
The Study of Motifs, Functions, and Philosophical Meanings of *Maha Sri Bijawangsa Laut* Tribe of Indragiri Hilir Regency

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Abstract

This study aimed to analyze the motifs, functions, and philosophical meanings of the *Maha Seribija Wangsa Songket* of the *Laut* tribe. This study used a descriptive qualitative method with a cultural approach through document analysis, and the data analysis was performed using thematic analysis techniques. The results of the study are: (1) The *Maha Seribija Wangsa Songket* motif is a unified form consisting of the boat (Jalo), the compass point (Matu Meno), the anchor, the wave (Gelumbang), and the shell (Tengan) motif. The attributes of the *Songket* are the ladders, cross dice, service marks, *Bengkong*, and guide stick. (2) The functions of the *Maha Seribija Songket* of the *Laut* tribe leader include the coronation of the president, king, and sultan of the *Laut* tribe; the coronation of the vice president, ministers, *patih*, commander, *laksmana*, and formal ceremonies for the *Laut* tribe. (3) The philosophical meaning of the *Maha Seribija Wangsa Songket* includes the existence of the *Laut* tribe people in the middle of the sea and the coast, the direction of the *Laut* tribe in living their lives, the history of the *Laut* people who helped maintain the glory of the Malay Kings, the long, unbroken history of the *Laut* tribe people from the past until now, shellfish as the main livelihood of the *Laut* tribe people.

Keywords

Function, *Laut* tribe, motif, philosophical meaning, *Songket*

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Introduction

The *Laut* tribe, also known as the *Laut* People, is one of the "native tribes" in Indragiri Hilir Regency. The term "*Laut* People" refers to the inhabitants of the Riau Islands and Indragiri Hilir who reside on the land. They identify themselves as "native people" or native tribes. In the Inhil Regency, nearly all *Laut* tribes settled and lived on land. Despite this transition, their lifestyle remains nomadic. People categorize them as isolated communities because their livelihood, fishing, keeps them underdeveloped and heavily dependent on nature. Isolated communities exist separately from the general population and maintain distinct lifestyles and cultural values (Sobel, 2013). However, over time, *Laut* tribes have managed to coexist with the local community and adapt to the surrounding culture. According to Moss (2014), it is essential to understand humans as biosocial-cultural beings, which means they can adapt to their environment like organisms do. Culture encompasses a system of values, norms, beliefs, traditions, arts, languages, and other elements passed down from one generation to the next within a group or society. Culture and society are intrinsically linked; ideal culture and customs give rise to human creations, ideas that result in cultural artifacts, and the manifestations of culture produced by humans (Wagner, 2016). Unfortunately, the culture of the *Laut* tribe is gradually eroding and beginning to fade due to the impact of modern culture. It is a growing concern for *Laut* tribe leaders in Riau and elsewhere.

The *Laut* Tribe is like other tribes. In their social life, they possess a unique culture comprising the customs and norms they uphold in their community. Furthermore, they have various cultural objects that serve as symbols; one is the renowned *Songket* of the *Laut* tribe, the *Maha Seribija Wangsa Songket*. Within the *Laut* tribe, this *Songket* is a unique garment worn by specific individuals. It narrates the *Laut* people's journey, from their knowledge origins to their role in the Indragiri Sultanate. The *Maha Seribija Wangsa Songket* traces back to the boat kingdom in Sulu in the Southern Philippines, and it tells the story of the *Laut* people assisting the Malays in establishing the Malacca Sultanate. Despite their limited influence during the Malacca Sultanate, the *Laut* people played a significant role in the following Johor Sultanate. When Nara Singa II moved from Malacca to Indragiri, he was supported by the Panglima Raja of the *Laut* people. Hence, one of the villages in the Concong District is called Panglima Raja Village, honoring the figure who aided Nara Singa II in reaching Indragiri and becoming the first Sultan of Indragiri. Therefore, the *Maha Seribija Wangsa Motif* narrates the story of the noble and heroic journey of the *Laut* people from the Boat Kingdom to the Indragiri Sultanate.

Several traditional leaders in the *Laut* tribe community use the *Maha Seribija Wangsa Songket* on various occasions. This *Maha Seribija Wangsa Songket* may only be worn by: 1) The President of the world's *Laut* people, who has the title *Maha Seribija Wangsa*; 2) The Supreme Advisory Council, who has the title *Wangsa Dolak Gedang*; 3) The High Advisory Council, who has the title *Sribija Wangsa*; 4) The Ministers of the *Laut* people, who have the titles *Arya Bupala* and *Indra Bupala*. In addition, no one else may wear this *Maha Seribija Wangsa Songket* because it will give a different meaning. Based on the surrounding community, only a select

few understand the motif, function, and sense of this *Songket*, given its development since 2017. Hence, the community only knows that the *Laut* tribe people already have a *Songket* that is typical of their area because its motif is different from the *Songket* in general.

The existence of *Maha Seribija Songket* from the *Laut* tribe Dynasty shows a high level of culture, such as the materials used, the way it is made, the meaning contained therein, its use, and the level of the person wearing it. *Songket* patterns have meanings and functions in non-material culture that relate to the idea of something good and the formation of social norms, such as rules for behavior shown through language and body language. *Maha Seribija Songket* from the *Laut* tribe is another example. The *Songket's* motifs reveal the aesthetic value and beauty of the item. The series of threads neatly arranged in various patterns demonstrates the *Songket's* exquisite design, resulting in a high-quality product. The hereditary *Laut* tribe people pass down the knowledge of crafting this *Songket* from generation to generation. Unfortunately, not many people understand the *Laut* tribe's *Maha Seribija Wangsa Songket*, especially the motifs, functions, and meanings of the motifs. This means it is not always used in a way that fits the *Maha Seribija Wangsa Songket* concept, and there is no scientific writing on motifs, functions, and meanings. The researchers believe that studying the motifs, functions, and philosophical meanings of the *Maha Seribija Wangsa Songket* of the *Laut* tribe in Indragiri Hilir Regency is essential. This study aims to uncover the motifs, functions of motifs, and philosophical meanings inherent in the *Songket*.

Literature Review

The *Maha Sri Bijawangsa Laut* tribe of Indragiri Hilir Regency possesses a rich cultural heritage, mainly reflected in their traditional *Songket*, which serves as a vital medium for expressing their identity, history, and values. Motifs play a crucial role in creating the aesthetics of works of art and can convey specific messages or meanings to the audience. Motifs have a long history in prehistoric art, such as cave paintings depicting animals, plants, or abstract symbols. Motifs are often used to identify the geographical, ethnic, or cultural origins of a work of art. Motifs can contain symbolic meanings or stories that provide additional layers of meaning. In other words, a motif is a pattern or design that is the basis of an object (Akuejezi, 2021).

Motifs also represent nature, which is a source of inspiration in creating decorative motifs, such as floral, faunal, figurative, and geometric shapes. Guntur et al. (2017) stated that decorative motifs consist of elements such as 1) floral decorative motifs, which use plants as objects; 2) fauna decorative motifs, which are taken from animal forms, usually endemic animals; 3) geometric decorative motifs, which use geometric shapes; and 4) figurative decorative motifs, which depict humans. According to Garry (2017), motifs include all forms of God's creations, including animals, plants, humans, and other natural elements. Van Der Hop also groups Indonesian decorative art motifs into several types, such as geometric motifs, flora, fauna, and star decorative patterns (Pullen, 2021).

Designs resulting from various shapes and lines can be influenced by natural stylization with a distinctive style (Zell et al., 2015). Motifs can form visual rhythms, color harmonies, and intriguing compositions and provide depth and structure to works of art. Thus, motifs are basic patterns that can be developed in a job, containing meaning as decorative patterns or themes. In the *Maha Seribija Wangsa Songket*, there are distinctive characteristics in the motifs, one of which is the shell motif, which reflects the livelihood of the *Laut* tribe community in meeting their daily needs.

Function, in a simple context, refers to the role considered necessary in society. According to Singh (2011), function involves six key elements in every communication event: the addresser (dresser), context, message, contact, and code/symbol. Each of these elements has a different functional role. The function of a message depends heavily on which element is most dominant. If communication focuses on context, the referential function becomes dominant; if it is on the addresser, the emotive function is dominant; and if it is directed at the message's recipient, the connotative function becomes primary. If communication emphasizes contact, the phatic function is dominant, while the multilingual function is more prominent if it focuses on the code. Finally, when communication focuses on the message, the poetic function takes center stage.

Ihromi (1980) stated that functionalism theory assumes that all elements of culture benefit society. In this context, behavior that has become a habit fulfills various basic and secondary societal needs. The physical function of space includes objects that function as tools or containers, meeting the criteria of usefulness and efficiency. Thinking about physical function is not just decoration but also suitable for spatial organizations to overcome visual and functional problems.

Burawoy (2017) explained that functional thinking liberates humans from substantialism that previously limited them. The Latin word 'function,' which means to run or carry out, indicates that the expression's values determine its meaning. Guha (2017) emphasized that the concept of function in human society is based on an analogy between social and organic life. In the case of the *Maha Seribija Wangsa Songket*, this cloth's purpose can be seen in how often important people, especially from the *Seri Bijawangsa Laut* tribe, wear it in social situations. This trend is due to the *Songket*'s role as a component of the social strata within the user community.

According to Malan (2016), meaning is a symbol with hidden meaning. Meaning depends on several aspects, including context and individual experience. Rohman (2013) explained that meaning arises from the relationship between elements inside and outside an object. Omar (2012) classified meaning into two types: connotative and denotative. Connotative meaning includes emotional values, while denotative meaning is related to symbols. Feng and O'Halloran (2012) stated that meaning is an inner experience that can be expressed verbally or visually. The *Laut* tribe, descended from *Seri Bijawangsa*, uses the *Maha Seribija Wangsa Songket* in important ceremonies, which helps us understand what it means. This technique shows the philosophy behind the *Songket* designs.

Methodology

This study used a descriptive qualitative method with a cultural approach to the phenomena being studied. Malterud (2016) explained that qualitative research emerged as a response to a paradigm shift in understanding reality, phenomena, or symptoms around us. Fidel (1993) added that qualitative study is a tradition in social science that relies on observations of humans and their environment and interacts with these individuals in the language and terms they use. According to Taylor et al. (2015), qualitative methods produce descriptive data from individuals and observed written or spoken behavior. Therefore, this study requires investigators to go directly to the field, interact with subjects in their environment, and understand the sociocultural context that underlies the phenomenon. The cultural approach is used to examine the motifs, functions, and meanings of the *Maha Seribija Wangsa Songket*, owned by the *Laut* tribe.

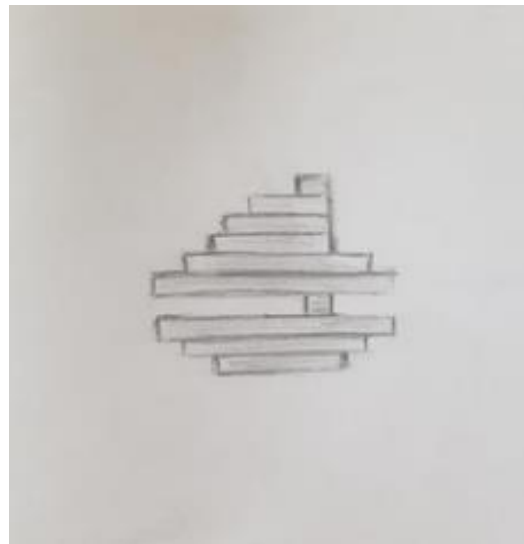
The researchers collected the data through document analysis, and the data analysis was performed using thematic analysis techniques. In addition, the validity of the data in this study is fundamental to determining the overall validity and reliability, which will affect the trustworthiness of the study results (Bush, 2012). The study applied the triangulation technique to maintain the validity of the data. In this study, the source triangulation technique was used, where the testing process was carried out by examining and comparing data from various sources. The researchers then described, categorized, and analyzed the obtained data in depth to produce accurate and reliable conclusions. Thus, this study aims to explore information and ensure that the data collected reflects the existing reality and can be accounted for.

Result and Discussion

Maha Seribija Wangsa Songket motifs

The motifs referred to in this study are the basic ones used in the *Maha Seribija Wangsa Songket*. These basic patterns undergo a complex manufacturing process and become the basis of the *Songket* cloth itself. In addition to adding aesthetic value, these motifs have a profound meaning in the context of the *Laut* tribe's culture.

Figure 1. Boat (Jalo) motif and sketch



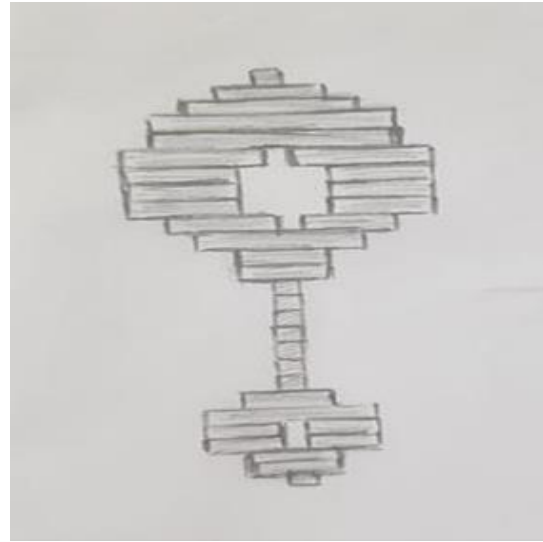
Source: Yadona, 2023

The boat motif, also known as "Jalo," is one of the most distinctive motifs in *Maha Seribija Wangsa Songket*. This motif symbolizes the life of the *Laut* tribe community, which is highly dependent on the sea and boats for transportation and livelihood. The boat (Jalo) is not just a physical symbol. It reflects the community's journey, tradition, and identity. In Minangkabau culture, boats are also often associated with spiritual journeys and the search for meaning in life. The depiction of the boat in this *Songket* motif shows the deep connection between humans and nature and the importance of the sea in everyday life.

Making the boat motif involves a complicated technique, where *Songket* artisans lift the threads to create detailed and colorful images. The presence of this motif in *Songket* adds visual beauty and serves as a reminder of the cultural heritage and values upheld by the *Laut* tribe community. Thus, the boat motif (*Jalo*) in the *Maha Seribija Wangsa Songket* is an ornament and a narrative that tells of the life, traditions, and values inherent in the community.

Compass point (Matu Meno) motif

Figure 2. *Compass point (Matu Meno) motif and sketch*



Source: Yadona (2023)

The compass point motif, called "Matu Meno," is one of the essential motifs in the *Maha Seribija Wangsa Songket*. This motif depicts a symbol of direction and navigation, which is very relevant for the *Laut* tribe community, which lives in coastal environments and depends on the sea daily. The compass point has a profound meaning in cultural and spiritual contexts. This symbol is a direction indicator in the sailing tradition, helping sailors navigate the waters. The motif reflects the wisdom and knowledge possessed by the *Laut* tribe community in understanding and interacting with their environment. This motif can also be considered a symbol of hope and guidance in life, showing that every direction has a specific meaning and purpose.

Creating the compass point motif in *Songket* involves high skills from the artisans, who use thread weaving techniques to create symmetrical and repeating patterns. The result is a work of art that is visually beautiful and rich in meaning. Thus, the compass point motif (Matu Meno) not only functions as decoration but also as a reminder of the importance of orientation and purpose in life. *Songket* artisans express aesthetics through this motif and communicate profound cultural values to future generations. It can be concluded that the compass point or *Matu Meno* motif on the *Maha Seribija Wangsa Songket* of the *Laut* tribe of Indragiri Hilir Regency consists of two large circle lines at the top and two small circle lines at the bottom.

Anchor motif

Figure 3. *Anchor motif and sketch*



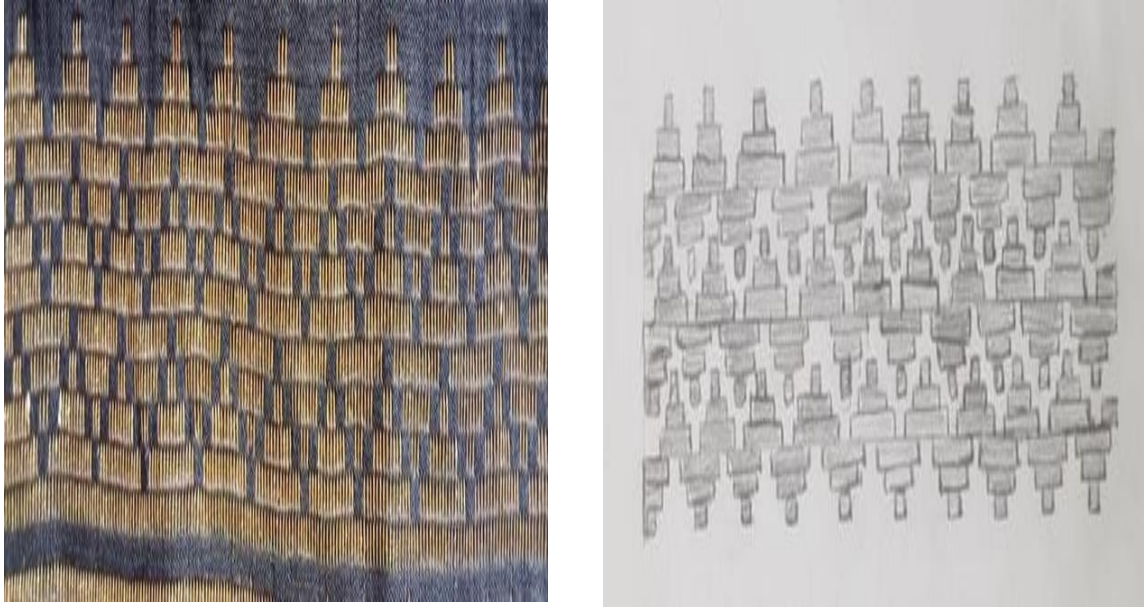
Source: Yadona (2023)

The anchor motif is one of the significant motifs in *Maha Seribija Wangsa's Songket*. This motif symbolizes stability and resilience, which is relevant for the *Laut* tribe community, which lives in a maritime environment. As a symbol, the anchor has a profound meaning related to strength, protection, and the binding of one's existence during the flow of life.

In a cultural context, anchors are often associated with security and hope. Anchors are crucial for sailors because they help keep ships anchored and shield them from storms and waves. Therefore, this motif not only adds visual beauty to the *Songket* cloth but also implies the hope for calm and stability in everyday life. The process of making the anchor motif in *Songket* involves a complicated technique. Artisans create detailed patterns by combining different colored threads. The result is an aesthetically appealing design that is rich in symbolic meaning. Thus, the anchor motif in the *Maha Seribija Wangsa Songket* is not just a decoration but also reflects the cultural values and philosophy of life of the *Laut* tribe community. Through this motif, *Songket* artisans express their community identity and self-identity while reminding future generations of the importance of resilience and security in life.

Wave (Gelumbang) motif

Figure 4. *Wave motif and sketch (wave)*



Source: Yadona (2023)

The wave motif, also known as "Gelumbang," is one of the *Maha Seribija Wangsa Songket's* distinctive motifs. This motif depicts the dynamic and rhythmic movement of water, reflecting the life of the *Laut* tribe community, which is closely connected to the ocean. Waves have a profound meaning, not only as a representation of the water element but also as a symbol of change, journey, and life cycle. In the culture of the *Laut* tribe, waves symbolize the power of nature that can bring challenges but also give life and sustenance. This motif's presence in *Songket* provides visual beauty and reminds the wearer of the harmonious relationship between humans and nature.

The process of making the wave motif in *Songket* requires high skills. The artisans use thread-weaving techniques to create flowing and winding patterns. The result is a design that is aesthetically appealing and implies a profound meaning about resilience and adaptation to change. Thus, the wave motif (Gelumbang) in *Maha Seribija Wangsa Songket* is an ornament and a narrative that reflects the cultural identity and philosophy of life of the *Laut* tribe community. Through this motif, *Songket* artisans convey the importance of adapting to change and flowing with life while appreciating the natural beauty surrounding them.

Shell (Tengan) motif

Figure 5. *Shell (Tengan) Motif and Sketch*



Source: Yadona (2023)

The shell motif, "Tengan," has a special meaning in the *Maha Seribija Wangsa Songket*. This motif depicts shells as a symbol of marine life rich in natural resources and beauty. In the culture of *Laut* tribes, shells function as food and symbolize wealth, luck, and protection. Shells are often considered a symbol that brings blessings to sailors and fishermen. The presence of this motif in *Songket* expresses the community's gratitude to the sea and everything it produces.

Making shell motifs in *Songket* involves a meticulous technique, where artisans create detailed and charming shell images. The use of bright and contrasting colors adds to the visual appeal of this motif, creating a work of art that is not only beautiful but also full of meaning. Thus, the shell motif (Tengan) in the *Maha Seribija Wangsa Songket* is a decoration and reflects the close relationship between humans and the sea. Through this motif, *Songket* artisans convey cultural values, gratitude, and respect for nature, as well as depict the identity of the *Laut* tribe community, which is rich in traditions and local wisdom.

The artists in Concong District, especially in Panglima Raja Village, make *Songket* motifs that show what the *Laut* tribe does daily. These motifs are inspired by various elements of their lives, such as sailboats used for going to sea and other necessary equipment, including windmills and anchors. In this context, sailboats not only function as a means of transportation but also as a symbol of the community's courage and skill in exploring the ocean. In addition, shells are one of the leading products obtained by the *Laut* tribe when the water begins to recede. Shells are considered a vital resource, providing a livelihood and supplying their needs. Thus, each motif displayed in the *Songket* is not just a decoration, but a representation of the life, traditions, and values upheld by the *Laut* tribe community. Through this work of art, the

artisans show their skills, preserve them, and convey stories about the harmonious relationship between humans and nature.

The function of Maha Seribija Wangsa Songket, leader of the Laut tribe

Figure 5. PRj. Haryono Seribija Wangsa with his wife



Source: Yadona (2023)

The *Maha Seribija Wangsa Songket* has an essential function in the culture and life of the *Laut* tribe community, especially for community leaders. In addition to the traditional clothing worn at formal events, this *Songket* also has a deep symbolic meaning. First, the *Songket* functions as a symbol of status and identity. In the context of *Laut* tribe leaders, wearing the *Maha Seribija Wangsa Songket* shows their societal position and influence. The song's rich motifs and bright colors depict pride and honor and reflect local wisdom passed down from

generation to generation. Second, *Songket* also functions in traditional ceremonies and rituals. Tribal leaders usually wear *Songket* when attending important events, such as weddings, traditional celebrations, and community meetings. In this situation, *Songket* is not just clothing but also a medium to convey the cultural values and traditions upheld by the *Laut* tribe. In addition, *Songket* plays a role in strengthening the sense of unity and community identity. By wearing distinctive motifs, leaders show their attachment to culture and inspire community members to appreciate their heritage. Such an act creates a strong sense of togetherness and strengthens social ties among tribe members.

The *Maha Seribija Wangsa Songket* records how significant people, especially the *Laut*, often wear *Songket* clothes in social situations. The *Maha Seribija Wangsa Songket* is essential to its wearers' social order. The function of the *Maha Seribija Wangsa Songket* motif of the *Laut* tribe of Indragiri Hilir Regency is to decorate and beautify the appearance of the *Songket*. What does the *Maha Seribija Wangsa Songket* motif of the *Laut* tribe do? It shows how the *Laut* people in Indragiri Hilir Regency live, especially those in *Panglima Raja* Village in Concong District.

Therefore, *Maha Seribija Wangsa Songket* serves more than looks for *Laut* tribe leaders; it is a sign of status, a way to keep culture alive, and a way to unite people. With *Songket*, leaders pass on traditions and bring to life the values that shape the identity of the *Laut* tribe community.

Figure 6. *The coronation ceremony of Mr. Haryono as president of the world Laut people nation*



In the context of use, *Maha Seribija Wangsa Songket* plays a crucial role in various coronation events among the *Laut* tribe community. One of the most striking examples is the

use of *Songket* in the coronation of Mr. Haryono as President of the World *Laut* People Nation. *Songket* not only functions as traditional clothing but also as a symbol of honor and status for the inaugurated leaders. In the coronation ceremony, the appointed officials, such as vice presidents, kings or sultans, ministers, admirals, paths, and commanders, must wear *Songket* with rich and distinctive motifs. This garment shows the seriousness and grandeur of the event while also reflecting the cultural values upheld by the *Laut* tribe community. *Songket* during the coronation also symbolizes a sense of pride and community identity. By wearing *Songket*, the leaders show their attachment to tradition and inspire a sense of unity among the *Laut* tribe members. In addition, the motifs and colors of the *Songket* worn can represent the cultural richness and heritage that future generations must preserve.

Other formal events, such as community gatherings and traditional celebrations, also utilize *Songket* as an integral part of the clothing worn. On these occasions, *Songket* serves as a reminder of the importance of tradition and culture for the *Laut* tribe community, building a sense of solidarity and respecting ancestors and the values passed down. Thus, the *Maha Seribija Wangsa Songket* is not only part of the clothing but also a symbol of the strength and identity of the *Laut* tribe community, which is rich in tradition.

The meaning of the *Maha Seribija Wangsa Songket* motifs

The meaning of the Boat (Jalo) motif

The boat in the *Maha Seribija Wangsa Songket* motif symbolizes the existence and identity of the *Laut* tribe community, who live in the middle of the sea and along the coast. The boat, as the primary means of transportation, symbolizes the journey and search for sources of life. This motif also tells the history of the journey of the *Laut* tribe from the Suhu Sultanate to the Indragiri Hilir Kingdom, showing how they adapt and survive in a challenging maritime environment. Thus, the boat is not only a physical symbol but also a representation of the resilience and adventurous spirit of the *Laut* tribe community.

The meaning of the compass point (Matu Meno) motif

The meaning of the compass point (Matu Meno) in this *Songket* motif is related to the direction of the life goals of the *Laut* tribe community. Each wind direction has meaning and purpose, reflecting how the *Laut* tribe lives. This motif reminds them of the importance of goals and direction in every step they take, seeking sustenance and maintaining tradition. Thus, the wind direction symbolizes aspiration and hope, encouraging the community to continue to progress and develop.

The meaning of the Anchor motif

The meaning of the anchor in the *Maha Seribija Wangsa Songket* motif depicts defense and protection. The anchor symbolizes strength and resilience, showing that the *Laut* tribe community actively protected their waters in the past. In a historical context, the anchor tells the story of their contribution to maintaining the glory of the Malay kings, reflecting a sense of responsibility and commitment to the security and sustainability of their region. Thus, the anchor is not only a tool but also a symbol of honor and struggle for the community.

The meaning of the Wave (Gelombang) motif

The meaning of the wave (*Gelombang*) in this *Songket* motif tells the long history of the *Laut* tribe that has not been broken from the past to the present. The wave symbolizes the movement and dynamics of life, showing that despite various challenges and changes, the *Laut* tribe remains steadfast and continues its traditions. This motif also reminds the community of the importance of maintaining cultural heritage and existing values, creating continuity between one generation and another.

The meaning of the Shells (Tengan) motif

The meaning of the shells (*Tengan*) in this *Songket* motif is related to the livelihood of the *Laut* tribe community, which describes their livelihood in searching for shells. Shells are not only a source of food but also a symbol of the survival and resilience of the community. Through this motif, the community is reminded of the importance of appreciating the available natural resources and living with gratitude. Shells symbolize the close relationship between humans and nature and the importance of environmental sustainability for their lives.

Conclusion

This study aims to analyze the motifs, functions, and philosophical meanings of the *Maha Seribija Wangsa Songket* of the *Laut* tribe community in the Indragiri Hilir Regency. The *Maha Seribija Wangsa Songket* is a textile product and a work of art rich in meaning and symbolism. Some critical points found in this include:

- High Cultural Value: This *Songket* is a cultural heritage that reflects the identity and traditions of the *Laut* tribe community. Each motif has a deep story and meaning, connecting past generations with the present.
- Central Motifs: This study identified several central motifs in the *Maha Seribija Wangsa Songket*, namely:

- The Boat Motif (Jalo): Symbolizes the journey and existence of the *Laut* tribe community in the middle of the ocean.
- The Wind Eye Motif (Matu Meno) describes the direction of the community's life goals and aspirations.
- The Anchor Motif Shows the community's defense and protection in guarding their territory.
- Wave Motif (Gelumbang): Tells the long history and dynamics of the lives of the *Laut* tribes.
- Shell Motif (Tengan): Reflects the livelihood and relationship of the community with natural resources.
- Relation to Daily Life: *Songket* also has an essential function in various formal events and traditional ceremonies, strengthening unity and community identity. Using *Songket* in coronations and celebrations shows how important this tradition is to the community.

Thus, this study indicates that the *Maha Seribija Wangsa Songket* is not just a cloth but a representation of the culture, history, and identity of the *Laut* tribe community. Through preserving and appreciating this *Songket*, we maintain cultural heritage, build bridges between generations, and strengthen community identity.

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