

Social And Cultural Identity Of Traditional Gringsing And Bantenan Weaving Cloth

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Abstract

The research conducted by Merdeka and Merdeka Belajar Campus (MBKM) focuses on the socio-cultural identity of Gringsing of Bali and Bantenan of Minahasa traditional woven cloth. The unique patterns, motifs, and identities of these traditional woven cloths within Balinese and Minahasa cultures are explored. The research aims to identify and describe these fabrics' social and cultural identity through an explanatory, descriptive, qualitative approach. Drawing on the sociological theory of fashion and clothing by Diana Crane and Laura Bovone, the research seeks to highlight the distinctive styles and motifs of Gringsing and Bantenan woven fabrics. Additionally, the study aims to uncover the evolving philosophical significance of Gringsing and Bantenan woven cloth. These fabrics have transitioned from solely used in traditional and religious activities to now being incorporated into everyday attire, including office uniforms and other social engagements. Gringsing and Bantenan woven fabrics showcase a variety of motifs, colors, and patterns, such as flora and fauna designs. The use of these traditional woven cloths from Gringsing and Bantenan serves as a means to express individual and collective social and regional identities. Moreover, given their significant domestic and international demand, these fabrics can serve as communication tools in cultural exchanges, thereby embodying the social identity of the Indonesia]

Keywords: *Socio-Cultural Identity, Traditional Woven Fabric, Gringsing and Bantenan*

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I. Introduction

Indonesia boasts a diverse array of traditional fabrics, with each province and city having its own unique and distinctive types of cloth. Traditional fabrics are those derived from local cultural heritage, created using traditional methods, and used for ceremonial and customary purposes. Some examples of these traditional fabrics include ulos from North Sumatra, limar from South Sumatra, batik and lurik from Yogyakarta, gringsing and endek from Bali, hinggi from Sumba, sarung ende from Flores, buana from Timor, tenun kisar from Maluku, ulap doyo from East Kalimantan, and Sasirangan from South Sulawesi. These unique fabrics are distinguished by their colors, shapes, patterns, and underlying philosophies. (Winarno, 2022)

The research indicates several types and patterns of traditional woven fabrics in Bali, including Endek Gringsing cloth, Songket cloth, Cepuk cloth, Endek cloth, Keeling cloth, and Poleng cloth. The most commonly used traditional woven fabric among the Balinese is Endek cloth, according to Surat Edaran (Governor's Circular) No. 04 of 2021. In North Sulawesi, there is a recommendation for using Bantenan cloth, but it has not yet been formalized with an official circular from the governor.

Gringsing woven fabric is a traditional type of weaving that has been used by the Tenganan customary community for a long time, both for ceremonial and Hindu religious purposes. Due to globalization, gringsing fabric has also become popular among the Balinese people and international visitors. (Sukawati, 2020). Today, many weavers in the Tenganan community have turned it into a micro-creative business. On the other hand, Bantenan cloth has been in use since 1880. Traditionally worn by Minahasa adat leaders (Tonaas) and religious figures (Walian), especially during traditional ceremonies such as house-building, determining planting times, warfare, weddings, and seeking protection from deities (Opo-Opo). Nowadays, Bantenan cloth is also worn by the people of North Sulawesi, including international guests

Traditional Balinese woven fabrics, such as Gringsing Endek, have been registered as communal intellectual property of traditional cultural expressions with the Ministry of Law and Human Rights of the Republic of Indonesia. This esteemed cultural heritage has gained significant popularity worldwide, as evidenced by the collaboration between the Bali provincial government and Christian Dior. Gringsing Endek and other similar fabrics were featured in their Spring and Summer 2021 fashion collections. Seizing this momentum, Bali

Governor I Wayan Koster issued Circular No. 04 of 2021, which mandates that Endek Gringsing or similar fabrics be worn as office attire every Tuesday (by civil servants, state-owned and regional-owned enterprise employees, and private sector employees). This initiative aims to support micro-businesses, enhance their welfare, and contribute to the preservation of Gringsing Endek, which is a key cultural identity of the Balinese community (Diantari, 2022)

Cultural identity can be understood as a distinctive feature of culture that differentiates one group from another. Social identity refers to the individual identity that emerges in every social interaction. This meaning is part of an individual's self-concept, formed through the individual's awareness as a member of a social group (Siti Nuraini, 2022). allowing for clear distinctions between diverse communities and groups. The research poses the following inquiries:

- What are the forms of social and cultural identity motifs in the traditional Gringsing weaving from Bali and Bantenan from North Sulawesi?
- How is social and cultural identity expressed in the traditional Gringsing and Bantenan weaving within Bali and Minahasa?]

II. Method

The researcher employs a qualitative approach to investigate and comprehend individual and group meanings about social or human issues (Isthiaq, 2019). The research process emphasizes using interview questions and guidelines to gather primary data from informants selected based on the needs of the research problem. This study employs a qualitative case study method in Bali and North Sulawesi. This case study aims to comprehensively explore the phenomena under investigation, particularly the intricacies of the studied issues. Case studies emphasize a thorough understanding of the subject, the specific experiences of the subjects, the contextual factors surrounding the phenomena in the case, and the insights derived from the ongoing case (John Ward Cresswell, 2018).

The research employs a case study design and utilizes primary data collection methods such as questionnaires, focus group discussions, and interviews with ten informants. Secondary data will be gathered from various sources, including records and books (Sujarweni, 2019). The primary data will be obtained through purposive interviews with informants and direct observations in Bali and North Sulawesi.

III. Results And Discussion

Socio-Historical Context of Gringsing Weaving Cloth

Tenganan Pegringsingan is a remarkable ancient village in Bali, showcasing the unique lifestyle, culture, and traditions of the Bali Aga (pre-Hindu) community. Positioned in the eastern part of Bali within the Manggis District, Tenganan Village is approximately 17 km from Amlapura (the capital of Karangasem Regency), 5 km from the tourist area of Candidasa, and roughly 65 km from Denpasar. The village spans an area of about 917.2 hectares, extending from the hills to the coastline, and is flanked by two hills. It is divided into three main areas: 255.840 hectares for rice fields, 583.035 hectares for forests and dry lands, and 78.325 hectares for settlements and other social facilities. Tenganan Village shares its boundaries with Macang and Bebandem Villages to the north, Bungaya, Asak, Timbrah, and Bug-Bug Villages to the east, Nyuh Tebel, Pesedahan, and Tenganan Dauh Tukad Villages to the south, and Ngis Village to the west.

The boundaries of Tenganan Village were meticulously documented in a palm leaf manuscript dating back to 1842. This historically significant manuscript, authored by I Gede Gurit from Klungkung, was meticulously transcribed following a devastating fire in 1841. Its completion date is Friday Paing, Wara Pahang, Titi the 15th, Sasih Ka 4, Rah 4 Tenggek 6, Isaka 1764, aligning with 1842 in the Balinese calendar.

The leader of Tenganan Village has indicated that all traditional village regulations, known as awig-awig, were lost in a fire, rendering the original awig-awig unidentifiable. Consequently, the only available regulations have been reconstructed from memory, with the 1842 awig-awig serving as the guiding principle for the Tenganan community.

Tenganan comprises around 214 families and 3 Banjar (traditional village groups). All settlements in Tenganan are situated on land owned by the village. The village adheres to a unique concept called "jagasatru," where "jaga" means to guard and "satru" means enemy. There are 4 gates at the cardinal points that function as boundaries for the settlement and symbolize village guardianship. This concept is depicted in one of the motifs of Gringsing weaving, known as the "lubeng" motif, which illustrates the layout of Tenganan's settlement, surrounded by a fortification with gates at each of the four corners.



Image 1. Settlement Map of Tenganan Pegringsingan Village
(Source: Tenganan Village Office, 2021)

The Tenganan community's primary source of income is derived from agrarian pursuits, mainly through rice cultivation. It is imperative to note that the rice fields within the community are not permitted to be sold or repurposed and are mandated to be maintained as permanent rice fields. Furthermore, there are specific trees, including durian, kemiri (candlenut), keluak (pangium edule), and tau (indigo leaves), that hold communal importance and, as such, should not be harvested. However, once the fruit from these trees has naturally fallen, any resident of Tenganan is granted permission to collect it. It is essential to acknowledge that while regulations exist against the collection of forest products in Tenganan, the gathering of fallen fruit from these communal trees is sanctioned.

Tenganan is renowned for its distinctive Gringsing weaving, a fabric with a unique history. The term "pegringsingan" is derived from the words "gering" and "sing," where "gering" means "illness" or "disease," and "sing" means "not" or "to reject." This gives "Gringsing" the interpretation of "not ill" or "rejecting disease." The Gringsing fabric is crafted using the double ikat technique, a practice found in only three locations globally: Tenganan, Indonesia (Gringsing cloth), India (Patola cloth, though it uses chemical dyes), and Japan (Mekasuri cloth).

According to the head of Tenganan Village, there is no authentic evidence detailing the history of Gringsing cloth, such as when it was first used or created. It is only estimated that the use of Gringsing cloth began around the same time that ceremonies were initiated.

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The Tenganan community regards Gringsing cloth as a representation of their balanced way of life, reflecting harmony among humans, nature, and the creator. This philosophy is rooted in the Hindu teaching of Tri Hita Karana. Gringsing cloth comprises 17 motifs handed down through generations. The Ministry of Industry officially recognizes it as a geographical indication and by the Ministry of Education and Culture as an intangible cultural heritage. The motifs on Gringsing cloth portray various elements of flora, fauna, and human figures (Sukawati, 2020).

The Gringsing cloth is made using all-natural materials. The thread is made explicitly from "kapas keling" cotton, and due to high demand, many of these materials are sourced from Tuban and Nusa Penida. Historically, Gringsing cloth was exclusively made for family use. However, with the rise in tourism, its production has expanded to serve as a source of livelihood beyond just personal use.

In the late 1970s and early 1980s, only five families were involved in making Gringsing cloth due to the difficulty of sourcing dye materials. At that time, the best dye was derived from noni roots from Nusa Penida. Gringsing cloth uses natural dyes, including candlenut oil, indigo leaves, and noni roots, mixed with kepunding (tree bark) for black or red colors. According to an interview with one of the Gringsing weavers, Mrs. Ketut Sumartini, the materials used for Gringsing cloth include thread dyed with candlenut oil. The red dye comes from mengkudu roots, while the black dye combines tau leaves and noni roots. These materials are purchased from outside the island, including from Nusa Penida and as far as Lombok.

Socio-Historical Context of Bantenan Weaving Cloth

Bantenan cloth is a traditional textile of the Minahasa ethnic group. Around the 7th century, the Minahasa people were already familiar with bark cloth called Fuya, made from the bark of Lahendong and Sawukkuow trees. They also knew of pineapple fiber called Koffo and bamboo, known as Wa'u. The name "Bantenan" comes from an island and bay on the coast of Minahasa Tenggara. From the 15th to the 17th centuries, this area was a trading port and transit point for sailors before heading to Ternate. Bantenan cloth was first exported beyond Minahasa and its surroundings from this port. In the 1900s, Bantenan cloth was discovered and last woven in

Bantenan Village, Rantahan, Minahasa Tenggara, according to an interview with Mrs. Marlina Pudjihastuti Markadi, owner of Karema Bantenan Centre, conducted on August 29, 2024.

Bantenan Village is situated in the Posumean District, Minahasa Tenggara Regency, covering an area of 600 hectares. Formerly known as Wateng, it was renamed Bantenan in 1879, which means "defense fort." Bantenan Village is bordered to the north by Langoan District, to the east by the Maluku Sea, to the south by Belang, and the west by Ratahan. The residents of Bantenan Village are primarily involved in fishing, farming, raising livestock, and weaving.

During the 1770s, weaving emerged as a lucrative industry for the Minahasa people, particularly in light of declining rice production and escalating pirate activity along the Minahasa coast. The Dutch authorities augmented the price of woven cloth owing to the utilization of traditional looms and cotton cultivation by the Minahasa populace. This led to the Dutch reaping a significant 60% profit from the trade of Minahasa woven cloth, encompassing textiles from Tondono, Tomohon, Langouwan, Tonsea, and Bantenan (Wenas (2007).

The Bantenan cloth is highly regarded as a sacred and rare textile. This respect comes from its historical use, reserved for specific individuals during critical ceremonial occasions. It was traditionally worn exclusively by leaders (known as Tonaas) and religious figures (known as Walian) during events such as house-building ceremonies, planting season determinations, and times of warfare.

The arrival of the Dutch in Minahasa brought about significant socio-cultural changes as they sought to spread Christianity. Traditional ceremonies, rituals, and religious practices were abolished, prompting the community to abandon old customs to assimilate with the Dutch. As a result, the production of Bantenan cloth declined as the community began to feel uncomfortable using textiles with animistic motifs, opting instead for modern clothing favored by the Dutch.

The last Bantenan cloth was woven in 1880, and only 28 original pieces are known to exist worldwide. These pieces are currently stored in various museums, including the National Museum Jakarta, Tropenmuseum Amsterdam, Museum voor Landen Volkenkunde Rotterdam, Museum für Völkerkunde Frankfurt am Main in Germany, Ethnographical Museum Dresden, and Indonesisch Museum. After being absent for 200 years, the Bantenan cloth has returned. It is now being reproduced in printed form by the North Sulawesi Community Creation Foundation (Karema), and the governor has instructed that civil servants and students in North Sulawesi wear Bantenan uniforms on specific days.

The Bantenan cloth crafted by Karema represents a creative and improved adaptation of the original design. This reimagined version is precisely engineered to facilitate mass production and increase efficiency while upholding the aesthetic allure and cultural significance of traditional Bantenan motifs. These motifs connect profoundly to Minahasa's age-old philosophy, enriching the fabric with deep-rooted cultural meaning.



Image 2. Karema Bantenan Centre, North Sulawesi
(Source: Field research, 2024)

The exquisite Bantenan cloth is adorned with seven original motifs, each with profound meaning and unique design. These motifs, including Tonilama, Kokera, Tinonton Mata, Tinompak Kuda, Kaiwu Patola, Pinatikan, and Sinoi, represent the region's rich cultural heritage. As for the production process, there has been a transition towards a more efficient method, incorporating modern textile materials and cotton threads dyed with chemical dyes from outside the island. This transformation has significantly streamlined production, resulting in a quicker and more convenient process.

The Bantenan cloth is intricately designed and carries deep cultural meaning. It is crafted into printed form to make it more accessible to people, reducing production time and ensuring that the essence and philosophy of the original cloth are preserved. The production of Bantenan cloth outside the region is necessary due to the absence of local textile factories in North Sulawesi capable of creating this unique fabric.

Meaning Of The Motifs In Gringsing And Bantenan Weaving Cloth Gringsing Weaving Cloth Motifs

The Gringsing cloth, a traditional textile from Tenganan Village in Bali, is well-known for its intricate production process. It involves a double ikat technique, practiced in only a handful of places globally. The motifs

in Gringsing cloth are deeply symbolic, often drawing inspiration from the rich beliefs and culture of the Balinese people. The patterns found in Gringsing cloth often showcase a fascinating mix of flora, fauna, and geometric designs. These are all carefully woven to emphasize the fundamental principles of balance and harmony.

According to Mr. Wayan Yasa, the proprietor of Tunjung Biru, the designs on the Gringsing cloth are illustrated by symbols and emblems representing natural forces in Hindu teachings. Here are some motifs found in Gringsing weaving cloth:

Lubeng Motif

The Lubeng motif showcases geometric patterns and symbolizes the four gates of Tenganan Village, signifying balance and harmony in life.



Image 3 Gringsing Weaving Cloth, Lubeng Motif
(Source: Field research, 2024)

Cemplong Motif

The Cemplong motif is characterized by a series of large, interconnected circles, which bear a striking resemblance to a mirror. This motif symbolizes the profound concept of harmony and balance between the human world and the universe, reflecting the interconnectedness and interdependence of all elements of existence.

Yuda Motif

The Yuda motif embodies the theme of war and draws inspiration from the Mahabharata, particularly the formation of the Chakra Wahyu in battle.



Image 4. Gringsing Weaving Cloth, Yuda Motif
(Source: Field research, 2024)

Wayang Motif

The Wayang motif draws inspiration from traditional shadow puppetry (wayang) characters, often portraying heroic figures from epic stories like the Mahabharata and Ramayana. This motif serves as a symbol of wisdom and bravery.

Pepare Motif

The Pepare motif is reminiscent of long papaya leaves and signifies perpetual life and safeguarding against negative influences.

Sanan Empeg Motif

The Sanan Empeg motif is striking with a recurring red and black checkered square pattern. This motif holds significant cultural and religious importance, as it is often employed in various ceremonial and ritualistic practices.



Image 5. Gringsing Weaving Cloth, Sanan Empeg Motif
(Source: Field research, 2024)

Cecempakaan Motif

The exquisite Cecempakaan motif is intricately inspired by the delicate champaka flower, renowned for its fragrant and vibrant blooms. This captivating motif holds significant cultural importance, as it is commonly woven into traditional attire worn during special ceremonies and religious rituals.



Image 6. Gringsing Weaving Cloth, Cecempakaan Motif
(Source: Researcher Documentation, 2024)

Tuang Batun Motif

The Tuang Batun motif is a traditional design inspired by the shape of eggplant seeds. It is used in creating women's shawls, known as "senteng," and men's belts, referred to as "ikat pinggang."

Bantenan Weaving Cloth Motifs

Bantenan Weaving Cloth Features Several Types Of Motifs, Including:

Pinatikan Motif

The Pinatikan motif is a traditional design characterized by intricate net-like lines that converge to form hexagonal shapes. This intricate motif exhibits several variations, each with unique characteristics, such as Pinatikan Tombatu, Pinatikan Ratahan, and Pinatikan Bantik. Notably, the Pinatikan motif holds historical significance as it marks the initial design woven in the region of Minahasa.



Image 7. Bantenan Weaving Cloth, Pinatikan Bantik Motif
(Source: Field research, 2024)

Tinompok Motif

The Tinompok motif portrays the footprints of a four-legged hunting animal. In the book "De Weefkunst Netherlands Indie" by J.E. Jasper (1912), a Dutch expert on textile motifs, it is mentioned that the decorative patterns of Timor and Sumba textiles were influenced by some of the weaving motifs from Bantenan.



Image 8. Bantenan Weaving Cloth, Tinompak Motif
(Source: Researcher Documentation, 2024)

Tinonton Mata Motif

The Tinonton Mata motif is a traditional design featuring intricate human figures with unique depictions of men, women, and couples. These designs are intentionally created to complement each other, often achieved by positioning the figures to face each other or arranging them in a complementary manner.



Image 9. Bantenan Weaving Cloth, Tinonton Mata Motif
(Source: Field researcher, 2024)

Sinoi Motif

The Sinoi motif, rooted in legend, is attributed to Pandagina, the goddess linked to rainbows and the moon. In traditional ceremonies, the younger generation utilizes this motif under the full moon to pay homage to Pandagina. Notably, the Sinoi is distinctive for its woven fabric, which does not incorporate the ikat technique.



Image 10. Bantenan Weaving Cloth, Sinoi Motif
(Source: Karema Bantenan Centre, 2024)

Kaiwu Patola Motif

The Kaiwu Patola motif draws inspiration from the traditional Patola fabric patterns originating from Gujarat, India, which held sacred significance in Minahasa prior to the introduction of Christianity. The term "Patola" refers to a silk export port on the east coast of India. Notably, the Indian Patola fabric is characterized by square patterns, and in Minahasa, the term "Patola" is also used to describe the python due to its skin's resemblance to the Patola fabric. The Bantenan weaving cloth featuring this motif is known as Kaiwu Patola, with "kaiwu" translating to "woven."



Image 11. Bantenan Weaving Cloth, Kaiwu Patola Motif
(Source: Field researcher, 2024)

Tonilama Motif

The Tonilama motif incorporates white thread without any color. The name "Tonilama" is derived from the word "Lamek," meaning "without dots or lines," reflecting the smooth surface of young palm leaves. The fabric is plain white, preserving the natural color of the cotton.

Kokera Motif

The Kokera motif stands out with its colorful flower patterns adorned with beads and golden grains the size of rice. Creating this motif involves special embroidery techniques using unique threads.

Social And Cultural Values Of Gringsing Fabric From Tenganan Village And Bantenan Fabric From North Sulawesi

Gringsing Fabric from Tenganan Village

In Hindu culture, traditional Balinese fabrics are known as "Kain Bebal" or "wastra wali", serving a purpose akin to ordinary clothing by safeguarding the body and repelling potential harm. The Gringsing fabric holds great significance in the traditional ceremonies of the indigenous people of Tenganan Village, Manggis District, Karangasem Regency. All community members wear it as ceremonial attire on specific significant days. The use of Gringsing fabric in ceremonial dress is considered sacred. Functionally, Gringsing fabric is categorized into two types: sacred, serving the needs of religious ceremonies, and profane, which is related to community, economic, and social aspects (Adiandari, 2022)

Furthermore, Gringsing fabric holds aesthetic value as a piece of art, fulfilling expressive needs through quality. It is regarded as a work of art with symbolic meaning, believed to hold power and significance within its community. In Gringsing fabric, the religious function is more prominent compared to its role as mere body protection.

The Gringsing fabric in the Tenganan Village community serves a primarily symbolic purpose rather than an economic one. The Kelian Adat of Tenganan Village emphasizes that the use of Gringsing fabric aims to represent the true identity of the indigenous people of Tenganan, focusing on its significance in religious activities. The fabric features a variety of motifs specifically designed for these purposes. This tradition of using Gringsing fabric for ceremonial activities has been passed down through generations and is highly valued for cultural preservation (Sudarmanto, 2022)

The Gringsing fabric holds significant cultural and ceremonial importance within the village community. It is integral to traditional ceremonies such as Menek Kelih, nuur tirta, and pengangga. The fabric also possesses high economic value due to its intricate and labor-intensive production process, with its longevity directly influencing its market price.

Gringsing fabric's average production time from start to finish is long due to its reliance on traditional methods and materials. The fabric passed down through generations commands a high price, reaching several million rupiahs, and is not widely commercialized. However, to support tourism, the people of Tenganan Village also produce Gringsing fabric for the market and sell it to tourists.

Gringsing fabric is primarily utilized for religious ceremonial purposes and is worn as ceremonial attire and offered for sacred village buildings, each with its specific function. Passed down through generations, the Gringsing fabric owned by the people of Tenganan is a cherished heirloom, often centuries old. The selling price of Gringsing fabric is determined by the length of its production process, with a more prolonged process resulting in a higher price. Typically reserved for ceremonial use, the community-owned Gringsing fabric is not sold despite its high value. Nevertheless, the community does maintain a stock of Gringsing fabric for sale to tourists visiting Tenganan Village.

Bantenan Fabric of North Sulawesi

The Bantenan fabric is a treasured cultural heritage from North Sulawesi, Indonesia. This fabric symbolizes aesthetic beauty and exceptional craftsmanship, vital in local life. Within traditional ceremonies and rituals in North Sulawesi, the Bantenan fabric carries immense significance, frequently featuring in traditional weddings, funerals, and cultural festivals.

In traditional weddings, the bride, groom, and their families adorn themselves with Bantenan fabric, symbolizing social status and prestige. Incorporating this fabric into wedding ceremonies enhances the beauty of the event and fosters closer bonds between families and the community. Additionally, Bantenan fabric is essential in funeral rites, often used to clothe the deceased and worn by mourning families.

During cultural festivals and celebrations, the intricate and vibrant Bantenan fabric takes center stage in exhibitions and performances, proudly displaying the North Sulawesi community's rich cultural heritage and exceptional weaving expertise. This traditional fabric, with its unique patterns and colors, serves as a testament to the local weavers' skill and artistry and embodies the region's deep-rooted cultural significance.

Bantenan fabric is used in ritual contexts and everyday and formal clothing. It is commonly used as the base material for shirts, skirts, and shawls. The beauty and uniqueness of Bantenan fabric make it suitable for formal events like parties, official meetings, and other social occasions. The fabric gives the wearer an elegant and traditional look, reflecting cultural identity and local wisdom. With its distinctive designs and motifs, Bantenan fabric serves as clothing and a profound expression of cultural heritage.

Bantenan fabric extends beyond its traditional use in clothing to encompass a wide array of handcrafted products, including bags, wallets, shoes, and accessories. The incorporation of this fabric into these items not only enhances their visual appeal but also offers vital economic support to local artisans. The intricate craftsmanship required to produce these handcrafted items creates products that seamlessly marry art and functionality. By integrating Bantenan fabric into these products, the local community can share its rich cultural heritage with the global community and foster a more profound admiration for traditional artisanal techniques.

Bantenan fabric holds significant importance in both education and cultural preservation. The intricate traditional weaving techniques in creating this fabric are integral to our cultural heritage and should be preserved and passed down to younger generations. The younger generation can develop a deeper appreciation for and sustain these time-honored traditions by learning about the weaving techniques and the symbolic meanings of the motifs used. Furthermore, Bantenan fabric is frequently showcased in cultural events, exhibitions, and museums, thereby contributing to public education about the abundant cultural heritage of North Sulawesi. By educating individuals about this fabric, we also raise awareness about the necessity of preserving traditional skills and craftsmanship inherited through generations.

In considering market value, numerous factors influence the price and demand for Bantenan fabric. One pivotal factor is the fabric's quality and the intricate weaving skills involved in its production. Bantenan fabric is esteemed for its high quality, derived from a complex weaving process that demands meticulous attention to detail. The traditional weaving techniques passed down through generations imbue the fabric with artistic and craft value. Fabrics crafted with highly skilled techniques and quality materials typically command higher prices in the market.

The designs and motifs of Bantenan fabric are critical factors in determining its market value. These motifs often carry symbolic meanings, reflecting North Sulawesi's rich cultural heritage and history. The unique designs and motifs make Bantenan fabric highly sought after by collectors and consumers who appreciate its beauty and cultural significance. Fabrics with rare designs or historical value generally command higher prices. As a result, the market places a high value on Bantenan fabrics with distinctive designs or those associated with specific cultural events (Febhimaesuri, 2022).

Market demand significantly influences the value of Bantenan fabric. In recent years, there has been a noticeable surge in the interest in traditional products and handcrafted items, positively impacting the demand for Bantenan fabric. The global trend of appreciating authenticity and cultural diversity has further amplified the demand for products like Bantenan fabric. Effective marketing strategies and promotional efforts both domestically and internationally are essential to enhance its market value. Leveraging online platforms and social media can expand the market reach and attract global consumers.

Bantenan fabric has a significant economic impact on the local community. Its production creates job opportunities for artisans and laborers, supporting the local economy. Additionally, the sale of this fabric generates income for the community and contributes to local economic development. By expanding the market and enhancing the appeal of Bantenan fabric, we can strengthen this positive economic impact. International marketing of Bantenan fabric can also create new opportunities and increase income for local communities that rely on traditional textile industries.

Bantenan fabric has significant potential in international markets due to the increasing global interest in handcrafted products and ethnic fashion. It can attract attention from a broader international audience. Introducing this fabric to the global market requires a strategic approach, including understanding international consumer preferences, making necessary design adjustments, and effective promotion. With the right approach, Bantenan fabric can establish a presence in the global market and significantly enhance its value.

Analysis of the Social Value of Gringsing and Bantenan Woven Cloth Using the Fashion Sociology Theories of Diana Crane and Laura Bovone

The use of Gringsing woven cloth from Tenganan and Bantenan cloth from Minahasa can be analyzed through the fashion sociology theories developed by Diana Crane and Laura Bovone. Both traditional fabrics play important roles in local cultures and societies, not only as symbols of identity but also as reflections of social, cultural, and economic dynamics. Through the perspectives of Crane and Bovone, Gringsing and Bantenan serve not only as material products but also as mediums of social communication and symbols of interaction between local and global cultures.

According to Diana Crane, fashion serves as a means of social communication that reflects changing values within society. Crane emphasizes that clothing and textiles are used to express both individual and collective identities, as well as to signify social status. Gringsing cloth, produced in the village of Tenganan, Bali,

is an example of traditional fashion that holds deep social and cultural meaning. This fabric is often used in traditional ceremonies and religious rituals. The use of Gringsing is not only linked to aesthetic aspects but also to spiritual and symbolic ones. This cloth symbolizes the sacred values and beliefs of the Balinese people, reflecting the connection between individuals and their traditions and religion. As explained in a study by A.A. Agung Pinatih et al. (2017), "Gringsing cloth is seen as a symbol of spiritual protection for its wearer, derived from the complex production process and its high sacred value" .

Moreover, Gringsing cloth also reflects the social status of the Tenganan community. Crane states that clothing is often used to signify social class distinctions and reinforce community bonds. Due to the intricate and time-consuming production process, Gringsing cloth has been highly valued and was originally owned only by certain social groups within the village. "This cloth is considered a symbol of prestige, marking a close connection with ancestral traditions and power in the local community" (Pinatih, 2017) .

Bantenan cloth from Minahasa, North Sulawesi, also holds significant social meaning and can be analyzed using a similar approach. This cloth is used in various traditional and cultural ceremonies in Minahasa and represents the ethnic identity of the Minahasa people. Like Gringsing, Bantenan plays a key role in preserving traditions and strengthening social solidarity within Minahasa society. According to a study by Wenas (2019), "Bantenan cloth is an essential element in traditional celebrations, serving as a symbol of social bonds and cultural identity in Minahasa". Laura Bovone argues that fashion is not only a product of local culture but also the result of a dialogue between local and global cultures. Gringsing and Bantenan cloths, while deeply rooted in local traditions, have interacted with global markets through tourism and commodification processes. Globalization provides a platform for local fashion products to gain international recognition, but Bovone warns that this commodification can alter the original meaning of these products. In the context of Gringsing, this cloth is now not only used in traditional rituals but is also sold as an exclusive product to tourists. "This commodification process places Gringsing cloth at the intersection of sacred value and economic value" (Suasta & Connor, 1999)

The same applies to Bantenan cloth, which has begun to be promoted as both a cultural symbol and a commercial product. In the global context, Bantenan attracts the interest of textile collectors and traditional art enthusiasts. However, Wenas (2019) points out that "the commodification of Bantenan cloth may reduce its spiritual and cultural values, as the focus increasingly shifts towards its commercial value" .

IV. Conclusion

Tenganan Pegringsingan Village is an emblematic example of the ancient villages embodying the cultural essence of "Bali Aga". Enclosed by a fortified structure featuring four gates, symbolizing the guardianship of the village, the concept of "jagasatru" accentuates the paramount significance of preserving the equilibrium and security within the community. Notably, the Gringsing fabric, a traditional woven textile crafted utilizing the double ikat technique, manifests the philosophical harmony between humanity, nature, and the divine, in line with the teachings of Hindu tri hita karana. This fabric showcases 17 distinct motifs, each rooted in generational heritage, and has been formally recognized as an intangible cultural heritage by the Ministry of Education and Culture. Furthermore, the Bantenan fabric has profound historical significance as a traditional textile deeply intertwined with the heritage of the Minahasa people.

The name "Bantenan" is derived from a trading port in Southeast Minahasa that served as the primary export point for this fabric from the 15th to the 17th century. During the Dutch colonial era, the revered Bantenan fabric, exclusively utilized by specific social classes, experienced a decline in popularity. Western cultural influences and societal changes prompted the Minahasa people to forsake their weaving traditions in favor of modern clothing. Nevertheless, the fabric has undergone a revival through the North Sulawesi Community Creativity Foundation (Karema) endeavors, with contemporary adaptations that uphold the original motifs.

The Gringsing fabric is highly esteemed for its intricate and time-intensive production process, predominantly serving ceremonial rather than commercial purposes. In contrast, Bantenan fabric significantly contributes to the local economy by creating employment opportunities and artisanal support. Given the market demand, particularly in the global inclination towards traditional and handcrafted products, considerable potential exists for international sales. The researchers advocate for sustained efforts in preserving traditional woven fabrics such as Gringsing and Bantenan by documenting their historical significance and production techniques. Furthermore, they propose the establishment of a digital catalog that researchers and the public can access. Such initiatives are imperative to perpetuate knowledge surrounding these traditional woven textiles for future generations.

Through the theories of Diana Crane and Laura Bovone, the use of Gringsing and Bantenan cloths can be understood more deeply as cultural symbols that reflect the identity, social status, and spiritual values of local communities. Crane highlights the function of these fabrics as mediums of social communication that strengthen community bonds and express social hierarchy. Bovone, on the other hand, explores how both fabrics have interacted with global markets, creating a dialogue between local traditions and global influences. The commodification of these cloths opens opportunities for cultural preservation but also poses a risk of diminishing

their sacred value. In this context, fashion becomes a complex form of communication, where social, cultural, and economic values interact and create new meanings.

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