

THE DEVELOPMENT PROCESS OF THE SARONG WOVEN FROM THE PAST UNTIL NOW

Dewi Nur

dewinur31053@gmail.com
Sastra Inggris, Muslim Indonesia university

Abdollah

ullahlv66@gmail.com
Sastra Inggris, Muslim Indonesia university

Rizkariani Sulaiman

rizka.sulaiman@umi.ac.id
Pendidikan Bahasa Inggris, Muslim Indonesia university

Abstrak

Tujuan dari penelitian ini adalah untuk mempelajari tentang trend pelayanan kesehatan yang sering digunakan pada masa perkembangan remaja dan dewasa. Metode penelitian ini menggunakan deskriptif kualitatif, yang memberikan gambaran tentang faktor-faktor yang mempengaruhi tenun kerajinan dan budaya sarung di selatan. Penelitian ini merupakan penelitian deskriptif penelitian dengan rancangan analisis kualitatif yang menetapkan langsung hasil penelitian yang di dapatkan di lapangan apa adanya. Teknik pengumpulan data yang digunakan adalah observasi untuk memahami dan mendokumentasikan informasi yang telah diperoleh. . Temuan penelitian ini dari sejarah kuno sarung tenun menunjukkan bahwa sebagian besar masyarakat di Sengkang, Wajo, menggunakan sarung tenun sebagai kebutuhan dalam setiap acara penting, termasuk pernikahan. Mereka memberikan Sarung tenun berbagai identitas di setiap acara. Sarung sutera telah menjadi komoditas utama andalan wajo. Mereka belajar keterampilan kain sutera untuk meningkatkan kehidupan mereka dan kesejahteraan keluarga mereka.

Kata Kunci: Tradisi, Budaya Dan Masyarakat, Sengkang

Abstract

The goal of this research was to determine the evolution of a culture that is frequently employed at traditional ceremonies and weddings. This study employs qualitative description to explain the elements that contribute to the survival of the craft and culture of woven sarongs in Sengkang. This is a descriptive study with a qualitative analysis methodology that is certain to directly define the research findings collected in the field as they are. The findings of this study are based on the history of past sarong weaving cultures, and they reveal that the majority of people in Sengkang, Wajo Regency, wear a handmade sarong as an obligation at every important traditional event and wedding. On every occasion, they regard the weaved sarong to be their identity. Silk sarongs have been one of Wajo's major items. They work in the silk textile industry to support themselves and their families.

Keywords: Tradition, Culture, and Society, Sengkang

INTRODUCTION

Indonesia is rich in arts, civilizations, and crafts. Outsiders are familiar with batik crafts because of their appealing motifs and high-quality materials. Certain handicrafts, such as "Sarong Weaving," are, however, just as good. Weaved cloth is an old Indonesian textile. Weaving dates back to the Neolithic era (10,000 - 5,000 years BC), when humans first established a permanent presence on the planet. To protect themselves from weather and other natural disturbances, early people used game animal skins, tree bark, and other materials to cover their bodies. Clothing made from bark fabric demands a high level of ability and knowledge gained over time. They used weave rigging as the experiment went on since the ingredients looked to be less flexible. Weaving strands were inspired by spider webs in numerous civilizations and became known as weaving. Birds are frequently trapped and fashioned into durable sarongs and dams for commercial use. Threads are attached lengthwise and transversely to make clothes using simple concepts and methods. Indonesian cities that produce woven textiles include Padang, Palembang, Bandung, Nusa South-eastern East, and Makassar. The mopping motif of Weaving is inextricably tied to the knowledge systems, culture, belief systems, natural world, and social organization systems of civilization (Muhajir, 2018). Every ethnic group's weaving activities are distinct, particularly in the form of gorgeous patterns that inspire their own ideas. Geometric and non-geometric motifs Among the woven decorative forms are stylized plant and animal themes, as well as human figures. A variety of weaving decorations, in addition to acting as adornment, have symbolic significance and significant cultural elements for the community. Kartiwa stresses this concept by noting that weaving decorative motifs have purpose and function in human existence, and their progress is based on life philosophy. Different people's activities are influenced by the cultural beliefs and customs established in them by their forefathers. As a result, weaving in society is always unique, and it is an important part of the community's cultural expression, particularly Makassar woven fabrics.

Sengkang woven fabric is a woven fabric produced in Sengkang, a district of Makassar and refer to it as LIPA SA'BE (Rijal, S., Syamsidar, Badollahi, Zainuddin, M. 2020). Sengkang woven fabric is a centuries-old weaving tradition that the indigenous people of Sengkang, South Sulawesi, have passed down from generation to generation. Pakanna Community, particularly Tanasitolo District, is known as the weavers' settlement. According to folklore, tenacious silk farmers and silk weaving workers formerly inhabited Pakanna Village and virtually the whole Wajo Regency. Almost every housewife in the community crafts Sengkang woven fabrics passed down from generation to generation. Stirrup woven fabrics were formerly only made for personal use due to their exorbitant cost, particularly for aristocratic families. Despite the reduction in the number of non-machine looms, the folk craft sector has evolved into a minor industrial center, with approximately 4,982 silk-woven cloth artists producing approximately 99,640 sarongs per year. The silk sarong (lipa' sa'be) is a historically and culturally significant item that must be maintained. Indonesian silk sarongs (lipa' sa'be) are a synthesis of the country's forefathers' aesthetic values and abilities. Silk sarongs can be classified as a design or a craft, 3 depending on the technique, process, raw material, function, or purpose of the silk sarong and each person's perception of it. Originally, women in West Sulawesi's coastal settlements manufactured the silk sarongs. Originally, it was done by women to pass the time while waiting for their husbands to return home from work.

The majority of silk sarong artisans were women or young people without permanent occupations who weaved beneath their own roofs. The silk sarong is one of the few items of

traditional art that has survived and is expected to survive in the future (Syarifuddin, S. 2017). Sulawesi's silk sarong industry, as exhibited in Makassar, Sengkang, Polewali Mandar, and other silk sarong producing centers, shows the region's cultural diversity. The Sengkang silk sarong (Lipa' Sa'be), made by unemployed women, is one of the Mandar traditional heritages that has been preserved and is highly valued in the market. This patterned sarong has been designated as a banned sarong theme.

1. Bombang motif This motif is in the form of an equilateral triangle that is parallel to each other
2. Tettong motif This motif is made up of a variety of attractive lines, such as line color and line laying, that alternate between transverse and circular or vertical lines

Despite the fact that the steps of weaving and preparation vary, the loom is divided into several segments scilicet

1. Handloom, Silk cloth is still created from silk thread on old looms like the gedongan loom. When I initially started weaving sarongs on a handloom (machine), the fabric was only about 55cm to 60cm wide, and the fabric was then stitched horizontally to produce the sarong's breadth of 110cm to 120cm wide. The weaver's back and legs are used on this loom to extend the warp thread all the way to the weave.
2. Non-machine looms, which are more modern than handlooms It is huge and has a wooden frame. ATBM (Alat Tenun Bukan Mesin) Weaving Tool Not a machine that can weave with a greater size width, then the width of the woven sarong is obtained, this tool needs your feet and hands. The weaver who controls this instrument can sit in a chair, swinging the pedal with the foot and pulling the pusher/lever with the hand.

The Sengkang-Wajo weaving industry has persisted and thrived despite numerous historical crises that cut over regime lines. The Sengkang weavers have been able to survive and overcome crises since the 1930s, 1940s, and 1960s, as well as the 1997-98 crisis. Weavers were able to overcome the 1930s doldrums by establishing the weaving industry from upstream to downstream, harnessing the potential of local resources and conventional marketing mechanisms. The Japanese government prioritized food crops for war purposes during the 1940s and 1960s, resulting in a scarcity of weaving raw materials. Weavers gained impetus by developing their technology as the Sengkang-Wajo weaving period entered the 1950s and 1960s, despite regional security challenges. The weaving industry languished during the 1997-98 recession due to a paucity of local raw resources and rising unbought prices for imported raw materials. Because weaving was not only an economic activity but also a cultural product, the SengkangWajo weaving business was able to endure the crisis. The Sengkang-Wajo weaving industry's marketing strategy is carried out through two main channels, namely the traditional market system on a local scale and a professional marketing system through opening up domestic and overseas networks. Independent weavers are mostly responsible for traditional marketing. This marketing method has been around for a long time. Then, a more professional technique would be to establish a marketing network with a variety of woven items both at home and abroad.

According to Syarifuddin, S., Hasyim, I., & Firmansyah (2022) the principle of objectivity, which argues that the beauty or attributes that constitute aesthetic value are inherent in the object, Lipa luxury item. Sabbe is made of silk, however many sarongs today are made of cotton or viscose and have the same concept as the lipa sabbe.

1. Polyester fiber has a low strength to steam in water, yet it is resistant to heat impacts. has high elasticity, is mildew resistant, is combustible, and is difficult to color (tinted).

2. Rayon fiber (Viscose rayon) has a gloss akin to silk but is less absorbent to vapor. High elasticity and resistance when ironed to 180°C. Rayon fiber is fungus and bacterium resistant.
3. Acrylic fibers offer qualities that are similar to wool fibers and are commonly employed as a cotton mimic manufacturer. Cloths made of acrylic material have soft and light properties, making them simpler to dry than other synthetic fibers. This cloth is also resistant to body heat without causing itchy skin.

This material's deficiency, specifically the comfort factor in usage. Although the fiber cannot absorb water, it has a sticky nap when used. Silk fibers are also very nice because they have a lustrous appearance, are soft, wrinkle-resistant, and have high water absorption, but silk cannot withstand strong acid, is more alkaline, and is resistant to attack bacteria. Furthermore, silk is not temperature resistant. Researchers are interested in the evolution of Sengkang's sarong weaving culture.

METHOD

This research was conducted using qualitative methods with descriptive analysis techniques. Bodgan and Tylor (1975: 5) define qualitative research methods as research procedures that produce descriptive data in the form of written or spoken words from people and observed behavior. This approach is directed at the background and individuals holistically (whole), not isolating individuals into variables or hypotheses, but viewing them as part of the whole. The purpose of this study was to describe the cultural development of the loom sheath and the factors of loom sarong still surviving to this day in Tana Sitolo, Sengkang. Researchers have analyzed, described, and summarized various conditions and situations from various data collected from observations, interviews, and documentation of problems in the field. This research was conducted in Tana Sitolo district, Sengkang. precisely in Tana Sitolo in May 2022. This research lasted for approximately three weeks.

FINDINGS

The Development of Woven Glove Culture In Sengkang

Researchers uncovered Sengkang's civilization after traveling the area. For the Bugis, woven fabrics have long held historical and cultural significance. Woven fabrics have become associated with daily life and as a tool for protecting the body in order to promote nature's blossoming. Sengkang weaved fabric, which is considered a sacred emblem of respect and distinction, is also given as a gift. Clothing and accessories utilized in traditional ceremonies, in addition to woven fabrics, are available. The advent of these silk sarongs effectively supplies clothing for the demands of local customs, both ceremonies and South Sulawesi inhabitants' daily life, which was previously reserved for the local aristocracy, as well as traditional clothing within the framework of local traditional rites (Mattulada, 1995). Many sources describe the Sengkang people as Bugis businessmen/traders who do business all over the world. Myths about Bugis Bone, Soppeng, and Wajo communities Furthermore, as compared to other leaders, Soppeng is typically associated with intellectual circles, but Wajo is frequently associated with a group that regards trading as the driving force of capitalism. In the Bugis Wajo business/trade, silk is a popular and commonly utilized moving material. Sengkang has emerged as the center of large-scale silk weaving development. Although the knowledge of weaving for Pelras (1996) was repeated if the Bugis learned silk weaving from the Malays, given the similarities of the words roller cloth and pesa in

Malay (compare with the Javanese term for the same item), the coastal areas of Sulawesi own practically all information due to Malay culture's influence. The Wajo people are simply distinguished by their involvement in silk weaving.

The complex structure of the Wajo residents' social layers results in unequal access to natural and economic resources, impoverishing the fundamental layers of society and forcing them to become clans/servants for the aristocratic group. Many groups of women are obliged to work as silk sarong weavers due to financial restrictions in order to maintain their families. This procedure established Sengkang as a center for silk weaving development. At a specific point in Bugis history, the emergence of social stratification was understood through the epic Lagaligo, which narrates the myth of the Bugis people's forebears and, in conclusion, separates two classes of humanity initially.

1. The celestial were those with "white blood."
2. Ordinary "red-blooded" individuals, commoners, or slaves made up the second generation.

The Bugis people's history emphasized that social stratification was absolute and should not be mixed. However, due to Bugis people dynamics, particularly in Wajo, this concept has stayed loose and is no longer found. Indeed, with the disappearance of Bugis culture, three levels of social stratification emerged.

1. nobility (arung),
2. maradeka (free people), and
3. ata' (servants) establish a type of status that must be assigned to nature (rank, position, academic degree) or the ability of economic resources, as expressed by the phrase 'Hajj'.

Wajo inhabitants with degrees and a citizen stratification share this proclivity. As one of Wajo's socioeconomic tiers, the nobility and people with a well-established economy express themselves through numerous symbols, one of which is silk (while no in-depth research has been undertaken, some motifs from silk sarongs are suspected to indicate nobility). It is inseparable from the sarong for the Bugis; since a newborn baby, the pillows and blankets are covered with a sarong. The bride and groom wear sarongs to the wedding. Even though a Bugis person's death is hereditary, the casket is customarily closed with a sarong. Sarong weaving is a traditional skill practiced by residents of Sengkang, Wajo Regency. Woven cloths have long held historic and cultural significance for the Bugis people. Woven fabrics are utilized in the production of ordinary clothing as well as technologies that protect the body from external stimuli. Wajo Regency Bugis are proud of their traditional silk-woven sarong (lipa' sabbe). The proof that Sengkang is a silk city is funny. Silk cloth is now used not just for traditional events, but also by some South Sulawesi journalists during live broadcasts. Silk fabric is used for more than simply sarongs; it is also used to make clothing. Silk clothing has surprisingly become a fashion statement.

The Factors That Have Allowed Handcraft To Survive

Sarong weaving has long been a tradition in Sengkang, as we all know. Almost all Sengkang people practiced this handicraft as part of their noble identity, and some Sengkang community members continue to practice it to ensure that it is not lost.

1. Although certain Wajo / Sengkang families still wear this as their aristocratic identity, the Sengkang people only wear it as a distinguishing Wajo identifier.
2. The Wajo people have preserved their historic crafts to help their economy. Because preserving economic stability in today's world is difficult, particularly in rural areas, some community members, particularly women, continue to engage in this activity to augment their income.

3. Sengkang residents modernized the woven sarong by improving the theme and fabric quality so that the buyer or user may use it comfortably.
4. Sengkang residents used to wear sarongs not only as an aristocratic identity but also in terms of color; each color of the sarong has a purpose; they don't simply wear the color of the sarong. Some individuals still believe.
 - a. Colors like as red and green are designed for nobles or nobility.
 - b. Color that is light or soft. This gentle tint, which can be pink or light green, implies that the wearer is an adolescent girl.
 - c. Black only the elderly and married women utilize it.
 - d. The color white is used by the caretaker host in the royal setting.
 - e. Vibrant color orange denotes that the wearer is a widow.

DISCUSSION

The findings of a study on the development of sarong weaving culture in Sengkang were discussed by the author. It is inseparable from the sarong for the Bugis people; since a newborn baby, the pillows and bedding are covered with a sarong. The bride and groom wear sarongs to the wedding. Even if death is inherited, a Bugis person's casket is traditionally wrapped in a sarong. Sarong weaving is a traditional Indonesian skill that residents of Sengkang, Wajo Regency, do. For the Bugis, woven fabrics have long held historical and cultural significance. In everyday clothes and equipment, woven textiles are utilized to envelop the body and reject outside stresses. Wajo Regency Bugis dress in traditional silk-woven sarongs (*lipa' sabbe*). The counterintuitive proof that Sengkang is a silk city This is owing to the fact that almost every village in South Sulawesi has a weaver.

Furthermore, noted that Bugis natives' weaving talents have long been regarded as a source of household income. Furthermore, by 1785, Sulawesians had perfected the craft of weaving cloth, primarily cotton cloth in the *kambai* style, which they exported throughout the archipelago. The clothes were checkered in red and blue. They also make exquisite silk sarongs (Bugis: *tali bennang*) into which to tuck *badik*. Although certain Wajo / Sengkang families still wear this as their aristocratic identity, the Sengkang people only wear it as a distinguishing Wajo identifier. To help their economy, the Wajo people kept their ancient crafts alive. Because it is so difficult to sustain the economy in today's world, especially in rural areas, some members of the community, particularly women, continue to practice this profession to support their families. Locals in Sengkang modernized the woven sarong by improving the concept and fabric quality, making it more appealing to the buyer or user. Residents of Sengkang used to wear sarongs for color and aristocratic identity; each color of the sarong serves a function; they do not simply wear the color of the sarong. Some individuals still believe. The meanings of each sarong are as follows:

CONCLUSION

Based on the data in this chapter, the researcher author would like to make the following conclusions and recommendations.

1. According to the statement, the first issue with the growth of woven sarong culture
Is it because the Bugis people of woven fabrics inherited their forefathers' traditional and cultural values that woven fabrics have become everyday apparel and body coverings hundreds of years later? Sengkang woven cloths are commonly utilized as religious status symbols and as gifts. In general, woven sarongs are manufactured to satisfy the needs of local traditional

- clothes, both ceremonies and daily life of the people of South Sulawesi, which was formerly only for the local aristocracy. The manufacturers of woven sarongs are young women, to aid their husband's income in the future. Teenagers were expected to be able to weave at the time.
2. Based on the two issues, the Sengkang people continue to preserve the culture and craft of this sarong because it is a symbol of their city, the city of silk, and he does not want the craft to be lost, so the community adapts it again in a modern fashion so that it can return to glory. Don't forget to admire their ancestors' crafts.

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