

## THE HISTORY OF WEAVING CRAFTS IN MUNA

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**ABSTRACT.** The objectives of this study are: (1) to explain the history of the origins of the Muna weaving craft, (2) The process of making Muna woven fabrics, (3) The function of woven fabrics in Muna society. This study used historical method and a descriptive qualitative approach. The number of respondents was 15 weaving craftsmen. The results of this study explained that: (1) the history of the origin of the Muna weaving craft and this craft is one of their activities used in certain events. (2) The craft was carried out in two stages in weaving and using two energies, namely the straightening stage (*desoro*) and the weaving stage (*domooru*). (3) Weaving craft in Muna society has aesthetic, symbolic, religious, social status for the men, women, and children.

**Keywords:** history; weave; woven fabric; craft; Muna

### SEJARAH KAIN TENUN MUNA

**ABSTRAK.** Tujuan penelitian ini adalah: (1) menjelaskan sejarah asal muasal kerajinan tenun Muna, (2) Proses pembuatan kain tenun Muna, (3) Fungsi kain tenun pada masyarakat Muna. Penelitian ini menggunakan metode sejarah, dan pendekatan kualitatif. Hasil penelitian menjelaskan bahwa: (1) Sejarah asal mula kerajinan tenun Muna telah lama diketahui oleh masyarakat dan kerajinan ini merupakan salah satu kegiatan mereka yang digunakan dalam acara-acara tertentu. (2) Dalam proses pembuatannya. Kerajinan tenun dilakukan dalam dua tahap dan menggunakan dua tenaga, yaitu tahap pelurusan/ (*menghani /desoro*) dan tahap menenun (*domooru*). (3) Kerajinan tenun dalam masyarakat Muna memiliki estetika, simbolik, religius, status sosial untuk laki-laki, perempuan dan anak.

**Kata kunci:** sejarah; menenun; kain tenun; kerajinan; Muna

### INTRODUCTION

Indonesia is a large country that has a lot of cultural diversity, from Sabang to Merauke. This diversity gives social motives, especially Muna woven fabrics. Apart from that, social motives form social life arrangements in a society based on the principles of mutual trust, social reciprocity, norms of action, and collective action (Jamiludin, Idris, & Samad, 2016, 2). Woven fabrics in Indonesia provide many social, cultural motives and can give enlightenment to society (Elyta & Razak 2019, 41). Indonesia is a pluralistic society consisting of various ethnic nations who inhabit the archipelago, which is marked by a wide variety of languages, ethnicities, cultural, religious systems, knowledge systems, etc. This diversity also causes various types of woven fabric motifs, including the woven cloth used by people in Indonesia, especially in rural areas. Likewise, the Southeast Sulawesi region in general and in Muna Regency also has a diversity of woven fabrics. Therefore, many traditional woven fabric motifs are encountered, inspiring researchers to research Muna Regency (Lisnawati, 2016, 1).

The 1945 Constitution Article 32 stated that the government is advancing Indonesia's national culture. Then, its explanation says that national culture is a culture that arises due to the cultivation

of the Indonesian people as a whole. The old and original culture that exists as the pinnacle of culture in Indonesia's regions is counted as the nation's culture (Liliweri, 2014, 12). Cultural efforts must lead to the advancement of ethics, culture, and unity by not rejecting new materials from foreign cultures that can develop or cultivate the culture of one's nation and enhance the Indonesian nation's human dignity.

Customary law is people's law, a law that lives in a traditional society closely related to society's cultural and religious behavior. This law does not depend on the existence or absence of recognition from the general government's authorities, as long as society supports it as long as it remains in effect. It arises from personal habitual behavior to become a custom that lives in society and becomes law because society wants it.

One of the elements of regional culture is the element of making woven fabrics. The cultural component of making traditional woven fabrics in life has various functions following the messages of cultural values contained therein, which are related to other aspects of culture such as economic, social, political, and religious.

Concerning the messages of cultural values conveyed, it can be done through various symbols in the decorative variety of traditional woven fabrics, which are currently hypothetically forgotten

by people and are no longer favored by future generations (Muchtar, 2009, 20).

Culture imparts various values that contain humanity's love, mutual love, and other teachings that are very useful for humans in their lives. Even on specific missions, culture is beneficial for human life and can also develop functions such as intellectual life, spiritual education, and personal and social things. So, it is clear that culture can be used in various interests, significantly to improve the nation's character by understanding the meaning of the language contained in it (Soekanto, 1993, 16).

Culture is an inseparable part of people's life. One of the most sacred cultures in an area is the traditional clothing or the woven cloth itself. This culture also has differences in each region, both in terms of implementation and the stages of implementation, depending on the area agreed upon by the traditional actors (Setiawan, 2019, 1). This, without exception, also occurs in the Muna society, which has a culture of traditional clothing that is different from other regions. This culture is one of the essential stages in Muna Regency, Southeast Sulawesi, to start fostering families in that society. In traditional Muna clothing, there are various tendencies, hence researchers are interested in taking the title of the history of Muna traditional clothing.

The main problem of this research is that the weavers do not teach or pass on the knowledge of how to make woven fabrics to the millennial generation. This problem is in line with Sofyan, Sofianto, Sutirman, & Suganda (2018:136) that showed the next generation (sons and daughters of crafters) are not or less interested in following their parents as craftsmen. So that the manufacture of Muna woven fabrics will become extinct. Therefore, this research is very important as the heir to the regeneration of Muna weavers.

Several previous studies related to the history of the manufacture of Muna woven fabrics will be presented below to see the differences and the similarity between this study and previous research. Hence, it can show the novelty of this research. The first study was conducted by Melamba (2012:4). This research stated that at the beginning of the history of traditional Tolaki clothing, the Tolaki people recognized clothes made of bark called *kinawo* using traditional equipment in the form of *watu, ike*, which is made of bark. Types of clothing for the Tolaki society are based on the status of their use. There are clothes for nobles in the form of *mokole*, or king clothes called *kandiu, siwole mbatohu* for official clothes, middle class clothes in the form of *to'ono motuo* clothes.

The second research was written by Apriliasti (2013:1). In this research, She wrote about the symbolic meaning of the traditional bridal clothing of the Sasak tribe of Lombok, West Nusa Tenggara. This study aimed to describe the symbolic meaning of the traditional bridal clothing of the Sasak tribe of Lombok, West Nusa Tenggara, which was motivated by social customs in the Sasak society. The research focused on the symbolic meaning of the shape and color of the traditional Sasak wedding dress.

If it is analyzed about the contents of the two previous studies, there is a vast difference. When viewed from the same thing as the current research, the first researchers are both discussing the history of making traditional clothing. Meanwhile, the second study addressed the meaning of the clothes themselves. Therefore, the novelty of this research is emphasizing the history of the origins of the manufacture of woven fabrics, the function of the woven fabrics in Muna society, and making the woven fabrics.

This research is unique because there has not been much research on the history of the Muna woven fabric, the manufacturing process and the meaning of the Muna woven fabric. Besides, the Muna woven fabric also has its own characteristics that distinguish it from woven fabrics from other areas of origin in Indonesia. For example, Muna woven fabrics have their own motifs in terms of color, and have cultural and economic values that need to be introduced to the wider society.

Based on the statements above, the problem to be addressed in this paper is how the history of the origins of woven fabrics in Muna is? What is the process of making woven fabrics in Muna? What is the function of woven fabrics in Muna society?

## METHOD

The location of this study was conducted in Muna Regency. This research design was qualitative research. The method used in this research was the historical method consisting of heuristics, source criticism, interpretation, and historiography. This study also used qualitative approach. (Moleong, 2007, 11). The number of informants in this study was 15 people who were Muna craftsmen. The location of this research was Muna Regency, Southeast Sulawesi, Indonesia. Historical research has five stages, namely topic selection, source collection, verification, interpretation, and historiography. Heuristics is an activity to find sources to get data, or to find historical material. In searching for these sources, researchers conducted searching through

relevant books and journals. The verification stage is that the researcher tries to double-check or criticise the content of these historical sources whether it is appropriate or not. The next stage is interpretation, the researcher interprets the facts and data about the Muna woven fabric produced by the concepts and theories carried out by previous researchers. The last stage is historiography. At this stage the researcher presents the results of the previous stage into a clear and easy to understand writing. The Technique of data analysis used triangulation, namely collecting data using observation, interviews, and documentation.

## RESULTS AND DISCUSSION

### History of the Origins of Woven Fabrics in Muna

From a historical perspective, Muna woven fabric has been known for a long time. In terms of historians, scientists estimated that initially knew the culture of making woven fabrics around 5000 BC in the Mesopotamia region then spread in European and Asian regions, including Indonesia (Syukur et al., 2014, 1). Muna is the beginning of the existence of woven fabrics as the primary necessity in everyday life. Muna woven fabrics are one of the regional identities. The history of human culture shows that creativity in weaving is a human cultural activity that has started from prehistoric times, which is marked by humans' ability to make clothes from wood fibers from forests.

Various opinions expressed about the origin of the Muna woven fabrics were that since humans began to recognize clothing as a body covering. Since then, humans had always tried to equip themselves by perfecting their equipment, especially clothes. For this reason, weaving equipment in a simple form appeared. In the history of making clothes, prehistoric times, Indonesia had known clothes made of bark. This statement is in line with Nurcahyani (2018:7), who showed in the past that in making woven fabrics, the materials were from plants from society or the forest. Before society was familiar with woven fabrics, they used the bark to make clothes. The raw material for everyday clothing comes from bark (*sau bhontu*) in the Muna language and cotton. The trunk of *bhontu* wood is barked, which means that it is cleaned and then soaked in the river for a day and night, after that it is then spread out over a stick of wood, then hit with a stone or wood, after that it is flat and then dried in the sun, (Nsaha, 1979, 163).

Muna woven fabric can be a social glue for Muna society because it is an embodiment of the appreciation of the natives in understanding their natural environment. According to Moeliono (2002:

813), traditional clothing in Indonesia can enlighten the local community or the public. It can be seen from the woven fabric models found in the clothing in the Muna region. The woven fabric model or motif was made based on observation and appreciation of the natural surroundings.

The craftsmen society who lives in Muna, where long before they were engaged in making woven fabrics, had daily activities as farmers and fishers to fulfill their daily needs. This is influenced by the geographical conditions where they live on the coast and are supported by available resources insufficient natural potential. On the coast, they carry out their daily activities as farmers and fishers. Along with a change from time to time, the society in Muna, especially housewives, began to look for a job as additional income, namely by making woven fabrics to meet their daily needs. (Interview with Manan in February 17, 2021)

The craft of making woven fabrics was generally found in various parts of the country. Fitria (2011) in Syukur, Dharmawan, Unito, & Damanhuri (2013:3) stated that each region has different designs, characteristics, and meanings in the motifs or weaving models the particular regional culture. The materials used from one ethnicity would suit the materials from nature and the environment in which they live. At first, the craftsmen's tools used raw materials, including cotton, but with the times, now the craftsmen have used materials that have been made, such as yarn. The handicrafts of making woven fabrics at the beginning of the Muna kingdom era's birth and the times. The birth process of making traditional clothes for the people who live in Muna cannot be separated from society's conditions in the context of past life. What is in Muna society regarding the manufacture of woven fabrics is one evidence of traditional handicrafts' cultural heritage. (Interview with La Ngkodjaga in February 16, 2021)

The art of crafting making woven fabrics from yarn, when viewed from a very unique and simple form, is very simple. According to the craftsmen, the handicraft in making woven fabrics is hundreds of years old, and this is the culture of a region. (Interview with Wa Ure in February 16, 2021).

According to Kistanto (2015:4), a culture is a complex unit that includes knowledge, arts, customs, and habits of individuals as members of society. One informant who is also a craftsman said that making clothes has long been owned by Muna society. The craft of making this woven cloth is a legacy from their ancestors. Then from this family, children of their families were taught to make clothes, crafts to make clothes, and then spread to the surrounding society.

(Interview with Wa Ode Teelo in February 17, 2021). Based on the information above, the description of the origin of making woven fabrics found in the Muna society is the original cultural heritage of the Muna Regency area.

The life of the Muna society from the past to the present has taken a long time. In the past, the concept of life for the Muna people was still straightforward, but evolutionarily it could turn into modern society. In connection, if we trace these changes due to various factors. Including the contamination with the outside community gives birth to a diffusion process with multiple forms of its manifestations, discoveries, and the community's turmoil. These changes are the development of intelligence, the design of building information systems, techniques for making crafts using simple technology, and strategies in marketing through information technology (Karisma, Susanto, & Hartina, 2020, 1). Then gradually developed along with the changing times and various kinds of needs to meet the community's needs as a support for the culture that their ancestors have passed down. (Interview with Ala Min in February 17, 2021)

In the past, making woven fabrics were passed down from generation to generation based on their experience and knowledge. Then, Santoso (2011:8) said that in a person, apart from having the motivation to work and be creative, he also has a strong motivation for affiliation. This situation is a spirit for the group to develop and transmit individual creations to other communities in terms of weaving. The empowerment that has been done by individuals easily extends and becomes community empowerment.

Several things are done to pass on to their generation regarding the craft of making woven fabrics by parents who are given to their relatives in the Muna society who need procedures to support the education, namely: (1) giving the right example, (2) conduct an appropriate design system, (3) personalization and campaigning, (4) guidance and care for the new generation which is carried out early in the family environment. (Interview with Wa Ure in February 17, 2021).

This allows the characteristics of a power that takes the initiative in realizing culture, especially in traditional Muna clothing. At that time, many traditional Muna clothing models were spread around the Muna Regency area, so that Muna traditional clothes began to be popular in their time. Besides that, it is used for traditional ceremonies, and it is also used for wedding events. The regulation on Muna Traditional Clothing began during Sangia Titakono Muhammad Idrus (Bin Raja Karowawono) in 1668-

1671. (Interview with La Tia in February 17, 2021) Based on the results of field observations from the above information, making woven fabrics is one of the cleverness of the local society. However, the development process can be enriched with cultural products that come from outside. Besides, the handicrafts for making clothes for the Muna community were initially only used for daily needs. With the times, making clothes can be promoted by selling them in the market and through everyday life.

### Process of Making Woven Fabrics in Muna

As one of the traditional handicrafts, Muna woven fabric is one of the traditional local crafts that must be maintained and preserved correctly. Its existence as an intellectual asset related to traditional knowledge, knowledge of weaving, and even knowledge for entrepreneurship (Nero, Sofianto, Sutirman, & Suganda, 2019, 6). The woven fabric is made with the following steps or concepts:

#### a. *Menghani (desoro)*

The process of *menghani / desoro* must be carried out by two people, both children, and adults. In carrying out the process of *menghani / desoro* it must be prudent and with very high accuracy because each sheet of the thread must be placed in its position. Besides, the process of *menghani / desoro* must also be carried out with great patience and care because one piece of thread must be arranged and tidied so that nothing overlaps with each other causing the thread to become tangled. For more details, the process of *menghani (desoro)* can be seen as follows:



Source: researcher documentation, processed 2021

Picture 1. The process of *Menghani (desoro)*

After knowing the tools to be used in the process of *menghani / desoro*, then the next steps taken in the process of *menghani / desoro* are as follows: *Menghani / desoro* must be done by two people so that two people who will *menghani / desoro* must occupy their respective positions, namely, one person is on the right and the other is on the left. They are in the middle between two *langku* stems, and what separates them or



who becomes the barrier between the two people who will carry out this process of *mengani* is a *jhangka*. In addition, *kaju*, *parambhibhita*, and *bhibhita* are also located between the two people who will carry out the process of *menghani*. *Kaju* is on the side of the *langku* while *parambhibhita* and *bhibhita* are on the other side of the bench, so that each of the two people who do *menghani* process has almost the same job because they both have a good level of accuracy to be able to produce quality sarongs.

Next is to insert the thread into the *kaghua*. The color of the threads which are put into the *kaghua* must be adjusted to the color of the sarong to be made. In this case, someone who carries out the process of *menghani* / *desoro* must estimate and know-how wide in one color of the thread used so that the color in Muna's woven fabric matches the actual color. The Muna woven sarong has various basic colors, but in general, it is only in the form of straight lines encircling the woven sarong. Then there is also a flower, which is the style of a woven sarong apart from the lines found on the sarong. The color of the threads used in the *menghani* / *desoro* process must be inserted one by one into the *kaghua* so that when one thread color is finished, the threads in the *kaghua* must be replaced. If there is enough thread color for one thread color, then the other thread color will replace the thread color in the *kaghua*. (Interview with Wa Ode Teelo in February 17, 2021)

Then the steps are taken in the process of *menghani* / *desoro*. After the used tools have been prepared and assembled into a complete series and the thread is in *kaghua*, and the two people who will carry out the process of *mengani* / *desoro* have been in their respective places. The thread that is contained in the *kaghua* is pulled out starting from the end, namely at the top of *ka'e*, and is carried through the bottom of the *parambhibhita* and *bhibhita*. Then pulled the thread again and turned it upwards, and went straight to the top *ka'e* again. Furthermore, the thread contained in the *kaghua* that has arrived at the *kae* is also pulled and then passes through the top of the *parambhibhita* and is alternated with *bhibhita* so that the threads do not mix and do not pierce.

Using *kangkai*, a friend who is on the other side pulls the thread through the *jhangka* and ties it or inserts it into the part of the *kaju*. Then, the friend who is on the left side does like the first one, namely the thread is pulled again from the end of the top *ka'e* until the right friend pulls the thread using *kangkai* through the *jhangka* past the *kaju* and is immediately pulled to the lot until it reaches the *ati*. After that, the thread is pulled again through the top of *ati* and the

thread is turned downwards towards the *kaju*. This process was repeated over and over again until it was full of *bhibhita*. After it is complete, it is transferred to the next stage, then the results of *kaesoroha* are published slowly and then enter the second stage, namely weaving (*domooru*) (Interview with Wa Ode Indo in February 18, 2021)

## b. Weave (*domooru*)

The weaving process is a continuous process after carrying out the *menghani* / *desoro* process, which determines whether the resulting sarong will have flowers or patterns or just a plain sarong. Skilled people must carry out the weaving process because in this process, the quality of the sarong will be determined so that special skills are also needed in the process.

Usually, the people who carry out the weaving process are old people. In this case they have long been engaged in making Muna traditional woven sarong. A person who carries out the weaving process must already know or have an image in his mind what kind of sarong will be made and what model it will look like to continue without interruption. It is known that two people must carry out *menghani* / *desoro*, but in the weaving process, the opposite occurs. The weaving process cannot be done by two people but can only be done by one person. Making flowers or patterns, motifs on a woven sarong requires special skills because the craft is quite difficult. This is in line with Febriani & Efi (2020:3) that showed everyone who weaves the desired motif according to the desired design.

The style of the flower will be different in the way it will be made. In ancient times people used a lot of materials from nature (Saadah & Efi, 2020, 3). Usually, the people who make this flower or pattern are elderly weavers or weavers who pursue this sarong weaving business. Because not only the manufacture takes a lot of time but also a very high level of difficulty. From researchers' observations in the field, the average person who made woven sarongs with flowers or patterns was over 35 years old. Meanwhile, weavers who were under 30 years of age usually only could weave plain sarongs without patterns or flowers. Besides, they could weave sarongs using mamilon thread as decoration to beautify the sarong they have made.

When continuing the weaving stage (*domooru*), the main thing is to erect two boards (*katai*). *Katai* is on two boards 130 cm high and 110 cm wide. This board is placed on the wall and functions as a pole or support. And then, the results of the *desoro* are opened, then put in *katai* and followed by inserting

the lowest *kae*. After that, it placed *tetera* on top of *kae* distance of 20 cm to limit the carrying thread and the upper thread so that it is not mixed. When the weaving stage (*domooru*) is continued, the main thing is to set up a two-piece board (*katai*).

The results of the *desoro* are opened and then inserted into the uppermost support hole of *katai*, and followed by inserting *kae* into the carrying hole of the buffer. Then attach the *tetera* to the hole in the middle of the buffer (*katai*), a long piece of a board measuring 103 cm with a width of 9 cm, which is installed above *kae*. So, when weaving the thread, it will be in the shape of an L. In weaving, the *bhalide* is played by the left and right hands simultaneously to tighten the thread, and also the *tetera* sounds like crickets. after that, put the sarong and clamped in *dhangka*, and it assisted with *kundo* rope. Hence, it tightens at the time of the *dhebhimbi dhangka*; the woven thread can tighten after the *kundo* rope is continued to attach (*kafetadaha*) or wooden beams are installed at the bottom in front of the buffer.

After completing the preparation and moving of the tools from the *desoro* process in the weaving process, the following steps are the weaving process, which begins with the weaver taking a position on the weaving tool by sitting down and stretching his legs forward. The weaver's legs must be lengthened or straightened until they reach the *kafetadaha* (wooden beam). Behind it, attach the *kundo* rope tied to the *ati* so the weaver is comfortable in the weaving process. Furthermore, using *lobu* and *kusoli*, which contain one roll of extra thread or thread to continue from the *desoro* results, will make a sheet of Muna's woven sarong.

The *lobu* contains *kusoli* is played by throwing it by using feelings from left to right and from right to left through the intermittent *desoro* threads between in front of *ati* and behind *dhangka*. It uses *bhalida* to flick the thread that was inserted and then narrowed by *dhangka* so that it is closer to the *anti*. Hence, the threads are tightened. After that, the deck will continue to be pulled back from the front one time and then returned in front, namely the tools used, *parambhibhita*, *bhibhita*, and *kaju*, pulled behind and returned to the front simultaneously to remove a thread from the *bhibhita*.

The main *bhalida* was opened then inserted again in the middle of the thread between the front of the *dhangka* behind the *parambhibhita*. After that, the *bhalida* was pulled and leaned on the *kabhontulaha*. So, the *bhalida* did not fall on the floor. Then, the *bhalida* was put back through the thread behind the *parambhibhita*, in front of *dhangka*. Then, the *bahalida* was pulled to hit *dhangka* that

is squeezed into the *ati*. Hence, the threads are tight and can tighten. After that, continue *debhimbi* and use the left hand of the *parambhibhita* to be lifted and crushed by the fingers. Then, the *ballida* is reopened and then inserted in the middle of the thread between the *parambhibhita*. Afterward, the *bhalida* is inserted next to the thread below the *parambhibhita* released, then continue with the left and right hands to hold the *bhalida* back then, beat the threads squeezed by the *dhangka*. Therefore, they are pressed against *ati* using the *bhalida* so that the threads close together, tighten and produce a quality fabric.

Next is the *karapa* /*kadata* pressed with the fingers. At the time of this *debhimbi*, the weaver taps on (*kafetadaha*) or a stick of wood and is assisted by a piece of *kundo* rope (supporting rope). Thread by amount is inserted into between the threads between the results of the process of *mengani* / *desoro* through *kadata* and *parambhibhita* and *bhibhita* which are then to close it, *bhalida* is used to beat the *jhangka*, so that the thread is tight. After a while, the resulting of woven will increase in length, so as not to make it difficult for weavers, the process will continue to be carried out repeatedly until it is full of *parambhibhita* and produces one sheet of Muna's traditional sarong (Interview with Wa Ure in February 17, 2021)

This step or process is the final process of making Muna's woven sarong. This weaving stage is usually done by only one worker, unlike in *menghani* (*desoro*). The tool for weaving (*domooru*) takes quite a long time and produces one woven usually. It takes four to seven days, even depending on other urgent work. Not much different from *menghani* (*desoro*), weaving (*domooru*) is also usually done in a bright or light place because weaving (*domooru*) it requires caution, thoroughness, and persistence. This is because weaving is the final process of making Muna's woven sarong.

From the explanation above, it can be seen that, of course, the process of making Muna woven sarongs uses raw materials and weaving equipment. The materials used are advanced yarn, extra thread, *kapulo* thread, and gold thread. There is a difference where extra yarn costs are from one do for Rp. 20.000 with 12 rolls of it. Meanwhile, the price of gold thread is Rp. 20.000 a registration, and the cost of *kapulo* thread is Rp. 60.000, filled with ten with different colors.

From the informant's statement, the same thing shows that someone who weaves before carrying out his activities in making sarongs, weavers must provide the tools or materials used to make Muna sarongs so that they can be quickly completed on time.

### c. Completion Stage

This stage is the final stage where the sarong is ready to be opened and sewn, this is not only just opened but also opened slowly, and the main thing that is opened is *kadata* and then opens *bhalida*. Then, the tactics that are opened simultaneously are *dhangka*, *bhibhita*, and *kandole* open *ati*. After that, the sarong is opened from *ati* and cut using a razor or scissors carefully, and the remaining threads are removed. Furthermore, immediately after opening, it will step into the sewing process, sewn manually or using a machine, and then after the sewing process is completed. Then, the Muna's woven sarong is marketed in each region.

In making woven fabrics, several steps must be prepared so that the results obtained are as desired. The stages, tools, and materials were provided during *menghani* (*desoro*) and weaving (*domooru*) until they are finished into one sheet. After the process of desire and weaving is complete, the sewing process is followed by sewing, where sewing can be done manually. It means that the craftsmen themselves sew by hand, and some also use sewing machines. For more details, the example of a sarong from the weaving result can be seen as follows:



Source: researcher documentation, processed 2021

**Picture 2. The Example of Muna's Sarong**

### The function of Woven Fabrics in Muna Society

Woven fabric in Muna is one of the ancestral cultural heritage that has existed since ancient times. Sarongs, clothes, *mukena* that can be designed from weaving will have many benefits and purposes for society. Roland Bartesh's theory in Erwin et al. (2016:4) woven fabric is a significant cultural value for society. In the past, the Muna people realized that the Muna weaving motif had certain philosophical meanings that were considered sacred and were only used on certain occasions. Moreover, wearing Muna's woven sarong shows the social stratification of a certain society (Arisal, Agustang, & Syukur, 2020). Muna woven fabrics have a function as a prominent identity in society. Among the people of Muna, there are three social stratifications or levels of society, namely:

*Kaomu* class (aristocratic class), The *walaka* / *sara* class (traditional leaders), and *Maradika* class (or the lowest class) Of the three-stratification class or levels of society above, in terms of wearing Muna woven sarongs, each class have different ways with different sarong names. To identify the person's social status, it can be seen that the people wear their sarong and the types of sarongs. (Interview with La Ode Sumampe in February 16, 2021).

The same thing was expressed by Covreur (2001) that the system or social stratification in community life has been implemented in Muna since, during the reign of *Bontono Bhalano* and *Lakina Muna Titakono*, the first was La Marati.

#### 1. Men

For the *kaomu* (aristocratic class) and the *walaka* (traditional leader), a piece of sarong according to the choice is worn down to the foot. Both classes use the sarong, namely the sarong, which has a "head" (*fotuno bheta*). Because both classes wear *keris*, hence the back of the left is slightly raised as for the *sara* class (traditional leaders), a piece of sarong that is used only limited to the knee. The sarong used is a sarong without a "head." If we look at the development of the use or function of woven fabrics, it is almost the same as in other areas. For example, in North Sumatera, woven cloth is used as part of clothing at traditional performances and symbolizes the Batak society in various ceremonies, performances, and traditional ceremonies (Habibah & Efi, 2019, 3).

#### 2. Women

Women from the *kaomu* class (aristocratic class) wearing *kabhantapi*, Muna woven sarong that is worn will be above the knee (*tewawono tuu*). This shows that the woman is a woman who comes from the aristocratic class (descendants of the king). Women from the *walaka* class (traditional class) wearing *kabhantapi*, the Muna woven sarong used, will be below the knee (*wepandano tu*). This shows that this woman is the second tallest woman after the *kaomu* class of the nobility. Traditional clothing is a set of clothes and accessories worn by the ethnicity of an area that shows society's culture. Hereditary, it has become an identity, has values, ethics, aesthetic, symbolic, religious, social status of the wearer, and reflects historical values, power relations, and differences in social and religious paradigms and can be proud of by cultural supporters (Melamba, 2012, 4).

Women from the *walaka* class (traditional leaders) wearing *kabhantapi*, Muna woven sarong used will be different on the leg (*tewawonon ghaghe*)



slightly longer than the *walaka* woman. This shows that the woman is a woman who comes from the middle class or the *walaka* class. In general, for men, there is no difference in improvement whether he is married, unmarried, or no longer married (*o duda*). There is no difference, even if he is a widow (*bhirinanda*).

Married women wear two sarongs (*ratapi bheta*). Meanwhile, those who are not married only wear one sarong (*setughu bheta*). Unmarried women always wear one sarong. When a woman is no longer a husband, she still wears two sarongs. However, the type of Muna woven sarong used has a purple pattern (*burino owungo*) or a shoot color (*idho bhale*), which indicates that the woman is no longer married or in the sense that the woman is a widow (*bhirinanda*). With the times like today, in terms of wearing Muna's woven sarong, there is no place anymore. Sometimes, in society, the Muna woven sarong worn by parents (*kamokula*) is also worn by girls (*kalambe*). Muna woven sarong worn by girls is also worn by boys (*ana moghane*). If there is someone from the lower class of society who wears one of the Muna woven sarongs that the *kaomu* should wear (aristocratic group), such as the sarong worn by the *La Ode* and *Wa Ode* class, it is not allowed. As one example of the *bharaalu* sarong (*bheta bharaalu*) worn by these lower classes.

If anyone from the lower class wears the woven sarong, the sarong worn by the lower class will be maintained because the sarong being used will be opened according to the agreement. Based on the class type, *kaomu* class wears woven sarong above the knee. To make it easier to distinguish which is the highest and the low class and where they sit when carrying out the customary process (Interview with La Tia in February 16, 2021).

Those are some of the functions of woven fabrics in Muna society, especially for women. Then if we observe in general, the function of cloth is almost the same as in other regions, for example, in Bugis ethnic community, the functions of woven fabrics include the following: (1) woven fabric as clothing, (2) woven fabric as a gift, (3) woven fabric as a status symbol and prestige as sacred, (4) woven fabric as objects used in traditional ceremonies (Syukur et al., 2013).

In the Muna people's daily life, interpreting Muna's woven sarong is like a *bhia-bhia* sarong used as a sarong in the house. The sarong of this *bhia-bhia* is usually used as a sarong for prayer. This Muna woven sarong is generally used when girls (*kalambe*) and boys (*ana moghane*) carry the proposal (*Kafeena*). When carrying *kafeena*, these children must wear the type of sarong according to

their stratification. If there is a girl (*kalambe*) or boy (*ana moghane*) wearing a Muna woven sarong that does not match the stratification, the sarong used will be opened. At the wedding time, traditional leaders usually wear a sarong *kambeano bhotu* (*bheta kambeano bhotu*). Meanwhile, the women wear a *ledha* sarong or plain sarong in a gorgeous color decorated with gold threads (*kambaeya*).

When the girls are joining seclusion events (*karia*), they usually wear *ledha* sarong (*bheta ledha*), *bhia-bhia* sarong (*bheta bhia-bhia*). At the time of Islamization (*katoba*) and at the time of circumcision (*kangkilo*). Children who are converted to Islam or circumcised wear the Muna type of woven sarong (*bheta Wuna*). For example, girls wear *bhia-bhia* sarongs (*bheta bhia-bhia*) while boys wear *ledah* sarongs (*bheta ledha*).

Based on this, concerning the function of woven fabrics in the Muna society, whether for men, women, and children in social life, the arrangement of woven fabrics or clothing as traditional crafts must be adequately maintained (Wikandia, 2016, 2). Therefore, as a local society, we must understand that the determination of traditional local wisdom must be preserved as regional local wisdom.

## CONCLUSION

Based on the research results that have been obtained in the field, the following conclusions can be drawn:

1. The background of the manufacture of woven fabrics by the Muna society and this craft is one of the creativity used for various daily needs. For now, the creation of woven fabrics is motivated by the development of the Muna society's needs in facing activities. Hence, craftsmen are increasingly creative in making woven fabrics.
2. The process of making woven fabrics is carried out in several stages, namely: (a) the process of *mengani / desoro* is a process that is carried out by arranging each piece of thread on a tool that has been prepared. (b) *weaving / domooru* is a continuation after sewing, which becomes the determinant of whether the resulting fabric will have a flower or a plain fabric motif. Weaving is usually done by someone skilled in making woven fabrics. (c) Weaving using traditional weaving tools, namely by the weaver's working attitude sitting on a chair then the feet swinging the pedals and the hands pulling the lever.
3. Woven fabrics, in general serve as protection for the whole body, both protection from the sun and others. Woven fabrics culturally have cultural values that are in traditional clothing. Woven fabrics in the Muna society have aesthetic, religious, and social value functions.



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