

Sarong Bima: Elegance and Culture in Typical Cloth of West Nusa Tenggara

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Abstract

The industrial sector is one of the economic drivers in a region. Meanwhile, the industrial sector development in Bima Region is still poorly managed, especially the centre of the Tembe Nggoli weaving industry. Therefore, there is a need for efforts by the NTB provincial government to properly manage it. Local economic development which can be done for the product is by using the industrialization concept. Thus, the purpose of writing this article is to examine the industrialization concept by the NTB provincial government as an effort to develop the local economy. The results showed that industrialization efforts by the NTB provincial government included trainings which are based on skills affirmation, business management, production equipment assistance, capital assistance, and even the value of packaging and marketing coverage workshop. The outcome of the training is to provide an expansion of employment opportunities, increase the quality and production capacity. This article used a literature approach, by examining several journals, books, electronic printed documents, and information relevant to the study. The discussion of the article is divided into several parts, 1) Characteristics of the typical woven pattern of Bima Tembe Nggoli; 2) Industrialization as an effort to develop the local economy; 3) Discussion; and 4) Conclusion.

Keywords: Industrialization; Weaving; Tembe nggoli; Local economy.

Abstrak

Sektor industri merupakan salah satu penggerak perekonomian suatu daerah. Sementara itu, pengembangan sektor industri di kawasan Bima masih kurang terkelola khususnya sentra industri tenun Tembe Nggoli. Oleh karena itu, perlu adanya upaya dari pemerintah provinsi NTB untuk mengelolanya dengan baik. Pengembangan ekonomi lokal yang dapat dilakukan terhadap produk tersebut adalah dengan menggunakan konsep industrialisasi. Dengan demikian, tujuan penulisan artikel ini adalah untuk mengkaji konsep industrialisasi yang dilakukan pemerintah provinsi NTB sebagai upaya mengembangkan perekonomian daerah. Hasil penelitian menunjukkan bahwa upaya industrialisasi yang dilakukan Pemprov NTB meliputi pelatihan yang berbasis pada afirmasi keterampilan, pengelolaan usaha, bantuan alat produksi, bantuan permodalan, bahkan workshop nilai pengemasan dan cakupan pemasaran. Luaran dari pelatihan tersebut adalah memberikan perluasan kesempatan kerja, meningkatkan kualitas dan kapasitas produksi. Artikel ini menggunakan pendekatan literatur, dengan menelaah beberapa jurnal, buku, dokumen cetak elektronik, dan informasi yang relevan dengan penelitian. Pembahasan artikel terbagi menjadi beberapa bagian, 1) Karakteristik corak tenunan khas Bima 2) Industrialisasi sebagai upaya mengembangkan perekonomian lokal dan 3) Kesimpulan.

Kata Kunci: Industrialisasi; Tenun; Tembe nggoli; Ekonomi lokal.

INTRODUCTION

Industry is closely related to the economic development of a nation or region with an industrial revolution, such as that experienced by England in the mid-21st century, where industrial output increased compared to before. Increasingly, many countries are convinced that the dominant criterion in economic development is the increase in per capita income caused by industrialization. Industrialization does not stop with technological and economic development, more than just an event or series of events. Industrialization is best thought of as a continuous process and continues today. Past

changes experienced by many nations in the world show that industrialization is a system of changes in economic patterns, so that industrialization is a development of interactions between advances in technological tools, innovation, different production, and trade between countries which is ultimately in line with the growth of people's income encourage changes in economic patterns³ in many countries.

In Indonesia, clusters of industry or groupings of industries are better known as craft industrial centers. Industry in its development is closely related to the welfare of the people, therefore as much as possible the

operation of industry is able to improve the economy, so that the ultimate goal of people's welfare can be achieved through efforts to improve the economy. Industries that grow far from urban areas are generally small industries and industries run by households. On the other hand, in urban areas, with all the developments and modern tools, it turns out to be an inevitable attraction for village residents to try their luck in urban areas with the many industrial sectors and employment areas in the city (Margana & Sam, 2010). Because business development in urban areas provides opportunities to work outside businesses in villages such as agriculture, both as a main livelihood business and as a side business to utilize free time after working in offices or other sectors such as trade and services.

In West Nusa Tenggara Province, especially in the Bima region, the development of the industrial sector is starting to be felt by the community. As other industries are developing and the growth of the industrial sector is generally much faster than the agricultural sector, therefore the role of the industrial sector in a nation's income will gradually become very important. The national scale industrial sector supported by the agricultural sector, small industry and home industry is now a concern nowadays. Small business industries and industries in the household movement are part of the main structure in local economic growth. The importance of having small business industries and industries that are driven in every home in rural areas is very necessary which is generally characterized by small sized home industries, because this type of industry is an informal sector that does not require higher education for special requirements so that society will easily be formed from individuals consisting of various specific conditions that will form a joint activity consisting of social communities.

The development of society which is constantly changing is something that will continue to happen, which means that society is always experiencing change, because social life is developing, as well as various influencing factors. In rural areas, small home industrial businesses usually have various

obstacles in producing results that are suitable for production. Home industries also have to compete with other large and medium scale industries. Moreover, with large-scale industrial capital and advanced technology, it will be easier to develop than small household industries that have limited capital and technology.

Likewise in Bima, industry has a certain role that can become a characteristic of a region, which has industrial commodities that play a role in regional economic growth, although not yet fully. The small home industry in Bima is actually an industry that has existed for generations. Historically, these small home industries are a legacy that has long been maintained by families. In a broad sense, industry is actually a home industry, such as weaving, lathes for household furniture, and small household businesses. In Bima, one of the weaving industries, namely Sanggar la Diha Maria village, continues to maintain the quality of weaving to showcase and promote it.

The Tembe Nggoli industry is one of the craft industries that continues to grow in Bima, developing since the Kingdom in Bima adopted Islamic culture around 1640. The residents of Maria Hamlet, one of the villages in Bima, chose to become craftsmen because they wanted to continue their family business or hobbies and passions towards the arts of their own region. Industrial work does not run by itself but is attempted and carried out by the community through a long and continuous process like this tembe nggoli. There are several motifs for Tembe Nggoli Woven Cloth, namely Tembe Nggoli Nggusu Upa, Tembe Nggoli Garis.



Figure 1: Colors of Tembe Nggoli Nggusu Upa Woven Fabric.



Figure 2: Tembe Nggoli Line

From several motifs regarding tembe nggoli, previous research that has been carried out states that tembe nggoli has its own characteristics, both the manufacturing process, motifs and colors, and the symbolic meaning depicted in the tembe nggoli cloth. Apart from that, the research written is related to the capital of tembe nggoli weaving workers, namely the source of capital that will be used to operationalize production results to be useful for weavers who have working capital such as power and production equipment, so that the energy expended by weavers can be paid in the form of money or goods (yarn) for initial capital for weaving. The production results will be sold to woven fabric companies. From the research above, it is important to develop the local economy for the production of Bima tembe nggoli in NTB province so that the growth of industrial products requires production aspects, namely financing, raw materials, human resources, sales from production, technology, and in terms of transportation in the context of industrial development, which has been prepared through the industrialization stage by the NTB provincial government in developing the local economy. So the focus of the research;

- 1) Characteristics of the typical bima tembe nggoli woven pattern,
- 2) Industrialization as an effort local economic development so that from several of these questions with the aim of maintaining the weaving traditions and tembe nggoli patterns passed down from generation to generation by the Bima community, and efforts to develop the local economy of the community from tembe nggoli weaving.

RESEARCH METHOD

Via WhatsApp is the method for writing this article, which is researched by processing data originating from various literary sources. Via WhatsApp is research that collects sources of data or information, placing existing facilities in books, documents, as well as information data sources that are specific to the material being sought or methods for searching, collecting information, relevant library data from those being researched. The description of the research location is at Mrs. Ida's house, Bima Village, Rabangodu City and several points in the Bima area which continue to maintain the quality of weaving to exhibit and promote it. The data collection technique in this research uses data collection methods via WhatsApp by taking notes, reading and managing various kinds of research materials. This research, the sources and types of data come from various kinds of literature references which have a correlation with the title that will be discussed. Data analysis in this research is all the information collected that is needed and then compiled in a structured manner so as to provide the possibility of withdrawal the conclusion of a scientific article that is new or different from previous research.

RESULTS AND DISCUSSION

Characteristics of Typical Bima Tembe Nggoli Woven Patterns

a. A Glimpse into Weaving

It is estimated that the existence of traditional crafts, namely Indonesian weaving, originated in prehistoric times. The noble culture of the Indonesian people from their ancestors was caused by settled

life on the Indonesian islands from the Neolithic period of Southeast Asia before Christ or around 2000 years ago. This is proven by the discovery of architects, or prehistoric objects that are more than 3,000 years old. Many forms of woven stamps, tools for spinning, kreweng-kreweng stamped cloth for weaving from his heritage and woven materials from cotton were found at the sites of Melolo, Mount Wingko, Gilimanuk, East Sumba and Yogyakarta. Evidence of this can be seen from past weaving activities, namely reliefs of "women weaving" carved on 14th century stone pillars that still exist in the Trowulan area, East Java province, as well as stories that raise the theme of weaving in other areas of Indonesia. One of the arts, weaving should be protected and preserved in various regions. Woven cloth is often used as clothing for traditional ceremonies. Woven fabrics are used as clothing for ceremonies or activities, customs and daily traditional clothing in various regions of the archipelago. Among other things, Riau Malay weaving with the basic pattern of stars and grinsing woven cloth from Bali and many other regions.

Weaving comes from threads which are then combined according to the desired length and crosswise in a simple joining process. If you look at the fabric in the past, it comes from a weaving process, you can trace the past back to the 200th century when this weaving began natural. Actually, what is the meaning of weaving, weaving as a craft product in the form of cloth from materials made from thread (cotton, silk, etc.) by inserting the material crosswise into the woven place. It is dipped in a natural dye initially from strands of weft and warp threads which are the initial process of weaving the previously tied fabric. Several weaving techniques, namely the thread plus ikat technique and the flat weaving technique from Indonesian society. So weaving is a process of starting from fabric threads using a cross between warp and weft

threads, and a natural coloring process. In Indonesia, weaving crafts are a productive business in the non-agricultural sector, whether it is a main or main source of income or a side business.

Each community group in an area of course has its own local wisdom which they continue to strive for and continue to develop as an active response to their environment. Likewise with the Bima area. The existence of various rituals and traditions that continue to be carried out is evidence that strengthens the existence of religious values and teachings and beliefs in the community and is a cultural product of the past that should be continuously and sustainably used as a way of life and become the identity of the Bima region (Nurrofika, 2020). Initially woven cloth was produced to meet people's daily clothing needs on a small scale. However, in its development, weaving crafts have become more economic and commercial in nature. However, weaving crafts still require more attention from all parties to be able to maintain the culture of weaving crafts in Indonesia. From the findings of other authors, there must be intervention from the government, meaning that the tembe nggoli woven craft business needs guidance and counseling, including increasing the frequency of exhibitions, establishing training centers and so on, in addition to maintaining noble culture and also developing the local economy, especially in Bima, West Nusa Tenggara.

b. **Characteristics of Typical Bima Tembe Nggoli Weaving**

The spread of weaving crafts in Indonesia is based on the growing human need for clothing from remote areas in Indonesia. Not all areas have the same type of weaving, including types of ikat weaving and carrying weaving according to the tools used. The diversity of types of weaving cannot be separated from the diverse cultures possessed by Indonesian ancestors. Although the styles displayed and the techniques for making woven cloth

are different in each region, overall woven cloth can be used as a means of transaction (barter), dowry in marriage, as well as material for everyday clothing and clothing in dance performances and ceremonies. Weaving crafts are part of human work that is influenced by the environment and human supporters. These crafts require precision, tenacity, perseverance and rely on hand skills. The skills possessed are obtained from the results of learning, through a process. These skills are the result of learning, both obtained from their parents and from the environment in which they were raised.

Tembe Nggoli is a woven cloth typical of Bima and Dompu, West Nusa Tenggara. The fabric, made from cotton or cotton thread, has a variety of bright colors and a pattern typical of hand-woven sarongs. For the Mbojo ethnic community, Tembe Nggoli weaving is a cultural heritage that is still maintained. In fact, most of the women of the Mbojo tribe still follow the tradition of weaving Tembe Nggoli sarongs, which has been passed down from generation to generation. The main purpose of the Bima people in weaving Tembe Nggoli is as clothing that covers the private parts, both for men and women. Apart from that, Tembe Nggoli is also used in everyday life, and is bought and sold by local people. The special features of Tembe Nggoli include: it feels warm, smooth and soft, doesn't wrinkle easily, brilliant colors last longer. Tembe Nggoli has been produced in various patterns and motifs that are used by the Bima people every day. For the Bima (Mbojo) people, wearing sarongs is very common for men and women from ancient times until now. Made from Mesrai thread, Silami thread, gold thread, silver thread and Nggoli thread, this traditional weaving has bright and beautiful colors. These threads, this traditional cloth has a smooth surface, is not easily torn or wrinkled, can warm the body and is cool to wear when it is hot.

Figure 3: Mesrai Yarn



Picture6: Silami Yarn



Figure 7: Gold and Silver Threads



Figure 8: Nggoli thread

In general, the procedure for making Tembe Nggoli woven cloth goes through several stages, namely:

- 1) Preparation of tools and raw materials for thread.
- 2) Thread winding or Moro.
- 3) Thread separation or Ngane.
- 4) The process of inserting the thread into the Cau or weaving comb.
- 5) Thread stretching and winding.
- 6) Making motifs using Ku'u.

7) The process of making weaving.



Figure 9: Place Tembe Nggoli weaving



Figure 10: Weaving Process

The motifs and colors of West Nusa Tenggara's Tembe Nggoli woven fabric are traditional motifs such as lines, geometrics, flowers and plants. This motif is inseparable from the existence of customary rules that determine what shapes can be used as motifs on woven fabric, and also because of the strong influence of Islamic religious teachings which do not allow the use of living creatures as motifs. Meanwhile, the colors of Tembe Nggoli woven fabric consist of yellow, green, blue, pink, red, dark blue, light blue, black and white. These colors are used for the basic color of the fabric and the color of the motif.

There are several things that can be observed in the typical Bima Tembe Nggoli weaving, namely:

- a) Tembe Nggoli weaving is one of the mbojo woven fabrics which has been known for a long time as a typical weave from the Bima Kingdom. The Bima Kingdom itself is a famous Islamic kingdom in eastern Indonesia. Based on this, Mbojo woven fabrics, one of which is Tembe Nggoli, also became part of the development of Islam in the area.
- b) As part of the development of Islam in Indonesia, Tembe Nggoli woven cloth is

made for everyday clothing that covers the private parts. Either in men or women. In the sultanate era before 1960, this cloth was one of the things that had to be worn every day.

- c) The technique of using Tembe Nggoli Weaving differs between men and women. The pronunciation is also different. In men it is called katente, while in women it is known as Rimpu Colo.
- d) Based on function, Tembe Nggoli weaving is divided into several types. Tembe Songke or Sarong as superior weaving, Sambolo (Destar) or headband which can be worn by men entering their teens, Weri or belt made from Malanta Solo, Mbojo shirt and scarf or shawl which is usually worn by Bima men as a decoration when attending parties or as a sash for women.

CONCLUSION

From the description above, the author draws the conclusion that, there are several Tembe Nggoli Woven Cloths, namely Tembe Nggoli Nggusu Upa, Tembe Nggoli Garis. The motifs and colors of West Nusa Tenggara's Tembe Nggoli woven fabric are traditional motifs such as lines, geometrics, flowers and plants. This motif is inseparable from the traditional rules that determine motifs on woven fabrics, and the strong influence of Islamic religious teachings which do not allow the form of living creatures as motifs. With the development of the times and competition in craft businesses, the author's suggestion is that industrialization needs to be carried out by woven craftsmen and local governments so that it can provide expansion of employment and business opportunities, expansion of income generation, empowerment of woven craft industry centers in the production and marketing process, institutional empowerment of partnership working networks between the government and woven craft entrepreneurs. So it has an impact on the livelihoods of people who work in the tembe nggoli weaving craft industry in Bima, West Nusa Tenggara.

SUGGESTION

Suggestions describe things that will be done related to further ideas from the research. Obstacles or problems that can influence research results are also presented in this section.

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