

THE HISTORY AND VALUES CONTAINED IN *CORAK INSANG* WEAVE IN PONTIANAK MALAY'S

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Abstract: Pontianak Malay's society is not only limited to the Malay ethnic group who lives near the Kapuas River, but they also have a tradition that is created from the habit and Islamic learning. This paper is initiated by the study that has been conducted by the researchers in 2016 implementing qualitative descriptive method. The data collection tools consist of observation, documentation and interview. The reason for choosing this method is to discover and reveal the meaning or the ideology of the symbols contained in the *corak insang* weave. Based on the results of this study, it is concluded as the first conclusion that the process to make *corak insang* weave needs sufficient time about one week. *Corak insang* weave can be formed in the manufacture of other woven fabrics, through the patches weave method, *songket* and bundle weave. The second conclusion shows that it is unfounded that a lot of physical evidence and historical documents or from sources are related to the meanings contained in Pontianak *corak insang* weave motive.

Keywords: *Values, Motive, and Corak insang Weave*

A. INTRODUCTION

The Malay's people who practice their customs and Malay's *tamadun*,

along with the presence of Islam they start to adjusted the customs of their ancestors by the Al-Quran and Al-Hadith. Acculturation teachings of Islam and Malay's culture became an inseparable thing. The customs traditions and symbolic act also the ceremonies of Malay society, taken from their understanding of Islamic learning. In fact, for the Malay community, cultural values and norms of social and daily life should refer to the Islam. Therefore, it is not surprising that Malay's culture is synonymous with Islam as religion. Means, when talk about the Malay community, which can not be separated from the Islamic learning, and this applies to the opposite. So it appears the popular phrase that "*Malay is Islam and Islam is Malay*", which means that the Malay and Islamic are like body and soul that constantly co-exist.

As one of the areas included in Malay nature clumps, West Kalimantan endowed with a variety of unique treasures. Ave and King (in Hermansyah, 2010: 35) said that the Malays in Borneo are very heterogen and generally characterized as Malay as they speak Malay and embraced Islam. Even included in the designation of the Malays is usually identified with the ethnic who do marriage relation between the tribes, using the formal custom and Malayan language.

There is a phenomenon that is common in ethnic groups in West Kalimantan on tribal status changes transaction in society that can change instantly if someone did the converts. For example, if the person comes from the Dayak tribe or Chinese convert to Islam, then that person can be said to be "Malay". Conversely, if the Malay's then became apostates (*converts*) then he is not mentioned again as Malays. This is analogously with the opinion of Tenas Effendy (in Sohaimi Abdul Aziz, 2014: 32)

When the Malay's come out from Islam, the authority and obligations as the Malay's are gone. In the traditional proverbs say, "Who left syarak, then he left the Malay, who wears syarak then he entered the Malay" or "when syarak gone, then the Malay is fall."

Malay's Pontianak is not only limited to the Malays who have customs based on the Islamic teachings, but also has a cultural product that contains a high aesthetic value. Among these products are weaving "*Corak insang*" as a woven fabric products typical Malay's Pontianak. This fabric was first believed to be used by the nobleman, courtiers, and servants in Kadriyah Pontianak Sultanate as well as the identity of a person's social status in the kingdom. But along with the fading glories sultanates of the archipelago, as well as the

establishment of the Republic of Indonesia, *corak insang* weaving later evolved into typical clothing used various circles in everyday life also become an icon of the city of Pontianak.

In further developments, the *corak insang* weaving then experienced some progress in terms to use of motives variety. There are motives known from the *corak insang* weaving, such as *insang berantai*, *insang betangkap*, *insang delima*, *insang bunga*, and other. The motives are not only contained aesthetic value, but also the implied meanings of the relation of human life with nature as well as his creator. One of them, contained in the gill chain motif that has unity and kinship meaning (Mirza, 1998: 29).

From these explanations, the message that coming from the use of gill chain motif is the spirit of unity in order to giving *Izzatul Islam wal Muslimin* (the glory of Islam and the Muslims). Besides this unity message is also applicable to all citizens and communities in order to keep harmony between the members in order to uphold the country's sovereignty.

Based on the background, it has been done more research on the history and values contained behind Malay's Pontianak *corak insang* woven motives, in an attempt to find out how the process of manufacture, the functions and values of the Islamic tradition, anything that contained in Pontianak *corak insang* weaving design.

B. RESEARCH METHODS

This study used qualitative descriptive method. According to Sudarsono (1999) and Moleong (2010), qualitative descriptive method is able to explain the phenomenon that is wrapped in the form of perceptions, motivations, actions and behavior as a whole. Data and their sources in this study came from the text and a variety of *corak insang* motives, the results of documentation and written material during the research process. Sources of data in the study were classified into two primary data sources and secondary data sources. Primary data is data collected from first-hand and processed by organizations or individuals in the form of text interviews obtained through interviews with informants that the research sample. This data can be recorded or noted by researchers. In addition, primary data collection was obtained from the perpetrator weave maker produced in Pontianak, designers, merchants, and consumers, in which all parties are able to provide the information needed.

Furthermore the data collection in this research was done by using observation technique, interview, and documentation. Observation is a data collection method that uses observation of the subject of research, either directly or indirectly. In this study, researchers use the method of participant observation as presented Sugiyono (2009: 310), the researchers directly involved in observing the source of research data, so the data will be more complete, real and valid. In addition, researchers use interviewing techniques (*interview*) the data collection techniques used to obtain information relating to opinions, aspirations, expectations, perceptions, desires, beliefs and others of the respondent/ individual (Sudjana & Abraham, 2004: 102).

C. RESEARCH DISCUSSION

1. *Corak Insang Weave Sources*

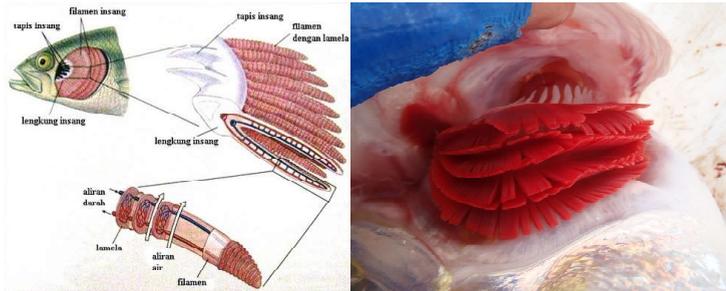
From the general information developed in Pontianak community, the *corak insang* weave in Pontianak is can not detached from the Pontianak geographical locations that located on riverside of Kapuas. The existence of these rivers have an important role to the people's who lives in Pontianak in the past, especially as a means of transportation, Wash shower and latrine (MCK), as well as a source of people livelihood who depend their life as a fisherman.

From the riparian public life or also called Islamic coastal, supposedly the performers in Pontianak make the surrounding environment in the past as a media that considered to be able to reflect the beauty expressions of God Almighty in his creatures. Among the natural resources are manifested by the animals in the water from fish species that is also an icon or the main mascot of aquatic ecosystems. Nevertheless, it should be noted that the source of Malay society livelihood at that time is not always as fishermen on the high sea s, because in ancient times the Kapuas river that outstretched call (*Sea area*). Thus there is also a Malay society living from farming, trade, or become workers.

From this animal, means fish, then chosed a part of the body that are considered to have aesthetic value and represents the typical tradition of Pontianak society. Is the gill located on the head of the fish and located on the right hand and lefth. The Gill of fish is considered as a part of the vital body. Gill respiration in fish an instrument that serves as a tool for extracting oxygen

(O) which is soluble in the water and release it back into carbon dioxide (CO₂). Without the gills, the fish will not be able to breathe in the water and died. The appreciation of the function of the gill on a fish that later became the Malay community agreement in Pontianak to identify their products as *corak insang* woven.

Picture 3.1
Head and the Fresh Fish Gill



Source: <http://2.bp.blogspot.com>

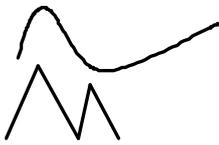
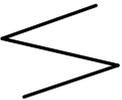
Although the explanation above is popular information and evolving in the society, but some give the opinion that *corak insang* weave is not inspired by fish's gill. But that inspiration lies precisely in the ripples of flowing water along the Kapuas River. This opinion is supported also from the *corak insang* weave motives known as the Big Knife motif when observed more detail will look like ripples of water flowing in the Kapuas River.

Not surprisingly, if in the *corak insang* weaving motif, clearly visible the diagonal line Zig-zag shaped. In Sarwono Nugroho (2015) the diagonal lines or slash to the right or left are associated of running people, horse jumping, weathered trees, and other objects to imposing a state of unbalanced and fall caused. The diagonal lines gives the movement characters, running movement /sliding, dynamic, unbalanced, nimble motion, agile, thrilling and symbolize dynamism, and agility. While Zig-zag line is a straight line broken tapered angle made by the up and down movement spontaneously. This shape line is a combination of vertical lines and diagonal that given suggestions in the form of spirit and passion. Zig zag lines are usually represented in lightning symbol, eruption, walls cracked and such memorable dangerous things. In addition, the zig zag lines characterize giving the passion (*excited*), spirit, danger and

terrible. Because is made with sharp corners and abrupt, so can make the nervous impressive.

Although on this research has not found the contained meanings or contained symbolism in the lines that existed at the *corak insang* weaving motif. But in general the kind, type and character of the line of prevailing in some literature may explained as follows:

Picture 3.2
Types, Kinds and Lines Character

Line Type	Characters
	Horizontal symbolizes tranquility (<i>calm</i>), peaceful and passive.
	Vertical symbolizes not moving, stable (<i>stability</i>), majestic, powerful, and static
	Diagonal symbolize movement (<i>movement</i>), dynamic, not balanced, nimble, agile, run movement
 Dome Curved (<i>buoyanci</i>)	symbolizes the float characteristic, light, dynamic, strong, and straight
 Dome Curved (<i>buoyanci</i>)	
 Float Curved (<i>buoyanci</i>)	
	S curve symbolizes beautiful movement (<i>grace</i>), dynamic, flexible " <i>line of beauty</i> ".
	Zig-zag symbolizes the passion and excitement (<i>exited</i>), danger, terrible, and nervous.
	

Picture 3.3
Zig Zag Diagonal Lines Shape



Source: <https://www.colourbox.com/preview/9860193-design-seamless-monochrome-zigzag-geometric-pattern.jpg>

In the reign of Sultan Syarif Abdurrahman Alkadrie, the sixth Sultan of Kadariyah Pontianak Sultanate ruling arounds 1778 - 1808 AD is getting information and documentation that this cloth was used by Sultan Sy. Muhammad Al-Qadrie when he did Eid al-Adha prayers in Kwitang, Batavia and when fulfilled the invitation of Queen Wilhelmina in 1938 AD in Netherlands with *corak insang* parang motif combined by white and purple colour.

While in the begining founded of Kadriyah Pontianak Sultanate, it has not found any information and documentation of using the *corak insang* woven by Sultan, courtiers and the people from prominent families in Pontianak in the coronation ceremony or other formal occasions. This is in contrast with Kelengkang embroidered fabrics and Gem embroidery that still used in the event and is still produced by craftsmen in the District of South East Pontianak, Bansir Laut Village, Ramadhan alley named Sulaiman Al-Bansir aka Ami Sulai. Thus at the time the cloth used for formal purposes is a fabric that was brought by traders from outside who came from Arabia, India, China,

Java, Palembang, Bugis and other areas. Even have it as books such as the classic Malay Sulal'atus Salatin in 16th century and Tuhfat al-Nafis in 19th century, as well as literary works in the form of saga and poetry that is always there is a picture on the granting of grace to someone who contributed in the form labor. Should the use of *corak insang* into the terms listed and must be used by certain people in the formal activities.

Furthermore, concerning the origin of the motif or the pattern weave is also not obtained physical evidence, including the written document in addition to oral evidence emanating from the mouth to the mouth of where the first place of manufacture and the person who gave birth / *corak insang* weave design at first. Nevertheless from the oral sources that growing, it is known that the *corak insang* weaving pattern is a hereditary business that has existed since the era of Sultan Syarif Muhammad Al-Qadrie. One is a family owned Abdul Kadir Bin Salim Bin Ahmad Faloga that used to have of *corak insang* weave production located in Arab village, not far from the Kadariyah Pontianak royal palaces. There was also *corak insang* weave that produce the woven fabric in the Kampung Luar area, the owner is an Arabic wealthy merchant known Ami Alabet.

In the era of sultan Sharif Muhammad Al-Qadrie, *corak insang* weave that has become a fabric, accommodated by a merchant named Ahmad Syeban who live at Purnama street, Parit Tokaya village, South Pontianak district, which is then distributed to various areas outside Pontianak, like Kubu Raya, Mempawah, Singkawang, Sambas, Sanggau, and various remote areas such as Purun, Segedong, Telok Pakedai.

The prices of *corak insang* weave at that time is determined from the making of basic material and the complexity of *corak insang* weave decoration. An expensive fabric usually made by pure cotton yarn, but there is also a basic ingredient blend cotton yarn (*impure*). Formerly the strings deliberately from Singapore region and India through the sea reminds of non-availability material. Even have, the quality is far less than the raw materials imported from outside. Among the *corak insang* weave products that ever had, *Corak insang parang* with 5 colors combination, is the rarest *corak insang* weave.

Furthermore, the process of *corak insang* weave fabric in the past carried out by women. The weaving process is considered as a process that requires patience, perseverance and maturation. There is an assumption in the past, if a girl has been able to weave well, then she will considered old enough to be

married. This is as a tradition of Malay-Bugis community as expressed by Sufty and Agustin (2010: 22) who said that for Bugis womens this is an obligation, so almost all the adult women and daughters are taught to weave.

Therefore, the weaving process should be done as precisely and as best as possible, because every weaver wants to obtain the best result that reflects their personality. Not surprisingly, in the past, if every girl who already twelve have the skilled for making woven fabrics. The weave versatility obtained from the parents, especially her mother. Versatility was obtained hereditary, although there are also weavers who have the weaving skill gained from learning with others. Weaving skills are hereditary is possible because at the time the girls education is relatively low. Mirza (1998) said that in the past activity of weaving is limited to the family needs who capable and respected. When it seeks to create and have one type of *corak insang* fabric that became the pride of the family. Not surprisingly, the incidence of various types of *corak insang*, because each family, create, dye and weave their own, tailored to his wishes.

Toward to the end of the 18th century, *corak insang* woven begin mass production for the benefit of the economy and marketed to every neighborhood country such Mempawah kingdom, the Kingdom of Malaysia, the Netherlands, Japan and Singapore. More advanced means of transportation and communication make the *corak insang* weave has developed raw material composition. The position of Pontianak city located in the cruise trade track between Malacca Strait to the Java island facilitates artisans to obtain the raw material. Is silk and gold thread which later became the belle of the merchants loom in the future, despite the fact Pontianak traders still choose *corak insang* weave without using gold thread and silk.

In the production of *corak insang* weave massively causing the woven fabric started to be used by the outside royalty or outside the noble family and the skill for weaving began disseminated to the public mostly to meet the market interests. In addition, for women in Pontianak city, the weave results can be used to add shopping money and for the staple in the kitchen.

But as the global economic crisis as a result of the outbreak of World War II (1939 -1945 AD), the charm of the *corak insang* weave triumph start to recede due to the reduced supply of raw materials and rising prices at the level of distributors and retailers. Even with the soaring prices of rubber and wood, weaving activity began to be abandoned, as the birth of large factories and

rubber timber management in the city of Pontianak. Not surprisingly, the local weavers began to abandon their tradition and switched professions to become factory workers with more profitable paid than remain a weaver.

On the other hand, traders who still exist for wrestle with selling the business product of *corak insang* weave, pre-empting his wares by making a *corak insang* fabric produced as well as the quality of batik cloth that is developed in Java. They sent the gills pattern design for printed using a stamp. From this process, the merchant can reduce production costs while still maintaining the taste and the market needs that still interested with the *corak insang*.

In the next period manufacture of woven fabric can be said almost extinct. Some reasons that left behind are a lengthy process of generating a *corak insang* cloth and expenses incurred to make the fabric that is not comparable with the profits they earn. This problem has not been coupled with difficult marketing of *corak insang* weave in the global market thus it is no longer became a main profession to earn living. Other issues that appear on the surface are about the intelligence weave that is no longer passed on to the next generation who contributed to the lack of regeneration and efforts to keep the waeving heritage. In fact, the weavers who was alive at the time of the study, could not remember anymore how to arrange the *corak insang* weave.

Based on the explanations above, it is also necessary to note that the *corak insang* weave yet to being high cultural value (*life cycle*) of community. The values are the value that it contains the honor, dignity and prosperity to the wearer that can not be separated in daily life. This is in contrast with Ikat Sambas woven or even on the Dayak community, where the crock (*ceramics*) for the Dayak is used as a rite in daily life. Its use continuation of traditional habits and customs, as well as storage containers completeness ceremonial objects related to their belief in the worship of Ancestors spirits. This means in the religious life, the crock considered “bring good luck” and having magical worth.

2. The Making of *Corak Insang* Weave and The Kinds of Corak Insang

Corak insang weave generated through a production process series that requires relatively a long time. Some of these stages must be passed by strand by strand of yarn that can be one *corak insang* woven. Here is the process of

corak insang weave to become a fabric that can be used in daily life.

a. Raw Materials

The weavers in the past utilizing objects or natural herbs that exist around it, as the main raw material for making *corak insang* weave. The raw material used consists of yarn, dye and weave tool. For the current thread the craftsman already using a *corak insang* yarn produced in modern factories. As for the dye of *corak insang* weave, weaver still exists to use the natural ingredients and also chemicals as follows:

Nature : Turmeric, Bark, Java ginger, Samak wood, Leaves or henna leaves and roots of the Noni tree.

Strap : Upeh Fiber of Banana Tree, Fiber of Bandung tree, Fiber of Limbak and others. Now the community for practical use rapia ropes / look likes.

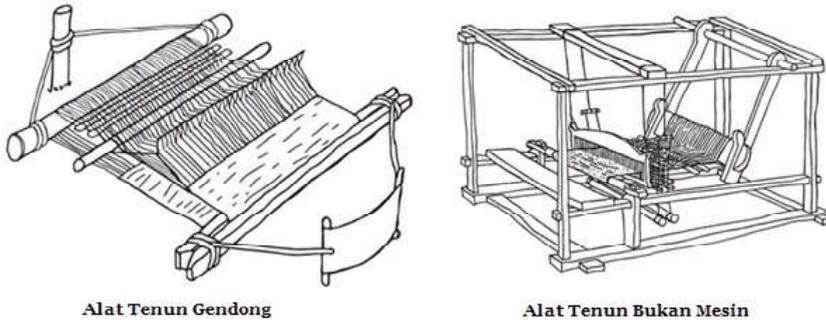
b. The Weaving Tool of *Corak Insang*

There are two looms known in compiling craft or *corak insang* weave. Some use Mechanical Equipment Engineering (ATM) and there is also not machine weaving tool (ATBM). This not machines shape loom then can be divided into two, namely the so-called carry looms (*gendong*) and tustel looms. The difference between looms is in the shape of the instrument and the position of craftsmen when they wanted to weave cloth.

Furthermore, related to the weave or *corak insang* weave can be defined as the process of making fabric by weaving the weft thread between the warp threads using a loom that made from wood, cane, bamboo and metal. This loom is commonly known as Not Weaving Machine Tools (ATBM). This tool is a tool commonly used in allied craftsmen Malays society which has been shown to produce various kinds of fabrics and traditional songket. The process of making ikat woven itself is relatively faster than the songket. Because, the weft threads woven in warp mobilized with a simple mechanical device.

The shape of looms *tutsel* and carrying looms, for more details can be seen in the following picture:

Picture 3.4
Carrying Weaving Tool and Not Machine Weaving Tools



Source: <http://2.bp.blogspot.com>

From the information result during the study found that to used carrying woven on the field it is not found by the researchers of *corak insang* weave. Using Carry woven are viewed more complex (*difficult*) to do weaver compared using tutsel looms. Besides that, the time for processing *corak insang* weave if it is do with carrying much longer when compared to using tutsel, not surprising that using carry woven increasingly abandoned by the weavers and the moment has become extinct in the level of *corak insang* weavers.

Additionally, the looms with such technology (*carry weaving*) commonly used by the Dayak community in the fabrics manufacture. The *lungs*i mechanical mounted on a ladder *ubung* is prepared to design or implement a decorative pattern that string with a tied-modulus leaf that has been dried and then dyed with natural colors and a bar as well as flora skin. After that the newly installed back on the loom to be combined with the network feed (*jengkuan*) to the right and to the left at the top of the foot weavers.

As for the popular looms used by *corak insang* weavers in Pontianak, 2016 is kind of Not Weaving Machine Tools (*handloom*) or also called tustel looms that can be seen in the following picture:

Picture 3.5
Corak Insang Weave Tools

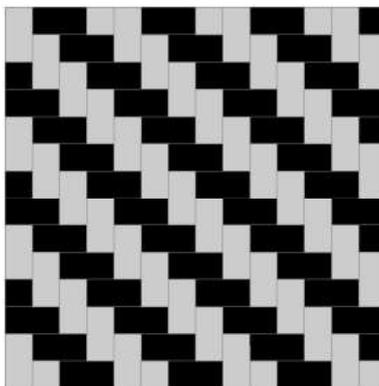


Source: Personal Documentation, Weaving House Gallery of Corak insang, North Pontianak. 2016.

c. The Process of Making *Corak insang* Weave

Making of *corak insang* weave is similar to make twill weave. Weaving with this technique is done by making the weft crosses two or more warp yarns to produce a diagonal pattern. Then on the next line, line position on the weft will move from one right yarn lungsi to the left yarn lungsi. So it will form a cross-twill pattern which has a diagonal line (oblique) on the fabric pattern as shown in the following picture:

Picture 3.6
Twill Cross twill (Twill Weave)



Source: http://1.bp.blogspot.com/-q3iCbD0qGXw/V5_nutgF_HI/AAAAAAAAACs8/A72A9UBi3VU/s1600/tenun%2Bsilang%2Bkepar.png

Here are a few steps that must be passed in the form of *corak insang* weave, among others:

- a. Fabric weaver (*maker*), the basic material (*raw*) form skein yarn or white staple yarn and Burder yarn.
- b. The yarn will be Teruan (*Rahat*) that is rolled up, then washed.
- c. The yarns are washed and then dried in the sun, to dried, after it rolled (*rolled*) on a tool called peleting (small bamboo cut into 20-25 cm) as much as needing.
- d. Peleting who had given the yarn, placed one by one on the tool Pengani (*Yarn Reducer*), the yarn is drawn along the fabric that will be made in accordance with the required size and tied the ends on the gallows that had been provided in order not to loose or the yarn will no tangled.
- e. The anian yarn, tied to form a motif to cover the parts of the material with waterproof (plant material that is upih banana trees, or kind), part which has been provided, before dyed, the dye material are cooked / boiled until boiling for about two hours. Afterwards removed from immersion, then washed with water to clean and does not seem to fade. Then dried in the palce without sun about one day or two days depending on dryness.
- f. Once dry completely, the part wrapped or tied up, opened the leash, then the cover, binder to form a motif is transferred to the other according to desired needs a lot of dyeing depending on the number of colors required, until finally, the anian yarn already provide an motives overview that planned and yarn containing the motif called lungsi yarns.
- g. The anian yarn was stretched in the room along approximately 16 meters (for 8 pieces of *corak insang* fabric) with a view in addition to drying the thread, connecting the broken part and sorting the motif.
- h. Then the anian was rolled by roller called tandaian (*board rollers*).
- i. Then the roller board was raised to weaving home on (*available loom*) connected to the suri (*weave comb*).
- j. The implementation process of cloth weaving started, to be a sheet of fabric with a pattern that is planned. In the weaving implementation, used colored cross yarns (*called the weft*) that having functions to make the motif colour in anian yarn in the sense if anian is red, the feed is red, anian green, the feed is also green and so it goes.

d. Name of The Fabric and The *Corak Insang* Motif of Pontianak

Corak insang weave is not only just called *corak insang* weave. Behind the gills name is usually coupled with another name that has a close relationship with the family owners and manufacture. From this was born the names of fabric as below:

- a. Insang Berantai fabric.
- b. Insang Bertangkup fabric.
- c. Insang Delima fabric.
- d. Insang Bunga fabric.
- e. Insang Awan fabric.
- f. Insang Berombak fabric.
- g. Insang Banji fabric.
- h. Insang Cabe fabric.
- i. Insang Delima Tunggang Balik fabric.
- j. Insang Bertapak Besar fabric.
- k. Insang Bertapak Kecil fabric.
- l. Insang Bercorak Kasar fabric.
- m. Insang Bercorak Halus fabrics.
- n. Insang Parang Tiga fabric.
- o. Insang Parang Dua fabric.

From the type of Parang Gills, coming up the other names that are closely related to the displayed colour, and designation gill sometimes are omitted to call, so that usually said just the only words of short machete.

- p. Parang Merah fabric.
- q. Parang Dadu fabric.
- r. Parang Kuning fabric.
- s. Parang Hijau fabric and so on.
- t. Parang Bertapak (besar and kecil) fabric.

Lack of information and documentation about *corak insang* motives variations and the absence of customary rules that bind to make the *corak insang* motives, makes it difficult to make detail record of *corak insang* motive that have been exist. In addition, because gills pattern motif is developing in the classic tradition and growth in the prominent families and nobles in the past as well as the increasing number of collectors of ancient objects were keen to collect *corak insang* weave, so not all the *corak insang* weave can be published.

e. Tradition Values and The Function of *Corak Insang Weave*

The custom cloth of Malay society, for men in the most areas called “Teluk Belanga”, but others also called it *cekak musang* shirt as in Riau and Pangkal Pinang region. As for women the traditional cloth of Malay called “Baju Kurung”. Literally, *teluk* and *belanga* words did not have a significant correlation or relationship. However *teluk* itself is defined as the sea entrance to the ground and also can be interpreted as a *keluk* (*curved*), while *belanga* in interpreted as caldron that earthen also means wide open, gaping, and not lobed.

A blended two words make the *lekuk* shape (*curved*) that is open, so *teluk belanga* is defined as clothing with shirt (*pieces*) that do not have neck or open, the collar is rounded as cauldron. When the imposition to the body must be started from entering the hand or the head, then straightened out down the body, implying that the customs should be applied on the level (*social stratification*) of highest people to the lowest (*paternalistic pattern*).

Furthermore, to understanding *baju kurung* on women’s means “captive”, in the rules are necessary and appropriate, as the order of the customs and religious teachings, as in the seloka statement “captive by personality’, captive by custom”. Thus when a person wearing *baju kurung*, then he is bound by every kinds of rules or guidelines which should be followed. As the word “prison” which means prisoned by custom, prisoned by law that is Islamic law. The parents in the past warned. When dressed Malays, then keep it and take care the shame or shy. “*When wearing Malay, sit do not make ashamed, upright do not look for enemies, walked do not commotion, and talked do not a lot.*”

In addition, some things are considered when wearing *baju kurung*. First, let the *baju kurung* flapping in the wind. This concept provides an explanation that Malay’s dress was made not tight, no additional fabric from actual body size by providing *pesak* or *kekek* at every Malay’s shirt. Second, the Malay’s dress abstinence of the body shame, never exposing themselves embarrassed. Its meaning is not allowed to wear a clothes of slight or transparent material. Thirdly, let a Malay’s dress closed the genitals body as the aphorism goes when wearing open nakedness, it is a sign of not customary life.

*Stepped edges guided together
Rice in the fields measuring shadows*

*Fortunate women dressed polite
Who looked is intoxicated
If there is a shade of wood
Sparrow place about to fight
What is the sign of Malay's woman
Wearing songket prison shirts
The war tactics follow the trail
Fighting each other abuse the religious advice
Why do people wearing Tanjak
Tanjak used contain manliness*

For the woman rule for using songket obtain to the head position where the cloth put in. For example, the unmarried women will make a cloth's head positioned in front, being a married person would put the cloth's head on the back. While a woman who become wife of Dato-Dato, the cloth's head is on the right and on the left indicates the wearer is a widow.

Furthermore, the wisdom that contained in the using symbols of songket cloth shows the refinement of the forebears in social life, and wanted to remind ourselves whether old or young, married woman or girl, to be consistent with the actions and behavior. Wisdom is contained not only in clothing, but also of any accessories or completeness of clothing has its own meaning.

For the men, the pieces of cloth with a loose/wide form, consists of a blouse and trousers as well as cloth or sarong or *cual* woven that pressed, while the pieces for women such as long kurung clothes until under the knee closed batik cloth or woven *cual* that used. The form is loose/wide so it does not interfere with movements such as swapping or when performing feet and hands movements to a variety of purposes. From the shape of the piece and how to stitch and ordinances wear show the rich content of philosophy, comprehensive meaningful that showing the development of wisdom and maturity of the Malay's thinking.

From the shape and style of Malay's cloth implies the existence of "honor" in the sense of intellect, mind and maturity to think until the process of dynamic interaction with the environment and the elements that influence has formed enrichment, simplicity and moral ethics on ways to use with folds form governed by custom, manners as stated in "A custom is hinged by the law, law

is hinged by the holy book". A parable decent, courteous, close the genitals body which in addition is guided by the customs of the people there is also a religious teaching order. For headgear for men called *sungkok*, usually the people in Pontianak using black *sungkok* or any other color that matched with the cloth they used, while for women wearing hair bun, *hijab*, or veil that called *cukin* in the past.

The *teluk belanga* clothes are used with tucking or bonded with a cloth bonding or *sarong* (*pelikat* cloth) or *cual* woven at the waist with a cloth face was in the back, a folded with three folds shaped like a bunch of bananas, limit the cloth down, for those who are married 3 fingers below the knee and for those who are not married can be above the knee or sideways tied at the waist, while the folds of fabric for clothing brackets using two folds and the head of batik cloth or *cual* woven *cual* at the front as an ornamental lap when sitting folding the legs or knees. Usually men who are married will use the wrapper slightly below the knee or more, but if he was a single then *sarong* will be worn above the knee.

In addition, some are having opinion that the folds of *corak insang* weave symbolize a person's marital status. If the fold line of *corak insang* weave are in the right side of the foot of the wearer, the subject can be said to have been married, but if it is on the left side of the wearer, it is concerned confirmed single or not married yet.

The way of fabric folding with three folds thus easing when stepping or doing something good movement or when sitting in a chair or while sitting cross-legged. In contrast to the folds of fabric for women with two folds are having limitation of motion and at once a portrait of elegance for a woman, both when walking and when sitting. For men, the fabric used is ordinary cloth that is daily used either plain or striped / box (plaid fabric), or on traditional occasions used *cual* woven fabric. Folding fabric essentially as a means of closing vital body (*aurat*) for both men and women.

The fabrics that folded are covered the shirt and pants (cloth is outside) called Outside Trade fabric fold, as the standard folds when wearing *Teluk Belanga*. Definition of trade meant outside the house or go to work or further abroad, so the using of folds as ordinances when out of the house or traveling. The folds under clothes (clothes are outside) called Inside Trade fabric fold or prayer fold that practiced while doing prayers.

The pants on Teluk Belanga initially bound with rope and currently has sewn more practical with usual pants pieces that have two pockets, three or four like usual pants while the shirt pocket with three pockets, two pockets on the left and bottom right, and one shirt pocket on the upper left. While the shirt pocket in the bottom left and right that when wearing cover fabric with cloth fold symbolizing deposits or disgrace ourselves and closed families and covered from an unrelated side as customary Seloka “let rupture in the stomach rather than rupture in the mouth”. For footwear used are shoes or slippers shoes and sandals according to the attended event, the use of flip-flops should be avoided.

The *Corak insang* was also used by the Hadrah group (Islamic music) which is also known as Redad Hadrah. This Redad Hadrah is slightly different from other areas (Sintang and Ketapang) are more similar to Redad Hadrah from Pontianak, especially growing in the Qadariah palace. The development of Redad Hadrah Pontianak closely related to the historical development of Pontianak palace founded by Sultan Syarif Abdurrahman, son of Zal Habib Husin who came from Arab in 1771 AD.

f. Corak insang Weave Function

Generally *corak insang* weave in the past and currently has several functions including:

- 1) As an identity or identifier for a family.
- 2) Determine or indicate the position and social status of the wearer / owner.
- 3) As a gift or souvenir items to the king, especially on the day of sonship (birthdays).
- 4) As the conductivity goods or companion at the time of the engagement events (*Tande* dropping).
- 5) As the head of the tray (*Bridesmaids*) at the event between the bride and giving betel nut at the wedding ceremony and the traditional hospitality treatment.
- 6) Being a measure or assessment of the seclusion child’s skill or girls in the past.
- 7) As the bride clothes at the night of read Al Barzanzi and Maulud, Syaraful Anam, as well as on the day the bride make-up and teeth washing.

g. Corak Insang Weave Usage

The *corak insang* fabrics are generally used in:

- 1) The Islamic great days, especially in the celebration of Eid al-Fitr and Eid al-Adha.
- 2) The wedding ceremony, finished Qur'an reading (Seprahan Assembly/sit on the mat).
- 3) Facing a King (Sultan) with a suit of Telok Belanga clothes.
- 4) The traditional ceremony / ritual, such Fresh Flour ceremonial, mothers who already reached her 7 months pregnant and 40 days after giving birth, the fabric way up to 7 layers composed with various colour and various motif, one of which Corak insang weave.
- 5) Baby's layer
- 6) The fabric are structured with 7 layers (arrangement) with different types of fabric, every single day, the cloth is taken, the next day is taken again so the number is diminishing, one among the fabric is corak insang fabric.
- 7) As the uniform on the arts association, the dominant type of fabric used kind of corak insang fabric with insang parang motif, among others:
 - Hadrah Art Association
 - Zapin Association
 - Maulid Syaraful Anam Association
 - Pontianak Malay's Orchestra Association
- 8) The groom's clothes before and after the marriage contract (usually 3 days before and 7 days after the marriage contract).
- 9) Fashion clothing / assessment criteria in the festival of Pontianak Bujang and Dare.
- 10) The traditional fixtures clothes in the ceremony of Pontianak anniversary.

3. The Motive and Meaning Contained in *Corak insang* Weave

a. Insang Berantai

The word of chained gill is one of the woven fabrics which have aged quite old when compared with other gill fabric types. From some of the data received, that:

- Word chain comes from the chain, which means union, related, family (between one family to other family, from one village to another village in the urban area (*royal*) Pontianak.

- Chain can be interpreted as civilized, in other words that the population of the Pontianak city/kingdom since once had known civilization and culture.
- Chain with another sense, is defined pact, attitude unified and chain word in the intentions and the actual form the iron / steel, which means sturdy and strong.
- The chain is one of the symbols that give meaning humanity with fair and cultured.

The parable of the chained *corak insang* as the utterance from the Prophet Muhammad, which means “*The believers who in love is like one body, if one of the body moaning in pain, the entire body will feel the heat and fever*”. (HR. Muslim).

b. Insang Parang

Literally the meaning of *corak insang* parang motif can be interpreted as follows:

- Generally, the short machete (Parang) is always used to be a symbol or emblem of a kingdom/government.
- The short machete (Parang) is a kind of tool to explore or open residential land/farm.
- The short machete (Parang) is a self-defense weapon.
- The short machete (Parang) may also be used for environmental/residence cleaning.

And when you are among them and lead them in prayer, let a group of them stand (*in prayer*) with you and let them carry their arms. And when they have prostrated, let them be (*in position*) behind you and have the other group come forward which has not (*yet*) prayed and let them pray with you, taking precaution and carrying their arms. Those who disbelieve wish that you would neglect your weapons and your baggage so they could come down upon you, if you are troubled by rain or are ill, for putting down your arms, but take precaution. Indeed, Allah has prepared for the disbelievers a humiliating punishment. (QS. An-Nisa (4): 102).

Meanwhile, other motives are closely linked with neighborhoods and other influences that can be got by weaver itself. What’s interesting about these motives or perhaps is it a coincidence that the names of these motives are be found in the Qur’an, among other things:

1. Relationship with the universe and the contents were created by God Almighty as:
 - Pomegranate gill motif (*fruit*), see QS. Al-An'am (6): 99.
 - Flowers gill motif (*plants*), see QS. Thaaha (20): 131.
 - Clouds gill motif (*associated with nature*), see QS. Al-Baqarah (2): 57).
 - Wavy gill motif (*relating to water and nature*), see QS. Al-Baqarah (2): 164.
2. Relationship with environment/settlements such as:
 - Closed gill motif (*symbolizing the mate meeting*), see (QS. Ar-Ra'd (13): 3).
 - Underlayer Big and Small gill motif (*walk forward tailored with ability*), see QS. Al-Insaan (76): 30.

D. CONCLUSION

Based on the results of research and discussion that has been done, so it can be concluded as follows:

First, the process of *corak insang* weave require a quite long time. Besides *corak insang* weave can be formed as in the manufacture of other woven fabrics, namely with the patches weave method, *songket* and bundle. Second, there was no physical evidence in the form of documents related to the meanings contained in the Pontianak *corak insang* weave. As the only book which states that there are meanings is in the article of Mirza in 1998, entitled Pontianak *Corak Insang* Weave in Traditions and Customs which could be a reference to researchers at the beginning of the study.

Furthermore, the traditional *corak insang* weave no longer has a primary value that are considered sacred to modern society. In addition part of them have lost their meanings and specific values in daily life. In the wedding ceremony, the bride usually used more *songket* that borrowed from the boutique. Similarly, for the receptionist and invited guests. The guests are used diverse clothes, such wearing a Kebaya, Muslim women suits; while the men used a suit with coat, pants with batik shirt, and trousers with a ordinary clothes.

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CONSTITUTION

Peraturan Daerah Kota Pangkal Pinang Nomor 2 Tahun 2015 Tentang Pakaian Adat Pengantin serta Upacara dan Adat Perkawinan Kota Pangkal Pinang.

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