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THE ANALYSIS OF FORM, INSTALLATION TECHNIQUE, AND MEANING OF *SUNTIANG TUSUAK* FOR BRIDAL MAKEUP OF MINANGKABAU ETHNIC COMMUNITY IN THE COASTAL AREA OF PADANG

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ABSTRACT:

The traditional suntieng in for bridal makeup of the Minangkabau area ethnic community in the coastal area of Padang bridal make-up is termed sSuntieng tusuak, which has existed since our ancestors and was influenced by Chinese culture. Suntieng Tusuak for the arrangement of the bridal head has become a hereditary tradition that deserves to be preserved, to save knowledge which is a cultural asset that has only been stored in the memory of an aging bridal makeup. This research is a qualitative research, which aims to obtain a description or description of the shape form, installation technique, and food meaning of suntieng tusuak for bridal makeup in the coastal area of Padang bridal make-up. The data was collected by means of observation and direct interviews with research informants, namely including: bridal make-up artists, suntieng craftsmen, bundo kanduang and cultural observers. Informants were determined using the snowball sampling technique. The results of research in the field indicate that the form of suntieng tusuak is generally in the form of a semicircle, which consists of various forms of suntieng tusuak flower decoration ornaments in the form of flora and fauna forms. The technique of fitting installation technique of the suntieng tusuak consists of two parts (1) the technique of fitting installing the bun, (2) the technique of installing various kinds of

suntiung tusuak decorations. (3) The meaning contained in suntiung tusuak is based on the mindset and philosophy of the Minangkabau ethnic community, namely "alam takambang jadi gurunature takambang becomes a teacher" and the philosophy of life "adat basandi syarak, syarak basandi Kitabullah" which is are closely related to the social system and the formation of the identity of the bride and groom in order to have good attitudes and behavior in navigating household life in order to get happiness.

INTRODUCTION

Preserving and maintaining the existence of a culture can be done by exploring and introducing the culture to students in universities, schools and in the community. It aims to make sure that culture can be used as a guide and loved so that it can be maintained, continue to grow, and will not be forgotten. One of the cultural elements is the customs that apply in the community (Esten, 1993). Customs are the habits of the community in carrying out customary procedures in each of their traditional ceremonies (Basir and Eli, 1997). There are many traditions of bridal makeup in Indonesia, which can be seen in the tradition of traditional wedding ceremonies and bridal makeup, as part of ethnic ceremonies that are often found in various ethnic communities in the country from Sabang to Merauke (Santoso, 2010). Every traditional wedding ceremony is inseparable from the bridal equipment and clothes, which contain its own meaning and philosophy, especially in terms of form, installation technique, and meaning of each part of the Minang bride makeup accessories (Ibrahim, 1985). One of them is bridal makeup in Minangkabau ethnic community in the coastal area of Padang, West Sumatra Province.

Moreover, the embodiment of bridal makeup in the coastal area of Padang is inseparable from a series of messages to be conveyed to the audience through the symbols in the completeness of the bridal crown ornament which is popular in the tradition of the community, called Suntiung Tusuak (Yuliarma, 2009). The form and symbols in the Suntiung ornaments used in traditional wedding ceremonies are a reflection of the cultural style and knowledge in studying the meaning of the values as the behavior patterns of the community. It was inspired by the Minangkabau proverb Alam Takambang Jadi Guru, meaning that everything in nature, on the land, in the air, and at the sea can be teachers and role models which are useful for human life, that also becomes an inspiration for the making of Suntiung ornaments (Yulimarni, 2014). Accordingly, the installation process of Suntiung requires precision so as not to deviate from the rules. In certain communities, there are special bridal makeup artists for the bride (*tukang suntiung*).

In general, bridal makeup artists in Minangkabau gained knowledge in bridal makeup orally or from generation to generation. There are almost no records or notes of bridal makeup procedures since they feel that the note is not a necessity. In fact, they dare to become bridal makeup artists. They only record the knowledge in memory and practice it repeatedly. With principle, they hope that over time they can become skilled bridal makeup artists. In the absence of the notes or guidelines, the tradition of bridal makeup is easily changing in terms of form, installation technique, and meaning of each element of bridal makeup. As a result, changes in meaning are also inevitable and are increasingly deviating from the real meaning. Interpretation of the meaning of bridal makeup always changes from time to time, giving rise to new versions that are difficult to trace which version is the most original. Current problems faced include lack of elders, experts on regional brides, and *bundo kanduang* in Minangkabau. There are also no data in the provincial or regional museums

regarding bridal makeup of the coastal area of Padang. It is certainly because they do not have written records, so it is feared that the knowledge regarding *sunti*ang tusuak will be forgotten.

METHODS

This is a qualitative research. Sugiono (2016) affirmed that qualitative research is a research procedure that produces descriptive data in the form of written or spoken words from people and observed behavior. Data were collected by observation and direct interviews with research informants including makeup artists, *sunti*ang craftsmen, *bundo kanduang* and cultural observer. Informants were determined using the snowball sampling technique. The research location is in the city of Padang, West Sumatra province. In this study, the research instrument or tool is the researcher himself. Data collection techniques used by researchers by means of observation, interviews and documentation. Informants were determined using a snowball sampling technique consisting of: bridal make-up, *sunti*ang craftsmen, *Bundokanduang*, *Ninik Mamak*, *Penghulu*, cultural observers and community leaders in government institutions relevant to this research. The steps of data analysis used in this research included Data Reduction, Data Display, Data Analysis and Conclusion Drawing/Verification (Moleong, 2011; Abbas et al., 2020; Abbasi et al., 2020; Ahmad et al., 2018; Arshad et al., 2020).







RESULTS AND DISCUSSION







This research resulted in findings about the form, installation technique, and meaning of *sunti*ang tusuak for bridal makeup in the coastal area of Padang. Various forms of *sunti*ang tusuak for bridal makeup in the coastal area of Padang consist of *Sunti*ang ketek (*serunai*), *sunti*ang gadang, *sarai sarumpun* or *mansi-mansi*, *sinar blong*, *kote-kote*, *tatak kondai*, *laca* and jasmine wreath and bun cover (*pisang saparak*), earrings. The bun is basically used for installing a rectangular tusuak. Based on interview, one of bridal makeup artists in Padang stated that “the bun used to install *sunti*ang tusuak is a rectangular shape made of sliced pandanus leaves wrapped in banana leaves and installed on the top of the head which is called the “*lipek pandan*”.

Furthermore, the installation technique of *sunti*ang tusuak for bridal makeup in the coastal area of Padang begins with the preparation of the equipment used for the process of installing the bun and installing *sunti*ang tusuak. The installation of the bun is followed by the installation of various kinds of *sunti*ang tusuak ornaments which are inserted one by one into the bun; the number of *sunti*ang tusuak ornaments is adjusted to the size of the bride's head. The meaning of each *sunti*ang tusuak ornament in bridal makeup in the coastal area of Padang is based on the mindset and philosophy of Minangkabau ethnic community, “*alam takambang jadi guru*” and philosophy of life “*adat basandi syarak, syarak basandi kitabullah*” which are closely related to the social system and the formation of the identity of the bride and groom to have good attitudes and behavior after marriage in order to get happiness.

The installation of *sunti*ang tusuak begins with one hundred of *sunti*ang ketek, two dozen of *sunti*ang gadang and nineteen pieces of *mansi-mansi* at the top of the *sunti*ang, two dozen of *sinar blong* and a pair of peacocks on the front of *sunti*ang ketek, and *kote-kote* installed at the bottom left and right side. *Laca* and jasmine wreath are installed on the forehead. On the back of the head, a bun cover called *pisang saparak* is installed. Various forms of *sunti*ang tusuak flower ornaments for bridal makeup in the coastal area of Padang can be seen in the following table:









Table 1

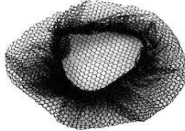
No	<i>Sunting Tusuak Names</i>	<i>Sunting Tusuak Forms</i>
1	<i>Sunting ketek (serunai)</i>	
2	<i>Mansi-mansi</i>	
3	<i>Sinar blong permata</i>	
4	A pair of peacocks	
5	<i>Kote-kote buruang tajun</i>	
6	<i>Kote-kote limo jurai</i>	
7	Bun cover (<i>pisang saparak</i>)	

		
8	<i>Laca</i> (in the form of a small necklace that is installed on the forehead)	
9	1 long round jasmine wreath with a length of 40 cm	
10	5 strands of jasmine wreath with a length of 20 cm	
11	45 strands of jasmine wreath with a length of 45 cm	
12	Earrings	

The following are the kinds of equipment used in the installation of *sunti*ang *tusuak* for bridal makeup in the coastal area of Padang:

Table 2





No	Equipment Name	Function	Total	Image
1	Small black hair pin	To pin hair	1 dozen	
2	Large black hair pin	To pin hair	1 dozen	
3	Large <i>harnal</i> hair pin	To pin the bun	1 dozen	
4	Bone teasing comb	To comb and tease hair	1 piece	
5	Smoothing paddle brush	To smooth hair	1 piece	
6	Rope made of black cloth, cut by t3 cm	To tie the bun	6 pieces	
7	Sliced pandanus leaves wrapped in banana leaves (henceforth – wrapped pandanus leaves)	To install <i>sunti</i> ang <i>tusuak</i>	1 piece	
8	Rubber band	To tie hair	2 pieces	




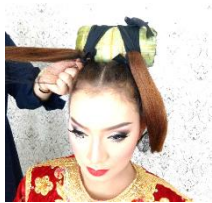


9	Hair bun cover	To keep hair tidy	10 pieces	
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The installation of *suntiang tusuak* for bridal makeup in the coastal area of Padang begins with the installation of a bun called *lipek pandan* bun. It is followed by the installation of various kinds of *suntiang tusuak* ornaments inserted one by one into the bun; the number of *suntiang tusuak* ornaments is adjusted to the size of the bride's head.

The following is the documentation of the researchers for the installation of *lipek pandan* bun of *suntiang tusuak* for bridal makeup in the coastal area of Padang:

Table 3

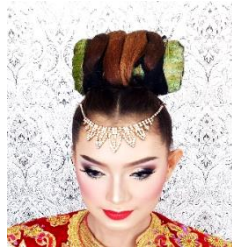
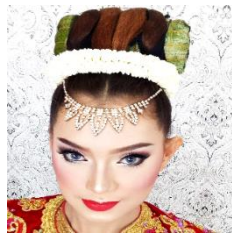
No	Installation Technique	Image
1	Combing and parting hair into four sections	
2	Tying four sections of hair using rubber bands with the following conditions: the front left and right hairs are tied parallel to the ears and are 5 cm from the center line of the hair parting, and 3 cm from the semicircular line of the hair parting.	
3	Tying back parting with the following conditions: 5 cm from the center line of the hair parting and 5 cm from the semicircular line of the hair parting	
4	The results of the hair tied from the top of the head	






5	Tying black rope to the four hair ties	
6	<ul style="list-style-type: none"> - Attaching wrapped pandanus leaves between the four hair ties - Tying wrapped pandanus leaves by: wrapping a rope around the wrapped pandanus leaves 	
7	Tying the wrapped pandanus leaves by: pulling the hair tied at the back to the front and pulling the hair tied at the front to the back so that wrapped pandanus leaves is tied tightly	
8	Putting the hair bun cover to four hair ties	
9	Binding hair covered with hair bun cover on wrapped pandanus leaves in an opposite direction so that it covers the wrapped pandanus leaves. It is then pinned with large black hair pin.	
10	Covering wrapped pandanus leaves by using hair bun cover to make it look tidier and stronger	
11	The result of <i>lipek pandan</i> bun from the front	






		
12	The final result of <i>lipek pandan</i> bun from the side	
13	The final result of <i>lipek pandan</i> bun from the back	







The installation of *lipek pandan* bun is followed by the installation of various kinds of *suntiang tusuak* ornaments inserted one by one into the bun; the number of *suntiang tusuak* ornaments is adjusted to the size of the bride's head. The following is the documentation of the researchers for the installation of various kinds of *suntiang tusuak* ornaments for bridal makeup in the coastal area of Padang:

Table 4

No	Installation Technique	Image
1	Installing <i>laca</i> on the forehead	
2	Installing 40 cm long round jasmine wreath on the front of <i>lipek pandan</i> bun above the <i>laca</i> . The ends of the jasmine wreath are clipped to the back of the bun with the help of small black hair pins.	







<p>3</p>	<p>Installing <i>suntiang ketek</i> (<i>serunai</i>) in the middle of the head and parallel to the nose</p>	
<p>4</p>	<p>Installing 9 pieces of (odd numbered) <i>suntiang ketek</i> (<i>serunai</i>) in the first row following the shape of the head in a semicircle. The number of <i>suntiang ketek</i> (<i>serunai</i>) is adjusted to the size of the bride's head.</p>	
<p>5</p>	<p>Installing 11 pieces of <i>suntiang ketek</i> (<i>serunai</i>) in the second row</p>	
<p>6</p>	<p>Installing 13 pieces of <i>suntiang ketek</i> (<i>serunai</i>) in the third row</p>	
<p>7</p>	<p>Installing 15 pieces of <i>suntiang ketek</i> (<i>serunai</i>) in the fourth row</p>	







8	Installing 13 pieces of <i>suntiang ketek (serunai)</i> in the fifth row	
9	Installing 11 pieces of <i>suntiang ketek (serunai)</i> in the sixth row	
10	Installing 9 pieces of <i>suntiang ketek (serunai)</i> in the seventh row	
11	Installing <i>mansi-mansi</i> following semicircular <i>suntiang ketek (serunai)</i>	
12	Installing a pair of peacocks in the middle of <i>suntiang ketek (serunai)</i> flower arrangement	
13	Installing 12 dozen of <i>sinar blong</i> alternately on the	

	front of <i>suntiang ketek</i> (<i>serunai</i>)	
14	Installing <i>kote-kote</i> on the left and right sides of <i>suntiang tusuak</i> . Which consists of <i>kote-kote limo jurai</i> and <i>kote kote buruang tajun</i> .	
15	Installing 5 jasmine wreath on the left and right sides of the bride's face using large <i>harnal</i> hair pin installed parallel to the length of <i>kote-kote</i>	
16	Installing jasmine wreath on the back of the top of <i>lipek pandan</i> bun	
17	Installing bun cover (<i>pisang saparak</i>) using large <i>harnal</i> har pin inserted into the <i>lipek pandan</i> bun and pinned using large black hair pins on the left and right ends of the bun cover (<i>pisang saparak</i>) tightly	
18	The final result of the installation technique of <i>suntiang tusuak</i> for bridal makeup in the coastal area of Padang from the front	

In addition, the meaning of various forms of *suntiung tusuak* flower ornaments for bridal makeup in the coastal area of Padang can be seen in the following table:

Table 5

No	<i>Suntiung Tusuak</i> Names	<i>Suntiung Tusuak</i> Forms	<i>Suntiung Tusuak</i> Meaning
1	<i>Suntiung ketek (serunai)</i>		Peace of heart
2	<i>Mansi-mansi</i>		Wisdom
3	<i>Sinar blong permata</i>		Greatness
4	A pair of peacocks		Two happy lovebirds
5	<i>Kote-kote buruang tajun</i>		Strength and cooperation
6	<i>Kote-kote limo jurai</i>		Pillars of Islam
7	Bun cover (<i>pisang saparak</i>)		Wealth and prosperity

			
8	<i>Laca</i>		Persistence in carrying out married life
9	1 long round jasmine wreath with a length of 40 cm		Holiness
10	5 strands of jasmine wreath with a length of 20 cm		Holiness
11	45 strands of jasmine wreath with a length of 45 cm		Holiness
12	Earrings		Symbol of a woman

Discussion

Suntiung tusuak is a traditional suntiang decoration which is installed by inserting one by one into lipek pandan bun. It is a symbol of greatness for the bride (anak daro) in Minangkabau ethnic community, especially for bridal makeup in the coastal area of Padang during traditional wedding ceremonies. Suntiung tusuak is a mixture of Chinese and local culture and is a part of

Minangkabau culture (Mutia, 2000; Ashraf et al., 2020; Balakrishnan et al., 2019; Muhammad et al., 2019; Munir et al., 2019; Noorollahi et al., 2019). This is inseparable from the beauty of the colors and the variety of ornaments in *sunti*ang tusuak.

Ornaments used as elements for *sunti*ang decorations are generally inspired by everything in nature, on the land, in the air, and at the sea. It is in accordance with the philosophy of life of Minangkabau ethnic community “*alam takambang jadi guru*”, meaning that everything in nature, on the land, in the air, and at the sea can be teachers and role models.

More importantly, the use of *sunti*ang for *anak daro* is one of representations of great responsibility that will be borne by *anak daro* including responsibilities in the household, family, and environment. In the household, women act as a wife for their husbands and mothers for their children who have to maintain the integrity of the household, which are closely related to the social system and the formation of the identity of the bride and groom to have good attitudes and behavior after marriage in order to get happiness.

Conclusion

All Based on the results of research and discussion, the following conclusions can be drawn:

1. The forms of *sunti*ang tusuak for bridal makeup in the coastal area of Padang:
 - a. *Sunti*ang tusuak bun, shaped like a rectangle made of sliced pandanus leaves wrapped in banana leaves that is installed on the top of the head and tied using a rope called *lipek pandan bun*
 - b. The form of *sunti*ang tusuak flower ornaments consisting of; *sunti*ang ketek (*serunai*), *laca*, *mansi-mansi*, *kote-kote*, *sinar blong*, a pair of peacocks, jasmine wreath, bun cover (*pisang saparak*) and earrings
 - c. The form of arrangement of *sunti*ang tusuak consisting of: (1) installing *laca* on the forehead; (2) installing *sunti*ang ketek (*serunai*) five to seven levels, (3) *mansi-mansi*, (5) installing a pair of peacocks in the middle of *sunti*ang ketek (*serunai*), (6) installing *sinar blong* in front of *sunti*ang ketek, (7) installing *kote-kote* on the left and right sides, (8) installing jasmine wreath on the left and right sides of the bride's face, (9) installing jasmine wreath on the back of the bun, (10) installing the bun cover (*pisang saparak*) on the back
 - d. The overall form of *sunti*ang tusuak for bridal makeup in the coastal area of Padang is semicircular.
2. Installation technique of *sunti*ang tusuak
 - a. The installation technique of the bun consists of (1) combing the hair, (2) tying the first part of the hair; the tie is in the middle of the crown of the head, five fingers from the front hair growth limit, (3) tying the second part of the hair, (4) installing the rope to tie the bun, (5) tying the wrapped pandanus leaves between the two hair ties; the front hair is pulled back and the back hair is pulled forward. The hair is pinned using a hair clip. (6) binding the wrapped pandanus leaves with rope in the opposite direction until they are firm, (7) closing the wrapped pandanus leaves by pulling the entire lower part of the hair over the top of the head so that it covers the wrapped pandanus leaves, (8) tying the wrapped pandanus leaves with rope from various directions tightly.
 - b. The installation technique of various forms of *sunti*ang tusuak ornaments consist of: (1) installing *laca* on the forehead, (2) installing *sunti*ang ketek (*serunai*) five to seven levels, (3) *mansi-mansi*, (5) installing a pair of peacocks in the middle of *sunti*ang ketek (*serunai*), (6) installing *sinar blong* in front of *sunti*ang ketek, (7) (7) installing *kote-kote* on the left and right sides, (8) installing jasmine wreath on the left and right sides of the bride's face, (9) installing jasmine wreath on the back of the bun, (10) installing the bun cover (*pisang saparak*) on the back

The meaning of *suntiang setengah tusuak* for bridal makeup in the coastal area of Padang. Additionally, the meaning of the arrangement of *suntiang satengah tusuak* in the form of semicircle consisting of *suntiang ketek* (*serunai*), which consists of five to seven levels is the bride's persistence in facing life's obstacles by hanging life expectancy and enthusiasm on the husband who is full of responsibility and is a role model for the wife as *bunga kembang setahun*. The following is the meaning of each flower ornament in *suntiang setengah tusuak* (1) *suntiang ketek* symbolizes sprouts which have the meaning of firmness, good character, and good manners, (2) *mansi-mansi* symbolizes wisdom, (3) *suntiang sinar blong* symbolizes greatness, (4) a pair of peacocks symbolizes two happy lovebirds, (5) *kote-kote buruang tajun* symbolizes the strength to cooperate or work together, (6) *kote-kote limo jurai* symbolizes the pillars of Islam, (7) *bun cover* (*pisang saparak*) symbolizes wealth and prosperity, (8) *laca* symbolizes persistence in carrying out married life, (9) long round jasmine wreath, (10) 5 strands of jasmine wreath, (11) 45 strands of jasmine wreath, (12) earrings as symbols of women. Therefore, the meaning of each *suntiang tusuak* ornament is based on the mindset and philosophy of Minangkabau ethnic community “*alam takambang jadi guru*” and philosophy of life “*adat basandi syarak, syarak basandi kitabullah*” which are closely related to the social system and the formation of the identity of the bride and groom to have good attitudes and behavior after marriage in order to get happiness.

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