back of suntiang Above the roncean jasmine and the final result of the Suntiang satangah tusuak installation technique on the Padang bridal make-up can be seen from the back and front can be seen in the picture below:



(a) front



(b) Back

Discussion

Based on the research findings above, a discussion was carried out by suggesting possible reasons related to theories. This discussion is related to Suntiung satangah tusuak on Padang bridal makeup. Based on the results of research on Suntiung Tusuak Satangah in Padang City that researchers have done, it was found that there are no more bridal makeup artists and business services to use the Suntiung Tusuak for Padang brides. However, the writer's findings in the field that the Suntiung Tusuak has been modified to Suntiung Satangah Tusuak because it is considered easier and more practical in installation and does not reduce the value and meaning of the Suntiung Tusuak. Discussion of the analysis of the forms and techniques for mounting Suntiung tatang susah in Padang bridal makeup can be described in the section below:

The form of Suntiung satangah tusuak in Padang bridal makeup

In general, Padang bridal make-up form that is used by the bride suntiung shaped like a big crown and decorated with flowers called suntiung flowers. Suntiung is a characteristic of Padang brides that has become a tradition and custom used by the bride (daro child) at a traditional wedding ceremony compared to "the king and queen of the day". Suntiung consists of various flower decorations arranged in such a way as to become a unity of beautiful and enchanting shapes.

Each type of form of flower decoration Suntiung satangah tusuak has a certain form as Karmila's opinion (2010: 16) "the shape contained in a design consists of forms that occur on the combination of straight-line relationships such as triangular shapes, rectangles, rectangles circles and ellipses. This form can even be a combination of the two types of lines ". Whereas Ching (2002: 52) also said "appearance or form is a two-dimensional concept of an object which is within its own boundaries and separated from the larger visual field".

Based on the above it can be concluded that the types of flower decoration Suntiung satangah tusuak have certain shapes according to their appearance, some have a two-dimensional impression and some have a three-dimensional impression. Broadly speaking, the form of Suntiung satangah tusuak in the coastal area of the semi-circular is used by the bride (daro child) called suntiung gadang consisting of various flower decorations arranged in such a way made of iron, copper, baking sheet , gold and silver.

According to Ibrahim (1985: 116) "the philosophy of life of the Minangkabau tribe, namely takambang being a teacher, the natural environment is exemplified as a form of bridal make-up motifs such as butterflies, fish, birds and flowers". The elements of the form contained in the flower decoration on suntiung half tusuak in Padang bridal make-up consist of: (1) Suntiung ketek (flavors), (2) suntiung gadang, (3) sarai sarumpun or mansi-mansi, (4) ray blong, (5) kote-kote, (6) laca and tatai kondai (ranai), (7) cover of bun (banana saporak), (8) a pair of peacocks, (8) earrings, (9) a series of jasmine ronce .

Technique for installing Suntiang satangah tusuak in Padang bridal makeup

Based on the special findings of the research described above, it is explained that the technique of placing Suntiang satangah tusuak in Padang bridal make-up is a cultural knowledge and tradition of ancestors passed down from one generation to the next and still continues today, tradition is the norm and habit the past which is hereditary and recognized, practiced, maintained, preserved by a group of people, so that it is an inseparable totality of their daily life patterns, such as the technique of installing Suntiang satangah tusuak in Padang bridal makeup.

So thus it can be explained, the technique of mounting Suntiang satangah tusuak in Padang bridal makeup consists of; (1) making bun using pandan leaves, (2) installing laca (tatai tatai) on the forehead, (3) pairing Suntiang ketek (flakes) consisting of 5-7 levels that have been strung together into a series of suntiang ketek, on the second layer is interspersed with long jasmine flower arrangements, elongated, (4) pairing sarai sarumpun or mansi-mansi, (5) installing a pair of peacocks on the middle part of suntiang ketek, (6) attaching a beam of light to the front of suntiang ketek, (7) pairing jasmine flower arrangements on the left and right sides of the bride's face, (8) pairing kote-kote, (9) pairing jasmine ronce stacking on the back of the suntiang, (10) installing bun covers (banana saparak).

In this study, researchers found that in the use of Suntiang Tusuak satangah looks more neat and beautiful to the eye, one of the parts of the Suntiang Satangah Tusuak flower decoration such as Suntiang Ketek (serunai) has been formed or fabricated into one, but for the other parts are still separate- This separation and installation technique is called the Suntiang Satangah Tusuak installation technique.

CONCLUSION

The form of Suntiang satangah tusuak in Padang bridal makeup

The shape of a bun Suntiang satangah tusuak is like a rectangular shape made of lumps of pandanus leaf slices that are attached to the top of the head and tied using a rope.

The forms of various kinds of flower decoration Suntiang satangah tusuak consist of; laca, tatai Kondai (ranai) Suntiang ketek (serunai), suntiang gadang, sarai sarumpun and mansi-mansi, kote-kote, ray blong, a pair of peacocks, a series of jasmine flowers, a bun cover (banana saparak) and earrings.

The composition of the Suntiang Satangah Tusuak consists of; on the forehead laca paired, the composition (1) Suntiang ketek (flute) arranged five to seven levels that have been modified in a series into one section, (2) mansi-mansi, (3) kote-kote on the left and right, (4) ray blong arranged in front of Suntiang ketek plus a pair of peacocks, (5) on the back, a bun cover (banana saparak) is attached (6) a set of meleti flowers which are placed on the left and right sides of the bride's face.

The overall shape of Suntiang satangah tusuak in Padang bridal make-up is in the form of a half circle.

Technique for installing Suntiang Satangah Tusuak

The bun installation technique consists of (1) combing hair, (2) binding the first part of the hair, the location of the bond is in the middle of the top of the head, five fingers of the front hair growth limit, (3) binding the second part of the hair, (4) attaching the rope to tie the bun, (5) attach a pandanus leaf wadding between the two hair ties and

the front hair is pulled back and the back hair is pulled forward, the hair is clamped using a hairpin, (6) ties the pandanus wadding with a rope in the opposite direction until strong, (7) to close pandanus leaf blobs by pulling all the hair down to the top of the head to cover pandanus leaf clumps, (8) tie pandanus leaf clumps with ropes from various directions until it is strong.

Mechanical installation of various forms of ornament *Suntiung satangah tusuak* Consists of: (1) pairing the laca on the forehead, (2) pairing a series of *suntiung ketek* (flakes) on the front of the pandan leaf bun, (3) pairing *mansi-mansi* following the shape of a series of *suntiung ketek* forming a half circle, (4) pairing a pair of birds peacock on the middle part of *suntiung ketek*, (5) attaching a beam of light to the front of the series of *suntiung ketek*, (6) installing a round jasmine ronce on the front of the *suntiung ketek*, (7) pairing of a series of jasmine arrangements on the left and right sides of the face, (8)) pairing *kote-kote* on the bottom left and right side *Suntiung satangah tusuak*, (9) pairing jasmine ronce stacking on the back to cover pandan leaf bun, (10) pairing the bun cover (*banana saparak*).

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