

Youth National Identity

Masalili Textile Weaving: Nusantara's Masterpiece for the World

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ABSTRACT

Weaving textile is one of the regional identities, which is local wisdom that needs to be preserved. The wide variety of weaving textiles signifies and characterizes the diversity of cultures that exist in the Nusantara. Preserving traditional weaving textile is one of the efforts to foster a love of local wisdom and foster a sense of nationalism among citizens. The government is very intense to promote the weaving textile in any event, both formal and non-formal. The problem arises due to the small number of craftsmen traditional woven survive because they have begun to shift with modern loom machines that 'more' meet market demand.

This article will explain how traditional cloth weavers continue to preserve their local wisdom from generation to generation in the midst of the Covid-19 pandemic by using a qualitative approach to reveal a phenomenon from the actions and experiences of the weavers in Masalili, how the weavers survive and preserve the hereditary heritage in the midst of the covid-19 pandemic and how the young people of Masalili maintain the preservation of Masalili Textile Weaving as Nusantara's masterpiece for the world. The results show that the activities of this weave are considered not attractive enough for young people. The government's lack of attention in promoting the activities of the weaving textile to the younger generation and protecting and facilitating these weavers also be home jobs for the government. In conclusion, The government should pay more attention to the weaving craftsmen, not only the weaving entrepreneurs.

Keywords: *Masalili, National Identity, Textile Weaving, Youth.*

1. INTRODUCTION

The pandemic Covid-19 has brought changes and patterns of life in all aspects of life, whether social, political, economic, tourism or creative effort. Indonesia is one of the countries felt the impact of the pandemic COVID-19 in all aspects of life. The head of Bappenas revealed 374.4 trillion state losses due to the declining purchasing power of the Indonesian people as a result of the COVID-19 pandemic [1]. From the economic aspect, the presence of the pandemic covid-19 is bad news for the weavers in the Masalili Village, in the middle of the vigorous campaign carried out by the Southeast of Sulawesi government and Muna regency that seeks to involve the use of Textile Weaving in various opportunities both in formal and non-formal through national and international event [2]. However, the production of textile weaving Masalili is continued and carried out by the community in Masalili Village, Kontunaga, Muna Regency through the involvement of the Creative Village Owned Enterprise, Masalili Village [3]. This is expected as an effort to preserve the ancestral cultural heritage which is the hallmark of the Masalili community.

On the other hand, the number of traditional weavers among young people is minimal. This phenomenon is caused by the unpopularity of weaving activities among young people as a regeneration of weavers in masalili. This is because this weaving activity is considered not attractive enough for young people. The advancement of information technology brought a change in behavior among young people by shifting the behavior and thinking patterns of young people today [4] as well as with their interest and orientation of the future. This article will try to describe how the activity of the Masalili traditional cloth weavers in preserving local wisdom with the characteristic of Masalili weaving as part of preserving their regional identity from generation to generation in the middle of pandemic Covid-19 as a form of preservation of national identity, especially among the young people as Nusantara's masterpiece for the world.

2. THEORETICAL REVIEW

2.1 *Regional Identity as a Forming Element of National Identity*

In essence, National Identity is a manifestation of a collection of social identity that comes from local wisdom and cultural values that grow and develop in a nation. The concept of national identity as collective self-esteem is used as a measure of self-esteem group identity [5][6]. This social identity has distinctive characteristics and uniqueness that can differentiate a nation from other nations. The theory of social identity [7] suggests that the self-concept of a group can be seen from them defining themselves and perform actions in a variety of situations to maintain self-esteem and dignity [8]. This can be seen through attitudes, values and norms in families, social groups and in a more global society.

National identity cannot be separated from the feelings and sentiments of Nationalism. The concept of Nationalism among young people thought to be experiencing a shift only on ceremonial rather than on the substance of nationalism or ideology of nationality. Preserve the cultural heritage of the nation is part of the concept of nationalism that young people are not aware of. The pessimism associated with youth nationalism regarding their national identity cannot be separated from how their behavior patterns and characteristics in this period [9]. Indonesia as a multicultural country has a lot of value and cultural wealth that comes from the local wisdom of the community. One of the assets that is almost extinct and needs to be developed is the regional textile weaving. Some areas have their own uniqueness and distinctive features of their textile weaving. Textile Weaving is a cultural value of the elements forming the National Identity of the nation. National identity is the hallmark and the manifestation of cultural values that grow and develop in the aspects of life of a nation. One of national identities comes from regional identity. The wide variety of textile weaving signifies and characterizes the cultural diversity that exists in the Nusantara, one of the many textile weaving is the Masalili Textile weaving in Kontunaga, Muna Regency.

2.2 *Textile weaving Masalili: Indonesia's Masterpiece to the World*

The variety of motifs and patterns of textile weaving in Indonesia shows how rich the heritage of Indonesian cultural arts is. The preservation of the Masalili Textile Weaving is an effort to preserve the original culture of the Indonesian people. The Muna tribe uses Masalili Textile weaving in various cultural rituals and religion in Muna. The weaving skills of the Muna people in Maslili village have been passed down from generation to generation as a cultural heritage that lives and develops from prehistoric until today in Muna. Textile weaving Masalili is a work of

art from Muna community indicating the rich diversity of Indonesian decorative arts [10].

Textile weaving is a national masterpiece that needs to be preserved. Preserving traditional textile weaving is one of the efforts to foster a love for local wisdom that forms national identity and also fosters a sense of nationalism among citizens. Some areas maintain the preservation of local wisdom such as traditional textile weaving by continuing to keep the culture of the ancestors and live in the community. This research reviews about Textile weaving Masalili which is widely known in Muna island, Southeast Sulawesi. Masalili textile weaving have a variety of gorgeous and distinctive patterns, including dhalima, samasili, panino toghe, bhotu, bhia-bhia, ledha, finda ngkonini, mango-manggopa, lante-lante, kambheano bhanggai, tibha-tibha, kaholeno ghunteli, kambhampu, bharalu, kasokasopa [11]. Textile weaving Masalili has a sacred value based on the motif and its use. Currently, the textile weaving Masalili has been influenced by the culture of Bugis and Buton. [2] For motifs of Textile Weaving Masalili, is also affected by who wears it. Bhotu motifs for nobility while samasili motifs, dhalima motifs, and leja for the general public. The sacredness of traditional textile weaving can be seen from several events that require the use of traditional textile weaving in traditional ceremonies. The events included weddings (kakawi), seclusion (karia), and Islamization (katoba) for the muna tribe in Southeast of Sulawesi.

3. METHOD

This study uses a qualitative approach to reveal a phenomenon from the action and experience of the weavers in Masalili, how the weavers survive and preserve the hereditary heritage in the midst of the pandemic covid-19 and how the young people of Masalili maintain the preservation of Masalili Textile Weaving as a Nusantara's masterpiece for the world. Creswell analyzes qualitative data by presenting the data through themes that have been given meaning and interpreted [12]. Data obtained through interviews, field notes, documentation and interpretation of researchers. This aims to understand the actual conditions that occur to the phenomenon. Data were collected from 72 weavers in the village of Masalili Kontunaga which consists of several generations with an age range between 22 to 90 years.

The researchers have chosen the weavers from the youngest to the oldest age range to see what the average age of the weavers was. From 72 participants, all of them were female with the same ethnicity, namely Muna and Muslim. This is because the weaver tribe in Masalili is the Muna tribe and all of them are Muslim. Apart from the weavers, the researcher will also report how the young Masalili think about the efforts to preserve Masalili's Textile weaving so that it does not become extinct from

their perspective. Several Masalili youths will be selected who are willing to be interviewed in depth to obtain accurate and saturated data.

4. RESULTS AND DISCUSSION

4.1 *Textile weaving Masalili in the middle of the Pandemic Covid-19*

Before the pandemic Covid-19, problems often arose due to the small number of traditional textile weaving craftsmen who survived because they had begun to be shifted to modern loom machines which were produced by other regions outside of Southeast Sulawesi that better meet market demand. In Masalili, the weaving activities are carried out by using looms instead of traditional machines, so the weavers need a longer production time. The use of non-machine looms relies heavily on the skills and abilities of the weaving craftsmen for the beauty of the motifs, varieties and patterns. Wa Ode Ngkope (39 years old) revealed that:

The more the type of fabric develops, the more diverse types of motifs are made from easy to difficult. While we find it difficult to learn complex motifs. We weavers here on average only graduated from elementary school or did not graduate from elementary school, and only a small number of them graduated from junior high and high school and some are undergraduates, but they are also teaching and even then only about 1-2%. [13]

Weaving in Masalili Village serves the profession by women as well as a sustainable habit in this village. Although there are some men who help but they are not weavers by profession. The problem is because of the low quality of human resources of the weavers. This study also reveals that weaving activities in Masalili are not only influenced by economic aspects but also by community cultural factors. Weaving in addition carried out to generate additional income also become a habit for the people of Masalili. This habit is an effort to preserve the noble values of the ancestors as an activity that is proud of as an ancestral heritage. Lilis (29 years old) said that weaving is a daily activity for Masalili women in every house in the Masalili weaving village even without market demand. This weaving activity is not affected by a decrease or increase in sales turnover of Textile Weaving due to Covid-19. For people, the habit of weaving is not merely to get additional income, but rather a habit that has been passed down from generation to generation.

Here if in one house there must be 2 or 3 people weaving because if you don't weave then you feel uncomfortable because you are used to it, so it's not just because you can make money, but rather the customs in this village [14]

Pandemic Covid-19 has greatly affected the sales turnover of Masalili Textile Weaving. The decline in turnover occurred due to a lack of market demand during the pandemic. However, in weaving activity, there is no decrease due to the purpose of the weaving community not only related to turnover but also because of the culture of the society. The weavers will sell their woven products at the Bumdes Kreatif Masalili Village and several second-party entrepreneurs, but of course with the cheap price due to lack of market demand. Weaving entrepreneurs pay for Textile Weaving at a very cheap price, but weaving activities during the pandemic are increasing because weaving activities are safer to do because weaving is done from home. Some of the weavers previously worked as small traders and planters, but because of the pandemic they chose to weave. The lack of human resources makes the creativity and innovation of the weavers low. If this continues, it is certain that the community's interest in Masalili Textile weaving will decrease, except for ceremonial activities. This happens if the weavers do not try to meet the demands of consumers who want product diversification so that they can compete with other similar products. Modern motifs have begun to be developed by masalili weavers such as kite motifs, butterflies and other modern motifs for clothes and skirts, while conventional motifs are still preserved for traditional sarongs in traditional cultural events. The development of motifs and modifications of patterns cannot be separated from regional identities that are trying to be preserved, but still provide space for openness and acceptance of cultural developments and progress while maintaining the value of local wisdom of the Masalili community by trying to integrate culture that enriches the pattern of development motifs of Masalili Weaving Textile.

4.2 *Nationalism of Youth as Guardians of National Identity Identitas*

Local wisdom is part of a culture that grows and develops into the cultural identity of a society. Masalili youth realize that the concept of national identity will indirectly have implications for nationalism. Young people of Masalili understand that the existence of the Masalili weaving village which until now has preserved the cultural heritage of Masalili weaving is an effort to preserve regional identity which is also part of the elements that make up national identity [15]. Therefore, even though they are not directly involved in weaving, they at least know how to "soro" or handle. They realized that the existence of the Masalili weaving village was an identity that influenced their self-concept and society in Masalili but did not affect their interest in weaving. The results showed that young people's interest in weaving activities was very low, this can be seen from the graph of the weaving profession based on the age range of the cloth weavers in the village of Masalili as follows:

From the age graph of the Masalili weavers, it can be seen that weaving is popular at the age of over 30 years, even around 21% of the community in the elderly category who still carry out weaving activities even though they are in the unproductive category according to WHO [16] but in Masalili they are still very productive. The following is the percentage of Masalili weavers by age category based on economic and psychological perspectives.

From the percentage of weavers above, it can be seen that weavers in the productive category are 79% with a productive age range of 15-60 years. However, what is unique is the high percentage of weavers reaching 21% for the unproductive from an economic perspective. This data implies that weaving activities in the Masalili community are proven not only about income but also about the inheritance of community cultural values. On the other hand, young people have a tendency not to make weaving an interesting activity. In fact, there are no young people who are concerned with weaving activities at the age of less than 22 years. This is because weaving among Masalili youth is not a priority for them. There are those who say they are concerned about their school, but there are also those who say that the knowledge of weaving is enough and will be done as a hobby when they are married, not as a profession. Young people are only involved and willing to be involved in carrying out handiwork activities known as “soro” activities in the Muna language. The activity of hani (soro) is the activity of making the basis of weaving by stringing threads to the hani tool. Weaving activities are considered boring for young people in the midst of the siege of the flow of technology and information, as revealed by Iin (19) and Firda (19) [17][18]. Young people in Masalili are familiar with social media and spend time with their cellphones both in accessing information, interacting socially and learning online. This activity makes their interest in weaving activities not a priority. Every young person in Masalili from childhood is familiar with the activities and environment of weavers, therefore many of them consider that being a weaver is not a promising profession but the weaving culture must be preserved.

5. CONCLUSIONS

Weaving activities that are considered boring must be made more interactive and interesting for young people. Activities that are more millennial but bring great love and curiosity to the weaving process among young people. This activity has been initiated by Bank Indonesia Representative for Southeast Sulawesi in Masalili, but the uneven and limited coverage of participants has caused only a few young people to feel the benefits. In the future, it is hoped that similar activities can be carried out by regional and provincial governments. This is important to

preserve the weaving culture in the younger generation and keep it from being disconnected by generations. Likewise, with the creativity of weavers. The government should pay more attention to the weaving craftsmen, not just the weaving entrepreneurs. The government's attention is expected to foster enthusiasm and provide training in the form of additional knowledge for the latest fashion trends while still maintaining the characteristics of local weaving for weaving craftsmen. In addition, the government should also facilitate the regulation of weaving craftsmen to promote their work at home and abroad. So that local weaving becomes a cultural tourism destination and contributes as a Nusantara's masterpiece for the world. The government's lack of attention in promoting traditional cloth weaving activities to the younger generation as well as maintaining and empowering/facilitating these weavers has also become a homework for the government in the middle of pandemic covid-19.

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