

Reinterpretation Of The Legend Angso Duo Jambi As An Idea For Artwear Creation

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Abstract. The Angso Duo legend plays an important role for the people of Jambi in relation to the history of the formation of the city of Jambi as a symbol of its history. However, this legend has begun to be forgotten in the modern era. The creation of this work aims to revive the cultural values of the Angso Duo legend through the creation of artwear clothing rooted in the legend of the city of Jambi. The design approach chosen is reinterpretation, utilizing narrative as a source of ideas and traditional idioms. The result is women's artwear that represents social values, harmony, divinity, and equality through appliqué sewing techniques using ramie fiber. This work was realized using the SP Gustami method, which consists of several stages: exploration, design, and realization. The final result is three pieces of women's artwear that visualize local wisdom values and the symbolic meaning of the Angso Duo legend in a contemporary look. This work is expected to foster public appreciation of culture while contributing to the local creative industry.

Keywords: Legend, Angso Duo, Artwear, Reinterpretation, and Ramie Fiber.

INTRODUCTION

One of Indonesia's cultural treasures is folklore or legends, which continue to be preserved by each region as part of their cultural identity. Folklore is oral literature that originated and developed from traditional communities, spread in a relatively fixed or standardized form, and disseminated among certain groups over a long period of time using clichés (Danandjaja in journal Warni & Afria, 2019, p. 297) In particular, the Angso Duo legend plays an important role for the people of Jambi in relation to how the city of Jambi was ultimately formed as a symbol of its history.

There are two versions of this story that tell of the struggles and search for a new place by important figures in the history of the Malay people of Jambi. The first version, according to Raden Syarif, which was later recounted by Datuk Sulaiman Hasan in his work "Riwayat Tanjung Jabung Negeri Lamo," records that Puteri Selaro Pinang Masak traveled from Mangun Jayo to Tanjung Jabung guided by a pair of large ducks known as Angso Duo, which stopped at a place called Tanah Pilih on May 28, 1401. The story of Tanah Pilih differs from the second version told by Ngebi Suto Dilago. The genealogy of the Kings of Jambi also mentions that Orang Kayo Hitam, one of the sons of Puteri Selaro Pinang Masak and Ahmad Barus II (Paduko Berhalo), followed in the footsteps of a pair of large ducks (Angso Duo) on the advice of his father-in-law, Temenggung Merah Mato Raja Air Hitam Pauh (Junaidi.T.Noor, n.d., p. 1).

The first version in the legend book tells the story of the origin of Angso Duo, which began around the 15th century when Jambi was still part of the Pagaruyung kingdom under the auspices of the Majapahit kingdom. Then, a beautiful princess named Putri Selaro Pinang Masak (Selaras Pinang Masak), a descendant of Adityawarman who was in Pagaruyung, returned to her homeland, the Malay kingdom. On her return, Putri Selaras Pinang Masak traveled down the Batanghari River and released a white goose. The exact location where the swan was released is not specified. However, it is believed to have been released from Siguntur, considering that the area is on the upper reaches of the Batanghari River, where a palace stands, and the area is not far from the Langsat River, where the inscription and statue left by Adityawarman were found (Putra, 2018, p. 5).

The second version, based on research data from the Jambi Malay customary institution, states that the Jambi Malay sultanate is estimated to have emerged in the 15th century AD and was led by a

princess named Selaras Pinang Masak who married Datuk Paduko Berhalo. They had four children, and their youngest child, named Orang Kayo Hitam, became the king of the Malay kingdom. His powerful and courageous figure, his name may reflect his wealth and appearance. He married Putri Mayang Mangurai, the daughter of Temenggung Merah Mato in West Sumatra (Pagaruyung), as a wedding gift. His in-laws gave him a pair of male and female geese, as well as a kajang lako boat. The swans were released into the Batanghari River to follow their intended direction. If the swans stopped and built a nest to lay eggs, that location would become the site for establishing a new kingdom. Eventually, they found the location now known as the city of Jambi (Fitria et al., 2023, p. 120).

The two existing versions conclude that in discovering the area of Jambi City, the swan appears in the story and serves as a guide in finding Jambi City, thus it is referred to as the chosen land. Jambi City Regulation No. 3 of 2014, Chapter III, Article 2, stipulates that the anniversary of the chosen land of Jambi City is 5 Shawwal 803 Hijri, which corresponds to May 28, 1401, considering that this date coincides with the historical moment when the chosen land was discovered by Putri Selaro Pinang Masak together with a pair of swans located along the military resort military resort commander's official residence to the Al-Falah Grand Mosque (Pemerintah Kota Jambi, 2014). Based on historical evidence and recognition from the Jambi City Government through the local regulation, the first version was chosen for the creation of the work.

However, with the passage of time, folk tales or legends about the origins of Angso Duo have been increasingly marginalized and forgotten by the community, especially the younger generation who have experienced many social changes influenced by modernization and lifestyle changes. This is worth noting because these folk tales have social and cultural values that play a role in shaping the character of the community. Based on the current phenomenon, it is important to present this in a new form. As it stands, Jambi continues to explore and consolidate its cultural history through revitalization. It is highly likely that the Muaro Jambi temple complex, which is the largest Hindu-Buddhist temple complex in Southeast Asia with an area of 3,981 hectares, is a relic of the Sriwijaya and Malay kingdoms, estimated to date from the 1st to 12th centuries AD (Hidayat, 2024, p. 23). The revitalization process that is still ongoing at the Muaro Jambi temple proves that there is still a lot of local wisdom that has not been brought to light and recorded.

The creative perspective used in this work is the concept of reinterpretation by utilizing its narrative theme as an idea and the use of traditional idioms that refer to modern techniques or practices (Dharsono, 2021, p. 68). Through the reinterpretation of cultural values found in the Angso Duo legend, visual motifs are produced by highlighting traditional idioms in modern techniques, resulting in works that are in line with the creator's approach.

Preservation efforts adapt the values of the Angso Duo legend into products by reinterpreting the non-physical elements of the legend, transforming and metaphorizing cultural values into motifs. The reinterpretation will be based on the legend of the origin of Angso Duo Jambi, namely the Angso Duo legend in artwear clothing. Artwear is a form of clothing whose design emphasizes aesthetics while still paying attention to ergonomics (Sukabul, 1997, p. 11). The materials used in making clothing are unlimited and unrestricted. Indonesia is one of the countries with great potential in supplying raw materials for the hemp fiber industry (Falah & Atik, 2023, p. 83). The creation of this artwear uses hemp fiber as the material for exploring the creation of artwear using the raised embroidery technique. The shape of the hemp fibers embroidered creates a visual that depicts a swan. The creation of artwear based on Jambi folklore is not only an effort to preserve culture, but also contributes to the development of a creative industry based on local wisdom.

RESEARCH METHOD

This work was created through a reinterpretation of the Angso Duo legend as the main object by depicting the origin legend of Angso Duo Jambi as a motif on embroidery incorporated into artwear clothing. This creation refers to SP Gustami's theory called "three stages - six steps of the creative process in craftsmanship." (Gustami, 2007). From one of the intangible heritages that has become an icon of the city of Jambi, namely the legend of the origin of Angso Duo Jambi, the designer was inspired to design a work of art in the form of artwear clothing. For this reason, there need to be three main stages to realize a work of art, as follows.

1.1 Exploration Stage

The exploration stage is divided into two steps, namely:

1.1.1 Gathering information sources in the form of interviews with Jambi Malay customary institutions and reference journals containing data that has been obtained about the legend of the origins of Angso Duo Jambi.

1.1.2 Searching for study sources and references from books, journals, theses, and other literature with visual references related to the legend of the origin of Angso Duo Jambi and artwear fashion artworks. Field observations of the legend of the origin of Angso Duo Jambi, which is an important source of creative ideas for studying visual objects, materials, and descriptions. The observations included observations of artwear fashion works that use embroidery techniques. The theoretical basis for supporting the conceptualization and visualization of works based on the legend of the origin of Angso Duo Jambi as a source of design ideas.

1.2 Design Stage

The design stage is carried out to determine the results of the analysis formulated, then continue with the visualization of ideas in the form of alternative sketches and determine the sketches for the project. The design is divided into 2 steps, namely:

1.2.1 Putting ideas into sketches, which is putting conceptual ideas from verbal descriptions of the analysis results into two-dimensional designs. Sketch design is an alternative design that will later be determined and become the selected design. The artwear fashion sketch is a reinterpretation of the legend of the origin of Angso Duo Jambi, inspired by the cultural values contained in the legend. The sketch consists of main objects and supporting objects that are combined to create an artistic fashion design.

1.2.2 Translating sketches into designs: from several sketches produced, the designer selects sketches that match the theme and uses them as design drawings to be prepared into artwear garments.

1.3 Realization Stage

The realization stage consists of two steps:

1.3.1 The process of reinterpreting the Angso Duo Jambi legend into the main idea in an alternative sketch containing various values contained in the story. Then, the selected sketch is determined and the process of creating the work in detail begins. Aspects that need to be considered include material, form, aesthetics, and the values contained within. In this stage, the process of creating working drawings is also carried out. The main material for this artwear is Roberto fabric, and the material for embroidery is hemp fiber. The process of creating the work begins with the use of embroidery techniques, followed by the sewing of the garment and then the application of embroidery techniques using ramie fiber.

1.3.2 The evaluation begins with the form of the ramie fiber used in the embroidery and sewing techniques. The effectiveness of the choice of embroidery and sewing techniques is examined.

RESULT AND ANALYSIS

1.1 Alternative sketches and selected sketches

The alternative sketches based on this creative plan focus on cultural development that highlights the folk tale Legend of the Origin of Angso Duo from Jambi Province. The concept applied is reinterpretation, utilizing narrative as a source of ideas and utilizing traditional idioms structurally with reference to modern art techniques (Dharsono, 2021, p. 67). The cultural values contained in the legend, as described in a research journal by (Fitria et al., 2023, p. 1), include the values of harmony, divinity, social values, and equality.

The metaphorical process in these cultural values produces stylized motifs that tell the story of the legend. Semiotic theory is used in the process of identifying the plot of the legend. The process of creating this work will produce a new work that combines culture and the modern era. The object of creation is artwear clothing that integrates the values and symbolism of the legend with embroidery and embellishment techniques as a medium of artistic expression. Barthes' theory in the journal (Munandar & Indira, 2021, p. 3) states that semiotics can be developed into two levels of signs, namely the denotative and connotative levels. The first stage is denotative meaning, which consists of signifiers and signifieds, which also function as signifiers and signifieds, and also function as signifiers in the second stage, which is connotative. The process of how denotative meaning changes into connotative meaning, as well as how myths are formed from this process, is an interesting topic to study.



Fig. 1. Alternative Sketch



Fig. 2. Selected sketch

1.2 Creative Process

The creative process begins with sketching the design, sewing the basic garment, and planning the final creation, which is an artwear garment, as follows:

Table 1. Table of the Creative Process

Manufacturing process	Results
Creating basic patterns for each fashion design 1, 2, and 3.	
Sewing process with lining on clothing designs 1, 2, and 3.	
Artwear clothing base results.	
Experiments using manual embroidery techniques by hand and embellishment techniques using sewing machines.	
Processing hemp with a wire comb to make the fibers neat and arrange them to resemble goose feathers. The use of embellishment techniques and a little touch of embroidery techniques is due to the stiff texture of hemp fibers, so that the resulting shape is not optimal.	

Application on the base garment before joining it into a garment.	
Finishing on clothing.	

1.3 Results and Work Description

1.3.1 Artwork 1



Fig. 3. “Angso duo dari hulu ke hilir”

Featuring two swans facing each other diagonally to symbolize encounter, harmony, and the shape of the Batang Hari River flow that the angso duo passed through in the legend. The swan element is visualized on the chest and front of the dress with details of unidirectional lines from hemp fibers, creating a soft yet visually strong feather texture. The distinguishing feature between the male and female swans is the larger bump on the male's beak. The base fabric uses black satin velvet, which has a fluffy, soft, warm texture and a distinctive sheen, with the use of Asahi lining.

1.3.2 Artwork 2



Fig. 4. “Sayap Penuntun”

Focus on the shape of the swan's wings, which are formed from the shoulders to the chest. The wings are embroidered with hemp fibers in the middle to show the real shape of swan feathers, giving a light yet firm impression as a symbol of protection and direction. This dress symbolizes the role of the swan as a guide. The pile of hemp fibers that form the swan's wings at the waist give an elegant impression, and the shape of the swan's head facing each other at that part signifies unity in guiding the search for new territory sought by the ripe areca nut princess. The base fabric uses black Roberto Cavalli satin, which is softer and smoother than regular satin, has a subtle sheen, and absorbs sweat well. This garment uses cotton lining to cover the embroidery stitches on the inside.

1.3.3 Artwork 3



Fig. 5. “Pelindung Tanah Pilih”

Featuring a large swan shape that envelops the body, as if covering the wearer. The silhouette of the swan blends from the shoulders to the front of the dress, forming a complete composition. Embroidery and embellishment techniques are used on the wings and neck of the swan, displaying expressive details and a sacred impression. This work symbolizes strength and protection of the chosen land of Jambi. On the left side and on the base fabric, black Roberto Cavalli satin is used, which is softer and smoother than regular satin, has a less striking sheen, and absorbs sweat well. This garment uses cotton lining.

CONCLUSION

The evaluation of the strengths and weaknesses of the work produced, both in terms of content and technical aspects, is as follows. The use of meaningful local legends strengthens the cultural identity of Jambi. The artistic visuals add aesthetic value and visual uniqueness through the use of embellishment techniques. The silhouette of two swans in each work reinforces the concept of unity and attachment to the “chosen land.” There are shortcomings in the production technique, which is

complicated and time-consuming, and the integration of the swan silhouettes requires precision to match the specified positions. The texture of the coarse hemp fibers, when viewed up close, does not adequately depict the smoothness of swan feathers, and the fibers are easily tangled, requiring a long time to work with. Technically, although the design concept was created, the texture of materials such as hemp and feathers or transparent fabric has not been explicitly visualized. In terms of design, there are still only a few forms that depict the distinctive characteristics of the Jambi region.

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