

CHAPTER 2

LITERATUR REVIEW

2.1. Understanding Songket Woven Fabric

Songket is a fabric woven using gold thread or silver thread. In addition to gold or silver threads, there are coloured silk threads, some use embroidery threads, some use coloured cotton threads and so on. But all types of yarn are used to decorate the surface of the woven fabric, it is shaped like embroidery and is made at the same time as weaving the base of the woven fabric. The principle of using additional yarn when weaving is called songket, because it is connected with the process of tipping or tipping the warp thread in making decorative patterns. Songket is a type of traditional Malay and Minangkabau woven fabric in Indonesia, Malaysia and Brunei. In Indonesia, songket weaving centres can be found in Sumatra, Kalimantan, Bali, Sulawesi, Lombok and Sumbawa. On the island of Sumatra the centre of the famous and superior songket craft is in the area of Pandai Sikek and Silungkang, Minangkabau, West Sumatra, as well as in Palembang, South Sumatra. In Bali, the village of songket weaving craftsmen can be found in Klungkung district, specifically in the villages of Sidemen and Gelgel. While in Lombok, Sukarara village in Jonggat sub-district, Central Lombok district, is also famous for its songket crafts. Judging from the material, how to make it, and the price, songket was originally a luxury cloth used by the nobility to show the dignity and dignity of the wearer. However, songket is now not only meant for the rich and wealthy, because the price varies and the emergence of modern songket that uses print techniques. Nevertheless, the best quality songket is still a traditional songket that is made manually.

The meaning contained in each of these motifs is that the Songket Cloth user at each Ceremony are adjusted based on the motifs existing in the Songket Cloth based on the background of the problems above, the writers is interested in conducting research on the philosophical meaning of the Palembang Songket

Cloth motif which will be poured in a Booklet in every Palembang Songket Cloth Motif.

Meaning that can be interpreted as the meaning of a word or object, meaning arises when language is used because of the role of language in communication and progress of thought, and especially in matters relating to how to identify, understand or believe (Sumaryono, 2015)

1. Meaning of Symbols

The meaning of a symbol is the meaning contained in cultural forms such as language, ritual, and symbolic construction in it which a meaning that exceeds the symbol it self (Ricoeur, 2013).

2. Aesthetic Meaning

Namely, objects that have a beautiful nature are all the result of art, although not all results of beautiful art or traits that refer to a beautiful nature in which humans express these beautiful feeling though various things that contain aesthetic are generally valued by the public (Khairi, 2010).

3. Philosophical Meaning

Philosophical meaning is the meaning contained in values (culture) that emanate from objects as a force in each accent that exists in these objects (Syarofie, 2012).

The motive is a pattern that is revealed as an expression of the human spirit to life in society, there is also a motif that is applied to the Palembang Songket Cloth is never separated from the natural surroundings. From the names of the motifs are often associated with the status and conditions for the wearer, so that not infrequently there is a philosophical meaning contained as a manifestation of life.

Songket fabric is a fabric made from traditional handicrafts in the form of a woven cloth adorned with gold, silver, and colourful colours. Palembang people call songket derived from the word Songko, the first time a gold thread was used as a decorative thread on a headband (Kartiwi, 2007).

Songket cloth comes from the word *Disongsong* and in *teket*, the word *teket* in the old Palembang language means embroidery. The word refers to the weaving process, which puts yarn and other supporting equipment into the loom done by being received or welcomed, then embroidered so Songket means the fabric that is made is welcomed and embroidered (Syarofie, 2012).

Society is all the unity of human life that is sedentary and bound by a unit of customs and a sense of shared identity (Koentjaraningrat, 2015).

According to Soekanto (2009) society is a group of people who live together and mixed for a long time, each of whom has desires, feelings that will eventually lead to regulations that will shape a culture.

2.2. Palembang Songket Fabric Manufacturing and Motifs

According to Tria Basuki in the book “Knitting the Time of Interweaving Meaning (Practice of Weaving Art Traditions to Contemporary Textile Art)” (Basuki, 2009), said that “Indonesia is very rich in diverse traditional weaving products (one of Songket), each region has a unique decorative variety. Influenced by custom, local culture and the tools used, almost all of Indonesia has weaving skills, it can be seen from the results of weaving from various regions totaling 29 provinces, namely Aceh Darussalam, North Sumatra, West Sumatra, Riau, Jambi, Bengkulu, South Sumatra, Bangka Belitung, Lampung, Banten, West Java, DI Yogyakarta, Central Java, East Java, Bali, West Nusa Tenggara, East Nusa Tenggara, West Kalimantan, North Sulawesi, West Sulawesi, Central Sulawesi, Southeast Sulawesi, South Sulawesi, Maluku, North Maluku, West Papua.”

The kingdom, which in Sanskrit means luminous (Sri) and victory (Wijaya), became the forerunner of the city of Palembang. One of the cultural heritage of this kingdom is weaving literature called Songket. Songket evidence has existed since the Sriwijaya era can be listened to from the clothing that surrounds the statues in the Tanah Abang temple complex, Muara Enim Regency, South Sumatra. The fabric, which is woven from various types of threads including gold threads, according to some people, stems from a trade pattern between Chinese traders who present silk threads with Indian traders who carry gold and silver threads. Well, the threads are woven in intricate patterns strung through a flat needle on a Malay frame loom (Agung S, 2007).

The ability to make traditional Songket in Palembang is usually passed down from generation to generation. Songket *Sewet* is a fabric is often used by the upholstery of women’s clothing at the bottom which is adorned with a scarf befriended by clothes brackets. In traditional ceremonies or wedding celebrations, brides usually use Songket complete with *Aesan Gede* (greatness), *Aesan Penganggon* (*Paksangko*), Mantri Shawl, *Aesan Gandek* and others. In terms of quality, Palembang Songket is the best Songket in Indonesia.

This Songket is nicknamed the “Queen of all fabrics”. In Songket, the technique and type and quality of the woven fabric are known as the *Limket* and *Lepus* Songket. *Lepus* is a Songket cloth whose fabric consist of chisels or high-quality gold thread embroidery usually

imported from China. Even the yarn is taken from hundreds of years old Songket fabric due to age makes the fabric brittle.

The quality of this type is the highest quality with a very expensive selling price. While *Limar* is more directed to the manufacturing technique. According to British culture that lived in Indonesia in the colonial era, this type of Songket is a fabric that combines red, yellow, and green colors with a pattern inspired by lime. While other opinions state that the name *Limar* is taken from dots that come from sparks that resemble drops of squeezes orange.

a. Songket Lepus

The types of Palembang Songket fabric motifs, including a *Lepus* Songket which has a thread almost covering all parts of the fabric.

Yarn high quality gold imported from China. Sometimes this gold thread is taken from very old Songket cloth (hundreds of years) because the fabric is fragile, the gold thread is embroidered back into the new cloth. The quality of the type of Songket Lepus is the highest quality and most expensive price. The Lepus Songket fabric also has variety of names, including Lepus latitude (pictorial star) Songket. Lepus grape Songket, Chain Lepus Songket, Lepus srew thread, and others.

b. Songket Tawur

In the design of the songket tawur, the fabric whose motif does not cover the entire surface of the fabric, but is clustered and spread (sprinkled). Weft yarn as forming motives are not inserted from the edge of the fabric as is the usual weaving of songket, but only in groups.

c. Tretes Songket

Mender On this type of songket cloth, no motif is found on the centre of the fabric (plain). The motifs contained in the Songket Tretes mender only exist at both ends of the base and at the edges of the fabric.

d. Songket Bungo Pecik

On this type of songket, most of the motives are made of gold thread which is replaced by white cotton yarn so that the woven gold thread is not much anymore and is only used as a distraction.

e. Combination Songket

This type of songket is a combination of the above types of songket, for example, Chinese bungo songket is a combination of songket tawur bungo pacik songket while diamond bungo songket is a combination of songket tretes mender with songung bungo pacik.

f. Songket Limar

Songket cloth is not formed by additional threads as it does in other songket. The motive of the flower is derived from weft yarn or warp yarn which is dyed in certain parts before weaving. Usually, songket limar combined with songket develops with gold threads to fight, called songket limar tawur. Kinds of limar songket include jando decorated, jando bride and girlfriend's flower.

Some local governments have patented their traditional songket motifs. Of the 71 songket motifs owned by South Sumatra, only 22 motifs are registered at the Directorate General of Intellectual Property Rights at the Ministry of Law and Human Rights. Of the 22 Palembang songket motifs that have been registered include Bungo Intan, LepusPulis, Silver Tray, and Beranti Limar motifs.

While 49 other motifs have not been registered. In addition to Berante Berakam motifs, several other motifs that have not been listed are the Berakam Lepus Star Songket motif, Nago Besaung, Intan State Tabur Intan Limar, Beautiful Sweet State Tigo Limar, Full Star Lepus, Full Limar Full Rose, and many other motives.

2.3. The Meaning of the Symbol in the Palembang Songket

a. Fabric Motif As stated above, if human life is full of symbols, the songket fabric turns out to have a sacred symbolic meaning in each pattern and one songket cloth there are different motifs, colors and symbols resulting in a beautiful blend. Symbols contained in songket and their use include (Zainal Arifin, 2006):

a. The cape motif symbolizes hospitality as a hostess as well as a symbol of welcome. Songket cloth which has a cape motif is used by the hostess to welcome guests.

b. The jasmine motif in the songket fabric design symbolizes purity, elegance and manners. Songket cloth that has a jasmine flower motif is usually used by girls in the sphere of the unmarried kingdom because the jasmine flower motif illustrates purity.

c. The shoots motif of shoots symbolizes good hope because bamboo is a tree that does not fall easily by strong winds. The shoots of bamboo shoots are always present in every songket cloth as the head of the cloth or tumpal. The use of shoot shoots motifs on songket cloth is intended so that the wearer always has good luck and good hopes in every step of life.

At present in Indonesia, the meaning and symbol in the fabric motif are not the least that ignores it, many of them heed it all. What is in this fabric motif symbolizes a prayer for its owner, for example, the shoot shoot motif has a meaning that the user is always in luck in his life. What is in this fabric motif is a symbol of human hope itself.

2.4. Colour and Status Symbols on Songket Motifs

The colour used to dye songket is obtained from kesumbo dyes for green, purple, burgundy and yellow from turmeric while for red using sepang bark, ie bark from an old sepang tree. the color purple can also be produced from mangosteen rind. Everything that is used to dye the songket fabric turns out to be made from nature, they try to combine this colour to produce bright and striking bright colours. To make the colours in the fabric certainly requires knowledge that is not arbitrary, where he must process the basic ingredients of this nature into an ink.

Humans are well-known as symbolic creatures, each of their behaviour and actions are full of certain symbols, no matter what is in the colour of songket. Each colour contained in the songket cloth has its meaning that can indicate the status of the owner, not only the status of wealth but also the social status including the songket fabric in green, red and yellow by widows, whereas if they want to remarry they can use bright or bright colours (Kartiwi 2007). Songket cloth does not have a benchmark in terms of colour for a particular type of songket cloth, because the songket cloth is concerned with the type and use, in one type of songket cloth there is more than one colour to decorate the fabric.

Fabric motifs that often appear in songket cloth are floral, this indicates a closeness to women. As stated by R.H.M Akib, as quoted by Suwarti Kartiwa (2007), said that songket cloth is closely related to women and reflects within women. This can be seen from the many flower motifs applied in the songket fabric design and if later in the custom there are clothes worn by men, then it is its development which is then because in ancient times songket cloth was woven by the girls while waiting for applications from the party Male. Like traditional clothing in other areas, Palembang people have a "must" to wear songket cloth in every ceremony that is carried out mainly related to ceremonies and celebrations of traditional clothing. Songket cloth is used in every religious ceremony, marriage or ceremony 17 other adats and not for everyday use (Wastraprema Association 1976). This all indicates that songket fabric cannot be used carelessly, because it contains certain meanings. This meaning is a

symbol of the user. For example, the use of songket for a marriage ceremony is different from the one used for religious ceremonies and other traditional ceremonies. The difference can be seen in the red chillies commonly used by brides while for other traditional ceremonies are free to choose motifs and colours. In the past the use of songket was distinguished between the royal family, royal officials, aristocrats and ordinary people. The difference in the use of songket cloth is important because in songket cloth has its motifs that illustrate the greatness and grandeur of the wearer.

2.5. Booklet definition

The term booklet is a combination of leaflets and a book or a book with a small format like a leaflet, but the way to present the material is shorter than a book (BPTP Balitbang Jambi, 2014). The booklet is a media printed in the form of a book serves to provide any information which is wanted to be delivered by the composer (Gemilang & Christiana, 2015). Furthermore according to Permatasari (Gemilang & Christiana, 2015) booklet is a communication media promotion, advice, restrictions on the public mass and in the form of mould has a goal that society which as an object can understand messages through the media the.

The booklet is a small book that has the most a little five pages but no more than forty-eight pages outside the cover count (Satmoko, 2006). Based on the explanations of experts, booklets are media graphics in the form of media images or photographs and written content important information that is clear, simple, easy to understand, short, concise and interesting in the form of a booklet (half quarto) which has at least five pages but does not more than forty-eight pages out of the count cover.

The booklet contains important information in its contents It must be clear, firm, easy to understand and will be more interesting if accompanied by a picture. The booklet is one type of graphic media that is the image or photo media. According to Simamora (2009), booklets are small (half quarto) books and thin, no more than 3 pieces of back and forth containing about writing and pictures. Booklet content structure like a book (introduction, content, cover), it's just a way the presentation of its contents is much shorter than a book.

2.6. Booklet function

According to Roza (2012), the booklet has several functions, as follows:

1. Generate interest in educational goals.
2. Help overcome many obstacles.
3. Helping educational goals to learn more and fast.

4. Stimulate educational goals to forward the message received to others.
5. Facilitate the delivery of educational language.
6. Facilitate the discovery of information by the target education.
7. Encourage people's desire to know and then understand.
8. Help clarify the understanding obtained.

2.7. Strengths and weaknesses of the Booklet

There are two advantages of booklets according to Roza (2012), which can be learned at any time because it is designed like a book and can contain more information than posters. This was made clear by Ewles (Roza, 2012) that there are nine more advantages of a booklet, namely:

1. Can be used as a medium of independent learning.
2. Update contents learned easily.
3. Can be used as information for family and friends.
4. Easy to make, reproduce, repair and adjust.
5. Reducing the need to take notes.
6. Can be made simply and relatively more cost cheap.
7. Durable.
8. Has a wider capacity.
9. Can be directed to certain segments. Based on the explanation above, it can be withdrawn the conclusion that booklets can be used as media practical learning because it can be carried anywhere and anytime, has material content which is easier, reproducible and durable. But booklets also have Booklet flaws included print media.

According to Anderson (Roza, 2012) the shortcomings of print media namely:

1. Printing the media can take several days for months, depending on the complexity of printed messages and state of the local printing equipment.
2. Printing a colour image or photo usually requires expensive cost.
3. Difficult to display motion on the print media page.
4. Lessons are presented too much, with print media tends to turn off interest and cause boredom. Likewise, the design of the lesson must be correct properly thought out.
5. Without proper maintenance, print media will be damaged quickly, lost, or destroyed. To overcome Anderson's booklet shortcomings (Roza, 2012) Make a list of the following considerations.
6. Use simple and as far as possible words avoid using confusing sentences.

7. Plan the right place to place pictures or photos to make it look clear.
8. Using glossy black-and-white photos and images simple hands to save on printing costs.
9. Avoid the use of various colours.
10. Print on paperback and forth to save paper and cost.
11. Consider binding it with a clothespin easy to open if the script is to be updated in a way periodically.
12. If necessary, give as much time as possible to print or reprint and estimate costs printing required.

2.8. Booklet Elements

According to Simamora (2009), a booklet is a book small size 5.38 "x8.27" (A5) and thin, no more than 30 the sheet of back and forth containing the writing and pictures, furthermore, according to Sitepu (2012), there are four elements contained in the book, namely:

1. Leather (cover)

Book leather is made of thicker than paper book content paper, book skin serves to protect the contents. To attract the attention of the skin reader the book was designed interestingly, like giving an appropriate illustration with the contents of the book and using the name of the subject.

2. The front

The front of the book contains the title page, page blank, main title page, table of contents and preface, each page number in the front of the textbook use small roman numerals.

3. Text section

Part of the text contains teaching material that will be delivered to students, consisting of chapter titles and sub-chapters title.

4. The back

The back of the book consists of bibliography, glossary, index, but glossary and index use are used if the book uses terms that have a special meaning and often used for.