

# Local Wisdom of Krowe Sikka Weaving Cloth as a Potential of Creative Regional Economic Empowerment

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**Abstract.** Local wisdom is one of the special values of a region that makes the region has a uniqueness that is not owned by other regions. One of them is weaving cloth produced by Krowe Sikka that is very different from other weaving cloths in the Maumere region and those outside the Maumere region. Krowe Sikka weaving cloth produced by women of Krowe Sikka descent has special characteristics compared to other tribes in the Maumere region. The motives of the weaving cloth can have different economic selling points because of their uniqueness and value elements contained therein. This can be one of the added values of regional economic development that can be done by women in Sikka Krowe. Many weaving works produced by women in Sikka Regency, especially Sikka Krowe is one of the economic development opportunities that can be done by local governments to develop the regional creative economy. So that local wisdom owned by the area will not be lost with time and can produce economic value for the community in particular and additional income for the region in general. In this case, the role of the local government is very important to always develop the small scale business of the community which is currently in the region most residents carry out manual and traditional selling processes of the weaving cloth, so many of the weaving products of Sikka Krowe women only get low prices because they need to fill daily needs. In this research, it is expected that the local wisdom of weaving cloth can be seen in the development of the regional economy.

**Keywords:** *local wisdom, Sikka Krowe weaving cloth, creative economy empowerment*

## INTRODUCTION

Indonesian cultural diversity is a manifestation of regional culture that enriches national culture, which represents the specificity of the respective regional cultures in Indonesia. One of the results of Indonesian culture in the form of works of art such as weaving.

Weaving in Indonesia has different characteristics and types in each region. One such as weaving cloth in East Nusa Tenggara, precisely in Sikka Regency, Maumere City. Weaving cloth is the original craft of indigenous peoples in East Nusa Tenggara, especially in Flores Island. Each area in Flores displays a variety of decorative patterns and colors. The diversity of Sikka weaving cloth is not only limited to artistic creations, but this weaving also symbolizes social, religious, cultural, and economic status. Several motives are made through reflection and special concentration, because the motives contain philosophical values, the use is intended for matters related to customs and culture and makes it an inherited tradition to date [1]. Also, the making of weaving here is one of the symbols for women who are allowed to get married because women who can weave are considered to be ready in the household ark. Aside from being an embodiment of a culture of weaving cloth at this time, it can also be brought towards the development of the local economy of the region, because the results of this work have good economic value for the locals. With the manufacturing process that is quite long and requires special care, so that the selling value owned by the weaving cloth has a good sale value. This is also used by locals to manage their weaving products into a small community business.

There are 5 groups of ethnic in Sikka District, namely: 1). Sikka Krowe, 2) Lio, 3) Tana Ai/Muhang, 4) Palue, 5) Tidung. Each ethnic group has a unique cultural behavior that becomes their own identity, develops, and is bound by traditional rules that are still strong today. The weaving cloth is produced from each ethnic has special characteristics that are different, because each has different motives. One of the weaving cloth is produced by the ethnic of Sikka Krowe. The results of this weaving cloth can be used as one of the business opportunities that can be developed by Sikka Krowe women in particular. Small industries have an important role in improving the welfare of the community. Small industries must be more future-oriented with a proactive and innovative attitude so that they will be more resilient and independent in facing difficulties and challenges in

their environment. High achievement motives, attitudes, and work morale are variables that also influence and make a meaningful contribution to the appearance of productive behaviors.

Based on the explanation above, this study aims to determine the extent of the influence of local wisdom Sikka Krowe weaving cloth in the development of the creative economy in Sikka Regency. In this regard, the researcher formulated several research questions, as follows:

- a. How is the development of local wisdom values in weaving in Sikka Regency?
- b. How can Sikka Krowe weavers maintain the values inherent in the weaving cloth motifs?
- c. What is the role of weaving cloth in regional economic development?
- d. What are the factors and obstacles encountered in developing the tradition of weaving cloth in Sikka Krowe as an effort to improve the regional economy?

**A. Objectives**

The purpose of this study is to try to answer the research questions above by breaking them down into the following points:

1. To know the development of weaving cloth as a form of local wisdom in Sikka Regency.
2. To know the role of weaving cloth as one of the regional products that can become a local economic developer.
3. To know more about the meanings contained in Sikka's weaving cloth motifs and how to maintain them.
4. To know the development of local wisdom Sikka weaving cloth in the development of the regional economy.

**B. Research Urgency**

Economic development is one of the important things in improving people's welfare and regional development. Especially if in the region there are things or local resources that can be developed as something that has economic value. This can be seen as in the Sikka Regency area, many Sikka Krowe women have the expertise in making Sikka Krowe weaving cloth that should be developed and

have economic selling points. However, with its limitations in developing and marketing, weaving sometimes only has a very low economic value.

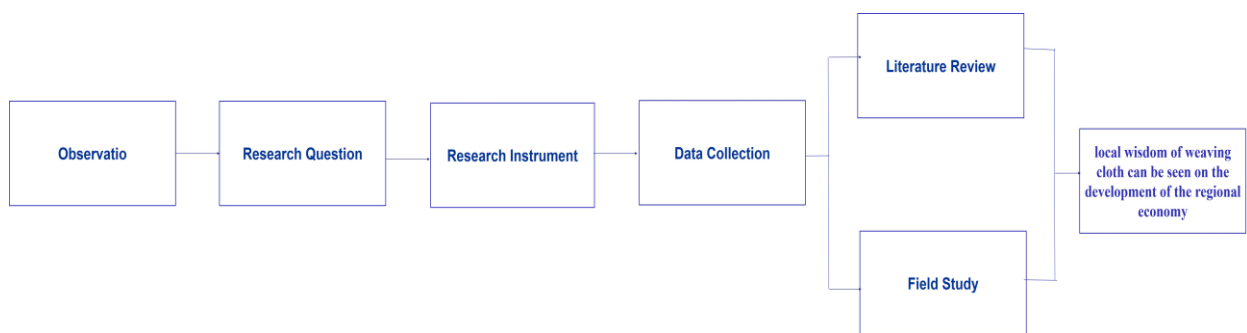
Efforts to cultivate local wisdom that can have economic value are two fields that can be done and can be developed at once. 1) Economic development is very important in increasing regional income, 2) empowering local wisdom values is also important to be maintained. Thus, the small industries in the regions can develop well and can play a role in improving the regional economy. Sikka weaving is one of the regional heritages that have local values in the resulting motifs. Besides this weaving is also one of the cultures that must be carried out by Sikka women. Therefore, besides having a unique motif, Sikka's weaving cloth also has special values contained in his motives.

**METHOD**

Researchers would like to know one of the results of local wisdom in the form of weaving cloth produced by Sikka Krowe as one that can be developed as a creative economy. Therefore, this research uses descriptive qualitative research type. The research subjects were selected from several Micro, Small, and Medium Enterprises (MSMEs) in Sikka Regency and figures of weaving-producing movers in Sikka Regency, especially Sikka Krowe people. In qualitative research, the researcher tries to understand the subject from his frame of mind, which in this study is the local wisdom of weaving and the development of the creative economy. Therefore, all perspectives become valuable for researchers to understand the meaning implicit in the text. Researchers do not see right or wrong on all the information in the text or the reality of events that exist. All data are considered important in this study. On another aspect, this approach is often referred to as a humanistic approach, because researchers do not lose the humanity of social life. Researchers are no longer limited by numbers, statistical calculations, variables that reduce the value of individual uniqueness.

The qualitative method was done by directly observing the production process, which are

Figure 1. Research Flowchart



*Product, Price, Place, Promotion, Proses Physical Evidence, and Customer Services (6P+1C)* until the marketing target. Data sources obtained in this research process are primary data and secondary data, which can be seen in Figure 1.

## RESULT & DISCUSSION

Since a long time ago, the need for food or clothing has become a priority need. This is because clothes have benefits for humans in maintaining their survival. When the weather is cold clothes can warm the body, the clothes also show someone's personality to say good or not in terms of politeness. Sikka Krowe is a Krowe indigenous community or often called *Ata Krowe* is the largest ethnic group in Sikka Regency and dominates in the Central region. The word *Krowe* is interpreted as a mountain and *ata* means people. Thus the name *Ata Krowe* refers to their identity which is referred to as mountain people, the area where they live is in the mountains, especially the mountainous regions of Central Sikka Regency. The language used by Krowe, is a variety of languages among speakers of Sikka languages.

The Krowe sub-ethnic consists of Sikka Lela (Lela District), Nita Koting (Koting District), Nelle Baluele (Nelle District), Habi Ili Watekara, Bola Wulunwalu (Bola District), Doreng Halehebing (Doreng District) [2]. The Krowe ethnic group, which is then divided into several sub-ethnic groups, has a similar origin legend. The initial process of weaving cloth in Sikka in historical records was explored extensively around the 1600s by King Don Aleksius Alesu Ximenes Da Silva, who is fondly called "Mo'ang Lesu" as a pioneer of weaving tradition in Sikka village since 1607. As one of the expressions of gratitude for his services, up to now the mothers always "perpetuate" the Rempe Sikka Tope motif on one of their woven types because the motif is one of Mo'ang Lesu's favorite motifs.

Krowe Sikka's weaving cloth has a large motif namely figurative motif, abstract motif, and clear schematic. Plain paths are distinguished on **mérang natar**, which is the largest plain of the red noni. The plain black line is called **hura mitang**, the plain white line is called **hura bura**, the plain green line is called **hura daäng tang**. Connective pathways are divided into **ina geté** and **ina doi** or **ina lotik**. **Ina geté** has two motifs or intermittent variations, subtracted from the same motif and decorative pattern.

Through this flowchart, it can be seen that this research will explore the role of Sikka Krowe's weaving works that can be used as one of the creative economic values that can be developed. The research was carried out in Sikka Regency

especially digging into the makers of Sikka Krowe and Sikka Krowe descendants.

Furthermore, there are three small tie strips and scaled-down functions of complementing and decorating are rather large token lines to arrange the center of the sarong and the **likéng** line that is reduced from **tokang** to flank **ina geté**. The third smaller connective pathway is called **esi**, with pelin geometric decoration. The **tokang** and **likéng** lines usually have a geometric decoration. The smaller tie paths are **hueng**, the connective paths of small blocks distinguished from the **bueng timu** because they have several veins of thread, somewhat more than the rather small **bueng sar**. There are still connective paths called **réndá**, which are distinguished from **réndá temang** meaning whole lace and **réndá wigeng**, which means hemisphere or incomplete lace. The small lace paths are reduced to flank the **mérang natar**, which is a large plain red noni.

If small or medium-sized lace is a continuous tie, then the tie line becomes a meander. The function of a **réndá temang** or intact lace is to arrange it near the edge of the weave, usually the largest tie mesh. Precisely this lace consists of a type of tie-big and single spill, thereof are behind the back, but still connected again by a vertical stick. An intact lace line oversees a large pattern. From the habit of installing a **rémpé Sika** sarong, while intact lace oversees a large pattern, from the habit of installing a **rémpé Sika** holster with three large paths namely one large pattern lane and two intact lace lanes, then the sarong is called **rémpa Sika ina telu**. So, it does not include the largest connective paths near the edges.

The function of a **réndá wigeng** is to flank the biggest red noni plain or **mérang natar**. Today there is a sarong with a traditional large plain edge, **wiwir mitang**, replaced with **wiwir réndá**. So the type of black indigo sheath or **ütang léa**, **ütang naga Lalang** is adhered to with the edge of a lace belt called **wiwit réndá** only, without distinguishing between **réndá temang** and **réndá wigeng**.

Even though the non-connective pathway or **hurang** path and the connective pathway or **kélang** are organic parts, but not all of them are used absolutely for managing all sarongs. Often the arrangement with **hurang kélang** depends on the type of sarong, instead, it also depends on the feeling of the beauty of the artist. So, by holding on to the organic parts, some types of sarong are displayed, for example, **ütang moko** with a dominant color in black, **Ütang atabiäng** is a type of connective sheath with alternating schematic motives of men and women as husband and wife and fertility symbol. **Ütang jarang atabiäng**, a type of indigo black sheath with a horse and human motif, where humans drive or stand beside a horse

to ride it. **Ütang korasang man walu**, meaning heart cover or heart and 8 chickens. **Ütang léa manu kesik** means small chicken patterned sarong. **Ütang manu daging**, is a sarong with continuous motifs. **Ütang korasang doberadu**, is a type of saru with a Portuguese influence. **Ütang kélang agi pelikanu** is a type of indigo black sheath with an arrangement that is not the same as the arrangement of other sarong **léa**. **Ütang sésé wéör**, which is a bird patterned sarong, or is a magpie. And the motif of **Ütang Bola** is the name of the woman's sarong.

The motifs owned by Krowe Sika are motifs that have their respective philosophies and are very interesting because the weaving maker when offering his goods can explain the meaning of the motifs they made. This can be an economic value-added and can be developed to be a creative economy where in addition to having economic selling value, it can also be used as an educational tour that can build the regional economy both for human resources and natural resources. However, it is seen in Sikka that this development has not received strong assistance from the local government, the development carried out is still through the development of each individual - there is some creative economic development carried out by community groups and there is one area that has developed the creative economy through the educational economy, starting from the introduction of weaving materials, making weaving, the use of weaving until the visitors are interested in buying the weaving cloth.

#### CONCLUSION

This research is very useful and can see the development of weaving businesses in Sikka Regency, especially those produced by Sikka Krowe. Sikka Krowe Motif weaving motifs are bought and sold more than other ethnicities in Sikka, this is because Sikka Krowe people have started to develop their local wisdom, although there are still many that are very traditional ways of selling such as being taken directly to the market and offered to each of the prospective buyers. Apart from that, we can see and know more about the manufacturing process and the values that exist in the weaving motifs that are made. In this study, we can also see the development and sales process of weaving cloth that still does not have good access to sales, because the socio-cultural functions of

weaving cloth have not been optimized. Although it has been found there are several such places to introduce weaving cloth starting from the process of managing basic materials to the manufacturing process which can be used as an educational tour to introduce it to local tourists and foreign tourists.

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