

CHAPTER II

LITERATURE REVIEW

This chapter explains the development, the histories, the motifs, and also the uniqueness of songket.

2.1 Tourism

Based on Oxford Dictionary, the definition of tourism is commercial organization and operation of vacations and visits to place of interest. According to Kunaruh (2013,p.1) tourism has purposes. There are for boosting economic growth, improving prosperity, removing poverty, preserving nature, environment, and advancing culture. Relating to the purposes above, as a rich country which has many tourism objects, Indonesia can be a destination of travel and visit. The beauty and wealth of Indonesian's nature and culture can interest domestic and international tourists interested in coming and enjoying the beauty of Indonesia.

Tourism also has several kinds. According Dalen cited in Mumus (2012,p.2) to Kind of tourism can be distinguished into several types, first is pleasure tourism. Pleasure tourism is done by those who leave their homes for a vacation, looking for a new fresh air, fulfilling the will of curiosity, loosen nerve tension, rest and peace in the countryside, or even to enjoy entertainment in big cities and participate in the crowds. Second is recreation tourism. It is done by those who want to use his days off rest, restore physical fitness and spiritual, refreshing fatigue. Third is cultural tourism. It is characterized by the presence of a series of motivations such as the desire to learn in centers of teaching and research, to learn the customs, institutions and ways people living in other countries, to visit the historic monuments and so on. Fifth is business tourism. It is the form of a travel professional or travel because there relation to the job or position that does not give the culprit a good local choice and choice of travel time. Implied not only professional trip committed by businessmen or industrialists, but also includes all visits to exhibitions, technical installations even to attract people outside this profession.

2.1.1 Tourism Development in Palembang

Tourism is the activity which is done with certain purpose. According to Yoeti (2006,p.109) pariwisata consists of two words *pari* and *wisata*. *Pari* means many times and *wisata* means travelling, trip or journey. So pariwisata means travelling that is done for many times. Tourists have the journey not only for one time but, they can go to different places or even to the same place rapidly.

Palembang, as the capital of South Sumatera province, in the five recent years, continues the rapid development with a great infrastructure, facilities, and investations. This condition makes Palembang become the destination place to earn the income and tourism that is very beneficial for that city. It can be seen from the fact that sport events such as PON, SEA GAMES XXVI, Islamic Solidarity Games and Musi triboaton which were held in Palembang. By becoming the host city of several sport events nationally and internationally causes the increase of region income as well as tourism.

Palembang has become the metropolis city. It can be seen from several indicators, one of them is tourism. According to BPS South Sumatera Province (2014,p.1) the number of foreign tourists who visited to South Sumatra through the entrance Sultan Mahmud Badaruddin II airport Palembang in November 2013 as many as 1,076 people. The number of foreign tourists coming to South Sumatra in November 2013 increased to 29.17 % compared to October 2013. The growth also influences the economic condition. It can be seen from the investments supported by adequate which give comfortable feeling to the investor. This fact occurs there are so many tourism places and attractions which interest tourisms to come to Palembang.

2.2 Songket

Songket is a kind of traditional woven fabric which is made by specific technique called *mencungkit*. Actually, several regions in Indonesia such as Bali, West Sumatera and NTB have songket. However, songket Palembang has its own

uniqueness. It can be seen from the history, development and the motifs of the songket.

Songket has motifs which evolves from time to time. The influence of art from women in the colonial era had big role in the development of songket motif. Several songket motifs are *Nampan Perak*, *Limar*, *Berakam* and so on.

According to Syarofie (2012,p.20) songket is often wear in wedding and traditional events. Wearing songket symbolized the event which is very known as Palembang custom. Songket makes people be more beautiful since they wear it.

The introduction of songket Palembang has been done by some parties. Songket popularizing effort is supported by the entrepreneurs in marketing their products. Besides wearing songket as clothing, songket now is also produced for several purposes, for example, songket which is made in the form of pillow case, purse, bag and key chain.

2.2.1 The History of Songket Palembang

The history of songket began from the Sriwijaya eraposition and role in world trade. Wolters cited in Syarofie (2012,p.5) says that Palembang was the center of Sriwijaya kingdom. It had the expedition, the expedition of Sriwijaya kingdom was not just to expand territory but to achieve a strategic location in the main line of trade.

When Sriwijaya or Palembang wanted to expand their teritory, China traders came, therefore it could make their relationship stronger in trading. China traders brought silk to sell in Palembang. Palembangnese had proceed it into a fabric called songket.

In conclusion, the traders came to Palembang brought a new innovation in textile called songket and the motif had been created based on the custom and culture of songket where it was.

2.2.2 Songket Development in Palembang

In the beginning, songket was not too famous around Palembang, because songket is only the cloth worn by king and queen in Sriwijaya era. According to Kartika cited in Syarofie (2012,p.5), songket is the cloth for king and it has been woven into a simple motif. Until the sultane era was over, songket had not became general, but when the Deutches colonized Sriwijaya, they saw the skill of Palembang ladies. The ladies have a great skill in waving. So, they create many songket motifs and sell them to the shop.

The sale of songket was not only for king family, but it was also for the public. Therefore, the economic condition of royal family was not good. So, all people can buy songket. As the development of songket, the craftsmans in Palembang create many new motifs which more modern to attract people. As the art stuff, songket is often used a decoration. Songket can be made to the modern stuffs such as hand bag, handphone case and soon.

2.2.3 Equipments, Materials and Making Process of Songket

Songket is woven fabric that has been known with the long time of making process, because of that it can occur various motifs. To weave songket, it uses many equipments, materials and also techniques.

According to Syarofie (2012,p.5) there are two kinds of equipments that songket needs, the main and supporting equipments. The main equipment is the weaving equipment called "*dayan*".



Figure 1, *Dayan* (the weaving equipment)

Taken from: songket shop "*harapan Baru*"

The supporting equipments are *dayan*, *gedongan*, *suri*, *beliro*, *pempilan*, *buluh penahan*, *penyicing*, *apit*, *por*, *undaran*, *kelosan*, *peleting*, *kerompong* and *rogan*. Those are the equipment which in weaving tools in the picture above.

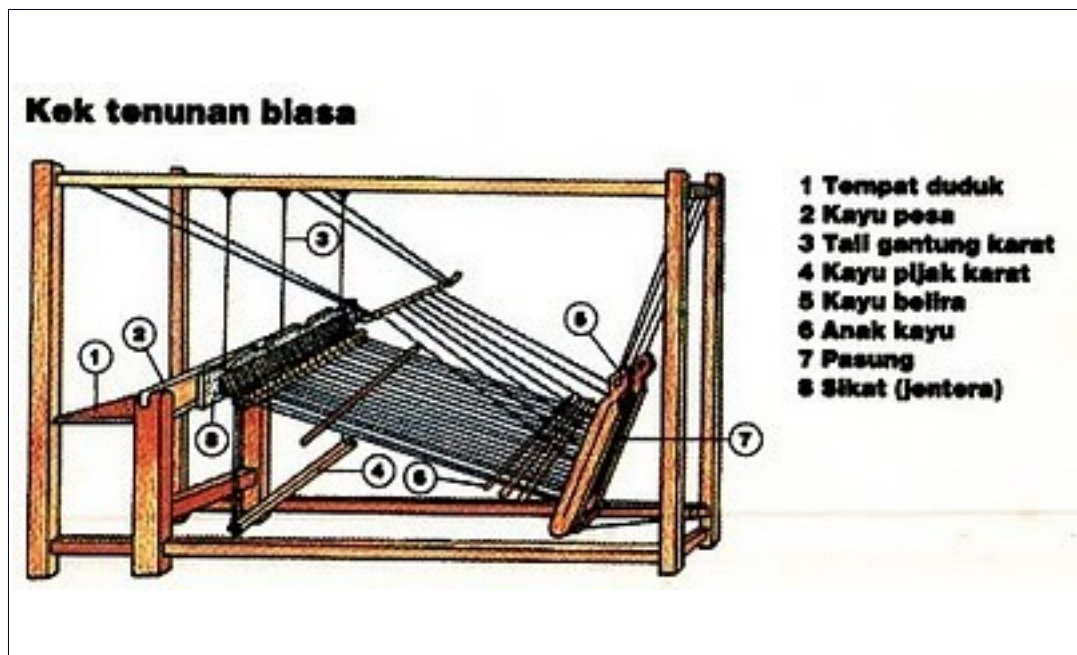


Figure 2, The Weaving Equipments

Taken from: <http://lamanseni09.blogspot.com/2011/03/tenunan.html>

The raw material of songket fabric is called lungsin. Lungsin is made from pineapple, banana fiber and palm leaf, the thread for decoration is made from silk, gold thread. The picture on the next page is the example of songket materials.



Figure 3, *Lungsi*
Taken from: songket shop “*harapan Baru*”



Figure 4, gold thread

Taken from: songket shop "*Harapan Baru*"

Songket weaving is made from two stages, first from weaving the basic cloth with plain weaving and second is weaving the decoration inserted the basic cloth. The shining gold in songket fabric made from silver, silk and gold thread. The threads were inserted and weaved into a plain cotton basic cloth in certain motifs. This technique did in order to make the shimmering effect of golden motif.

To conclude, songket is the woven fabric that is very complicated to make. It needs the essential equipments, materials and techniques to produce the good quality of songket.

2.2.4 The Uniqueness of Songket Motif

Songket Palembang is the unique fabric which has long making process to produce the amazing and valuable motif. Every motif has its own meaning. By knowing that, firstly people must know the short informations about it.

According to Syarofie (2012:60), making process of songket needs high precision and accuracy, because of intricate manufacturing. Making songket should be handled by experts. If it is not, songket would not be made perfectly.

According to Syarofie (2012,p.47) the main materials of songket are various kinds of thread, such as cotton and silk thread. Cotton and silk thread is called pakan. Pakan is the thread that use for weaving songket. It devided into many types and the uniqueness of songket motifs come from the quality of thread, for example the quality of songket which use silk and cotton thread is different. Songket from silk is more soft that songket from cotton and it can influence the price too.



Figure 23, Gold Thread

Taken from : songket shop "*harapan Baru*"

The process of making songket starts from coloring process of thread. The plain thread dipped into color liquid. The color can adjust depends on people wants. after coloring the thread, it put under the light to make thread dry. After that thread put in dayan, it means ready to go to *pen-cungkit-an* process. Int this process, the craftsman use necessary tools to *cungkit* the threads and it needs high accuracy to make the process going well. By knowing the making process of songket, it can give very clear information about producing the motif. According to Putra (2012,p.3) Songket devided into several motifs:

1. *Bunga intan*

2. *Tretes Minder*

3. *Janda Beraes*

4. *Bunga Cina*

5. *Bunga Paciek.*

The main motif is usually shaped liked animals and plants, such as dragon, flower and bamboo shoot. First, clove flower, flower cape, jasmine which has good smells, symbolize purity, elegance, sustenance.



Figure 24, *Melati* motif on songket

Taken from: <http://www.griyawisata.com/artikel.php?sec=10&cat=65&postid=22764>

Second is "*Nago Besaung*" (dragon fight). In this case the dragon is regarded as an animal that symbolizes prosperity and glory. People who wear this songket motif *Nago Besaung* certainly hoped to secure prosperity and glory in his life. This motif is taken from one element of the Chinese culture the dragon is regarded as a mythological animal that can bring prosperity.



Figure 25, *Nago* motif on songket

Taken from: <http://budaya-indonesia.org/Songket-Lepus-Naga-Besaung/>

Third, bamboo shoots and flowers motif (cloves, cape, jasmine, and rose). Shoots regarded as a small plant since it can be used for vegetable materials. When it has grown up and become a bamboo, it still remains useful, as building materials and so forth.



Figure 26, *Pucuk Rebung* motif on songket

Taken from: <http://3.bp.blogspot.com/-xgyFhJIXJCU/TcqTElOfwyI/AAAAAAAAACg/TPtq0wZDcxk/s1600/motif+pucuk+rabung.jpg>

People taking this motif would have been expected to be useful for the society (such as bamboo which is very useful for people), because of all the meaning of songket motifs, people become more interested in songket.

2.2.5 Philosophical Values

Until now, no one knows clearly when songket are created. However, there are some opinions that circulate in society that explain creation of songket process.

According to Syarofie (2012,p.13), songket has existed since hundreds of years ago, that was when kingdom of Palembang period and Darussalam Sultanate. At that time, songket only worn by kings, sultans and relatives of palace. At that time, songket was also used as kerandong, which was placed on shoulder. Nowadays, the use of kerandong is usually worn on special event like marhaban. Besides the opinion about when the creation of songket, there are also some opinions about the form of songket. The first opinion believes that songket just shaped like shawl. Meanwhile the second opinion said that songket has been shaped fabric at the time. However, there are similarities among these differences. These two arguments is belief that there are Chinese cultural influences in aesthetic and philosophical values of songket.

Red and gold in songket's colour have meaning of Chinese tradition. In this case, the color of red means brave, while gold means glory and wealth. In general, songket motifs consist of central flower as core motif. Then, this flowersare surrounded by *Gelombang*, *Umpak Pangkal*, *Tawur*, *Pengapit*, *Umpak Ujung*, *Tretes* and so on.

2.2.5 The Motif of Songket

a. Gelombang

This motif is shaped like flower that is located on the top of fabric fully. According to Syarofie (2012,p.5), the meaning of the gelombang motif is if the enemies who want to disturb the palace, they have to deal first with the strength

that protects the palace which is reflected in the wave motif. Although the enemy has entered several layers of defense, but the enemy will get a very strong resistance like the waves hit in the last layer of defense.



Figure 5, Gelombang motif

Taken from : http://yurizal88.blogspot.com/2013_01_01_archive.html

b. Tretes

Tretes is a motif which is located on the outer position on the fabric, the shaped like pupil mentions in Syarofie (2012,p.5).The motif symbolizes defense of the outer layer which is held by the societies and the soldiers. In this case the people and soldiers together join forces to fight againts the enemy if there is a war threat.



Figure 6, *Tretes* motif

Taken from : <http://www.google.com/url?q=http://hms2701kamel.wordpress.com/kajian/>

c. Tawur

According to Syarofie (2012,p.5), *Tawur* is shaped like cucumber seeds and specks of gold. The meaning of the motif is the cucumber as plant and gold as the main ingredient to make jewelry that symbolize source of life. Philosophically, an empire must have the resources to support the life and development of the country. These resources are outside the scope of the kingdom. In sense, it will take in the hands of the people whose success can support environmental sustainability of development in the kingdom.



Figure 7, *Tawur* motif

Taken from: <http://hms2701kamel.wordpress.com/kajian/>

d. Nago besaung

The motif is shaped like the flower in the middle of the fabric which woven regularly. According to Syarofie (2012,p.5), The story of the motif is long time ago, if the prince wore this motif, it could represent his high status and very high philosophy value.

The meaning of the motif is potraitof the two head of dragon face-to-face. This is the incarnation of the China myth to show the almighty, glory, and so on. So it can address this motif is very difficult to wave, not all of craftsman can make this, because of that the quality of this songket has been decreased.



Figure8, *Nago Besaung* motif

Taken from: <http://www.songketpalembang.net/83-kristal-penuh-merah-cabe-rakam-motif-naga-besaung-besar/>

e. Lepus

Lepus means full, so this motif is must be full of colors and threads. According to Syarofie (2012,p.5), Lepus is the motif that uses much gold thread which is shaped like big flower which spread on all over the fabric because of that, it needs much gold threads, the thread from the old fabric which waving into new thread again.



Figure 9, *Lepus* motif

Taken from: <http://budaya-indonesia.org/Songket-Lepus-Bintang-Berante-Rakam/>

f. Berante

This motif is full of flower pattern. According to Syarofie (2012,p.5), The flowers are spread on all over the fabric. It is shaped like chain that related to each other, so that's why, this motif called *Berante*.



Figure 10, *Berante* motif

Taken from: <http://songketwongpalembang.com/songket-palembang/attachment/berantai-benang-emas-bangkok-4-5jt>

g. Tabur

Tabur motif is not too crowded. According to Syarofie (2012,p.5), it just like flowers that spread on the fabric. The flowers motif are made organizely with very accurate distance each other. The organize motif make the craftsman to be more carefull when they want to weave the motif and it needs long process. Tourists love this motif because it is unique and beautiful.



Figure 11, *Tabur* motif

Taken from: overevenly.<http://senivisual1.blogspot.com/2009/10/tenunan-songket.html>

h. Pulir

According to Syarofie (2012,p.5), *Pulir* motif shows that it has series of gold thread which is similar to *pulir* or slope. In lexical meaning, slope which is shaped by a gold thread appearing “descend” and “climb” on the space for the middle flower.



Figure 12,*Pulir* motif

Taken from: <http://www.songketpalembang.net/73-kristal-penuh-glitter-pink-tua-motif-pulir/>

i. Limar

Limar is the motif that is very easy to make, because it uses less thread. According to Syarofie (2012,p.5), It doesn't made from additional threads which use for another songket motif. The making process is similar to other songket for example *mencungkit*. This motif is usually made by combining other motifs.

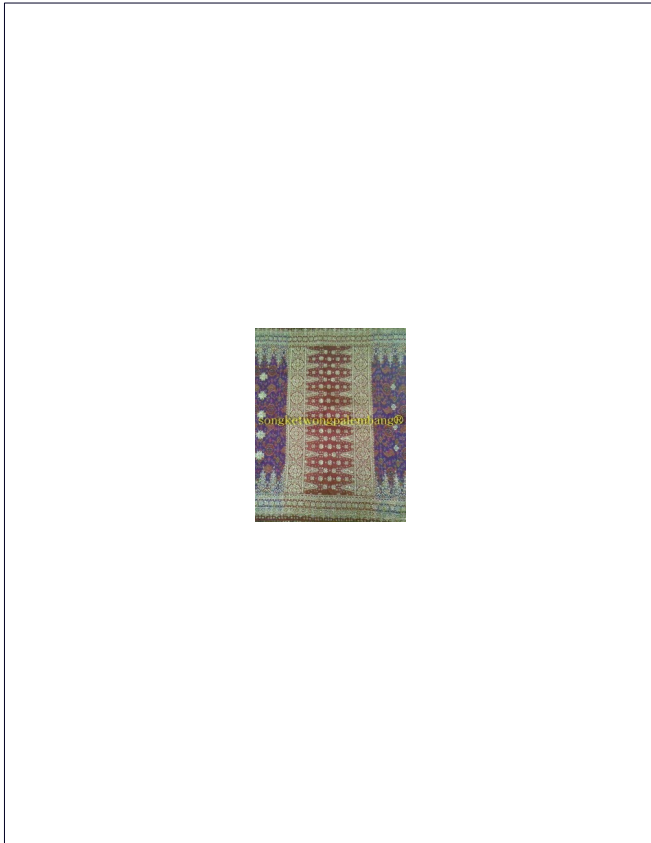


Figure 13,*Limar* motif

Taken from : <http://songketwongpalembang.com/harga-2-3-juta/songket-palembang-motif-limar>

j. Nampan perak

According to Syarofie (2012,p.5), *Nampan* motif derives from *Nago Besaung*. The motif still use pattern of *Nago Besaung* but, the motif of flower is different, there is an empty space that filled by the flower. It has square shape resembling *baki* or *nampan*. The face-to-face dragon motif explains the dragons

fight for gold ball. *Nampak Perak* motif becomes the complement to use in royal family. It is similar to Bungo Jatuh.



Figure 14, *Nampan Perak* motif

Taken from: <http://jualsongketpalembangasli.blogspot.com/2012/11/jual-songket-palembang-motif-nampan.html>

k. Bungo jatuh

This motif shows the flower that fallen to the water. According to Syarofie (2012,p.5), The position of sheath is facing up each other. The shape of the flower on the motif is not as big as the previous ones. Nowadays this motif little bit popular among of people, because it is totally different from the motif long time ago.



Figure 15, *Bungo Jatuh* motif

Taken from: <http://allaboutpalembang.blogspot.com/2008/10/kain-songket-palembang.htm>

I. Kembang Pacar

According to Syarofie (2012,p.5), *Kembang Pacar* is the motif that refers to “*pacar*”. *Pacar* is a kind of plant which has 6 meters for the height. That plant was come from India. It has three kinds of color, there are red, pink, and white.

Long time ago, *Kembang* plant was usually found around the area of people in Palembang. It also related to the wedding tradition namely “*berpacar*”. *Berpacar* is the process of giving color to the bride’s nails.

This motif shows the standard color, gold and silk thread. The aim is to show the role of gold, standard and silk thread to make the flower pattern on the motif more colorful. The making process of this motif is complicated therefore, craftsmanscan produce the waving only 5 cm per day.



Figure 16, *Kembang Pacar* motif

Taken from: <http://oktaviani779.blogspot.com/2012/04/sejarah-kain-songket.html>

m. Bungo Pacik

This motif is usually worn by arabian descendant female which means *Muhajirin* women. According to Syarofie (2012,p.5), This songket not used gold thread to wave the motif, it just uses white thread. It related to moslem value to avoid the luxury.



Figure 17, Bungo Pacik

Taken from: <http://hms2701kamel.wordpress.com/kajian/>

n. Jando Beraes

According to Syarofie (2012,p.5), the name of Jando Beraes was given because of less using of the gold thread on this type. It just uses the thread without any decoration. It shows the different status between the married women and not. The women have their own rule in songket motif.



Figure 18, *Jando Beraes* motif

Taken from: http://zahrawati.blogspot.com/2012/06/tugas-softskill-kelompok-semester-2_30.html

o. Berakam

According to Syarofie (2012,p.5), *Berakam* motif is the most difficult motif to make among all. The small flowers that spread evenly resemble jasmine or star, spreading as hand embroidery. Besides, the thread color is different from the dominant thread. In fact, this part is waving. The emerge of this motif is started from *pen-cukit-an* process, because the process needs more high accuracy.



Figure 19, *Berakam* motif

Taken from: http://1.bp.blogspot.com/_LANWBYX-mn4/TCi-oDz2whI/AAAAAAAAABCU/DI_Oi5E9kS0/s1600/SDC14102.JPG

p. Umpak Ujung

According to Syarofie (2012,p.5), the second layer that surround the songket edges is Umpak Ujung. It usually use animal shape. The animals are rabbit, mouse and deer. The philosophical meaning is intelegence. It means surrounded by smart creatures.

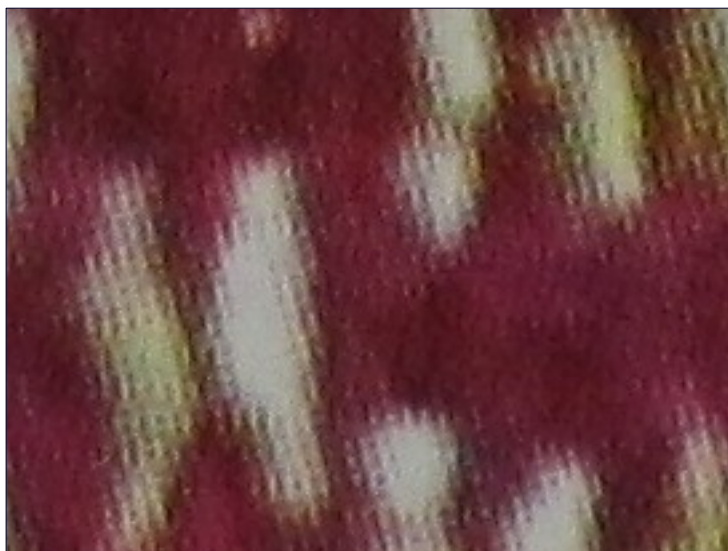


Figure 20, *Umpak Ujung* motif

Taken from: Songket Palembang book (Nilai Filosofis, Jejak Sejarah, dan Tradisi)

q. Pengapit

The word *Pengapit* means that something in between. According to Syarofie (2012,p.5), this motif can be seen from *Pengapit* motif which in the middle or the edge of songket fabric. *Pengapit* motif is similar to dense of bamboo or top part of

bamboo shoot. This plant is chosen because it can grow easily and it is located in the backyard of palace. This plant symbolizes prosperity.

The meaning of this motif is the layers of country defense. When the soldiers want to break through, they must pass density of bamboo, bamboo gives the noisy sound when people pass it, so the defense can trace the location of enemies.

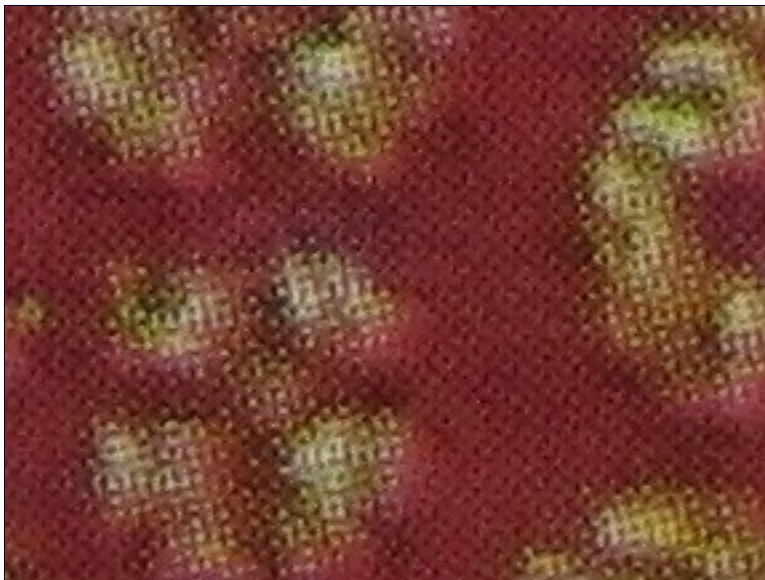


Figure 21, *Pengapit* motif

Taken from: Songket Palembang book (Nilai Filosofis, Jejak Sejarah, dan Tradisi)

r. Umpak Pangkal

According to Syarofie (2012,p.5), *Umpak Pangkal* is similar to *Umpak Ujung* motif but the location of the motif is inside of the songket fabric. The philosophical meaning is the defense of country. The defense is very tight and high. High defense means the soldiers have high position with a high skill to maintain the country.



Figure 22, *Umpak Pangkal* motif

Taken from: Songket Palembang book (Nilai Filosofis, Jejak Sejarah, dan Tradisi)