

# The Changing Motive and Function of Tapis *Inuh* in Lampung

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**Abstract**—Tapis *Inuh* came from Batubrak Paksi Pak Sekalabrak Lampung Barat which is a cultural work of Sai Batin (Coastal) community. For motif embroidery tapis *Inuh* is the ship of life, marine animals (ancient squid), and samang handak (Hanoman in Hinduism). In the aspect of the function of tapis changed from holy objects that related to tradition and society of Lampung turned into a profane object that works for market commodities. The purpose of this study is to examine the shifting shapes, motifs, and functions contained in the woven fabric of tapis *Inuh* in the Coastal Coast of Lampung. This research uses qualitative approach. Data collecting techniques consist of, observation, interviews, and document studies. Data analysis techniques performed with data presentation, data reduction, and reduction of conclusions. Data analysis begins with research; which is specifically supported by theoretical studies. The results show that, there are keep develop the tapis *Inuh* from traditional to modern, as a form of softener, but can't change the meaning contained from the tapis *Inuh*. Because the making of *Inuh* is taking long enough time and people in this day more like easy way of life and practical.

**Keywords**—change, shape, motive, function, *Inuh*.

## I. PRELIMINARY

Tapis is the one of the nation's cultural heritage that has been widely known in Indonesia, however, it can't be denied that the existence and the level of appreciation of the results of this great culture is less desirable by teenager and the community. The visual and functional changes prove the development of Indonesian culture. In this regard, an overview of the ornamental motif objects and functions of the *Inuh* tapis will be associated with the development of collective traditions that offend Cultural Anthropology.

Anthropology is the study of humanity [1, 2], has a very wide field of study, based on it, this work focuses on ethnology [3], the branch of cultural anthropology [4, 5] which seeks to study the dynamics of culture, including the patterns of behavior and thinking of the people [6]. *Menapis* is part of the cultural tradition passed down from generation to generation. As a wear object, woven fabric does not escape serve as a medium in applying symbols or symbols that are initially sacred, as a form of symbolic activity of traditional societies in an attempt to get closer to the Creator.

Focusing on the object of study in the form *Inuh* of the coast Lampung that have changing and developments in form, motive, and function. This study analyzes how the shape changes, motive and functions of the traditional *Inuh* in traditional coastal community of Lampung in modern times today is a development of Ethnology through the object: *Inuh* tapis categorized as a kind of traditional woven fabric that undergoes renewal to reintroduce as a conservation effort so as not to extinct. These influence of the development of decoration on the tapis *Inuh* influenced by other cultures. These cultures include Dongson culture from mainland Asia, Hindu-Buddhism, Islam, and Europe. Acculturation takes place between the ornamental elements of foreign culture and the old ornamental elements through a long process. The foreign elements that come do not eliminate the old elements, but increasingly enrich the style, variety, and style that already exist. These cultures are integrated and integrated into an intact concept that can't be separated and give birth to a unique and unique new style [7].

In the beginning, the tapis was just a plain cloth woven sarong cloth forming the fields of color, without the embroidery of gold thread or silver thread. The application of gold thread or silver thread, to beautify tapis cloth, along with increasing economy of Lampung society around 17th century. At that time trading and selling of spices from the Lampung community plantations, especially pepper, experienced a peak. Impact, Lampung society's economy increased, so it is able to import various products from other countries, including gold thread.

The traditional weaving in art development is closely related to the history of the Indonesian maritime world [8, 9]. Developed since the era of the Hindu kingdom of Indonesia and achieve its glory at the time of the growth and development of the Islamic kingdoms of the year 1500-1700. Southeast Asia is an important destination for Arab, Indian, Portuguese, Chinese, Spanish and Dutch traders [10]. The development of Southeast Asia as one of the international trade centers at that time also had a great influence on the weaving world in Lampung. Likewise, with the development of Indonesian weaving art. Moreover, after the development of trade routes in the Strait of Malacca and the Sunda Strait, the development of traditional weaving arts in Indonesia is getting richer as a result of these

cultural influences. Background of this maritime history arises the imagination and creation of artists in creating new innovations in the art world of weaving. One of them is with the creation of decorative motif on the cloth of the ship. Variety of motifs on ship cloth shows the diversity of shapes and ship construction used [11].

The purpose of this study is to examine the shifting shapes, motifs, and functions contained in the woven fabric of tapis *Inuh* in the Coastal Coast of Lampung

The rest of this paper is organized as follow: Section II presents theoretical background. Section III describes material & methodology. Section IV presents the obtained results and following by discussion. Finally, Section V concludes this work.

## II. THEORETICAL BACKGROUND

This section presents theoretical background used in this work.

### A. Overview the Color of Tapis *Inuh*

The color of *Inuh* in the time of Animism Dynamism of Hindu Buddhist if dark color is its nature for the event to reject the reinforcements, religious events, or grieving event. *Inuh* with bright colors is used for the bride, the bride must also be the oldest bride of the daughter in the family. *Inuh* with dominant dark brown color, black, light brown, this color is likened to adapt from animal color of centipede. Because in terms of color features and also the myth experiencing similarities. The people of Lampung in ancient times, although close to the coast, prefer to live in the forest, that's why they see animals such as centipedes, because the centipedes living in the forest and also in moist places. Beside it's has a poison, centipedes are also used in the science of ancient magic. Similar to the centipedes, back time *Inuh* contain witchcraft (dark magic). If there any woman refuses the proposal of a man, then the man put her in *Inuh*, shortly after that the woman will fall in love with the man who put the *Inuh* on her. That's because the making of *Inuh* is sacred and not careless.

### B. Review of Main Motives from Tapis *Inuh*

#### a) Ancient Squid Motives



Fig. 1. *Inuh* with ancient squid motives (Doc. BPNP 2012)

Based on Figure 1, decorative squid is the most widely made ornamental variety. The character of the squid itself is silent and not too aggressive. If attacked by an enemy he will avoid by way of removing black ink liquid to trick his prey. The meaning

of this squid symbol that is human beings have squid-like properties, attend to silence, not much talk if not too important and more inclined as a form of defense. This motif is usually used when the ceremony rejects reinforcements.

#### b) Human Motives or Samang Handak



Fig. 2. *Inuh* with samang handak or human motives (Doc. Raswan 2018)

Based on Figure 2, the variety of ornamental humans contained in the *Inuh* is described as a man with an astride leg and a hand-picked. The interpretation that emerged from this picture is that humans will give birth children as a substitute for the previous generation. Hand-picked images can be interpreted as requests of prayer to the above, that is, the Almighty God.

#### c) The Ship of Life Motives

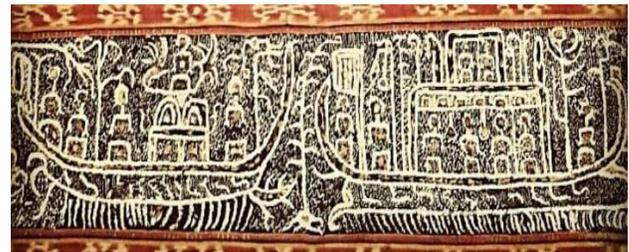


Fig. 3. The ship of life motives (Doc. Raswan 2018)

Based on Figure 3, ships are typical of Lampung typical cloth that contains symbolic and philosophical meaning related to the life of the people of Lampung. The ship describes the journey of life as a ship moving from one place to another, from one state to another. Describes the journey of human life; from birth into this world, entering the period of initiation to the level of maturity, marriage, and death. Every level in the pattern of life always faces a time of crisis and tries to resist and avoid the catastrophe that may come.

### C. Tapis *Inuh* in Cultural Anthropology

The development of fashion in the world and the needs of modern society will make the tapis products and Nusantara fabric increasingly grow. Slowly but surely, the treasures of the archipelago can be enjoyed by the public, in many products and wearied in various occasions. Tapis fabric, embroidery, and Lampung tapis are 3 of Lampung's flagship wastra are now transformed in various forms of fashion products. Not only as a complement in traditional ritual activities Lampung. More than

that, all three now can be wear by anyone apart from cultural background and tradition of course. "Later, a few decades are like a tapis has been increasingly reachable. In a sense, widespread use. He has passed through cultural barriers." craftsman, observers, and tapis researchers report Lampung Raswan Tapis based on interviews conducted by researchers on March 21, 2018.

Tapis *Inuh* is the one of development tie weaving which is packed into fashion product or as decorative element in fashion industry such as skirt, sandal, fan, wallet or clutch, bag, shawl and waist belt. The grip that has been handed down from generation to generation in the weaving tradition undergoes deconstruction, reconstruction and modification to get the latest work desired by the designers. Lampung tapis products are then displayed on the event or stage as a glamorous fashion show. Silting of meaning start to happen, because of the use of tapis *Inuh* at the wrong place and time. Before the making motifs based on the specifically custom necessities or reveal certain messages, now the current motifs of tapis viewed from the aspect of beauty only.

As has been mentioned that in the manufacture of woven tapis takes a long time, it connects with the *muli* character of Lampung who like perfection and beauty. In addition of the character correlated with the Lampung people, it doesn't mean that the people of Lampung are like showing off and lazy but based from the making of *Inuh* it contains values of tenacity, hard work, accuracy, and respect for women. This indicates that there is an adjustment or adaptation which is the development of culture.

### III. RESEARCH METHODOLOGY

This research is to describe or describe the change and the development of tapis *Inuh*, therefore the research is descriptive with qualitative method that is to give a clear picture about the change of shape, motif, tapis *Inuh* function in Lampung. The object of research is the tapis *Inuh*. Data were obtained by direct observation and interviews. In additional, data collection is also done by literature study.

The research informant was Mr. Raswan as a craftsman, observer, and researcher tapis Lampung. The research instrument is the researcher himself as a key instrument, assisted by a tape recorder and recorder. Data analysts were conducted with enology and phenomenology techniques. The relation between components found, a cultural theme and then became the final conclusion of this study.

### IV. RESEARCH RESULTS AND DISCUSSION

#### A. Economic, Social, and Cultural Life of Supporting Society

Next is general description of Kalianda Subdistrict, the location of the research has been held. Before 1883 Kalianda was still an afdeling, the center of government at that time was located in the village of Katimbang (now the Banding village), with a Dutch as head of government which is called a *controleur*. This Afdeling is called Afdeling Rather than the Residentie Lampungsche Districten, located in the Residency of Lampung. This area is located close to Java Island; therefore,

it is not surprising that this place is quite crowded, and at that time there was a trading relationship with Banten. The traded commodities include crops (pepper and coffee), as well as forest products. After 1833 the central government was moved to Kalianda Village, which is now the capital of the district. The whole coastal area was devastated by a tidal wave due to the eruption of Mount Krakatau in 1883, hence the center of government.

In 1925 the Kalianda area at that time was the area of kademangan had been formed into 5 *marga* (clan) territories, for each *marga* (clan) headed by a clan leader called *pesirah*, while his vice called *pembarab*. The five *marga* (clans) are *Marga Dantaran*, *Marga Ratu*, *Marga Katibung*, *Marga Legun*, and *Marga Pesisir*. In 1926 there was a change in the government structure in this area, because at that time the new structure of government system has been made, which is the *marga* (clan) leader named *pesirah*. This *marga* (clan) directly leading the villages within its territory, such as:

1. *Marga Katibung*, with its center government in Tanjung Ratu Village, led by Prince Sampurna Jaya.
2. *Marga Legun*, with government is centered in the Rajabasa village, led by Prince Warta Menggala.
3. *Marga Pesisir*, with government center in Kesugihan Village, led by Prince Tihang Marga clan.
4. *Marga Ratu*, with center of his government is located in the Kahuripan village, and lead by Raden Imba Kesuma Ratu.
5. *Marga Dantaran*, with the center of government in the Penengah village and led by Singa Berangsang.

#### B. Change of Shape and Function of Classical to Modern Tapiss

*Inuh* klasik is ikat-shaped sarong that is only worn by women in traditional ceremonies. The classical *Inuh* making technique is not haphazard and has a magical element. The usage of tapis *Inuh* Classic cloth on the custom event must also be adjusted to the degree of its users, if wrong in its use then there are customary sanctions in the form of reprimands from other members of the community. Even someone who is customarily judged to be worthy of wearing a tugis *Inuh* but desperate to wear it at a traditional ceremony, the cloth can be removed in public.



Fig. 4. On the left wearing tapis in traditional ceremony. On the right tapis *Inuh* model (Doc. Raswan 2018)

As shown in Figure 4 above, is incorrect usage of tapis fabric, it wears by the bride during the wedding ceremony *sai batin*. Tapis that's bride wear is a tapis jung requirement of shoot bamboo shoots, because the tapis jung requirement of bamboo shoot have pepadun custom. In the marriage custom of sai batin, it should wear sarong songket or tapis *Inuh* with human or ship motive, just like on the right picture.

The bamboo weave is still made in the late 20th century after it was not made any more until now. The *Inuh* is now made with ATBM (Non-Engine Weaving) technique but not 100% follow the old style, because the weaving technique on *Inuh* is complicated. One tapis *Inuh* can eat one year in proses workmanship on the embroidery one by one by hand.

Changes in cultural dimensions refers to a discovery, innovation technology, and contact with other cultures. As explained by Soelaiman:

*“Cultural innovation involves great discovery, imitation, borrowing and diffusion, Integration, including renewed rejection, duplication of old and new ways of life, replacement of old forms into new ones.”*

The community groups most affected by mixing Lampung culture with other regional cultures are young people. The mixture of cultures received by young people is becoming more complex after they are buffeted by modern cultural flows from abroad, so the experience of indigenous culture of Lampung can be further and further away. The re-introduction of tapis in various media is expected to grow the attitude of recognizing and loving the original culture of Lampung. The beauty and complexity that exist in the decoration is expected to grow aesthetic taste and strengthen the value of perseverance and seriousness in doing something.



Fig 5. The change of tapis *Inuh* shape (Doc. Raswan 2018)

In Figure 5 is a change of the shape of the tapis *Inuh* which was originally only used by women. In the picture the tapis are repackaged as scarves that can be used also by men. Tapis used human motive that is packed more modern but do not leave the grip that is on *Inuh*. The costumes worn on the men in the custom-style outer shapes of the Sai Batin with the use of Tumpal cloth. In the picture can be used in a variety of events, but also in custom costume is not allowed to use.

Lampung tapis fabric is a woven fabric that characterizes Lampung ethnic. As the times progressed, the tapis fabric began to face a shift in function. Tapis cloth is usually used by the people of Lampung in traditional and religious ceremonies. But now, we can see Lampung tapis cloth is used as souvenir or wall decoration.



Fig. 6. Leather wallet with *Inuh* motives (Doc. Sanggar Wisnu 2017)

In Figure 6 is a change of function that is expected to make use of tapis cloth acceptable by many people from various ethnic. Most tapis models used in custom or religious rituals are tapis sarong shape. By several designers Lampung one of them Mr. Raswan, tapis model through skillful hands began to be created in various forms of fashion, so it is expected that users will look more fashionable and attractive. Then created a wallet with the model *Inuh*.

### C. Changes Classical Motive Tapis *Inuh* to Modern

The changes tapis, especially on the motive and shape of the tapis can be said that the change occurs consciously and deliberately by the maker. In the past, the change of tapis motive was due to the change of values and point of view on the tapis motive related to the nature and philosophy of life. But the aspect of the tapis motive does not change revolutionary shaping. Tapis motifs are retained in the form that has existed long ago to be characteristic of ethnic and philosophy. Now the changes that occur not lead to the goal but to some of the objectives of the re-introduction of the tapis as part of the culture of Lampung to the next generation of cultural actualization Lampung to other areas as a region filled with traditional culture and market opportunities that will prosper the people of Lampung from the cultural aspect.

Changing the goal of making the tapis into a business trade causes the tapis is not fixated on old motives, but trying to make contemporary motives imitate the pattern on other popular fabrics. The idea of such a motive could arise from the idea of a craftsman or by a buyer's order. Even a craftsman tries to *menyucuk* cloth batik pattern design following batik patterns, and it turns out the goods with this model sold well because it is beautiful and is considered as something new and strange (see Table 1).

TABLE I. CLASSICAL MOTIVE TAPIS *INUH* TO MODERN

Motive Name	Classic	Modern
Ancient Squid		
Human		
Ship of life		

V. CONCLUSION

Classical *Inuh* with ikat-shaped sarong that is only worn by women in traditional ceremonies. The classical *Inuh* making technique is not haphazard and has a magical element. The community groups most affected by mixing Lampung culture with other regional cultures are young people. The mixture of cultures received by young people is becoming more complex after they are buffeted by modern cultural flows from abroad, so the experience of indigenous culture of Lampung can be further and further away. The re-introduction of tapis in various media is expected to grow the attitude of recognizing and loving the original culture of Lampung. As the times progressed, the tapis fabric began to face a shift in function. Tapis cloth is usually used by the people of Lampung in traditional and religious ceremonies. But now, we can see Lampung tapis cloth is used as souvenir or wall decoration. Changing the goal of making the tapis into a business trade causes the tapis is not fixated on old motives, but trying to make contemporary motifs imitate the pattern on other popular fabrics.

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