

Preserving Tradition: The Existence of Marapulai Basuntiang in Nagari Muara Sakai Inderapura

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ABSTRACT

This study examines the preservation of the Marapulai Basuntiang tradition in Nagari Muara Sakai Inderapura, West Sumatra, and its adaptation to modernization challenges. Using a qualitative approach, data were collected from 25 key informants, including traditional leaders, community figures, and married couples, covering the period from 2016 to 2023. The findings indicate a significant decline in participation, from 50 cases in 2016 to only 20 cases in 2023, due to factors such as lengthy implementation processes, financial constraints, weakened traditional sanctions, and perceived incompatibility with modern lifestyles. Despite these challenges, the study identifies innovative strategies for preserving the tradition, including modifications to traditional accessories, the use of social media for promotion, and collaborations between traditional institutions and educational sectors. These adaptations demonstrate how cultural heritage can be maintained while evolving to fit contemporary societal contexts. The findings offer valuable insights for communities seeking to sustain traditional practices amid modernization, providing a model for cultural resilience and continuity.

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INTRODUCTION

Indonesia is a country rich in cultural diversity and traditions. Each region has its unique cultural characteristics reflected in various customs. One such example is the Minangkabau people, who have various forms of wedding traditions. Minangkabau wedding traditions are not merely ceremonial occasions but are also laden with philosophical and social values (Khairunnisa, F. and Ananda 2020). One such tradition in the wedding ceremony is *Marapulai Basuntiang*. *Marapulai Basuntiang* is a procession that involves the groom wearing a *suntiang*, a distinctive Minangkabau crown typically worn by the bride. In this procession, the groom wears a *suntiang* adorned with gold or brass ornaments, symbolizing wealth and prosperity (Dwi, 2019). This tradition is not just a wedding ceremony but also reflects the values of cooperation, togetherness, and respect for ancestors (Susanti et al., 2024). This tradition is an ancestral heritage passed down from generation to generation and is considered sacred by the community. *Marapulai Basuntiang* is not just a symbol of pride but also reflects a strong cultural identity. *Marapulai basuntiang* is not merely a ritualization of traditional wedding celebrations but also embodies sociocultural values through its symbolic meaning, which serves to strengthen community social bonds (Kartini, Mailin, and A.T. 2022). In this context, the community expects the involvement of the male party as a form of commitment and responsibility in domestic and community life.

Nagari Muara Sakai Inderapura, located in Pancung Soal District, Pesisir Selatan Regency, West Sumatra, is an area that still maintains the *marapulai basuntiang* tradition. This nagari is known for its strong community and deep-rooted Minangkabau customs. As times evolve, local traditions including *marapulai basuntiang* face various complex challenges in their preservation. Besides being confronted with rapid social and cultural changes, challenges also arise from shifting values and preferences of younger generations who are increasingly influenced by global culture. The younger generation tends to abandon old traditions and adopt modern lifestyles (Suryadi 2020). Mass media and

information technology introduce foreign cultures that are often considered more practical and modern. As a result, local traditions are becoming marginalized (Suparman 2019). Limited support from traditional institutions and educational institutions in socializing the values and practices of local traditions, particularly to the younger generation, becomes an obstacle to preserving these traditions (Hiswara 2023)

However, there are still a few people in Nagari Muaro Sakai Inderapura who strive to maintain this tradition. They believe that the *Marapulai Basunti* tradition is part of their identity that must be preserved. Although there are still people in Nagari Muaro Sakai Inderapura who try to perform this tradition traditionally, data shows a decline each year, as shown in Table 1.

| No | Year | Number of Practitioners |
|----|------|-------------------------|
| 1 | 2016 | 50 |
| 2 | 2017 | 47 |
| 3 | 2018 | 45 |
| 4 | 2019 | 40 |
| 5 | 2020 | 35 |
| 6 | 2021 | 30 |
| 7 | 2022 | 25 |
| 8 | 2023 | 20 |

Table 1. Data on Community Members Practicing the Marapulai Basunti Tradition Years 2016-2023.
 KAN Nagari Muara Sakai, 2024 [source]

The study discusses how the form, content, and meaning of Kembar Mayang vary depending on the region, specifically in Nagur Village, Tanjung Beringin District, Serdang Bedagai Regency. Similarly, Sallehuddin (2023) discusses the role of cultural mediators in Malay weddings, underscoring their influence on the smooth execution of ceremonies while adhering to traditional customs. In addition to examining the cultural implications, Khairunnisa (2020) focuses on the preservation of local wisdom through the marapulai basunti tradition. This research underscores the importance of cultivating such traditions in the face of globalization, as it fosters a sense of belonging and continuity among the younger generations. The study reveals that the marapulai basunti serves as a vital link between past and present, allowing the community to navigate contemporary challenges while honoring their heritage. By integrating modern elements, such as social media, into the promotion of this tradition, the youth are actively participating in its preservation, ensuring that the marapulai basunti remains a vibrant aspect of Minangkabau culture for future generations. Other research has analyzed the groom as one of the identities of the community in Nagari Indrapura (Nanda et al., 2019). More in-depth research is needed to explore how the existence of the *Marapulai Basunti* tradition persists amid social and economic changes occurring in modern society.

In addition, Athiya (2022) examines the communication symbols inherent in the marapulai tradition, particularly focusing on the dynamics of intercultural communication within the Minangkabau community. This study reveals how traditional practices, such as the marapulai basunti, serve as a medium for expressing cultural identity and social roles, particularly emphasizing the leadership roles of men during the ceremony. Together, these studies underscore the importance of both preserving and adapting the marapulai basunti tradition in the face of changing societal contexts.

Etymologically, existence comes from the English word 'exist' or 'existence,' meaning to be present, to emerge, or actual being, while existence itself refers to the state of being or the fact of existing. Terminologically, it explains the meaning of existence as what is, what has actuality (exists), and everything that emphasizes that something exists. According to Bagus Lorents, (1996), existence and essence have differences, where essence emphasizes the truth of something according to its nature, while existence represents the focus or situation of being.

Based on the above explanation, the objectives of this research are: (1) To describe the local community's views on the *marapulai basunti* tradition (2) To explain the factors causing the declining practice of the *marapulai basunti* procession tradition in the community (3) To explain the community's efforts in maintaining/preserving this tradition.

By understanding the existence and practice of *marapulai basunti*ang, this research can contribute to the development of policies that support the preservation of local culture and identify effective strategies to maintain the sustainability of this tradition, which may be threatened with extinction amid modernization. Furthermore, it is hoped that the younger generation can play an active role in maintaining this tradition as their insights grow through the findings of this research.

METHODS

This research employs a qualitative research approach, as it enables in-depth analysis of information in the form of words. Qualitative research also facilitates understanding the meaning individuals attribute to social contexts and internal meanings (Afrizal 2014). According to Afrizal, "To achieve research objectives, it is necessary to gather information about social reality from actors' perspectives and collect information about labels, stigmas, or arguments given by people towards something and the social context of these labels, stigmas, or arguments." The research type is descriptive, providing detailed explanations based on data obtained according to research objectives.

The data collection techniques employed are in-depth interviews and observation. The types of data required in this research are primary and secondary data. Primary data includes information about the background of community members who practice the *marapulai basunti*ang tradition, causes for the declining implementation of this tradition, and efforts to maintain it. Secondary data encompasses geographical and demographic descriptions of the research area, the history of this tradition's existence, and relevant documentation/articles needed to support primary data. The data collection technique used for primary data is unstructured interviews, which are free-form, in-depth interviews based on an interview guide with informants to obtain holistic information aligned with research objectives (Afrizal 2014). This approach allows researchers greater creative freedom and the ability to respond immediately and verify information. Record-keeping is conducted for secondary data collection. Data and information obtained during the research are analyzed based on Miles & Huberman, (1992) data analysis framework. The analysis consists of three stages: data codification, data presentation, and conclusion drawing/verification.

RESULTS AND DISCUSSION

History and Implementation of Baralek with the Marapulai Basuntiang Tradition

The origin of *marapulai basunti*ang begins with the history of Adityawarman's control over the Indojati kingdom (Inderapura Silaut). Before Adityawarman's arrival, Tuanku Berdarah Putih was the 8th King who ruled the Inderapura kingdom around 1560-1640s. Adityawarman came to Inderapura to expand his kingdom's territory. However, his arrival with his entourage was not met with armed resistance but was warmly welcomed with traditional customs, specifically the *gelombang* dance. Adityawarman fell in love with one of the beautiful dancing girls who carried a *carano* containing betel leaves. At that moment, Adityawarman asked the woman's maternal uncle (*mamak*) for permission to marry the girl named Putri Gemilang from Inderapura. In this matter, the woman's *mamak* held a small meeting to discuss that someone wanted to propose to their female niece named Putri Gemilang. After the *mamak* held a meeting with the family and inquired about Adityawarman's sincerity, the traditional leader (*Rangkayo*) from the woman's side placed the *sunti*ang on Adityawarman.

In Nagari Inderapura's customs, before conducting a wedding ceremony, several stages must be completed. The initial stage involves a meeting between the maternal uncles (*mamak*) from both sides of the wedding couple. This meeting is called *bilik gedeng* (grand meeting). During this grand meeting, the woman's traditional elders ask the prospective groom and his family, "Do you truly want to marry our female niece? Are you sincerely willing to wed our female niece?" If the prospective groom answers "willing," then the *mamak* will explain the position of *sumando* (in-law) in custom. Here, Adityawarman, as a *sumando*, was lowered one step (*setangkik tanggo*), meaning that regardless of one's position in the village, whether king, traditional leader, or official, they must step down one level, being addressed as *angku*, *mamak*, or *uncu* even if younger in age.

In this grand meeting, the customs followed by the woman's side are also explained. If the man's side agrees, they also discuss when to conduct the engagement and how long the period will be before holding the *baralek* (wedding

ceremony). Here, there is an agreement between the male and female sides involving a gold ring - if the female side breaks their promise, they will be fined double, and conversely, if the male side breaks it, they forfeit the ring. After both sides agree, further deliberation is held to determine the wedding day.

After the grand meeting and according to planning, the woman's side conducts bilik kecil (small meeting) before the wedding. This small meeting is attended by the mamak, sumando, and bako (father's family) from the woman's side. In this small meeting, they determine who will invite the villagers, whether it's the mamak or sumando. According to custom in Nagari Inderapura, no sumando comes to the mamak's house; instead, the mamak must visit the sumando's (their niece's) house, as people in this Nagari believe there's no better time for mamak to visit sumando than during important occasions. They also discuss whether the expenses are sufficient or if there's still a shortage - if there's a shortage, the mamak will contribute additional funds through collective contribution. After that, the bako also provides financial support to their anak pisang (child of their male relatives) in the form of livestock, aimed at easing the burden of those conducting the baralek.



Picture.1 Basuntieng Marapulai ceremony: Minangkabau traditional wedding procession in Inderapura
Researcher's collection [source]

The Marapulai Basuntieng tradition, as captured in the image showing a bride and groom in traditional red and gold attire under yellow umbrellas surrounded by community members, has deep historical roots tracing back to Adityawarman's era in the Indojati kingdom. This tradition began when Adityawarman married Putri Gemilang after being welcomed with the gelombang dance in Inderapura Silaut, setting a precedent for the elaborate marriage customs that follow today. The tradition requires several formal meetings, including the bilik gedeng (grand meeting) between both families' maternal uncles (mamak), where the groom's sincerity is questioned and his position as sumando (in-law) is established, requiring him to step down one social level in respect to local customs. Following this, a smaller meeting called bilik kecil is held to arrange practical matters such as guest invitations and financial contributions from the mamak and bako (father's family), who often provide livestock support to ease the wedding ceremony (baralek) expenses, demonstrating the community's deeply rooted values of cooperation and respect for traditional hierarchies.

In Nagari Inderapura's customs, the tradition of wearing the suntiang is not during the marriage contract (ijab kabul) but during the baralek ceremony. The baralek ceremony in Inderapura custom is called bimbang. During this bimbang, the marapulai (groom) and anak daro (bride) are paraded around the village. Previously, the bride's side provided clothes and delivered them to the groom's house along with the complete suntiang to be worn during the parade, which is considered very sacred and must be attended by both sides. During this parade, the groom and his entourage go to the bride's house. This is when the marapulai basuntieng ceremony takes place. The bride and her entourage welcome the groom using tambourines and are accompanied by religious chants, so they can sit together in the presence of 20 Rangkyayo (Traditional Leaders) and niniak mamak (tribal elders). After this sacred ceremony is completed, the next event on a different day is the guest reception. During this reception, the groom may choose not to wear the suntiang, as the sacred ceremony has already been completed.

If in the traditional wedding procession, the male side is unwilling to wear the *sunti*ang, then the *mamak* will suggest only performing the marriage contract (*ijab kabul*). This means the family is not permitted to hold a *baralek* ceremony. However, if they still conduct the *baralek* without following the *marapulai basunti*ang tradition, the *rangkayo* (traditional leaders) and *niniak mamak* will not attend the ceremony. The family and married couple will be ostracized by their clan. In current developments, there are traditional rules requiring payment of fines in the form of three sacks of cement, buying zinc sheets to repair the clan's prayer house, or repairing damaged ancestral graves.

Thus, in the wedding procession in Nagari Inderapura, there are traditionally five stages that must be completed:

1. The first stage is giving *pitolong*, the assistance provided by the *bako* to their *anak pisang*. This *pitolong* is in the form of livestock to be cooked during the wedding ceremony. If the wedding is held on Friday, *pitolong* is given on Thursday.
2. On the second day is the marriage contract ceremony. Here, the groom does not wear the *sunti*ang.
3. On the third day is the sacred ceremony where the groom wears the *sunti*ang and is paraded with tambourines and religious chants.
4. Next is receiving guests; in this event, the groom does not wear the *sunti*ang.
5. The *sisapek* ceremony. This involves the *bako's* entourage coming to the bride's house. During *sisapek*, the *bako* brings various items such as cakes, the bride's necessities like clothes, long clothes, room furnishings, gold, and other equipment like sprays.

During the wedding ceremony, several stages must be carried out by both newlyweds:

1. *Makan bajamba* serves as a sign of gratitude and prayer for the couple to become a *sakinah, mawaddah, warahmah* family (peaceful, loving, and merciful). This communal eating is preceded by traditional sayings and proverbs.
2. *Badiki* is an event to fill the celebration (*pesta*) procession with entertainment. *Badiki* is a type of traditional music that signals a celebration. It is meant as an announcement to the village community that there is a celebration or wedding party in that village. *Badiki* at the celebration is often performed during the day while waiting for guests.

Community Perspectives on the Marapulai Basuntiang Tradition

Currently, this tradition continues to be fully practised or maintained by the community, although not all segments of society observe it. One community leader, Mr Deptason (Dp, 53 years), Mr Deptason is a *ninik mamak* who has a fair role in a community where he knows the ins and outs of this tradition, he also has the principle that the rules of a tribe or tradition in nagari Inderapura must be maintained and preserved. States that currently, many young people do not understand and are unaware of the cultural customs that exist in this Nagari. To prevent this culture from disappearing due to modern developments, "as *ninik mamak* (traditional elders), we try to teach the younger generation about existing culture, although only a few listen. Additionally, we require young people who want to marry to use this tradition because these customs must be preserved, and this is the heart of Nagari Inderapura." This tradition must be maintained, as expressed by Mr Suhadriman (Sh, 54 years old), by Mr. Suhadriman (Sh, 54 years old), Suhadriman is a *Panungkek* which is a title given to him by his clan, where this is one of the titles he has duties as a representative or extension of the elders within a clan. For example, if there is no *Rngkayo* present in the event of determining the wedding day of their niece/nephew, then the decision or delivery of words is taken by him.

"Those involved in preserving this tradition consist of 20 different ninik mamak: 6 in the red upstream (willing to bleed to defend rights), 8 in the yellow middle (though the body may be buried, rights must be defended), and 6 in the black sea (though many people want to destroy this tradition, it must be maintained)."

To prevent the *marapulai basunti*ang tradition from vanishing in modern times, the older generation actively informs the younger generation by trying to arrange special days to explain the importance of preserving the *marapulai basunti*ang tradition, as their ancestors struggled to maintain this tradition to prevent its extinction. The older generation, such as *ninik mamak*, *rangkayo*, and community leaders, have tried to introduce this tradition to the younger generation so it

doesn't disappear due to rapid modernization, but unfortunately, youth attendance at related events is not very high, indicating low participation from the younger generation.

The community fundamentally views that the marapulai basunting tradition must be implemented because it's not just for celebration but has a significant meaning. This is explained by Mr. Dp:

"The meaning of this tradition is to step down one level or be equal with the woman being married. The purpose is so that the incoming in-laws cannot act as they please; although they hold high positions in their village when they come to our village, they must follow our regulations."

Causes for the Declining Implementation of the Marapulai Basunting Tradition

Lengthy Implementation Process

Based on the research conducted, it is known that the wedding ceremony process using the Marapulai basunting tradition in Nagari Muara Sakai Inderapura has relatively many stages. The implementation of marapulai basunting cannot be done carelessly; it needs thorough preparation before and until the day of implementation. According to Mrs Siti Burdah (Sb, 54 years old), one of the bundo kanduang informants in this nagari, the stages that must be followed by the couple are as follows:

"In this case, what is meant by the long process begins with the ceremony, involving pitolong, where pitolong is assistance from the bako for their anak pisang who will lead the baralek, in the form of livestock. Then on another day, there is a marriage contract ceremony, after which a parade ceremony is held, where this parade starts from the groom's house to the bride's house. Before going to the bride's house, they first hold a village parade to inform the villagers that our daughter has been engaged. After the parade ceremony, the marapulai and anak daro are brought to the bride's house to sit together on the wedding throne, then on a different day there is an angkat ceremony or guest reception, and on a different day, there is a sisapek ceremony. This sisapek ceremony is when the bako entourage comes to the bride's house."

This lengthy process is considered by today's society as something inefficient or impractical. Some community members are reluctant to perform this tradition, especially the parade ceremony which requires the couple to parade around the village to inform the community that their daughter has been betrothed. According to them, the most important essence of a wedding ceremony is the smooth execution of the marriage contract. If they have funding, they can hold a reception or thanksgiving ceremony that isn't complicated in its implementation.

Limited Funding

The implementation of a wedding ceremony using the marapulai basunting tradition has quite lengthy and complex stages as explained in the history subchapter above. The baralek process with this tradition naturally requires relatively substantial costs, especially if the event invites many people. Even a very simple baralek ceremony, according to community members who have conducted it, costs 60 million rupiah. Although financing is usually assisted by mamak (maternal uncles) and bako (paternal relatives), it is still felt to be very burdensome, especially for economically disadvantaged families. The relatively high costs that must be incurred by the bride's family for wedding expenses up to the marapulai basunting tradition ceremony becomes one of the obstacles to implementing this tradition.

Relatively Light Traditional Sanctions

Traditional rules are a set of norms, principles, and customs that apply in a traditional society. These rules reflect values, beliefs, and ways of life that have been passed down through generations. These traditional rules come from traditional sources that have rules encompassing customs, practices, and traditions that have been carried out for years and become an integral part of that community's cultural identity. If traditional rules are not implemented, there are several mutually agreed-upon sanctions. According to informants, the sanctions given when families don't implement the marapulai basunting tradition are relatively light or not too burdensome, so they no longer function to compel people to implement it. As stated by Mr. Roni (Rn, 56 years), Roni is one of the traditional leaders known as ninik mamak, who in this case owns a rumah gadang (traditional house) that was inherited from the previous ninik mamak. In this rumah

gadang, there is information about the marapulai basunting tradition, but unfortunately, nowadays the heritage items in this rumah gadang are not as complete as they were in the past,

"In Nagari Inderapura customs, there are rules that must be followed, if there are community members who don't follow them, then they must be given sanctions by the ninik mamak. The options are if no couple is willing to use this custom, then they can just have the marriage ceremony, but if there is a couple who conducts the baralek ceremony but doesn't want to use this tradition, then the mamak will give sanctions in the form of mamak not interfering anymore in anything regarding the couple's family if something happens, after which the couple will also be fined as agreed by mamak and rangkayo."

From this explanation, it can be said that there are traditional rules made by the ninik mamak of Nagari Inderapura, for example, in the community who will marry but don't use this tradition, they are given several choices such as just marrying at the KUA or choosing to pay fines in the form of buying two sacks of cement, one kodi of zinc sheets. These fines are used to repair the clan's prayer house or repair damaged ninik mamak graves. These sanctions are considered relatively light to implement today by the community. Ninik mamak made this agreement so as not to burden their nieces and nephews. This makes people prefer these sanctions rather than performing this tradition.

Marapulai Basunting Tradition Considered Incompatible with Modern Times

In today's borderless and spaceless world, anyone can see and get information about anything from around the world due to technological advancement. Modern cultures from other parts of the world influence the existence of traditional culture. Traditional traditions are squeezed by popular cultures, so society, especially the younger generation, tends to consider traditional culture or traditions no longer appropriate to implement today. As explained by Hiswara (2023) "many young people prefer simpler and more modern wedding practices, which often ignore traditional rituals that are considered complicated or irrelevant to their current lives." They have less interest in this and cause a decline in participation in these traditions, ultimately threatening the sustainability of preservation practices. Research shows that the younger generation tends to be more influenced by pop culture and global trends, which often ignore local and traditional values (Noorawhita. R. 2021). One community leader informant in Nagari Muaro Sakai Inderapura also conveyed the same thing. According to him, many foreign cultures can be seen through mobile phones, viewed as more modern and attractive by the community. Young people, he said, tend to be reluctant to implement this tradition which is considered ancient.

The perceived incompatibility between traditional ceremonies and modern life also highlights a crucial question about cultural adaptation versus preservation. While the core values embedded in traditions like Marapulai Basunting - such as respect for elders, community involvement, and the sacred nature of marriage bonds - remain relevant, the rigid ceremonial structure may need thoughtful modification to resonate with contemporary realities. The challenge lies not in choosing between complete preservation or abandonment, but in finding ways to maintain the essential cultural wisdom while acknowledging the changed social context. This might involve incorporating modern elements that make the tradition more accessible without diminishing its significance, such as streamlining certain procedures while maintaining key symbolic elements, or using technology to document and share the meaning behind each ritual step. However, such adaptation requires active dialogue between generations and careful consideration of which aspects are truly essential to the tradition's cultural purpose versus which are merely historical artefacts of their time.

Community Efforts in Maintaining/Preserving the Marapulai Basunting Tradition

Based on interviews with several community leaders, it can be explained that generally, the community in Nagari Muaro Sakai will try their best to maintain wedding ceremonies with the marapulai bajapuk tradition, despite facing various obstacles. The preservation of this tradition can begin by increasing socialization activities of this local custom or tradition, especially for the younger generation. This requires support from traditional institutions and educational institutions. Each school level is recommended to have learning materials regarding local content related to local customs. Traditional institutions, educational institutions, and local cultural offices collaborate in planning and implementing programs that educate and involve youth participation for the sustainability of the marapulai basunting tradition, such as workshops, seminars, and cultural activities or exhibitions. According to Hiswara (2023), "Without

adequate educational programs to teach traditional values and practices to the younger generation, there is a risk that knowledge about marapulai basuantiang will be lost over time.”

Furthermore, the implementation of the marapulai basuantiang tradition can be continued by reviving local wisdom possessed by the community, namely the spirit of cooperation and helping each other. Limited funds for some community members to implement this tradition can be addressed by working together to help both materially and morally or physically. Extended families, ninik mamak, and bako work together to help finance their nieces and nephews in implementing the ceremony. This has begun to be done although it is acknowledged to be intermittent in its implementation. Here, the community expects the government to provide financial assistance and supporting facilities to traditional and educational institutions.

Another effort is the modification of the suntuang material to be worn by the wedding couple, especially the suntuang for men. Previously, the suntuang was made of solid iron that was forged or carved according to the traditional Minang suntuang shape, where the wearing method involved inserting them one by one into the bride's hair. This form and method greatly burden the head and could cause headaches and even hair loss. Currently, the suntuang is made from lightweight brass and can be directly attached like putting on a hat. This is certainly intended to facilitate installation, thereby reducing the reluctance of couples to wear the suntuang. The model or suntuang carving is created to be more attractive, hoping that the younger generation will become more interested in implementing the marapulai basuntuang tradition. Marapulai Basuntuang is a significant cultural tradition within the Minangkabau community, particularly in Nagari Indrapura, Pesisir Selatan. This wedding ceremony is characterized by the groom wearing a traditional headdress known as "suntuang," which symbolizes the cultural identity and heritage of the Minangkabau people. The Marapulai Basuntuang tradition is not merely a ceremonial event; it embodies the values of cooperation, respect for ancestors, and community solidarity. According to Susanti et al. (2024), the tradition is rich in symbolism and philosophical meaning, reflecting the community's deep-rooted cultural practices and the importance of preserving these traditions amidst the influences of modernization and external cultures.

The marapulai basuntuang tradition serves as a significant cultural marker for the Minangkabau community and embodies a complex interplay of local wisdom and contemporary adaptation. As noted by Ramanta and Samsuri, the values inherent in Minangkabau culture, particularly during traditional ceremonies like weddings, reflect a rich tapestry of social attitudes, norms, and philosophical underpinnings that have been passed down (Ramanta & Samsuri 2020). This tradition, particularly in Nagari Indrapura, showcases how the community has preserved its cultural identity while also adapting to modern influences, thereby ensuring the continuity of its customs.

Moreover, the integration of local wisdom into the marapulai basuntuang ceremony is evident in the emphasis on cooperation and respect for ancestors, as highlighted by Sari and Yusuf (Sari & Yusuf 2023). This ceremony acts as a focal point for community bonding, reinforcing social ties and shared values among participants. The adaptation of the suntuang headdress for the groom, while not specifically covered in the references provided, serves as a poignant example of how traditional practices can be reinterpreted to resonate with contemporary societal norms while still honouring ancestral customs. This duality of preservation and adaptation is crucial in maintaining the relevance of cultural practices in a rapidly changing world.

To overcome these challenges, preservation strategies involving all elements of society are needed. This includes holding workshops, seminars, and cultural activities that involve young people in traditional practices. Additionally, utilizing social media and digital platforms to promote the "marapulai basuntuang" tradition can help attract young people's attention and increase awareness of the importance of local cultural preservation (Hiswara, 2023; Noorawhita. R., 2021). Overall, the challenges in preserving the “marapulai basuntuang” tradition in the era of modernization and globalization require a holistic and collaborative approach. By understanding and addressing the factors that threaten the sustainability of this tradition, the community can strive to preserve this valuable cultural heritage for future generations.

The preservation phenomenon of the Marapulai Basuntuang tradition reflects broader dynamics within the context of Minangkabau society's modernization. On one hand, the adaptations made to the material and installation method of the

suntieng demonstrate cultural flexibility in facing contemporary demands. However, these modifications also raise questions about the boundaries between innovation and traditional authenticity. While making the suntieng lighter and more practical has increased its acceptability among the younger generation, there is simultaneously a risk of losing some symbolic aspects associated with the more intricate traditional process of crafting and installing the suntieng. This shift reflects the continuous negotiation between modern practicality and inherited cultural values, illustrating how communities navigate the delicate balance between preservation and adaptation in an evolving social landscape.

CONCLUSION

The *Marapulai Basuntieng* tradition remains a vital cultural heritage in Nagari Muara Sakai Inderapura, reflecting deep-rooted social hierarchies, familial responsibilities, and community values passed down since the era of Adityawarman. While modernization has posed significant challenges—such as lengthy implementation processes, financial constraints, weakened traditional sanctions, and shifting cultural preferences among younger generations—the tradition has shown resilience through adaptive strategies. Innovations such as modifying the *suntieng* to be more practical, leveraging social media for cultural promotion, and integrating educational programs have helped sustain the tradition while making it more accessible to modern society. The collective commitment of traditional leaders, educational institutions, and the local community plays a crucial role in ensuring its continuity. The survival and evolution of *Marapulai Basuntieng* highlight the potential for traditional practices to remain relevant by embracing change while preserving their core values. This case serves as an example of how cultural traditions can be maintained and revitalized in the face of modernization, demonstrating the importance of community-driven efforts in safeguarding intangible heritage for future generations.

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