THE GLORY OF SABU WOMEN IN WOVEN COLORS AND PATTERNS

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Abstract: Understanding Sabus community can be identified from the patterns and motifs which depicted in weaving as its identity and local wisdom. The patterns and motifs of Sabu weaving are divided into two major groups namely “hubi ae” and “hubi iki” which reflects the greatness of a Sabu woman in creating, preserving and inheriting the culture, lineage and her identity. Descriptively trying to describe the semantic meaning of every woven color and style, privileges and greatness of Sabu women. Hubi ae (big palm flower) with red and black color depicting courage in facing all challenges with full of victory. Hubi iki (small palm flower) with indigo and white blue color depicts with simplicity and innocence which ready to face the harsh of life. The greatness of Sabu women is illustrated also through the process of creating, designing, and weaving to produce woven in motif of ei raja, eileddo and eiworapi.

Keywords: weaving, ei, hubi ae, hubiiki

I. INTRODUCTION

1.1 Background

East Nusa Tenggara not only has interesting natural charms such as, Komodo National Park, Danau Tiga Warna Kelimutu, Pasola, or the beauty of its attractive beach. But it also has a wealth of local wisdom that is envisioned in charming woven colors. One of the unique weaving of East Nusa Tenggara that are full of meaning and cultural distinctiveness is woven from the island of Sabu called “Ai”, “Hijji” and “Wai”.

The Sabu community has a tradition of woven fabrics that are not only old and beautiful to look at, but have meaningful value to the people and as the richness of Indonesian culture. For local people, ikat is the self identity / identity of family and becomes a track record where we can trace the lineage of the ancestors through different motif owned by each family.

Citizens of Sabu are recognizable by the woven pattern, and these patterns are divided into two groups of female lineages, namely in the Large Palm Flower (Hubi Ae) and Small Palm...
(Hubi Iki). From those two groups than weaving patterns is developing. Each group and subgroup (family) then has its own motif that cannot be imitated/used by other family members.

Based on the background above then the authors took the problem in this paper is How the Greatness of Sabu Women depicted in the colors and patterns of woven.

1.2 Formulation of the problem

The problem of focus in this paper is how the greatness of Sabu women is depicted in the colors and patterns of the weave. The problem is detailed as follows:

a. What is the semantic meaning of each color and style in every weave?
b. Why Sabu Women have the privilege of creating hues and colors in ikat
c. How the colors and patterns of Hubi iAe, Hubi iki, and Worapi, depict the majesty of Sabu women

1.3 Research purposes

a. Describe the greatness of Sabu women through motifs and colors
b. Describes the meaning contained in the colors and motifs of the weaving of the Sabu

II. LITERATURE REVIEW

The meaning of Sabu women’s greatness in this paper is how to describe the role of Sabu women in the life cycle system. In the life cycle of the Sabu, women play a very important role for the immediate household, customary rituals, behavioral patterns of society, as well as economic power.

Shabu women in the household life, always provide their children with skills such as weaving, hoping that when they are married they can be a good mother for their children, providing clothes for the whole household, maintaining useful plants for household needs and weaving skills.

For customary ritual needs, both marriage and death, the wrapping cloth worn by a person to marry / die must be made by their own mother or sister. Otherwise, if it is marriage, the person is deemed disrespectful of the ancestor and does not get a blessing. When it is death, the person is believed not to be accepted by his ancestors because of his unknown origins.

As a household economic support, Sabu women always use their home yard by planting cotton, turmeric, “mengkudu” and “nila” as basic materials in the weaving process to produce a tied woven that matches their hubi for in-house supplies, can also be sold.

The weaving activity is a skill that all Sabu women must possess. Therefore, in addition to the task of organizing the household, a Sabu woman also has to train each of their daughters to be skilled in weaving, starting from the process of cotton planting, picking, separating cotton and cotton seeds, spinning cotton into yarn and weaving process into an attractive weave.

In analyzing the color and pattern of woven fabric of Sabu women then semiotic theory is used. Barthes (1915-1985) there is a relationship between the language and the sign that generates the myth. Signs can be understood explicitly in explaining things as they are and also
connotations in some sense that generates the myth behind them all. The above explanation can be described as follows.

![Figure 1. Process Signification](image)

This signification process is called denotation and connotation (Budiman, 2003: 63 - 65). In semiology the meaning of denotation and connotation plays a very important role. The meaning of denotation is straightforward, meaning the special meaning contained in a sign or picture of a marker. While the meaning of connotation will be related to the culture implicit in the wrapper, the meaning contained in it (Berger, 2005: 55).

Based on the two views above the authors conclude that Sabu tied weave can be seen as a sign and marker for the life of the Sabu community in general, through the weave colors and patterns reflects the glory of women Sabu and myths depicted therein.

III. RESULTS AND DISCUSSION

III.1 The origin of Sabu textiles

The textile in Sabu is a tied form which means tie-dye technique in order to obtain a pattern. Weaving is an important reflection of the traditional role of women in society, especially in the maternal lineage, and this has been running since the beginning of Sabu’s history. It is impossible to understand the meaning of Sabu textiles without knowing the unique social structure of the island.

Based on the secret and sacred secretions of the island, the two brothers Muji Babo and his younger brother Lou Babo formed two motifs or parts called hub iae, (Big Palm Flowers) and hubi iki, (Small Palm Flowers). In Sabu culture a man must marry a woman of the same lineage with his mother and grandmother. Then the compositions and motifs displayed on the female sheath (ai) can clearly distinguish the women Hubi Ae (Big Flower) and the women Hubilki (Small Flower).

Sheath from the Hubi Ae group (Big Flower) show the blue nila ribbon associated with the ribbon of the tie motif (7 narrow nila ribbons per half piece). While Hubi iki sheath (Small
Flower) has bigger ribbon of darker indigo (4 nila ribbon per half piece) and also related to ribbon of tie motif. Both types of sheths show a large patterned ribbon of each group distinctiveness.

The main motif of the Hubi Ae sheth is angled and geometric consists of three pastiles (rhombic formation) called my wokelaku. While the main motif of the led’do sheath is the wavy lines and more difficult to be formed through the bonding process. Hubi Ae weave is brighter than the hubi iki, especially for members of the hubi iki family that the value is almost blackish. The number of plain ribbons, called roa, and the types of motif that are present become very important in the difference and identity of cloth markers in Sabu.

There are also other types of sheth called èi worapi. This type of sheth requires further technical prowess in the coloring process. The ribbons tied to the motifs in the sheath show four colors: blue, red, indigo, maroon (the result of excessive mixing of red and indigo), and white, as the natural color of the yarn.

The yarn that became the base material of Sabu Island weave was stretched on the langa (stretcher lumber) to facilitate tying the yarn in accordance with the motif to be made, after that the yarn is then covered with wax. After the process of candlestick was done then the next process is the process of color immersion.

This color dyeing process is done with four basic colors namely dark blue, indigo, red and black, the ingredients for the process of dyeing the color of woven fabric using natural dye materials can be obtained from the mengkudu and yellow from turmeric. The motif known in the traditional weaving cloth of Sabu Island include flora and fauna motif and geometric motif. After that the threads are stretched back on the langamane and start the weaving process.

III.2 Colors and patterns in the weave

III.2.1 Colors and patterns in Ai King’s weave

![Figure 2. Ai Raja](https://www.doarj.org)

In the beginning the woven fabric produced in the form of sarongs, blankets and scarves whose utilization is still limited as a body protector, prestige/social status, traditional
ceremonies, dowries and is considered a myth because according to certain beliefs / certain designs will protect them from natural disturbances, disasters, evil spirits and so on. At that time, the skills of designing motif / decorations are still monotonous with a certain size/unchanged and is a passed down knowledge from generation to generation. The motif produced is fauna (zoomorphic), human figure (anthropomorphic), plant stylization (flora), geometric and replica of Indian patolian decoration. For Sabu woven fabric, the developed motifs are environmentally nuanced flora and fauna such as flowers, lontar leaves, birds, chickens and horses.

This motif is developed and owned by the Muji Babo offspring intended for hubi ae women of Sabu. Included in the group ai king is: pudilla motif; robo motif; dalla motif; kobeworena motif; pirigalena motif; kobemolai motif; huge motif; tutu motif; kelakkukaji ru helaggi motif; somebody keware wa, kae kuhi, kelakku wo pudi. This motif is dominated by white, red, black, blue and brown.

III.2.2 Colors and motifs in Ai Leddo Weave

![Figure 3. Eileddo](image)

This motif is created by Lou Babo and is intended for those hubi iki-ed based on their unique life history individually, family, or group. Motifs that are created, among others; wo boi, wo keware hawu, putenga, wo kelakku,peekki jawu, jingi wiki, mahi dole, and wara tada. This motif is dominated by white, black, red, yellow, green, brown, ash, orange and blue.

III.2.3 Colors and motifs in Ai Worapi Weave
This motif was created by both descendants to overcome the inclusiveness of both hubi and as an attitude of openness to others. This type can be used by anyone and also by migrants. But in custom rituals ai worapi that are used still have to show the difference between hubi ae and hubi iki. The sign that distinguishes both is bak’kha, for hubi iki joint of the yarn is black and for hubi ae is red. This motif is a color blend from the two hubi.

III.3  **Semitiok meaning in color and motif**

III.3.1  **Color**

Visually the color has the power that can affect the image of the person who saw it. Each color can give a psychologically response.

Molly E. Holzschlag, an expert on color, in his writings “Creating Color Scheme” (Kusrianto, 2007: 47) lists the abilities of each color when giving a psychologically response;

a. Red means strength, power, warmth, lust, love, aggressiveness and danger.

b. Blue means trust, conservative, security, technology, cleanliness and command.
c. Green means natural, health, good looks, jealousy and renewal.

d. Yellow means optimism, hope, philosophy, dishonesty / fraud, cowardice and betrayal.

e. Purple means spiritual, mystery, majesty, shape change, fierce and arrogant.

f. Orange means energy, balance and warmth.

g. Chocolate means earth, reliable, comfortable and enduring.

h. Gray means intellect, futuristic, fashionable, and destructive.

i. White means pure / holy, clean, precise, innocent (without sin), sterile and death.

j. Black means strength, sexuality, luxury, death, mystery, fear, unhappiness and grace.

There are four basic colors namely deep blue (indigo), red, white and black, in the manufacture of woven, while the ingredients for the process of dyeing the color of the Sabu woven fabric using natural dye materials can be obtained from mengkudu to red, turmeric for yellow, blue and black colors.

Here is a color analysis based on Roland Barthes’s semiotics theory is:

<table>
<thead>
<tr>
<th>Color</th>
<th>Denotation</th>
<th>Connotation</th>
<th>Myth</th>
</tr>
</thead>
<tbody>
<tr>
<td>Red</td>
<td>The base color is similar to the color of the blood</td>
<td>Strength, power, warmth, lust, love, aggressiveness and danger</td>
<td>Strength with the prince's dignity</td>
</tr>
<tr>
<td>Black</td>
<td>The base color is similar to the charcoal color</td>
<td>power, sexuality, luxury, death, mystery, fear, unhappiness and grace</td>
<td>The power of darkness that always surrounds human life</td>
</tr>
<tr>
<td>White</td>
<td>a basic color similar to the color of cotton</td>
<td>Pure / holy, clean, accurate, innocent (sterile), sterile and death.</td>
<td>Innocence, simplicity and readiness in the face of life</td>
</tr>
<tr>
<td>Indigo</td>
<td>a base color similar to the bright sky color (not cloudy etc.) as well as the original color (not a mixture of several colors)</td>
<td>Trust, conservative, security, technology, cleanliness and command.</td>
<td>Trust in Deoama’s participation in all aspects of life</td>
</tr>
</tbody>
</table>
Based on the chart above the four basic colors used by Sabu women in creating the colors of woven fabric can be said in human life given the nature as a creature in power to maintain the unity of this universe in innocence, simplicity, and humility and authoritative patterns of behavior in facing outside influences with still believe in the inclusion of Deo Ama, this is the majesty of a Sabu women’s heart who is tenacious, diligent and humble.

III.3.2 Pattern or Motif

The pattern or motif of Sabu society can be grouped into three main motifs namely hubi ae, hubi ikki and worapi.

a) Hubi ae

The motifs created for hubi ae is Ei raja, this motifs is created and owned by Muji Babo offspring involving:

1) Pudilla motif

The word Pudilla consists of two words appu and Dilla. Appu means grandma and Dilla is taken from Dilla Robo’s name. Warning of Dilla Robo’s life with polyandry (marrying many men) and the incest was written through Pudilla Motifs (Grandma Dilla’s motifs). The motif consists of two of bamboo shoots, a haik handle (a beverage container of lontar leaves), a small motif inside a large motif. These motifs has the message and hope as follows: two shoots of bamboo shoots are a warning so that the grandchildren will not follow the way of life of Dilla’s polyandry grandmother and marry her brother; the haik handle is an invitation to hold on to customs; and the little flower is the hope that the generation of Dilla’s Grandmother will be a respected person. Context of DillaRobo’s story in Habba’s customary territory (Seba right now). Dilla Robo graves believed to be in one village in Kekoro.

2) Robo Motif

Dilla is a legendary character who was given another name as the name of the protector and giver of power according to the tradition of Sabu (ngara’bhani), namely Mare Ga. She is the only daughter of three brothers from Muji Babo and Robo Aba. Dilla is believed to be a beautiful woman and marries many men in every customary area in Sabu, including marrying her own brother. Dilla has the power of a dazzling secret, even difficult to recognize her personality. When Dilla headed to Dimu area (eastern part of Sabu Island) to get married at the last time, suddenly it was raining heavily. Therefore interpreted as a sign of nature does not bless, then the people hit the dimples so people wake up to save themselves by doing custom events. But apparently it is useless, because of the anger and punishment of nature, Dilla died. Lesung then symbolized as the body of Dilla aka Mare Ga.

Robo motif is rectangular. This sarong motif means as a protective weapon on the way, such as the marriage event in which the husband and wife will come out of their own families to the new household. Also at death, this motif means “protector” during the journey back into the fellowship of the ancestors. This motif is believed to be an heirloom motif in the genealogy of Dilla Robo.
3) Dula Motif

The motif D’ulla is preserved as a genuine blanket motif for men, called hi’jji, which the functions is as a motif in traditional aclothing, as well as for ceremonies, marriages, and deaths, as well as daily clothing. Why the motif D’ulla devoted to male blankets is not yet known for certain. Indeed Du’lla motif also exists in the sarong of women. Men do not have a special motif as in women. D’ulla is a container made from branches of betel nut and clay mixture that serves as a place to soak the roots of the tree (traditional medicine) to bathe the newborn. The container is also used as a place of water for the customary bathing rites of the children (d’abba). The experience of babysitting, the benefits of betel nuts and clay for families and communities at the time, and the rite of endorsement of children into legitimate customs through the rites of abba is told through this motif.

4) Kobe Morena Motif

This motif revolves around the life history of a woman named Dilla Tede. This life history is a source of inspiration for Dilla Ted by creating a motif that is named Kobe Morena. This motif becomes a history book about Dilla Tede’s mission to Ga City and may only be worn by female descendants of Dilla Tede.

Dilla Tede is married to a boatman whose name is Raja Bangngu. one day Dilla Tede went to Ga Town (according to some sources, located ... on Solor Island in Flores) by boat named Kowa Deo. Arrive in Ga Town, Dilla Tede faces the king and introduces himself by the name of Ga Lena (a princess from the Kingdom of Ga) through the expression of poetry: “Ga Lena Uli Wo Helagi Horo Made De Waru (which is more or less meaning: the daughter of King of Ga who came from the land of the moon full of halos)”. She reports on warfare that occurred in his country by showing the horse’s bones as human bones. The King cares and supports her. Dilla Tede was given a gift of an inheritance box. After a conversation with the king in Ga Town, she returned to Sabu with the support of war equipment in the form of seven ships, one flag, and other weapons. Upon arrival at Sabu, Dilla Tede raised the flag in the middle of the Nahoro clan in Liae; until now the place was named the flag bouquet (hala paji).

5) Piri Ga Lena Motif

Dilla Tede, aka Ga Lena, is remembered as a luminous woman like Bani Weo (a visual for the moon where in the view as if there was a grandmother spinning the yarn, according to some growing folklore). And that’s how Dilla Tede is metaphorized by his grandchildren. To commemorate the legendary figure Dilla Tede as a bright luminary character, Dilla Tede grandson created a new motif called Piri Ga Lena Motif (Ga Lena’s plate, aka Dilla Tede). The possibility of a dish brought by Dilla Tede from the countryside is inspired by the plate motif for his offspring, which in the local language is expressed as Piri Motif.

6) Kobe Molai Motif

In the Mehara region, west side of Sabu Island, there is another motif that also remembers Dilla Tede, called Kobe Molai Motif consisting of green twigs. So the life history of Dilla Tede told in three motifs, namely Kobe Morena Motif, Piri Ga Lena Motif, and Kobe Molai Motif.

7) Kae Hoge Motif
Remembering their origins from an ancestor, they created a motif called Motif Kae Hoge. This motif is in the form of two birds that are standing on a container with a board and stand up straight back.

8) Tutu Motif

Tutu’s motif tells about the female character Dina Riwu who came from Mehara. Dina will be married to Jami Lobo in Seba, but due to illness, the marriage is postponed. After recovering, Dina did not marry Jami Lobo, but married a fétor from Menia, TeroWeo. Hearing this, Jami Lobo made a dance festival (ledo). At the show Jami Lobo meets with Dina. This raises a small clash. The satire about Jami Lobo’s behavior towards Dina is written in Tutu’s motif of chicken and mirror.

9) Motif WoKelakku Kaji Ru Helagi

This motif revolves around the benefits of asam leaves as spices and herbs. The asam leaf is used by Sabu women as a body care and beauty ingredient. It is unknown who created this motif, but it is still in the mayang Muji Babo Major neighborhood (large mayang).

10) Wo kelakku Keware Wa Motif

This motif is similar to Ru Helagi motif except the knot motif.

11) Kae Kuhi Motif

This motif is a connected eye of the keys. This motif is a reminder that everyone cannot enter a locked house without a key.

12) Wo Kelakku Wo Pudi Motif

This motif is leaf hanging leaves. Also unknown to its creator and the meaning of this leaf symbol.

b) Hubikki

For the hubikki group created a motif called ei sleddo. Some motifs were also created by women from the Lou Babo lineage based on their unique history, individually, family, or group. Motifs from the descendants of Lou Babo known as the Ei Ledo sarong (the last sarong) of hubi iki (small mayang). The woven motifs of Lou Babo’s mayang are:

1) Wo Boi Motif; and Wo Keware Hawu Motif

This sarong motif tells many things from the facts and messages of life. For example, the women from this mayang wrote that their ancestors used to live in the sea, then landed and made houses. The boats in the sea as a residence become a source of inspiration when they make a house on land. That is the history of these two motifs. Originally the ancestors in this story lived in the sea without home. Yet they live like a sponge (wo boi) that shelter behind strong corals. When they switched ashore, they began to search and make a place to stay. Search form residence was expressed in the form of a house known as the Sabu circle of ellipse (wo keware Hawu). Wo Boi Motif and Keware Hawu Motif become a historical record of the journey from the sea until their ancestors settled on Sabu Island by building a residence. In Sabu women’s legend, the motif of the youngest Lou Babo’ sarong symbolizes protection. The sanctuary can be
seen in the real masterpiece of the original house of Sabu in the shape of a boat. This became the forerunner to the construction of a boat-shaped Sabu house.

For the Sabu community, the house is a physical work made by men and women. Women [of descendants of Lou Babo] wrote their entire ideas, experiences, and histories in Ei Ledo’s sarongs through the sponge and ellipse motifs. Sabu women documented all their life experiences at the definite moment and wrote them in motifs. Gloves with colorful motifs such as red, yellow, green, blue, brown, ash, white, orange, and black paint the life of the terms of meaning.

2) Putenga Motif

The word Putenga consists of two words; pu from the word appu which means grandmother (as explained about the Pudilla Motif above), and Tenga, from Tenga Ga’s name. Tenga Ga is a legend. This motif tells of a fight between two husbands from Tenga Ga and her brother. Fights and deaths happen from Tenga Ga’s words which provoked anger from her own brothers with her husband. Heat, war, and death are the record / message conveyed by this motif. The warning of the ancestors of Tenga Ga gave birth to the Kekedi Motif (woven tool to smoothen the cotton) as a symbol of consideration. Kekedi motif is a motif to commemorate Tenga Ga ancestral figures as well as the tragic events that befell him and his family. The context is in the customary territory of Habba (Seba), this motif should only be used by female descendants of Tenga Ga figures.

3) Jawu Motif (Wo Kelakku and Peeki Jawu Motif)

This motif tells the story of a beautiful female character named Jawu. The mother because the task of nurturing Jawu cannot be with her husband working in the fields. Her husband was angry with her because time and attention was being poured out on the child. Finally, the mother left her child at home alone, and then went to the farm following her husband. The boy is alone at home; then the helper of the god, the grandmother of the sun, came to take it to his throne and keep Jawu. When Jawu is older, he is married to a legend named Kelogo Liru. After giving birth to children with Kelogo Liru, Jawu came down to earth and lived on a tree heliru. According to legend, Jawu married several times, both in Mehara (western tip of Sabu Island) and also in east Sabu. The adat figure who married her in East Sabu made a special house for Jawu named Kopu Jawu, meaning Jawu’s house. The special house was made to meet the wishes of Jawu who did not want to live with her husband, Bella Hina. Jawu’s story is written on Motif of Wo Kelakku and Peeki Jawu Motif. The motif of Jawu’s life in the Sabu legend cannot be separated from heaven and earth.

4) Jingi Wiki Motif

This motif tells about the female character Nida. Nida is entitled as a magical woman. Her magical power can separate the wives from her husband. If this character is present in a house / family, then the wife will be out leaving her husband. When the wife settles down at home, the risk is her death. Nida’s polyandry life generates offspring almost across Sabu Island. This magical character is called the nickname Jingi Wiki, which means the one who separates. History of magical character Nida aka Jingi Wiki is written in Motif of Jingi Wiki. This motif consists of large and small flowers with many stems. The flower symbolizes Nida’s life. This motif is
patched to the grandchildren and descendants of Nida, and others are forbidden to wear it or imitate it because it is believed that it would be like Nida.

5) Mahi Dole Motif

Life and history of Mahi Dole is written in a boat-shaped motif named Mahi Dole. This mythical figure is known as having the power of magic (kewaga). Because of the power of the magic, he was thrown into the sea by his brothers in the Rajua Strait (the western tip of Sabu Island and the eastern end of Rajua Island). Mahi Dole survived and washed up on the west coast of Sabu Island. He was found by two male hunters in the forest and brought to the King. Her presence troubled the King because of her magical powers. In fact, Mahi Dole was almost killed in a scenario made by the King, which is the time of death restoration ceremony, a buffalo was killed. Above the animal the victim was Mahi Dole loaded to be killed, but saved. Remembering the ancestors of Mahi Dole, his descendants called themselves “seeds delivered”. The symbol of life that is threatened is illustrated through a pattern of boat patterns.

6) Wara Tada Motif

Sabu women also have personal creativity, to write their personal history through sarong motifs. This is evident in the story of Wara Tada motif. The motif of Wara Tada is somewhat unique, because there are two great flowers in a sarong. Usually only one big motif for one sarong. This motif illustrates the story of the lives of their female ancestors, who were rejected, and killed by his own father for his sex life. The attempted murder of the father failed, because of the ingenuity of Wara Tada his child, outwit his father before the machete was swung at him. Wara Tada jumped into the sea. In the sea was Wara Tada, helped by a whale (lungi rai), who took care of his wounds and brought him back to shore. Experience living in two worlds, the human world and the sea / fish world, narrated by Wara Tada motif. Motifs that tell about the suffering of sex, about life and death (land and sea), about the help and goodness of whales. This motif in the form of fish and sea vegetables. Or, too, Wara Tada, wrote a bad history of her life because of her sex as a woman who dumped her father into the sea. The experience is symbolized in the motif of a whale, a marine plant called a two motifs sarong (ei due hebe). This motif also contains the covenant bond between Wara Tada the ancestor and all his descendants forward, to remember the services of whales and promised not to eat whale meat. And until now the descendants of Wara Tada obey him as a taboo. Even if the whales are stranded on the beach in Sabu, they will carry a Wara Tada Motif sarong, wrapped in a whale’s neck and then thrust into the sea. Here we see ... an eco-feminism of Sabu women and also the people.

c) Worapi

The patent “motifs of clothing held highly by women of two offspring (eldest and youngest), namely Muji Babo and Lou Babo; seemingly gave birth to the new wisdom of both groups of women in the Sabu society. True, the challenge gave birth to new opportunities. Surely they discuss how to overcome inclusiveness so that they are open to each other. The answer, they create a mediator motif known as the motif / sarong “Worapi”. This sarong motif varies greatly between local and outdoor motifs such as: flowers, birds, angels, grape leaves, and so on. Called Worapi because it shows a variety of colors on the motif. These neutral motifs become daily
clothing and may be worn by both groups of women. Worapi motifs are also made for blankets and can be worn daily by men.

Based on the above description of the symbolic meaning of this ornament of woven is considered to be something that has a soul with three colors which is presented as an important magical power. The connection in the middle of the cloth (bèka) is considered as the spine (rudêbo), while the edges are regarded as ‘smooth eyes’ (wurumada). The small binding motif (julingiu) between two ro’a is the heart and the heart (the center of emotional control). The empty distance at the end of the bundle line is the esophagus and breath (henga) which can also mean ‘soul’. The center of the main line of a motif (hebe) is the puser/center (èhu) of the entire fabric. One important marker, though not seen when the glove is worn is the color on the edge of the middle joint, which is the red color for the large and dark blue flowers for the small palm flower group.

IV. CONCLUSIONS AND RECOMMENDATIONS

IV.1 Conclusions

The important concepts in Sabu culture are not only verbally revealed but also through traditional ways in the weaving tradition. Each weave contains meaning and plays an important role. In the weave is specifically expressed the Sabu lifeblood from birth to death and hope for the next life.

The subtle and quality bonding patterns convey the message of Sabu characteristic in general and Sabu women in particular who are warm in social and polite in speech. Each pattern created associates the individual owner as part of a hubi ae or hubi ikki group and has a line of ancestry.

Each pattern and woven motif has a certain meaning in improving the role of Sabu women in creating, designing and producing quality weavings. Sabu weaves are grouped into two groups: hubi ae (large palm flower) and hubi ikki (small palm flower). To overcome the inclusiveness of the two groups then created a type of woven called worapi.

Sabu woven always serves as a tool to cover the body, which in the formation of shades and colors derived from the natural environment and ancestral life inherited from generation to generation and attached in various rituals and ceremonies. Textiles containing certain magical powers are only woven by women. It provides important roles and positions for women in society. Traditionally, a woman is responsible for the health and safety of her older brother.

The greatness of Sabu women depicted in style and color shows her role in maintaining family identity, creating and designing woven colors and colors, processing natural materials to produce shades and colors and preserving nature, culture, and family tree work over the woven fabric. All of these processes are done by Sabu women, while men in the process of producing ikat (tie) are limited in smoothing the weaving tools.

IV.2 Recommendations
As Sabu people to be able to return to their cultural roots and origins by starting to collect at least one traditional weave with a unique motif belonging to their original group (*hubi* or *wini*), and at the same time having an ancient and unique 'identity card' of their ancestors. This identity marker function transcends the importance of mere ethnic identities as Sabu people. Another hope is that genealogical knowledge associated with these peculiar patterns can be passed on to later generations.

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