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Research Article

Plastic Jali-Jali Rope Weaving Techniques Mangosteen Fruit Profits Sumpur South Kudus Sijunjung

Nur Azita Amelia Melvi [1]*, Asmidar [2]

[1,2] Institut Seni Indonesia Padang Panjang, Indonesia

*Correspondence: nurazitaameliamelvi@gmail.com

Keywords:
Weaving,
Product,
Motif.

Abstract

This research is entitled "Plastic Jali-Jali Rope Woven Bag Crafts from Mangosteen Fruit Kuntung Sumpur Kudus Selatan Sijunjung". This research method uses a qualitative approach method with observation data collection techniques, literature studies, interviews, and documentation. This study describes the process of making plastic jali-jali rope woven crafts from UMKM kuntung Mangosteen Fruit Sumpur Kudus Selatan Sijunjung to produce a plastic jali-jali rope bag product. Some products produced by UMKM Kuntung Mangosteen Fruit Sumpur Kudus Selatan Sijunjung such as: bags, wallets, and baskets. This product is often used for traditional events, such as baralek, this product is made using one technique, namely the Single weaving pattern technique, thus creating a motif that has aesthetic value.

Introduction

West Sumatra is one of the provinces in Indonesia that is known for its uniqueness, patterns and regional cultures. One of the arts and crafts in West Sumatra is craftwork, namely woven crafts. Weaving in West Sumatra is part of the cultural heritage that has developed since ancient times. The Minangkabau people utilize natural materials such as rattan, bamboo, pandan, and rumbia to make various types of weaving that have aesthetic and economic functions. Crafts in West Sumatra have high cultural value and play an important role in the social life of the community. In addition, many of these crafts have developed into creative economic products that are able to compete in the national and international markets.

Weaving is a weaving made from an arrangement of threads, pandan leaves and so on. By overlapping, crisscrossing or crossing diagonally from left to right and back and so on, so that the results of the weaving are obtained. Thus weaving is a skill Society in the manufacture of goods with method or with the technique of interlacing, overlapping and folding between the warp and weft so that they strengthen each other". Woven crafts have various pattern techniques, namely single, double, and combination weave patterns (Sumanto, 2005). Single Weave is a technique where the ribbons are woven one by one (single). (Yusnita, 2022: 26-23). Double two weave is a weave that is made by interlacing between the weft and warp (ribbon) but alternating between the two. Double two weave technique with the 2-2 technique, namely lifting two tumpeng two. Double three weave is a weave that is made by interlacing between the weft and warp (ribbon) but alternating between the three. The double three weave technique is a weave that is made by interlacing between the weft and warp

with the 3-3 technique, namely lifting three tumpeng three and adjusted to the number of ribbons used (Hajar, Ramadhi et al., 2008:8-10).

Combination weaving is a combined weaving between Single weaving and triple weaving. Weaving is made by weaving between the weft and warp (ribbon) using two forms. Combination weaving techniques with Techniques 1-1 and 3-3, namely lifting one tumpeng one and lifting three tumpeng three, adjusted to the number of ribbons used (2022:26-35). Weaving is part of the craft, is a fiber that is assembled to form a woven product that can be made, comes from natural materials and artificial materials. Examples of natural materials used are coconut ribs, rattan and bamboo. Meanwhile, artificial materials can be plastic, paper and others. The weaving technique used in this mangosteen fruit profit UMKM has its own characteristics compared to other regions, both in terms of patterns, motifs, workmanship techniques, or the use of its products, so it is interesting to study further, and researchers want to develop a weaving process typical of the region. So the problems that arise in this mangosteen fruit profit UMKM are jali-jali weaving technique is quite complicated, especially for complex motifs, long production time, and jali-jali ropes that are done manually take a long time, which can hinder large-scale production.

One of the weaving in West Sumatra is the Sijunjung area, precisely in the Sumpur Kudus Selatan Sub-District. Sumpur Kudus Selatan is a sub-district known for its various MSMEs such as: unggan lansek manih weaving MSMEs, rattan craft MSMEs, and mangosteen fruit kuntung MSMEs. Of the several MSMEs, researchers are interested in the mangosteen fruit kuntung MSME because this MSME uses plastic materials that have the characteristics of strong, flexible, and durable fibers, so they are often used for various needs. Plastic jali-jali ropes are known as woven jali ropes or synthetic rattan. In a cultural context, the use of jali-jali ropes has great potential to be developed into creative products with high aesthetic value.

The mangosteen fruit kuntung business is a craft that operates in the field of weaving. Founded in 2023 by Vevi Fitno. Plastic jali-jali rope woven crafts with mangosteen fruit stalks are one of the typical crafts that have developed in Sumpur Kudus Selatan, Sijunjung Regency, West Sumatra. This craft uses the main material in the form of plastic rope woven into various shapes with motifs resembling mangosteen fruit stalks, namely the part of the mangosteen skin that has a distinctive shape and is often used as inspiration in traditional Minangkabau art.

The results of this jali-jali rope woven craft are in the form of bags, wallets, and other baskets. Plastic jali-jali rope is the main material in the process of making the jali-jali rope woven bag craft. The making of bags must have the same size and length of rope so that they can be woven properly, the sizes are S, M, L, and XL. This jali-jali rope woven is still running smoothly until now, the results of the plastic woven handicraft products have been marketed outside West Sumatra. This plastic jali-jali rope woven craft with a mangosteen fruit stalk motif shows how local cultural heritage can be developed into products of economic value without losing its traditional identity.

Based on the writing above, the researcher is interested and want to research the weaving technique used in the mangosteen fruit kuntung UMKM because it has its own characteristics compared to other regions, both in terms of patterns, motifs, workmanship techniques, or product uses, so it is interesting to be studied further. In addition, researchers are also interested in knowing the process of making plastic jali-jali rope woven crafts from the mangosteen fruit kuntung Sijunjung Sumpur Kudus Selatan, using the Single weaving pattern technique, thus creating a motif that has aesthetic value.

Method

Research Method is basically a scientific way to obtain data with a specific purpose and use. Based on this, there are four keywords that need to be considered, namely scientific methods, data, objectives and uses (Sugiyono, 2008: 2). The method used by the author is a qualitative research method and information regarding the research data will later be obtained through direct interviews with the owner of the Jali-Jali Plastic Kuntung Mangosteen Fruit Rope Craft, Sijunjung Sumpur Kudus Selatan. This research was carried out using a qualitative method that aims to study the Jali-Jali plastic kuntung mangosteen fruit rope craft, Sijunjung Sumpur Kudus Selatan.

The book "Qualitative Research for Education: An Introduction to Theory and Methods" by Bogdan and Biklen (2007) provides a methodological basis in qualitative research that is very useful for understanding the research process on the topic of culture and traditional skills, such as Jali-Jali rope weaving crafts.

Results And Discussion

1. Plastic Jali-jali Basket Product Mangosteen Fruit Profit

This jali-jali basket has a compact square shape with a sturdy and symmetrical structure, making it not only functional but also aesthetic. Made with a tight and regular jali-jali weaving technique, the resulting geometric pattern displays a clean and modern impression, but still reflects traditional craftsmanship. This weaving technique is done by arranging plastic ropes horizontally and vertically to form small interlocking grids, creating a durable structural strength that is not easily detached. This basket is dominated by an elegant clean white color, complemented by black accents on the handle and cover. The thick synthetic handle is installed with a rivet button technique on a triangular imitation leather surface, providing extra strength and a professional design touch. In the upper center there is a silver safety lock that not only keeps the contents of the basket safe, but also beautifies its appearance.

In the manufacturing process, 33 strands of plastic rope are used as the basic material for weaving, with the size of each rope cut to about 88 cm for the height and 108 cm for the length. The final dimensions of this bag/basket are 25 cm high, with 33 cm wide straps, which shows the perfect proportions for daily use.

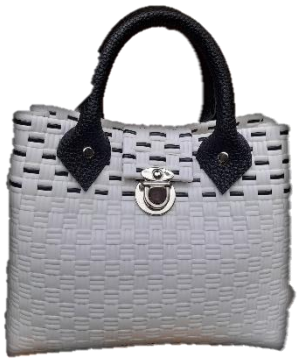

Figure 1.
Black and White Pattern Basket
(Documentation. Melvi, 2025)

This jali-jali basket appears with a sturdy and proportional square shape, showing a neat and orderly checkered woven motif. The combination of white and turquoise on the body of the basket gives a fresh, cheerful, and modern impression, while still maintaining the traditional feel of the jali-jali weaving technique. The process of making this basket uses 33 strands of synthetic plastic rope with a length of about 88 cm and the final height of the bag reaches 25 cm, while the total length of the rope is about 108 cm. The weaving technique used is a symmetrical cross pattern that interlocks and strengthens the structure of the basket.

The main uniqueness of this basket lies in the handle or grip made from a series of clear and silver round beads, giving an elegant and unique touch that distinguishes it from ordinary woven baskets. This handle not only beautifies the appearance, but also provides comfort when used because of its ergonomic shape. At the top of the basket there are small knots and additional woven details as decoration and to strengthen the shape, showing the skill of the hand in paying attention to aesthetic details.

Figure 2.
White Tosca Motif Basket
(Documentation. Melvi, 2025)

This jali-jali basket has a vertical rectangular shape with a sturdy and symmetrical structure, exuding an elegant yet practical impression. The weave used is a tight jali-jali pattern typical of traditional handicrafts from Sumpur Kudus Selatan, Sijunjung Regency, which is known for the neatness and strength of its woven products. The base color of this basket is dusty pink (soft pink), giving a feminine, soft, and modern feel.

The front of the basket is decorated with colorful checkered patterns such as yellow, red, white, orange, green, pink, and black which are arranged symmetrically and strikingly, enriching the aesthetic value while emphasizing the distinctive character of creative local weaving. The basket is equipped with a square flap and a silver metal lock in the middle, functioning as a safety and decorative element that emphasizes the modern impression.

The basket handle is made of the same material as the body of the bag and is formed using a circular braiding technique, resulting in a strong, thick, and comfortable appearance when used. With a height of around 25 cm, this basket is ideal for daily needs such as carrying personal equipment, light shopping, or used in casual and semi-formal events. The combination of shape, technique, and motif makes this basket one of the representations of local wisdom that has been developed into a functional product with high artistic value.

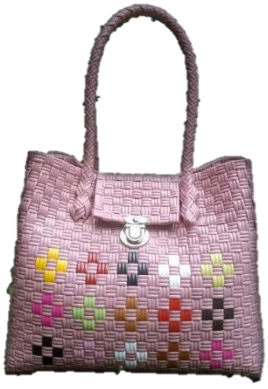

Figure 3.
Pink Dusty Basket
(Documentation. Melvi, 2025)

This jali-jali basket has a vertical square shape with a firm and symmetrical structure, giving a strong and elegant impression in one look. The combination of white and maroon is arranged in a dense jali-jali pattern typical of local weaving, which shows the aesthetics of traditional handicrafts while appearing modern. The

weaving technique used allows the structure of the basket body to be stiff but still light, making it ideal for use in daily activities or special events such as traditional parties or formal meetings.

The characteristic of this basket is the handle made of dark brown synthetic leather, which is installed with silver metal rivet button details to strengthen the joints and give a professional impression. In the upper center there is a maroon knot hook made of plastic rope, which functions as a practical closing system and blends harmoniously with the overall design of the basket. This basket is medium-sized, with a height of about 25 cm, and utilizes 33 strands of plastic rope with a length of about 88–108 cm, which are assembled using vertical and horizontal jali weaving techniques to form a solid and strong basket body.

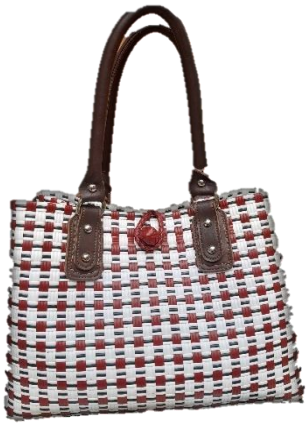

Figure 4.
Vertical Motif Basket
(Documentation. Melvi, 2025)

This jali-jali basket displays a proportional vertical square shape with a large and sturdy structure, very suitable for activities that require a fairly large carrying capacity but still prioritize style. The dominant army green color, combined with white accents at the top and bottom, gives a natural and harmonious impression. The tight and regular checkered weaving motif shows the level of precision of the workmanship and the quality of the typical weaving technique of the Sumpur Kudus Selatan community, Sijunjung Regency.

The basket handle is made of the same plastic rope material, tightly woven using a braiding technique, producing two thick and durable handle straps, very comfortable to carry even when carrying a heavy load. At the top center of the basket there is an ivory white hook knot that is designed not only as a security for the contents of the basket, but also as an additional ornament that beautifies the overall appearance.

With a height of about 25 cm and a sturdy body structure, this basket is ideal for shopping for household needs, carrying gifts, or for traditional party needs. The combination of traditional and functional elements makes this basket a real representation of the blend of local wisdom with today's needs.

Figure 5.
White and Light Green Motif Basket
(Documentation. Melvi, 2025)

2. Plastic Jali-jali Woven Container Product Mangosteen Fruit Kuntuh

This woven basket has a small square shape with a solid and strong structure, specially designed for traditional purposes such as rice containers at weddings, feasts, or celebrations. Different from the size of woven bags in general, this basket is smaller, estimated to be around 12 cm high and 10 cm wide with 20 ropes, making it ideal for holding one to two cups of around 500 grams to 1 kg of rice according to the custom in the party tradition in the Sumpur Kudus Selatan area, Sijunjung Regency.

The weave is made of synthetic plastic rope with a dominant army green color combined with white, woven using a tight jali-jali technique that gives a neat, clean, and symmetrical visual appearance. The main function of this basket is not only as a food container, but also as part of a symbol of neatness and respect for guests, reflecting the values of politeness and local culture. Its simple yet strong aesthetic symbolically makes this basket not only practical, but also meaningful in the social and cultural context of the indigenous community.

Figure 6.
Green and White Motif Rice Container
(Documentation. Melvi, 2025)

This woven container has a small square shape with a dense and symmetrical structure, made using a neat and precise jali-jali technique. This container features a strong combination of navy blue and white, creating an elegant and striking contrasting look yet harmonious. Its dimensions are relatively small, measuring 12 cm high and about 10 cm wide, with 20 ropes, it is very suitable for use as a place for rice in traditional events or parties, especially in Minangkabau culture.

The woven motif shows the skills of local craftsmen who not only prioritize strength and function, but also pay attention to aesthetic value. In addition to being functional as a container for food or gifts, this basket also has cultural value, because its use is closely related to the tradition of polite and meaningful presentation in the context of traditional parties. The choice of navy blue also gives a formal and clean impression, adding an exclusive impression to this simple container.

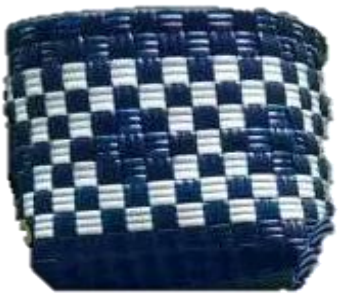

Figure 7.
Rice Container with Navy and White Motifs
(Documentation. Melvi, 2025)

This woven container resembles a small bag with the main characteristic being a double handle and a key hook at the top. Made using a tight and consistent jali-jali weaving technique, this basket combines turquoise blue and white, giving a fresh and cheerful impression. The woven structure is sturdy despite its small size, showing the quality of the careful and detailed handwork. This woven container measures approximately 20 cm high, 15 cm long, and 10 cm wide, making it ideal for carrying small items such as souvenirs, party gifts, or other light necessities. Despite its small size, the dense and symmetrical woven structure ensures its strength and

stability. The handle is approximately 12 cm from the edge of the bag, making it comfortable to carry. The combination of practical size, attractive color, and unique knot hook makes this container very suitable for functional needs as well as aesthetic value in traditional events and everyday use.

The handle is made with a braiding technique from the same plastic rope, forming two strong and aesthetic handles that strengthen its function as a mini bag. The key hook formed from white rope provides a simple closing function, while also being a distinctive and eye-catching decorative element. Its small size makes this container ideal for carrying small items, event souvenirs, or as part of a gift in local traditions. The combination of shape, color, and functionality makes this basket not only practical, but also has high aesthetic and cultural value.

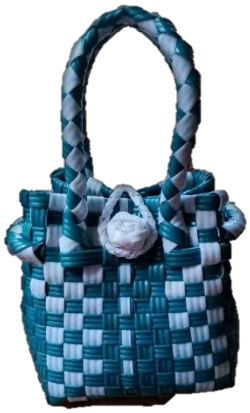

Figure 8.
White and Green Motif Container
(Documentation. Melvi, 2025)

3. Jali-jali Plastic Woven Bag Product with Mangosteen Fruit Cactus

This jali-jali woven bag has dimensions of around 20 cm high, 25 cm long, and 10 cm wide, making it quite compact but still functional for carrying everyday essentials. Designed with a horizontal rectangular shape, this bag offers a sleek, elegant look and is light to carry.

The structure of the bag uses a dense and regular jali-jali weave pattern, creating a geometric texture that emphasizes strength and local aesthetics. The dominant solid black color gives a luxurious and formal impression, suitable for use in important events or as a complement to a classic style.

The bag handle is made using a braiding technique from the same material as the body of the bag, with 4 pieces of flat rope per side which are then braided into one strong and neat rope. To produce this shape and size, it takes about 25 pieces of rope.

Equipped with a gold-colored safety lock, this bag is not only practical but also provides decorative value that strengthens the exclusive impression. This bag is suitable as a handbag for parties, formal meetings, or for use in casual daily activities with a style that remains elegant and maintained.

Figure 9.
Black Woven Bag
(Documentation. Melvi, 2025)

This jali-jali woven bag carries a modern design that blends well with traditional elements, featuring a combination of plain synthetic material and jali-jali weave on the bottom of the bag. The horizontal trapezoidal square shape gives a firm yet elegant look, ideal for use in formal and semi-formal activities.

The lower body of the bag is made of tightly arranged and textured black weave, strengthening the structure of the bag while providing a strong local character. Meanwhile, the top cover is made of plain synthetic material in matte black, strengthening the elegant and professional impression. Metallic elements in the form of gold-colored locking accents on the front enrich the visual appearance while maintaining the security of the contents of the bag.

This bag is equipped with a short handle made of thick synthetic material, sturdy enough to be carried comfortably. Additional uniqueness comes in the form of a gold metal accessory hanger with the initials "AR", giving a personal and stylish touch to the overall design.

The size of the bag is estimated to be around 22 cm high, 10 cm wide, and 27 cm long, suitable for storing important items such as wallets, cellphones, and cosmetic equipment. The weaving technique uses around 25 pieces of rope arranged in a tight mesh pattern at the bottom of the bag. This bag is a perfect blend of local wisdom in weaving techniques with a modern touch in design and materials, making it a bag choice that is not only functional but also highly stylish.

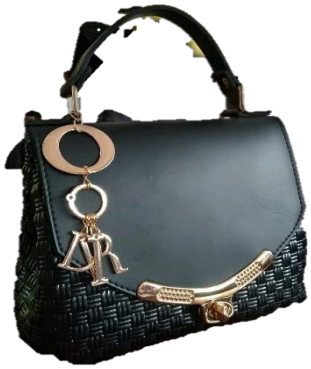

Figure 10.
Innovative Black Woven Bag
(Documentation. Melvi, 2025)

4. Jali-jali Woven Wallet Product

This jali-jali woven wallet has dimensions of 20 cm long, 10 cm high, and 3 cm wide, with a slim horizontal structure designed to provide maximum function in a compact form. Carrying a tight jali-jali weave pattern typical of local handicrafts, this wallet displays a symmetrical and dense texture, making it strong, durable, and highly aesthetic.

The dominance of solid black gives an elegant, neutral impression, and is easy to combine with various outfits. The beauty of the design is enhanced by the use of a shiny twist-lock silver metal locking button, which functions as a security element as well as a modern visual accent that strengthens the character of this wallet.

Made using around 15 pieces of rope, this wallet is assembled using a horizontal and uniform jali-jali weaving technique. This series of ropes is arranged precisely to produce a solid surface and a precise wallet shape.

The overall design of this wallet is a reflection of local wisdom in traditional weaving techniques combined with modern needs, suitable as a complement to woven bags made of similar materials and motifs. Its classic, neat, and elegant appearance makes it the right choice for users who value function and aesthetic value in one product.

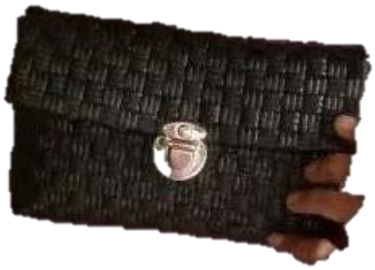

Figure 11.
Black Woven Wallet
(Documentation. Melvi, 2025)

This study refers to descriptive qualitative research. In this study, the author describes the procedure for making woven rope bags using several processes for each product produced by the Kuntung Buah Manggis UMKM, such as bags, baskets, and wallets.

The following is a flowchart of the product manufacturing process, which can be seen in the chart below.

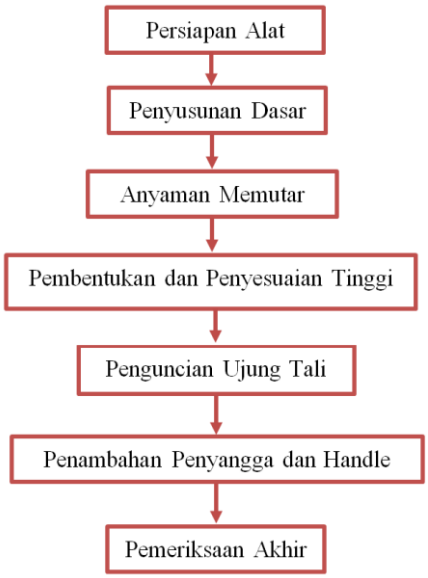

Figure 12.
Process of making products on woven plastic jali-jali rope from mangosteen fruit profit

Here are some tools and materials needed in the process of making woven plastic jali-jali rope from mangosteen fruit profit, including:

1. Materials
   a. Plastic Jali-jali Rope
   b. Handle or Bag Grip
2. Tools
   a. Wooden Mold
   b. Scissors
   c. Buttons or Hooks
   d. Meter
   e. Short Rope Pry

Stages of the Process of Making Plastic Jali-Jali Weaving from Mangosteen Fruit Lumps:

1. At this initial stage, making plastic jali-jali rope weaving is measuring the rope according to the needs of the bag to be made. For a bag size L with a height of around 25 cm, 33 strands of rope are needed with a length of ±88 cm. Measurements are taken using a meter. It is recommended to add a little extra length (1-

2 cm) to anticipate knots or adjustments during weaving. Accurate and uniform measurements are important to ensure that the resulting bag is neat, strong, and proportional. Measurement errors can affect the quality and final shape of the bag.

2. After the tools and materials are ready, the next step is to cut the rope into pieces of a certain length. For a size L bag, the number of ropes cut is 33 strands, each with a length of ±88 cm. This length will be used for the vertical and horizontal structure of the bag. The rope must be cut using sharp scissors so that the cuts are neat and clean.
3. After the rope is cut, the rope is arranged parallel on a flat surface, usually the floor or table, to form the basic weaving pattern. This initial arrangement is done manually so that the direction, position, and distance between the ropes can be adjusted freely.
4. Tidy up the arrangement of the plastic mesh ropes
5. After the basic arrangement is formed, the pulling molding process is carried out, namely by inserting or moving the arrangement of the ropes into a special bag-shaped mold. This mold is used so that the arrangement of the ropes becomes neater, straighter, and symmetrical according to the desired bag shape. Pulling the arrangement into the mold also helps tighten the position of the ropes so that they do not shift during the weaving process. This stage is very important to ensure that the initial frame of the bag has a strong and neat structure before continuing to the next weaving process.
6. The next step, after the basic arrangement is strong and neat, enter the core stage, namely the vertical upward weaving process. The technique used is usually the over-under cross technique (one rope above, one below) alternately. The new rope is inserted and tucked in a circle around the mold, penetrating the gaps between the main ropes that have been arranged. This process is carried out in stages from the bottom until the bag reaches a height of ±25 cm. The density of the weave must be maintained, and it is important to match the pattern on all sides so that the appearance of the bag is balanced.
7. After the weave reaches its maximum height according to the desired bag size, the next stage is to lock the top of the bag so that the weave arrangement remains sturdy and does not come loose easily. This locking process is very important because it determines the strength and durability of the bag when used, especially when carrying a load. Locking can be done using various techniques, such as tucking the ends of the rope into the gaps in the last weave, making a dead knot or button knot to tie the remaining rope tightly, or by folding and sewing the rope into the inside of the weave to make it look neater and more unified. This locking technique not only serves to maintain the strength of the bag structure, but also provides a neat and professional final appearance.
8. After the weave is complete and the top has been locked, the bag can be removed from the mold. Do it slowly and carefully so that the shape of the bag does not change. Check the bottom and sides of the bag again to make sure there is no loose or loose weave. If necessary, tighten certain parts before the next process is carried out.
9. The remaining rope that is still dangling or unused must be cut so that the bag looks neater. Use small scissors or a cutter for hard-to-reach areas.
10. The next stage is making the base of the bag. The base or base of the bag is an important part to make the bag stand and support the load. The base is made from leftover rope or new rope that is woven specifically for the base of the bag. The base weave is usually tighter and stronger, can be shaped into a box or oval depending on the design. The base is then connected to the body of the bag using a hooking technique or sewn together so that it does not come off when used.
11. To keep the contents of the bag safe, the next stage is making a button or hook as a closure. Generally, this hook is made from plastic rope that is formed into a loop or simple locking knot. Other alternatives that can be used are magnetic buttons, snap buttons, or zippers that are installed manually, depending on the design and function of the bag. In this process, the front of the bag is made a place for a button or hook hole, while the back of the bag is prepared with a hook or locking strap that can be reached and joined to the front. The hook and button are placed in the middle of the top of the bag, with the length of the strap adjusted so that it is easy to hook but remains tight when closed..
12. After making the bag hook, the next step is making the bag handle. The handle or bag handle functions to make it easier to carry. The handle can be made by braiding 3-5 strands of rope or weaving it into a flat shape, then adjusting the length according to the bag model, whether to be carried or slung. The handle is tucked into the top right and left of the bag, then locked with a knot so that it is strong and does not come off easily.
13. To make the shape of the bag appear curved inward at the top, a hook is added to the side of the bag. This hook functions to pull the top of the side of the bag inward, creating a curve or arch that makes the bag

look slimmer and not too open. In addition to adding aesthetic value, this side hook also strengthens the structure of the bag and helps keep the top from widening too much when used.

14. After going through all these stages, the woven bag is now ready to use. The bag can be used for everyday needs such as shopping, traveling, or as a craft bag with sales value.
15. The final result will show the beauty of the woven pattern, the strength of the structure, and the creativity in making it from mangosteen fruit husks, so that it has high ecological and economic value.

Conclusion

Plastic Jali-jali Rope Weaving Crafts Is making works of art or handicrafts by crossing or overlapping flexible materials such as rattan, bamboo, palm fronds, pandan leaves, or other plant fibers to form strong and aesthetic patterns. The technique used during the product manufacturing process is using the weaving technique. The weaving process involves arranging materials in a crisscross manner between the warp (vertical) and weft (horizontal) alternately, which produces two-dimensional objects such as mats or three-dimensional objects such as baskets and bags. The advantages of the plastic jali-jali rope weaving technique applied in the Kuntung Buah Manggis UMKM in Sumpur Kudus Selatan, Sijunjung, have their own characteristics compared to other regions, both in terms of patterns, motifs, workmanship techniques, and the use of the products. This uniqueness makes this weaving technique interesting to be studied further and developed as a regional craft product. However, if viewed from the weaknesses of the weaving technique, there are several obstacles faced by the Kuntung Buah Manggis UMKM, including the jali-jali weaving technique which is quite complicated, especially for complex motifs, and the relatively long production time. The process of making jali-jali rope which is done manually requires precision and a long time, so it can hinder large-scale production. The existence of the Kuntung Buah Manggis UMKM which always promotes its products through various events, the Kuntung Buah Manggis UMKM maintains product quality so that the Kuntung Buah Manggis UMKM Sumpur Kudus Sijunjung continues to grow until now. Plastic Jali-jali Rope Weaving Crafts Is making works of art or handicrafts by crossing or overlapping flexible materials such as rattan, bamboo, ribs, pandan, or other plant fibers to form a strong and aesthetic pattern. The technique used during the product manufacturing process is using the weaving technique. The weaving process involves the arrangement of materials by alternating warp (vertical) and weft (horizontal), which produces two-dimensional objects such as mats or three-dimensional objects such as baskets and bags. The advantages of the plastic jali-jali rope weaving technique applied in the Kuntung Buah Manggis UMKM in Sumpur Kudus Selatan, Sijunjung, have their own characteristics compared to other regions, both in terms of patterns, motifs, workmanship techniques, and the use of the product. This uniqueness makes this weaving technique interesting to be studied further and developed as a regional craft product. However, when viewed from the weaknesses of the weaving technique, there are several obstacles faced by the Kuntung Buah Manggis UMKM, including the jali-jali weaving technique which is quite complicated, especially for complex motifs, and the relatively long production time. The manual process of making jali-jali ropes requires precision and a long time, so it can hinder large-scale production. The existence of UMKM Kuntung Buah Manggis which always promotes its products through various events, UMKM Kuntung Buah Manggis maintains product quality so that UMKM Kuntung Buah Manggis Sumpur Kudus Sijunjung continues to grow until now.

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