

The Development of The Traditional Wedding Dres of Pidie Regency, Aceh Province

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Abstract. This study examines the Development of Customary Clothes Marriage of Pidie District, which aims to know the differences of traditional in the past with custom clothing that has been developed to date in terms of materials, motifs, colors, models and designs. This research used qualitative descriptive method with 3 research subjects consisting of 2 bride and bridegroom as well as 1 person from the Majelis Adat Aceh. The data collection is done by observation, documentation and interview. The results showed that in the 1980's, customary clothing was still original, in the 1990's has been progressing gradually by little, in 2000 experienced a fairly rapid development to date. The development looks in terms of materials used are no longer focused on velvet, already using materials such as chiffon, Taveta, and so forth, typical Pidie motifs are rarely used, combined with other motifs, in terms of color not only use the color of Aceh, has been using a variety of other colors, models and designs are customary clothing Pidie.

Keywords: Development, Traditional Wedding Clothing, Pidie Regency

1 Introduction

Pidie Regency is a district located on the North coast of Aceh, as one as coastal Aceh ethnic. [1] Has many similarities in the costumes and culture of other coastal Aceh (Aceh Besar, North Aceh, West Aceh) including traditional clothing. The traditional clothing contains symbolic meanings and values that have been believed and accepted society in general. For community groups, both the traditional and modern society have their own clothing [2]. The clothes that are used are very dependent on the high and low knowledge possessed and the beliefs adopted. As is the case with traditional wedding clothes in Aceh, it always closes the genitals according to their religion. The development of human civilization also colored the development of clothing.

Along with the times, the traditional wedding clothes used by the Pidie community also developed. This can be seen in terms of the variety of clothing colors, models and designs that have undergone many modifications, typical Pidie motifs that have rarely been used and placement of motifs that sometimes give full impression, and accessories that are used too much. This study aims to find out: the development of Pidie's district's traditional wedding clothes

from all aspects ranging from materials, colors, models and designs, motifs and accessories used in traditional wedding ceremonies and the factors that led to the development of Pidie Regency's traditional wedding attire.

2 Methodology

This research is a qualitative descriptive method, which is a research method aimed at describing and analyze phenomena, events, social activities scientifically. Data collected on the development of Pidie Regency's traditional wedding dress starting from the aspect of materials, models and designs, colors, motifs and accessories. The research location is Indrajaya District, Pidie Regency. The selection of these sub-districts is the location of the study because this sub-district is a center of handicraft production in Pidie District, besides that there are also many bridal products and places to rent Aceh traditional clothing.

As for the subject in this study is one traditional leader and two bridal presenters in Pidie District with criteria for bridal makeup, namely the experience of bridal makeup at least ten years and having their own custom clothing equipment, and for traditional leaders who know about Pidie Regency's traditional clothing as a whole. To obtain data in this study researchers used observation, documentation, and interview guidelines. [3]. Qualitative research data analysis is done at the time of direct data collection and after data collection in a certain period. The research results obtained are used as a basis for drawing conclusions and compared with existing theories. The conclusion of the research results are; data reduction, displays data and verification. [4]

5 Result and Discussion

Custom clothing is the king's greatness. During the kingdom, traditional clothing was used by high-ranking officials of the kingdom in its environment (Office of Culture and Tourism of Aceh: 14). Based on the above quote it can be seen that in this day and age traditional clothing is not only used at marriage ceremonies, it is also used for other official occasions.

In the eighties Pidie Regency's customary wedding clothes were still intact and original had not experienced development. The brides's dress consists of *bajee* (clothes), *siluweu meutunjong* (*tunjong* pants), songket and *ija sawak* (shawl) with a bracket model decorated with gold thread embroidery [5]. In the nineties, these traditional clothes had begun to be consumed by the era, slowly beginning to develop. In 2000 th Pidie Regency's traditional wedding attire had experienced a very rapid development following the flow of modernization. This development can be seen in terms of the materials used to make traditional clothing, models and designs, colors, applied motifs and jewelry or accessories used. The results of interviews with respondents obtained information that the model and design of Pidie Regency's wedding custom clothing which developed until now the components were still the same as before, namely using clothes, pants and songket [6]. In the past the bride used *baju kurung* with the front open (using buttons) with long sleeves and shanghai collared which was used by Aceh heroes, Cut Nyak Dhien and used *Siluweu tham asee* or *Suja* (pants that were wide up and narrowed at the toe).

The development traditional dress for man is not too striking, namely the model clouse which resembles a coat called *Bajee Meukasah* with *Keumeurah* pants or *Pha gajah*, black color the typical of Teuku Panglima Polem. Now *Pha gajah* pants have been used infrequently, what is used now is regular pants with waistband. Both substitutes also use songket which is decorated with beads at the bottom of songket by using it, which is wrapped around the waist that dangles to about 10 cm above the knee. The color used to make Pidie Regency wedding clothes nowadays can be said to be almost the whole color, such as pink, dark pink, blue, purple, maroon, turquoise and other colors. [7]. Likewise with songket and the simplicity for the bridegroom and the bride is the color is adjusted. In the past, Acehnese traditional clothing used Aceh colors, namely red, yellow, green and black. [8]. These colors have symbolic value. Black means authority and simplicity, red means chivalry, green is based on Islamic religious norms, and yellow means kingdom and greatness (Aceh Culture and Tourism Office: 43).

in terms of motives, typical motifs of Pidie Regency consist of four motives, namely: *Markis* that are oval shaped, *Buleun* like curved crescent moon, *Aneuk buleun* which is smaller than *buleun*, *Peudeung* which looks like a sword with a slight curvature, *aneuk peudeung* the size is a little smaller than *peudeung*, and *Aneuk timon* is shaped like a markis but smaller. Currently the motifs used in the Pidie Regency wedding dress are not only the motifs mentioned above, it is generally varied with the motives of other Acehnese, such as West Aceh [9] One of the reasons is the small motifs of Pidie Regency, while the motifs of West Aceh are large in the form of flowers, perhaps because women prefer flowers so they are more likely to use West Aceh motifs [10]. Currently also using the *Pinto Aceh* motif which is the greatness of Aceh. In addition there are also those who use patchwork lace as a substitute for motifs.

The use of accessories in the customary wedding clothes of Pidie Regency was limited, using what was available in the kingdom, which was small, and made of real gold. *Patham dhoe* (used to circle the forehead), just smoked using only a few 5 to 7 stalks, *gleung jaroe*, *gleung gaki*, *euncin*, *simplah*, *subang* (earrings), necklaces (*taloe takue*) and *taloe keu ieng*. In the past also used typical Acehnese flowers such as *bungong meulu*, *bungong seulanga*, *bungong jeumpa* which was assembled or also called potpourri which was used on the head with tucked between other jewelry. Long time ago the bride did not use the hijab, the jewelry was directly used on the hair that had been strapped. Currently the jewelry or accessories used are still the same components only the size and shape that has developed, besides now since the Islamic Sharia has been applied, the bride has used the hijab.

For jewelry or accessories used by the bridegroom is still normal from *siwah* (*rencong*), *taloe jeum* and *kupiah meukeutop*. In the procession ceremony the greatness of the weapon used by the *Linto baro* should be *siwah*, not *rencong*. Because *Siwah* is a weapon of Aceh's greatness, while *Rencong* is a weapon of heroism (Fauzia Hanum: 62). Procedures for the use of this *siwah* waist tucked in shirt with arch *siwah*, *cunggek* or pointing upwards. This is in accordance with the Acehnese saying that "abstinence from *peudeung meulinteung saroeng*, abstinence *rincong meulinteung mata*". The bridegroom's customary wedding attire before experiencing development can be seen in the Figure 1.



Fig. 1. Pictures of Pidie Regency's Traditional Wedding Clothing for the Groom Before It Goes Down
(Source: Ethnic Traditional Clothing in Aceh)

Clothes or commonly known as *bajee* for men must be black with gold thread embroidery motifs on the chest and sleeves, long sleeves and collars like Chinese collars. The color is also given gold embroidery. There are also two pockets on the bottom of this shirt and five yellow buttons are attached to the clothes. On the front of the neck, the pocket and the end of the hand are embroidered with gold threads with *Pucok reubong* (bamboo shoots). Pants that are usually used by men are made of black cotton fabric, because the black color for the people of Aceh contains the meaning of greatness. Among the clothes and pants used songket, the Acehnese know it as *Ija krong*. Spread it around the waist just about 10 cm above the knee. The sarong fabric on dominant traditional clothes is red or green. Previously used *sarong* was made of silk embroidered with gold thread.



Fig. 2. Pictures of Pidie Regency's Traditional Wedding Clothing for Bride Before Experiencing Development

The clothes used by Acehnese women are red, green or yellow. However, the most commonly used are colored. His clothes were shaped like long-sleeved brackets, slightly open the chest and wearing a shanghai collar that was embroidered on the chest and cuffs and collars. The clothes are pinned to the *boh bajee* buttons which are usually made of gold or silver. These clothes are usually made of quality fabrics such as velvet, satin or silk.

The trousers used by the bride in traditional clothing with large waists, pressed down and narrowed down to the ankles were added with embroidery of *pucok reubong* patterned gold thread called *Siluweu meutunjong*. In the past these pants were made of silk, but as time goes by and the development of human mindset there are also those that make it from cotton cloth or cloth that easily absorbs sweat. These pants are always black. In addition there is also a cloth or commonly called *ija krong* which is wrapped around the waist of the bride, first this cloth was made of silk, now as a substitute many use songket. *Ija krong* colors usually dress with the color of *clothes* and pants to make it look more beautiful. The use of *sarongs* for women is different from that of men. The woman wears it 10 cm below the knee. This technique of using *ija krong* is by inserting a cloth to the waist then the two ends of the cloth are connected to the front in the middle, in the form of a fold, reinforced with a waist strap called *taloe keuing*.



Fig. 3. Pictures of the bride's jewelry before experiencing development
(Source: Make-up and Traditional Wedding Ceremonies in Aceh)

The jewelry and trinkets used by women in their traditional attire are quite numerous, and can even be said from head to toe. The jewelry used on the head or the so-called headdress (*ayeum ulee*) consists of *culok ok* made of carved gold, besides that it is also used *bungong jeumpa* and *bungong* as if. On the forehead decorated with *Patham dho* made of carved gold or silver. On the wrist and leg, a round bracelet or *gleung meuputa* is used, made of gold, silver or suasa. On the fingers are used rings with various types, there are gold and diamonds. In addition, it uses a pin that is pinned on the clothes as a substitute for pins (Picture 4).



Fig. 4. Pidie Regency's Traditional Wedding Dress After Experiencing the Development of Model I Source: Ufia Rizwana's Personal Documents (Bride and Groom)



Fig. 5. Picture of Pidie Regency's Traditional Wedding Dress After Experiencing the Development of Model II

The picture is Pidie Regency's traditional wedding clothes after experiencing development in terms of the model, not much has changed, but if seen in terms of politeness, the clothes used by the bride brackets with the use of zippers on the back and are very fit of body, not infrequently sometimes to form curves, pants used by both brides this is no longer as loose as it used to be in the wide shape at the top to shrink to the tip of the foot or commonly called *sileuweu meutunjong*. The pants that are used today use rubber at the waist, making it easier for the wearer (Picture5).

The factors that cause the development of traditional wedding clothes in Pidie Regency. The main cause of the development of traditional clothing in Pidie Regency is due to the influence of the times, modernization and technology in all fields. In the past, before the existence of

technology such as television, cellphones, laptops and other technologies, the traditional wedding clothes of the Pidie Regency were still eternal, there have been no changes like today. The development of technology has a positive impact as well as a negative impact on human life, but what is very unfortunate is that the Pidie community in particular takes the negative side.

Environmental factors are also one of the causes of the development of traditional wedding clothes in Pidie Regency. An advanced environment brings life and thought to a more advanced direction as well. It is undeniable that the environment also plays a role in shaping human life, especially the Pidie people like to imitate, as stated in the Acehnese proverb "*dari reusam jeut keu adat*", from habit to custom. Usually the clothes brought by immigrants and considered good are sometimes agreed to be used as traditional clothes.

The last factor that led to the development of traditional wedding attire in Pidie Regency, namely economic factors, economic factors are one of the social control systems in Acehnese society. In Pidie Regency, it can be said that the economic condition of the community is mostly average and above average, but some are still below average. With such economic conditions, especially producers (makeup) are competing to create new traditional clothing models that are in accordance with the times and are in demand by consumers. The people of Aceh, especially Pidie, have the principle that a wedding ceremony is only done once in a lifetime, so consumers don't mind spending a lot of money for an event that is said to be done once in a lifetime to make it look beautiful, attractive and luxurious.

5 Conclusion

The traditional wedding clothes has progressed in styles and color. In 1980-1990 only slight changes to the motif design. In 1990 the color changed, in addition to the shades of Aceh, are red, yellow, green, but also using light colors such as pink, purple, pastel. The 2000th saw rapid developments design of the kebaya, shaped dress and long dresses. There is a development of the color of the bride's pants which are usually only black to be the same color of the clothes.

Factors that occur in the development of Pidie wedding dress are due to technological advances, modernization, diverse community environments, and economic factors.

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