



Songke Fabric in Libo, Wela Kaweng and Su'i Motif from Perak Village, Manggarai Regency, East Nusa Tenggara, in Study of Visual Aesthetics of Meaning and Function

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ABSTRACT

Songke fabrics with libo, wela kaweng and su'I motifs are a type of Indonesian textile work. Songke cloth with libo, wela kaweng and su'I motifs is a textile work from Perak village, Manggarai Regency, East Nusa Tenggara. This research takes the topic of the libo, wela kaweng and su'I motifs on songke cloth in Perak village, Manggarai Regency, because these motifs are superior motifs that are often produced and a cultural heritage that has its own meaning and function. Therefore, this study aims to determine the visual aesthetic meaning and function of songke cloth in libo, wela kaweng and su'I motifs on songke cloth. The data sources in this study are the figures of songke cloth craftsmen, the village head, and cultural observers. This type of research uses descriptive qualitative with an explanation through the data obtained from data collection using the method of observation, documentation, and direct interviews. The results of this study show that the libo motif means the relationship between humans and the natural surroundings where in everyday life humans always need water to sustain life. The wela kaweng motif means a plant that can be used as medicine to heal and treat livestock wounds in ancient times and the su'I motifs means as a bridge that separates the customs between the tribes in the Silver Village. Songke fabrics with libo, wela kaweng and su'I motifs are used by the Manggarai community in attending traditional ceremonies such as engagements, weddings, penti (year-end thanks giving or every harvest) and funerals.

1. Introduction

Indonesia is a country rich in culture, one example of this cultural heritage is the *songke* cloth with the *libo* motif, the *wela kaweng* motif and the *su'I* motif. *Songke* cloth is a type of textile work found in Perak village, Manggarai Regency, East Nusa Tenggara. Manggarai Regency is one of the regencies in the province of East Nusa Tenggara which is located on the west of Flores Island. The difference in the geographical location of Indonesia, which consists of several islands, results in a diversity of types of fabrics and their decoration. *Songke* cloth is a work of art that must be preserved from generation to generation. Almost every region in the archipelago has weaving craftsmen with different motifs and meanings (Firdausi, et al., 2022).

Most of the women in Perak village, Manggarai district, work every day as *songke* craftsmen, and one of them is the *libo* motif, *wela kaweng* motif and the *su'I* motif which is one of their leading motifs.

Based on this fact, the author has an interest in conducting visual aesthetic studies on songke fabrics with *libo* motifs, *wela kaweng* motifs and *su'I* motifs in Perak Village, Manggarai district. Based on this background, the problem that can be formulated in this study is how to find out the meaning and function of *libo*, *wela kaweng*, and *su'I* songke motifs through scientific analysis of visual aesthetics. The purpose of this study was to find out the meaning and function of songket in the *libo* motif, *wela kaweng* motif and the *su'I* motif from Perak Village, Manggarai Regency, East Nusa Tenggara.

The benefit of this research is to increase knowledge and knowledge, especially in the field of weaving. As one of the efforts to preserve the archipelago's cultural artworks through traditional crafts that can be used as learning material related to the problem of woven crafts for us, especially the rest of the students. Adding insight, experience, and contributing information about the process of making woven sarongs, as an activity that can hone creativity, especially in Manggarai district. For information that can be used as a reference for the preservation and development of songke sarongs in Manggarai district.

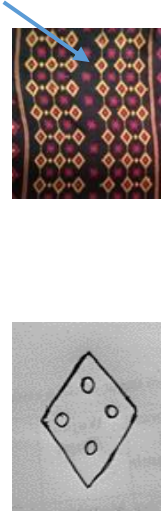
2. Method

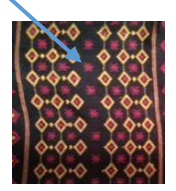
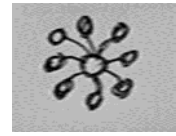
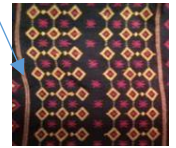
This research method is qualitative research with a qualitative descriptive approach, because in a qualitative approach there are several sciences that support researchers to get research results.

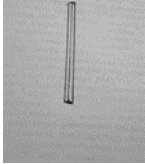
Data and Data Sources

Data was obtained directly from the field during the observation. The data obtained regarding the object of research from sources or informants about what the author will examine. The data used by the author conducted research with field observations to obtain information about the motifs in the *songke* textile crafts of *libo*, *wela kaweng* and *su'I* motifs and in addition to obtaining photos of motifs and the results of *songke* woven fabric handicraft products.

Table 1. Visual Aesthetics Analysis of the Meaning and Function of *songke* cloth *libo*, *wela kaweng*, and *su'I* motifs

Picture	Interpretation of Source	Form/shape	content	Appearance/presentation	Researcher's Interpretation
 <p><i>Libo</i> motifs</p>	<p>The <i>libo</i> motif is the leading motif of the people in Perak village, which is widely produced due to the large number of enthusiasts. This motif means the relationship between humans and the natural surroundings where in everyday life humans always need water to sustain life. This motif is used in every traditional event of the Manggarai people.</p>	<p>It has the form of a lake (water) contained in the <i>libo songke</i> woven fabric.</p>	<p>It has the aesthetic value of its shape which is the same as the original shape of the lake which is made like a rhombus</p>	<p>The <i>libo</i> motif is presented in natural forms woven and tied using weft and warp threads.</p>	<p>The <i>libo</i> motif is closely related to water. <i>Libo</i> means a lake where there is a pool of water. The Manggarai people, especially the people of Perak village, choose the <i>libo</i> motif because they believe that water is the source of life for living things. The <i>libo</i> motif has a shape like a cone with four round dots inside which have aesthetic value, woven using weft and warp threads. This motif is inherited by</p>

					inheritance. hereditary from ancestors in ancient times. Therefore, this <i>libo</i> motif <i>songke</i> cloth needs to be preserved. <i>Songke</i> cloth with this motif is often used and worn during traditional ceremonies such as engagements, weddings, <i>penti</i> (end of year thanksgiving or every harvest) and death events.
  <p><i>Wela kaweng</i> Motifs</p>	<p>This motif is the leading motif of the Perak village community because its shape resembles a flower. <i>Wela kaweng</i> implies that human life depends on nature. Natural preservation will support human life from time to time. This motif is used by the community in attending traditional events.</p>	<p>It has the form of a plant (<i>kaweng</i> flower) contained in the <i>libo</i> motif woven fabric</p>	<p>It has the same aesthetic value as the original form of <i>wela kaweng</i></p>	<p><i>Wela kaweng</i> in his appearance is presented in the form of plants which are woven and tied to the weft and warp threads.</p>	<p>The <i>wela kaweng</i> motif is a motif that is closely related to plants. This motif was made by the community, especially their ancient ancestors because at that time the community used plants as medicine to treat the wounds of their livestock. Because in ancient times there were no adequate medicines and health facilities like today. People only depend on and take advantage of the natural surroundings. <i>Songke</i> cloth with this motif is often used and worn during traditional ceremonies such as engagements, weddings, <i>penti</i> (year-end thanksgiving or every harvest) and death events.</p>
	<p>The <i>Su'I</i> motif is still being produced as a complementary motif. <i>Su'I</i> can also mean the life of the Manggarai people which is bounded by lines in the form of customary rules that cannot be violated. This <i>songke</i> motif is used by the community in</p>	<p>This motif has a form that is in the form of a straight line. This line serves as a barrier between one motif and another.</p>	<p>This motif has an aesthetic value because it is made in such a way as the original form.</p>	<p>The <i>Su'I</i> motif in its appearance is presented in the form of straight lines, which are woven using weft and warp threads.</p>	<p>The people of Perak village make this motif based on ideas and ideas from their ancestors. Each region certainly has different tribes and cultures and customs. Apart from that, of course, it is limited by various reasons and different goals. Then make a motif in the</p>

	<p>attending traditional events</p>				<p>form of this <i>su'I</i>. Because the people of Perak village in ancient times believed that <i>Su'I</i> was a dividing line or bridge or barrier for every rule and custom of each tribe in the village. <i>Songke</i> cloth with this motif is often used and worn during traditional ceremonies such as engagement events, weddings, <i>penti</i> (year-end thanksgiving or every harvest) and death events.</p>
<p><i>Su'I</i> motifs</p>					

Data source

The data sources studied came from *songke* weaving craftsmen in Perak Village, Manggarai Regency. Data sources were obtained through; Interviews were conducted with informants directly as well as pictures taken during the interview process. Data obtained through relevant sources such as books, journals, research reports and theses.

The data sources for this research were carried out in the field, such as documentation places with library. Data collection techniques were used to obtain accurate data and be able to answer problems regarding the visual aesthetics of the *libo*, *wela kaweng* and *su'I* motifs on *songke* cloth in Perak Village, Manggarai Regency, namely observation, interviews, and documentation. Then the next step is data analysis techniques. After collecting data, the next stage is data reduction by selecting data presentation data (can be in the form of tables, matrices, charts, and descriptions), and the final stage is drawing conclusions. After the researcher makes conclusions based on the results of the analysis, the researcher verifies the conclusions. In testing the degree of trust, the researcher uses several methods including data and data sources, data display and data validity.

3. Results and Discussion

Is the process of compiling the data obtained from the field, in the form of data from observations, interviews, and documentation. According to Sugiyono (2014: 88) states: Data analysis is the process of searching and systematically compiling data obtained from interviews, field notes and material - other materials, so that they can be easily understood, and the findings can be informed to others. Data analysis is done by organizing the data, describing it into units, synthesizing it, compiling it into patterns of selecting which are important and which will be studied and making conclusions that can be told to others.

Data analysis was carried out by the author in qualitative research on *libo*, *wela kaweng* and *su'I songke* motifs by presenting the results obtained from the field during the research. The data obtained in the field were then analyzed using certain knowledge related to the object. research, in this case, namely art science within the scope of Visual Aesthetics.

This *songke* woven fabric comes from Manggarai Regency, to be precise, in the village of Perak. The *libo*, *wela kaweng* and *su'I* motifs are the motifs that are mostly produced by craftsmen because of the large number of requests from devotees. The *libo*, *wela kaweng* and *su'I* motifs were chosen as the

songke motifs because they have beautiful shapes and color combinations. In addition to shape and color, there are still many elements found in the *songke libo*, *wela kaweng* and *su'I* motifs that must be considered.

The results of this study are presented in tabular form to make it easier to group the data that has been collected and divide it into several sub-sections according to the limitations of the research problem. These tables contain research results in the form of field data and theories related to the author's analysis related to research.

Based on the analysis conducted by the autho, has found:

Table 2. The analysis conducted Explanation

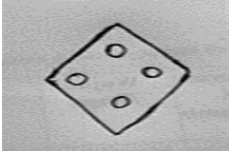
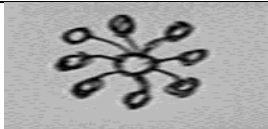
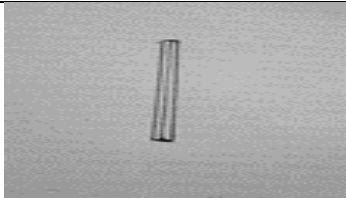
Picture	Source person	Researcher's Interpretation
 <p>(<i>libo</i> Motifs)</p>	<p>The <i>libo</i> motifs is one of the leading motifs from Perak Village, Manggarai Regency. This motif is often produced because of the large market demand. In general, this motif is made by weaving using weft and warp threads.</p>	<p>The Libo motif <i>songke</i> cloth is one of the cultural heritages in Perak Village, Manggarai Regency, in the form of textiles. This motif was originally made by the ancestors because they were inspired and believed that human life always depends on nature, where water is source of human life. Then make this motif in the shape of a cone. The shape of the cone is symbolized as a lake. The function of this <i>songke</i> woven fabric is as a cloth that is used in every traditional ceremony such as engagements, weddings, <i>penti</i> (end of year thanksgiving or every harvest) and death events.</p>
 <p>(<i>wela kaweng</i> motifs)</p>	<p>The <i>wela kaweng</i> motif is a motif that is often produced in Perak Village. This motif is made to resemble a plant (<i>kaweng</i> flower). Because of its beautiful shape, many people or interested people want to buy and sell this <i>Wela Kaweng songke</i> woven fabric.</p>	<p>The <i>wela kaweng</i> motif is a motif that is widely produced because of its beautiful shape and resembles a plant (<i>kaweng</i> flower). This motif is also a motif that has been passed down from generation to generation. This motif was made because the ancestors believed that <i>wela kaweng</i> was one of the oldest plants can treat the wounds of their livestock, as a function or use of <i>songke</i> cloth, this motif is the same as other motifs, which is used when attending traditional ceremonies.</p>
 <p>(<i>su'I</i> Motifs)</p>	<p>This motif is also often produced because in general all types of <i>songke</i> cloth have the <i>su'I</i> motif in them. This motif serves as a barrier between one motif and another.</p>	<p>The <i>su'I</i> motif is a straight line motif and is widely produced. Like other motifs, this motif is also a motif that is passed down from one generation to another. At first the ancestors created this motif from our daily lives. This line is symbolized as a boundary. Every human being who lives on this earth certainly has limits on all of our actions and behavior towards others. The function of the cloth this <i>songke</i> motif is also used during traditional ceremonies</p>

Table Explanation

The *libo* motif is closely related to water. *Libo* means a lake where there is a pool of water. The Manggarai people, especially the people of Perak village, choose the *libo* motif because they believe that water is the source of life for living things. The *libo* motif has a shape like a rhombus with four round dots inside which have aesthetic value and are woven using weft and warp threads. This motif is inherited by inheritance, hereditary from ancestors in ancient times. Therefore, this *Libo* motif *songke* cloth needs to be preserved. *Songke* cloth with this motif is often used during traditional ceremonies such as engagements, weddings, *penti* (end of year thanksgiving or every harvest) and death events.

The *wela kaweng* motif is a motif that is closely related to plants. This motif was made by the community, especially their ancient ancestors because at that time the community used plants as medicine to treat the wounds of their livestock. Because in ancient times there were no adequate medicines and health facilities like today. People only depend on and take advantage of the natural surroundings. *Songke* cloth with this motif is often used and worn during traditional ceremonies such as engagements, weddings, *penti* (year-end thanksgiving or every harvest) and death events.

The people of Perak village make this motif based on ideas and ideas from their ancestors. Each region certainly has different tribes and cultures and customs. Apart from that, of course, it is limited by various reasons and different goals. Then make a motif in the form of this *su'I*. Because the people of Perak village in ancient times believed that *su'I* was a dividing line or bridge or barrier for every rule and custom of each tribe in the village. *Songke* cloth with this motif is often used and worn during traditional ceremonies such as engagement events, weddings, *penti* (year-end thanksgiving or every harvest) and death events.

4. Conclusions

The motifs on the *libo*, *wela kaweng* and *su'I songke* fabrics have different meanings and functions. However, they still have an element of beauty in each. These motifs are characteristic for Perak Village itself. These three motifs are the leading motifs from Perak Village. Usually, these motifs are made into the form of traditional accessories such as *songke* hats, *songke* scarves, bags and even traditional clothing such as tops, skirts and jackets. The Manggarai community generally uses *songke* cloth with the *Libo* motif, namely when attending traditional ceremonies. Such as fiancés, New Years, receiving guests, attending funerals, weddings, and many other uses for *songke* cloth with the *libo* motif, from East Southeast.

These three motifs have different meanings and functions. However, they still have an element of beauty for each. The *libo* motif is made to resemble a rhombus shaped lake and conveys the meaning of the mutual relationship between humans and the natural surroundings where in everyday life humans always need water to sustain life and vice versa. The *wela kaweng* motif is made to resemble a plant (flower) and has the meaning that in the past the ancestors believed *wela kaweng* as a plant that could heal the wounds of their livestock. The *su'I* motif is made to resemble a straight line which is believed to be a dividing line or a dividing bridge between customs and regulations and norms contained in the village of Perak. These three motifs are contained in one cloth, which is called the *Libo* *songke* cloth, because the *libo* motif is the main motif on the cloth.

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