

CHAPTER 1

INTRODUCTION

1.1 Background

South Sumatera Province is a province rich of various cultural and art resources. South Sumatera is a prosperous area as a center of trade and religion study in the glorious age of Sriwijaya Kingdom. As a prosperous area, the people in this area, since long ago put a liking in luxurious thing. One of the luxurious clothes they used is songket. In this time, songket is very well known throughout the country, and even internationally. because related to developments in the archipelago songket, songket golden glories is associated with Sriwijaya maritime trade that the rich are prospering again blossomed in the 7th century to the 13th in Sumatra. This is due to the fact of songket craft that most mahsyur center is the city of Palembang in Indonesia. The songket's popularity make songket industries in Indonesia, the developments of songket in the archipelago, especially the origins of the songket is still not clear, the possibility of achieving songket Malay Peninsula through inter-marriage or Malay royalty, songket valuable because often times used as a dowry in a marriage. According to the development of practices such as songket in the archipelago is commonly done by Malay countries to bind a strategic alliance. Songket craft center located in politically significant kingdoms because of the expensive materials to making gold thread, which in essence is made of pure gold sheet original. Songket as also mentioned in a royal fashion Abdullah bin Abdul Kadir manuscript in 1849. That's the little development of songket in the archipelago. Since long time in the past, until this time songket become a really promising bussiness. Songket entrepreneurs setting up weaving pavilions where they employ young people. In Palembang weaving pavilions were once associated with the Sultan's Kraton or Palace and sometimes with professional weavers (Uchino 2005) (Andayana, 1989).

The term *songket* comes from the Malay/Indonesian word *sunangkit*, which means "to hook". It has something to do with the method of songket making; to

hook and pick a group of threads, and then slip the gold and silver threads in it. Some say that the word songket was derived from songka, a Palembang cap in which gold threads were first woven. The word menyongket means 'to embroider with gold or silver threads'. Songket is a luxury product traditionally worn during ceremonial occasions as sarong, shoulder cloths or head ties. Tanjak or Songket headdresses were worn at the courts of the Malay Sultanates. Traditionally Muslim women and adolescent girls wove songket; "some boys and men are also weaving today". Traditionally-patterned Sumatran textiles embody a system of interpretable emblems.

The historical records of use of gold thread in Indonesia and Malaysia is somewhat sketchy. Songket weaving is historically associated with areas of Malay settlement, and the production techniques could have been introduced by Indian or Arab merchants. It is not certain as to the songket's place of origin, however according to Kelantan tradition this weaving technique came from the north, somewhere in the Cambodia-Siam region and expanded south into Pattani, and finally reach the Malay court of Kelantan and Terengganu as early as 1500s. The weaving of songket continues as a small cottage industry on the outskirts of Kota Bharu and Terengganu. However, Terengganu weavers believe that songket weaving technique was introduced to Malaysia from India through Sumatra's Palembang and Jambi where it probably originated during the time of Sriwijaya (7th to 11th century). (<http://en.wikipedia.org/wiki/Songket>)

Songket lepus, lepus limar, tretes mender, bungo pacik and combination are the types of songket weaving in Palembang. As we know songket is very advanced, especially for a wedding because it is the traditional clothing of Palembang, but unfortunately the only people who know the usability of songket weaving, even though they do not know much about the types. and also people in other cities are still many who do not understand the types of songket weaving, the purpose and the benefit. And also less attention for people to develop songket weaving, so that's why a lot of people only know about songket weaving not the types of songket weaving.

1.2 Research Limitations

The writer finds that the problem of the people do not know very much about songket weaving especially for the types and motif of songket. It means that less of develop the songket. In this report, the writer just discussed types of songket weaving pattern in Palembang, what does each type of some songket weaving pattern symbolism and what strategies are used to develop songket weaving in Palembang.

1.3 Research Questions

From the background about the formulation of this study are :

1. What are the types of songket weaving pattern in Palembang?
2. What does each type of some songket weaving pattern symbolize?
3. What strategies are used to develop songket weaving in Palembang?

1.4 Research Purpose

The purposes of this report are :

1. To identify the types of songket weaving pattern in Palembang.
2. To know the meaning and the symbol of songket weaving pattern.
3. To describe the strategy to develop songket weaving in Palembang.

1.5 Benefits

The benefits of this report go to:

The Students

To enrich important knowledges of traditional clothes around Palembang, and involve oneself in promoting songket as traditional clothes in Palembang.

The Institutions

To help collect references about knowledge and how to develop songket weaving.

The Government

To help the development of tourism in which has not been optimally explored as the one of facilities to make promotion about Palembang tourism attraction.

SCHEME OF WRITING

In writing this final report, the writer uses the following scheme of writing. The details are as follows:

CHAPTER I

INTRODUCTION

This chapter contained the background of writing, problems, purpose, benefits and scheme of writing.

CHAPTER II

LITERATURE REVIEW

This chapter contained history of Palembang songket, motif of songket weaving, cultural values, equipment and materials of songket, technique for keeping songket, the patterns and motifs, definition of strategy, strategy to development, marketing strategy and the development of songket.

CHAPTER III

RESEARCH METHODOLOGY

This chapter contained method of research, techniques for collecting data and techniques for analyzing the data.

CHAPTER IV**FINDINGS AND DISCUSSION**

This chapter contained finding and discussion the types of songket weaving pattern, the meaning and symbol of songket weaving, and the strategy used to develop songket weaving in Palembang.

CHAPTER V**CONCLUSION AND SUGGESTION**

This chapter contained conclusion and suggestion about the types of songket weaving pattern in Palembang.