

Comparison of Original and Modified Buton Weaving in Kulisusu Buton Utara

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Abstract. North Buton Regency is the furthest area from Buton Sultanate's cultural center which was recently formed in 2007. It has the lowest quantity in weaving production. However, the use of original Buton Weaving at traditional events at the *Kulisusu* Palace North Buton is still sacred but new conditions are emerging more mass and industrial. This study investigates the relationship between aspects of meaning, production, and utility in Buton Weaving in North Buton and comparison between original and modern Buton Weaving. The ethnographic method is carried out by interview on figures who are influential in the preservation and development of Buton Weaving and observation of traditional rituals at the *Kulisusu* Palace North Buton. The results of the analysis show a new insight that important aspects related to Buton Weaving are production process, utility, and meaning. The three aspects are interconnected and produce two contradictive conditions of Buton Weaving which is loaded with customary rules, sacred and the other hand freer, mass-produced conditions. Further research needs to be done to document the customary rules that are currently passed down through hereditary customs for North Buton to have a valid source to be referenced.

Keywords: *buton weaving; kulisusu, modern; northern buton; original; tradition.*

1 Introductions

Buton weaving is a heritage tradition of the Buton Sultanate, one of the great Islamic-style kingdoms located in Southeast Sulawesi. In the 14th century, during the leadership of Sultan Dayanu Ikhsanudin (1597 – 1631), the Sultanate of Buton used *kampua* (woven products) as a medium of trade. Weaving is also a social measuring tool. The types of motifs and patterns on Buton Woven fabrics can show a person's structural status, nobility title to marital status in women[1]. Until now, the people in the Buton region still preserve and adhere to traditional ordinances in the use of Buton Weaving as a sacred symbol [2].

One of the areas that inherited the tradition was Kulisusu, northern Buton. During the sultanate era, the Territory of the Buton Sultanate included the island of buton,

the island of muna, wakatobi, kabaena and parts of Sulawesi. The Sultanate of Buton has 4 main Barata in the form of small kingdoms and serves as a stronghold, namely Kaledupa, Muna, Tiworo and Kulisusu Palace Fort. This Barata region later became a residential area. and changed following the Indonesian system of government and forming districts [3].

North Buton Regency is the farthest territory of the former Buton sultanate and was recently formed in 2007 [4]. The establishment of North Buton was passed based on Law Number 14 of 2007. Although North Buton Regency is the farthest area and has only been formed for 13 years, the traditional traditions of the Kulisusu Palace, which was once part of the Buton Sultanate, are still very well preserved and sacred, the community uses the original Buton Weaving in palace rituals according to customary rules. (masri, 2011)

However, the tradition of using Buton Weaving, which is still maintained, is not comparable to the low number of Weaving industries in North Buton. Based on 2019 BPS data, buton weaving production in North Buton is the lowest among other regencies on Buton island (table 1), which is 5.95% of the total weaving industry on Buton Island [5]

Table 1 The number of villages/kelurahan according to the existence of the fabric and weaving industry (source BPS 2019)

No.	Districts/Cities	Industrial of Fabrics / Weaving
1	Buton	7
2	North Buton	5
3	Middle buton	24
4	South Buton	28
5	Baubau City	20
Total	Buton Island	84

In fact, the North Buton Regency Government made a Strategic Plan to increase the contribution of massive cultural tourism both in traditional events and cultural festivals, including in the use of Buton Weaving. [6] With this strategic plan, demands for the use of Buton Weaving have arisen massively, the market demand for Buton weaving has increased so that the phenomenon of Industrial Weaving and modifications have emerged to meet market needs at mass events. Even the diversification of Buton Weaving is not only in the aspects of production but also the quality, type of product, use and price [7] strengthened by the presentation of the Ministry of Manpower which regulates the standardization of the weaving industry by the Ministry of Manpower in 2015. This regulation was made because there was a shift in the production of Buton Weaving from time to time. [8]

There is no research that examines the emergence of the phenomenon of modified Buton Weaving in the midst of the traditional traditions of the Kulisusu Palace in North Buton which is still sacred, making a study entitled "Comparison of Traditional and Modern Buton Weaving in the Culture of the North Kulisusu Buton Community" needs to be carried out to examine aspects of production, use and meaning related to Buton Weaving in North Buton Regency and comparing between the condition of the Original Weaving which is still maintained customary rules with the freer modified Buton Weaving / modern.

2 Methodology

This research uses a **qualitative approach using ethnographic methods** for the people of Kulisusu, North Buton Regency in southeast Sulawesi province. This research consists of 3 stages consisting of the stages of observation involved, interviews and data processing,

1. The first stage is *the participatory observation* stage that will be carried out on Buton weaving and community behavior related to the preservation of buton weaving traditions. Observations were made to find out what elements are important related to Buton weaving and the preservation of Buton weaving in everyday life.
2. The second stage is an interview with the source. This stage aims to obtain information about the culture and thoughts of the community related to Buton weaving. The Fieldwork is shown below:

Table 2 Interview and observation fieldwork

Interview					
No	Time	Sources	As	Interview topics	Place
1	Week I April 2022	Irnowati, S.Sos	-Buton Weaving Users -practitioners of traditional dance lenses	Utilities: The culture of the use of buton weaving in the community includes its completeness, procedures for use and changes	Eelahaji North Buton
2	Week II April 2022	Mr. Agus salim, S.Kep	-Head of the Arts Division of the Department of Culture and Tourism. - Fashion Designer	Meaning and Regulation: The tradition of buton weaving in official academic manuscripts that become government documents and regulations related to buton weaving	Office Department of Culture and Tourism
3	Sunday II April 2022	Ahmad Isal, S.Pd	Art Division Staff of the Department of Culture and Tourism		

4	Sunday III April 2022	Husniati, S.Pd. M.Si	-Owner of Boutique and Buton Weaving House Restika -Weavers -Conservationist of weaving traditions	Production and diversification: Buton weaving production, the development of the buton weaving industry in northern buton and the diversification of buton weaving products	Restika Boutique, Wandaka, North Buton
5	Week IV April 2022	Mrs. Haliana	Sellers and Owners of Weaving shops in the Great Market of north buton	Distribution and Product diversification: Buton weaving supply chain in northern Buton, product diversification and consumer preferences	North Buton Big Market
6	Sunday II of May	Laode Ahlul Musafi, S.P.	Indigenous Stakeholders currently serves as King/Sultan of Kulisusu Palace	Imposition: Customary procedures and norms in the use of buton weaving. History and meaning contained in buton weaving (patterns, motifs, colors)	Tangkeno Sara'ea North Buton

- The third stage is data processing. At this stage the data will be transcribed into text and coded based on the main idea of the discussion, the theme codes are analyzed with affinity diagrams to find the relationships between themes arranged, then the data is interpreted.

3 Results and Discussion: Comparison of Original and Modified Buton Weaving in Kulisusu Buton Utara

3.1 Original Buton Weaving

Original Buton Weaving is a buton weaving produced using conventional looms (heritage looms since the time of the sultanate) or Non-Machine Looms (ATMB) and worked by humans. The use of traditional Buton Weaving is more exclusive because it is used for important occasions of the Kulisusu Palace. In addition, the production of traditional weaving is very limited because its manufacture takes a long time and great effort. With a limited production process, the price of original Buton Weaving is sold at a higher price. This weaving is produced throughout the island of buton

3.1.1 Utility

Based on an interview with Husniati, the owner of restika weaving house in North Buton, there are four motifs that are characteristic of North Buton and are very popular in North Buton, namely *Doridi*, *Leja*, *Kasopa giu giu* and *Katamba Gau*. The four types of weaving are original motifs inherited from ancestors and have not undergone modification from society (table 2)

Table 3 The most popular types of traditional buton weaving in buton (source: interview of Husniati, figures taken by author,2022)

No.	Pattern	Picture	Characteristics
1	Doridi		• Black and white in colour , can have a variety of shiny yarn or not. • Horizontal pattern • Especially worn by women • The type of Buton woven fabric used for sacred traditional events • Must be used for lense dance gloves
2	Leja		• Mixed color of yellow, green, or red. • The pattern line is horizontal and large • Used by women • Dominant for traditional events such as escorting proposals or weddings
3	Kasopa Giu Giu		• Colorful • The outline is horizontal • The pattern is small and tight • Used by Women
4	Katamba Gau		• Horizontal and vertical stripes (checkered) • The color can be any but, the most widely used is black and white • Used by men

Original Buton weaving is commonly used on sacred occasions or traditional rituals at the Kulisusu Palace. The use of buton weaving in traditional events includes:

Table 4 Traditions and rituals of *kulisusu* north buton

No	Rituals	Description
1	Eid al-Fitr and Eid al-Adha.	people of North Buton performed congregational prayers at the Kulisusu Palace Mosque. Male pilgrims used to use Buton Weaving sarongs and kumpurui head accessories or Buton Weaving songkok.
2	Folk parties commemorate Eid al-Fitr and Eid al-Adha	After Eid, the traditional leaders of the Kulisusu Palace held a series of folk parties containing dances. At this event, traditional stakeholders are required to use nobility clothes sewn from Buton Woven fabric
3	Bringing a betel nut / offering for the bride-to-be.	Tandaki in North Buton is done to circumcise both boys and girls. One of the rituals is arak-arakan, the circumcised child will be dressed in traditional

	Circumcision or tandaki events.	clothes and paraded in a decorative carriage. Meanwhile, parents who organize circumcision events for their children use a pair of Buton Woven Fabrics. The event of carrying a betel nut before marriage is carried out with the ritual of giving the goods of the woman's needs by her future husband. In this event, the delivery man wore a Buton Weaving sarong
5	Poongke (inviting guests)	Before the residents will hold celebrations such as weddings, circumcision, beacons, or shaving the host's hair, they will invite relatives, family and neighbors by coming to their homes using Buton Weaving scabbards
6	Dance Lenses	Especially for dance lenses, dancers are required to use a Doridi-type Buton Weaving sarong
7	Wedding Events	many processions use Buton woven cloth, including the mapaci tradition which is carried out on the night before the marriage contract, the bride-to-be is dressed up in a bludru shirt and a Buton Weaving sarong. In addition, there are parents who are called/hired to recite traditional verses typical of North Buton, the parents of readers of this verse use a Buton Weaving sarong
8	Haroa Banthea	This event is a meal together to express gratitude. Haroa is done to celebrate the harvest feast, welcome the month of Ramadan and holidays, celebrate the traditional events of the Palace in Baruga, harvest feasts etc. At this event, traditional stakeholders had to wear Buton Woven cloth and nobility clothes

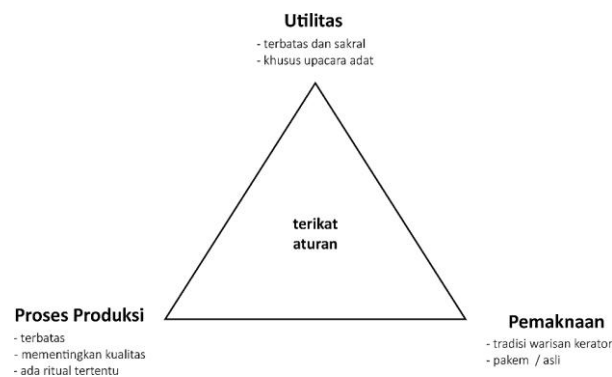


Figure 1 Scheme of the aspects relationship meaning, utility and production of original Weaving buton (source: author,2022)

Based on the presentation of aspects of meaning, utility / use and production process of original Buton Weaving, concluded that there is a relationship between the three aspects. The use of weaving is only used for sacred events and customary ceremonies that are bound by customary rules. Due to the limited intensity of use on traditional events and rituals of the Kulisusu Palace, the existence of the original Buton Weaving is only used at certain times so that the Artifacts of the Buton Weaving wastra can be changed both in terms of the quality of the weaving itself and its meaning. These limited and special needs are supported by a limited production cycle thus keeping the original buton weaving exclusive and sacred.

3.1.2 Meaning

Buton weaving as a tradition passed down from generation to generation since the time of the Buton Sultanate. Based on an interview with Lakino (king) of the traditional leader of the Buton Palace, Laode Ahlul Musafi, the Kulisusu Palace has a tradition passed down from the Buton Sultanate which currently exists in Baubau City

Until now, the traditions of the Sultanate of Buton and the Kulisusu Palace still survive and are passed down both in terms of their organizational structure, customary rituals, clothing and customary rules. In tables 3 and 4 shows that the use of buton woven fabric is still used from the time of the sultanate to the present day.

Table 5 Table 1 The use of Buton Weaving by nobles and people in the Traditions of the Sultanate of buton in the past (Figure source:ghafar, 2019)

No.	The Use of Buton Weaving in History	Description
1		Photo of Sultan Buton and his ministers using Buton woven cloth as national dress. The king and the high-ranking officials of the sultanate wore white shirts in woven cloths and ka'bensi whose shape showed the position of office
2		Buton Woven Cloth is not only used by the Nobility but also used by the community as clothes, sarongs, skirts, or carrying tools. In addition, they also use head accessories (ka'bensi) For people do not wear shirts before using buton woven clothing outers

Table 6 Table 2 The use of Buton Woven Cloth by nobles in the tradition of the Kulisusu Palace in the present (Figures source: Author,2022)

No	The Use of Buton Woven Fabric in the present day	Description
1		Lakino (king) of the Kulisusu Palace together with the king of the kingdom under kulisusu, namely the areas of Bone, Lemo, Mataoleo, Kalibu, Sampu, Kotawo, Tomoai. Wearing a white shirt with a Buton Weaving outers, buton sarongs and head accessories according to the position.

2		Lakino (king) and his wife (empress of the Kulisusu Palace) were wearing traditional noble clothes. This shirt should only be used by the king and his wife. The king wears a white shirt, black outerwear, a black and orange buton woven sarong as well as several accessories on his chest and head. Meanwhile, his wife wears a traditional dress called ragi cloth. It also uses a veil and buton woven purse accessories.
3		At the Kompania Dance event, traditional stakeholders are tasked with starting the performance, monitoring the course of the performance and providing a brief explanation of the history and meaning of kompania dance.
4		The use of Buton Weaving by the general public is currently only carried out on certain traditional occasions. Northern buton women used to use weaving sheaths of the type doridi, leja, or kasopa gau gau.
5		On more sacred formal occasions married women wear traditional lapi clothes
6		The rules for wearing a Buton Weaving sarong for girls are that blouse clothes are not included in the <i>sarung</i> Meanwhile, for married women, tops are put in a <i>sarung</i>
7		As for the general public, men usually use buton-woven sarongs to worship in the mosque, especially during Eid al-Fitr prayers. The type of weaving used is the katamba gau which has a checkerboard pattern. The colors used are diverse. Equipped with kampurui or songkok patterned buton weaving.

3.1.3 Production

Husniati explained that the process of making original Buton Weaving in North Buton is unique because the manufacturing process begins from planting cotton trees as raw materials. The presentation was strengthened by the presentation from Laode Ahlul Musafi and Agus Salim that buton weaving produced in the North Buton area is made from cotton grown by themselves. Cotton harvested from trees goes through several soaking and drying processes. Furthermore, it is broken down into a long cotton chain and then spun into threads with a thread spinning device (figure 22). The finished thread is white, then soaked in dye.

Husniati added that the staining process can use natural materials or synthetic materials.

The next process is panguri, which is dangling the threads on the warp. To carry out this process cannot be done by one person, at least it must be done by two or three people. Then the weaving process can be done with conventional / traditional tools or non-machine looms (ATBM). These two tools are manual tools and produce original weaving. The difference lies in its speed and ease of operation. For traditional tools (figure 23) the weaver must sit on the floor, the process of making one piece of cloth takes about 4-7 days, while for ATBM (figure 24) the work can be done by standing or sitting on a chair with a work duration of one day can produce 2-3 pieces of cloth.

The production process of the original Buton Weaving also has special institutions / rituals that are believed by the Buton people. Buton Weaving is preceded by prayers that are used to intend for the work to be smooth and quickly completed. In addition, weavers must also take into account the condition of the seawater, they will start weaving at high tide so as not to be exposed to *ngare-ngare* / lazy diseases. The time (hour) of the weaving process begins is also important, the weaver must determine a good time to start, because the community believes that accuracy in choosing the time and obeying ancestral institutions can streamline the weaving process and avoid neglecting the work.

3.2 Modified Buton Weaving

Mass Industrial Buton Weaving is a buton weaving produced by factories. Although Buton Weaving comes from the island of buton, the production process of this industry is carried out outside the island of buton (Java or the city of Makassar). In terms of usage, Industrial weaving is produced to meet the high demand of consumers to meet the needs of Buton Weaving at massif events such as cultural festivals or uniforms. The rules of use also tend to be free and creative.

3.2.1 Utility

Apart from the traditional events of the sacred Kulisusu Palace, the people of North Buton explored the use of Buton Weaving. Along with the times, traditions began to be eroded by influences from outside the region and the process of inheritance of knowledge about indigenous traditions was not perfect so that the younger generation made creations outside the customary rules. Although many uses have shifted from the initial rules, this free creation also had a positive impact and made various achievements related to Buton Weaving.

Agus Salim, head of the art division of the North Buton Regency Culture and Tourism Office stated that the North Buton Tourism Office often sends delegates

to participate in various festivals or competitions at the regional, national or international levels. Some of the achievements recorded by the Dinas include having participated in the GCC Fashion senayan Jakarta 2019, the King's Food Order in Singapore (wearing buton weaving for accessories), JFC weaving carnival (1st place), TMII Anniversary (3 times won at the weaving carnival), Putri Negara ASEAN (North Buton clothing), Nusantara Bridal Fashion Competition, Indonesia First 2013 in Bali, Fashion show in Italy, Hong Kong and the Netherlands, Putri weaving Sultra in 2018 (1st place), and often participate in various festivals / exhibitions in the province and



Figure 2 Carnival doridi Sultra (b) Princess Wakamondu (c) ASEAN Indigenous Peoples Palace Festival in Baubau City (source: author,2020)

The use of Industrial Buton Weaving sarongs is also often used as a school uniform and in government agencies. Haliana, the owner of a weaving shop in Pasar Raya Buton Utara, stated that government agencies often place large orders for industrial weaving. In addition, the school also often orders for the manufacture of Weaving uniforms. Haliana stated *"Sales varying can be up to > 100 pieces of weaving. Festivals also affect the frequency of sales, sometimes up to > 200- 300 pieces of weaving, mostly from government agencies. "*

3.2.2 Meaning

The exploration carried out by the community related to Buton Weaving outside the traditional events of the Kulisusu Palace is freer, from the motifs, patterns to their meaning. Weaving is no longer patterned with vertical and horizontal lines only but began to be created with various plant motifs and other motifs. Even to support the creativity of weavers in Southeast Sulawesi, the Provincial Government holds a creation weaving competition every year.

This statement is also supported by Agus Salim and Ahmad Isal that now Buton Weaving is widely created to participate in competitions held by the Southeast Sulawesi provincial government



Figure 3 Weaving Creations with Rice motif by Husniati (Source: Author 2022)



Figure 4 Modern Buton Weaving Creations by designer Ian Adrian at Jakarta Fashion Week 2013 (Source: Instagram ianadrianofficial)

The exploration of modern Buton Weaving often violates customary rules, such as horizontal line motifs that should be used by women but are now also widely used by men, horizontal motifs such as *doridi* and *leja* that should be worn in the direction of horizontal lines are now widely created line motifs in the vertical direction for aesthetic purposes.

3.2.3 Production

The production process of modified Buton Weaving on an Industrial scale uses weaving machines in textile factories. But the fact is that on the island of Buton there is no textile factory so the manufacture of modified Buton Weaving is carried out outside the island of Buton, namely in Java or the city of Makassar. From Haliana's narrative, "*Taken from Baubau City / Buton Regency, we only choose examples to the motifs, later people will make it in their factories, don't know where, in Makassar or Surabaya (machines). There is no factory in Baubau only in Makassar or Surabaya there. If it is in Baubau, it is only originally made by people. The weaving machine is so in the factory. If it's in pinrang, it's rich*"



Figure 5 Weaving production with industrial machinery (source: rekotomo)

Due to the high demand for Buton Weaving for festival events and uniforms, the need was met by diversifying products both from the type of product, its price and quality. Currently, products with Buton Weaving materials are starting to appear produced by local home industry such as women's bags, masks, decorative products or accessories. This buton-woven material product is usually exhibited at the Sulawesi Tenggara Festival.



Figure 6 Diversification of buton weaving products into bags (source: author,2022)



Figure 7 Differences between traditionally produced (original)-left buton weaving with industrial production (machine)-right (source: author 2022)

Industrial Buton Weaving Production also produces different qualities from Original Buton Weaving. In the Original Buton Weaving, the production process starts from growing cotton, the fertile buton soil produces good cotton quality, then the process of spinning, panguri and weaving is carried out naturally

resulting in a smooth and soft weaving. While the production of industrial Buton Weaving has a rougher and stiffer texture. Haliana said, *"O the difference is really (the quality of the original weaving with the manufacturer), the fabric feels softer, then the fabric is cold (because it is made of cotton)"* This narrative was corroborated by Irnawati who showed the traditional Buton Woven fabric and the manufacturer at the interview (Figure 8). Industrially produced Buton weaving is marketed at a lower price compared to Original Weaving. For industrial production, one sheet of buton woven fabric at pasar Raya Buton Utara is sold at a price of 120,000 rupiah.

While the original Buton Weaving is sold at various prices depending on the complexity of the motif and consumer demand, one sheet can be sold at a price of 300,000-500,000 rupiah, for complex special order motifs with exclusive materials can be sold at a price above 1 million rupiah. Husniati said that the price of Factory Buton Weaving he sold at a price of 120,000 rupiah for one sheet, while for the Original Buton Weaving it was 300,000 per sheet



Figure 8 Buton weaving production machine sold in the north buton grand market, line motif for women, checkered motif for men and headband called kampurui (source: author, 2022).

Corroborated by Husniati's statement that selling the original weaving at the Restika Weaving House *"Anyway, the more there is a motive, the motive is level, the more difficult the manufacture is the higher. If it is in my boutique, there are those who start at a price of 300-1 million to 1.5 million."*

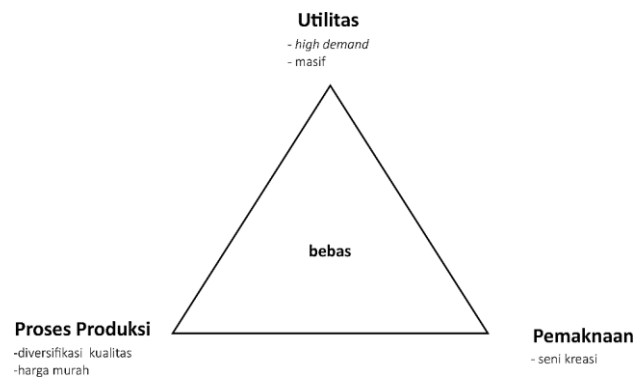


Figure 9 Scheme of the relationship of aspects of meaning, utility and production in modified buton weaving (source : author, 2022)

From the presentation of aspects of utility, meaning and production process of modified Buton Weaving (industry) it can be concluded that in the development of Buton Weaving there emerged a freer condition where the use of Weaving did not consider the customary rules of the Palace, but also for daily life, formal uniforms, festivals, competitions, and fashion creations. With wider interests, market demand demands the production of buton weaving which is industrially mass. Such mass production has led to diversification of both the type of product, its quality and price so that it can be used by more people, more opportunities at low prices.

4 Conclusion

Based on the research proses can be concluded that there are two interrelated conditions of Buton Weaving in northern Buton :

Cultural changes in North Buton are relatively fixed, evidenced by the production of Buton Weaving which still uses Traditional tools and produces original Buton Weaving. In addition, traditional rituals are still well maintained by applying the rules of the Kulisusu Palace which have been passed down for generations since the time of the Buton Sultanate, including the rules for wearing Weaving Buton and its meaning. So that the Original Buton Weaving was formed which was exclusive in quality and produced in a limited manner.

In contrast, Buton Weaving began to be created as an art and was used at festivals, carnivals, uniforms or mass dances. The large number of public demands gave rise to Buton Weaving industrial production of factories that were made massively with diversified prices and quality so that they could meet market

needs. In addition, the community also began to explore buton weaving in various fashion and craft competitions freely by overriding customary rules.

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