

Intertextuality in the Transformation of the Pucuk Rebung Motif in Siak Sri Indrapura Weaving in 2015

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ABSTRACT

Sumatra is an archipelago in Indonesia that has a diversity of cultural heritage that is maintained. One of them is woven cloth or wastra. According to Sanskrit, wastra is defined as a piece of cloth produced using traditional tools, materials, and fabric structures based on the customs of a region. Sumatran wastra has several unique characteristics, among others, having a motif with the same name in every region of Sumatra, namely "Pucuk Rebung". Various types of Sumatran wastra with the pucuk rebung motif are consistent in terms of the basic form, namely an isosceles triangle, then known as a Malay motif. This research focuses on the Siak Sri Indrapura region as an area known. The variety of pucuk rebung motifs in Siak Sri Indrapura woven textiles refer to various dimensions of meaning, namely spiritual, translingual, and cultural. Therefore, this study uses intertextual analysis in the context of textiles, motifs, colors, and designs to analyze the sign system that communicates cultural identity, spirituality, and social hierarchy. This analysis explores how textiles convey meaning through various visual and symbolic elements. Intertextuality occurs through the adaptation of traditional motifs into a modern context, or the interaction between local motifs and other cultural influences, such as Minangkabau songket and Siak weaving.

INTRODUCTION

As an archipelagic nation, Indonesia is rich in diverse arts and culture. One of these is the richness of textile crafts, also known as wastra. Etymologically, the word wastra comes from Sanskrit, meaning 'a piece of cloth created traditionally'. During the colonial period around the 1800s, wastra was often made using natural materials. As Yusuf Affendi stated, traditional Indonesian wastra was generally created using natural materials and worked with traditional tools (Affendi, 1980:3-4). In addition, the Ministry of Tourism and Creative Economy has determined that wastra is one of Indonesia's intangible cultural heritage (2021) because it transcends its physical form and possesses its own essential values. Based on this understanding of the meaning of material and intangible, wastra can be seen as an entity that forms the cultural image of a region. One of the wastra that is typical of the Sumatra region is Weaving.

Weaving is generally done using a gedogan or kik tool, and a Non-Machine Loom (ATBM). The gedogan tool is a traditional tool that has limitations in terms of its small size and manual and complex techniques. This tool is only capable of producing fabric measuring 1-2 meters, with a processing time of up to two months to complete a piece of fabric. Gedog has another name, namely kik, the mention of kik is quite well known in the Sumatra region. The next weaving tool is the ATBM. This tool is capable of producing fabric with a wider size and a processing process that does not require too long. Description based on the Indonesian National Work Competency Standards (SKKNI) Traditional Weaving (2020) Pekanbaru is one area that still produces Siak Sri Indrapura woven fabrics. There's an old area known as Rumah Tenun (Weaving House), and the Senaplan area, the old part of Pekanbaru, which was once the capital of Siak.



Figure 1. Photo of the old area of Pekabaru and the Weaving House (author, 2023)

One of the characteristic motifs, based on interviews with weaving artisans, is the pucuk rebung motif. The basic shape of the pucuk rebung is an

isosceles triangle with various variations in the carved details on the inside. As a motif, the pucuk rebung can be seen not only as an aesthetic form but also as a whole entity rich with meaning. Another opinion provides an understanding of the meaning of the pucuk rebung, namely fertility, success, and prosperity (Cahyadi, 2021:36-42). The accumulated understanding of the Sumatran people, the pucuk rebung is also interpreted as a manifestation of hope and prayer related to the values of obedience, usefulness, strength, and prosperity (Nasri, 1990:20-40). The application of these values applies in the daily lives of the Riau people and is often implemented in woven textiles for traditional clothing. The variety of pucuk rebung meanings is packaged in various interpretations, both in terms of rhymes and the philosophy of the form that has a ligua meaning.

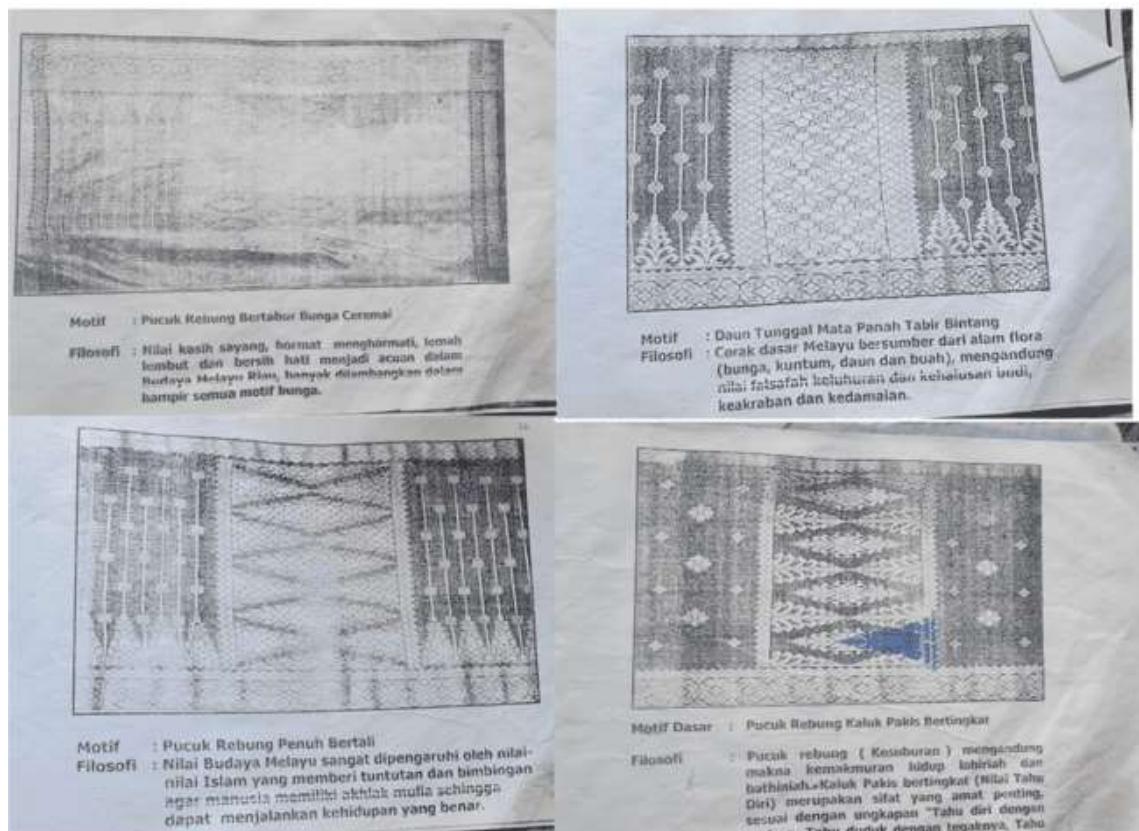


Figure 2. Documentation file of a weaving house from the Malay Customary Institution (author, 2023)

Figure 2 shows a combination of various motifs with pucuk rebung. The position of the pucuk rebung can be seen as the head of the cloth. The diversity of meanings and philosophies from various interpretations requires analysis from a cultural and historical perspective. Therefore, an intertextual understanding is needed, as a way to discover the intertextual relationship between the pucuk rebung motif and the various visual texts that precede it, thus creating an aesthetic transformation within it.

LITERATURE REVIEW

Interdisciplinary

Interdisciplinary is the intensive interaction between one or more disciplines, whether directly related or not, through research programs, with the aim of integrating concepts, methods, and analysis. Multidisciplinary is the combination of several disciplines to jointly address a particular problem. Transdisciplinary is the effort to develop a theory or innovation by building links and connections between various disciplines (Prentice, 1990:15). In relation to the links and connections between one science and another, aesthetic, transformational, and intertextual methods are taken according to the following diagram.

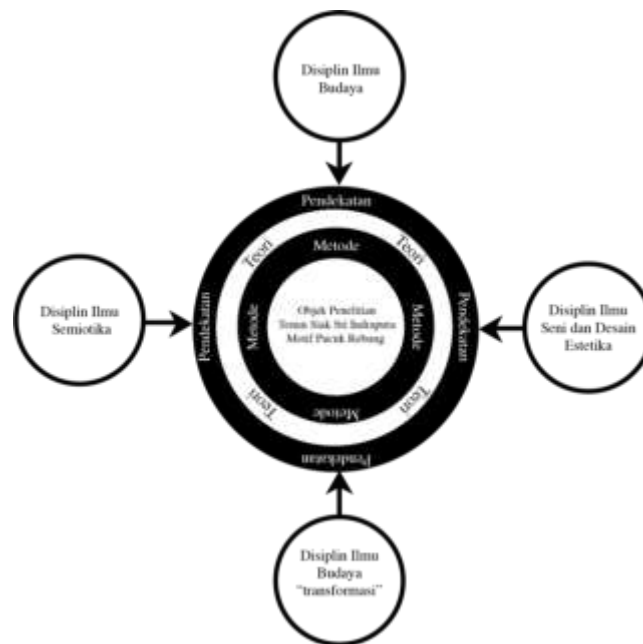


Figure 3. Interdisciplinary Chart (author, 2023)

Figure 3 presents an interdisciplinary diagram explaining the strategy for analyzing the shoot motif. In the initial stage, the various shoot motifs found in the five textiles were grouped based on the time span from their creation to their current existence. The second stage was to examine each motif using analytical methods. The sections analyzed included: pattern/motif patterns with definitions; A pattern contains a combination of repeated motif compositions. According to Drs. Aries Kurniawan (2012), a motif is the basis or main point of a pattern, where the motif undergoes a process of arrangement and is made repeatedly. Motifs are classified into several categories. Quoted from the book by Kimberly Kight (2011), motifs are classified into geometric, floral, and conventional. (1) Geometric motifs are motifs that can be simple or very complex, arranged or random, straight or wavy. Geometric motifs can be said to be the most versatile and comprehensive motifs. (2) Floral motifs have the form of plants such as flowers and other plants. (3) Conventional: Conventional motifs or what are often called novelty are motifs that include all categories of motifs other than geometric and floral motifs. In interpreting images as a meaning, intertextual analysis is needed.

In a multicultural framework, intertextuality serves to provide a stimulus to the past, both as primordial images and nostalgia, which are generally referred to as pastiche texts (Ratna, 2011:173). It can be understood again that every work of art can become a text because it has an interpretation to form meaning. In Intertextual using semiotic analysis to understand the meaning contained in Siak Sri Indrapura weaving. The meaning of pucuk rebung hidden behind the geometric structures found in five wastra needs to be interpreted in the form of signs. This is also understood by Roland Barthes who put forward the perspective of semiology. Barthes stated that semiotics is a system of signs, whatever the form of substance and certain limitations such as images, gestures, sounds, melodies, objects, and various complexes composed of substances that are systems of signification (signification), if not a "language" (Barthes, 2017:18).

Therefore, an intertextuality method is needed that explains the communicative interconnection between texts and other texts as well as between text and context. Text is not only in the alphabetical aspect, in the history of communication patterns can be done with images. Therefore, the meaning of textual in understanding intertextuality is any pattern or form that can communicate related to culture. In this study, pucuk rebung can be used as textual because they have a relationship with culture. Reading cultural texts can be done using the intertextuality method. Therefore, intertextuality is broadly defined as a pattern of relationships between one text and another. Text itself etymologically (textus, Latin) means 'woven, woven, combined, arranged, and interwoven'. The production of meaning occurs in intertext, namely through the process of opposition, permutation, and transformation. The relationship in question is not only similarity, but also conflict (Ratna, 2011:172). In interpreting texts, not only related to writing or speech, but also includes culture, art, film and advertising. The intertextuality of Kristeva's paradigm lies in the transformation of one group into another, whether as negation, opposition, cynicism, conflict, or as appreciation, affirmation, nostalgia, which overall function to find meanings with novelty. In a multicultural framework, intertextuality functions to provide a stimulus to the past, both as primordial images and nostalgia, which are generally referred to as pastiche texts (Ratna, 2011:173).

METHODOLOGY

In qualitative research methods, data collection techniques are carried out through interviews, observation, documentation, Interdisciplinary methods are used so that the study can be viewed from various scientific perspectives. Reviewing the meaning of interdisciplinary in the Big Indonesian Dictionary, "inter" means 'between', "discipline" is 'science'. Overall, it means 'between various scientific disciplines'. Referring to the definition from the KBBI and quoted in a journal, interdisciplinary can be a way to understand a research object by placing the main discipline and other disciplines as supporting or auxiliary (Saidi & Siregar, 2016:239).

RESEARCH RESULTS AND DISCUSSION

History of Siak Sri Indrapura

The beginning of the introduction of weaving to the Siak area began when Sultan Mansyur Terengganu was asked directly by Sultan Mansyur Terengganu to come to Terengganu in 1761. His Majesty Sultan Ismail's arrival was aimed at helping Sultan Mansyur Terengganu to fend off attacks from Negeri Kelantan, Malaysia. Due to his courage, tenacity, and through very fierce fighting, Sultan Ismail was able to defend the Kingdom of Terengganu from attacks by Negeri Kelantan (Puguh, 2012). Sultan Ismail then married a woman from the Terengganu Kingdom named Tengku Tipah. When Sultan Ismail returned to Siak Sri Indrapura, he brought his wife along with the commander, ladies-in-waiting, and the sultan's followers. One of the group was a weaver named Encik Siti Binti Wan Karim, the best Terengganu cloth weaver from the Terengganu Kingdom. Since the reign of Sultan Assayaidis Syarif Ali Abul Jalil Syaifuddin, Siak weaving has experienced very rapid development because the way of thinking of the Siak people has advanced, Siak weaving which originally used the 'tumpu' weaving system, was then changed to KIK weaving, then changed to ATBM.



Figure 4. Photo of Tengku Agung and female students of Siak Sri Indrapura

During the reign of Sultan Syarif Kasim II, weaving skills developed further and began to spread beyond the palace. The development of Siak weaving during the reign of Sultan Syarif Kasim II began in 1926 when the idea arose from Sultan Syarif Kasim II's consort, Syarifah Latifah, or Tengku Agung, to establish a school specifically for women in Siak Wilaela, called the Latifah School. The Sultanah Latifah School in the Siak Kingdom (1927-1945).



Figure 5. Photo of Sultan Siak Sri Indrapura and the vest of Sultan Siak IX as a baby. Found in the Sri Indrapura Museum (Researcher, 2022)



Figure 6. Photo of Tajak and weaving worn by the Sultan of Siak. Available at the Sri Indrapura Museum (Researcher, 2022)

After Tengku Agung's death, his struggle was continued by Tengku Maharatu, the second consort of Sultan Syarif Kasim II. Tengku Maharatu also continued to teach weaving skills to the women of Siak. This Siak weaving later became the traditional clothing of the Riau Malays (Koentjaraningrat, 2007 in Burnari et al. (2021:18).



Figure 7. Transformation of form from the 13th to the 19th century

Understanding the Aesthetic Structure of the Shoot Motif in Siak Sri Indrapura Weaving

Understanding the aesthetic structure can build a relationship in understanding the pucuk rebung motif pattern, so that the motif can be analyzed as a symbol that has aesthetic value. The application of the aesthetic method can be explained using aesthetic structure. This discusses how the basic form, color, composition so that it looks arranged in a piece of wastra. The structures used are: (1) Integrity/unity (unity); (2) Prominence/emphasis (dominance); (3) Balance (balance); and (4) Harmony. The discussion of structure in aesthetics will be more optimal if it is correlated with the daily life of the community. Siak weaving has a role in the culture of the Siak Sri Indrapura community. The

expression of weaving can be seen from the basic form and the interweaving of relationships between motifs that will provide a meaning or sign of its own. This can be said to be an artistic expression that produces its own thematic elements. Susanne K. Langer (1953:27, 40), argues that art is the creation of forms as symbols of human feelings. Based on this quote, the artist's interpretation, accepted by the public, was analyzed to confirm the finding that the pucuk rebung motif reflects Sumatran Malay culture. Over time, various interpretations of the pucuk rebung motif emerged, as a form easily implemented on textiles and various objects, becoming a motif for transposing. Furthermore, the structure and composition also changed based on the type of object and culture of the time. This is a key point that further erodes the true meaning of the pucuk rebung motif.

Analysis of Pucuk Rebung Motifs in 2015

In 2015, the exploration of weaving did not experience complete changes like those in 2013 that occurred in the Java Islands. The changes still have similar principles to those in the 1900s. In the previous sub-chapter, it was explained that there are similarities in the motifs of wastra in 1940 and woven wastra in 2015. The difference is in the crown of the pucuk rebung motif, the description in 1940 has a thinner structure, while in 2015 it has a shorter and wider structure. The size of the thread and loom affect the structure of the motif, not only the diameter of the cloth. A more in-depth analysis will be explained in the aesthetic structure sub-section.

Aesthetic Structure Analysis of Siak Sri Indrapura Weaving 2015

This analysis explores the meaning within the aesthetic structure. The meaning is woven based on several theoretical aspects presented in the previous chapter. The theoretical aspects refer to principles in the fields of design and fine arts. Initially, the structure and composition of the fabric can be studied. The 2015 Siak Sri Indrapura woven fabric is the main fabric that provides facts about the relationship and changes from the 1940 fabric. The following is the structure of the 2015 woven fabric:



Figure 8. 2015 cloth head motif, redrawn using Procreate software (Author, 2025)

Referring to Figure 8, the structure of the Siak Sri Indrapura woven cloth in 2015 is described in detail. If we look back at the 1940 pucuk rebung motif, there is an isosceles triangle structure that has similarities in 2015, the difference is only in the crown part. In part (1) the composition has been explained in the previous sub-chapter, that there are 2 cloth heads. The pucuk rebung found in the 2015 Siak Sri Indrapura woven cloth has 5 shapes. Then, the combination of the cloth head with the middle part has a rectangular structure, with diamond and star/flower motifs. The 2015 Siak Sri Indrapura weaving does not have an organic shape, everything is measured and structured. When compared with the 1940 weaving (b) the motif shape looks thicker and shorter. In the cloth head there are 3 types of motifs.

Referring back to Figure IV.49, there are fewer variations on the body of the fabric compared to 1940. This is because it is combined with the head of the fabric located at the bottom of the body. This section is known as the tabur motif and is composed quite loosely (with space). The number of tabur is 17 on the right side of the fabric and 11 on the left side. Then the next section is the edge of the fabric, as follows:



Figure 9. 2015 cloth edge motif, redrawn using Procreate software (Ghassany, 2025)

In Figure 9 there are motifs on the edge of the cloth, namely diamond shapes, rectangular shapes, and wavy triangular shapes. The edge motif of the cloth consists of 5 levels. Overall, the shape of the motif is geometric. The motif is seen using triangular elements or sharp angles in 80% of the parts. In the 2015 Siak Sri Indrapura woven cloth, the edge of the cloth is only found at the bottom of the cloth. From the overall motif in the aesthetic structure of 2015 and 1940, there is a difference in composition: solid and dense in 1940, while 2015 is looser and has space. The construction of the basic form in 1940 is very organic, while in 2015 it is very structured and structured. Structural studies have been outlined, while to be able to understand the relationship between one motif and another. Understanding the interpretation is good to study from the aspect of meaning or thematic.

Thematic Structure Analysis of Siak Sri Indrapura Woven Cloth with Shoot Motif in 2015

Next is the analysis of Siak Sri Indrapura weaving in 2015. The analysis begins with the motif on the head of the fan variation cloth;



Figure 10. Pieces of cloth head motif combined with pucuk rebung

The fluttering of the variety, the ducks sleeping; The ornament is called a sleeping duck, even though it sleeps regularly, it's good for brothers and sisters to get along, if they get along they live peacefully. Living in harmony with fellow human beings and brothers will ensure safety. The next motif is found on the edge of the cloth, namely;



Figure 11. Image of a cut motif on the edge of the Siak Sri Indrapura woven cloth from 2015

The motifs on the edges of the fabric are square and diamond motifs; hence the name of the decoration called siku wajit. The original name of siku-siku means do not like to do evil, guard your shame with your deeds. Do not be disobedient to religion, do good deeds in accordance with Islamic Aqidah, so as not to be ashamed of not doing good deeds. Next, analyze the body of the Siak Sri Indrapura woven cloth;



Figure 12. Image of a cut motif on the body of the Siak Sri Indrapura woven cloth from 2015

Figure 12. shows a cut motif on the body of the cloth, disguised mangosteen tapuk, meaning disguised mangosteen tapuk, may be scattered, may be arranged, sitting in the assembly, sitting patiently, in the roots of the dispute is resolved. Further analysis of pucuk rebung because they have similar motifs has the same meaning as the 1940 types of cloth (a and b). The entire motif was studied by DEKRASDA and LAM. In the thematic analysis, one of the factors in interpreting meaning is color. In the design principle, meaning can provide a psychological image visually. Color basically has a position and social status. In the 2000s, color became an image of expression by the general public. However, in Pekanbaru society there are certain colors used by traditional leaders, namely; black. Considered a formal color used in traditional events. In Malay culture, it is known as Hulubalang. Black is found in the Siak Sri Indrapura woven cloth from 2015. Black in the 1800s was used by kings, as explained in the previous sub-chapter.

Red is a color commonly used by the people (Lestari, 2017). Red is also known as a hot color in color psychology. The color red has connotations with blood and emotions such as anger. In the context of Malay culture, this color also symbolizes courage and fighting spirit (ejournal.kampusmelayu.ac.id). Red is one of the distinctive colors of the Malay people. This color was applied to the base thread of the Siak Sri Indrapura woven cloth in 1940. Next is the color used in the motifs, which are commonly used as characteristics of weaving in the Sumatra region.

The motifs of the three woven fabrics use yellow. Similar to woven fabrics in previous years, the motifs are woven using gold thread. Being a color used in various royal elements, the meaning of yellow/gold in Malay is Kuning Mas/Aurum. Yellow in general has the meaning of warmth, cheerfulness, and togetherness, in contrast to golden yellow, which has the meaning of glory and wealth (Puguh, 2023). According to the Siak community, golden yellow symbolizes wealth, prosperity, and safety (Stephanie, 2001). Yellow in general is a warm color and also a primary color. In this case, yellow is a color that is easily recognized by the community (Henderson & Henshaw, 2008:113). The use of yellow is also found in woven fabrics from 1889 and 1900, which refers to the

previous image description, references used in the work. After understanding the aesthetic and thematic structure, the meaning of woven fabric is used in the next sub-chapter, both looking at the applications found in woven fabric.

Application of Fabric in Clothing

Woven is fabric that is used as clothing or as a complement to clothing. Woven can be used for men and women. However, weaving is rarely used by children or babies. Next is the 2015 fabric application;



Figure 13 Photos: (a) Wedding stage (traditional style) and bride and groom in 2015 using Siak Sri Indrapura weaving; (b) Wedding stage with modern style and bride and groom using Siak Sri Indrapura weaving.

In Figure 13 below is the transformation that occurred in 2015. The clothes commonly used for weddings. The application of black cloth is only for traditional leaders in cultural inauguration ceremonies that are usually used by LAM. In 2015 the use of the color kuning is not only for the king, but the general public who are married can use yellow, this is because of the Malay philosophy "Raja Semalam" which gives meaning, that the wedding stage or known as "soso" is a place that is considered the seat of the king. The following is the definition in the troopen museum; kleding en uiterlijke verschijning / kleden en versieren van het lichaam persoon, gender en levensfasen / levenscyclus / rites de passage / uitvaartrituelen, Meaning in Indonesian; clothing and external appearance / clothing and body decoration of people, gender and stages of life / life cycle / transition rituals / funeral rituals.

This research is part of the author's dissertation, which has been analyzed from various periods. The following is the scheme, Siak Sri Indrapura in 2013, 2015, 2020, 2024. The modern period makes various activities rapid, this is evidenced by the differences in the distribution areas of weaving in 2013 which are found in the Java Islands (Jakarta). The shift in the use of weaving into celebratory clothing for fashion shows. Although in essence the weaving motifs are still adapted from traditional motifs inspired by nature. So in the context of intertextuality analysis in visuals, that: (1) The relationship with nature as the main text, the pucuk rebung motif in Siak Sri Indrapura weaving depicts the close relationship of Malay society with nature. pucuk rebung, as young parts of pucuk rebung, symbolize growth, fertility, and hope. The visualization of towering pucuk rebung depicts the power of nature as a source of cultural inspiration; (2) The philosophy of nature in Malay culture, this motif reflects the Malay people's

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view of life that respects nature as a source of life. The philosophy of "nature is a teacher" is also reflected in the interpretation of pucuk rebung as a symbol of sustainable growth, fertility, and balance in life. Between 2020 and 2024, the fabric transformed with a different compositional structure, creating a grouping of traditional fabrics and fabrics with cut patterns for everyday clothing.

In the 4 periods of the year, the pucuk rebung motif remains repeated. Or known as a repetitive pattern. In an intertextual view: (1) Repetition as a narrative, the repetition of the pucuk rebung motif on woven fabrics creates a visual narrative of continuity, steadfastness, and prosperity. The repeating pattern shows perseverance and the cycle of life that continues to rotate in Malay culture; (2) The illusion of depth, the vertical arrangement of the pucuk rebung motif with gold accents creates the illusion of depth. The combination of the pucuk rebung and the siku keluang motif shows a blend of firmness and subtlety, reflecting social balance in Malay society.

Intertextuality in thematic structure, that: (1) The connection with Malay philosophy, the pucuk rebung motif contains philosophical meanings such as the Malay traditional pantun: " pucuk rebung is scattered, the bad is gone, bring gratitude". This shows the values of goodness, gratitude, and steadfastness of faith which are the basis of Malay community ethics; (2) The position and authority of the king, history records the use of the pucuk rebung motif on the clothing of the king and nobles of Siak Sri Indrapura. The gold color symbolizes power, glory, and prosperity, emphasizing the king's authority as a wise leader and protector of the community; (3) The connection with Malay oral tradition, pantun and proverbs are often associated with this motif, strengthening the position of the pucuk rebung as a symbol of hope and a good life. The visual of the cloth becomes a medium for conveying oral values through symbols that are widely recognized in Malay society; (4) The dialogue of black and gold symbolism, the gold color symbolizes power and glory, while black reflects authority and steadfastness. This color combination creates visual communication about the strength and stability of the Siak Sri Indrapura kingdom.

Intertextuality with cross-regional culture and art, that: (1) Islamic influence in patterns and designs, Islamic aesthetics are influential in the avoidance of figurative and emphasis on geometric patterns, such as the angled pucuk rebung motif of the keluang. The symbolism of the color green is also closely related to Islamic values that reflect coolness, fertility, and harmony; (2) Relationship with Malay and Indonesian textile traditions – the relationship with Minangkabau songket, the pucuk rebung motif has similarities with the pucuk rebung decoration in Minangkabau songket, which also symbolizes growth and prosperity. This shows the existence of cultural exchange between Malay and Minangkabau communities in the development of traditional weaving; (3) Similarities with Javanese Batik, that: Visually, the pucuk rebung pattern has similarities with the tumpal motif in Javanese batik, which also symbolizes hope and prosperity. This similarity reflects the intertextuality of textile culture in the Indonesian archipelago; (4) Global traces in techniques and materials, the use of gold thread shows the influence of global trade, especially trade relations with

India and China. Fine weaving techniques are also influenced by developments in the international textile industry, creating an integration between local traditions and global innovation.

Intertextuality in the context of clothing, that: (1) Placement of motifs on the king's clothing, during the Siak Sultanate, the pucuk rebung motif was positioned at the bottom of the king's clothing and on accessories such as scarves and sarongs. This strengthens the symbol of authority and fertility attached to the leader; (2) Similarities with other Malay Kingdoms, the placement of the pucuk rebung motif is also found in the clothing of other Malay kingdoms, such as the Riau-Lingga and Palembang Sultanates. This similarity shows the existence of aesthetic unity in the symbols of power in Malay kingdoms; (3) Ceremonial and symbolic functions, woven cloth with pucuk rebung motifs is used in various traditional rituals, such as weddings, feasts, and royal events. Its use signifies prayers for blessings, fertility, and the steadfastness of the household; (4) Continuity of cultural identity, the transformation of the use of the pucuk rebung motif from king's clothing to traditional clothing to modern fashion, such as Ivan Gunawan's designs, shows the continuity of Malay cultural identity. Adaptation in a contemporary context shows the intertextuality between tradition and modernity.

The Proposition of the Shoots of the Siak Sri Indrapura Woven Bamboo

The theoretical and methodological work steps that have been carried out in this research have given rise to reflections that are formulated in the following positions:

1. Textiles featuring pucuk rebung motifs are cultural works with strong historical roots, symbolized by their isosceles triangle shape. Exploring and understanding them is an effort to trace the history of this culture.
2. As a work deeply rooted in tradition, textiles featuring pucuk rebung motifs possess cultural values that are the lifeblood of their communities. Therefore, researching them is an effort to appreciate and revitalize these values.
3. Siak Sri Indrapura weaving, rooted in the Siak region, is now flourishing in the Pekanbaru region. Seeing this shifting phenomenon requires a contextual understanding of the culture behind it.
4. Intertextuality is a subset of semiotics, the process of analyzing previous texts to provide a meaningful perspective on the pucuk rebung motif. Therefore, this method is valid for use in this research, analyzing the spatial and temporal context.
5. As with developments in Siak Sri Indrapura textiles, preserving cultural values and understanding aesthetic values are key to preserving cultural heritage.

CONCLUSION AND RECOMMENDATIONS

The elements of the pucuk rebung motif are interrelated to form a unified aesthetic structure in the Siak Sri Indrapura weaving. This is proven by the fact that the pucuk rebung motif in the Siak Sri Indrapura weaving represents

aesthetic beauty built from symmetrical triangular geometric elements. These elements are interrelated through repetitive and harmonious patterns that reflect the unity of the visual structure. The analysis and synthesis show that this motif not only has aesthetic value, but also symbolic meanings, such as fertility, prosperity, and hope, which are the cultural identity of the Malay people. The relationship between the pucuk rebung motif and historical artifacts such as Dong Son emphasizes the existence of cultural continuity influenced by transformations across time and space. This motif also shows intertextuality with other visual elements from Malay culture and external cultures such as Terengganu, which is its historical root. Nowadays, the pucuk rebung motif faces challenges in maintaining traditional rules due to the pressure of commercialization oriented towards market tastes. This has caused the blurring of its philosophical meaning, which was once full of spiritual and traditional values. The transformation of its function from an exclusive symbol of royalty to a popular product shows the dynamics of cultural adaptation, although often at the expense of authentic values.

Synchronic analysis reveals an intertextual relationship between the pucuk rebung motif of Siak Sri Indrapura weaving and its preceding artifacts. This is evidenced by the strong intertextual relationship between the pucuk rebung motif in Siak Sri Indrapura weaving and previous cultural artifacts. These patterns demonstrate significant cross-cultural influences in the history of Malay society in Southeast Asia, including in Siak Sri Indrapura. Synchronically, the relationship between the pucuk rebung motif and preceding artifacts can be seen as a process of cultural transformation that occurs through visual and philosophical adaptation. In the past, the Dong Son geometric motif was used as a symbol of strength and spirituality, which was then adopted and modified by the Malay community into a pucuk rebung motif with a more specific meaning related to local values, such as fertility, hope, and prosperity. This transformation also reflects cultural interactions that occurred through trade and migration routes, which enabled the spread of visual elements across regions. The pucuk rebung motif in Siak Sri Indrapura weaving functions not only as an aesthetic decoration but also as a symbol that conveys cultural, spiritual, and social messages of the Riau Malay community. However, over time, the development of modernization and commercialization has blurred this relationship, causing a transformation of motifs that often lose their philosophical essence.

ADVANCED RESEARCH

The advanced research on the transformation of the pucuk rebung motif in Siak Sri Indrapura weaving demonstrates the importance of intertextual and interdisciplinary approaches in uncovering the layered meanings of traditional textile art. By integrating semiotic, aesthetic, and cultural analysis, this study positions the pucuk rebung motif not only as a visual element but as a cultural text that embodies values of fertility, prosperity, spirituality, and identity within Malay society. The findings highlight the motif's diachronic transformation across historical, social, and commercial contexts from royal exclusivity to popular fashion revealing both the preservation of symbolic continuity and the

erosion of philosophical depth due to modernization and market adaptation. Such research contributes to broader discourses on cultural sustainability, emphasizing the need to balance innovation with heritage preservation in order to maintain the integrity of intangible cultural assets.

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