

Analysis of the Values and Meaning of the Kulisusu Ethnic Traditional Weaving Fabric Craft Motifs



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ABSTRACT: The purposes of this research were (1) to analyze the process of making Kulisusu ethnic woven fabrics (2) to analyze the meaning of the motifs contained in the traditional Kulisusu ethnic woven crafts (3) to analyze the educational values contained in the traditional Kulisusu ethnic woven crafts. This research is a qualitative research and uses a descriptive approach. Data collection is carried out using observation, interviews, and documentation. The results showed that the process of making Kulisusu ethnic woven fabric crafts consisted of 9 stages, namely 1) materials; 2) tools 3) traditional rituals 4) drawing motifs: 5) spinning threads; 6) sorting yarn (*pouluri*); 7) Arranging yarn (*Lopo*); 8) tying the motifs on the warp; and 9) weaving (*Mohoru*). The meaning of the motif contained in the woven fabric of the Kulisusu ethnicity is the vertical motif which means the relationship between humans and the God; horizontal motifs that are meaningful about human relationships with other humans; and natural motifs that are meaningful about the relationship between humans and nature. The educational values contained in the traditional weaving crafts of the Kulisusu ethnicity are religious values, honest values, love for the motherland, social care values and responsibility values.

KEYWORDS: weaving, educational values, meaning, ethnic traditional, fabric craft, motifs

I. INTRODUCTION

Woven fabric is a handicraft that has high artistic value because the manufacturing process takes a long time and is done manually or traditionally. Initially, the traditional weaving process was carried out using uncomplicated techniques, namely using basic materials and the equipment used was relatively simple both in variety and motif. All materials used in the manufacture of weaving by utilizing natural resources in their environment and for the various motifs found on woven fabrics in each region describe the character and culture in their area. This shows a different system of knowledge and values as a form of expression of their cultural identity based on geographical location, nature, traditions, natural conditions and foreign cultural influences [1].

The history of the weaving tradition in North Buton is estimated from the 14th century or 1400 years ago to coincide with the time of the Buton kingdom which can be seen in the Kampua currency, Kampua is a type of weaving which became the first currency introduced by "BULAWABONA" namely the queen of the Buton kingdom the second who ruled around the XIV century [2]. The people of North Buton, especially the Kulisusu ethnic group, made woven cloth by determining the right day and time so that the woven cloth they made could be completed quickly without any problems. Woven fabrics using natural colors obtained from leaves and roots and bark of forest trees so that they appear authentic and beautiful. Kulisusu woven fabric motifs are generally square/vertical and line/horizontal, and there are rice and drizzle motifs. Woven fabric motifs kulisusu by using or combining various colors. The combination of these colors produces a variety of beauty with the combination of using gold threads that form straight lines.

Woven cloth with vertical motifs that are only used by men as a symbol of balance, fairness, strength, strength and firmness like the checkered pattern. The line/horizontal motif is used by women which means honesty, togetherness, consistency, simplicity, straightness and feminism as well as gentleness. There are also several development motives, including; the rice motif is inspired by the natural wealth of northern Buton, namely red rice (*wakawondu*), the drizzle motif which reflects the fertility of the land of northern Buton, the katapai motif means the smoked fish motif which is a famous culinary dish in north Buton, the fort door motif and other motifs are still in the stage of being proposed to be used as a patent motif for North Buton.

Today, the typical Kulisusu woven work must be maintained and preserved because it is a culture and art craft that has been passed down from generation to generation. Therefore, the government requires office employees to wear clothes made of woven fabric with the aim that other people can see woven crafts in Indonesia. It is intended that modern society is motivated to take advantage of cultural handicrafts and perceives that these crafts are highly qualified goods, so that they can increase the creative industry and can strengthen national identity.

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The Center for Community Learning Activities is an organization that facilitates the community in making ethnic kulisusu woven fabrics. It is in this organization that weavers gain advanced knowledge about what motifs they will produce and what values are contained in the crafts they produce. Knowledge about the meaning of motifs on a traditional woven cloth is important to know so that the identity of a region is not lost. Weaving modifications have been made without leaving local values from the philosophy of Kulisusu weaving by prioritizing commercial values. The process of modifying motifs and meanings by collaborating on the interests of the Fashion industry and culture by taking into account the customs, social, culture and economy of the community.

Given the importance of knowledge about various motifs as previously explained, the researcher is interested in conducting research on the values and meanings of traditional woven cloth motifs of the Kulisusu ethnic. The focus of the problems in this study are (1) To analyze the process of making Kulisusu ethnic woven fabrics (2) To analyze the meaning of the motifs contained in the traditional Kulisusu ethnic woven crafts (3) To analyze the educational values contained in traditional ethnic woven crafts kulisusu.

II. RESEARCH METHOD

This study uses a qualitative research method using a phenomenological approach that aims to describe the phenomenon of traditional weaving crafts of the Kulisusu ethnic and to describe the values and meanings of the motifs of traditional weaving crafts of the Kulisusu ethnic. According to Sugiyono (2013), data collection uses participatory observation techniques, interviews, and documentation. The informants in this study were weavers who were members of Centre for Community Learning Activities, where there were 2 main informants and 7 additional informants. Data analysis went through 3 stages according to Miles & Huberman (1994), including; 1) data reduction, namely making summaries, coding, tracing themes, making clusters, partitioning, and writing memos, 2) display or presentation, namely analysing based on the understanding obtained from the presentation of the data, and 3) verification or conclusions, namely the final stage in the data analysis process. In this section, the researcher draws conclusions from the data that has been obtained in the form of meaning that emerges from the data and must be tested for its correctness, robustness, and validity.

III. RESULT AND DISCUSSION

A. The Process of Making Kulisusu Ethnic Woven Fabrics

In accordance with the interview conducted with Mr. Uliyanto on March 28, 2023 that “before carrying out the weaving process, both in groups and individually, they must prepare the tools and raw materials for the process of making the woven fabrics that will be used. This preparation is carried out the day before the traditional ritual by the local community. After that, a ritual is held such as watering the loom by the *mansuana* (traditional leader) followed by the *batata*/intention from within the weaver to be given smoothness in the weaving process. The weavers will look for days or hours before starting to weave.

Woven fabric craft is a craft made from crossing weft yarns and warp yarns. Woven cloth crafts are only done by women because this work is a job that really requires precision and patience [5]. From the above opinion, it can be concluded that in the weaving process, craftswomen who have patience and thoroughness should prepare all the needs, including determining the right time so that the weaving process does not face challenges and obstacles. Then the craftsmen perform rituals or read prayers, which are initiated or facilitated by the figures *adat* as a form of representation of beliefs or beliefs which intends that how weaving activities can get grace and protection from God. Below are the figures of the process of making ethnic woven fabrics:



Figure 1. The process of weaving crafts

Basically the process of making woven cloth of the Kulisusu ethnicity is the same as the ethnic groups that inhabit Indonesian territory, the difference is only in the stages of preparing tools and materials as well as reading prayers and the ritual of watering the loom as told by the informant WA Seki which was strengthened by researchers [6] that :

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1. Preparing Tools and Materials

Uliyanto and Wa Seki said that before carrying out weaving activities, whether in groups or individually, weavers must first prepare tools and raw materials.

From the interview above, it can be concluded that before carrying out weaving activities, it is better for women who have been equipped with patience and thoroughness and have expertise in weaving to prepare or complete all the materials needed so that in the process of making woven fabrics they do not experience obstacles and constraints originating from material needs.

2. Read the Prayers and Rituals of Watering the Weaving Threads.

Wa Seki said that after the preparations were complete, traditional rituals would be held by the local community, such as watering the loom which would be carried out by the Mansuan custom shop/can then be followed by the ritual, namely batata/the intention from within the weaver to give smoothness in the weaving process and determine good day.

From the interview above, it can be concluded that reading traditional prayers and rituals as well as determining a good day is done so that in the process of weaving, friendship can be established between traditional leaders and the community, a forum for straightening intentions, obtaining permission or blessing from traditional elders and from God almighty. One so that in the process of weaving there are no obstacles and obstacles and get grace and safety protection both for those who carry out weaving activities and for the people who live in that area

3. Drawing Motifs.

Based on Akbar's statement that before weaving we must first make a pattern of motifs, the motifs to be made must reflect the cultural identity in Kulisusu. Woven cloth has a deep meaning. It is in line with Panjaitan et al. (2021), in his writings says that in making motifs it must be done by people who are good at painting, because the objects to be input must have accurate calculations so as to form symmetrical motifs.

In making motif patterns, it must be done with care so that it has a symmetrical shape in the sense that the making of these motifs must pay attention to design elements which include elements of fields, lines, shapes, and colors so that the resulting motifs have their own attractiveness. The first motifs in the Kulisusu area are square/vertical motifs, line/horizontal motifs and developmental motifs such as smoked fish/*katapai* motifs, processed fish/*tumpi* motifs, red rice/*wakawondu* motifs, *keha* and *kansoami* motifs, fort door motifs, and rice motifs.

4. Spinning Yarn.

Based on Yanti's statement, yarn spinning is the process of transferring yarn from a large spool (*Cone*) to a small skein (*Kagigissi*) using a *gantara* spinning tool. Panjaitan (2021) in his writings, spinning yarn is the process of transferring yarn from the *tukal* form (thread with a large skein) to the *kolongan* form (thread with a small spool).

Spinning is the activity of transferring yarn from a large spool (*Cone*) to a smaller skein (*Kagigissi*) made of wood or bamboo using a spun tool (*Gantara*). Threads that are still in large form are placed on the thread holding wheel and then pulled. *Gantara* tool that is held in place by an iron in the middle so that the bamboo can rotate and wrap around the thread

5. Sorting Threads (*Panguri*)

Based on Husniati's statement, *choosing yarn is the process of sorting strands of thread which then become warp which will be placed on the hani tool according to the length of the cloth.* In line with Panjaitan's statement (2021) knitting is the process of choosing strands of thread to become warp.

Sorting threads/*Panguri* is an activity of sorting strands of threads that will be placed on the *hani* tool, so before this process you must first know the size of the woven fabric to be made, after that it will be adjusted to the length of the warp that will be made for ethnic Kulisusu woven fabrics has a length of 2.5 meters and a width of 1.2 meters after that the threads will be placed on the *hani* tool one strand at a time. Furthermore, the warp threads will be adjusted in length and the pattern, size, number of warp threads and then will be crossed. After the threads are neatly arranged, every 10 warp threads will be adjusted.

6. Arrange the threads (*Lopo*)

Based on Yati's statement, composing threads is the process of warp threads that have been warped and then stretched according to the length of the prime teeth. Arranging threads is done by winding the threads on a wooden stick. This is in line with Sri Astiti Sukawati (2020).

Lopo is an activity of arranging *hani* threads according to the length of the baby teeth. This thread is arranged by wrapping the threads on a wooden stick so that the threads are easier to arrange.

7. Emroider Motifs on Lusi

Based on Yati's statement, *the motif is the process of lifting the warp threads in a certain pattern, after which the weft threads of gold thread are inserted to make the motif.* This is in accordance with Purnama's statement (2020: 42) that the process of crocheting motifs is an activity of inserting motif threads into *suri* threads.

Embroider motif is the activity of inserting the weft thread into the *suri* thread to create a motif. Incorporating motifs into weaving using a thread count and a count on the motif design made in 3mm squared paper where each square cross represents 2 threads. According to the color you want. This is in accordance with Purnama's statement (2020) that the process of crocheting motifs is an activity of inserting motif threads into *suri* threads.

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8. Weaving (*Mohoru*)

The final stage is the weaving process. At this stage, a crossing process is carried out between the warp and weft yarns to produce woven fabrics of good quality, either using a Godongan loom or a non-machine loom.

B. The Meaning of the Motifs of the Kulisusu Ethnic Woven Fabric

In the handicraft motifs of the Kulisusu ethnic woven fabrics, they have a very deep meaning and value in every motif produced by the craftsmen. Below are the motifs of the Kulisusu ethnic woven fabric:



Figure 2. The motifs of the Kulisusu ethnic woven fabric

"For women's traditional clothing now, we can distinguish social stratification if we look at the composition of the clothes/lapi worn by women of the Kulisusu ethnicity, for the wife of Lakino Kulisusu/ The king of Kulisusu there are 9 color arrangements in the traditional clothes, besides that for the regent's wife There is also an equalization because holding a position in government for the traditional dress of deputy's wife is equivalent to the wife of Lakino Kulisusu, there are 9 layers of color in her traditional clothes, for the wife of the deputy regent in her traditional clothes, there are 7 layers of color, the wife of the regional secretary, there are 5 layers of color in her traditional clothes, for the class laode there are 3 layers in their traditional clothes, and for ordinary people there are only 2 layers of color in their traditional clothes. (Interview with Nuziati on April 8, 2023)"

In the development of traditional woven cloth crafts, it can be seen that the woven cloth produced is no longer a material for covering the body but woven cloth also functions as traditional clothing or as a regional identity, besides that woven cloth can also show the social class or degree of the wearer [7]. From the interviews and opinions above it can be concluded that the woven cloth worn by the Kulisusu people shows a social stratum in society, most of those who use traditional clothes from woven cloth are the wives and families of kings or high-ranking officials in a region, then apart from that the traditional clothes made of woven cloth show a cultural identity or habit and, character, which is owned by the Kulisusu community.

There are several motifs and meanings in the Kulisusu woven fabric, namely:

1. Meaning of the *Katambagawu* Vertical Motif

The *katambagawu* motif is a motif intended for men. the woven cloth of the Kulisusu ethnicity which has the meaning of men's responsibility to the family and society, besides this motif means strong, firm, wise, as the checkered pattern is produced (Ahlu, in an interview on 27 March 2023).

2. The Meaning of *Parabela's* Vertical Motif.

The *parabela* motif is a motif that is only used by men. The basic colors for this woven fabric are black and yellow. The vertical motif on this woven cloth symbolizes glory/greatness, firmness, strength, power. The use of this motif is only intended for traditional leaders who have positions as will be explained below (Safarudin, in an interview on 29 March 2023).

Parabela vertical motifs consist of 5 types, including; 1) The Black, Yellow, White Silver/*Bonto Parabela* motif is a motif that symbolizes the beginning of events, the supernatural realm, and glory/majesty that is only used by traditional leaders, 2) The Black, Yellow, Blue/*lakina Parabela* motif symbolizes the beginning of events, nature occult, honesty, intelligence, wisdom and

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peace that are only used by male (royal leaders). 3) The *Parabela* Black, Yellow, Green/*Wati* motif is a motif that symbolizes the beginning of events, the supernatural, growth, freshness, fertility and life which is only used by *wati* (a person who has responsibility for agricultural rituals). 4) The *Parabela* Black, Yellow, White/*Bi'sa* motif symbolizes the beginning of events, the unseen realm, and holiness which is only used by people in charge of guarding the village to avoid various disease outbreaks, warding off danger that will enter the village through the unseen realm. 5) The *Parabela* Black, Yellow, Red/*Sarae* motif symbolizes the beginning of events, the supernatural realm, strength and justice which are only used by people whose job is to maintain security in the village.

3. Horizontal/Doridi, Leja and Kasopagiu-Giu motifs

Horizontal motifs/motifs doridi, leja, and kasopagiu-giu are motifs that have a meaning of the relationship between humans and other humans. This means that every human being has the same position in society. Another meaning in this motif is a life of simplicity, honesty and gentleness. The repetition of the stripes is a symbol of togetherness and consistency in society (Harmilati, in interview, 30 March 2023).

4. Motives for the Development of Kulisusu Ethnic Woven Fabrics

Kulisusu woven fabric craftsmen need development in their woven fabric craft motifs so that they can adapt to the development of woven fabrics in other areas, the development of modifications both in terms of motifs and other preparations such as clothes, hats, bags and so on. Changes like these will bring progress to the craft of ethnic Kulisusu woven fabrics so that gradually, slowly, they can adapt to the times and are ready to compete with woven sarongs from outside the Kulisusu area. The development motifs that have been produced in Kulisusu include: smoked fish (*katapai*) motifs, *tumpi* motifs (processed fish motifs), *keha/keoiting* and *kansoami* motifs, fortress door motifs, drizzle motifs, and red rice motifs (*Wakawondu*).

The development of creativity and innovation in the Kulisusu ethnic has been carried out until now, by modifying the threads and colors used and the motifs according to market demand, causing the woven cloth motifs to become diverse and become the attractiveness of the North Buton area. (Akbar, in interview 1 April 2023).

C. Educational Values in the Crafts of Kulisusu Ethnic Woven Fabrics

Educational values in the Kulisusu ethnic woven fabric craft consist of 5, including religious values, honest values, love for the motherland, social care values and responsibility values.

Uliyanto's statement of religious value in making religious cloth crafts is shown in the ritual before starting weaving, where the traditional leader (Bonto) and a smart person/shaman (Bhisa) perform rituals/ceremonies to get closer to Allah so that they are always given convenience in weaving activities and asking for help to avoid various kinds of obstacles in the process of making woven cloth. The rituals carried out are ritual offerings, rituals of sprinkling water on the loom to be used, *Batata/intentions* from within the weaver and determining a good day in starting weaving activities. This is in line with Yuliati et al. (2014), said that religious values are attitudes and behavior that obey in carrying out the teachings of the religion they adhere to, are tolerant of the implementation of other religious worship, and live in harmony with adherents of other religions. Based on the statement above, it can be concluded that the attitudes and behavior of the people of North Buton are still obedient to the beliefs they adhere to, this is based on the rituals that are still being carried out.

For the colors embedded in the *Parabela* motif, namely black, yellow, blue, only *Lakina* can be used for this motif, symbolizing the beginning of events, the supernatural, honesty, intelligence. For *Kampurui Lakina Kambowa*, it was inspired by the crow Safarudin (interview, 27 March 2023) and For the colors pinned on the clothes of *Lakina* Kulisusu, namely black, blue and red. The meaning of clothing is to be firm and dare to defend truth and customary provisions. For *Kampurui Lakina* Kulisusu, it was inspired by the Ahlul pineapple (29 March 2023). The value of honest character education is a behavior that is based on efforts to make oneself a person who can always be trusted in words, actions, and work. Based on the statement above, it can be concluded that honesty is something that must be instilled in a person, especially when becoming a leader, so that all our actions and work are always trusted and will not raise doubts in the community that we will lead.

Based on Akbar's statement that the development of motifs on the Kulisusu woven fabric has been carried out by following current developments but does not eliminate the identity of the culture in Kulisusu itself. The motive development is carried out by modifying the quality of the yarn, combining various types of colors besides this woven fabric is modified to produce other products such as jackets, clothes, bags, ties and masks. *Processed products like these will become the competitiveness of Kulisusu weaving with weaving in other regions. So that it can advance the welfare of weavers and become regional income* (Interview 1 April 2023). The educational value of the character of love for the motherland is a way of thinking, acting, and acting that shows loyalty, caring, and high appreciation for the nation, the physical, social, cultural, economic, and political environment of the nation. Based on the statement above It can be concluded that the love for the homeland can be seen from the development motive, meaning that there is concern for the physical environment which is poured into the weaving development motif which can display our concern for the physical environment which is then developed into high-value crafts.

Horizontal motives are motives that have meaning, namely the relationship between humans and other humans, meaning that every human being has the same position in society. Another meaning in this motif is a life of simplicity, honesty and gentleness.

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The repetition of the stripe pattern is a symbol of togetherness and consistency. (Harmilati interview, 30 March 2023). Social caring character education is an attitude and action that always wants to provide assistance to other people and communities in need [8]. Based on the statement above, it can be concluded that horizontal motives have the meaning of togetherness, meaning that horizontal motives mean that we humans have the same position and must help each other in social life.

The *katambagawu* motif is a motif made in Kulisusu, this motif is intended for men. The *katambagawu* motif is a motif intended for men. the woven cloth of the Kulisusu ethnicity which has the meaning of men's responsibility to the family and society, besides that this motif means strong, firm, wise, like the boxes pattern produced by Husna (interview 28 March 2023). Responsibility character education is an attitude and behavior of a person to carry out his duties and obligations, which he should do, towards himself, society, environment (natural, social and cultural), country, and God Almighty. Based on the statement above, it can be concluded that the value of character education is based on horizontal motives which have meaning regarding how men's responsibilities are in carrying out their obligations both within the family and in society.

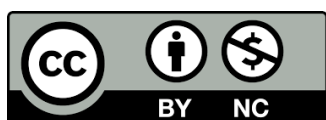
IV. CONCLUSION

Based on the results and discussion above, the conclusions in this study are as follows:

1. The process of making Kulisusu ethnic woven cloth crafts consists of several stages, including; 1) drawing the motifs, 2) spinning the threads, 3) sorting the threads (*panguri*), 4) arranging the threads (*Lopo*), 5) connecting the threads (*Pasuko*), 6) crocheting the motifs on the warp, and 6) weaving (*Mohoru*).
2. The meaning of the Kulisusu ethnic woven fabric motif, including; 1) vertical motifs which mean the relationship between humans and the creator, 2) horizontal motifs which have a meaning about the relationship between humans and other humans, and 3) natural motifs which have a meaning about the relationship between humans and nature
3. The educational values contained in the traditional weaving crafts of the Kulisusu ethnicity include 1) religious values that the decoration used contains elements of symbolism related to certain elements of belief or religion, 2) cultural values that culture can show the relationship between humans and God , 3) the ethical value contains the value of the relationship between humans and other humans in behaving and speaking, and 4) the aesthetic value that the skill and persistence of creating a work will give birth to a work that is beautiful and enchanting.

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