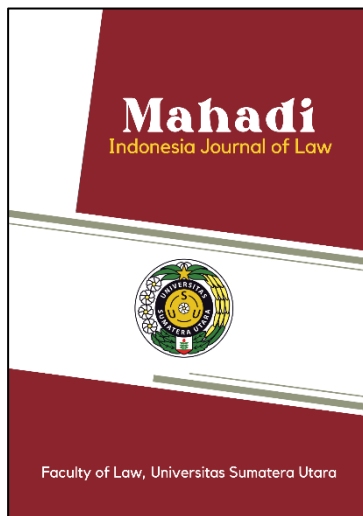




The Ulos Silalahi Woven Fabric Serves As a Significant Cultural Attribute Within The Silahisabungan District, Located In The Dairi Regency

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Abstract:

The title of this research is Weaving Ulos Silalahi as a Cultural Attribute in Silahisabungan District, Dairi Regency. The objective of this study is to investigate the process involved in creating Ulos Silalahi Woven fabric and its utilization as a cultural symbol in traditional ceremonies within the Silahisabungan District. The present study employs ethnographic research methods. The findings indicated that the production of Ulos Silalahi Woven Fabrics commenced with the Mangunggas, which involves the bending of threads. Subsequently, the Manorha process is undertaken to string the threads into a humpalan. Finally, the Matibobok process is employed to create intricate designs on the fabric. The term "manirat" refers to the traditional process of fabric production, namely the creation of cloth and tassels. The utilization of Ulos Silalahi weaved cloth persists in contemporary times, particularly during traditional gatherings within Silalahi I Village. Ulos Silalahi, a type of woven fabric, holds significant cultural value among the Batak community, particularly among the descendants of the Silalahi clan residing in the Silahisabungan sub-district. This fabric is utilized throughout many occasions, both celebratory and mournful in nature.

Keywords: : Ulos Silalahi, Silalahi Clan, Cultural.

INTRODUCTION

The presence of multiple ethnic groups in Indonesia contributes to a wide range of identification characteristics. The Batak ethnic group residing on the island of North Sumatra exhibits distinct identity characteristics. One example is to Traditional Woven Cloth Sheets, also referred to as Ulos Fabrics, which exhibit diverse functionalities and applications. The recognition of a community's identity can be ascertained through an examination of the traits that are employed. Located in the Dairi Regency of Sumatra Province, Silalahi I Village in Silahisabungan District stands as a prominent hub for the manufacturing of woven textiles. The Ulos Silalahi Woven Cloth is a textile that is produced by the local community. The utilisation of Ulos holds significant importance for persons participating in traditional activities within the Batak Community of Marga Silalahi lineage. The Ulos Silalahi Woven Cloth is considered a cultural asset of the local community group due to its exclusive usage by the Batak people belonging to the Silahisabungan tribe.

The Ulos Silalahi Woven Fabric, as an artefact, represents the culmination of thoughts and acts within a communal group, hence embodying a distinct cultural form. The relationship between culture and Ulos Silalahi Woven Fabric can be understood as the evolution of textile styles within a cultural context. The variations observed in textile works throughout different regions and time periods can be attributed to the divergent cultures and practises that have evolved within each respective region. The contemporary state of textile production worldwide can be seen as a reflection of the cultural transformation that has taken place. The variations in

customs simultaneously serve as indicators of the unique experiences encountered by different community groupings.

The Ulos Silalahi Woven Fabric, as a textile fabric product, possesses a tangible presence that is perceptible, tactile, and experiential within the societal context. The physical manifestation, whether in everyday usage or in conventional discourse, can be interpreted as an artifact. The 'Ulos Silalahi Woven Cloth' serves as a means of conveying the socio-cultural context of the community in which it is situated. According to Koenjaraningrat, artifacts represent the ultimate manifestation that emerges from the interplay of ideas and actions within a given culture.¹

The Ulos Silalahi Woven Cloth has gained recognition as one of the defining characteristics of the Marga Silalahi community group. According to Jenkins², the concept of identity refers to an individual's self-perception as well as their perception of others. This mutual understanding encompasses both one's own self-awareness and the understanding of others, including oneself. In the context of identification, characteristics can be understood as indicators that contribute to the characterization of an object's identity. Similar to the case observed in Silalahi I Village, the inhabitants possess a distinct sense of identity, which encompasses their self-perception as well as their perception of others, hence fostering a reciprocal comprehension among community members. In this particular instance, the Ulos Silalahi Woven Fabric is being produced as a cultural artifact through the process of weaving. In order to examine the use of Ulos Silalahi Woven Fabric as a cultural emblem inside the Silahisabung District, it is imperative to delve into its significance and application.

METHODS

The study employed ethnographic methodologies to carry out the investigation. According to Spradley³, ethnography encompasses the construction of knowledge through the utilization of research tools, ethnographic ideas, and diverse forms of cultural descriptions. The present study is situated in Silalahi I Village, within the Silahisabung District of the Dairi Regency. The data gathering approaches employed in this study involve the utilization of in-depth interviews, participatory observation, and documentation.

The primary data was obtained through conducting direct interviews. The primary data was collected by direct fieldwork conducted by the author, who visited the weavers in the designated research area. The weavers are typically present during the morning hours, commencing at 9:00 AM, and persist into the late evening, concluding at 6:00 PM. Initially, the author provides an introduction whereby they present their identity and the objective of the present study. The author collaborates with informants to construct report cards and constructs tarombo⁴ through their assistance. If a mutual sense of security has been established between the writer and the informant, it is likely that the informant will exhibit a greater degree of friendliness towards the writer. In the presence of informants, it is imperative for the writer to possess a high level of proficiency in formulating inquiries pertaining to the subject matter under investigation. Additionally, the author provides assistance to the weavers in several tasks, including the drying, rolling, and arranging of the yarn.

When doing a search for secondary data, the author systematically gathers information from various sources such as books, scholarly papers, journals, and articles that are relevant to the specific subject under discussion. During the data collection process, the writer employs a recording device to facilitate the subsequent data reduction. The author's pool of informants

¹ Koentjaraningrat. 2009. Introduction to Anthropology I. Jakarta. PT Rineka Cipta, p.159

² Richard Jenkins. 2008. Social Identity. Medan : Bina Media Pioneer, p. 13

³ Spardley, James P. 2007. Ethnographic Methods. Yogyakarta. Tiara Discourse, p.3

⁴ Tarombo (in Toba Batak) refers to genealogy or origin.

consists of a total of 17 individuals, encompassing important informants, regular informants, and supplementary informants. Key informants are those who possess essential knowledge and possess the necessary information required for research purposes. The author selects these individuals as primary sources of information due to their direct involvement with Ulos Silalahi Woven Cloth and their active engagement in the preservation of the Silahisabung culture. The individuals in question actively engage in the tasks of upholding, safeguarding, and utilizing Ulos Silalahi Woven Fabric as a cultural artifact. The individuals in question consist of Mrs. Rosinta Sitanggang, aged 42, Mrs. Tiurma Simarmata, aged 70, Oppung br. Silhaloho, aged 66, and Oppung Elpina br. Sagala, aged 76. The category of ordinary informants refers to those who are actively engaged in the social interactions being examined. The author chose them as regular informants because they were also involved in the author's life during the research, providing the information the writer needed, although in some ways they still did not understand much about Ulos Silalahi Woven Fabric. Nevertheless, their participation can be observed in the intricate weaving procedures carried out at Silalahi I Village. The individuals mentioned in the text include Mrs. Ropita Sihombing (43), Oppung br. Sitanggang (65), Mrs. Regina Silalahi (60), Mrs. Letrina Sigiro (47), Mrs. Ical Sihombing (35), Mrs. Irwan Simbolon (38), Mrs. Lermin Sagaka (51), Mr. Rianto Pintu Batu (43), Mr. Gress Sondi's house (51), Mrs. Gress Sihombing (51), Mrs. Boru Sidabutar, Mr. Siallagan, and Mak Roy Siregar (52).

RESULTS AND DISCUSSION

History of the Silahisabungan clan

The Silalahi clan is recognized as one of the prominent lineages within the Batak people. The Silalahi lineage can be traced back to the ancestral territory known as Silalahi Nabolak. Silalahi Nabolak is an anesthetic that can be classified as a member of the lineage derived from King Silahisabung. King Silahisabung is reported to have had a total of seven boys and one daughter from his union with Iggan Matio Boru Batang Nari. These offspring are known as Lau Raja, Tungkir Raja, Boru Deang Namora, Butar Raja, Dabariba Raja, Debang Raja, and Batu Raja. A male offspring named Tabun Raja was born to the union of the individual in question and Siboru Nailing Nairashaon. Each offspring of King Silahisabung possesses a diverse range of skills inherited from their paternal lineage, including extraordinary supernatural capabilities and astute intellectual faculties. Boru Deang Namora possessed the skill of weaving, which she inherited from her mother, who had prior knowledge of the territory belonging to Pak-Pak.

The History of Ulos Silalahi Woven Cloth

The tradition of Ulos Silalahi Woven Fabric dates back to the ancient inhabitants of Silalahi Nabolak. The Pamuka Huta community has resumed the practice of weaving, drawing upon the rich reservoir of ancestral knowledge. The tradition of weaving in Silalahi Nabolak has been documented to have originated from the marriage between Iggan Matio Boru Batang Nari and King Silahisabung. Oppung Iggan Matio Boru Batang Nari possesses expertise in the art of weaving, which he acquired from his maternal lineage tracing back to the Pak-Pak community.

The weaving expertise of Oppung Iggan Matio Boru Batang Nari was also transmitted to his sole offspring, Namboru Deang Namora. Namboru Deang Namora engages in the craft of ulos fabric weaving, producing garments for both his siblings and parents. The weaving practices conducted by Namboru Deang Namora were transmitted to the progeny of his siblings, ensuring the continuity of this knowledge, which endures in contemporary times.

The Process of Making Ulos Silalahi Woven Cloth in Silalahi I Village

Based on the results of interviews with informants, the process of making ulos weaving in Silalahi I Village consists of several stages. The first stage is mangosteen. Is the process of giving starch that has been cooked and smeared with thread and then dried in the sun. The

second stage is the manorha, which is the process of rolling the yarn. The third stage is dead sleep, the stage of forming a motive. The fourth stage is martonun, the process of stringing threads into sheets of cloth. The fifth stage is manirat, the process of making tassels on woven ulos cloth.

Ulos Woven Cloth in Silalahi I Village

According to Tambunan⁵, weaving is a process that involves the utilization of weaving tools to create a fabric by interlacing the warp threads vertically above and below the weft threads in a continuous and repetitive horizontal motion. The process of weaving involves the consistent and repetitive execution of specific movements, resulting in the creation of a fabric with a distinct pattern. Consequently, the woven fabric is commonly referred to by the name of the particular weaving technique employed. In the region of Silahisabung, a wide range of ulos textiles are meticulously crafted by skilled local weavers. The various varieties of woven fabrics produced include Ulos Gobar, Ulos Polang-Polang, Ulos Sidos-dos, Ulos Siangkat-angkat, Ulos Ragi Siantar, Ulos Pangiring, Ulos Bintang Maratur, Ulos Suri-Suri Sanggar, Ulos Hati Rongga, Ulos Sigara Topi, Ulos Gipul, Ulos Jungjung, Ulos Sitorop Gatip, and Ulos Sangkur Bonar.

The salient features of ulos can be observed by examining its color palette and themes, as exemplified by the ulos in Silahisabung. Regarding color, Ulos Silalahi Woven Fabric exhibits three primary hues, namely black, red, and white. Additionally, it incorporates supplementary shades such as gray, which is a blend of white and black, maroon, which is a fusion of red and black, and navy blue, a darkened variant of black infused with a touch of blue. The defining characteristic of the Ulos Silalahi Woven Fabric is its simplicity.

Regarding themes, Ulos Silalahi Woven Fabric has uncomplicated designs that just consist of silhouette lines on the fabric. Examples of such motifs include Ulos Gobar, Ulos Pangiring, Ulos Ragi Siantar, and Ulos Sidos-dos, which lack any pictorial representations.

The Utilization of Silalahi Ulos Woven Fabric as a Cultural Artifact in the Silahisabung District

The Ulos Silalahi Woven Cloth originally had the purpose of providing bodily protection, however, as time progressed, ulos began to encompass other facets of human existence. According to Sandra A. Nissen (1993), a notable transformation has taken place whereby ulos, once often worn as regular attire, have now been supplanted by contemporary garments such trousers, shirts, jackets, dresses, and skirts. Nevertheless, the utilization of ulos as a traditional practice has remained constant and unaltered. The utilization of Ulos Silalahi Woven Cloth can also serve as a means of expressing one's cultural identity within the context of Dalihan Na Tolu. Silalahi I Village is known for its production of various ulos, a traditional woven cloth, encompassing a total of 14 distinct sorts. Among these, the Gobar Ulos Woven Cloth stands out as an exceptionally large textile originating from the Batak Community residing in the Silahisanungan Marga region. The following is an elucidation of the subject matter:

1. Ulos Gobar Woven Fabric

The term "Gobar" refers to "Gok Barita" in the Batak Toba language, denoting a substantial amount of news or information. This particular ulos holds a significant reputation and is regarded as one of the most esteemed ulos, occupying a prominent position within the ulos hierarchy. The ulos garment serves as a representation of the exceptional stature of Oppu Raja Silahisabung during various customary festivities. The Ulos Gobar textile is woven using a technique that does not include the use of a tie or gatip, but rather employs a double weaving method. Initially, it is important to consider the sides as well as the left and right hats. The ulos exhibits two distinct weaves positioned in its central region, accompanied by the presence of

⁵Rytha Tambunan. 2011. Simalungun Hiou Woven Cloth. Jakarta : Department of Culture and Tourism Directorate General of Cultural Values, Arts and Film, p.76

ivory. In the context of ivory weaving, it is common to observe two distinct patterns. The first pattern, known as the *rungkung-rungkung ni anduhur*, is characterized by its resemblance to the curve of a bird's neck. The second design involves a lifting technique during the weaving process. The process of double weaving transforms Gobar into a significantly wider ulos, as observed in its use as *Ulos ni Raja Silahisabung*.

The Ulos Gobar Woven Fabric holds significance in the context of the traditional Tugu Silahisabung Party. The ulos fabric is renowned for its rich and steadfast maroon hue. Historically, the utilization of the aforementioned practice was limited to Raja Turpuk or Senior Traditional Elders. However, presently, it has been accessible to all individuals bearing the surname Silalahi. The construction of the Silahisabung Monument involved the utilization of Ulos Gobar fabric, which was not exclusively reserved for King Turpuk. The rationale for this assertion is that individuals belonging to the Silalahi clan can trace their lineage back to royal ancestors, thereby warranting a certain level of reverence. The utilization of Ulos Gobar involves the application of forceful contact upon the surface of the wearer's body.

2. Ulos Polang Polang Woven Fabric

Ulos Ulos Polang-Polang is renowned for its distinctive linear pattern that spans the entire length of the tassel. The ulos in question lacks the traditional *gatip motif* and exhibits a double weaving technique. The Ulos Polang-Polang Woven Fabric holds significant cultural value in Silalahi I Village, where it is utilized in various traditional ceremonies that encompass both moments of celebration and mourning, such as marriage and death festivities. The Polang-polang is transformed by users into a body scarf. Utilized by individuals who are sons-in-law (*hela*) belonging to the Silalahi lineage. The utilization of the Ulos Polang-Polang Woven Fabric involves draping it across the user's physique.

3. Woven Ulos Sidos-dos

Ulos Sidos-dos is widely recognized and actively involved in several traditional events within the Silalahi community. During ancient times, individuals would commonly wear garments known as Sidos-dos. These articles of clothing were worn by both males, extending from the waist to the bottom of the feet, and women, extending from the breast to the knees. The ulos, which is currently recognized as the *Hadang-hadangan Ulos*, has gained widespread recognition among the traditional elders within the suzerainty lineage. The transformation of *sidos-dos* into ulos is characterized by its apparent simplicity, however it possesses a remarkable potency attributed to the seamless amalgamation of organic primary hues. The traditional textile known as Ulos Sidos-dos holds significance at customary gatherings organized by the Silalahi clan's descendants.

4. Ulos Jung-jung Woven Fabric

The Ulos *Jung-jung* is a traditional textile of the Batak people in North Sumatra, Indonesia. It is a hand Woven cloth is employed by individuals seeking to augment their inherent magical abilities. Typically, during the *hamalimon festival*. The ulos textile is employed by grandparents or individuals of the male gender seeking to augment their metaphysical abilities. Currently, the utilization of Ulos *Jung-jung* as a means to augment supernatural abilities has significantly diminished, primarily due to the widespread adoption of religious beliefs among the inhabitants of Silalahi I Village. The traditional textile known as Ulos *Jung-jung* is typically worn on the head, as suggested by its name, specifically positioned above the skull.

5. Ulos Sangkur Bonar Woven Fabric

The traditional textile known as Ulos *Sangkur Bonar* is frequently employed during ceremonial occasions in Silalahi I Village. Historically, it was utilized by players of the *Suri Raja* game. Currently, the garment is being worn by women who possess a desire to acquire supernatural abilities. The Ulos *Sangkur Bonar* is traditionally worn on the head by the wearer.

6. Ulos Simangkat-angkat Woven Fabric

Ulos *Simangkat-angkat* is renowned for its utilization as Ulos *Hadang-Hadangan*, a

shawl worn by women during traditional ceremonies that encompass both celebratory and mournful occasions. The ulos garment is traditionally worn by female individuals belonging to the Silalahi clan's lineage. The ulos Simangkat-angkat exhibits a distinctive color combination of green and black, which contributes to its shaded appearance. Additionally, the ulos is designed with a seamless integration of full leverage from one end to the other, thereby ensuring a comfortable fit for Silalahi women. Ulos Simangkat-angkat can be distinguished from Ulos Gobar, Ulos Polang-Polang, and Ulos Sidos-dos due to its unique characteristic of being weaved just once. The ulos simangkat-angkat is a type of woven fabric that is traditionally produced using a single weaving process.

7. Ulos Ragi Siantar

The Siantar Ragi Ulos textile exemplifies the modesty exhibited by the Silalahi clan's progeny. Ulos Ragi Siantar is a type of traditional cloth called ulos, which holds significant religious and cultural value. It is particularly revered as the preferred ulos by Namboru Si Boru Deang Namora, the daughter of Ompu Raja Silahisabung. The ulos fabric in question assumes a prayerful significance, as the weavers engage in a preliminary act of supplication to the divine, beseeching the blessings of Namboru Si Boru Deang Namora. This ritualistic practice aims to foster a sense of ease and facilitate the production of high-quality textiles throughout the weaving process.

Ulos Ragi Siantar is employed during a birth ceremony as a means of expressing reverence and extending heartfelt wishes to the divine entity. The ulos garment can also serve as a means for the descendants of Boru Silalahi to pay homage to their beloved ancestors by visiting their graves. The aforementioned individual employing this item is the offspring of Boru Silalahi. The traditional Indonesian textile known as Ulos Ragi Siantar is commonly worn by draping it over one's shoulder.

8. Ulos Sitorop Gatip Woven Fabric

The Ulos Sitorop Gatip serves as a shawl at traditional occasions that encompass both celebratory and mournful events. The size of this ulos is somewhat lesser when compared to Siantar Ragi Ulos. The ulos fabric in question is hardly produced due to its limited usage among the Boru Silalahi community, who predominantly prefer the Siantar Yeast Ulos fabric. The aforementioned individual employing this item is the offspring of Boru Silalahi. The Ulos Sitorop Gatip is utilized by draping it over the shoulder of the user.

9. Ulos Pangiring Woven Fabric

The Ulos Pangiring textile holds significant cultural value as it serves as a symbol and source of aspiration for parents desiring progeny for their offspring. The ulos, characterized by its predominantly red hue, symbolizes the inherent bravery that is expected of the Silalahi clan's progeny. The object in question was utilized by a male individual who shares a maternal lineage with the speaker, namely a brother of their mother. Subsequently, this item was transferred to a male individual named Berenya, who is the offspring of a person named Itonya. The Ulos Pangiring is traditionally worn by draping it over the body or back of the recipient.

10. Ulos Bintang Maratur Woven Fabric

Ulos Bintang Maratur is traditionally employed during wedding ceremonies with the intention of fostering a peaceful domestic environment for the newlywed couple. The intended reference is to ulos ni boru or ulos ni hela. The individuals that utilize this resource are the individuals designated as the bride and groom who are organizing and participating in a matrimonial ceremony. The Ulos Bintang Maratur is traditionally draped over the body of both the bride and groom during their wedding ceremony.

11. Suri-suri Ulos Woven Cloth

The Ulos Suri-suri Studio serves as a customary shawl in traditional practices. The occasion may encompass a tardidi celebration, the entrance into jabu, as well as a wedding ceremony. Utilized by maternal figures, this item may be bestowed upon their female offspring.

The ulos is employed by encircling it around the wearer's physique.

12. Ulos Sigara Topi Woven Fabric

Utilized during celebratory occasions, such as matrimonial ceremonies. This practice is exclusively observed by unmarried women who belong to the Silalahi lineage, specifically those who are daughters. Ulos Sigara Topi is a traditional garment that is draped over the wearer's torso.

13. Ulos Hatirongga Ulos Woven Fabric

Ulos Hati Rongga is commonly employed at celebratory occasions, including joyous events and weddings that commemorate the lineage of diverse clans. Utilized by married ladies who have offspring. The Ulos Hati Rongga is draped over the wearer's torso.

14. Woven Ulos Gipul

The Ulos Gipul textile holds significance in traditional rites, serving the purpose of a hadagang or maybe functioning as a hood. The placement of the object might be either on the shoulder or on the head. The aforementioned cultural practice is employed exclusively by married women belonging to the Boru Silalahi ethnic group. The ulos textile possesses the versatility to serve as both a headscarf and a hood. The placement of the object might be either on the shoulder or on the head.

Ulos Silalahi Woven Fabric at the Silahisabung Traditional Ceremony

The utilization of Ulos Silalahi Woven Fabric among the Silalahi Nabolak group is evident by its prominent presence in traditional festivities. The Silalahi Nabolak community partakes in various customary rituals, which encompass wedding ceremonies denoting joy, death ceremonies symbolizing grief, celebrations of the Gotiolon Party signifying the harvest, ceremonies involving the provision of food to their ompung known as manjalo sulang-sulang pahoppu, the act of presenting Ulos cloth to individuals recovering from illness referred to as *malum sian sahit*, the bestowal of names upon children termed *tardidi*, and the initiation of residing in a new house termed *Maenteri Jabu*. In addition to this, ladies frequently employ the Ulos Suri-Suri Sanggar Woven Cloth as a customary practice during their visits to places of worship, particularly in churches, for the purpose of engaging in religious devotion.

Individuals who are descendants of the Silalahi clan and opt to enter into matrimony inside the Silahisabung region are required to adhere to the prevailing marital protocols. According to Simanjuntak (2006), the nuptial celebration of a bride and groom involved the participation of members from Dalihan Na Tolu, who accompanied the bride's parents along with the groom's dalihan na tolu.

During the customary wedding ritual, the boru, or bride, will utilize the Ulos Silalahi Woven Fabric that aligns with the clan affiliation of the hosting party. One potential option for utilization is the Ulos Silalahi Woven Fabric, specifically the Simangkat-angkat Ulos Woven Cloth variant. The entity responsible for organizing the wedding ceremony is the Ulos Silalahi, a form of woven fabric known as Ulos Gobar. In the context of a traditional wedding ceremony, it is customary to incorporate the hula-hula, a traditional dance, into the proceedings. In this particular cultural practice, the utilization of Ulos Silalahi Woven Fabric, specifically the Ulos Pangiring variant, is observed for the attire of the bride and husband.

During the customary ritual of mourning, attendees are expected to don an ulos, a traditional cloth that serves as a symbolic representation of their individuality within the context of the funeral proceedings. The bereaved family will employ Ulos Gobar for males and Ulos Ragi Sianttar for females.

In addition to the customary rituals observed in many regions, particularly in Silalahi Nabolak, an annual festival of great significance takes place, celebrating the heritage of the Silalahisabungan tribe. The annual celebration is known as the Feast of the King Silahisabung Tomb Monument. In the event that an individual of Silalahi lineage enters into matrimony and

becomes a parent, it is customary for him to don Ulos Silalahi, a woven cloth of the Ulos Gobar variant, enveloping his physique. The individuals in question assume the role of organizers for the Tugu Raja Silahisabung event. If an adult individual, regardless of gender, is observed donning the Ulos Silalahi woven fabric in the manner of a sarong, it can be inferred that they belong to the Silahisabung lineage, encompassing both offspring and female members. If an adult female is observed donning the Ulos Silalahi woven fabric of the Ragi Siantar variant, which is draped about her physique, it can be inferred that she belongs to the Silahisabung lineage, specifically the boru subgroup.

During the Tugu Silahisabung festival, the identification of an elderly individual as a parent or grandparent can be inferred by observing their attire, namely the Ulos Silalahi woven cloth of the Ulos Polang-polang variant draped over their person. The individual in question assumes the role of a parent and hence warrants due respect, even in the given circumstance. Unmarried young girls commonly utilize Ulos Sigara Topi. Based on the Ulos Silalahi woven cloth they don, it may be inferred that they are of Silalahi clan lineage through the boru lineage, although their marital status remains uncertain.

Weaving Ulos Silalahi Woven Fabric Becomes a Livelihood as well as a Means of Preserving Cultural Attributes in Silalahi I Village

According to the authors, the weavers who were questioned expressed their decision to pursue weaving as a means of livelihood due to their deep appreciation for culture and their desire to safeguard the traditional practice of weaving. It is also recognized that proficiency in the art of weaving is a highly esteemed aptitude that eludes many individuals, despite their extensive educational pursuits. The process of weaving cloth sheets requires both a heartfelt dedication and a true mentality. In addition to this, the practice of weaving can effectively fulfill the weaver's requirements, since the revenue generated by the husband proves inadequate in addressing the domestic necessities of the family.

Women who possess expertise in the art of weaving often choose to pursue weaving as their primary occupation. The revenue generated from the purchase of woven cloth significantly contributes to fulfilling their domestic need. In the village of Silalahi I, a significant majority of women are engaged in gainful employment. Whether it is the role of a mother, grandma, or young daughter.

In addition to this, the act of weaving the Ulos Silalahi Woven Cloth serves as a tangible measure undertaken by the women of Silalahi I Village in order to save and protect their indigenous cultural heritage. They have a key role in perpetuating cultural heritage for future generations. The Ulos Silalahi textile, an integral component of traditional festivities in Silahisabung, is in high demand due to its cultural significance and its utilization in various ceremonial occasions.

CONCLUSIONS AND RECOMMENDATIONS

Ulos Silalahi Woven Cloth constitutes a significant cultural element among the Silalahi clan descendants residing in the Silahisabung District. The Silalahi clan is succeeded by other lineages, including the Sihaloho, Situngkir, Rumah Sondi, Sidabutar, Sidabariba, Sidebang, Pintu Batu, and Tambunan clans. The Ulos Silalahi Woven Fabrics encompass various sorts, including Gobar Ulos, Polang-polang Ulos, Sidos-dos Ulos, Jung-jung Ulos, Simangkat-angkat Ulos, Siantar Ragi Ulos, Gatip Sitorop Ulos, Pangiring Ulos, Maratur Bintang, Suri-suri Ulos Sanggar, Ulos Sigara Topi, Ulos Hati Rongga, Ulos Gipul, and Ulos Sangkur Bonar. Ulos Gobar Woven Fabric is well recognized and esteemed as a prominent ulos, occupying a distinguished position due to its embodiment of the profound symbolism associated with the greatness of Ompu Raja Silahisabung. The primary motivation for the ladies residing in Silalahi I Village to persist in the practice of weaving is rooted in the preservation of Ulos Silalahi weaving, a

cultural heritage originating from Oppung Pinggan Matio Boru. In Silalahi I Village, women engage in weaving activities as a means to fulfill the material requirements of their households. The utilization of Ulos Silalahi Woven Fabric remains prevalent in all customary occasions within the Silahisabung community. Both instances of happiness and instances of sadness. The utilization of Ulos Silalahi Woven Fabric is commonly observed during the commemoration event held at the King Silahisabung Tomb Monument. Based on the preceding exposition, the author posits some recommendations pertaining to the outcomes of this study that are intended for relevant stakeholders. In order to ensure the continued dissemination of weaving information to individuals seeking to acquire weaving skills, weavers must persist in offering their expertise to interested learners. Experienced weavers provide support and guidance to novice weavers in the production of Ulos Silalahi woven textiles. The craft of weaving continues to be upheld by contemporary weavers. The involvement of the local administration in the promotion of Ulos Silalahi Woven Fabric as a cultural artifact that instills national pride is evident. It is imperative for the community to persist in the preservation and transmission of their ancestral cultural practices, particularly the traditional knowledge of weaving. The local community actively engages in the promotion of tourism at the Ulos Silahisabung Weaving Village in Silalahi I Village. This is achieved through the utilization of various media platforms, allowing visitors to gain a firsthand experience of the weavers' way of life during the weaving process.

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