

Kerawang Gayo Cloth's Symbolic Meaning as an Identity of the Gayo Aceh Community

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ABSTRACT

Kerawang Gayo is a traditional cloth used by the Gayo people of Aceh province. The motif of the Kerawang Gayo has a philosophical meaning that has a function that is adjusted to the life of the Gayo people. The purpose of this study is to analyze the symbols found on the Kerawang Gayo cloth along with the meaning of the symbols as a form of the characteristics of the Gayo people. This study is qualitative and uses an ethnographic approach. The data sources in this study are Kerawang Gayo craft workers and the Gayo people from various circles. Data collection techniques in this study are observation, interviews, documents, and artefacts as supporting data such as old and new Kerawang Gayo cloth and Kerawang Gayo carvings. Data analysis in this study begins with domain analysis, taxonomy, components, and cultural analysis. The results of the study show that there are thirteen symbols of the Kerawang Gayo cloth; Emun Berkune, Mata Ni Lo, Puter Tali, Pucuk Ni Rebung, Embun Berangkat, Tekukur motif, Tapak Seleman, Emun Beriring, Rante, Peger, Tali Mestika, Emun Mupesir, and Emun Matumpuk. The influence of nature in Gayo openwork motifs has a fundamental meaning because the traditional patterns and symbolic meanings of the decorative motifs come from the attitudes of the Gayo people. This reflects the conditions and lives of the Gayo people in religion, culture, society, state, nation, democracy, and a sense of responsibility. Each motif found on the Gayo cloth, in addition to having aesthetic value, also has a value for the life of the Gayo people themselves, each motif has a symbol and meaning that describes how the Gayo people live their lives.

KEYWORDS

Symbolic Meaning
Kerawang Gayo
Traditional Cloth
Community Identity

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INTRODUCTION

Culture is our identity as human beings. It reflects the history, values, and local wisdom that have been passed down from previous generations. According to Rambang (2021), the uniqueness and special characteristics of the local wisdom of Indonesian society in craft art are a hereditary legacy that must be preserved. It is a heritage that originates from the community to truly become a cultured artistic product with philosophical aspects in every decorative carving motif that can be explored through motifs containing philosophical values that reflect the cultural life of the community. By preserving culture, we maintain our historical roots and honor the contributions of our ancestors in shaping the world we inhabit today. Furthermore, culture also provides group identity. Each cultural group has its own characteristics, language, customs, and arts that distinguish them from other groups. Preserving culture helps maintain diversity and prevent the loss of group identity. This strengthens the sense of unity and pride within the community. Culture also plays a role in building values and ethics in society. It teaches about kindness, tolerance, mutual respect,

and cooperation among humans. Through the preservation of culture, we promote social harmony and build a strong foundation for an inclusive society.

Gayo, also known as Aceh Gayo, is a region in the centre of Aceh Province. Highlands and mountains make up its region, which is situated in latitudes 3°45'0"–4°59'0" North and longitudes 96°16'10"–97°55'10" East. Karim, Ellyanti (2012). Aceh Gayo is currently separated into multiple districts with comparable cultural art features in accordance with the regional expansion. The Gayo highlands in central Aceh are home to the Gayo tribe, also known as the "Urang Gayo." Mastra (2006). About 45% of the Gayo people live in Central Aceh Regency, 45% in Bener Meriah Regency, 70% in Gayo Lues Regency, and a smaller percentage in Southeast Aceh and East Aceh. Joshua (2015).

Therefore, Aceh Gayo is not regarded as an administrative region but rather as a cultural area located in the centre of Aceh. The majority of people in Gayo Aceh are Muslims. The Gayo language is the one that is spoken in everyday discussions. The Saman dance, the oral storytelling technique of Didong, and the Kerawang Gayo carvings on cloth and traditional homes are the most well-known of the Gayo people's various traditional arts. The Kerawang Gayo is one of the cultural items that can be utilised to meet a community's material and spiritual requirements. The Gayo people (the Gayo ethnic group), who live in Aceh Province's Gayo highlands, produce this cultural product in the form of traditional cloth.

This means that the Kerawang Gayo is a motif found on the traditional cloth of the Gayo ethnic group. The motif on the Kerawang Gayo can be classified as a stitch resembling lace, as the motif is directly worked on the plain cloth without first being drawn with decorative patterns. (Asnah, 1996: Juliawati Ningsih, 2018). The making of Kerawang Gayo can be done using a hook needle and the technique used is the tabour technique, where the needle pierces the cloth stretched tightly in a round wooden frame and lifts the thread underneath. (Leigh, 1989). In the past, the making of Kerawang Gayo was done using traditional methods and the tools were still very simple.

This indicates that the Kerawang Gayo is a design that appears on the Gayo ethnic group's traditional clothing. Since the Kerawang Gayo's motif is stitched directly onto the plain cloth without previously being drawn with decorative patterns, it can be categorised as a stitch that resembles lace. Juliawati Ningsih (2018) cites Asnah (1996). A hook needle can be used to create Kerawang Gayo using the tabour technique, which involves piercing tightly stretched cloth inside a circular wooden frame and lifting the thread underneath. Leigh (1989). In the past, ancient techniques and relatively basic tools were used to create Gayo crafting.

However, the majority of Kerawang Gayo is being produced by sewing machines, which speeds up the production process. Since Kerawang Gayo motifs are more frequently found on textiles, it is not surprising that the term "traditional cloth" or "Gayo ceremonial cloth" is frequently used to refer to Kerawang Gayo. However, in practice, other cultural items also feature Kerawang Gayo themes. The themes are also seen on the traditional homes of the Gayo tribe; the majority of the carved motifs are inspired by their daily activities and the surrounding natural environment. (Shabri, 2000).

Nearly every pattern that is selected or taken originates from observations of the universe. The philosophical implications of the Kerawang Gayo motifs serve a variety of purposes that are tailored to the lifestyle of the local community. Iswanto (2012). Every theme contains a message that is intimately tied to self-rule, the relationship between people and the Creator, people and one another, and people and their surroundings. Gayo weaving is a traditional embellishment worn on sacred occasions. Apart from textiles and traditional homes, other cultural artefacts including pottery and woven products also feature Kerawang

Gayo designs. Rambang (2020) also stated that, the motifs that are applied based on skill in producing natural shapes that are transformed into ornamental motifs are not realistically or organically represented; rather, they are stylised into motifs by mixing symmetrical and asymmetrical patterns after beginning with realistic patterns.

Currently, Kerawang Gayo is increasingly popular because its motifs have beautiful artistic styles. Its enthusiasts are not only from the Gayo community itself, but it has also gained popularity among the Indonesian public and the international community. The Gayo community is currently opening a domestic industry for Gayo lace handicrafts, which serves as an economic support. (mata pencaharian). In Aceh Tengah Regency, there are two sub-districts that have become the central hubs for Kerawang Gayoartists, namely Bebesen and Kebayakan sub-districts. Kerawang Gayois considered a traditional skill, and therefore, Kerawang Gayois referred to as part of the intangible cultural heritage. Based on the description, it is very important to study Gayo embroidery, because Kerawang Gayoitself is one of the cultural products of the Gayo community, which is part of Indonesian society. In accordance with the 18 values of the nation's character, Kerawang Gayohas now become part of the Indonesian national identity.

According to Supandi Iswanto et al. (2020) in "Gayo Embroidery: Local Culture, Character Value, and National Identity," it is concluded that Kerawang Gayois the original culture of the Gayo people. Kerawang Gayohas grown and developed for thousands of years within the Gayo community, initially only referring to the motifs found on Gayo cultural artifacts, such as pottery, weaving, and wood carvings in traditional houses. However, since the Gayo people became acquainted with textiles and the art of embroidery, Gayo motifs have become more identifiably referred to as traditional embroidered cloth. A similar study conducted by Rosdiani and Ibrahim Chalid (2020) found that the existence of Kerawang Gayois preserved by modifying the motifs, both in functional traditional clothing products and other functional products, by utilizing cultural values to attract buyers' interest.

The local community's character in day-to-day life is portrayed through the motifs of Kerawang Gayo. Every type of motif used in Kerawang Gayohas a distinct meaning and is inspired by the natural world. Beyond a symbol or emblem's literal or denotative meaning, symbolic meaning entails a profound interpretation or comprehension of the symbol. But it is essential to keep in mind that symbolic meaning is arbitrary and might differ among people or groups. Each person may interpret a symbol differently depending on their cultural background, life experiences, or personal interpretation. Consequently, while examining or interpreting symbolic meaning, it is essential to take the context and various interpretations into account.

Discussing the significance and worth of Kerawang Gayois also inextricably linked to the moral principles present in Kerawang Gayocloth. A person's, a group's, or a country's mental complexity, ethical qualities, and personal features are all shaped and distinguished by their character. (Iswanto, Wanto, & Djono, 2015) Scenco. The motifs and meanings of Gayo lace are also examined in a number of earlier works on the subject. For example, Ferawati (2010) examined the Gayo people's traditional wedding clothing and the shape and significance of the Gayo lace motifs applied to it. Additionally, Sylviana Mirahayu Irfani (2015) are historic architecture, the evolution of the Gayo people's dwellings over time, and modern home design inspirations drawn from traditional Gayo homes. Thirteen Gayo lace themes are identified by the study's findings, and they are based on the local flora and wildlife. In addition, the study by Joni, Bentara Linge, et al. (2017) states that the motifs of Kerawang Gayoare drawn from the natural environment of the Gayo community. It covers the phenomenon of Gayo embroidery, its origins, its philosophy, and the traditional

placement of Kerawang Gayoon clothing. Every theme captures the principles and philosophy of the Gayo community's way of life. Some previous studies have not yet examined the symbolic meaning of Kerawang Gayo as part of the Gayo Acehese community.

Furthermore, the forms of Kerawang Gayo motifs have grown more dynamic and appealing over time without losing their original uniqueness in line with the kerawang's concept. The community typically wears Kerawang Gayo cloth for employment, cultural dances, wedding celebrations, and other events as traditional attire. Cultural preservation is necessary since the Gayo community's cultural values are gradually eroding due to the development of increasingly complex technologies. The use of Kerawang Gayo cloth and traditional values tend to change as we go into the contemporary era and the present wave of globalisation. The symbolic value of the cloth may not be fully understood by the younger generation of the Gayo community, endangering its preservation.

The preservation and continuation of this cultural heritage are at risk since the younger members of the Gayo community could not fully comprehend the symbolic value embedded in the cloth. Without knowing the symbolic significance of each motif in the embroidered cloth, many people assume that wearing Gayo-embroidered clothing only demonstrates their commitment to maintaining Gayo culture. The majority of Gayo people simply evaluate the Kerawang Gayo cloth on the basis of its aesthetic worth, failing to recognise that each pattern embodies the ideals of the Gayo community. Analysing the symbolic meaning of Kerawang Gayo cloth as a reflection of the traits of the Gayo Aceh group is crucial in light of this. Therefore, the aim of this research is to deeply analyze the symbolic meaning of Kerawang Gayo as the character of the Gayo Aceh community.

METHOD

This research is a qualitative study using an ethnographic approach. This is used in accordance with the research objectives to explore the symbolic meaning of Kerawang Gayo cloth as the Gayo Aceh community. The research process involves determining informants, conducting interviews, creating ethnographic notes from the interview results, posing descriptive questions, conducting ethnographic analysis, domain analysis, posing structural questions, creating taxonomic analysis, posing contrast questions, creating component analysis, identifying cultural themes, and writing an ethnographic report. This research was conducted in the Bebesan district of Aceh Tengah Regency. The data sources in this research are Kerawang Gayocraftsmen and the Gayo community from various backgrounds. The data collection techniques in this study are observation, interviews, documents, and artifacts as supporting data such as both old and new Kerawang Gayocloths along with Gayo carvings. Data analysis in this study begins with domain analysis, to obtain an overview of the information gathered in the field; taxonomy analysis, grouping domains into subdomains; component analysis, collecting data from observations and interviews; cultural problem analysis, seeking the regional context and then conducting analysis to uncover the cultural themes.



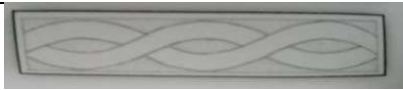

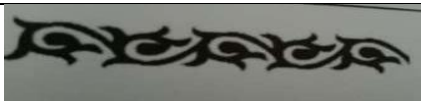

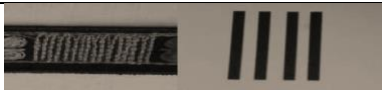

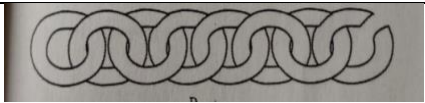
RESULT AND DISCUSSION

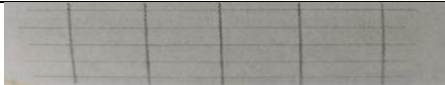
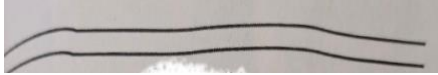

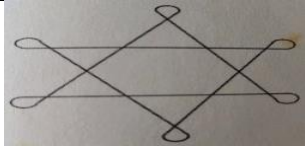
1. Symbols on the Cloth of Kerawang

There are many different patterns and motifs on Kerawang Gayo cloth, and each one is shaped differently. The motifs' shapes are symbolic representations of the Central Aceh community's way of life, particularly for the Gayo people. The symbols contained in the designs woven into the Kerawang Gayo cloth itself are still unknown to many Gayo people.

The following symbols can be seen on the Kerawang Gayo cloth.

Table 1. Symbols Found on Kerawang Gayo Cloth

No	Symbols Found on Kerawang Gayo Cloth	Explanation
1.		Emun berkune is a motif that is "round like a banana stalk, straight like a fishing rod." Meaning: In the same way that an organisation has a leader at the top who sets an example and acts as a role model, the community can look to them for help with issues pertaining to culture, religion, and customs.
2.		The symbol of the sun above represents the source of life for all beings. Meaning: the mata ni lo (the sun) provides light to the world and its universe, and we are grateful for the blessing of patience in facing the trials encountered in the world.
3.		Puter Tali symbol represents a twisted rope that is used to secure an object. Meaning: In the lives of the Gayo community, Puter Tali is seen as a sign of solidarity and solidarity.
4.		The motif of pucuk rebung originates from the depiction of new bamboo sprouts. Meaning: The motif of pucuk rebung symbolizes the process of nurturing and educating the younger generation in Gayo to build the nation.
5.		The motif emun berangkat (clouds drifting) has a circular, centered shape. Meaning: this motif is capable of facing various trials in life together. The emun berangkat motif symbolizes a sense of solidarity in unity.
6.		The motif of tekukur symbolizes making decisions. Meaning: every decision must be considered wisely. Every time you do something, you must first think about its pros and cons.
7.		The motif of sarak opat depicts the greatness of Prophet Sulaiman (AS) who could speak with all creatures. Meaning: the collaboration of four leadership elements with different expertise and perspectives to resolve an issue through deliberation.
8.		The emun beriring motif is similar to the shadow of clouds, which appears to be in a line when observed. Meaning: embodies Gayo's democratic society, friendship and nationality, love of peace, and environmental consciousness.
9.		The Rante motif symbolizes the unity and togetherness of the Gayo community in their daily lives.

10.		The Peger motif reflects the disciplined and religious character of the Gayo community.
11.		The motif of the mestik rope reflects the character of the Gayo community, which is religious, independent, and curious.
12.		The motif of emun mupesir , shows a scattering cloud that begins small and grows in size over time. Meaning: The emun mupesir motif symbolises the diligence, responsibility, and perseverance of the Gayo people.
13.		The Tapak Sleman motif symbolizes the principle of resolving problems carefully, responsibly, and with awareness of the impacts. This reflects the importance of wisdom in every action and decision taken by individuals and society.

As a cultural product, Kerawang Gayo contains aesthetic values that include both intrinsic and extrinsic values. In addition to beautifying objects, Kerawang Gayois also intended for certain symbolic needs and serves as a representation of nature and the life of the Gayo people. (Ferawati, 2012). According to Liliweri (2021), symbols are one of the complex means of communication or have many meanings. Symbols function to bring people's thoughts to concepts of the future or the past, because symbols can be manifested in the form of images, shapes, or objects that can represent existing ideas. (Ezza,2014).

Language, artefacts, colours, and sounds are some of the media used to impart cultural symbols, which constitute the foundation of a certain culture. The community frequently uses both language-based symbols, like dictionaries or symbolic phrases, and object-based symbols, such as items that are thought to always provide advantages and serve as a reminder of social norms. Colours are cultural symbols that are used in society to represent characteristics, conditions, and other things. (Wahyuningsih, Kodrat Eko Putro Setiawan, 2021).

The Gayo kerawang motifs are closely related to the real life of the Gayo community and are also inseparable from the values of religious teachings, customs, and life. The names and forms of the Gayo kerawang decorative motifs, which are oriented from nature such as flora, fauna, and other natural elements, are closely tied to the philosophy of "I langit bintang tujuh, I bumi kal pitu mata." The elaboration of the meaning symbolized through decorative motifs is explained through petatatah petitih, which contain values of goodness and ways of life in accordance with customary teachings. (seni, 2013).

Gayo kerawang fabric has various motifs taken from nature in the form of flora (plants) and fauna (animals). The symbols found on the Gayo woven cloth represent the life of the Gayo community itself, both in terms of decoration, religion, and culture. Color symbols that represent characteristics and traits, the nature of forms or objects that are close to the community and are considered beneficial and useful to the community, language symbols that become terms and names within the symbols.

2. The Symbolic Meaning of the Symbols Found on Gayo Kerawang Cloth

The influence of nature in the Gayo kerawang motifs holds great significance because the patterns and symbolic meanings of its decorative elements originate from the attitudes of the Gayo people in particular. That attitude is then manifested through symbols that hold meaning. The meaning and message contained in the Gayo carvings are conveyed in the form of metaphors or allegories through proverbs known as Gayo wisdom. (Ferawati, 2012).

Emun Berkune Motif

Democracy as an appreciation of a number of freedoms in the context of respecting everyone's freedom to express themselves and their interests. (William Ebenstein dan Edwin Fogelman, 1987). The symbolic meaning found in the emun Berkune motif aligns with the sacred philosophy of consensus, berdedele. Tirus is the song of the glass, bulet is the song of hope. The arrangement of the song "belo," the rhythm of the song "re," signifies the life of democracy in seeking the truth to make decisions and carry them out with a sense of full responsibility.

The character values contained in the Emun Berkune motif reflect a society that upholds democracy and responsibility in life. In the Emun Berkune motif, the character of the Gayo community applies democracy when deliberating, for example, choosing a reje (village head), imam (priest), etc., namely by respecting the opinions of others, accepting the results of joint decisions, maintaining togetherness and openness in society, etc. The character of responsibility is reflected by implementing the results of joint decisions without any coercion. By implementing these values, society can maintain harmony in social life, as the spirit reflected in the Emun Berkune motif.

Mata Ni Lo Motif

Mata ni lo (the sun) is the source of life in the solar system. In the Gayo tradition, it is mentioned, "si sara serlo ni, enti meh bewen I ralami, ingi seningi enti bewene I nome I." The sun gives life and illuminates the world and the universe. Strongly related to religion, the closeness to the Creator who provides everything, which requires us to always be grateful for what we have received and to always be patient with the trials in life.

The Mata Ni Lo motif has religious character values, environmental and social care. In the Mata Ni Lo motif, religious character is reflected in carrying out worship consistently, making worship a daily priority, such as praying five times a day on time, reading holy books, and praying with family. The Gayo community is also very concerned with environmental sustainability, namely maintaining environmental cleanliness by holding clean Friday activities every week. The social concern of the Gayo community is reflected in mutual cooperation activities when planting (munomang) and harvesting (munoleng) rice, helping neighbors (rewang) when holding a wedding party (sinte mungerje), helping neighbors when disaster strikes, etc. By implementing these character values, the Gayo community can strengthen the order of community life in relations with God, fellow human beings, and the environment, in accordance with the noble philosophy reflected in the Mata Ni Lo motif.

Puter Tali Motif

Orderly in assembly, united in purpose (tertib bermajlis, berani bersama-sama). It means that the motif of puter tali represents the unity of the Gayo community, mutual cooperation in developing the region, and supporting each other in doing the right work. Putertali is

defined as the brotherhood and bond of togetherness among the Gayo people in solving problems that occur within the community. (Joni. July 2016). Embodied in the phrase "United We Stand, Divided We Fall," it is inseparable from the sense of togetherness, unity, and solidarity within the community. In accordance with the philosophy of "idung bertetung tali puter tige, ari berbemulo." The meaning is to support each other and unite in goodness.

The Puter Tali motif has a character value that the Gayo people uphold the spirit of nationalism, love of the homeland, and love of peace, have a high tolerance for all differences, and care about the environment and society. This is reflected in everyday life through tolerance towards disagreements in the community, maintaining harmony between individuals, and respecting cultural diversity. The spirit of love for the environment is manifested by maintaining cleanliness, preserving nature, and supporting greening activities. Social concern is seen in helping each other (alang tulung), working together, and supporting others, especially when someone is in need. These values are the basis for creating a peaceful life in society and as a nation.

Pucuk Ni Rebung Motif

Bamboo shoots or bamboo sprouts resemble a triangle or pyramid. In the Gayo language, bamboo shoots are called "tuis" (young bamboo shoots), which are sprouts that grow from the base of the bamboo. Bamboo shoots are the shoots that grow from newly sprouted bamboo shoots, forming a pointed shape like a pyramid. The bamboo shoots are likened to the younger generation who will determine the progress of Indonesia in the future. If the younger generation is properly nurtured, then the younger generation will advance. (Salihin, Academi Edu).

The motif of bamboo shoots symbolizes the process of nurturing and educating the younger generation in the Gayo region to build the nation. The Gayo community upholds the values of discipline and hard work. This motif symbolizes the younger generation, the growth of a new generation (regeneration) in line with the nature of bamboo shoots that continue to grow and are always replaced by the emergence of new sprouts. Along with that, it can be interpreted that the Gayo community will always nurture generations of young people who are faithful, devout, morally upright, useful in society, and beneficial in their lives. (ferawati 2013).

The Gayo people revere hard labour and discipline, value accomplishment, and like reading, based to the Pucuk Ni Rebung theme. The Pucuk Ni Rebung motif captures the essence of the Gayo people's work ethic and discipline, which is seen in their daily routine of cultivating rice fields (berume) and gardening (berempos) to provide a good living for their families. In both the family and communal settings, the significance of appreciating accomplishment is demonstrated by the attitude of respecting or expressing gratitude to anyone who succeeds. To send their kids to school outside of the area, the Gayo people are prepared to sell items like jewellery, gardens, buffaloes, and other belongings. The community's regular pursuit of new information, including reading books, articles, and other information sources that promote introspection and self-improvement, also reflects the love of reading.

Emun Berangkat Motif

The Emun Berangkat motif has a circular, elongated shape that connects repeatedly, depicting a series of mountains and hills consisting of valleys and ravines in accordance with the Gayo landscape. (Fatmawati, 2021) The motif emun berangkat (moving clouds) is a

motif derived from the movement of clouds being blown by the wind. The philosophy of emun berangkat is encapsulated in the Gayo proverb *peri mestike*, which means "one goes in a group, one stays in a collective." The philosophical meaning is loyalty, solidarity, and unity. The message of the teachings can be derived from the motif of emun berangkat, which is a depiction of a cohesive society that maintains unity and togetherness. (Ansar Salihin, Sulaiman Juned, Dharsono Dharsono, 019).

The values of friendship, concern for society, maintaining tolerance, and the spirit of the nation and state are all present in the Emun Berangkat motif. The Emun Berangkat motif illustrates the Gayo people's dedication to friendship, which is demonstrated by their harmonious relationships and support of one another. A socially conscious mindset is demonstrated by the practice of supporting one another (*alang tulung*), both in trying times and in cooperative endeavors that promote unity. The ability of the community to accept variations in opinions, beliefs, and cultural practices demonstrates the virtue of tolerance and provides a pleasant and peaceful environment. Furthermore, love for the homeland, upholding togetherness, and actively contributing to the development of society and the country as a whole are all manifestations of the spirit of nation and state. The Gayo people show their dedication to fostering peace and harmony by practicing mutual aid, tolerance for one another, and love for their nation. These principles serve as an essential foundation for creating a harmonious community and advancing the country.

Tekukur Motif

The Gayo community interprets *tekukur* motif as a symbol that decisions must be made wisely; they consider the pros and cons first before deciding to make a decision. Considering and examining the matters and possibilities that may arise before a decision is made. The Gayo community highly upholds democratic values and is responsible for all the decisions that have been made.

The *Tekukur* theme embodies the virtues of democracy, accountability, and integrity that are central to the life of the Gayo people. In the home (*pakat sudere*) and in society (*pakat morom*), democracy is demonstrated via dialogue and collective decision-making (*keramat mufakat*), where all opinions are valued and heard. An example of responsibility is the capacity of each individual to carry out their duties, which include maintaining social harmony, adhering to rules, and conserving regional traditions and culture. Honesty is the cornerstone of communication, commerce, and the execution of orders in order to foster mutual trust in society. The application of these principles in many facets of life, such as interpersonal interactions and community gatherings, has made Gayo society more tranquil and honest.

Sarak Opat Motif

Sarak means place or position, while *opat* means four. So, the motif *sarak opat* can be interpreted as the four places or positions of leaders in the Gayo government, namely (1) *raje museket sipet* (to measure and to maintain, which means the king upholds and maintains justice), (2) *imem muperlu sunet* (the Imam performs the obligatory and the Sunnah. The Imam functions to guide by implementing the Shari'ah, especially the obligatory and Sunnah, distinguishing between the forbidden and the permissible). (3) *petue musidik sasat* (Leaders who possess extensive knowledge and insight, functioning to research and evaluate society), (4) the people unanimously agree (*musyawarah dan mufakat, rakyat yang berfungsi menampung aspirasi masyarakat dan memusyawarahkan serta merumuskan pelaksanaannya dan segala persoalan diselesaikan secara musyawarah*). *Sarak opat*, which means king,

imam, elder, and community. If all four function well, then the perfection of life is achieved (Pinan:2003:134). It can be concluded that the motif of sarak opat is a motif taken from the democratic system of the Gayo community, which consists of the king, imam, elders, and the community. These four elements of society must be united and function well in order to achieve prosperity and a perfect life in Gayo society.

The lives of the Gayo people, who consistently maintain discipline, honesty, and a sense of duty, is reflected in this motif. Discipline is demonstrated by the practice of finishing activities on schedule, such as starting work early, getting to the garden on time, or promptly attending to religious obligations. Speaking truthfully in public, conducting business in an open manner, and maintaining the trust that has been placed in you are all examples of daily acts that show honesty. Respecting the laws or standards of order established by the reje, petue, imem, and community, on the other hand, demonstrates a feeling of responsibility. In addition to enhancing interpersonal relationships, these values promote a calm and reliable environment in Gayo society.

Emun Beriring Motif

Emun beriring or awan beriring which means in unison. Down the valley together, up the hill together, sitting low together, standing tall together, which means cooperation and togetherness in unity in the development of the nation. Harmony that must be created to achieve happiness within the Gayo community, without differentiating social status among the people in building a peaceful, serene, and united environment (Sakinah et al., 2016). To create harmony within the Gayo community, the motif of emun beriring holds a strong meaning in unity in democracy, nationhood, environmental care, and love for peace.

Characteristics of the Emun Beriring motif include patriotism, a love of harmony, freedom, friendship, and environmental preservation. Deep character characteristics that are applicable in a variety of social contexts are reflected in the Emun Beriring theme in daily life. The spirit of nationality can be realised in daily life, for instance, when we cooperate with our fellow citizens to strengthen the nation, such as through participating in social events or preserving religious and ethnic peace. Respect for one another and a desire to avoid confrontation in the home, at school, and in the community are signs of a love of peace. Giving everyone the opportunity to voice their thoughts and hear those of others is one way to practise democracy in group discussions and workplace decision-making. In both personal and professional relationships, friendship is demonstrated by reciprocal support, whereas environmental care is demonstrated by small acts like keeping the environment clean or cutting back on plastic trash. Together, these principles create a peaceful and sustainable way of living.

Rante Motif

Beroh sara loloten, mewen sara tamunen which means going together, staying in one place together as well. "This rante motif teaches the community to help each other wherever they go, without leaving anyone behind, and to stay in one place together as well, sharing the same fate in struggle." (Joni, 2016). This rante motif symbolizes a sense of unity among the Gayo people in their daily lives. The Gayo people have a sense of national spirit, love for their homeland, friendliness, and responsibility. The community highly values a sense of togetherness and mutual care for one another.

Characteristics of the Rante (chain) motif include responsibility, friendship, social concern, love of the country, and national spirit. In Gayo society, the Rante (chain) symbol represents strong moral principles that are connected to one another. For instance, national

spirit can be demonstrated when Gayo people band together to develop their area, for instance, by constructing homes or lending a hand to those in need. The solidarity among neighbours who support one another, as demonstrated by gotong royong events, *sinte mungerje* celebrations, *munomang* and *munoleng* customs, or upholding cordial neighbourly connections, is an example of the importance of friendship. Helping the less fortunate or supporting marginalised groups are practical ways that social care is demonstrated. Efforts to preserve Gayo culture and customs, as well as active participation in protecting the environment for future generations, are manifestations of love for the motherland. When everyone feels obligated to uphold environmental sustainability and follow current laws for the benefit of all, that is when responsibility is demonstrated. Like a chain, these principles are all interrelated and compel all facets of society to cooperate in the pursuit of a common objective. By establishing these principles as the cornerstone, the Gayo community can grow further without losing the noble ideals and cultural roots that have been handed down through the generations.

Peger Motif

The line of food is for the family, the line of drink is for the guests, the fence is something that has been guarded; anything outside the fence is no longer owned. The meaning of this *peger* is defense and order in maintaining the country/village. In maintaining this village, one must also know what rights should be upheld and what rights should be left alone. *Peger* also symbolizes the Gayo community's life in accordance with the prevailing customs and Islamic sharia.

Peger teaches the Gayo community that humans have boundaries of ownership or possession that should not be crossed or violated. (Sakinah et al., 2016) This *peger* motif is used by the Gayo community as a boundary between one motif and another. As explained above, it must not cross or infringe upon rights and ownership. This motif is used by the Gayo community as a symbol of defense, order, discipline, and religiosity.

Characteristics of the Rante (chain) motif include responsibility, friendship, social concern, love of the country, and national spirit. In Gayo society, the Rante (chain) symbol represents strong moral principles that are connected to one another. For instance, national spirit can be demonstrated when Gayo people band together to develop their area, for instance, by constructing homes or lending a hand to those in need. The solidarity among neighbours who support one another, as demonstrated by gotong royong events, *sinte mungerje* celebrations, *munomang* and *munoleng* customs, or upholding cordial neighbourly connections, is an example of the importance of friendship. Helping the less fortunate or supporting marginalised groups are practical ways that social care is demonstrated. Efforts to preserve Gayo culture and customs, as well as active participation in protecting the environment for future generations, are manifestations of love for the motherland. When everyone feels obligated to uphold environmental sustainability and follow current laws for the benefit of all, that is when responsibility is demonstrated. These values are all related to one another. By establishing these principles as the cornerstone, the Gayo community can grow further without losing the noble ideals and cultural roots that have been handed down through the generations.

Also, the *Peger* symbol exemplifies the importance of accountability. In both the social and familial spheres, the Gayo people fiercely defend their mandate and duties. This obligation is demonstrated by the way they support one another in cooperative endeavours, preserve the environment, and promote positive relationships among community members.

Another significant attribute that the Gayo fence pattern reflects is discipline. The Gayo people value discipline, as evidenced by their well-organised and systematic way of living, working, and finishing group projects. For instance, they place a high importance on punctuality and always arrive on time for social engagements as well as religious services. These principles build a solid character that fosters social harmony and respect for one another.

Another significant attribute that the Gayo fence pattern reflects is discipline. The Gayo people value discipline, as evidenced by their well-organised and systematic way of living, working, and finishing group chores. For instance, they place a high importance on time and always arrive on time for events, whether they are religious or social. These principles build a solid character that fosters social harmony and respect for one another.

The Mestike Rope Motif

The mestike rope motif illustrates to the Gayo people the awareness that all sources in this life come from goodness that is always blessed by Allah S.W.T. The Gayo people are urged to be more obedient and to always remember the one who has power and strength and has bestowed blessings and grace upon the Gayo community. Everything is inseparable from Allah S.W.T's grace in achieving a better, peaceful, democratic, and responsible life. The motif of the mestike rope reflects the Gayo community that is religiously devout, independent, and curious.

Within the Gayo community, the Tali Mestike theme is associated with qualities such as religiosity, responsibility, independence, and a strong curiosity. This motif depicts a religious aspect of daily life, since the Gayo community practices Islam by adhering to its principles, which they continue to do today. Tali Mestike also demonstrates responsibility, as everyone has a duty to uphold peace and the welfare of others. Moreover, this theme symbolises independence, as the Gayo group is renowned for their adeptness in social and economic management. The Gayo community also exhibits a high level of curiosity, constantly seeking to learn and grow, preserve customs, and adjust to the present. Consequently, the Tali Mestike theme turns into a representation of the high ideals that the Gayo community upholds.

Emun Mupesir Motif

Emun mupesir is depicted as clouds that scatter from a few to many, symbolizing the increase in population with the expansion of new territories. Like the Gayo philosophy "ari kerna sempit mungenken lues, ari kerna nyanya mengenakan temas," which means that if a place has started to become cramped due to the large population, then that place must be expanded. If it becomes difficult, then one must seek a new life for a better living. (salihin ansar, sulaiman juned, dharsono: January-June 2019)

The motif emun mupesir (scattered clouds) is a collection of clouds that scatter or break apart due to the wind. The meaning is that in life, one should not depend on circumstances; people must think to seek a better life. If the area is already cramped due to the large population, don't force yourself to stay; instead, look for a new place for a better life. A life of poverty should not just be accepted; instead, seek a good or new job for a more decent life. The motif of emun mupesir teaches the Gayo people not to just sit idly by and accept reality as it is. Must strive harder to change life for a better one. The emun mupesir motif requires the Gayo community to work diligently, be responsible, never give up in their efforts, and be honest and accountable.

The Emun Mupesir motif embodies the virtues of diligence, hard labour, independence,

responsibility, and perseverance. This pattern represents the spirit to live life with determination in a variety of activities. For instance, the Gayo people labour hard to achieve the best outcomes when farming or gardening (berempus). They also place a strong emphasis on independence, working on their own in a variety of industries like trade and handicrafts. The meticulous handling and maintenance of agricultural products demonstrates responsibility. Diligence is demonstrated by the discipline of completing tasks, while perseverance is demonstrated by attempting to better the situation despite obstacles like crop failure. All things considered, the Emun Mupesir motif encourages people to develop into powerful, orderly, and passionate people.

Sleman Footprint Motif

The Sleman footprint motif, or the footprint of Prophet Solomon a.s, is a motif that signifies a problem being solved with wisdom and prudence. (novia, mukhirah, fitriana: 2022). The tapak sleman motif reflects the life of the Gayo community, where problems must be solved with a cool head, thoroughly resolved, and approached with wisdom and prudence. The responsible and democratic Gayo community is a character reflected in the Sleman footprint motif.

The Tapak Sleman theme embodies the virtues of accountability and democracy. This motif can be seen as a representation of democracy and accountability in the context of daily life. The Gayo community, which is renowned for its culture of mutual cooperation, upholds democracy in all of its decisions and cooperative endeavours; every issue must be handled sensibly and sensibly. This motif also exemplifies responsibility, as each individual in society plays a crucial part in preserving the well-being of all and guaranteeing the survival of current culture and values. Other members of the community are required to voluntarily help those in need when there are less fortunate members of the community. Tapak Sleman on Kerawang Gayo serves as a reminder of the value of community cooperation and dedication in executing social life

CONCLUSIONS

Kerawang Gayo Cloth has high artistic value with elements of beauty that are inseparable from the traditional arts of the Gayo community. The arts of the Gayo community are distinctive and set apart from other forms of art. Gayo kerawang fabric is made with various motifs, (1) emun berkune which signifies democracy and responsibility in Gayo society, (2) mat ani lo: gratitude for the destiny lived, connecting humans with Allah and fellow humans "hablum minallah and hablum minannas," (3) puter tali "Gayo society that cares for the environment and social issues, embodying unity and solidarity," (4) pucuk rebung "Gayo society that has strong convictions, strong faith, humility, good morals, and upholds hard work and achievement," (5) emun berangkat "a symbol of unity and togetherness, harmony and consensus, upholding the values of tolerance, national spirit, and friendship," (6) tekukur motif "Gayo society must consider decisions wisely, weighing good and bad, and must be prudent," (7) sarak opat motif "a reflection of Gayo customary institutions that maintain security, tranquility, harmony, and order in society, characterized by responsibility and honesty," (8) emun beriring motif "Gayo society that is democratic, environmentally conscious, and peace-loving," (9) rante motif "Gayo society that has a national spirit, love for the homeland, and responsibility." It symbolizes the unity and togetherness of the Gayo community in daily life. (10) peger motif: it serves as a boundary between one motif and another, symbolizing the defense and order of the Gayo community. (11) mestike rope motif: it depicts a shared awareness sourced from Allah S.W.T. (12) emun mupesir motif: it

represents clouds dispersing from few to many, symbolizing change through territorial expansion. Teaching the Gayo community to be diligent, responsible, and never give up in order to achieve a better life” (13) the motif of the footprint of Suleiman (the footprint of Prophet Solomon) “in their endeavors, the Gayo community must carry them out with honesty and responsibility. In problem-solving, one must be wise and prudent. The motifs of Gayo kerawang fabric are closely related to the life of the community. The motifs of Gayo kerawang fabric are derived from nature, including plants (flora) and animals (fauna), which are closely connected to the Gayo community itself. They reflect the state and life of the Gayo people in terms of religion, culture, society, nation, democracy, and sense of responsibility. Each motif found on Gayo embroidery not only possesses aesthetic value but also embodies the life values of the Gayo community itself. Each motif carries symbols and meanings that depict how the Gayo people live their lives.

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