

The Art of Ikat Weaving, Women, and the Transformation of Changes in Community's Socio-Cultural Life Sikka Maumere Flores, NTT (Historical, Social, and Cultural Studies)

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Received 17 October 2023; Received in revised form 24 October 2023; Accepted 3 November 2023

Abstrak

Penelitian ini membahas Seni Tenun Ikat, Perempuan, Makna, dan Konteks Perubahan Kehidupan Sosial Kultural Masyarakat Sikka Maumere Flores, NTT. Kajiannya menggunakan metode deskriptif kualitatif dalam rangka menjawab semua permasalahan utama dalam penelitian dengan teknik wawancara, observasi, dan dokumentasi. Masalah pokoknya adalah kurangnya aktualisasi pertumbuhan dan perubahan aktivitas kegiatan Seni Tenun Ikat, dan kontribusinya terhadap Masyarakat. Tujuan penelitian agar dapat menemukan solusi positif perubahan sejarah, sosial-ekonomi, dan budaya pada Sikka Maumere. Perempuan Sikka dijadikan sebagai simbol yang memiliki rasa seni senantiasa berartikulasi dalam kegiatan bertenen menampakkan sistem partner yang membawa kebenaran Suku Flores sebagai integral bangsa Indonesia, terarah pada partner dan rekan kerja identitas budaya lokal. Hasil penelitian yang signifikan: Perempuan membawa dampak positif perubahan dalam aktivitas Seni Tenun dan Perempuan Sikka Maumere sebagai upaya pelestarian dan pengembangan budaya yang bersikap pola berpikir global namun tetap bertindak mempertahankan kearifan lokal.

Kata kunci: seni tenun ikat, perempuan, perubahan sosial, ekonomi.

Abstract

This research discusses the art of Ikat weaving, women, the meaning, and context of changes in the social cultural life of the people of Sikka Maumere Flores, NTT. The study uses qualitative descriptive methods in order to answer all the main problems in research using interview, observation, and documentation techniques. The main problem is the lack of actualization of growth and changes in Ikat Weaving Arts activities and contributions to society. The aim of the research is to find positive solutions for historical, socio-economic, and cultural change in Sikka Maumere. Sikka women are used as symbols who have a sense of artistry and are always articulate in weaving activities, showing a partner system that conveys the truth of the Flores tribe as an integral part of the Indonesian nation, directed at partners and co-workers with local cultural identity. The results of the research are significant: Women have had a positive impact on changes in Sikka Maumere Women's and Weaving Arts activities as an effort to preserve and develop a culture that adopts a global mindset but still acts to maintain local wisdom.

Keywords: ikat weaving art, women, socio-economic change.

INTRODUCTION

Society is a group of people who live in a certain area for a long time and have rules that regulate them towards the same goal. Meanwhile, humans are the source of culture and society is like a large lake where the water comes from these

sources, flows and is contained within it. Humans take water from the lake, so the relationship between society and culture is very close. It is society that creates and preserves culture and culture could not have arisen without society, it could be from their ancestors or new cultures that

grow over time. Likewise, the existence of a society can only be maintained through the existence of culture (Atmadja Kusuma, 1991).

Society and culture are things that cannot be separated. Culture itself means the result of human work to fulfill or complete the needs of life which then becomes something that is inherent and becomes a characteristic of that human being. According to Soerjono Soekanto, a social problem is a mismatch between elements of culture or society, which endangers the lives of social groups. If a clash occurs between existing elements it can cause disruption to social relations such as instability in the life of a group or society. Social problems arise due to the striking difference between values in society and existing reality. Society is a human organization that is interconnected with culture (Diogo Longginus, 2005).

Mc Iver, an expert in political sociology, once said: "Humans are creatures entangled in webs that they weave themselves." These webs are culture. Mc Iver wants to say that culture is something created by society but in turn is a force that regulates and even forces humans to act in a "certain pattern". The main problem of this discussion is whether the presence of ikat weaving as a dedicated cultural expression of the Sikka Maumere Community is able to respond to the challenges of change? The impact of collective memory, articulation and being

able to cement the cultural fabric of society? Does the cultural identity of the Sikka Maumere Community lie in the presence of women? Cultural transformation is a phenomenon that presents various differences that can lead to radical transformations that are considered ancient and primitive but still provide very vital meaning in the development of changes in the art of Sikka Maumere ikat weaving.

Culture is not only a force from outside humans but can be embedded in individual personalities. Thus, culture is a force that forms patterns of human attitudes and behavior from outside and from within. The most central element in a culture is values which are a conception of what is right or wrong (moral values), good or bad (ethical values) and beautiful or ugly (aesthetic values). From this value system, norms grow which are benchmarks or signs that regulate human behavior in society (Arbdt, 1934).

The theoretical study used in this research uses a multidisciplinary approach because cultural studies have an important characteristic, namely culture as a general process, as the pinnacle of philosophical, intellectual, spiritual, and aesthetic development. Culture as a certain group of people, at certain periods has applied meanings and symbols which function to facilitate analysis, facilitate understanding of objects, provide

objective value and limit research areas (Holt, 1988).

In general, culture can be defined as a system of knowledge, ideas, ideas, which are owned by a human group, which functions as a guide for those who are members of that group in their attitudes and behavior. Because it functions as a guideline for attitudes and behavior, culture basically has the power to force its supporters to comply with all the reference patterns outlined by that culture. In the context of countries, culture is an important determinant of a country's ability to prosper, because culture shapes people's thinking about risks, rewards and opportunities. Meanwhile, on the other hand, development is basically a process of continuous and planned activities aimed at change and improving the quality of socio-economic life towards a better and fairer one from time to time.

METHODS

This writing uses qualitative research and the type of research is descriptive. The data collected is then analyzed through the qualitative data analysis stage, the results of which are presented in a qualitative descriptive manner. This type of qualitative research uses research procedures that present data in the form of written or oral sources from sources as well as behavior that is observed and directed at the background as a whole.

The techniques that will be used in this research are through observation, interviews and documentation. Next, the data will be analyzed using qualitative analysis with the aim of finding theories or explanations regarding relationship patterns. The process starts from collecting data, describing the data and then all field finding data is analyzed selectively (Sukmawati, 2006).

The steps used in data analysis include data reduction, by selecting data obtained from interviews with sources, results, field observations and supported by documentation. Secondly, the presentation of the data that has been compiled provides the possibility of drawing conclusions after processing the completion and classification of the data, then the researcher presents it in the form of a sentence description. The third step in drawing conclusions is the final step in data analysis, namely drawing conclusions. Data collected from the selection and classification process draws conclusions in the form of sentences.

Researchers draw conclusions from the data that has been collected to be used as material for discussion. After the collected data is analyzed. The process of data analysis as well as selecting data, in this case simplification of information from simplified data is carried out and then grouped. At this last stage, all questions that have been asked in the formulation will be answered.

RESULTS AND DISCUSSION

The Influence of Dualism in the Art of Sikka Maumere Ikat Weaving

The influence of dualism in the art of ikat weaving can be traced to the meaning of investigating the influence of dualism in the ikat weaving of Central Flores Sikka regarding form, content, and motifs that need to be underlined in the sense that their significance really needs to be explored (Taufik Abdullah, 1996). The scope of woven motifs is naturalistic living objects, humans, animals, plants of figurative, eschismic and abstract types with a large plurality.

1. Human

Communication between fellow traditional communities displays typical spiritual attitudes in various behaviors, words and deeds with a symbol based on the sayings of their ancestors, where tribal solidarity is visible in their way of thinking, which is conditionally filled with symbols. Human instincts can apparently be steered in a healthier direction in polite behavior, in organized actions and in speech refined by various symbolic expressions. To maintain the unity of customs, sometimes the content has to be complicated and added to it by the public but it is still discussed by the traditional elders and the community. They will explain the symbolic meaning, the symbols found in each symbol which are human creations so that they can guide society.

As a social creature he needs communication. Communication is carried

out through various media. One of the social communication media in culture is art. Humans as individuals has a need for expression, the realization of its own form of artistic expression from various kinds depending on the individual's choice, perhaps in the form of movements that give birth to the art of dance, maybe tones that give birth to the art of music, maybe in the form of lines and colors that give birth to fine art and maybe others.

Thoughts about art have developed from time to time in line with human development as supporters of culture. At first, art was seen as an imitation of ideal nature, art is imitation of nature. Thus, for example: real flowers at that time were seen as works of art. In later developments, art was seen as an expression, individual imagination and imagination about something. The experience of an individual's soul that vibrates the feelings and experiences of the soul in its life environment.

Art as a medium of communication and expression of aesthetic expression is first and foremost in relation to feelings such as love, joy, admiration, and longing. This regulation of feelings takes the form of art objects such as paintings with sarong motifs which reveal that humans are social and individual creatures as well as cultural beings who can act in relationships with each other as the highest form. Thus, there is a close relationship between vital values and

ideas which serve as guidelines for human life in a society.

2. Supreme Being

The embodiment of a symbol is a composition of the form of a real object, the potential of the creative spirit (inventiveness) is very involved in the process of creating and interpreting the form of a symbol or symbol. As a work the creation of a symbol does not only take into account the material aspect of the message, but also considers the aesthetic aspect to provide attractiveness and uniformity. This element of beauty involves the potential for emotional interaction (taste power) which can present the value of beauty, form, composition, harmony and attractive appearance. The success of this creation was motivated by serious concentration of soul power, clarity, thoroughness in creative efforts which was influenced by psychological meaning.

The real value of male and female pairing motives for humans, male and female for animals, plants is focused on the productivity of their species. All living things show a combined tendency towards sexual polarity, where male and female humans are allowed to have intercourse, thus leading to pregnancy and birth. Animals, male and female plants with sexual tendencies undergo breeding, all of which aims to maintain the existence and continuity of life of each type according to their unique nature.

The existence of real values and spiritual values arises from cultural values which are based on two-dimensional principles, for example ethnic beliefs, social ties or vital factors in life. A further explanation regarding the existence of real values, the classification of male and female, male and female units, can be said to underlie the thought patterns of the Sumba people.

The meaning or spiritual value of the paired motifs of male and female and male and female are sacred and powerful values. According to ancestral beliefs, various motives contain value spirituality which has a sign for something leading to happiness functions to prevent dangerous anger or avoid all dangerous anger. The spiritual value of Sikka woven motifs has a widespread existence because the ancestors thought that everything was covered by religio-magic, so it was necessary to investigate and study the strength of the sacred or magical values in these double-paired motifs.

Various natural factors and other vital factors are considered to be a complete pair of two men and women, male and female with the aim of blending into one. The principle of pairing men and women can be known from the beliefs of the Indonesian people, including the Flores people, who, among other things, call the Absolute Nature of Father Heaven and Mother Earth which means the highest Being expressed dually. By the title sky

father is meant the highest power of the sky, namely the soul of the sky and the mother of the earth, which is the deepest power of the earth or also called the soul of the earth. This sky soul is considered the male principle and the earth soul is considered the female principle. The soul of the sky undergoes semination and the soul of the earth receives conception or pregnancy as is the case with the female principle. This is what is called sexual activity leading to birth productivity (Cassier, 1987).

So according to the pattern of thought established by the ancestors, both the male principle, namely the soul of the sky, has the power to conceive the female principle, namely the soul of the earth, which has the power to accept pregnancy. This is the marriage of the cosmos which was considered by the ancestors to have sexual power, which was used as the basis for the marriage of natural objects, namely naturalistic living objects. The painting on the cover is an identification mark that provides the contents and specific intentions related to the realm of belief. In fact, certain symbols in the painting are also used to represent the invisible, which is spiritual and supreme. It is a traditional reality rooted in noble divine values that are not illusory but illustrative.

The realm of belief in Central Flores Sikka in its highest form has existed since time immemorial. The Sikka traditional

community believes in the power of nature in the form of countless spirits that occupy the world of the living and the dead. Each has a special role and attraction according to human needs, but far above the spirit, indigenous people ignore their eyes of faith in something sublime that surpasses all that is visible and invisible. To be more familiar with it instinctively, it seems that they are drawn directly to what is visible to the naked eye rather than what is not manifest to what is real with the human eye rather than inner vision. Thus they greet the highest spirit in the form of symbols, visible from the objects of the cosmos or in the nature of special human world creatures. From the other side, the combination of human nature between the two opposite poles touches the human mind to bear the habit of embracing this great spirit.

This can be clearly seen from the human expression in the symbols found on every Sikka sarong motif in Central Flores, as an expression of the highest form of the ruler of the universe. The results of these motifs are paintings of animals, humans and plants that have religious symbolic value. Based on philosophical values, the long journey of the art of weaving has left its own impression on its existence. Creation of woven works of art that are oriented towards the goal of creation and Consumer desires have caused weaving art to be grouped into 2, namely the soul form which is determined by the

orientation of the creation of the woven art work itself. The art of weaving in the Sikka community is an expression of the appearance and soul possessed by the Sikka people in visual form, while in the form of the soul it is an expression of the culture of the Sikka people in the context of mysticism. By interpreting the philosophy of Sikka ikat weaving, it means fulfilling the soul and spirit of the Sikka people themselves.

According to ancestral customs, various vital factors are in two pairs, namely consisting of male and female principles. Therefore, it is necessary to make a good distinction or distinction between the dualism theory and the male pair unit which allows pregnancy in women. Installed on the principle that the male and female will each become fertilized (pregnant) leading to the results of reproduction for animals and plants. Therefore, traditionally the ikat motifs of humans, plants and animals highlight the duality combination as a fundamental idea for the motifs. So apart from real value, there is also spiritual value based on the customs and beliefs of ancestors. It is clear that the motives of humans, animals and plants are awakened to a natural duality according to their respective natures with real values and spiritual values (Meko Mbeté Aron, 2004).

Objects that are valuable as symbols of philosophy are based on the belief patterns or customs of the ancestors of

the Sikka ethnic group in Central Flores. Thus, humans are symbolized as a symbol of fertility and long life, snakes are a symbol of the upper world in the lower world. Where the Sikka Ethnic tribe of Central Flores calls it the tree of life / "*Puang To'a Klereng Bala*" which is the basis of fertility and abundance of harvest, a symbol of the highest unity, a symbol of glory and a symbol of prosperity. So with this, artists must be aware of the symbolic value and reality of their woven work so that they dare to achieve higher achievements, because in human life, individuals need partners with whom they interact and communicate, so when depicting an ikat motif, artists should display their ideas as clearly as possible. Partner, namely the mental attitude of needing a friend.

The need for partners can be shown descending from God and humans or ascending from humans to God. The same need can also be described between humans and the cosmos or between humans and humans horizontally. So humans need God, others and the cosmos as three inseparable co-workers or what is called a three-dimensional pattern attitude which is directed towards God, the universe (cosmos) and human beings.

Changes and Influence of the Articulation of Sikka Ikat Weaving Art

Every human society during its lifetime must experience changes. These changes

will only be discovered by someone who has the opportunity to examine the structure and life of a society at one time and compare it with the structure of that society's life in the past. Likewise, the structure and life experienced by the people of Sikka, Central Flores have brought about very significant changes in various areas of life, whether in the form of norms, values, behavior patterns, social interactions and etc (Beding, 2021). With this change, as a researcher you must first clearly determine what the change is about (Selsius, 2002).

In various theories regarding changes in society, the difference between social changes and cultural changes is often questioned. Such differences depend on differences in understanding of society and culture. Kingsley Davis believes that social changes are part of changes in culture. Changes in culture cover all parts of culture, including art, science, philosophy, and so on. The crafts sector is seen as a sector that can help social and cultural change to get out of the crisis of life (Petu Piet SVD, 1976).

The development of the craft sector can accommodate workers who have not yet found work. Folk crafts that have developed into home industries have been developed in several areas of Sikka with the establishment of ikat weaving industrial centers such as the Lepo Lorun Ikat Weaving Industrial Center in Nita, the Bliran Sina Watublapi Ikat Weaving

Industrial Center, the Tikung Indah Industrial Center and the spread of almost all weaving activities. In every village or region in Sikka (Suwati Kartawa Suwati. 1973).

The important role of small industry and household crafts in the Indonesian economy has become one of the main reasons for the government to make efforts to develop small industry and household crafts. Another reason is that most of the small industrial and household craft population is located in rural areas, using materials raw materials from nearby environmental sources do not burden costs, demand for this type of production with simple technology. All economic activities outside of agriculture require costs and energy to provide quite large employment opportunities (Taufik Abdullah, 1982).

The ikat weaving arts industry that developed in Sikka, Central Flores, in its development has made quite significant changes for the people of Sikka. This change is in terms of helping the community's economy. The shift in people's mindset is a visible change as a result of the existence of ikat weaving activities. By looking at geographical conditions and land that is less suitable for agricultural activities and product growth that tends to increase less, it opens people's minds to choose jobs outside of agricultural activities. People think that

ikat weaving can provide more benefits than other jobs.

In the 60s, ikat weaving was only used for traditional needs and for wearing. However, after the 70s, the demand for market needs became excellent, because it was very profitable for people to supplement their living needs. The results from ikat weaving could be used to build houses, send children to school, and buy luxury goods. Craft products resulting from creation and cultural fusion are one perspective that can be an alternative for overcoming problems both in the arts, culture and socio-economic areas. With the rapid development of creative crafts and technology, crafts have been placed as an industrial business sector that is able to provide potential employment opportunities so that they can contribute their share to increase the income and welfare of craftsmen and their income (Hartoko, 1988).

With increasing awareness of the role and importance of the existence of the ikat craft industry, as a vehicle for equal distribution of income, creation of new businesses and efforts to preserve local cultural products and enrich the nation's national culture. So the gaps in existence began to be noticed and intrigued by community leaders from various circles, especially those who were closely related to the art and culture of ikat weaving craft itself. The ikat weaving industry in Sikka, Central Flores is a home

industry. The workforce required for each business unit is between 8 and 10 workers.

Initially the workers were taken from family members and also from surrounding neighbors. Most of the ikat weaving activities are always carried out by women. Even if there are men, their job is only to work on weaving tools and also to sell woven sarongs in the market. The highest number of women who were nominated is clear evidence that women play a very important role in the development of ikat weaving businesses (Susanto, 1998).

One example of women's activities in Iku village is the development of Ikat weaving activities called the "Du'a Legur Rewu" Hubin Natar group, and also various other groups spread across various villages in the Sikka district. The group received funds from PLAN amounting to 15 million for each group. From the existing funds, each person in the women's group was given a loan. Likewise, activities are carried out by Sikka women in all groups in the village or sub-district. So it can be said that women's involvement in economic activities is greatly influenced by socio-cultural and socio-economic aspects. In the socio-cultural aspect, women are considered only as caretakers of the family household, while in the socio-economic aspect, working to earn additional income. Due to its special skills, weaving is used as the main key in making a sarong. The skill of making woven

sarongs is a skill that has been passed down from generation to generation (Orin Bao Sareng, 1976).

The skill of ikat weaving in the Sikka people of Central Flores has existed since their ancestors. In the 60s, almost all Sikka women engaged in ikat weaving. The determinant of the development of ikat weaving was influenced by the number of weavers in the villages or sub-districts. Weaving work could influence changes in other businesses, for example the businesses of Sikka clothing/motif tailors (Suryo, 2009). What's more, with the new regulation from the Governor of NTT that every Thursday it is mandatory for all people, including agencies, employees, school children and others, to wear regional woven motifs. The development of guidance and assistance by the government by the Department of Industry and Trade of Sikka district has contributed by always providing counseling and assistance (Kotten, 1987).

This is an opportunity to change the results of woven sarongs for tailor entrepreneurs who can get results from the selling value of a piece of sarong cloth. Apart from that, sarongs can also be used as souvenirs, bags, hats, wallets, ties, scarves, etc. With the development of the ikat weaving craft industry, social stratification in the Sikka community in Central Flores has changed. The characteristics of an agrarian society can be seen in the land which is used as the

main source of life that must be owned. As a result of social stratification, society was formed by itself. People who have large and well-to-do land are usually respected and highly respected by people whose lives are barely possible (Pareira Mandalangi Oskar, 1989). But in fact slowly, the social stratification model is no longer felt in land ownership, because in the midst of social shifts, some people who were previously considered ordinary people or whose lives were mediocre can live good and simple lives like those who have a lot of land and wealth (Nau Ch, 1976).

Kingsley David believes that the influence of social change is part of changes in culture. Cultural change covers all parts of culture including art, science, technology, philosophy as well as changes in the forms and rules of social organization (Orin Bao Sareng, 1976). Changes in environmental culture are very extensive. Of course there are cultural elements that can be separated from society. However, changes in culture do not necessarily affect the social system. He said that culture is a way of thinking and behaving that arises from interactive, communicative nature, such as conveying thoughts with symbols (Orin Bao Sareng, 1992). Tylor said that culture is a complex thing that includes knowledge, belief, morals, law, customs, art and every ability and habit of humans as members of society. So it is explained that cultural

changes are any changes that occur in the elements of that culture (Kuntowijoyo, 1987).

CONCLUSION

A similar role now seems to be a big challenge with the current of modernization flowing to the villages bringing with it various new forms such as the appearance of new motifs that already exist. The motifs and patterns of Central Flores Sikka ikat weaving are manifestations of people's daily lives and have quite close emotional ties to the community. The question is whether naturalistic motifs of humans, animals and trees can be installed in a dual unit, namely with a male and female pair, male and female, which is directed at fertility, namely sexual productivity towards generation or birth. In terms of shape, motifs are divided into figurative motifs, abstract motifs and schematic motifs.

There are motifs that clearly pair male and female or male and female. But there are also motifs that display a single principle but require a partner. With the development of science and technology more recently, the study of ikat motifs has begun with values leading to partnership or the mental attitude of needing friends, supported by the inspiring influence of dualism theory. In terms of shape, the motifs are distinguished between figurative motifs, abstract motifs and schematic motifs.

There are motifs that clearly pair male and female or male and female, but there are also motifs that display a single principle. To come to the conclusion that in terms of form and content these motifs display the principle of duality, it is necessary to make a clear distinction regarding dualism in weaving. This can be seen from the changes in the pattern of arrangement of sarongs which generally consist of two elements, namely motifs and geometric decoration. The antiquity of ikat weaving activities can be proud of, among others, on the island of Flores and especially Maumere Sikka, where the arrangement of sarongs displays five different motifs and is rich in a variety of geometric designs.

To influence the dynamics of research in the field of ikat weaving and related motifs and decorations, it is necessary to develop and study scientifically why these various elements can be integrated well without losing the authentic personality of an ethnic group.

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