

The Weaving Gendhong in the Central Flow of Fashion

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Abstract

Gedhong weaving as a cultural heritage of the noble nation, at this time its existence is very apprehensive. The existence of the earliest fabrics fabrication technique before humans recognize the *Alat Tenun Bukan Mesin* (ATBM) is already known throughout the archipelago, with various distinctive characters of each region. Cawas district, Klaten Regency, Central Java Province is known as one of the centers of traditional weaving industry ATBM which until now still running, although not as busy as before. History of the long journey ATBM emergence, not apart from the existence of *Gendhong* weaving or *Gedhog* weaving increasingly abandoned by community supporters. Concerns about the extinction of the cultural artifact of woven *Gendhong* will become apparent, when there is no anticipatory effort to prevent it. The main purpose of this research is to preserve the cultural heritage of Nusantara through various ways and strategies that are integrated with various supporting elements. Fashion as a trend or trend in the fashion industry should be able to be understood as a medium in implementing *Gendhong* weaving products in line with the competence and character of each region.

Keywords: *Gendhong* Weaving, preservation, fashion

1. Introduction

Cawas is one of the sub-districts included in Klaten regency of Central Java with an area of 34.47 km², geographically located in the southeast of Klaten Regency adjacent to the East with Sukoharjo District. Southern Cawas is bordered by Gunung Kidul Regency, West with Bayat and Trucuk districts, while the northern boundary is bordered by Pedan and Karangdowo districts. (Klaten Regency Map, Klaten Regency 2015) Latest data of population number for Kecamatan Cawas 67,200 people with density of 1957 per km² (Klaten Regency data, 2014) Cawas district consists of 20 Villages: Balak, Baran, Barepan, Bawak, Bandungan, Bogor, Burikan, Cawas, Gombang, Japanan, Karangasem, Kedungampel, Mlese, Nanggulan, Pakisan, Plosowangi, Pogung, Tirtomarto, Tlingsing, Tugu.

by pilgrims on the night of 1 Suro (New Year Hijri). There is also a relic of Sunan Kalijaga in the form of Walikukun tree in Balak Village who supposedly said is the stick Sunan Kalijaga stuck in the ground during praying. After Praying, Sunan Kalijaga forgot his cane and left the place. Sunan Kalijaga just remembered his stick when he reached Dukuh Sepi of Barepan Village, Cawas district. Sunan Kalijaga, then tried to take his stick back. However, it turns out that the stick has grown into a tree. In addition in Dukuh Betro, Burikan also there are relics in the form of Mataram monument as the boundary between Ngayogyakarta Sultanate and Surakarta Hadiningrat Kasunanan after the agreement Giyanti. The ancient Mataram monument is in the form of a pair of gates, as a legacy of the post-Giyanti agreement history which is still firmly established. This is a sign of the boundary of Surakarta Surakarta with the Ngayogyakarta Sultanate. There are two monuments, one is in Betro's village, Burikan village, Cawas district, Klaten Regency, the north side of the road is Surakarta (white-blue), while the other one is south of the road in Mundon village, Tancep village, Ngawen sub-district, Gunungkidul Regency, Yogyakarta Special Region is owned by Ngayogyakarta Hadiningrat Sultanate (not painted). (Dinas Pariwisata Kab. Klaten 2015)

From the economic side of the community, Cawas district is one of the center of lurik weaving craft using Traditional Weaving Tool (ATBM / Non Machine Weaving Tool), even artisans of *Lurik Gendhong* weaving can be found in this area. Currently the existence of gendong stripes weaving carrying the technique of making is still very traditional (weavers doing weaving process with the legs straightened by hooking the yarn with the wooden slats placed behind the back / *digendhong* in the Java language) is increasingly rare, even soon if not immediately fostered and developed obviously going extinct.

Dukuh Nglengkong, Nanggulan Village, Cawas district was the center of gendhong, stripes weaving but now *Lurik Gendhong* weaving weavers can be calculated by finger (stay 3 people), and even then the average age is already above 65 years, can be said that age is no longer productive. *Lurik Gendhong* weaving is woven with length of 2 meter with width 0,5 meter which functioned to carry goods or commonly used to hold (*menggendong*) basket and goods that will be sold in traditional market. These fabrics in traditional markets in

Java can be found for binder *tenggok*¹ on the backs of women traders. Usually this cloth woven is rather rough, less tidy, and woven less tightly, with a motif of black and white lines, commonly referred to as *bribil* motifs. This is very unusual because the weaving work is created manually with a very unique and traditional loom. One of the unique of this weaving production tool is a yarn comb (*sisir benang*) or can also be referred to as a *suri*. While a weaver's comb on a loom instead of a regular machine is made of wire, the weaving combs used are made of sharp bamboo blades, which, if broken, no one sells them in the market. Likewise, with other tools such as *manen*, *por*, *apit*, and *blabak* that currently no one sells and makes it.

fabrication technique that is still very traditional (not using ATBM) but using a *gedhog* loom. The existence of these *gedhog* weaving craftsmen from day to day is increasingly scarce along with the development of the era of all-round instant. Most of the remaining craftsmen live are those whose average age is over 65 years old. Weaving work (*gedhog* weaving) is now no longer expected to be a livelihood considering the wage of the effort to produce a piece of *lurik* cloth in one day around Rp 7000. Usually these craftsmen only produce *lurik* fabric that is used to *menggendhong* or carry crops that will be sold in traditional markets, for that then the *lurik* weaving which they used to produce is named with *gendhong* weaving. Weaving looms used to weave some give the name of *gendhong* weaving, because the position of these weaving craftsmen when weaving *menggendhong* wooden blades on their back to tighten warp / warp thread. In addition to *gendhong* weaving there are also giving the name of *gedhog* weaving because the sound produced when the craftsmen pressed woven yarn that sounded *dhok-dhok*.

One of the mainstays of the Klaten Regency government in terms of textiles or clothing is traditional *lurik* weaving where the manufacturing technique uses Non- Machine Weaving Tool (ATBM). The existence of traditional *lurik* weaving of Klaten in its development experienced ups and downs along with the development of the times and trends in dress. In about the year 50's weaving *Lurik Pedan* ever experienced the heyday. At that time there were about 500 *lurik* weaving entrepreneurs who produce *lurik* weaving to the maximum with about 60 thousand craftsmen who are scattered in Klaten district. (Interview with Mr. Rachmad 82 y.o., *Lurik Pedan* weaving Entrepreneurs, Thursday 23 January 2014) In 1973 with the opening of a foreign investor's faucet of large capital into Indonesia had an impact on the worsening and the death of UKMs such as ATBM weaving craftsmen. In the year 80 an had time to get up again when the policy of Governor of Central Java at that time require civil servant (PNS) to wear *lurik* as official dress to office.

It is a very unfortunate thing when a cultural root that is full of virtue and cultural values in the form of weaving skills is just a story. Or also the production of *lurik* weaving which is full of meaning philosophy becomes a rare item. The main problem of this research is how to maintain the continuity and sustainability of *gedhog* weaving techniques or *gendhong* weaving in the very hard fashion industry flow. This effort is necessary before it is too late (extinct) in order to preserve the sustainability and noble values of the nation's culture.



Picture 1. Mbah Tukirah, 75 years old one of two people the *gedhong* weaving craftsmen still left in Nanggulan Village (Doc: Muh Arif, 2016)

2. Discussion

From the main issues identified, a strategy is needed to answer the various problems that arise during this time. The character of the region, the existence of human resources of productive age, as well as the role or commitment of the region in answering this problem is very important, given the positive sustainability of the program needs full support from the local government in this case the Government of Klaten Regency.

¹ *Tenggok* or *bakul* (basket) is a container or place to bring crops such as cassava, sweet potato, rice or others. *Tenggok* is made of bamboo blades that are woven in such a way that has the volume or depth that can be used to carry goods.

The key word of sustainability of the existence of this *gedhog* weaving is the market and motive design. Two things are like two images on a single coin. Both have an inseparable value from one another. This means how our efforts so that the market responds well to the woven products that are made by developing design motifs favored by consumers. The sale value of handmade will be a special note that distinguishes similar products made through the machine.

Regional weaving industry is an important joint support in populist economy in Klaten regency. The creation of Klaten identity weaving that is sourced from the visualization of natural wealth through traditional techniques, publishing *gedhog* weaving guidebooks, design training for weavers, and the registration of HAKI is one of the solution efforts to create a programmatically integrated system in order to address the main issues related to conservation weaving tradition.

Some inventory and identification become an important step as a strategy in achieving goals. Inventory of motives, craftsmen, potential centers, tourism potentials, resource potentials into initial priority scales to map out strategic steps to be undertaken in the following years. The creation of a new *lurik* weaving design with distinctive regional character and has never existed, is potentially creating a new niche market so that the market competitiveness becomes increasingly which impact on the rising standard of living of the community.

In the face of increasingly competitive market competition, a strategy that is able to answer the problems in various sectors, especially the goods and services sector that involves competing human resources at the local, national and international levels. The awareness key of emerging problem solutions is a good starting point for quickly determining anticipatory steps to prepare for challenges, threats, and possible constraints.

2.1. Fashion Industry As a Partner

Talking about traditional textiles, whether traditional or batik weaving there are two main or major concepts that need to be understood in this case. The first is the concept of cultural preservation or conservation and the second is the concept of innovation or development. Two things in the implementation must be in line or synergistically complement each other in an effort to obtain optimal results.

In the Great Indonesian Dictionary (KBBI) explained that what is meant by conservation is the maintenance and protection of something regularly to prevent damage and destruction by preserving; preservation; preservation. (<http://kbbi.web.id/konservasi>). In line with the above understanding, *gendhong* or *gedhog* weaving as a result of cultural products is worthy to be preserved its existence. The concept of conservation here is not only limited to the object of the material, but also the tradition or culture of the weave which we also preserve, document, and we teach the traditional weaving skills to the next generation. Many of the noble values are contained in the manufacturing process up to the utilization of these traditional weaving products. A value of patience, sincerity, tenacity and diligence is very coloring of every activity of this weaving making process. Starting from the preparation process of weaving until weaving has tremendous character education value.

Talking about the history of the development of the fashion world, will be closely related to the history of human civilization. The development of the term that concerns the function of the term clothing into a dress becomes a marker of the rate and development of a product that originally only functions to protect the body from the weather and insect bites into a multi-function product, not just a cover only but have meaning social function and personal. Clothing is anything that people wear from head to toe, including accessories are worn. The main key of fashion here is there is a touch of beauty or aesthetic value appears there.

Fashion or trend is a tendency in dressing related to a lifestyle that develops at a certain time and place. Exclusive fashion that development experiencing a very rapid development after the Industrial Revolution in France. Starting from there then fashion to grow all over the world. Fashion with textile (cloth) is like a piece of coin that is very close relationship is not possible to be separated. Because textiles as the main material for making clothing is able to flexibly translate the desires of the designers in achieving the desired character. This understanding needs to be emphasized to the weaving craftsmen in an effort to live the existence of *gendhong* weaving increasingly marginalized and waiting for the time to disappear. A beautiful collaboration of weaving craftsmen with designers will be able to realize a work of exclusive fashion that is not only interesting but full of philosophical values embodied in a design. That's when fashion is captured as a partner not as a barrier in a development of time that demands innovation and creativity.

Government as policy holder associated with the existence of tradition weaving that increasingly marginalized should be able to facilitate various events both local, national or even international in order to re-introduction of traditional weaving potential. Without any effort from the government as a policy maker or policy holder we do not expect the continuity of traditional weaving will stay able to survive facing the changing times.

The era of information technology has entered the second millennium with the rapidly increasing information that its existence almost unstoppable entry into the niches around the world community. A world that is not insulated into a necessity that will inevitably, slowly or quickly will impact positively and negatively. Slowly the virtual culture of the digital era will affect the pattern of human behavior with all the impact it

produces. Gadgets as a media seemed to be a heirloom whose existence identic with the dependence of its owner. Awareness of the role of "magical objects" will be able to reduce emotions and user behavior. That's an analogue that needs to be realized between traditional weaving and technology that can do anything.



Picture 2. The *lurik* fabric that once became the past fashion trend in the era of the 30s (dock: fashion tempo doeloe, 2014)



Picture 3. Utilization of *lurik* fabric for fashion mode in modern era, which mixes matching various *lurik* features(<https://modelbajuwanita.com/model-baju-batik-kerja-untuk-wanita-terbaru/>)

2.2. The value of striated philosophy

One of human excellence is that he has the creative power to create, shape what is around it, then processed into useful something. Creativity power is an important part in the process of art work. Art is a creative activity of the human imagination to explain, understand, and enjoy life (Haviland: 1993). With the creative power, humans are trying to create clothes made from cotton or other materials, then woven into cloth. Fabrics are sewn into clothing.

Art has a practical purpose. This practical purpose is a benefit obtained directly for its users. The practical purpose of clothing is to protect the body from the cold, insect bites, the sun and other distractions. In addition, art has a function as a norm of regular behavior, continuing customs and cultural values (Haviland: 1993). In customary dress, as in the use of *lurik* fabrics, there is a cultural value to be conveyed and to be passed on to the

next generation.

In a traditional society, in addition, having a function or benefit, clothing has often other functions such as the function of symbol status, as well as religious rituals, on certain motives there are values, hopes, and so on. The person who has a high social position is different in clothing with a person of lower social status, the clothes worn by a nobleman are different from ordinary people, whether they are different models or motives. Similarly, the clothes used for certain ceremonies are different from those used on a typical day.

In accordance with the diversity of mankind, the clothes used are also varied. In a society that still upholds the values of its traditions as found in Indonesian ethnic groups, the clothing used shows the identity of a tribe. In this case clothing is not solely as a material thing that is only used without any meaning. The *lurik* fabric for example, is a symbol because it has a meaning. Symbols are signs that can be interpreted (Geertz: 1992,17) or explained. These meanings are invisible but can be seen through interpretations, insights which are then arranged in such a way. Symbols are everything (things, events, actions, speech, etc.) that have been attached to a certain meaning. The symbol does not belong to the individual, but belongs to a community group. The community group consists of a group of people who have the same system of knowledge, ideas, customs and behavior norms expressed in the procedure of human life embodied in cultural objects.

Lurik cloth is one of the cultural objects because it is owned by a particular society. This object is a physical form of ideas, values, and norms that regulate and provide direction for people in a particular culture. As explained by Koentjaraningrat (2000) that there are three forms of culture, the norms as the rules that regulate and give direction, patterned activity, and objects of human works as a physical form.

Humans can not be separated from symbols, because humans are animals trapped in networks of meaning that woven itself (Geertz: 1992). At all times and places, people are always associated with symbols or signs because they are thinking, feeling, and behaving with symbolic expressions (Herusatoto: 1987). This symbol or sign is important for the support community. According to Ernst Cassirer (1944) that man can not see, discover, and know about the world directly but through various symbols. Symbols embodied in cultural objects, in this case are *lurik* woven fabric is the important thing for the support community. Through this *lurik* cloth there is a message, advice and life guide that is delivered and expected later can be forwarded to the next generation. There are several things about the symbol as written by C.A Van Peursen (1976), that symbols or sign represent rules in human actions. The rules relate to the whole pattern of human life, deeds, and hopes. Symbols appear when humans are learning and accommodating the results of human learning using language media, both spoken language, writing, motion, and visual. Knowledge gained by humans from learning outcomes grew longer. To facilitate the absorption of increasing knowledge, the language then diverted into symbols, abstract symbols. The language understanding here becomes widespread include various forms of symbols in the form of dance, pictures, words, and cues. Symbols expressed through this language medium are used in order to pass on, passing teachings to later generations. From the symbols contained in this *lurik* cloth can be found hope, expression, positive lessons that can be taken and made a lesson for the next generation in determining the step toward a better life. Although today there are not many people who know what the meaning of motive *lurik*, but there are some people who try to survive to make and wear it both in certain events, as well as in everyday life.

3. The Steps of Making *Gendhong* Weaving

In the process of making *gendhong* weaving can be divided into two stages, the first stage is weaving preparation, the second stage is weaving.

The weaving preparation stage includes:

3.1. *Manen* Process (*Penghanian*)

The process of *manen* is the process of preparing the warp yarn by arranging the yarn according to the color sequence (*lurik*) that will be woven as well as entering the yarn on the *gun* made of yarn. The *manen* process is related to the length and width of the fabric as desired. Once a round of *manen* begins from wrapping the thread from the top left to the right wrapped around the bottom left, entering the yarn *gun* back to the starting round, called one round. The tools used for this process are called *mani* or *hani* (forms of tools and terms in different regions of the archipelago are variation)



Picture 4. The process of *manen* or courage (Dok: Muh Arif 2016)

3.2. *Nyurup* or *Nyucuk* process

It is the second process after the *manen*, which is the process of inserting a longitudinal yarn or warp thread into a *suri* or a comb. The tool used for *nyurup* is called a *cukit* made of bicycle bars. In this process the one-by-one warp thread is inserted into a sidelines or a comb made of bamboo. The density between the teeth of the comb determines the density of the fabric to be made.



Picture 5. The Process of *Nyucuk* atau *Nyurup* (Dok. Muh Arif 2016)

3.3. *Ngelap* Process

Is a third process after *nyurup* or *nyucuk*, that is the process of arranging the thread that has been lined up neatly in accordance with the desired motif. Once neat, the warp wool is then rolled on a tool called *apit* or *liro*.



Picture 6. The process of *ngelap* or arranging the thread that has been in the *cucuk* (Dok. Muh Arif, 2016)

3.4. Weaving preparation process

After the process of *ngelap* is completed, the thread that has been arranged according to the desired motive rolled on the *liro* or *apit* to then be placed on a device called the *incing* in the form of two wooden placemats that are designed in such a way so it can be enabled to put a *apit* or a *liro*. After the *apit* is inserted in *incing*, then the weavers can put the most ends of the yarn to put on the yarn roller associated with the *epor*. After all arranged, weavers can directly start weaving using the weft thread (yarn that stretches the width of the cloth)



Picture 7. Weaving preparation process (Dok. Muh Arif, 2016)

3.4.1 Preparation Stage of *Pakan* Yarn

The *pakan* thread is a widening yarn or a longitudinal thread. This weaving process without using weft threads will not occur the process of braided thread, woven or webbing. When the preparation process for the warp thread is over, just prepare the weft threads for weaving. For the preparation of the simpler yarn of the yarn that has been spun rolled on the *palette* yarn in accordance with the desired color. After it is done, then the *palette* is inserted into binoculars for later launch to right and left to form webbing with warp thread.

3.4.2 Stage Weaving or weaving process

Once everything is ready, then the weavers will begin weaving, just placing the *epor* by attaching it to the rope between the yarn roller with the *epor* mounted on the weaver's waist. The next process is the launch of *teropong* that have been filled with yarn that is rolled on a tool called a *palet*.

The first time *tali gun* (rope) is moved upwards, so that formed a cavity. By means of *teropong* (binoculars) that have been filled with the *palet benang pakan*, then the *pakan* yarn is inserted into the cavity. In order for the cavity to remain open while inserting the binoculars, first insert a tool called *gondhong* in the form of wood with a round cross section, to separate the other *lusi* cavity. After the *pakan* thread is inserted the thread is pushed by a *suri* or a comb and pressed with the current one in a fall position to *apit*.

If at the time of binoculars for the first time inserted, the *lusi* threads tied to the *gun* rope are at the top, then when entering the next binoculars, the *lusi* yarn which was above, is now below. So on and so, respectively, the alternating *lusi* thread are below and above, thereby forming webbing of yarn which as a whole forms a sheet of cloth.

4 Collaborative weaving tradition with fashion fashions as a solution

When the current of modernization is so intensely engulfing all parts of the world, not with the exception of Indonesia, it appears that the tradition is ancient, or left behind, and does not follow the times. Indonesian society that is just beginning to open up on information technology in a decade is less ready psychologically in facing of such a very rapid change.

The fashion world as part of the benchmarks of the modernity of the world community seems to be a daily treat that every moment can be enjoyed by all levels of society. Fashion trends that change very quickly as a benchmark of a modern society today. Tradition seems to become increasingly marginalized and gradually will surely be lost dragged current of modernization in the field of fashion industry.

The key to the continued existence of tradition in this *gondhong* weaving is the awareness of the potential of traditional weaving needs to be raised. Awareness efforts both to the craftsmen and designers need to be developed through a variety of mode or fashion development with the tradition weaving. The power of locality that is not owned by other nations must be realized to be an unrivaled superior. From here the existence of woven *gondhong* is able to exist in the face of the development of globalization in the field of fashion

5 Conclusion

In facing the era of globalization in all areas of life, the key is more global more local. The Indonesian state which is very rich in the cultural locality that stretches from Sabang to Papua has all the potential, and that has not been all touched and developed. Weaving *gedhong* as one of the art tradition in the field of textile is very potential to be developed into a superior material in the field of fashion. Modernization is not a taboo for traditional art. In fact, the existence of traditional art will be more valuable when adapt to modernization, and this is seen when *gondhong* weaving contacts with fashion that demands high creativity. Fashion Mode based on

a tradition will have an added value compared to fashion modes that only adopt fashion from the outside. The needed thing here is a commitment to continue to maintain the traditional art heritage with the awareness of the potential that can be developed as an effort to answer the global arena in the field of industrial fashion.

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