

THE POTENTIAL OF CEPUK WOVEN FABRICS AS NUSA PENIDA'S LOCAL WISDOM IN SUPPORTING SUSTAINABLE DEVELOPMENT IN THE PANDEMIC ERA

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ABSTRACT

This article examines the potential of cepuk woven fabric as Nusa Penida's local wisdom in supporting sustainable development in the pandemic era. Balinese people in general are familiar with Gringsing woven fabrics, songket woven fabrics and endek woven fabrics. There is a type of cloth that comes from Tanglad Village, Nusa Penida District, Klungkung Regency, called cepuk woven fabric. The process of making cepuk woven cloth using a traditional tool called *cagcag*. The purpose of this study is to provide information about the history of existence, tools and materials, the manufacturing process to the decorative motifs found on cepuk woven fabrics as local wisdom of Nusa Penida. This research is a qualitative descriptive study. Data was collected using observation, interviews, and documentation methods. The results showed that the history of the existence of cepuk woven fabrics has been accepted from generation to generation and is a type of sacred cloth. Materials used: metric threads and rayon, natural dyes using tarum leaves, teak leaves, bark (jamblang, mango, kepundung/menteng, noni), and secang/sepang wood. The process of making cepuk weaving is quite complicated through several stages, and has several motifs with their respective functions.

Keywords: cepuk weaving, natural dyes, decorative motifs, meaning.

BACKGROUND

Bali as one of the most popular tourist destinations in the world, has had a huge impact on the existence of its culture and local wisdom. Bali has many noble cultural works, one of which is the traditional woven fabric in the form of cepuk woven fabric which is the work of the people in Tanglad Village, Nusa Penida, Klungkung Regency. In the current era, the development of tourism and a very broad free market has eliminated the existence of cepuk woven fabrics in an era of very tight and fast competition. The manufacture of this cepuk woven cloth takes quite a long time and is complicated so that the production price is quite expensive. The high selling price of this cepuk woven fabric

has made him lose in the tight and fast market competition. In addition, the emergence of artificial cepuk woven fabrics made with modern machines with a much cheaper selling value has made cepuk woven fabrics even worse. This has led to a decrease in the number of cepuk woven craftsmen which has an impact on the existence of cepuk woven fabrics in Nusa Penida in particular and Bali in general. The existence of cepuk woven fabrics as ancestral cultural heritage in the Nusa Penida area, Klungkung, Bali faces a complicated problem, amid its great potential to introduce woven fabrics typical of Nusa Penida, Klungkung Regency, various very specific woven fabrics (Telagawathi, 2017: 1).

The development of globalization today brings two impacts on the socio-cultural life of the Balinese people. Broadly speaking, globalization has changed the mindset of people who were previously traditional and eventually developed into a modern society. Globalization has also changed the pattern of life of the people of Nusa Penida, one of which is guiding people to get to know various cultures from foreign countries. This new culture dominates and is very influential at the *surface structure level*, namely the attitudes and behavior patterns of the people in Nusa Penida. This forms a consumptive lifestyle, hedonism, individualistic attitudes, and creates social inequality (Nurhaidah and Musa, 2015: 1). This global lifestyle greatly affects the lives of Balinese people, especially people in Nusa Penida which is a tourist destination. The people of Nusa Penida are more comfortable wearing clothes that have western nuances rather than using traditional fabrics as their identity and lifestyle. It seems that this has shifted the functions of traditional cloth in Nusa Penida such as the cepuk woven cloth in Tanglad Village, Nusa Penida which is quite rich in religious, customary and socio-cultural functions in the community in Nusa Penida. Therefore, there is a need for an effort to save the function of the woven fabric for the sustainability and local wisdom of the people in Nusa Penida.

The symptom experienced by the people of Nusa Penida now is a very basic *social change of culture*. The acceleration of information in the wave of globalization has brought significant changes to the people of Nusa Penida, especially in the *deep structure* (value system, world view, philosophy and belief). Changes occur due to cultural contact between countries which is interpreted as a dialectic of new values with old values that hegemony and dominate each other, which allows *homogenization* and *neoliberalization* in all aspects of life including local cultural values that have been the grip of the people in Nusa Penida. This condition gives rise to *spit* and uncertainty about values because the people of Nusa Penida glorify modern values by marginalizing *transcendental values*. As a result, there are various forms of deviation from moral values which are reflected in the patterns, styles, and patterns of people's lives (Suwardani, 2015: 248). This negative

impact affects one of the local wisdom values that exist in the value of cepuk woven fabrics in the community in Tanglad Village, Nusa Penida, namely the value degradation in the use of cepuk woven fabrics with certain patterns which were initially only used as special fabrics as ceremonial fabrics but freely used at this time. Therefore, it is necessary to have a new order that regulates the regulation of the use of local wisdom values for the community so that they do not become increasingly degraded. Therefore, the Indonesian government through Law no. 5 of 2017 concerning the Advancement of Culture, especially in Article 4, it is emphasized that the promotion of culture is based on tolerance, diversity, locality, cross-regional, participatory, beneficial, sustainable, freedom of expression, integration, equality and mutual cooperation. With the aim of developing the noble values of the nation's culture, enriching cultural diversity, strengthening national identity, strengthening national unity and integrity, educating the nation's life, improving the nation's image, realizing civil society, improving people's welfare, preserving the nation's cultural heritage, and influencing the direction of the nation's cultural heritage. the development of world civilization, so that culture becomes the direction of national development (UU RI No. 5 of 2017 concerning the Advancement of Culture). Based on this, it raises the urgency to conduct studies as well as document, inventory, and protect Balinese weaving, especially the cepuk woven fabric in Tanglad Village, Nusa Penida as a valuable cultural asset.

This study will focus on the Tanglad Village area, Nusa Penida sub-district, Klungkung Regency, Bali Province, because this village is the center or center for craftsmen who are still surviving by making various patterns and motifs of cepuk woven fabrics in Nusa Penida.

HISTORY OF TANGLAD VILLAGE, NUSA PENIDA

One day after the Kuningan holiday there was a group sailing for a cruise. The group came from Ketewal Village, Gianyar Regency Level II . Arriving in the middle of the ocean, the group was unwittingly dragged by a strong current accompanied by a large wave. as well as suddenly a strong wind came that swept the group away until they were stranded on a steep cliff to the south of Nusa Penida Island. It was on the cliff that the group set foot in search of protection. Because the boat they were riding in suffered heavy damage, with determination and strong will, one of the group managed to climb the steep cliff in various ways to help his comrade who was still at the bottom, finally the group was able to climb up. survived even in very poor conditions.

To return to continue the journey in a very poor condition with *dungkah* (steps) that wraps, the place is named DRevelation. In this place, the group stayed for some time and some even started farming. At a certain time, the eldest leader in the group gave an order to one of the group members. The one who was ordered was I Bekung. Because I Bekung was still a child and the orders he received seemed like coercion, he felt annoyed. With annoyance in his heart, I Bekung left the group, which was followed by his younger brother, Ni Wulang Singah.

After a long walk towards the east, the two children felt tired and took a break to look for food. In search of fruit he met a large tree named Bihingin and the place was named Bihingin. And so on, he met another big tree which was named the Gepah/Gepuh Tree, as well as the place was named Gepuh. After living in Gepuh for some time, I Bekung and Ni Wulang Singa continued their journey to the south, where they met a complete spice plant, which in Balinese is called Carub (complete), hence the name Caruban. After passing through Caruban they met again with various difficulties and finally they fell ill. Because of the pain they seemed to be *crippled* (can't go anywhere) so the place was named Penaancang.

After recovering they continued their journey to the south and finally met with a very dense forest, this is where the intention of Ni Wulang the Lion arose to do penance meditation. In doing meditation in Ni Wulang, the lion received a gift (word) so that they could continue their journey to the east. On their way to the east they met a high cliff. Because Ni Wulang Singa was abandoned by his brother, he called his brother: *anti...anti....anti..* .(Continuing the journey to the west the steps became uncertain which in Balinese *sayar-soyor* with that this place was named Soyor Because Ni Wulang the lion felt that he had not gotten what he wanted, he continued to do meditation meditation which finally got the following words: "O MY SON ACTUALLY YOUR JOURNEY TO THE SOUTH IS WRONG, THE BIG TREE IS ON THE EAST." relieved they continued their journey by finding various kinds of oddities and then met with a steep cliff, this is where he thought after a long journey from the west to the east end which according to his mind was the boundary of the area then the place was named Watas.

After leaving their dead, they continued their journey towards the north, they quickly decided that the area was suitable for agriculture and they intended to settle there. because he was quick to make a decision, the place was named Julingan which comes from the word lju and the word Ling. the word lju which means fast and the word Ling which means intent or purpose. after settling in julingan, they remembered the old incident when they separated from their neighbors who used to be where they live now, that's why

they named the place Tangga Lad which means former neighbour, over time the pronunciation becomes TANGLAD. This is where I Bekung and Ni Wulang the lion settled and eventually mate to produce offspring until now.

Balinese woven fabrics are well known throughout Indonesia and even abroad, each district has a unique and distinctive fabric motif, such as that found in Tanglad Village, Nusa Penida District, Klungkung Regency. This typical woven cloth of Tanglad Village is named "**Cepuk Woven Fabric**". Cepuk woven cloth is a typical craft of Tanglad Village, which comes from ancestors and is passed down from generation to generation. Until now, we can still find Cepuk woven fabrics in Tanglad Village, Karang Gede Village, and several villages in Nusa Penida.

THE ORIGIN AND DEVELOPMENT OF CEPUK WOVEN FABRICS IN TANGLAD VILLAGE, NUSA PENIDA

The origin of the name Cepuk Weaving cloth itself comes from Sanskrit, namely 'Cepuk' which means Canging Wood. Canging wood is a type of plant that is suitable for use as a basic material for making woven fabrics. Based on this history, the name Cepuk Weaving became the brand of the typical woven fabric of Tanglad Village. The existence of the Cepuk woven cloth is not only used when carrying out prayers, but this cloth is also used in certain religious ceremonies.

There are several types of Cepuk Woven Fabrics, and each type has different uses in religious ceremonies, as follows: *Cepuk Ngawis*, woven cloth used during the pitra yadnya (ngaben) ceremony. *Cepuk Tangi Gede*, a woven cloth worn by the middle child whose all brothers and sisters died (cremation ceremony). *Cepuk Kurung*, is a Cepuk cloth that can be used in ordinary days. At first this type of Cepuk Tenun was used not as outer clothing, but as 'tapih', which is a cloth that is used as the innermost layer before using outer clothing. It is very interesting considering that now the Cepuk Weaving fabric is very popular with good quality and at a price that is quite affordable for the wider community as fans or collectors of typical Nusa Penida fabrics.

The development of the era also affects the level of equipment used in making Cepuk woven fabrics. In the past, people still used a simple loom called *the Cegcegan Board*. The Cegcegan board is named because it uses two planks in the form of a block with a hole at the top as a place to put the thread to make the cepuk weave. The sound of the board when it is kicked at the time of tightening the threads so that the threads are one with the other. At this time the Cepuk weaving equipment has begun to develop, its size is also larger than the old weaving. The rate of speed in completing a sheet of loom,

is better than traditional semi looms. Old tools take five days, while Semi Traditional tools only take one day. With the size of a sheet of kamen 200 x160 cm. In terms of quality, the traditional and semi-traditional tools are the same, according to the ability of the weaver. Regarding the traditional loom called caggag can be seen in the image below.



Equipment for making Traditional Cepuk Woven cloth
Author's Document (2020)

In Tanglad Village, currently, cepuk woven fabric craftsmen only make two types, namely natural cepuk woven fabrics and chemical cepuk woven fabrics. named cepuk alam because the coloring material is made from natural materials, such as wood fiber, some from wood flowers that grow wild in Nusa Penida. The synthetic cepuk woven fabric is dyed from chemicals that can be purchased in the market and this is very different from the natural cepuk woven fabric because the dyes all use natural basic ingredients from various types of plants.

The prices for these two types of Cepuk woven fabrics are different. Natural types reach the price of four million rupiahs per sheet, while chemical types are currently still in the range of five hundred thousand rupiahs (could be more or less). Balinese woven fabrics are well known to foreign countries, each district has a unique and distinctive fabric motif, such as that found in Tanglad Village, Nusa Penida District, Klungkung Regency . This typical woven cloth of Tanglad Village is named "Cepuk Woven Fabric". Cepuk woven cloth is a typical craft of Tanglad Village, which comes from ancestors and is passed down from generation to generation. Until now, we can still find Cepuk woven

fabrics in Tanglad Village, Nusa Penida.

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Cepuk woven cloth consists of several types, and each type has different uses in religious ceremonies which can be explained as follows.

1. *Cepuk Ngawis* , woven cloth used during the pitra yadnya ceremony (ngaben).
2. *Cepuk Tangi Gede* , a woven cloth used by the middle child whose all brothers and sisters died (cremation ceremony).
3. *Cepuk likin g Nails* , worn by men to cut their teeth .
4. *Cepuk Amethyst* , worn by women in tooth-cutting ceremonies.
5. *Cepuk Sudamala* , Cepuk cloth used to clean oneself.
6. *Cepuk Kurung* , is a Cepuk cloth that can be used in ordinary days

At first the six types of Cepuk Weaving were not used as outer clothing, but as ' *tapih* ' ie cloth used as the innermost layer before using outer clothing. It is very interesting considering that Cepuk Weaving is now very popular at a price that is not cheap.



One of Nusa Penida's Cepuk Woven Fabric Motifs
Author's Document (2020)

Cepuk woven fabric motif

Cepuk woven fabric is a fabric produced by craftsmen in Tanglad Village, Nusa Penida District, Klungkung Regency. The cepuk cloth is known as the *beballi* cloth, a sacred cloth that according to local people's beliefs is used for ceremonial needs. The cepuk woven cloth still survives today because its main function is as a protector to ward

off evil influences. In addition, cepuk woven cloth is also believed to be a magical cloth for medicinal purposes. In the tradition of the people of Tanglad Village, the cepuk woven fabric is actually used as an inner layer of cloth (*tapih*), so it is not visible from the outside. The cepuk woven fabric is a characteristic of Nusa Penida weaving because besides Tanglad Village, cepuk woven fabrics are also produced by other villages. Cepuk woven fabrics are traditionally done using non-machine looms (ATBM) at first using natural materials, but according to current developments, people who produce cepuk woven fabrics already use synthetic materials. The Nusa Penida cepuk woven fabric motif, especially in Tanglad Village, has a characteristic and exudes a magical aura, in contrast to other types of woven fabrics in Bali which use a lot of stylized flora and fauna motifs.

Types and Motifs of Cepuk Woven Fabrics

- 1 *Clap Macawis* . Cepuk makawis usually uses free motifs (amethyst or brackets), sparse fabric fibers.
- 2 *Clap Lingking Nails* . The titiran eye line motif is replaced with a genggong pant
- 3 *Cepuk Amethyst* , a package of motifs consisting of big flowers, large brackets, plus apit mountain, panggeh spurs, genggong pot and eyes titiran.
- 4 *Tangi Gede* , a package of motifs almost the same as amethyst, but in the brackets the color is replaced with black.
- 5 *Sudamala* , almost the same as amethyst but the color is black and white
- 6 *Brackets* , a package of motifs that are almost the same as amethyst, only in the brackets there is no big flower motif.

The function of the woven cloth

Cloth cepuk is a typical Balinese cloth that is made traditionally in several villages in Nusa Penida District, Klungkung Regency. One of the villages that is still producing cepuk woven fabrics is Tanglad Village. Patterns and decorations can also determine the name of the cepuk cloth. According to information from community leaders in Tanglad Village, there are two versions that have developed in the community regarding the word cepuk. The first version says that the word cepuk comes from the word tepuk which means to meet. This is associated with the cepuk cloth motif always meeting each other, one of which then forms a geometric rhombus. This motif is associated with the mythological story of Barong and Rangda which symbolizes the meeting between *Penengen and Pengiwa science* to create a balance between humans and the universe. Another version says that the word cepuk is associated with canging wood because one

of the decorative motifs in the cepuk cloth called the barong tooth looks almost like a canging wood thorn.

The cepuk cloth is one of the cultural elements of the people of Nusa Penida which can be seen from various aspects. Cepuk traditional cloth seen as a system includes several elements in it, such as: (1) cultural elements, consisting of ideas and even noble values contained in the traditional cloth; (2) the element of charm, namely the traditional cloth craftsman who does the design which will reveal an element of amazing beauty; and (3) infrastructure elements, namely the tools used by craftsmen to weave cloth traditional.

a. Religious Function

Cepuk woven cloth is a handicraft product which in ancient times was only used by the people of the nation or people who were in the area. At present, the cepuk woven fabric has been used by most of the people in Nusa Penida and Bali in general. The cloth called *w astra* in custom Bali, play a big role important in traditional ceremonies. From birth to death, starting in the morning when the sun rises to sunset, Balinese people live their lives with various traditional ceremonies. This cultural heritage causes certain types of cloth to be considered sacred and closely related to religious ceremonies. Cepuk woven fabric also has variety decorate associated with sacred ceremonies or may only be used by certain people. This causes the cepuk cloth as a cultural heritage that must be preserved but should not be treated carelessly, because it can damage the cultural values that characterize the people of Nusa Penida.

In general, cepuk woven cloth is used to cover part body to avoid the weather hot and cold. Results woven fabric crafts from one of the cepuk woven fabric craftsmen in Bali have different qualities, and are very dependent on the material elements and the quality of the craftsmen. Professional craftsmen will produce quality cepuk woven fabrics and vice versa.

In addition to the above functions, woven fabrics are commonly used in religious ceremonies. In general, there are five types of traditional ceremonies in society Bali is the ceremony *P anca Y adn y a*, y ie: (1) *De w a Y adn y a*; (2) *Pitra Y adn y a*; (3) *Manusa Y adn y a*; (4) *Rsi Y adn y a*; and (5) *Butha Y adn y a*. *Manusa Y ad y a*, includes life cycle ceremonies from pregnancy to adulthood. *Pitra Y adn y a* is a ceremony for ancestral spirits, either in the form of death or purification. *Dewa Y adn y a*, are ceremonies at family temples and other temples. While *Resi Y adn y a* is a ceremony related to the ordination of priests. Lastly, the ceremony held for bhuta and kala is called *Bhuta Y adn y a*.

The cepuk woven cloth is used in various religious ceremonies, namely, the *cepuk makawis* is used in the *pitra yadnya* ceremony, as a wrapper for bones or corpses (*layon*). In a death ceremony, the body of the deceased is usually wrapped in a cloth, then wrapped in a *cepuk makawis* cloth. *Cepuk amethyst* is used in a special tooth-cutting ceremony for girls, while for boys it is used in a *tooth-* cutting ceremony. Until now, this research has not found examples of types of *cepuk lingking* nails. *Cepuk tangi gede* is used in a ceremony called *sanan empeg*. This ceremony is carried out when a child is born called *apit bangke*, meaning that the first child dies, the second child is born, then the third child is born and dies. The second born child is called *apit bangke*. The *cepuk suda mala cloth* with a black-and-white motif is used when someone performs a *melukat ceremony* (self-cleaning); and *cepuk brackets* can be used in various ceremonies and are free to use including can be modified. Cloth *cepuk brackets* are widely circulated in the market and are used for various events and also developed by designers for clothing modifications.

b. Social-Cultural Function

Balinese traditional clothing has a high social value and prestige. Exist type cloth y ang called *w astra gedogan* which has eleven colorful stripes. *W astra gedogan* is considered to have certain magical powers, the *most* powerful among other magical cloths is *w astra skordi*, *kl ing*, *got ya*, and *poleng*. *W astra skordi* is a *w astra* with variety decorate line or plaid with w color main Red. *W astra kl ing* is cloth with variety decorate yellowish plaid. *W astra got y a* has various colored plaid decorations. While *the poleng cloth* is a cloth with a decorative pattern of plaid, with w color main black and white.

Cepuk cloth is one type of cloth that has a high social value. function and The social role of *cepuk* woven cloth can be used to protect the body against hot and cold conditions. Besides that, it can also be used as a bond of brotherhood or friendship as is usually the case with other fabrics, it can be lent to neighbors or friends. Likewise, it can be used as a souvenir either for friends, acquaintances, or guests, because with this a close relationship is well established. Cloth *cepuk* is also often used in welcoming guests, both private guests and official guests from the region or the center. Using a quality *cepuk* cloth can elevate a person's social status. People who have a large number of *cepuk* cloths, especially *cepuk* cloths that are decades old, have high social prestige.

c. Economic Function

Woven fabric plash part big designed and produced for the benefit of the local Balinese market, so the colors, motifs and design ya in accordance appetite mas y people Bali. If you only focus on the local market in Bali, the manpower that can be absorbed is limited. The entry of types of cloth from outside Bali, makes Balinese cepuk cloth craftsmen increasingly difficult to run their business. By because that, very urgent for craftsman for men y asar market national like y ang conducted by batik cloth manufacturers. Expansion of the market from the local market to the national market is not impossible, as long as the craftsmen are able to create design y ang in accordance market and cloth y ang n y safe then cloth could enter to market national and even international markets

Opportunities for expansion into international markets are also very large. Therefore, the marketing strategy needs to be changed by using social media so that the cepuk cloth is easily obtained by various people in the world. However, a strategy is needed in order to meet consumer tastes, so that they have competitiveness in the destination country export. designs, motifs, and the color can be adjusted according to market demand, but the uniqueness of the cepuk cloth must be maintained because the local cultural elements in it provide added value because of its uniqueness.

The involvement of all parties in promoting more vigorous cepuk fabrics and protecting cepuk from plagiarism, has made cepuk fabrics even more elevated along with increased creativity and innovation of local designers to win prizes. competition good local, domestic and international. If export plash able to experience an increase there will be an increase in national income. In addition, rapid entry in the international market will add opportunity new jobs that can absorb labor. When the unemployment rate can be suppressed, then welfare mas y society will increase.

THE MEANING OF CEPUK WOVEN FABRICS

The symbolic meaning of the motifs and colors of the cepuk woven cloth does not appear out of nowhere but through a process of contemplation and creation idea, symbol, idea as well as the norms that are visualized in accordance with the creative abilities of the para craftsman. The production of cepuk cloth is used for support daily needs, good as clothes nor as a necessity in certain ceremonies, such as tooth-cutting ceremonies, death ceremonies, self-cleaning ceremonies (*melukat*) and ceremony custom other y a.

The symbolic meaning of the cepuk cloth not only found in the motifs and colors,

but in the process of making them . In the process of making cepuk cloth, it means that as a good craftsman , you must carry out with full sincerity and patience because in the process of making the motifs you need expertise because of the complexity of the motifs .

a. Spiritual Meaning

The cepuk cloth contains Hindu spiritual values which are represented by symbols in various motifs . Because of that, the cepuk cloth gets the category of sacred cultural objects . Exist various functions of clothing , one of which is to show a religious-magical function. This is because magical and religious practices depend on elements such as standard official status or divine grace , and are highly valued in society. tradition y a as well as guard order.

Various decorative motifs of cepuk cloth such as *mountain flank*, *panggeh spurs*, *big flowers*, *brackets*, *genggong pots*, *matn titiran* is motives y ang relate with symbols of local community traditions that are influenced by Hinduism. Therefore , these motifs are sacred and should be get protection to keep these motifs preserved by the cepuk cloth craftsmen.

b. Equality Meaning

Currently, cepuk cloth is commonly used by various groups of people. In ancient times, cepuk cloth was used more by the upper class so that the use of cepuk cloth showed one's status. Just like the Balinese songket which was originally only used by the nobility. In the past , Balinese people gave the prerogative of songket to the family and priests only. Then in an atmosphere of democratic spirit, the Governor of Bali Ida Bagus Mantra in 1980 announced the use of traditional Balinese clothing in traditional rituals and ceremonies. This momentum is considered as the first step to democratize Balinese songket. Since then, all levels of Balinese society have the right to produce and consume songket Bali. Likewise, the use of cepuk cloth is now commonly used by various groups. The use of cepuk cloth is no longer based on heredity but rather based on economic ability

c. Well-Being Meaning

From an economic perspective, cepuk cloth is an item that can be traded, where the supporting community is required to repackage their culture based on market demand . In addition, there should be efforts to raise the spirits of the craftsmen with various trainings and capital assistance. With Thus, there should be a proper treatment

same like objects economy other y a that is do sur v ey market for understand interest and appetite consumer, and until aklirn y a do transactional emotion. Success in increasing productivity in accordance with market tastes will have an effect on increasing the opinions of entrepreneurs, craftsmen and traders. This will improve the welfare of society as a whole.

d. Preservation Meaning

As one of the cultural artifacts, the cepuk cloth is a cultural heritage (*heritage*) which can be defined as a set of collective symbols inherited by generations. First of all, this relic should not be treated like other objects in a museum which have finally been weathered by the influence of nature and time . Cultural heritage or *heritage* deserves to be preserved and has economic value. Thus, cultural preservation is in the form of maintaining the state and existence of a legacy of past generations through the process of inventory , documentation, and revitalization. This is useful for knowing, understanding, and appreciating the achievements or achievements of the community in the past as a source of inspiration to build a better future and can be used to build a better future. increase well-being mas y people.

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Occupation : Head of Dusun Tanglad Office
Address : Dusun Tanglad, Tanglad . Village
Nusa Penida District, Klungkung

Name : I Wayan Sidemen
Age : 44 years
Education : Junior High School
Occupation : cepuk craftsman
Address : Dusun Tanglad, Tanglad Village
Nusa Penida District, Klungkung

Name : Ngurah Alit Parnawa
Age : 39 years
Education : high school
Occupation : Tanglad Village Traditional Bendesa
Address : Banjar Tanglad Tanglad Village
Nusa Penida District, Klungkung