

# The Form and Meanings of *Iriak Anjai* Dance Clothes in Pasaman Saiyo Art Studio

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## ABSTRACT

One form of art is dance, dance has many types. Is one of Pasaman Regency there is Iriak Anjai dance. Along with the socio-cultural development of the user community, users increasingly do not understand their traditional arts, one of which is the Iriak Anjai dance. Therefore, the author has examined and described the components of the Iriak Anjai dance, namely its properties in the form of dance clothes in terms of the form and meaning of the Iriak Anjai dance. The method used in this research is qualitative method. This research was conducted at Pasaman Saiyo Art Studio Nagari Lunder, Panti District, Pasaman Regency. The types of data are primary data and secondary data. Data collection techniques are observation, interviews and documentation, the instrument in this research is the research himself. The data analysis technique used in data collection is the data reduction model, data presentation, and conclusion drawing. To get data validity is done through triangulation. The results of this study found that the Iriak Anjai dance outfit at the Pasaman Saiyo Art Studio consists of absolute clothing, namely baju kurung with a design that is not too loose and pants. The complements are hood, sasamping and belt. The accessories are subang telpon and necklace. This Iriak Anjai dance suit has a function as a symbol and a meaning as the gratitude and happiness of the farmer for having obtained a satisfactory harvest.

## KEYWORDS

Shape  
Meaning  
Clothing  
Anjai Iriak Dance

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## INTRODUCTION

Art is one of the elements of culture in an aesthetic form, in which it has values or messages conveyed to the community. One form of art is dance, dance also has many types. In one of Pasaman Regency there is Iriak Anjai dance. Iriak Anjai dance is one of the traditional dances that exists in forms and has a meaning that is understood by the community. Along with the socio-cultural development of the user community, users increasingly do not understand their traditional arts, one of which is the Iriak Anjai dance.

Iriak Anjai Dance is a composition that depicts a group of people mairiak rice. the compactness of the feet in trampling rice is assisted by standard songs that present an interesting performance aesthetic. Pasaman people are generally an agrarian society (farmers). When the rice harvest comes and the results are abundant, the community always rejoices and is grateful, then on the night of the harvest, the community is grateful the day the farmer will call the community to perform the Iriak Onjei (Iriak Padi) tradition.

During dance performances dancers wear properties, one of which is clothing. In general, clothing functions as a “tool” to protect the body or “facility” to beautify the appearance and functions as a means of communication because clothing contains symbols and meanings (Mutawali Syafi’I, 2004: 471). According to Heri Purnomo (2003: 291) “Clothing is something that must be worn by men and women which aims to cover or protect the body from being seen by others. Soedarsono (1978: 34) in the scope of the dance world says, clothing can function as something that covers the dancer's body parts during dance performances.

This Iriak Anjai dance outfit has its own uniqueness because it combines Minangkabau and Mandailing clothing. Based on the results of an interview with Mrs. Diah Rosari on March 25, 2024 at the Pasaman Saiyo Art Studio said that: “Iriak Anjai dance clothes have their own characteristics because they combine Minangkabau clothing with Mandailing clothing, namely on the headgear that wears a hood. This hood is a typical Mandailing outfit, the fabric is similar to the ulos they use to go to the fields”.

Iriak Anjai dance clothes have a shape that characterizes the clothes. According to Anwar et. Al (2019: 333) Shape is a unity of its various supporting elements. According to Yuliarma (2016: 68) says “shape is the result of the arrangement of several lines in opposite directions on a plane, either two-dimensional (shape) or three-dimensional”. Shape can be defined as the visual characteristics of an object that distinguish it from other objects, both in terms of size, proportion, texture, and structure.

Based on the results of the author's interview on March 26, 2024 with Zahra (Pasaman Saiyo art studio child) at Pasaman Saiyo art studio said that “the form of this Iriak Anjai dance outfit consists of absolute clothing, complements, and accessories. According to Ernawati, et al (2008: 24) clothing that is classified as basic clothing is clothes, skirts, kebaya, blouses, and others, including underwear such as singlets, bras, underpants and others.

Ernawati, et al (2008: 27) milineris is a complement to clothing that is an absolute complement, and has a use value then also clothing is used for beauty such as belts, shoes, scarves and others. Meanwhile, according to Rostamilis (2005: 172) says that milineris (complementary) is all that complements or is useful for the wearer. All of these complementary objects need to be used until the appearance becomes perfect.

According to Yuliarma (2016: 2), accessories are something that serves to add beauty to clothing. Conroh accessories include bracelets, earrings, necklaces, rings, hand bracelets, hair bands, glasses, and others. Meanwhile, according to Ernawati, et al (2008: 27) accessories are complementary clothing that functions only to add beauty to the wearer, for example rings, bracelets, necklaces, brooches and others.

Based on this explanation, the researcher is interested in examining the form and meaning of Iriak Anjai dance clothes in Nagari Lunder, Panti District, Pasaman Regency in terms of absolute clothing, milineris and accessories along with meaning. This aims to find out the form and meaning of Iriak Anjai dance clothes in Nagari Lunder, Panti District, Pasaman Regency.

## METHOD

This research is qualitative research, where here only describes events, symptoms without calculation (Luh et al, 2022). According to (John W. Creswell (2003), qualitative research is an approach to increase knowledge based on constructive perspectives (for example, meanings derived from individual experiences, social or historical values that aim to add to certain theories or patterns of knowledge). In this study there are two types of data, namely primary data and secondary data. According to Sugiyono (2018: 456) Primary data is a data source that directly provides data to data collectors while secondary data is a data source that does not directly provide data to data collectors, for example through documents, etc. Data collection techniques are observation, interviews, and documentation. The research instrument is the researcher himself. To check the validity of the data

using triangulation and data analysis techniques carried out by data reduction, data presentation and conclusion.

## RESULT AND DISCUSSION

### 1. The Form of of Iriak Anjai Dance Clothing

#### 1) Form of Clothing

##### a. Kurung Shirt



**Picture 1. Kurung Shirt**  
**Source: Personal Documentation**

The form of clothing worn by Iriak Anjai dancers is a modified kurung shirt like a kebaya shape with a shirt design that is not too big with a shirt length of 70 cm, sleeve length of 50 cm and 13 cm for  $\frac{1}{2}$  the circumference of the end of the arm with a round neck of 7 cm  $\frac{1}{4}$  neck circumference. The materials used are cotton and brucado furing. This kurung shirt is pink and blue in color. The decorative variety found in this Iriak Anjai dance outfit is that it has flower decorations on the body and sleeves.

##### b. Pants



**Picture 2. Pants**  
**Source: Personal Documentation**

The shape of the Iriak anjai dance pants is long pants with the bottoms fitting the legs and not loose. The length is 90 cm and the width is 15 cm for  $\frac{1}{2}$  ankle circumference. Wearing satin material and pink in color. The decorative variety found in Iriak Anjai dance pants is wearing gold-colored minsia at the end of the pants.

Clothing is the main human need besides food and shelter. The function of clothing is to cover the body, protect oneself from hot and cold climates and so that the wearer feels safe. According to (Ernawati et al., n.d.) absolute clothing is clothing that is included in the basic clothing category, for example clothes, skirts, kebaya, blouses, and so on, as well as underwear such as singlets, bras, underpants and others. Thus the absolute clothing of the Iriak Anjai dance consists of a long bracket shirt that reaches past the hips and is not too roomy for the wearer. The material used is cotton and brukat furing material. This kurung shirt is pink and blue in color. The decorative variety found in this Iriak Anjai dance outfit is that it has floral decorations on the body and arm parts.

Iriak anjai dance pants are long pants with bottoms that fit the legs and are not loose. The length 90 cm and the bottom width is 15 cm for  $\frac{1}{2}$  ankle circumference. Wearing satin material and

pink in color. The decorative variety found in the pants of Iriak Anjai dancers is wearing gold-colored minsia at the end of the pants

## 2) Milineris (Complementary)

### a. Tudung



**Picture 3. Tudung**

**Source: Personal Documentation**

The shape of the tudung used by Iriak Anjai dancers is in the form of a long rectangular patterned cloth with a length of 100 cm and a width of about 60 cm like ulos cloth. Using woven materials and red, brown and a little cream color. The decorative variety contained in the tudung has various motifs, there are motifs of lines then circles and bitniks.

### b. Sasamping



**Picture 4. Sasamping**

**Source: Personal Documentation**

The shape of the sasamping used by Iriak Anjai dancers is in the form of a sarong with a length of 150 cm and a width of 80 cm. using satin and colored and patterned stripes. for the sasamping used by the Iriak Anjai dance dancers it does not have a decorative variety but there are lines around the sasamping.

### c. Belt



**Picture 5. Belt**

**Source: Personal Documentation**

The shape of the belt worn by the dancers is a belt that is about 70 cm long and 6 cm wide. Using satin material and pink color. The decorative variety found on the belts worn by Iriak Anjai dancers is that there are minsia around the edges of the belts. The decorative variety found on the belt worn by Iriak Anjai dancers is that there are minsia around the edge of the belt.

Fashion complements are other additions besides absolute clothing. According to (Ernawati, et al., n.d 2008: 27) millineris is a complement to clothing that is an absolute complement, and has a use value and also clothing used for beauty such as belts, shoes, scarves and others. Meanwhile,

according to Rostamilis (2005: 172) says that milineris is all that complements and is useful for the wearer. all of these complementary objects need to be used until the appearance becomes perfect.

Based on the above opinion, it can be concluded that the complement of general clothing and complementary daily clothing will differ in the way and time of use. The complement of Iriak Anjai dance clothes, namely:

- (1) Tudung, in the form of a long rectangular cloth patterned like ulos cloth. Using woven materials and red, brown and a little cream color. The hood has various motifs, there are stripes, circles and bitniks.
- (2) Sasamping, shaped like a sarong. Using satin material and colored and patterned stripes. for the sasamping does not have a decorative variety but there are lines around the sasamping.
- (3) Belt, in the shape of a waistband. Using satin material and pink in color. The decorative variety found on the belt worn by Iriak Anjai dancers is that there are minsia around the edges of the belt. There are minsia around the edge of the belt.

### 3) Accessories

#### a. Subang Telpon



**Picture 6. Subang Telephone**  
**Source: Personal Documentation**

The shape of the subang telpon used by Iriak Anjai dancers is round like a flower and there are 2 petals with the length of the first petal about 5 cm and the second petal about 3 cm. using metal and golden brown. Subang telpon does not have a variety of decorations but in the middle of the flower petals there are red and white pearls that aim to add to its beauty.

#### b. Necklace



**Picture 7. Necklace**  
**Source: Personal Documentation**

The shape of the Iriak Anjai dancer necklace is like a necklace in general with a length of 36 cm and has a strand of pearls with a length that is not parallel. Using material from pearl sequins and colored green, orange, brown and gold. The necklace worn by Iriak Anjai dancers does not have a variety of decorations, it only uses rumba-rumbai from sequins.

According to Yuliarma (Pertama, 2015), accessories are something that functions as an enhancer of beauty. Conroh accessories include bracelets, earrings, necklaces, rings, hand bracelets, hair bands, glasses, and others. Meanwhile, according to Ernawati, et al (2008: 27) accessories are a

complement to clothing that functions only to add beauty to the wearer, for example rings, bracelets, necklaces, brooches and others.

From some of these opinions it can be concluded that accessories are objects or complementary clothing that functions as a beauty enhancer. Accessories in Iriak Anjai dance clothes are as follows:

- (1) Subang Telpon, round in shape like a flower and there are 2 petals with long petals. using metal and golden brown in color. Subang telpon does not have a decorative variety but in the middle of the petals there are red and white pearls which aim to add to its beauty.
- (2) Necklace, shaped like a necklace in general that is tied around the neck. It uses material from pearl sequins and is colored green, orange, brown and gold. The necklace does not have any decoration, it only uses a rumba-rumbai from sequins

## **2. Meaning of Iriak Anjai Dance Clothing**

### **a. Kurung Shirt**

The shirt worn by Iriak Anjai dancers is a kurung shirt. The shirt has its own meaning which is seen in its rather loose clothes in the Iriak Anjai dance which means that someone has an open heart and a big soul in reaping rice then the pink color which symbolizes the warmth and happiness of the community because it produces a satisfying harvest.

### **b. Pants**

The meaning of the pants worn by Iriak Anjai dancers is seen from the shape that is not loose, which means a sense of hard work in reaping rice and freedom in moving in stomping feet, then the pink color on the pants symbolizes a sense of happiness when the harvest is abundant.

### **c. Tudung**

The meaning of the tudung as a protective head when it is hot or rainy when they work in the fields then means a sense of responsibility for something that must be carried because this tudung is usually also used as a base for transporting wood on the head.

### **d. Sasamping**

The meaning of this sasamping is high self-confidence, so if the wearer wears sasamping it means that someone will be more confident. In this Iriak Anjai dance, the community is full of enthusiasm and confidence in stomping their feet when reaping rice.

### **e. Belt**

The meaning of this belt is seen from the shape and color, where in the form of a long belt and tied around the waist means that we need to establish friendship, then seen from the pink color which has a meaning of warmth and togetherness in friendship.

### **f. Subang Telpon**

The meaning of this subang telpon is a symbol of MinangKabau clothing that is often worn, namely suntiang, then the golden yellow color has a meaning of luxury.

### **g. Necklace**

The necklace worn by Iriak Anjai dancers does not have a convincing meaning, only as a decoration to beautify the appearance.

According to Ari (2011: 120) meaning shows the extent of understanding of local values, so that these values still survive. Meanwhile, according to Kridalaksana (Saputra & Fera Indasari, n.d.) meaning is the purpose of speech, the influence of language units on the understanding of human perception and behavior or a group of humans, meaning the compatibility between language and nature outside the language, or between speech and everything that is intended. Meaning is something that contains messages and meanings as an impression of human existence in front of people or society (Suwandi & Nelmira, n.d.). In every aspect of a work of art (consisting of shapes, motifs and colors) has its own meaning (Amira & Suci, n.d.).

- (1) Kurung clothes have their own meaning which is seen in the clothes that are rather loose in the Iriak Anjai dance which means that someone has an open heart and a big soul in reaping rice

then the pink color which symbolizes the warmth and happiness of the community for producing a satisfying harvest.

- (2) Pants have a meaning that is seen from the shape that is not loose, it means a sense of hard work in reaping rice and freedom in moving in stomping feet, then the pink color on the pants symbolizes a sense of happiness when the harvest is abundant.
- (3) The tudung means as a head protector when it is hot or rainy when they work in the fields then means a sense of responsibility for something that must be carried because this tudung is usually also used as a base for transporting wood on the head.
- (4) Sasamping has a meaning that is high self-confidence, so if the wearer wears Sasamping, it means that someone will be more confident. In this Iriak Anjai dance, the community is full of enthusiasm and confidence in stomping their feet when reaping rice.
- (5) This belt has a meaning seen from the shape and color, where in the form of a long belt and tied around the waist means that we need to establish friendship then seen from the pink color has a meaning of warmth and togetherness in friendship.
- (6) Subang Telpon is a symbol of Minangkabau clothing that is often worn by Minangkabau women, namely suntiangan, its golden yellow color has a meaning of luxury.
- (7) The necklace worn by Iriak Anjai dancers does not have a convincing meaning, only as a decoration to beautify the appearance.

## CONCLUSIONS

Based on the findings of researchers in the field and discussion, conclusions can be drawn, namely:

- a. Form of Iriak Anjai dance clothes
  - 1) form of clothing, Iriak Anjai dance clothes consist of absolute clothing, namely brackets whose design is not too loose and the length is below the pelvis and pants that are not loose at the bottom of the legs.
  - 2) Milineris (complementary), The complementary Iriak Anjai dance outfit consists of a tudung, sasamping, and belt.
  - 3) Accessories, Accessories in this Iriak Anjai dance outfit are subang telpon and necklaces.
- b. The meaning of Iriak Anjai dance clothes
  - 1) Kurung Shirt, It means that someone has an open heart and a big soul then the pink color symbolizes the warmth and happiness of the community because it produces a satisfying harvest.
  - 2) Long Pants, Means a sense of hard work in reaping rice and freedom of movement in stomping the feet.
  - 3) Tudung, It means a sense of responsibility for something that must be shouldered.
  - 4) Sasamping, Sasamping means high self-confidence.
  - 5) Belt, Means the importance of keeping in touch.
  - 6) Subang Telpon, The golden color means luxury. A necklace is just a decoration to enhance your appearance.

Based on the research results and conclusions described above. The suggestions made are: 1) It is hoped that students can utilize this research as a learning resource, 2) It is hoped that the people of Nagari Lundar, Panti District, Pasaman Regency can find out about the form and meaning of the Iriak Anjai dance outfit. It is hoped that the local government can contribute as knowledge for the local government in the form of information about the form and meaning of Iriak Anjai dance clothes.

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