

# **CHAPTER I**

## **INTRODUCTION**

This chapter consists of a background of the study, problem statements, objectives of the study, the significances of the study and the definition of the key terms. Each section is presented as follows:

### **1.1 Background of the study**

Indonesia has a variety of cultures. The variety is the characteristic of Indonesian people. It is the reflection of the culture and society of every region. The diversity of culture also influenced by some factors such as beliefs, geography, religion, etc.

Every culture produces a cultural product. Indonesian cultural products had spread in 34 provinces with their own uniqueness and characteristic. The cultural product also has some sort of form such as a traditional house, traditional clothes, traditional ceremonies, traditional music, traditional dance, traditional fine art, traditional weapon, etc.

One of the icons and identity of Indonesia is weaving although not every region produces weaving. It has been known as Indonesian's cultural heritage for a long time ago. Every kingdom, tribe, area, and island create a number of design and ornamental motives for their weaving, passed them to their descendants to keep it everlasting.

Weaving has many motives because each region has its own motif. It becomes the identity of the region. The motif of the weaving usually indicates the

island or area of origin of the weaver. Each ethnic group has its own exclusive motif, representing some respected figures and the environment.

The motif is a very important element in weaving, not only to distinguish where the weaving comes from but also determine who can wear it. In some origins, the motif can be a marker of someone's social class. It can show someone's social position in society.

Every social class has each own motif. The motives are being inherited by the descendants from their ancestors. Therefore, each class can only use their own motif of weaving based on their social class.

Additionally, weaving is more valuable considering the meaningful design symbolizing natural environment and higher philosophy. Particular motives in the weaving have spiritual value in accordance with the local culture and belief. It is also a harmonious unity of the exotic oriental beauty and the archipelagic spirit and nature.

One of the well-known weaving is from Ngada. Ngada's weaving has some motives and each motif consists of many symbols. The meaning comes from the symbols on it. To uncover the meaning of a symbol needs a specific study. The specific study is semiotics.

Semiotics has known as a study of a sign. It has been done since the 18th century, but the development is getting on the 20th century. The development of semiotic divided into some period is ancient era, middle era and modern era (Sobur 2006: 110).

One of the experts of semiotic in the modern era is Saussure. According to him, sign consists of two small parts, signified or the concept and the signifier or

the mental image. Together the signified and the signifier make up the sign and the meaning.

The latest study on the semiotic of weaving is done by Bulen (2016). The study entitled Study of Ikat Motives in East Flores District East Nusa Tenggara Province. The strength of this study is, it covers many motives from East Flores, for example, motif Bunga means hope and love, motif Belah Ketupat means a good sign, etc. Meanwhile, the weakness of this study is, it doesn't cover the color of the motif, the event, and the user.

Therefore, based on the explanation above, the researcher is inspired to conducted a research of Ngada's traditional weaving motives using semiotic analysis proposed by Saussure. The study entitled "**A Semiotic Study of Ngada's Traditional Weaving Motives**". The researcher investigated the meaning of the motives, the colors of the weaving and how they represent the social class in Ngada's community based on semiotic analysis. The topic specified in the problem statements below.

## **1.2 Problem Statement**

In this study, the researcher formulates the problem of the study as follows:

1. What are the motives of Ngada's weaving?
2. What is the meaning of Ngada's weaving motives based on semiotic analysis?
3. What is the meaning of Ngada's weaving colors based on semiotic analysis?
4. How the motives in Ngada's weaving represent the social class of Ngada's community?

### **1.3 Objective of the study**

Based on the questions stated above, the study carried out the following objectives.

1. To find out the motives of Ngada's weaving.
2. To figure out the meaning of Ngada's weaving motives based on semiotic analysis.
3. To figure out the meaning of Ngada's weaving colors based on semiotic analysis
4. To figure out how the motives in Ngada's weaving represent the social class of Ngada's community.

### **1.4 Significance of the study**

The significance of this study is for those who have great concern in semiotic studies particularly the implication to the development of science and the application for the successors, the next researcher and the researcher herself.

#### **1. Implication**

For the development of science, especially in language studies. Language is a virtual communication system composed of verbal signs. Language as a social resource provides a verbal interaction and communication, however, semiotics not only takes language as its province but also considers all other sign systems of communication: verbal, non-verbal and visual.

#### **2. Application**

- a Through the result of the study, the successors can be informed about the implicit meaning of their own motives that inherited from their ancestors as a cultural product.
- b The result of this study also can be an input for the next researcher to do further research related to Ngada's weaving motives regarding the material and the weaving process.
- c By doing this study, the researcher will know how to conduct research and implement the knowledge got when having the research.

### **1.5 Scope and Limitation**

This study concerns with Ngada's weaving motives. There are two ethnics in Ngada that can be studied such as Bajawa and Riung. Here the researcher limits herself only on the weaving from Bajawa ethnic.

There are so many theories and analysis of semiotic to be discussed. In this study, the researcher should limit to the theory and analysis of semiotic by Saussure.

### **1.6 Definition of the terms**

Concerning this study, there are some important terms that should be defined. Those terms are presented in the following.

#### **1. Semiotics**

Semiotics is the study of signs. A human can communicate verbally and non-verbally. In non-verbal communication they use signs; symbols, sounds, gestures, etc. to communicate a message. It is concerned with the production and

interpretation of meaning. The main principle is the meaning that is made by the sign. In this study, the researcher will use semiotic analysis to uncover the meaning of Ngada's traditional weaving motives, the colors and the relationship between the motif and the social class of Ngada's community.

## 2. Ngada

Ngada is a district in central Flores. It is located between Nagekeo and East Manggarai Regency districts. This regency was established in 1958. Bajawa is the capital of the Ngada Regency.

Geographically, Ngada regency bordered by Nagekeo regency in the east, in the west is bordered by east Manggarai regency, the south is bordered by the Sawu sea and the north of the Flores Sea. It is located in the hills with an altitude of 1,100 meters above sea level. The area is 1,645.88 km<sup>2</sup> with a population of 142,393 people spread across 9 sub-districts namely Aimere, Jerebu'u, Bajawa, Golewa, North Bajawa, So'a, Wolomeze, West Riung, and Riung Subdistricts (Tallo 2003: 103). Ngada now has two main ethnics which are Bajawa and Riung. In this study, the researcher will only focus on Bajawa ethnic. In this study, the researcher chooses Bena village as the location of the study. It is located at Jerebu'u sub-district.

## 3. Traditional

Traditional is something that handed down from age to age (Merriam Webster Dictionary). Traditional also means something existing in the past and still

exists, as part of tradition or long-established. In this study, traditional is something that produced, done or used in accordance with the tradition and habitually found.

#### 4. Weaving

Weaving is one of Indonesian's cultural products and also the identity of the nation. It is a method of textile production in which two distinct sets of yarns or threads are interlaced at right angles to form a fabric or cloth. Generally, there are 3 kinds of weaving in East Nusa Tenggara Province based on how it is made, such as Warp-Ikat, Sotis and Buna. In this study, the researcher will only focus on Warp-Ikat because the weaving from Bajawa ethnic is Warp-Ikat weaving.

#### 5. Motif

The word motif comes from the English *motive*, and the Latin language *motivus* which means move (Dagun 2006: 687). Kamus Besar Bahasa Indonesia explains the motif in relation to decoration as a pattern (KBBI 2008: 930) decoration on a piece of cloth, such as batik or weaving. In this study, motif is a pattern that resulted from the transfer of images, which are seen by humans into the image. Images seen can be in the form of flora, fauna, humans and can also be contemplated images (abstract).