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SENGKANG'S SILK SARONGS: A CULTURAL EXPRESSION TOWARDS TOURISM PRODUCTS

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Abstract. The complexity of the development of silk sarongs underlies the research on the existence of silk sarongs as a result of cultural expression into tourism products. This study used qualitative research methods. The results of the study conclude that; Silk sarongs as cultural products and tourism products can go hand in hand. As cultural expressions, the values and the philosophical meanings in the silk sarongs have been preserved from generation to generation. This can be seen from the function of the silk sarongs which have been maintained as part of traditional ceremonies and is used in accordance with the symbols and customary rules of the Bugis community. As tourism products, the efforts to increase commodity value through development and innovation are continuously made. The efforts to respond the challenges in tourism actually do not destroy, neutralize, nor commercialize silk sarongs, which have the originality as cultural products. The development of silk sarongs into tourism products can inspire innovations and generate creativity which leads to the creation of new products in order to enrich the repertoire of silk sarongs.

Keywords: silk sarong, art tourism product

Introduction

Nusantara traditional fabrics have an important role in society because their existence is inherent in almost all activities of life. The function of traditional fabrics in community activities is not only limited to meeting clothing needs, but also for life cycle ceremonies. These ceremonies for examples include birth ceremonies, naming of newborn children, initiation of children increasing to adolescence, such as teeth and circumcision, marriage, coronation of tribal chiefs, and death (Kartiwa, 2007: 11).

Sengkang has been known as a producing region for woven fabrics, especially woven fabrics made from the highest quality silk. Sengkang is an area with a majority population of the Bugis tribe. One of the woven fabrics produced in this city is in the form of a sarong made of silk or in the Bugis language it is called Lippa 'Sabbe. Literally the presence of Sengkang silk sarong is not only as a necessity for clothing, but it also expresses the past history of independence of clothing, even long before the idea of industrial machinery for apparel was emerged. In addition, the patterns and motifs of the silk sarong are manifestations of the identity and ideology / philosophy of life of the Sengkang people. The activity of weaving silk sarongs is usually done by women. In their free time, women in the past made woven fabrics while waiting for their men to earn a living as a fisherman or farmer. Most craftsmen carry out the work of weaving with the knowledge that has been passed down from generation to generation.

In its development, silk sarongs are not only used to meet the needs of the family. The public's interest in the quality of silk, which is known to be smooth and soft, has attracted the attention of craftsmen to produce silk sarongs to support the family economy. Economic integration is ultimately established by involving various communities to work together. As a medium for economic integration, silk sarongs have an excellent opportunity to unify economic activities from various industries, one of which is tourism industry.

Tourism industry is a state business that is able to quickly create social welfare. The government has determined the tourism sector to be one of the five leading sectors. The hegemony of tourism has indirectly influenced the sustainability of other sectors, especially the cultural sector. Tourism development should prioritize the principle of preservation so that future generations can experience a better legacy of civilization. Sustainable tourism (Sustainable Tourism) is an important step to make it happen.

Sengkang silk sarongs were initially cultural products and have now had intersection with tourism industry. This transformation process will certainly cause new problems so that it becomes interesting to study more deeply about its relation to the presence of silk sarongs in facing the advancement of the tourism industry. Based on the background of the problems that have been stated, the formulation of the problem can be described, namely how the process of synergizing the Sengkang silk sarongs as cultural products with tourism products? The purpose of this study is to identify and provide a comprehensive description of the existence of the Sengkang silk sarongs in synergizing cultural products with tourism products.

Basic Concept of Sarong in Cultural Perspective

Sarong in the perspective of clothing is defined as a sheet between which the ends of the fabric are put together to form a tube. The use of a sarong by means of a cloth that has been put together and wrapped around the waist to cover the lower part of the body from the waist to the ankles. One of the Indonesian sarong products is silk sarongs in Sengkang City, Regency. Wajo, South Sulawesi. Thommas Forrest (1987: 80) in his book *Voyage from Calcutta*, tells that "The Bugis sarong, even though it is only made of a piece of cloth, can cover the head to the feet of the person wearing it, even when they sleep the plaid pattern makes the cloth similar to Tartan cloth (Scotland)". The Sengkang silk sarongs have long been recognized by the public for the beauty and refinement of the threads produced by Sengkang weavers. The silk sarongs or in the language of the Bugis tribe are called "Lippa'Sabbe" have become the cultural identity of the local community. In general, the process of weaving silk threads into cloth for the basic material of sarongs still uses traditional weaving tools, namely the Gedogan loom, after which the craftsmen have just introduced to the Non-Machine Weaving Tool (ATBM).

The silk sarongs have geometric decorations in the form of vertical and horizontal lines, rhombuses, triangles and several naturalist motifs taken from stylization (changing the shape to the original form) of animals and plants. The silk sarongs in Sengkang have several functions, one of which is as the traditional clothing of the Bugis tribe. They are often worn during traditional ceremonies such as in the main harvest, mappadendang and welcoming guests, besides that, they are also worn at wedding ceremonies such as mappaci, worn by the bridesmaids, invited guests including gifts from the groom to the bride. Another function of the silk sarongs in Bugis, among others, are worn to honor certain moments such as district celebrations, carnivals and regional festivals.

Theory of Tourism Arts

Art and tourism are elements that are difficult to separate because they are related to each other. Art is now starting to be a concern to be included into a tourist attraction. This certainly will lead to new problems in realizing art as a tourism product. In seeing this phenomenon, R.M Soedarsono (1999: 3) provides a theory about the art of tourism, namely when art and tourism can be synergized, it is necessary to carry out the following propositions, namely: a). A copy of the original, b). Short, solid or mini form from the original, c). Variative and full of variety, d). The sacred, magical, and symbolic values are removed, 5). Relatively have a competitive or cheap selling value.

Methods

This study used qualitative research. The analyzed data then were presented in the form of description. The research location is in Sengkang City, Kab. Wajo, Prov. South Sulawesi by concentrating on silk craftsmen in Pakanna Village, Kec. Tanasitolo. Research data collection was carried out by means of literature study, observation, and interviews. The data analysis incorporates the theory of the art of tourism R.M Soedarsono.

Table 1. Table of Informants

No	Name	Job Status
1	Salahudin(53 years old)	Public Relations Of Wajo Tourism Office
2	Herman(65 years old)	Cultural Practitioner
3	Asnawi,(55 years old)	Head Of Wajo Industry Office
4	Adenny(45 years old)	Entrepreneur

Results & Discussion

Sengkang Sarongs as Tourism Products

Apart from having the philosophical values of life, silk sarongs have the appeal of its silk fabric and the weaving process that other clothing products do not have. The following is an explanation of the values of commodities owned by silk sarongs as a driving force to become a superior tourism product based on observations and research in the field.

Potential uniqueness through material (silk) and the work process.

Not only silk material has a commodity value, but in the processing process starting from the caterpillar nursery, the weaving process to coloring is the main attraction for the Sengkang silk sarong. Weaving techniques have long developed into a culture that is rooted in the nation's identity in the field of clothing. The process from breeding caterpillars to becoming silk sarongs is able to support a tourism commodity value. If tourists come to Sengkang, they will not just buy silk sarongs, but they will also be able to see the manufacturing process from upstream to downstream. Asnawi, Head of the Industry Bureau, said that the upstream to downstream process of silk sarong can be an interesting sight for tourists to understand the process of making silk sarongs (Interview with Asnawi, 2016).

Has the potential Brand (image) City

Silk sarongs have long been a part of Sengkang people's life. The cloth and silk sarong are able to guide the regional economy. The economic turnover have been taking place significantly and increasing in this silk cloth and sarong sector. Silk craftsmen, connoisseurs and tourists mingles in the area. This is why Sengkang has the nickname "City of Silk".

This nickname has sparked enthusiasm, especially the city government, to create an image of Sengkang as the City of Silk. Efforts and follow-ups are planned in phases. Salahudin, the public relations officer for the Sengkang Tourism Office, said that the government through the Sengkang Tourism Office has begun to develop silk by holding exhibitions, fashion shows, and workshops in destination areas in the city and outside the city (Interview with Salahudin, 2016).

One of the commodity values related to city branding is the provision of brand equity (name) products that are sustainable with the regions. This means that the name of the City of Sengkang has become the brand (name) of silk sarongs or cloth in general, although each craftsman or entrepreneur has his own brand (name) specifically. The purpose of providing brand equity is not only to provide identity or to gain awareness, but it is also hoped that it can become a preference when consumers or tourists want to choose the type of silk to be selected. From the tourist point of view, it is clear that loyalty is expected to the silk in Sengkang.

Silk Sarong Synergy from Artwork to Tourism Art

Combining the two entities of art and tourism products in reality sometimes creates many problems, but both of them can be bridged with several conceptual approaches. This research tries to synergize the five concepts offered by R.M Soedarsono. The implementation of this concept aims to determine the conversion technique from the Sengkang silk sarongs as art products to tourism products. The following are the results of research in the field related to the problem of packaging Sengkang silk sarongs as art products into tourism products with five concepts outlined by R.M Soedarsono:

A Copy of the Original

The role of craftsmen / entrepreneurs is very important in maintaining the authenticity or originality of the processed silk products so that the ancestral cultural heritage is still maintained. Regarding the needs of tourism, the people of Sengkang, especially craftsmen and local governments, have planned separate strategies to deal with them. From the craftsmen's perspective, according to one of the craftsmen in Sengkang with Adenny, he explained that the packaging of silk sarongs for tourism needs is by developing designs and changing the color composition (Interview with Adenny, 2016).

Adenny is a craftsman who owns a show room or silk shop in Pakanna Village, Kec. Tanasitolo (BNI silk center) under the brand name Adenny Sutera. Adenny Sutera sells several silk products with many variations, ranging from fabrics (materials), men's and women's shirts, to accessories. All silks that are displayed and produced by Adenny Sutera have developed aspects of design, especially motifs. The motifs, especially the silk sarong, have been adapted to market developments. According to Adenny, at this time classical motifs are rarely in demand by buyers, but Adenny has a strategy that is to use classic motifs and combine them with various more popular ornamental motifs such as flowers and various fauna motifs.

Short or Solid Packaging

One of the successes of tourism products is in efficient, concise, concise and attractive product packaging. Tourists as consumers want the goods they buy to have solid and efficient packaging to store and carry while traveling. Packaging that is too difficult to carry during the trip is less attractive, so even though the product or item has a large size, the compact and ergonomic packaging can attract tourists.

Silk Sarongs as superior products in Sengkang area have had strategies and innovations in an ergonomic packaging. The packaging strategy in this study was found in the Adenny Sutera show room in Kampung BNI. Adenny said that this packaging strategy was obtained from marketing management trainings held by both government and private agencies.

Specific to silk sarongs and silk fabrics, Adenny explained that the packaging was in the form of a square cover, even though it was processed in a simple way, it seemed luxurious. This cover is a container to store silk sarongs and cloths while protecting silk from dirt caused by dust. Adenny said that this cover is not only used as packaging, but after the sarong is used, it can be stored back on the cover.

Variative

Sengkang silk craftsmen and entrepreneurs have made efforts to make silk sarongs more varied. The variations made include variations in price and sarong motifs. Adenny said in an interview that price variations were adjusted according to the economic class of the community. Price variations for the lower middle and upper middle class. The price for middle to lower is between Rp. 500,000 - 100,000, while for middle to upper price is between Rp. 500,000 - Rp. 5,000,000 (Interview with Adenny, 2016). With these price variations, local and international tourists, if they want to have silk sarongs and fabrics in Sengkang, have alternatives according to their wishes. This variation in price also makes it easier to distinguish the quality of the silk used and the size or quantity. A tourism product when it has variations in price aspects will certainly help consumers (tourists) to choose according to their planned budget.

In addition to variations in the price aspect, Sengkang silk craftsmen generally offer variations on the aspects of patterns and motifs. Patterns that have long been a standard convention are geometric patterns, vertical and horizontal intersections and isosceles triangles. However, in further development the craftsmen began to provide variations on the patterns taken from flora. For example, the lagosi motif is a motif that does not have a geometric pattern using floral motifs. The name lagosi is taken from a village name. Apart from the lagosi motif, there are several motif developments carried out by the Sengkang silk craftsmen. In this study, various motifs were found such as the Cure Motif 'Bali Are, the Cure' KDI Motif, the Cure 'Sobbi' Tettong Motifs, the Cure 'Crystal Motifs, the Cure' Crystal Motifs, the Cure 'Cure' Motifs' Pucuk Rebung ', the Cure' Sobbi 'Lobang Balo Renni' motifs. Pucuk, Motif Cure 'Sobbi Pucuk, and others. These motifs are the motive for the development of variations and combinations of old and new motifs.

The sacred, magical, and symbolic values are removed

In field research, it was found that in order to meet the needs of commodities and tourism, Sengkang silk craftsmen created distilled silk sarongs (movements that undergo processing (refinement) lead to beautiful forms) and have left sacredness. In its development, the silk sarongs have now become a commodity product so that its use does not have to be as people used to wear the sarong. Silk sarongs with modern motifs can be worn for weddings, for worship or for daily activities when visiting relatives (Interview with Herman, 2016). Understanding the need for the development of ancestral heritage is the basis for preserving this heritage. With the development of the Sengkang sarongs, it is hoped that the products of the past culture can be preserved. Now tourists / consumers can use silk sarongs without fear of mistakes in using them.

Have Competitive Selling Price

As mentioned in the section on price variations, the concept of the art of tourism as explained by R.M Soedarsono regarding competitive prices is a strategy that has an important role in the achievement of a tourism product. In a tourism perspective, the price of tourism products should not be a burden to tourists or the price is still in a reasonable condition. Because tourists, when buying products at tourist destinations, definitely want a relatively cheap price. In connection with determining prices for sarong and silk products in Sengkang, there is no standard price. Each craftsman and businessman has his own authority in determining the price according to the quality and quantity of silk sarongs.

Adenny's shop, for example, when determining prices based on the quality of the silk sarong. However, Adenny said specifically for tourists, the price offered did not reach three to five million.

Conclusion

Silk sarongs as cultural products and tourism products can go hand in hand. As cultural products, the values and philosophical meanings in the silk sarong are maintained and disseminated from generation to generation. This can be seen from the function of the silk sarong which have been maintained as part of traditional cultural ceremonies and is used in accordance with traditional symbols and rules. As tourism products, efforts to increase the value of commodities through development and innovation are continuously encouraged.

Strategies and efforts to place the Sengkang silk sarongs as tourism products do not reduce the values of the silk sarongs as a result of a noble cultural expression. The efforts to respond the challenges in tourism actually do not destroy, neutralize, nor commercialize silk sarongs, which have the originality as cultural products. This was shown when it met with tourism industry, silk sarong actually gave birth to innovation and motivated the emergence of creativity leading to the birth of new products that enrich the repertoire of silk sarongs in Sengkang, Wajo Regency.

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