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EAST SUMBA WOMEN AND THEIR ROLE IN KEEPING THE LOCAL KNOWLEDGE

Oleh Rustina Untari

Abstract

Women weavers have an important role in sumba woven handicraft. Sumba weaving has been around for centuries and still exists with all its authenticity. This paper will discuss the role of weaver anita in sumba especially in preservation of weaving craft. The research was conducted by ethnography method, deepening the life of the weavers in East Sumba. The study found that the major role of women weavers in Sumba is to safeguard and transmit local knowledge to the younger generation. Local knowledge of sumba weaving includes weaving skills, natural coloring (materials, color-making techniques, and coloring), preservation of materials in nature, motifs of weaving, meaning and use of woven fabrics. Women weave for two reasons, the first coming second of the second because of their cultural cultivation that is always in need. The process of technology transfer (transfer of local knowledge) takes place naturally as a mother raises her child. There is a clear stage to do. First learn to cut the rope for motive, the two become an assistant in placing the wood in the wood. Drawing motifs on the water, counting the threads to make a motif, especially a classic motif. Tying yarn and weaving. Children also learn to plant trees that produce color, make colors. Women weave to earn income and support their culture. The culture in Sumba is called Marapu. The ceremony in Marapu Culture always needs a woven fabric. Because expensive, then one way to get it is to make your own. Children help parents (mother) to meet their needs. The combination of both resulted in an important role in the conservation of local knowledge that led to the sustainability of handicrafts weaving in SUMBA.

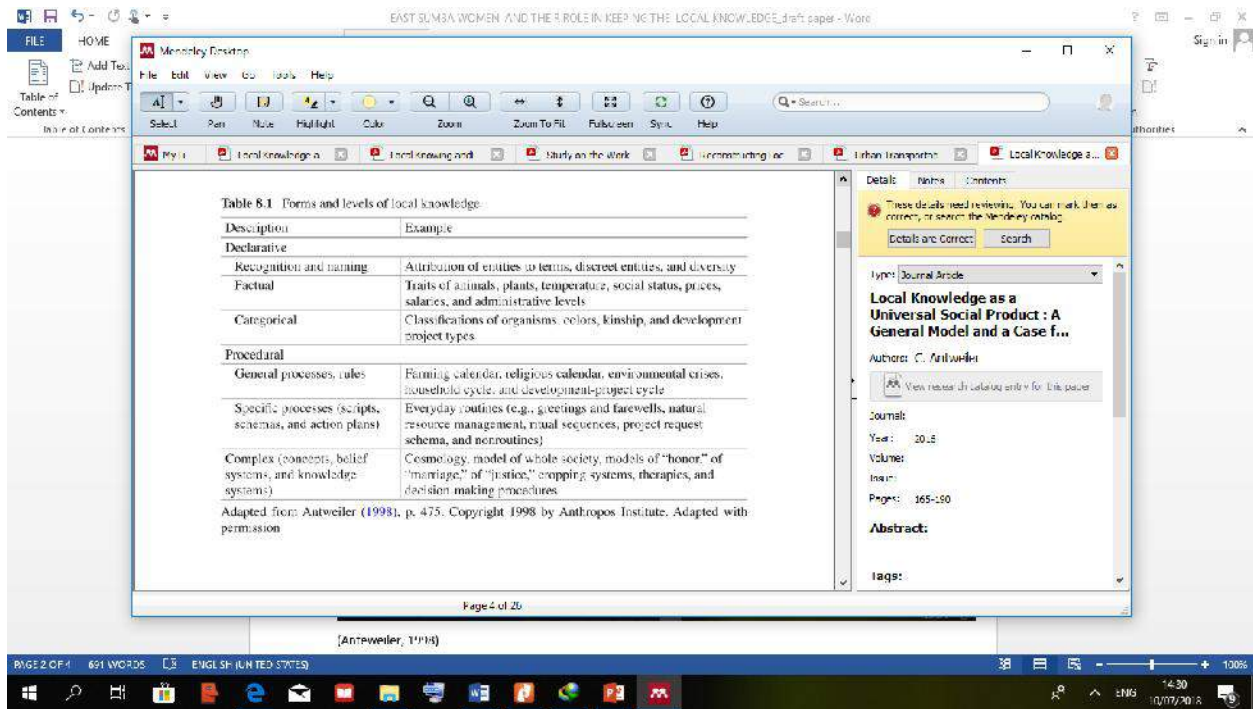
Keyword: local knowledge, craft, women crafter, weaving, sumba

INTRODUCTION

Sumba Timur memiliki beberapa daerah yang secara turun temurun menghasilkan tenun. Tenun Sumba mendapat peran penting dalam kehidupan masyarakat karena adanya kebutuhan dalam aktivitas budaya. Secara turun menurun masyarakat sumba melakukan produksi tenun dengan menggunkan pengetahuan yang telah mereka miliki. Pengetahuan yang berasal dan digunakan oleh masyarakat kita sebut sebagai local knowledge.

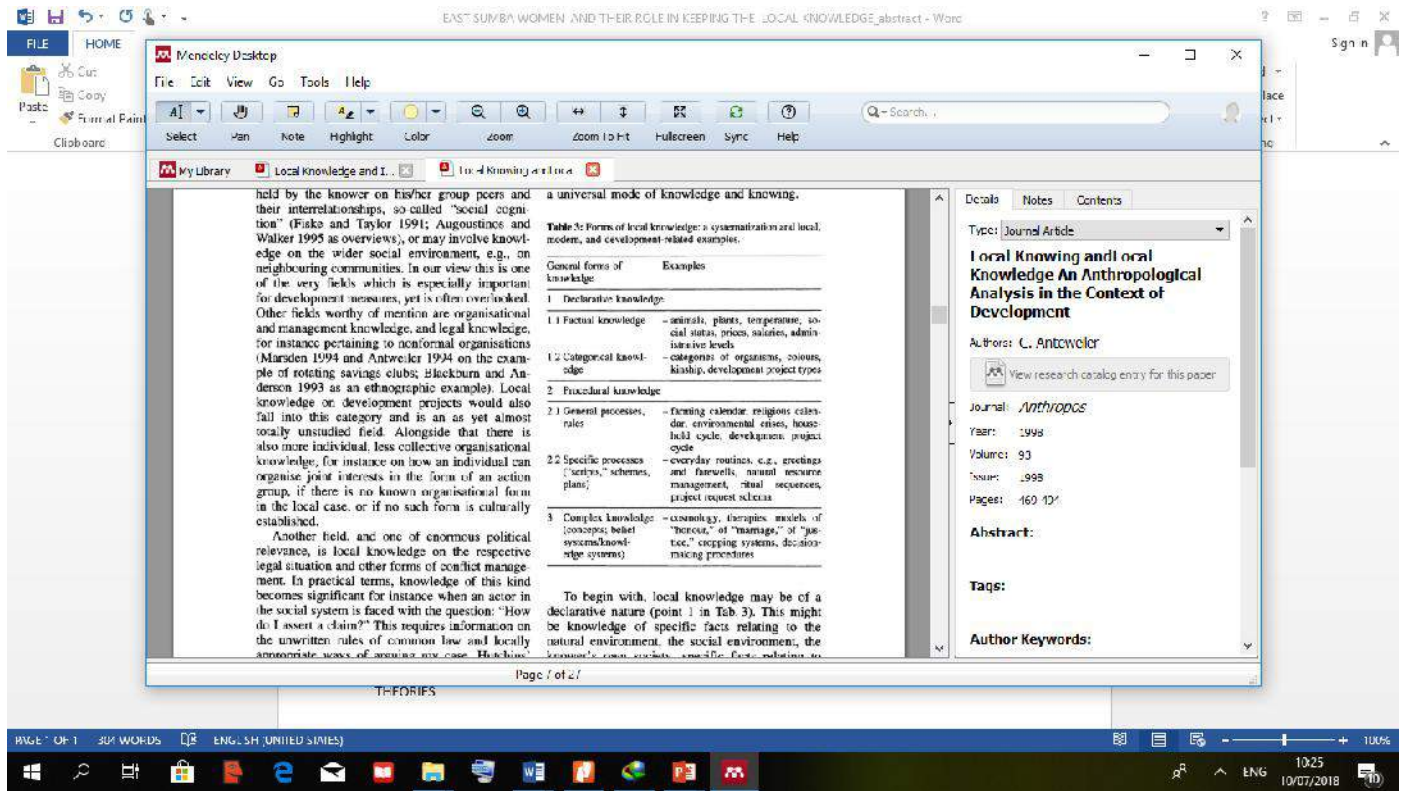
Terjaganya local knowledge tenun sumba Nampak dari masih digunakannya bahan , cara dan metode lama yang sudah berlangsung secara turun temurun dari berbagai puluh tahun yang lalu. Kedua masih tersedianya bahan bahan tenun dan pewarnanya yang tumbuh liar disemua area di sumba timur. Yang ketiga terlibatnya anak anak dalam proses produksi tenun. Keempat, secara lisan sumba people dapat menceritakan tentang tenun, pewarnaan dan bagaimana melakukan proses produksi.

Terjaganya local knowledge tersebut tidak lepas dari peran dari pihak yang mejaga local knowledge tersebut dan menyebarkan kepada generasi muda.



(Antweiler, 2016)

1 Across many cultures, traditional cotton textile dye processes demonstrate local people's sophisticated knowledge of natural product chemistry. Every traditional textile is the result of this knowledge, combining the skills required for tying, mordanting, and dyeing cotton prior to weaving. (Cunningham *et al.*, 2011)



(Antweiler, 1998)

FINDING

Local knowledge yang ditemukan di Sumba secara keseluruhan adalah tentang tenun. Explorasi yang dilakukan menemukan berbagai tanaman yang digunakan untuk pewarnaan tumbuh liar dimana mana. Proses pembuatan tenun juga masih berlangsung sama secara turun temurun. Pengetahuan tersebut ada diluar kepala atau di dalam memori masing masing orang. Namun kami membaginya dalam tiga kelompok pengetahuan, yaitu dalam hal pewarnaan, proses pembuatan design dan proses menenun. Berikut akan disajikan gambaran umum local knowledge tersebut.

LOCAL KNOWLEDGE IN EAST SUMBA WEAVING :

Three Local Knowledge in East Sumba Weaving, there are Natural dyes, design of sumba weaving, and the process of weaving.

NATURAL DYES

Dalam hal Natural Dyes Local knowledge dibagi dalam beberapa kelompok , antara lain :

1. Natural Dyes
2. Natural Coloring Materials
3. How to obtain such material of natural dyes
4. How to do replanting (renewable)
5. How to process to make dye
6. How to coloring the yarn

Weavers keep the natural dyes for coloring their weaving :

1. Because the selling price of natural woven high color than weaving. Natural color ingredients also do not buy (already available around them). They say that although the dyeing color is shorter. But the selling price is very cheap. It is not worth the effort of their work when organizing the motive and then weaving it.
2. Almost all of coloring material can takes from neighborhood free. Its mean almost free of cost to make natural dyes.
3. Due to cultural needs. For the purposes of the cultural ceremony, the original cloth is required. Considered disrespect the host, if carrying false fabric delivery.
4. New Fenomenom : Some / some weavers use non-natural colors, for reasons of wanting fast money.

LOCAL KNOWLEDGE 2 : Design of Sumba Weaving :

1. Various traditional design (Function, meaning and manufacture)
2. Design Processing
3. Process of Pouring Design in yarn
4. Pouring process design at the weaving process
5. Maturation of design with binding
6. Design, binding and Coloring

There are various traditional design. To plot the design to the yarn they have to count the yarn. That's it's the rule, all of them is in the memories of the designer. This Local knowledge is always transfers to young people.

The new fenomenom :

The design drawn at the yarn. Then somebody can tied the yarn according the design. Its mean the design is not only in their memories. The tied process can be done by more than one person.

Local knowledge 3 : The Weaving Process

Person who do weaving have to

The Weaving Process

Women and Sumba Weaving

Pengetahuan sangat terbuka, beberapa metode process pembuatan tenun terpublikasi secara luas melalui media (terutama media social) . Dalam hal ini pengrajin tidak keberatan dan tidak khawatir akan ditirunya pengetahuan, teknik dan metode yang mereka gunakan. Beberapa alasannya adalah sebagai berikut :

1. Hasil pewarnaan tidak akan sama. Hal ini sangat tergantung pada unsur kandungan tanah tempat tanaman penghasil warna ditanam. Sebagai contoh, pohon mengkudu jawa yang di tanam di sumba hasil merahnya berbeda. Pohon mengkudu Sumba di tanam di Jawa akan menghasilkan warn yang berbeda. Sehingga para pengrajin Sumba sangat yakin, jika ada yang meniru hasilnya tidak akan lebih baik.
2. Para pengrajin justru memperlihatkan proses pewarnaan kepada umum baik secara online maupun offline. Hal ini dilakukan untuk menunjukkan bahwa produk mereka asli (original). Dengan demikian konsumen akan bersedia membayar dengan harga yang mahal.

Beberapa pengrajin menemukan resep takaran untuk mengashilan warna yang pas. Dia melakukannya dengan cara melakukan riset, melakukan berbagai percobaan untuk mendapatkan ukuran pewarna yang pas dengan memperhitungkan gramasi benang dan jenis pewarna. Hal ini dilakukan secara intensif dicatat dan berulang-ulang untuk mendapatkan rumusan yang pasti. Dengan demikian dia telah melakukan perubahan dari tacit knowledge menjadi Explicit knowledge. Pengetahuan yang sudah menjadi explicit knowledge ini belum dipublikasikan oleh penemunya.

DISCUSSIONS

1. Women have a big role in the transfer of local knowledge of Sumba weaving. They keep the knowledge because of they are the main actor and transfer those knowledge to her children or community by naturally process.
2. Some of knowledge almost disappear, because of the change of.....
3. Thera new methods and new knowledge
3. Some of process in Sumba weaving

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