

## The Values of Islamic Education in Use of Songket for Male and Female

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### **Abstract:**

Riau is One of the targets to be achieved in national development is economic growth that can accelerate the growth of employment opportunities, so that economic development is the most important field for improving people's lives and welfare. The economic field has become a dynamist of change, namely walking ahead and driving the development of other fields. Besides playing a role in providing employment, small industry and home industry also play a role in improving the community's economy. One of the household handicraft industries is the songket fabric industry. Songket cloth is a cloth that is usually worn or worn as a bandage for the bottom of women's clothing. Songket cloth is usually worn at certain times during wedding celebrations. Songket cloth is a traditional heritage cloth from the ancestors of the people of South Sumatra. The raw materials for activities in analyzing data start from classification, categorization and interpretation, to discussion. The implementation of Islamic educational values in the use of male and female songket fabrics is in fact implicit in every stage of the procession of customs. Because this research looks more at the values of Islamic education in the use of male and female songket cloths, it is recommended that other researchers conduct broader and more comprehensive research in order to obtain more data good again.

### **Keywords:**

educational values; songket cloths; Malay

## **I. Introduction**

According to A. Ghafar Baba, Dunia Melayu is a cultural area or entity that is characterized by various characteristics of Malay that spread:

1. From Madagascar on the north coast of the African continent in the west to the Passover islands, the Pacific Ocean in the east
2. From New Zealand in the south and Taiwan to the islands of Okinawa in the north. The Malay community is known as a society that has a strong element of adaptation and is open to any cultural change.

Combined elements of local culture. From Malagasy Madagascar on the north coast of the African continent on the west to the Passover islands, the Pacific Ocean on the east; From New Zealand in the south and Taiwan to the islands of Okinawa in the north; that is what forms the foundations of Malay culture and language. Generally, the basics of language and culture are shown in traditional ceremonies, for example; using spells / words that are thought to bring elements of unseen power, coronation of tribal chiefs with kris, wearing headgear like tanjak, and in terms of clothing such as songket, attractive dances and male domination as leaders, and so on other. Culture is a system of values, symbols, and life behaviors as well as their unique manifestations in a society. A culture or customs are maintained by the people because, if it is not done, they are afraid that things might not be desired will happen, and hope that there will be blessings when they do it. (Kamariah and Saputra, 2020).

Every society has several concepts that are supernatural, spirits, gods or impersonal forces that are different from the others and in some meanings are superior to other forces that are used by humans as regulators of natural events and nature. And its activity is somehow capable of giving meaning to aspects of unusual human experience such as a phenomenon which makes logic unreasonable. In this case humans need religion which then gives birth to culture or vice versa is also a religious culture (Angkat, 2019).

Culture is human creation, taste and initiative. Cipta, which means that culture is something that is thought and created and realized by humans, a sense of cultural meaning is something that is born from the elements of human feelings and souls, Karsa means gives influence and a strong bond for himself, his community and the environment so that a kind of belief that has to be followed. The combination of these three elements then becomes the meaning of the presence of a culture. Like the culture in Riau, the province of Riau comprises the mainland areas of the Riau Archipelago, including being the richest province with abundant natural resources, ranging from coastal forest wood to petroleum.

Riau is one of the targets to be achieved in national development, namely economic growth which can accelerate the growth of job opportunities, so that the development of the economic sector is the most important field for improving the life expectancy and welfare of the people. The economic field has become a dynamist of change, namely walking in advance and driving the development of other fields. The most important aspect inherent in small industry and home industry is that these two industries play a major role in overcoming the problem of poverty in Indonesia. Small and household industries are one of the most common forms of industry in rural areas. The growth of new sectors in rural areas, namely small industrial activities and home industries, is one of the important potentials in the rural economic system as well as an alternative solution to the problem of lack of job opportunities in rural areas, especially in the increasingly receding agricultural sector.

Besides playing a role in providing employment, small industry and home industry also play a role in improving the community's economy. One of the household handicraft industries is the songket fabric industry. Songket cloth is a cloth that is usually worn or worn as a bandage for the bottom of women's clothing. Usually this songket cloth is friends with kemban or shawl. Songket cloth is usually worn at certain times during wedding celebrations. The raw materials for songket are various types of threads such as silk threads, gold or silver threads and dyes. There are three types of gold threads used, namely the gold thread pulling, the sartibi gold thread and the Bangkok gold thread.

## **II. Review of Literatures**

### **2.1 History of the Riau Malay Songket Cloth**

Songket comes from the word sungkit which means gouging where there is also a hooking process. Both processes are the main processes in weaving a cloth. There are several terms from several regions, such as Palembang says the word songket comes from the word songko, which is the first time people use gold thread as a decorative thread from a headband. In Bali, the word nyuntik in the weaving process can be related to planning motives. In Central Sulawesi, gold and silver metal threads on songket cloth are called sarong subi. In Sumbawa, the meaning of songket is especially woven cloth decorated with gold and silver thread ornaments. The use of the term songket can be seen from the different manufacturing techniques from each region.

Clothing is a cultural symbol that marks the development, acculturation and uniqueness of certain cultures. Clothing can also be a marker for community thought, including the traditional clothing of the Riau Malay community. Riau's traditional clothing consists of daily clothing and formal / traditional clothing. Daily clothes are worn every day, both by children, adults and the elderly. Daily clothes are worn for various daily activities, for example when working in the fields, playing, at sea, at home, and for other activities. The types of clothing for women are grouped into children's women's clothing and adult women's clothing. Meanwhile, formal clothes or traditional clothes are worn on certain occasions in connection with official activities or at customary events. The colors, shapes and styles of traditional clothing are determined based on the philosophy of the Riau Malay community which contains certain values.

The Malay people of Riau still adhere to their customs firmly. The influence of adat is felt in the attitudes and behavior of most communities, especially in rural / inland areas. Riau Malay custom is a custom based on Islamic law. Islam and Malay customs influence each other which then forms a new culture, one of which is reflected in the clothes worn. In addition, clothing and jewelry are not only intended to fulfill aesthetic needs or uses, but also contain a certain spirit. This spirit encompasses the value of virtue and honesty of life.

The beginning of the songket weaving began when Siti binti encik Karim, a weaving craftsman from the Sultanate of Trengganu, Malaysia, was brought to the Siak sultanate by Sultan Assyaidis Syarif Ali Abdul Jalil Baalawi. Sultan Syarif Ali commissioned encik Siti to teach the aristocrats of the Siak sultanate how to weave. Because it was only for the aristocracy, the initial stage of the existence of this craft was only to meet the clothing needs of the aristocrats, especially the Sultans and their families. For the Sultan and the Siak nobility, this woven was a symbol of grandeur and dignity, while for the craftsmen it was a symbol of devotion to the Sultan and his family. In its development, this woven did not only develop in the Siak palace environment.

The community defines songket as cloth woven using gold or silver threads and produced from certain areas, such as Palembang songket, Minangkabau songket, Samarinda songket and others. Seen from various places ranging from the west to the east of the Indonesian territory, there are many variations or various colors of songket seen from the use of the types of threads. The principle of equality in processing designs arises from the threads in the fabric, that is, some decorate the entire surface of the fabric, some decorate only certain parts and some are also a combination of the two. The process is by inserting additional threads above or below the weft threads and weft threads according to the pattern of the motif to be formed. How to add thread with lifting or tipping several strands of thread and inserting the thread between the braid cavities of the two basic types of thread. The principle of this additional thread is called a songket, because it is connected with the process of tipping the threads to function in making decorative patterns.

The development from just a craft of the aristocracy became a craft that lived and developed with the Pekanbaru community as a whole. Likewise with the times, even though the times have changed with all the dynamics that surround them, the values contained in this fabric do not change automatically. That value is dedication to the Sultan and his relatives. One of the songket weaving craftsmen, Masajo. At first, songket weaving was made with a pedestal system. Along with the times, the manufacturing process has also changed, namely with a tool called "kik". Kik is a fairly simple loom, made of wood measuring about 1x2 meter. Because the tool is relatively small, the resulting cloth is also relatively small.

To make a sarong, for example, two pieces of woven cloth are needed which are joined together to form one era development, the “kik” loom is replaced with a non-machine loom which produces larger fabrics. As with traditional Malay fabrics from other regions, such as sambas weaving, ulos fabrics, and Lampung weaving, the existence of Pekanbaru songket weaving has also experienced ups and downs, even the longer its development is increasingly worrying.

One of the causes is the inability of Pekanbaru songket weaving to compete with modern textile products, both in the beauty of the design, the effectiveness of the workmanship, and the price. This condition causes the songket weaving in Pekanbaru to become less and less, especially the younger generation who want to do it. To ensure the continuity of the existence of Pekanbaru songket weaving, stakeholders must jointly preserve Pekanbaru songket weaving. Broadly speaking, there are two models of conservation that must be carried out, namely passively and actively. Passively what can be done to preserve Pekanbaru songket weaving, namely:

- a. Pekanbaru songket weaving has very rich motifs and patterns, with very high cultural and economic values. It's just that, along with the times the richness of the features, motives and values it contains have been neglected and forgotten. Therefore, efforts to document various motifs and patterns of Pekanbaru songket weaving must be carried out immediately.
- b. Pekanbaru songket weaving is known to the wider community, especially the young generation of Pekanbaru. In this way, the diversity of patterns and motifs of Pekanbaru songket weaving will be known by the public, making it possible to remember them again and become a source of inspiration to preserve and develop them.
- c. In today's global era, protecting the existence of a product is a necessity to protect it from the claims of certain parties.

The active preservation of songket cloth can be done in the following ways:

1. What is often faced in preserving traditional fabrics, such as Pekanbaru songket weaving, is that there are fewer craftsmen. There are at least two reasons for this, namely: first, being a craftsman cannot be a foundation for life. If this is the obstacle, then the task of the stakeholders is to take creative steps so that the weaving craftsmen will be guaranteed a better future; second, the lack of awareness and love for the younger generation of Pekanbaru songket weaving. Sometimes the young generation is indifferent or disinterested in learning to weave, sometimes not simply because they do not love the cultural heritage treasures, but because they are not well informed about the weaving.
2. Interested in participating in the preservation of Pekanbaru songket weaving, then one of the most practical is to make Pekanbaru songket weaving as a source of economy for the community. If Pekanbaru songket weaving has become an economic source, the community will naturally preserve this weaving. In order to become an economic source, there are at least two things that must be done, namely expanding the sales area and increasing the derivation of product results.

The motifs on the songket woven cloth have meanings and philosophies that reflect the view of human life. The depiction of motifs based on flora, fauna, nature, and others, which reflects the values of the principles of Malay culture and beliefs. The craftsmen are required to understand the meaning and philosophy contained in the songket woven motifs in order to disseminate the values contained in the songket woven cloth. Now only a few weaving craftsmen still understand and follow the rules in making this songket woven cloth. The Riau regional government preserves songket woven cloth by making regulations requiring civil servants, state-owned companies, kindergarten to high school schools and the scope of city and village governments to wear clothes with Riau's typical songket cloth every Friday.

## 2.2 Aesthetic Value in Riau Malay Songket Cloth

Etymologically, aesthetics comes from Greek, namely *aisheta*, which is also derived from *aisthe*, which are things that can be responded to with the senses. In general *aisthe* is positioned with *noeta*, from the root *noein*, *nous*, which means things related to the mind. In a broader sense it means sensitivity to respond to an object, and the ability to apply the senses. Aesthetics is a part of the philosophy of beauty which is derived from the sense of sense perception. In its early development, aesthetics was called beauty which is part of metaphysics. From the above understanding, it can be understood that aesthetics is something that is passed down and felt through the five senses. As objects that contain aesthetic aspects, works of art have the skills to create quality works that have beauty.

Alexandria Gottlieb Baumgarten began to distinguish between sense knowledge and intellectual knowledge, narrowing the notion of sense perception from other sense experiences. At first, aesthetics was called the taste theory. But since the advent of Baumgarten (Runes, 1962: 6, 110; Shipley: 3-7), the notion of aesthetics has been narrowed to artistic beauty. In general, problems of beauty are associated with fine arts, namely literature, painting, sculpture, sculpture, music, and architecture.

According to The Liang Gie (1976: 65) the division was first put forward by Charlexbatteaux. Even so, beauty pervades all works of art, even non-artistic works, such as objects in daily necessities day. In the large Indonesian dictionary, the word art means a skill to create a quality work. It is difficult to separate beauty from skill. Lianggie (1977: 145-146) distinguishes eight kinds of human values, namely:

- a. Economic values (contains market price aspects)
- b. Physical value (contains aspects of body health)
- c. Entertainment value (contains aspects of play and free time),
- d. Social values (containing aspects of human relations)
- e. Character values (contains personality aspects)
- f. Aesthetic value (contains beauty)
- g. Intellectual value (contains scientific aspects)
- h. Religious value (contains divine aspects).

Ignoring one element is tantamount to ignoring the object as a whole, and thus the process of judgment is not possible. One of them is the value of aesthetics or aesthetics. Aesthetics is a field of science that can study and discuss beauty, and how beauty can be formed, and how that beauty can be realized and felt by humans. Many experts express opinions about the notion of aesthetics itself. In order to better understand the meaning of aesthetics, we can therefore refer to some of the opinions of experts regarding aesthetics. Some opinions of experts regarding the notion of aesthetics include:

### a) Bruce Allsopp

According to Bruce Allsopp, aesthetics is a science that studies the processes and rules of creating a work of art which is expected to generate positive feelings for those who see and feel it. Aesthetics, according to Bruce Allsopp, aesthetics is a process of education or learning about a process and rules regarding the creation of a work which will later create a feeling of comfort when enjoyed.

b) Herbert Read

According to Herbert Read, aesthetics is the unified relationship of forms that exist between the human senses. In general, humans consider aesthetics to be only art and art will always contain aesthetic value. This human viewpoint makes it difficult for us to further express an art. Therefore, Herbert Read defines art does not always contain aesthetic value, but more than that. Art which is a cultural product of humans, which is called cultural elements, is not only in a beautiful form, art can also be a unique, creepy, antique, man-made object, and not always something that has a value of beauty but has an impression of the heart as connoisseurs of art.

c) JW Moris

According to JW Moris, the definition of aesthetics is the same as art because aesthetics can be applied to various objects, whether they are beautiful or not. JW Moris also mentioned that aesthetics is an object of art.

d) Dra. Artini Kusmiati

According to Artini Kusmiati, aesthetics can be interpreted as a condition related to the sensation of beauty that can only be felt by a person if there is a harmonious combination between the elements that exist in an object.

e) Big Indonesian Dictionary (KBBI)

According to the large Indonesian dictionary (KBBI), the term aesthetics has two meanings, namely aesthetics, which is a branch of philosophy that discusses art, the value of beauty, and human responses to it. And aesthetics is human sensitivity to art.

Apart from the opinions of experts regarding aesthetics, there are some aesthetic elements that we cannot ignore the importance of an element in aesthetics. There are several elements regarding aesthetics that need to be considered in assessing the aesthetic values in an object. The aesthetic elements include:

1. Element of form

Shape is very influential on the attractiveness of an object. In general, the shape of this object consists of two types, namely two-dimensional and three-dimensional. Two-dimensional objects have no volume and are flat in shape. For example, in paintings, photos, wall hangings, and others. Three-dimensional objects also have volume, depth, and space. For example, in statues, clothes, bags, and others.

2. Color element

The beauty of an object can also be greatly influenced by the color element. In general, the choice of color on an object will be adjusted by the person who will use it. For example, the color taste of young people's clothes tends to be different from older people.

3. Element of the theme

In this case the theme is an idea or ideas that are conveyed by the maker of the object or work of art to others. Usually the theme of a work will also be influenced by many factors, for example geographical location, customs, culture, and others

4. Decorative elements

Decorative motif is a pattern or image that becomes decoration on an object or product. The purpose of adding decorative motifs to an object is to add aesthetic or aesthetic value to the object or product.

The elements contained in aesthetics are very important for an object. An object will look beautiful if the shape, color, theme, and decorative motifs have their own beauty for art connoisseurs.

### **III. Research Methods**

The method used in this research is descriptive method with a qualitative approach. The qualitative approach basically aims to understand the interconnected existence of various external and internal phenomena contained in the system of procedures for the use and values of Islamic education developed by Malay people, especially in Bengkalis district. Descriptions and disclosures of empirical phenomena as objective realities of Malay society will be emphasized more on the descriptive method.

Descriptive research describes precisely the characteristics of certain individuals, conditions, symptoms and groups, determining the frequency of certain relationships between one symptom and another in Malay society. Meanwhile, a qualitative approach is characterized by a research objective that seeks to understand symptoms such as not to require quantification or the symptoms may not be precisely measured. Qualitative research methods refer to research procedures that produce descriptive data, namely what people say, both orally and in writing, what people do, which fundamentally depends on human observation in its own breadth and relating to that person in the way people use kainsongket in their terminology.

### **IV. Results and Discussion**

#### **4.1 The Value of Education in Riau's Malay Songket Cloth**

With today's developments, craftsmen also prioritize the beauty of songket because it adapts to market tastes. Craftsmen also produce more songket Lejo cloth (many colors) which according to the traditional leaders of the Lejo songket cloth does not have a special meaning, only as decoration in appearance. Many people emphasize the beauty of wearing songket cloths rather than understanding the philosophy contained in this traditional cloth motif. This is very unfortunate because of the people's ignorance to know and understand the motifs on the songket cloth which should be the pride of the Riau people, especially the younger generation who are expected to be the successors of Malay culture. The lack of awareness and love for songket cloth makes the younger generation less concerned or less interested in learning to weave.

Songket also serves as a reinforcement of social values in Malay society. For example, from how to place the main motif / head of the cloth, we can judge who a person is. For example, for a Malay woman, if she wears a cloth with the head of the cloth on the front it means that she is a virgin who does not have a husband or a man. If she wears a songket with a cloth head on the back, it means she is a married woman. When a woman wears a songket with a cloth head on the side, she is a former wife or widow. Thus songket expresses its distinctive symbolic values in Malay culture.

Other values that are manifested in songket are elements of politeness which are always maintained by the Malay community. Songket as part of the courtesy to dress in the context of Malay culture. Songket basically covers parts of the genitals recommended by Islam, namely all parts of the female body except for the two palms of the hands and face, and for men starting from the stomach to the knees of the feet. Where when in Malay clothes besides the values of covering one's genitals, it is also added with a head covering called a veil for women and a cap /

cap for men, then the side cloth, clothes and pants and shoes. For women too worn as a kebaya, or also Muslim clothing that covers most of the body. This signifies as an expression of the values of decency.

"The procedure for using songket cloth, especially for married men, must be five fingers above the knee, while unmarried men must have five fingers below the knee," explained the figure of the Riau Malay Customary Institute (LAMR), Bengkalis. Thus, we can interpret that in the procedure for using male songket cloth, the values of Islamic education are contained, which are related to the pillars of Islam. The pillars of Islam consist of five things, namely reading two sentences of the creed, establishing prayers, paying zakat, fasting and hajj for those who are able.

In addition, in the use of songket cloth, there are values contained therein, one of which is the value of self-knowledge. The value of knowing yourself means knowing yourself (having a sense of shame) and knowing the procedures / rules for its use. In the book *Tunjuk Ajar Melayu*, Tenas Effendi said that the use of songket cloth contains self-knowledge. Self-knowledge is one of the characteristics of a Malay person where he is fully aware that there is life after death and the nature of life in the world, knows who he is, knows where he came from, knows what life is for and where his life ends self-concept as a whole human. Therefore, it is hoped that the future generations of the nation will know how to use the songket cloth, especially for men who are married or unmarried.

#### **4.2 The Values Contained in the Malay Songket Cloth**

The Riau Malay songket cloth has various motifs, colors and meanings that reflect the way and view of human life. Various motives contain certain philosophies. The depiction of motifs is usually based on flora and fauna (to a lesser extent) with variations in symbols that reflect the values of the principles of belief and Malay culture. Every craftsman is required to understand the meaning and philosophy contained in each motif. So that they are able to live up to its values, be able to disseminate it and be able to place motifs according to the plot.

And in the use of sampin cloth / songket cloth there are many values:

##### 1) The value of devotion to Allah

Riau Malay people are adherents of Islam so that Islamic values have a lot to influence cultural values, including the value of decoration. Seen in the motifs of the crescent moon, stars and others.

##### 2) The Value of Harmony

Malays uphold the harmony of life in household, community, nation and state. Harmony in life is only realized if it is based on a sense of unity and integrity, as well as mutual cooperation and high consideration. This feeling also perpetuates the bonds of brotherhood, both among the Malay community and the immigrant community. This value can be seen in the motifs of the ants in line, the ducks come home late in the evening, and others.

##### 3) The Value of Wisdom

The nature of wisdom and wisdom is one of the foundations for the character of the Malays. This value is illustrated in the serindit bird motif which is symbolized as a symbol of Malay wisdom and wisdom.

##### 4) Heroic Value

The Riau Malay people uphold heroic values, as in the expression "once the screen develops, never turn back home". Motives that contain this value can encourage or encourage



the growth of one's courage in facing enemies. This is depicted in the motifs of fighting dragons, roosters, and others.

#### 5) Compassionate Value

The values of compassion, respect, gentleness, and compassion have become references in Riau Malay culture. This is illustrated in the flower and flower motifs which have always been a symbol of affection, purity, sincerity and refinement of character, friendship, and brotherhood.

#### 6) Fertility Value

This value implies prosperity in the outer and inner life, cheap sustenance and business development, which ultimately leads to a safe and peaceful life. This is reflected in the shoots of bamboo shoots and their variations.

#### 7) The Value of Know Yourself

Self-knowledge is very important, such as the traditional expression "knowing yourself with the fairy, knowing to sit upright, knowing the flow properly". There are some motifs of larat cloud, kaluk fern, and others.

#### 8) The Value of Responsibility

Responsible personalities are the ideal of every Malay, so that this value can be found in several styles, such as elbow keluang, intertwined roots, and others.

### **4.3 The Meaning Contained in the Malay Songket cloth**

When discussing the colors contained in the songket cloth, the common songket cloth and characteristic of the Malay tribe is the yellow gold color. Gold yellow songket cloth is often used during certain occasions such as weddings and other important events. The colors contained in the songket cloth are not just colors that are woven to beautify the fabric itself, but the colors used have meaning and meaning to make a songket cloth. Here are some of the meanings and meanings of the songket color, including:

#### a. Gold

This gold color is influenced by the very thick Chinese culture. "As is well known, in Chinese culture this color signifies prosperity and greatness. Not surprisingly, this color was very attached to the heyday of the previous kingdom. Now, of course, this is a dress for brides and dominates Lepus songket," said Prinny. According to Prinny, the color gold signifies prosperity and greatness. Color symbolizing the previous kingdoms.

#### b. Bright red

Still under the influence of Chinese culture, the abundance of red songket symbolizes prosperity and glory. This color is a lot of the basic color of the Lepus Naga Besaung songket which is the songket for the bride and groom.

In addition to the colors described above, there are still many other colors that are used for songket fabrics, such as the colors we often encounter. These colors are to add beauty to the songket cloth used. They use these colors to beautify and enrich the existing colors so that the songket does not look gloomy but looks beautiful. That jam they match the basic colors according to what they want to make. Like they want to make the cloth look elegant, so they choose colors that look elegant.

The Malay songket woven cloth uses several colors that have meaning and uses. The colors used are yellow, red, green, white, blue, and black. Yellow is used for kings and nobles as a symbol of power. The red color is used for the general public as a symbol of society. The colors green and white are used for religious scholars as symbols of Islam. The blue color was used for the great royal man as a symbol of decent people. The black color is used by customary leaders and leaders and is also used as the color for the greatness of the hulubalang or commander.

## V. Conclusion

Based on the results of the research that the author has explained in the chapters, regarding the values of Islamic education in the culture of using songket cloth, it can be concluded and given advice to those who need it, namely as follows:

- a. The procedure for using songket cloth in Malay culture has a certain philosophy and meaning according to the placement of the head of the cloth for both men and women, so we cannot wear it arbitrarily.
- b. In the songket cloth contains many Islamic educational values, including the value of faith, respect for human existence and all its potential, prioritizing the principles of freedom and independence and social responsibility, this is reflected in the procedures and in the manufacture of Malay songket cloth.
- c. The strategy of the government university in the community's understanding of the songket clothing of the Malay community is to preserve the traditional Malay clothes of Riau from among students and employees of the Bengkalis local government to wearing Riau Malay clothes in ceremonies for other activities in schools and government agencies, wearing Malay clothes must be maintained by morale and courtesy.

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