

Analysis of Weaving Design and Symbols of Traditional Weaving Cloth in Koting

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Abstract: This research aims to identify and analyze the meaning contained in the types of designs and symbols on weaving cloth, especially for women in Koting village. The research used qualitative methods. Data collection techniques used in this research are observation, interview, and study documentation. The results of the analysis found several types of weaving, with the types of designs such as geometric design, nature design and combination design. In addition, it was found several types of symbols such as lines, forms and colors. The researcher concludes that the overall meaning contained in weaving cloth is self-esteem and a reflection of the goodness of a woman such as loving, protecting, respecting in a family and others.

Abstrak: Penelitian ini bertujuan untuk mengidentifikasi dan menganalisis makna yang terkandung dalam jenis-jenis desain dan simbol pada kain tenun, khususnya bagi perempuan di wilayah Koting. Penelitian ini menggunakan metode kualitatif. Teknik pengumpulan data yang digunakan dalam penelitian ini adalah observasi, wawancara, dan studi dokumentasi. Hasil analisis ditemukan beberapa jenis tenun, dengan jenis desain seperti desain geometris, desain alam dan desain kombinasi. Selain itu, ditemukan beberapa jenis simbol seperti garis, bentuk dan warna. Peneliti menyimpulkan bahwa makna keseluruhan yang terkandung dalam kain tenun adalah harga diri dan cerminan dari kebaikan seorang wanita seperti mencintai, melindungi, menghormati dalam keluarga dan lain-lain.

INTRODUCTION

Indonesia is a country that has a diversity culture of high value which has been passed down over generations as a reflection of the nation's culture. (Azzizah, 2015) pointed out that Indonesia has 300 ethnic groups. This is greatly influenced by the geographical location which is an archipelagic country so that each region has a different culture, as well as the weaving culture.

Fister in (Pattinama, 2011) Indonesia is recognized as one of the largest weaving producing countries in the world, especially in terms of ornamental diversity. Weaving or ikat weaving is part of the cultural diversity that must be preserved because it can enrich the nation characteristics with various designs and patterns. Ikat weaving has weaving has developed in each tribe in Indonesia from generation to generation as an activity to preserve traditional arts (Panta, 2022). It is supported by (Moalosi, R., Popovic, V. and Hickling-Hudson, 2006), a woven fabrics becomes cultural identity of society and it is also as a socio-cultural interaction within a local context. In addition to this, wea-



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aving is not only as an artistic difference which is influenced by cultural differences. It is a valuable concept, beliefs customs, rituals, habits, and ideas that shaped in a weaving design (Temesgen, 2018). Hence, it is crystal clear that weaving is an inseparable component of societies life.

There are various kinds of weaving culture in Indonesia, especially in Sikka society. Sikka is one of regency that has a rich weaving design in Flores island. If reexamined from the motifs, techniques, manufacturing processes and origins, ikat weaving for the community can be considered to have deep values and meanings, including spiritual values, political values, and socio-economic values (Elvida, 2015). Each area in Sikka regency has a different design and symbol. One of the areas in Sikka that still preserves the weaving culture is in Koting village. This ancestral culture is still maintained and developed by women in Koting village. Weaving is the work of the original culture of the Koting village which had done by the skilled hands of women a long time ago by means of weaving using traditional tools. The work process of weaving takes a long time to go through the stages of making threads, tying the threads to form design, coloring and weaving to produce a piece of cloth. These weaving produce very diverse designs from attractive lines, colors, symbols and decorations which have their own meaning and difficult to interpret.

However, as time goes by in the current era, the meaning value of each weaving clothes slowly begins to disappear. Today's Koting community and younger generation only know how to use these weaving clothes without knowing the types and meanings of designs and symbols on each weaving cloth.

Based on the background above, the researcher intends to find out the types and meaning of weaving design and symbols in Koting village especially weaving used by women that called *utan*, in order to increase knowledge about the meaning of weaving design to the community and the younger generation.

RESEARCH METHODS

This research used qualitative method by applying observation and interview as data

collection techniques. Qualitative methods are often used to capture the experiences and lived meanings of the subject's everyday world (Brinkmann, S., & Kvale, 2015). In observation, researcher examined the process of making weaving cloth starting from spinning thread, tying to form design and symbols, coloring and weaving to become a weaving cloth. In interview process, researcher collected information about the types and meaning of the weaving design and symbols from weaving craftsmen group leader and members in Koting village. While in study documentation researcher obtained several pictures of weaving clothes.

RESULTS OF RESEARCH AND DISCUSSION

The results are presented in accordance with the following aspects; the types and meaning of weaving design and symbols in Koting village especially weaving used by women that called *utan*. Researcher found two types of design and three types of symbols. The weaving design found in *utan* namely; (a) natural design is like plants and animals, (b) combination design which is the application of geometric and natural design such as plants, animals, and rhombuses. In addition to this, the types of symbols applied to weaving *utan* are lines, shape, and colors.

Natural Design

Natural design is design that are strongly influenced by the shapes that exist in real nature. The manifestation forms can take the form of animals (fauna), plants (flora), humans, flowers, mountains, clouds, star and so on (Alamsyah, 2019). This research found 5 classifications of natural weaving design in *utan* namely; (1) *Pedan Puhun*. (2) *Dala Mawarane*. (3) *Manuwalu*. (4) *Koja Wulet*. (5) *Rempe Sikka*.

Pedan Puhun (Pineapple Flower)



Figure 1. *Pedan Puhun* Design

It consists of two words, namely Pineapple 'Pedan' and Flower 'Puhun' which has a strong, courageous meaning and always reflects kindness, especially for family and others. The making of this design was inspired by the pineapple plants that exist around their lives. This is because the pineapple plant always stands upright or strong and can grow in any season, so people believe that every woman who wears this weaving will look like someone who has a leadership spirit and always adapts to other people. This weaving is used for all women from children to the elderly who are used as daily clothes, traditional clothes, church clothes and party clothes since then until now. In the *pedan puhun* weaving design there are several types of symbols, such as:

Pedan Wuan (Pineapple fruit)



Figure 2. *Symbol of Pedan Wuan*

This symbol means reflecting goodness such as humility, courtesy, and not hurting others. This is because the taste of pineapple is considered by people to have a sweet taste. So, that the people of Koting believe or think that making the pineapple symbol reflects goodness, like a sweet pineapple fruit.

Pedan Ubun (Pineapple crown)



Figure 3. *Symbol of Pedan Ubun*

This symbol means being a strong leader and always nurturing and protecting his family. This is because the people of

Koting see it is seen from the top of the pineapple from the pineapple crown that always stand upright on the pineapple fruit. So that peoples believe that making this symbol reflects the spirit of leadership.

Pedan Roun (Pineapple leaves)



Figure 4. *Symbol of Pedan Roun*

This symbol means to protect, respect, love and care for each other in a family and others. This is because it is seen from the long and thorny leaves that represent the soul to defend itself from all security disturbances from wherever it comes. So that people believe that making this symbol reflects protection and mutual love.

Dala Mawarane (Morning Star)



Figure 5. *Dala Mawarane Design*

It consists of two words, namely Star 'Dala' and Morning 'Mawarane'. This design is believed by the public that its use always gets lighting or guidance and is also used as a repellent to disaster, which means that if people wear this weaving, they will be safe from people who have bad intentions towards them. Weaving is used for all women from children to the elderly who are used as daily clothes, traditional clothes, church clothes and others since then until now. In the *dala*

mawarane weaving design there are several types of symbols such as:

Dala (Star)



Figure 6. *Symbol of Dala*

This symbol means giving light to everyone, this is because the stars shine brightly at night. So that people of Koting believe that making this symbol on weaving brings light to themselves and others.

Dala Telu (Triple star)

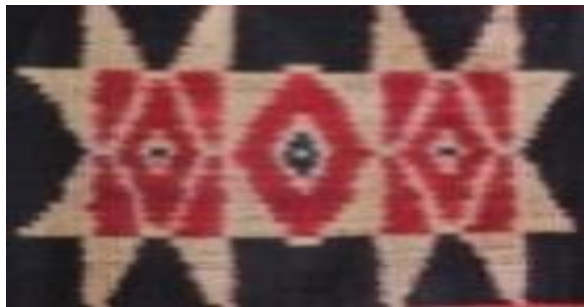


Figure 7. *Symbol of Dala Telu*

This symbol means the family unit consisting of husband, wife and children which means side by side. This is because the stars in the sky always shine together at night to illuminate the universe. So that the making of this symbol on weaving can reflect a family that is always side by side and works together.

Line with a rhombus



Figure 8. *Symbol of Line with a rhombus*

This symbol means good relations in family and neighbor and protection to prevent calamity. However, this rhombus is generally found in weaving. The rhombus is usually combined with other design or symbols to make the weaving look attractive and beautiful. So that if it is associated with the understanding above, there is a slight difference. People of Koting believe that making this symbol on weaving can reflect good relationships and mutual protection between each other.

Manuwalu (Eight Chickens)



Figure 9. *Manuwalu Design*

Manuwalu design has the meaning of protection in family life, like parents protecting their children. This weaving is worn by all women from children to parents who are used as daily clothes, traditional clothes, church clothes and others. In the *Manuwalu* weaving design there are several types of symbols such as:

Manu inan (Hens)



Figure 10. *Symbol of Manu Inan*

This symbol means parents who act as protectors. The chicken symbolizes awareness because the chicken always crows every morning awakening humans, life, and leaders who are protective. From the understanding above, if it is related to human life like a

mother and father who cares for her children with love, it is the same as apparent who pays attention and takes good care of her children.

Manu anak walu (Eight chicks)



Figure 11. *Symbol of manu anak walu*

This symbol means the children in a family. This is because it is seen from the chicken who always take care of their children, just like humans. In a family there must be parents who have children, and these children have the right to get love from their parent.

Koja Wulet (A bunch of walnuts)



Figure 12. *Koja Wulet Design*

Koja wulet

Design has many descendants. In the past, people believed that if the bride wore this weaving, she would be blessed with many offspring and each offspring would give birth to new offspring such as (a bunch of walnuts). This weaving is used for adult women who are ready to get married. But now with the changing times, this weaving has been used by all women from children to the elderly whether used for daily clothes, traditional clothes, church clothes, party clothes and others. In the *Koja wulet* weaving design there are several types of symbols such as:

Line



Figure 13. *Symbol of Line*

This symbol presents a family relationship that are always harmonious and love each other. This can be seen from the line that is always related to the triangles that never breaks.

Rhombus with many fillings



Figure 14. *Symbol of Rhombus with many fillings*

This symbol means rhombus with many fillings symbolizes many descendants or children. The making of symbol on the weaving was inspired by a large collection of walnuts that reflect many descendants.

Rempe Sikka



Figure 15. *Rempe Sikka Design*

Rempe Sikka design which means sunflower has the meaning of loyalty, obedience and harmony in a family. It is inspired by beautiful sunflowers and always faithfully faces the sun. This weaving is used for adult women who are ready to get married. But now with the changing times, this weaving has been used by all women from children to

the elderly whether used for daily clothes, traditional clothes, church clothes, party clothes and others. In *Rempe Sikka* weaving design there are several types of symbols such as:

Big circle



Figure 16. Symbol of big circle

This symbol means depicts the sun shining brightly which symbolizes a life full of joy and happiness in living life. This is because peoples see from the diameter or large circle that sunflowers have it as if it depicts the sun shining brightly. The colour of the sunflower, yellow-orange, suggests vitality and energy, as well as fertility, happiness, health, wisdom, nourishment, light, and warmth.

Small flowers



Figure 17. Symbol of small flowers

This symbol presents togetherness and unity in a family. This is because in the diameter of the sunflower there are small flowers which are considered by people to reflect the joy and togetherness in a family.

Combination Design

Combination design is a combination of various designs. The combination is made in such a way that it can add to the beauty of the cloths. For example, animal combined with plants design and others (Alamsyah, 2019). In

this research, it was found that there is only one classification of combination weaving design in *utan* which is called *Jarang Atabian* (Horse and Human).

Jarang Atabian



Figure 18. Jarang Atabian Design

It consists of two words, namely Horse '*Jarang*' and Human '*Atabian*' which has a horse as a vehicle for spirits to the afterlife, has a philosophical meaning that human life cannot be separated from death, because life in this world is only temporary. Even so, humans will never be completely extinct, but new life emerges after the old life ends. This weaving is worn by adult women and parents when there is a death or an atmosphere of mourning. But now with the changing times, this weaving has been used by all women from children to the elderly whether used for daily clothes, traditional clothes, church clothes, party clothes and others. In the *Jarang Atabian* weaving design there are several types of symbols such as:

Jarang (Horse)



Figure 19. Symbol of Jarang

This symbol means as a vehicle for spirits to the afterlife. So, from this understanding, the making symbol on the weaving, because people consider horses as human vehicles in worldly life and death.

Atabian (Human)



Figure 20. *Symbol of Atabian*

This symbol describes human life which is temporary. So, the making of this symbol on weaving, because people believe that human's life in the world is not eternal.

Belah ketupat & Jarang anak (Small rhombus and little horse)



Figure 21. *Symbol of Belah ketupat & Jarang anak*

The rhombus with small horse means the human lineage where new life emerges after death. However, this rhombus is generally found in weaving. The rhombus is usually combined with other design or symbols to make the weaving look attractive a beautiful. So, if it is associated with the understanding above, there is a difference. The symbols are making on weaving because the people sees that every human who has died must have offspring, and these descendants are symbolized in the form of a small rhombus and little horse.

CONCLUSION

In regards to the results and discussion, conclusion is proposed. Weaving clothes is a work of ancestral heritage art that has very significant value for Sikka women, especially women in the village of Koting. There were several designs and symbols

found in weaving clothes for women. It was found two types of weaving design namely natural design (plants and animals) and combination design (combination of plants, animals, and rhombuses). In addition to this, the types of symbols applied are lines, shape, and colors. Based on the result of this research, there were 5 classifications of natural weaving design such as *pedan puhun*, *dala mawarane*, *manuwalu*, *koja wulet*, and *rempe sikka*. While in combination weaving design, there was only one classification namely *Jarang Atabian*. Moreover, there is valuable meaning of each design and symbol.

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