



Palembang *jumputan* textile as cultural heritage: a historical study and its development dynamics



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ABSTRACT

An analysis of its developmental dynamics over time. The research aims to trace the historical existence of *jumputan* fabric and investigate its development across different historical periods, ranging from the Srivijaya era and the Palembang Sultanate to the contemporary period. The novelty of this study lies in its effort to systematically explore the historical trajectory and developmental dynamics of Palembang *jumputan* fabric, thereby revealing not only its origins and evolution but also the transformation of its functions, motifs, techniques, and cultural meanings amid social changes in Palembang society. The theoretical contribution of this research is the strengthening of historical and cultural heritage studies through an analysis of the development of Palembang *jumputan* fabric as a cultural artifact that reflects historical values and the continuity of cultural identity in the face of changing times. This research employs a qualitative method with a historical approach through literature review, document analysis, interviews, and the interpretation of other relevant sources. The research was conducted at the Bumiayu Temple Site in Penukal Abab Lematang Ilir (PALI) Regency, South Sumatra, the Balaputradewa Museum, the Sultan Mahmud Badaruddin II Museum, and the Tuan Kentang Weaving Village in Palembang. Data analysis was carried out through the stages of data identification, data reduction, data analysis, and synthesis. The findings reveal that visual representations resembling *jumputan* fabric can be identified on the statues of deities and Shiva located at the Bumiayu Temple Site in PALI Regency, South Sumatra. Furthermore, the results demonstrate significant developmental dynamics of Palembang *jumputan* fabric in terms of technical innovation, motif forms and patterns, as well as its artistic, aesthetic, and functional values. The study concludes that Palembang *jumputan* fabric reflects an ongoing process of cultural negotiation between tradition and modernity while simultaneously serving as an important medium for preserving cultural identity in the midst of globalization.



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1. Introduction

Jumputan fabric is one of Indonesia's traditional textile crafts that is handmade in nature. Although it is produced using the same motif patterns, each piece possesses unique visual characteristics and distinctive pattern variations. Consequently, artisans are generally able to identify their own works even after the products have been distributed in the marketplace. The term *jumputan* refers to a color-resist dyeing technique that primarily consists of two basic methods: tie-dye (*ikat jumput*) and stitch-resist dyeing (*tritik*). The tie-dye technique is performed by gathering or pinching sections of the fabric and securing them with ties, while the tritik technique involves sewing the fabric with thread, which is then pulled tightly and tied to create gathered areas. After these resist techniques are applied, the fabric is immersed in dye,

producing motifs that correspond to the patterns formed by the bindings and stitches. In general, this process belongs to the broader category of resist dyeing, a technique designed to prevent dye penetration in specific areas of the fabric. Similar resist-dyeing traditions have developed in various parts of the world, including *jumputan* in Indonesia, *pelangi* in Malaysia, *shibori* in Japan, *bandhani* in India, and tie-dye, which is widely known in the United States.

The development of *jumputan* textiles using resist dyeing techniques in various parts of the world has been discussed by several scholars. Robinson explains that this type of textile has been recognized in different regions of the world since the early centuries AD; however, most historians and textile scholars argue that tie-dye techniques reached their artistic peak earlier in the Indian subcontinent, where it is known as *bandhani*, before its production and influence spread to various parts of the world [1]. Furthermore, Tao and Xinghua, in their article, explain that tie-dye is an ancient traditional dyeing technique that produces patterns through manual processes such as folding, tying, and pressing the fabric, creating areas with different dye absorption capacities. After being immersed in dye solutions, these variations in absorption result in diverse motifs [2]. According to Sholihin et al., tie-dye techniques developed in India and entered the Indonesian archipelago through trade routes. Indian traders introduced this technique to Indonesia, where it subsequently developed in various regions such as Palembang, South Kalimantan, Java, and Bali [3]. In line with this, Alauya explains that the tradition of resist-dyed textiles among the Meranaw people of the Philippines, known as *balod*, is an ancient method involving the covering of certain parts of the fabric to prevent dye absorption [4].

Furthermore, Sukanti *et al.* describe *jumputan* fabric as a textile-making technique in which specific parts of the fabric are tightly stitched and tied before being immersed in a dye solution to achieve the desired colors. This technique is internationally known as tie-dye. In addition to tie-dye, there is also the stitch-dye technique, which involves basting stitches along a predetermined pattern. The thread is then pulled tightly to create gathers before the fabric is dyed [5]. In Thailand, tie-dye fabrics are also found as a form of local wisdom, characterized by unique patterns and colors on cotton fibers as a natural material. The design process is relatively simple, beginning with motif creation and dyeing using natural materials [6]. In Java, particularly in Yogyakarta, this type of fabric is known as *tritik jumputan*. According to Ristiani and Sulistyaningsih, the term *tritik* derives from the word “*tarik*” (to pull), referring to a technique in which the fabric is stitched and then pulled tightly to form a gathered structure.

Meanwhile, *jumputan* comes from the word *jumput*, meaning to pinch or take a small portion of fabric, which is then tied using non-dye-absorbing materials such as raffia string or rubber bands. The fabric is then dyed, and after the dyeing process, the bindings and stitches are removed, revealing distinctive patterns such as small dots or circular motifs [7]. Ningsih also states that the term *jumputan* originates from the Javanese word “*jumput*,” which means to take or pick up something using the fingertips [8]. Based on various scholarly perspectives, it can be concluded that resist dyeing techniques have been known and developed in many countries under different names and terminologies. In Indonesia, particularly in Palembang, this technique is known as *jumputan*. Diverse scholarly viewpoints on *jumputan* techniques and textiles provide a clearer and more comprehensive understanding of the concept, characteristics, and position of *jumputan* fabric as one of the cultural heritages of the Palembang community.

A review of these perspectives not only strengthens the theoretical foundation of this study but also serves as an important reference for further academic development. In addition, scholars’ interpretations help clarify terminology, reveal historical values, and explain various important aspects embedded in *jumputan* fabric, including production techniques, motifs and pattern forms, functional values, and the cultural meanings attached to them. Therefore, the study of *jumputan* fabric is essential as an effort toward documentation, preservation, and development of regional cultural heritage. Through comprehensive research, it is expected that the cultural values embedded in *jumputan* fabric can continue to be understood, transmitted, and appreciated by future generations, while also strengthening its position as one of Indonesia’s traditional textile cultural assets, particularly in Palembang.

In the era of globalization and textile industrialization, the existence of Palembang *jumputan* fabric faces challenges, including a shift in meaning from sacred to decorative and commercial functions, as well as limited documentation and academic studies on its history, techniques, motifs, and patterns of transformation. Therefore, systematic research on Palembang *jumputan* fabric is essential as a form of preservation, revitalization, education, and sustainable innovation. Currently, the production of *jumputan* fabric continues to survive and develop, particularly in Kampung Tenun Tuan Kentang, Palembang. This indicates that *jumputan* fabric is capable of adapting to changing times while maintaining its role as a cultural identity of the Palembang community. *Jumputan* fabric possesses aesthetic value reflected in its motifs and colors, and functions as cultural artifacts rich in symbolic meanings related to social life, beliefs, and customs. In addition, these textiles also serve a functional role, being used in various traditional ceremonies, such as wedding attire, religious ritual equipment, and markers of social status. Moreover, *jumputan* fabric reflects historical traces of Nusantara trade and maritime networks, particularly during the Srivijaya period, when tie-dye and stitch-resist techniques began to be introduced and developed in Indonesia.

The research problem in this study covers three main aspects. First, how the history of the introduction of *jumputan* fabric into the Indonesian archipelago is traced back to the Srivijaya Kingdom (Hindu–Buddhist Era). Second, how the dynamics of changes in Palembang *jumputan* are examined in terms of motifs, colors, techniques, functions, and shifts in values from the period of Islamization. Third, how innovations and the development of *jumputan* techniques are carried out by *jumputan* artisans in Kampung Tuan Kentang, Palembang in the modern era. This study employs a qualitative method with a descriptive-analytical approach. Data were collected through observation, interviews, and documentation at the Balaputra Dewa Museum, the Sultan Mahmud Badaruddin II Museum, the Bumiayu Temple Site, and Kampung Kain Tuan Kentang. Interviews were conducted with Erwan Suryanegara, a cultural expert and researcher of Srivijaya history. Other informants include Yudhi Syarofie, a cultural expert and author of several works on South Sumatran textiles; Amirullah, the head of the Balaputra Dewa Museum; M. Affan Prapanca, the head of the Sultan Mahmud Badaruddin II Museum; and Siddiq, a *jumputan* artisan in Kampung Tuan Kentang.

To identify the state of the art and novelty of this study, several relevant previous studies are reviewed. One of them is the research conducted by Sholihin *et al.* entitled “Semi-Automatic Dyeing Tool for Palembang Typical Natural Fibre *Jumputan* Batik Fabric Based on Internet of Things”. The study explains that the production process of *jumputan* fabric has undergone significant changes. The techniques and production processes are no longer as complex and time-consuming as before. Therefore, this research proposes an IoT-based *jumputan* batik dyeing tool that can operate automatically in the mixing process through an intelligent control system [3]. Furthermore, Nurhayati’s study entitled “Preserving the Cultural Heritage of Palembang *Jumputan* Fabric Art” emphasizes that *jumputan* fabric holds high historical and cultural value. It also highlights the importance of collaboration between artisans, the government, and the community in preserving and promoting *jumputan* fabric so that it becomes more widely recognized [9].

In addition, the author refers to the book “*Tenun Tradisional Sumatera Selatan*” by Sukanti *et.al*, which explains the *jumputan* fabric production technique using the tie-dye method, namely by stitching and tying specific parts of the fabric before dyeing it with dark colors such as earth tones, brick red, and black. The book also notes that *pelangi* motifs, which were previously dominated by circular or square patterns, have become increasingly diverse over time [5]. The author also refers to a community service program conducted by Aji Windu Viatra *et.al*, in collaboration with the Young *Jumputan* Entrepreneurs Forum (FORJUMA). This program developed natural-dye-based *jumputan* products using ecoprint techniques. The outcomes include the creation of Eco *Jumputan* products, the establishment of a collective brand “FORJUMA Eco *Jumputan* Palembang,” institutional strengthening of artisans, as well as the expansion of marketing networks and multi-stakeholder collaboration [10]. Based on a review of previous studies, a research gap has been identified, as most studies on Palembang *jumputan* fabric have primarily focused on technical aspects of production, technological innovation, cultural preservation, as well as product development and artisan empowerment. Sholihin *et.al*,

emphasized innovations in IoT-based dyeing equipment to improve the efficiency of the *jumputan* production process.

Meanwhile, Nurhayati's study focused more on cultural preservation efforts through synergy between the government, local communities, and artisans. The study in the book *Tenun Tradisional Sumatera Selatan* by Sukanti *et.al*, discusses production techniques and the historical development of *jumputan* motifs over time. In addition, community service activities conducted by Aji Windu Viatra *et.al*, concentrated on product development through the use of natural dyes and strengthening the institutional capacity of artisans. Although these studies have made important contributions to the development and preservation of Palembang *jumputan* fabric, there remains a limitation in research that specifically examines *jumputan* as a cultural heritage from a historical perspective and its developmental dynamics. Previous studies have not comprehensively addressed its origins, historical development processes, changes in socio-cultural functions, transformations of motifs and functions, as well as the factors influencing the continuity of *jumputan* fabric over time.

Furthermore, limited research has explored the relationship between the cultural values embodied in *jumputan* fabric and the social, economic, and cultural changes within Palembang society. Therefore, the study entitled "Palembang *Jumputan* Fabric as Cultural Heritage: A Study of Its History and Development Dynamics" is conducted to address this research gap by providing an in-depth examination of the historical value of Palembang *jumputan* fabric. It also identifies the dynamics of its development across different historical periods, the shifts in its functional values, and analyzes efforts to preserve and adapt it in maintaining its existence as a cultural heritage amid ongoing social, economic, and cultural changes. This study is expected to contribute academically by offering a more comprehensive understanding of the historical value and developmental dynamics of Palembang *jumputan* fabric, spanning from the Sriwijaya Kingdom period, the Sultanate era, to the modern period. Furthermore, the findings are expected to serve as a reference for the development of studies in art, design, history, and culture of the Nusantara region, particularly those related to traditional textiles and Indonesian cultural heritage. Practically, this research is beneficial for artisans and the creative industry in developing designs and preserving *jumputan* techniques. In addition, the results are expected to enhance public appreciation and serve as a basis for policy considerations in the preservation of Palembang *jumputan* fabric as intangible cultural heritage, in line with the principles of sustainable development (SDGs).

2. Method

This study employs a qualitative approach with a historical case study design to examine the development of Palembang *jumputan* fabric within its historical and cultural context. In addition, a descriptive-analytical approach is used to systematically describe the research object and to analyze the data in order to understand the meanings and emerging patterns. Furthermore, Tracy, as cited in Sumartono, explains that qualitative research draws upon and weaves together multiple perspectives by engaging with diverse forms of data in order to construct a meaningful and useful research synthesis [11], [12]. Meanwhile, descriptive qualitative research is a method aimed at describing and interpreting collected data with attention to various aspects of the observed situation. Through careful recording of emerging phenomena, this approach is expected to produce a comprehensive, holistic description that closely reflects actual conditions in the field [13]. Description can be understood as a process of breaking down and explaining the constituent elements of an artwork [14].

The selection of informants was conducted using a purposive sampling technique, namely the selection of informants based on specific considerations relevant to the focus of the study. Informants were chosen according to their knowledge, involvement, and experience in the history of Palembang as the center of the Sriwijaya Kingdom, cultural figures and authors of South Sumatra textile crafts, as well as artisans who produce Palembang *jumputan* fabric. In addition, the interview technique also employed snowball sampling to expand the range of informants based on recommendations from initial respondents, namely the first informant, Erwan Suryanegara, a historian and cultural figure of Palembang who has extensively written

about the history of the Srivijaya Kingdom. The second informant was Yudhi Syarofie, a cultural expert and author of various works on South Sumatran textiles. The third and fourth informants were Amurullah, the head of the Balaputra Dewa Museum, and Siddiq, a *jumputan* artisan from Kampung Tuan Kentang, Palembang city, who is a third-generation member of a family that has traditionally been engaged in *jumputan* craftsmanship since his ancestors.

Data collection techniques were carried out through observation, interviews, documentation, and literature study. Observation was conducted at the Bumiayu Temple site in Penukal Abab Lematang Ilir (PALI) Regency, South Sumatra, with the aim of examining the motifs and types of textiles visualized on the statues of deities and Shiva. In addition, the study also collected data samples at the Balaputra Dewa Museum, located on Srija Street, Srija Village, Alang-Alang Lebar District, Palembang City, South Sumatra Province.

Another research site was the Sultan Mahmud Badaruddin II Museum, located on Sultan Mahmud Badarudin Street, 19 Ilir, Bukit Kecil District, Palembang City, South Sumatra. Furthermore, the research locations also included the *jumputan* fabric craft center in Kampung Tenun Tuan Kentang, located on Aiptu A. Wahab Street, Tuan Kentang Village, Seberang Ulu I District, Palembang City. The weaving tradition in this village has existed for hundreds of years and has been passed down through approximately four to five generations.

Documentation was conducted through the collection, recording, and analysis of various written and visual data relevant to the research topic. This process included archival and document studies, photographing or image capturing, recording, and the preparation of written notes. A literature review was employed to strengthen the theoretical foundation by drawing on books, journal articles, and previous research studies.

Data validity was examined through source triangulation, method triangulation, and time triangulation to ensure the consistency of information obtained from observations, interviews, documentation, and literature studies. Data analysis was conducted through several stages, namely data identification, which involved grouping and determining the types and characteristics of the collected data in accordance with the research needs; data reduction, carried out by selecting and simplifying data to facilitate analysis; data presentation, which was organized in the form of narratives, images, and tables; and verification, conducted through interpretation of meanings based on patterns and research findings. In addition, this study also employed a historical approach consisting of the stages of heuristics, source criticism, interpretation, and historiography to reconstruct the history of the introduction of *jumputan* fabric during the Sriwijaya period. The conceptual framework of this research is presented in Fig. 1.

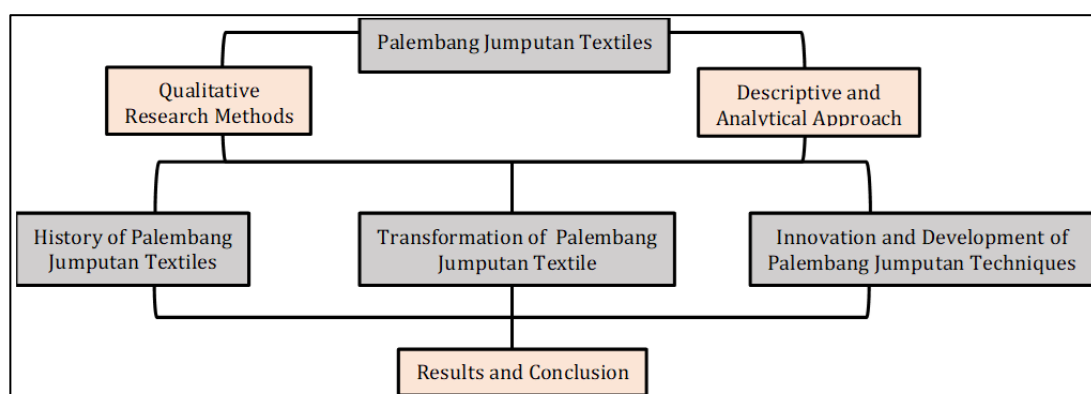


Fig 1. Research Framework

3. Results and Discussion

The results and discussion in this study focus on two key aspects: the historical value of Palembang *jumputan* fabric during the Sriwijaya Kingdom period, examined through cultural transmission and the initial introduction of this textile tradition into the Nusantara region. This cannot be separated from the role of Sriwijaya as a major maritime kingdom that controlled

parts of the Indonesian archipelago and Southeast Asia. Furthermore, this study analyzes the cultural representation and transformation reflected in Palembang *jumputan* fabric by tracing their motifs and pattern designs, the use of colors, production techniques, as well as their functions and the shifting cultural values embedded within them.

3.1. Cultural Transmission and the Early Introduction of *Jumputan* Textile during the Sriwijaya Period (Hindu-Buddhist Era)

During the Srivijaya Kingdom period, Palembang functioned as the center of government and economic activity of the kingdom, closely linked to the presence of the Musi River as the largest river in Sumatra. In addition, Srivijaya was a major maritime civilization center in Southeast Asia, not only excelling in trade but also serving as a meeting point for various cultural traditions. Its strategic location along international shipping routes made Srivijaya a key transit hub for merchants from India, China, and other regions of the Indonesian archipelago, thereby facilitating intensive processes of cultural acculturation.

This statement is supported by Wolters, as cited in Syarofie, who explains that Palembang was the center of the Srivijaya Kingdom. Srivijaya's expeditions were not merely aimed at territorial expansion, but also at controlling strategic locations along major trade routes, such as the Strait of Malacca [15]. From the 7th to the 11th century, this route was under Srivijaya's control [16]. Furthermore, the Srivijaya Kingdom was able to dominate key nodes of port settlements as commercial centers along maritime routes, including Kedah in the Malay Peninsula, which was an important area on the west coast of Malaya and frequently traversed by Indian maritime traffic crossing the Bay of Bengal. Other trading ports included Pong-Fong (Pahang), Tong-ya-nong (Trengganu), Ling-ya-si-kia (Langkasuka), Chi-lan-tan (Kelantan), Fo-lo-an (Kuala Berang), Pal-lin-fing (Palembang), Lan-wu-li (Lamuri, Aceh), and Si-lan (Sri Lanka) [17].

In this regard, Erwan Suryanegara (interview, 11 September 2025) also explains that the Srivijaya Kingdom, with its political center in Palembang, was the largest kingdom in the Nusantara region. This prominence was closely linked to its diplomatic relations with major world civilizations, encompassing political, commercial, religious, and cultural spheres. These major civilizations included China, India, the Arab world, the Khmer Kingdom in Cambodia, and Champa in present-day Vietnam, all of which further strengthened Srivijaya's position as the largest maritime polity in Southeast Asia.

Furthermore, Suryanegara notes that Srivijaya controlled approximately 14 important port cities, including Sunda Kelapa (Jakarta), Tanjungpura, Banjarmasin, Lasem in Central Java, Palembang, as well as ports across the Malay Peninsula, Vietnam, and Cambodia. The following figure presents the maritime trade routes of the Srivijaya Kingdom. During the Srivijaya period, Palembang, located along the Musi River, functioned as a major hub of international trade networks connecting the maritime routes of India, China, and Arabia.

This strategic position made Palembang not only a distribution center for goods, but also a site of cultural encounter. Erwan Suryanegara (interview, 11/9/2025) further explains that during the Srivijaya Kingdom, *jumputan* fabric was used as tribute items or gifts to India to establish political cooperation as well as to support trade and maritime missions. Other accounts also state that the existence of Srivijaya as a maritime state and the largest trading port in Sumatra inevitably involved extensive contact with foreign merchants, particularly from India, China, and Arabia.

Consequently, the development of textiles in Sumatra, especially in Palembang, in terms of technology, motifs, and dyeing techniques, was significantly influenced by these cultures [5]. Thus, it can be concluded that the extensive port network of Srivijaya, which encompassed Sumatra, the Malay Peninsula, and wider Southeast Asia, facilitated cultural transmission in the form of textile technologies, ornamental designs, and dyeing techniques using resist-dyeing methods. This technique shows similarities with the Indian textile tradition of *bandhani*. The trade routes of Srivijaya are illustrated in Fig. 2.

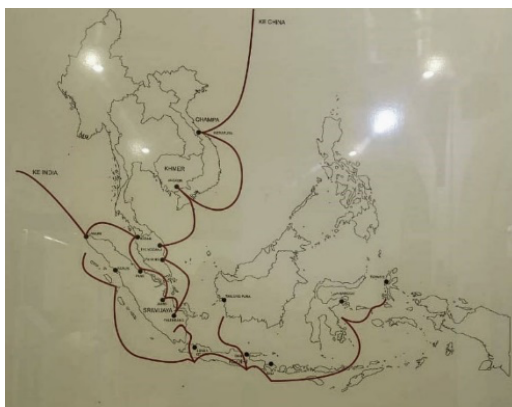


Fig 2. Map of the Trade Routes of the Srivijaya Empire

Based on the map of the trade and maritime routes of Srivijaya presented in Fig 2, it can be inferred that *jumputan* textiles employing the resist-dyeing technique were first introduced to Palembang during the period of the Srivijaya Kingdom. Subsequently, this textile tradition spread to other regions of the Indonesian archipelago, including Java, Kalimantan, and Bali. The dissemination of *jumputan* textiles across these regions was accompanied by processes of adaptation to local cultures and traditions, thereby enriching the diversity of motifs and color schemes that have become the distinctive visual identities of *jumputan* textiles throughout the archipelago.

This assumption is closely related to the political and economic influence of the Srivijaya Kingdom, which controlled major maritime trade routes and dominated several important port cities across the archipelago and Southeast Asia during that period. Palembang, recognized as the oldest city in Indonesia and the capital of the Srivijaya Kingdom, played a significant role as an entrepôt port, serving as a strategic transit and distribution center within international trade networks. The city functioned as a meeting point for a wide range of commodities originating from both foreign countries and various regions of the Indonesian archipelago in substantial quantities. These trading activities facilitated interactions between foreign and local merchants, enabling the exchange of goods, including *jumputan* textiles produced using the resist-dyeing technique.

Several scholars argue that *jumputan* fabric has existed since the Srivijaya period. As explained by Samin, *Kain Pelangi* from Palembang originated from the Gujarat region of India, and its dissemination likely occurred during the era of the Srivijaya Kingdom, from the fifth to the thirteenth centuries, when Palembang served as one of the principal ports in Southeast Asia [18]. Furthermore, Sukanti states in her book that Srivijaya, as a maritime state and the largest trading *entrepôt* in Sumatra, maintained extensive interactions with foreign merchants, particularly those from India, China, and the Arab world. Consequently, the development of textiles in Sumatra, including their technology, ornamental motifs, and coloration, was significantly influenced by Indian, Chinese, and Arab cultures [5].

Another perspective suggests that the existence of the *tie-dye* or *jumputan* technique is documented in the *Sima Inscription*, which dates back to the tenth century [7]. Samsudin and Dewi further explain that *sewet jumputan* was introduced to South Sumatra during the Srivijaya period, presumably alongside the arrival of Indian *patola* textiles between the seventh and ninth centuries CE [19]. Based on the above argument, it can be assumed that *jumputan* fabric has existed since the period of the Srivijaya Kingdom. Furthermore, to strengthen this assumption, the author traced the historical traces of *jumputan* fabric during the Srivijaya period by conducting an observation at the Bumiayu Temple site in Tanah Abang, Penukal Abab Lematang Ilir (PALI) Regency, South Sumatra.

This site is recognized as one of the important heritage sites that reflects the development of cultural and religious life during the Srivijaya period. The existence of this site provides strong evidence of past civilizational activities related to religious traditions, particularly within the Hindu-Buddhist period in the region. In addition, the site can be used as a source of data and

historical evidence to support the study of the process through which *jumputan* textiles were introduced to Palembang. Based on archaeological findings in the form of statues that have been relocated to the collection building of the Bumiayu Temple Complex, it can be identified that this temple has a Hindu religious background. This differs from findings of inscriptions and statues in the Palembang area, which reflect a strong influence of Buddhist teachings.

The Bumiayu Temple Complex in Tanah Abang, PALI Regency, is an archaeological site consisting of nine clusters of temple structures, all constructed from kiln-dried clay materials such as bricks. The site is located near a tributary of the Musi River. From this observation, the author identified historical traces of *jumputan* fabric on the lower garment, known as *sewet jumputan*, depicted on a deity statue (*Arca Dewa*) within the Bumiayu Temple site complex in Tanah Abang, PALI Regency, South Sumatra. For further clarity, please refer to and examine Fig. 3.

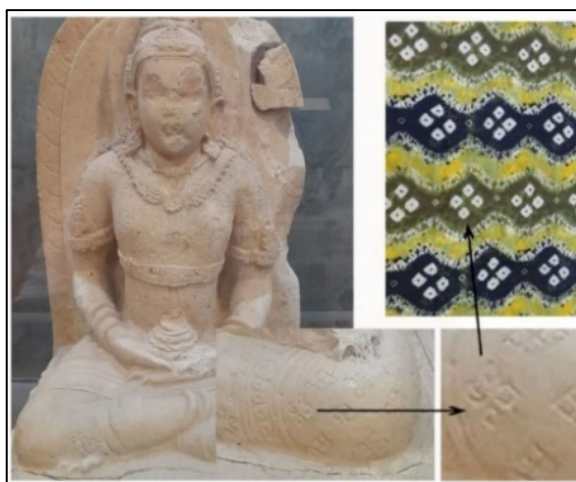


Fig 3. Statue of Dewa from the Bumiayu Temple Site, Tanah Abang, Penukal Abab Lematang Ilir (PALI) Regency, South Sumatra, Indonesia

The deity statue Statue of Dewa shown in Fig. 3 is one of the artifacts discovered within the Bumiayu Temple archaeological site, and a replica of this statue is currently exhibited at the Balaputra Dewa Museum. The iconography of this statue depicts the figure wearing garments with identifiable textile types and motifs, one of which is the *sewet jumputan* pattern. The statue is shown wearing a long cloth reaching the ankles, along with a vest-like garment decorated with geometric motifs in the form of lozenges (diamond shapes) and stylized leaf patterns. The lower garment (*sewet*) features a dotted motif commonly found in *jumputan* fabric. This finding indicates that Palembang *jumputan* fabric may have existed since the Sriwijaya Kingdom period. Furthermore, the dotted motif characteristic of *jumputan* textiles is also observed on the Shiva statue discovered at the Bumiayu Temple site (see Fig. 4).



Fig 4. Statue of Shiva from the Bumiayu Temple Site, Tanah Abang, Penukal Abab Lematang Ilir (PALI) Regency, South Sumatra, Indonesia

Jumputan fabric during the Srivijaya period can be understood as representing one of the peaks of human textile civilization, particularly due to its sacred character and its use by royal elites and revered deities within the belief system of the kingdom. As a major maritime center of trade and culture between the 7th and 13th centuries CE, Srivijaya possessed extensive access to international networks of economy, commerce, and culture.

This facilitated the exchange of techniques, materials, and technologies in textile production. During this period, *jumputan* fabric functioned not only as bodily covering, but also as a marker of social status, cultural identity, and a medium of spiritual expression within Srivijayan society. This is evidenced by archaeological statues that depict figures wearing garments extending to the lower body, featuring patterns resembling the dotted motifs commonly associated with Palembang *Jumputan* fabric. Therefore, Palembang *Jumputan* fabric in the Srivijaya era can be regarded as important artifacts that reflect an advanced civilization, artistic creativity, and the dynamic socio-cultural developments of the time.

3.2. The Development of *Jumputan* Textiles during the Period of Islamization

After the arrival of Islam in the Nusantara region in the 13th century CE, commonly referred to as the Sultanate period, significant transformations occurred across various aspects of social and cultural life, including traditional textile arts such as *jumputan* fabric. The process of Islamization brought substantial influences on functional values, aesthetics, cultural meanings, and the forms of decorative patterns that developed in different regions, particularly within the centers of Islamic sultanates across the archipelago, one of which was Palembang. Based on an interview with Yudhi Syarofie (Interview, 12 August 2025), the Palembang Darussalam Sultanate was established around 1659 under its first ruler, Sultan Abdurrahman Khalifatul Mukminin. He was a descendant of Palembang nobility who maintained political and cultural ties with the Demak and Mataram Sultanates in Java.

Furthermore, Mahmud explains that the first ruler of the Demak Sultanate, Raden Patah, was a descendant of the Majapahit royal lineage and served as the inaugural sultan of Demak. He also had strong connections with Palembang, as he was raised there before establishing his authority in Java. Historically, these relations contributed to significant Javanese cultural influences and acculturation within Palembang society, one of which can be observed in the development of *jumputan* textile traditions [20]. Islam has transformed and reshaped the culture of society in South Sumatra from the Hindu-Buddhist traditions of the Srivijaya period into cultural traditions inspired by Islamic teachings.

Islamic teachings have increasingly developed within Malay culture in South Sumatra, so that Islamic elements have become more dominant in various fields, including the arts, language, literature, as well as clothing and traditional attire [19]. Furthermore, it is explained that the fusion of various Malay, Hindu, and Islamic systems within the construction and cultural content of contemporary Malay culture has formed the modern socio-cultural system of Malay society. The acculturation of traditional Malay society with Islam has produced various segments that integrate traditional and Islamic characteristics, including in the regions of Palembang and Jambi [21].

Thus, religious teachings have influenced human perspectives on aesthetics, the spiritual meaning embedded in artistic expression, and have guided artistic creation processes to remain aligned with religious norms and social ethics, including Palembang *jumputan* textiles. Based on observations of *jumputan* textile artifacts collected at the Balaputra Dewa Museum and an interview with Mr. Amurullah, the Head of the Balaputra Dewa Museum, it was explained that the *jumputan* textiles in this museum collection are hundreds of years old and developed significantly during the period of the Palembang Sultanate (interview conducted on 8 September 2025). The following presents the *jumputan* textile collection at the Balaputra Dewa Museum, see Fig. 5.



Fig 5. *Jumputan* fabric from the Balaputra Dewa Collection

Fig. 5 above presents a *jumputan* fabric from the collection of the Balaputra Dewa Museum in the form of a silk shawl. The *jumputan* fabric features various motif types, including the five-dot (*bintik lima*), seven-dot (*bintik tujuh*), nine-dot (*bintik sembilan*), *kembang janur*, and *cucung* or eggplant (*terong*) motifs. This is consistent with Syarifuddin's explanation in his book, which states that the motifs or ornamental patterns of *jumputan* fabric were initially limited to a single design, namely the seven-dot motif (*bintik tujuh*). However, over time, *jumputan* fabric has developed a variety of motifs through continuous innovation by artisans across different periods, including *kembang jamur*, five-dot pattern (*total lima*), nine-dot pattern (*total sembilan*), polka-dot variations, as well as *cucung* or eggplant motifs [22]. With the introduction of Islam in the city of Palembang, motifs that frequently appeared were those based on odd-numbered patterns, one of which is the seven-dot motif. *Jumputan* textiles featuring the seven-dot motif are also preserved in the Balaputra Dewa Museum; for further details, see Fig. 6.



Fig 6. *Jumputan* fabric from the Balaputra Dewa Collection

The Palembang *jumputan* textile featuring the seven-dot motif shown in Figure 6 cannot be separated from the strong influence of Islamic teachings during that period, which permeated all levels of society, from ordinary people to the royal court of the Palembang Sultanate. This interpretation is supported by an interview with Yudhi Syarofie, a cultural historian and author specializing in South Sumatran textile crafts (interview, August 12, 2025). He explained that the decorative motifs of South Sumatran textiles, particularly those produced in Palembang during the Sultanate era, were significantly influenced by Islamic principles, including the prohibition against depicting living beings such as humans and animals. Consequently, geometric patterns became dominant decorative elements. In addition, several traditional motifs exhibit a tendency toward the use of odd-numbered compositional arrangements, including those found in *jumputan* fabric. From the socio-cultural perspective of Palembang society during the Sultanate period, the seven-dot motif may also be associated with the symbolism of the number seven, which holds sacred significance within Islamic tradition. The symbolic importance of the number seven is reflected in several verses of the Qur'an, one of which is Surah Al-Baqarah (2:29), which states: هُوَ الَّذِي خَلَقَ لَكُمْ مَا فِي الْأَرْضِ جَمِيعًا ثُمَّ اسْتَوَىٰ إِلَى السَّمَاءِ فَسَوَّاهُنَّ سَبْعَ سَمَوَاتٍ وَهُوَ بِكُلِّ شَيْءٍ عَلِيمٌ. "huwalladzî khalaqa lakum mâ fil-ardli jamî'an tsummastawâ ilas-samâ'i fa sawwâhunna sab'a samâwât, wa huwa bikulli syai'in 'alîm". Meaning: "He is Allah, who

created for you all that is on the earth. Then He turned to the creation of the heavens and fashioned them into seven heavens. And He is All-Knowing of all things (QS. Al-Baqarah: 29)."

The aforementioned verse describes the creation of the seven heavens. Another Qur'anic verse that reflects the symbolic and sacred significance of the number seven is found in Surah Al-Hijr (15:87), which reads as follows: *وَلَقَدْ آتَيْنَاكَ سَبْعًا مِّنَ الْمَثَانِي وَالْقُرْآنَ الْعَظِيمَ*. "*wa laqad âtainâka sab'am minal-matsânî wal-qur'ânal-'adhîm*". Meaning "*Indeed, We have bestowed upon you the seven oft-repeated verses and the Magnificent Qur'an*" (Qur'an, Surah Al-Hijr [15]: 87). Islamic scholars generally interpret this verse as referring to the seven verses of Surah Al-Fatihah, known as *Sab' al-Mathânî* (the Seven Oft-Repeated Verses). The prominence of the number seven in Islamic teachings reflects the profound influence of Islam on the socio-cultural foundations of society. This influence is manifested in various cultural artifacts, including Palembang *jumputan* fabric, where motifs based on the number seven, such as the *seven dot motif*, embody symbolic values derived from Islamic traditions. The forms of Palembang *jumputan* fabric motifs underwent significant transformations from the Srivijaya period (Hindu-Buddhist tradition) to the Sultanate period (Islamic tradition). These historical influences shaped not only the aesthetic characteristics of the motifs but also their cultural symbolism and meanings. The details of these motif transformations are presented in Table 1.

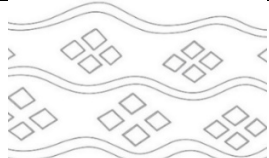
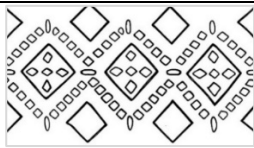
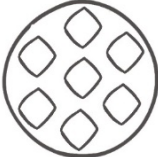
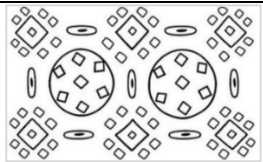
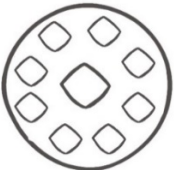
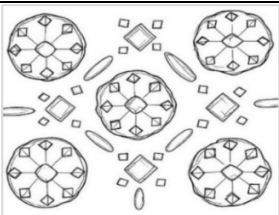
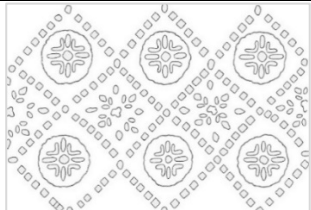
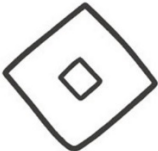
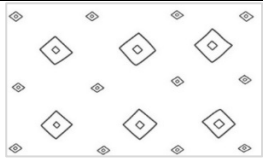
Tabel 1. Transformation and Manifestation of *Jumputan* Textile Motifs: Evidence from Archaeological and Historical Sites in Palembang and South Sumatra

Periodization	Motif Type	Findings
Srivijaya (Hindu-Budha)	Dot Motif / Four-Dot Pattern 	This motif can be observed on the <i>sewet</i> (lower garment) depicted on the statues of a deity and Shiva Mahadeva located within the Bumiayu Temple Site. The presence of this motif indicates that tie-dye textile patterns resembling contemporary <i>jumputan</i> motifs were already known during the Hindu-Buddhist period in South Sumatra
Sultanate period (Islam tradition)	Seven-Dot and Nine-Dot Motifs 	<i>Jumputan</i> textiles featuring odd-numbered patterns, particularly the seven-dot and nine-dot motifs, are frequently found in Palembang <i>jumputan</i> textiles. Examples of these motifs can be observed in the collections of the Balaputradewa Museum.

During the Srivijaya period, the predominant motif was the dotted pattern, commonly referred to as the Dot Motif or Four-Dot Pattern motif. Evidence of this motif can be observed on the attire of the Shiva Mahadeva statue discovered within the Bumiayu Temple complex, PALI Regency, South Sumatra. The presence of this motif on sculptural media indicates that dotted patterns had already been recognized and employed as decorative elements during the Hindu-Buddhist period. Symbolically, the orderly arrangement of dots may be interpreted as a representation of cosmic order, purity, and the strong spiritual values embedded within Srivijaya culture. Furthermore, the motif demonstrates the ability of the society of that era to create simple geometric ornaments that embodied both aesthetic appeal and religious significance. During the Palembang Sultanate period, motifs developed into seven-dot and nine-dot patterns. These odd-numbered patterns became highly popular in Palembang *jumputan* fabric and can still be found in the collections of the Balaputra Dewa Museum. The shift in the number of dots from four to seven and nine indicates a cultural transformation. In Islamic tradition, odd numbers are often regarded as having symbolic and spiritual significance. Therefore, *jumputan* motifs function not only as decorative elements but also reflect the influence of Islamic values introduced into Palembang City. The tracing of motif patterns that have developed within the Palembang *jumputan* textile tradition is conducted by examining the

forms and basic patterns of the motifs employed. In addition, each motif in *jumputan* fabric is strongly influenced by its production technique, as the technique used plays a significant role in shaping the character and variety of the motifs. Furthermore, the process of identifying motif types and their underlying patterns aims to determine their visual form, the structure of ornamental composition, and the character of the motifs presented. The following presents the forms and basic patterns of Palembang *jumputan* motifs; see Table 2.

Tabel 2. Basic Forms and Patterns of Palembang *Jumputan* Textile Motifs

Source Of Idea	Main Motif Type	Basic Motif Pattern
 Dot 4	 Four Dot Motif	 Basic Pattern of Four-Dot Motif
 Dot 5	 Five Dot Motif	 Basic Pattern of Five-Dot Motif
 Dot 7	 Seven Dot Motif	 Basic Pattern of Seven-Dot Motif
 Dot 9	 Nine Dot Motif	 Basic Pattern of Nine-Dot Motif
 Janur Flower Source: Pinterest	 Janur Flower Motif	 Basic Pattern of Janur Flower Motif
 Plane Of A Rhombus	 Dot Motif Pattern	 Basic Dot Motif Pattern
 Eggplant Sumber: Patriansah, 2026	 Motif Cucung Or Eggplant	 Basic Pattern of Cucung Or Eggplant Motif

Based on the data presented in Table 2, it can be concluded that, in general, the basic pattern of each *jumputan* fabric motif tends to be symmetrical, emphasizing balance between the two sides. This symmetrical arrangement is evident in the repetition of forms and the more orderly placement of motifs. In addition, the application of symmetrical patterns also reflects the traditional character of *jumputan* textiles, which emphasizes order, harmony, and compositional balance in every arrangement of motifs. Upon closer observation, the motifs presented are derived from curved lines, zigzag patterns, circles, rhombuses, and plant-inspired forms. Wastra is also used by society as a form of functional art [23]. Functionally, Palembang *jumputan* textiles are also worn in wedding ceremonies as part of the *Aesan Gede* traditional attire (see Fig. 7).



Fig 7. Section of Traditional Wedding Attire for the *Aesan Gede* Bride and Groom Featuring *Jumputan* Fabric, Collection of the Sultan Mahmud Badaruddin II Museum, Palembang

In the *Aesan Gede* bridal tradition shown in Fig. 7 above, Palembang *jumputan* fabric is used as a supporting element. The *jumputan* fabric, in the form of a shawl (*selendang*), functions not only as a decorative component that enhances the visual appearance, but also carries symbolic values that reflect cultural identity, social status, and respect for traditions passed down through generations. In addition, *jumputan* fabric is also found in the equipment used in the *mungguh* ceremony (see Fig. 8).

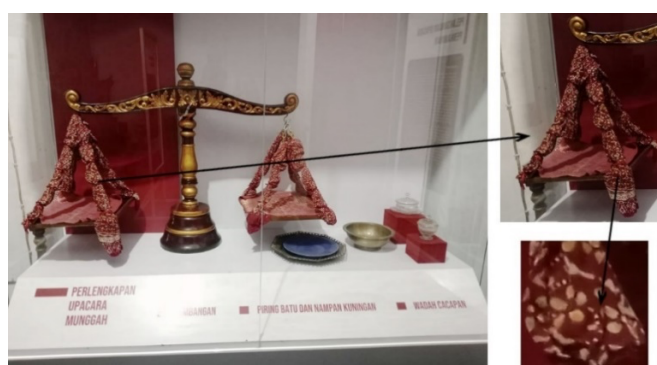


Fig 8. Part of the *Mungguh* Ceremony Equipment Using *Jumputan* Cloth, Collection of the Sultan Mahmud Badaruddin II Museum, Palembang

The *jumputan* fabric used in the *mungguh* ceremonial equipment functions as a complementary or supporting element. The *mungguh* ceremony is one of the traditional customs in Palembang culture, associated with a series of wedding procession rituals. Literally, *mungguh* means “to ascend,” referring to the moment when the bride or both newlyweds first ascend the wedding dais (*pelaminan*) as a legally married couple. Furthermore, *jumputan* fabric is also used as part of the wedding decoration. For further details, see Fig. 9.



Fig 9. Section of the Bridal dais (*Pelaminan*) Using *Jumputan* Fabric, Collection of the Sultan Mahmud Badaruddin II Museum, Palembang

In the bridal dais (*pelaminan*), *jumputan* fabric is used as a backdrop or covering for the bridal dais structure, where the curtains are made of *jumputan* fabric featuring the seven-dot motif. The use of *jumputan* fabric enhances aesthetic value and signifies the sacredness of the wedding ritual within Palembang society. Overall, the function of *jumputan* fabric in *Aesan Gede* bridal attire, the ceremonial equipment of the *munggah* ritual, and the bridal dais backdrop demonstrates its important role as a cultural artifact containing aesthetic, symbolic, and social values. Its use in various elements of traditional ceremonies reflects efforts to preserve tradition and strengthen Palembang cultural identity within the context of Malay society influenced by Islamic values and the legacy of the Palembang Sultanate.

3.3. Innovation and Development of Palembang *Jumputan* Fabric in the Modern Era

In the modern era, *jumputan* fabric, as one of the traditional textile heritages of the Indonesian archipelago, has undergone significant cultural transformation. This development is closely related to innovations and advancements in techniques carried out by Palembang *jumputan* artisans, resulting in shifts in its functional values, aesthetics, traditions, and cultural meanings as a heritage textile. These changes are inseparable from the influences of globalization and modernization, which have affected production techniques, motifs, and production orientation. From a technical perspective, the most prominent change lies in the dyeing method, namely the shift from natural dyes derived from organic materials to the use of synthetic chemical-based dyes. In addition, globalization has facilitated the exchange of knowledge and technology in the textile sector, leading to more practical production processes. Furthermore, the development of *jumputan* motifs in Palembang is no longer limited to the combination of two basic techniques, namely *ikat jumput* (tie-dye) and *jahit jelujur* or *tritik* (stitch-resist dyeing) techniques. Instead, there have been various innovations and technical expansions involving diverse combinations of methods. Some of these developments include the integration of the two basic techniques with ecoprint, batik, prada, and songket techniques. These technical innovations in *jumputan* production are driven by several key factors, including economic considerations, market demand, aesthetic development, and cultural preservation efforts.

3.3.1. *Jumputan* Technique and Ecoprint

The innovation and development of tie-dye (*ikat jumput*) techniques combined with stitch-resist dyeing (*jahit jelujur*) and eco-print techniques aim to produce *jumputan* fabric that are significantly more practical. Eco-print is a natural dyeing technique that utilizes various organic materials such as leaves, flowers, and other plants to create artistic motifs on fabric surfaces. Through this method, artisans are no longer required to manually design motifs, tie the fabric, or stitch it using the running-stitch technique; instead, they simply place leaves or other organic materials onto the fabric surface to produce natural patterns that represent the original form of the leaves. In its application, the eco-print method also employs a pounding technique using transparent plastic as a protective layer and base during the beating process of the leaves. This aims to ensure that the color and natural pigments of the leaves are evenly transferred to the fabric surface without damaging the fabric fibers. Based on the author's observations, artisans in Kampung Tuan Kentang, Palembang, have already innovated by utilizing plastic materials to create the seven dot motif, which is a distinctive characteristic of Palembang *jumputan* fabric. First, the motif pattern is formed on a relatively thick plastic sheet, which is then placed onto

the fabric surface prior to the dyeing process in a coloring solution, resulting in the formation of the seven dot motif (see Fig. 10).



Fig 10. Comparison of the *seven dot motif* produced (left) using an innovative plastic-based material and (right) using the traditional *jumputan* technique.

With this innovation, the production process of *jumputan* fabric becomes more practical and efficient. This development was introduced by Siddiq, a *jumputan* artisan from Kampung Tuan Kentang, Palembang, by combining eco-print techniques with the traditional *jumputan* method. The motif used is the seven-dot motif. The combination of these techniques is capable of producing *jumputan* fabric with more varied and visually appealing patterns. For further clarification, see and observe Fig. 11.



Fig 11. Development of Eco-Print Techniques Using *jumputan* Techniques.

3.3.2. *Jumputan* Technique and Batik

Jumputan and batik employ the same method, namely resist dyeing. The difference lies in the resist materials used bindings or stitching in *jumputan*, and wax (*malam*) in batik. In *jumputan* fabric, color resist is applied through two basic techniques, namely *ikat jumput* (tie-dye) and *ikat jelujur* (stitch-resist dyeing). In contrast, *batik* employs wax (*batik wax*) as the resist agent, which is applied to the surface of the fabric using a canting or a cap stamp. The following is an example of *jumputan* fabric produced through a combination of *jumputan* and *batik* techniques (see Fig. 12).



Fig 12. The combination of the *Jumputan* technique (lower part of the fabric) and the Batik technique (upper part of the fabric), in the product *Jumputan Ecoprint Aditya Palembang*

The production process generally begins with the *jumputan* technique, and after it is completed, it is followed by the *batik* technique. The combination of *jumputan* and *batik* techniques produces more diverse and higher-value motifs, while also supporting product development in line with market demands and the preservation of cultural heritage.

3.3.3. *Jumputan* Technique and Prada

The prada technique is a decorative method applied to fabric surfaces using paint or prada powder, with the aim of creating a luxurious impression and enhancing the aesthetic value of the textile. The process is carried out by applying prada to specific areas of the *jumputan* motif as decorative accents. The innovative value of combining the prada technique with *jumputan* lies in its ability to enrich visual variation while also increasing the artistic quality and commercial value of the textile products. The resulting product is presented below; see Fig. 13.



Fig 13. The Combination *Jumputan* technique and Prada (1) Handwritten Prada (Prada Tulis) (2) Handwritten Prada Applied on Clothing, and (3) Embossed Prada (Prada Timbul) in Ecoprint *Jumputan* Products by Aditya Palembang

The combination of the *jumputan* and prada techniques also reflects the creativity of artisans in developing more diverse, innovative *jumputan* products that align with market preferences. In addition, this innovation serves as an effort to preserve traditional craftsmanship by maintaining the fundamental *jumputan* techniques while adapting them to contemporary trends and the evolving needs of modern society.

3.3.4. *Jumputan* Technique and Songket

The combination of *jumputan* and songket techniques is capable of producing a greater diversity and enhanced aesthetic quality in *jumputan* textiles. *Jumputan* motifs are created through *ikat jumput* (tie-dye) techniques and *jahit jelujur* or *tritik* (stitch-resist dyeing) techniques, whereas *songket* motifs are produced through weaving processes that incorporate gold threads, silver threads, or other decorative yarns, thereby creating a luxurious and ornamental appearance. The integration of these two techniques can be carried out by using *jumputan* fabric as the primary material, followed by the addition of *songket* elements in specific areas, such as the fabric edges, central sections, or as decorative accents (see Fig. 14).



Fig 14. The Combination of *Jumputan* Technique with Songket Weaving from Palembang City

This combination produces a wider variety of motifs and enhances the aesthetic value of *jumputan* fabric. The innovation and development arising from the integration of *jumputan* and

songket techniques lie in their ability to create unique textile products with high aesthetic value while strengthening local cultural identity. In addition to enriching motif variations, the fusion of these two techniques also contributes to increasing the economic value and market competitiveness of textile craft products, as well as serving as a means of preserving traditional textile craftsmanship.

In addition, cultural transformation through the innovation and development of Palembang *jumputan* textiles can be observed in changes in their functional, aesthetic, and cultural meaning aspects. These three aspects indicate a shift occurring in line with evolving dynamics and contemporary needs. Such cultural transformation through innovation and development represents the motivation of artisans as a form of cultural preservation, while also strengthening local cultural identity within the global creative industry without eliminating deeply rooted traditional values passed down through generations. Similarly, the functional transformation of the Panji mask from a spiritual and ritual medium into a creative economic product has simultaneously triggered a re-semantization of gender meaning [24].

In terms of function, *jumputan* textiles in the past held a sacred function as royal ceremonial attire and as garments for deities believed in during that period. This sacred value can be observed in depictions on Dewa statues and Siwa statues, continuing into the Sultanate period (Islamization) as traditional wedding attire, use in the *munggah* ceremony, and also as wedding bridal dais decoration accessories. In the context of contemporary modernization, *jumputan* fabric has become a commodity with significant economic value, as it is widely used and favored by various segments of society for both formal and informal wear.

Modernization in the fashion industry has also encouraged the diversification of products based on local cultural heritage, leading *jumputan* fabric to undergo a functional expansion. It is no longer limited to traditional garments with sacred or ceremonial significance, but has been adapted into various derivative products such as T-shirts, jackets, tote bags, handbags, wallets, shoes, sandals, and others. The following illustrates the transformation, changes, and shifting functional values of Palembang *jumputan* fabric (see Fig. 15).



Fig 15. Palembang *jumputan* textile featuring the seven dot motif applied to products such as shoes, wallets, and boxy clothing

The transformation and shift in the function of Palembang *jumputan* fabric, which was originally predominantly used in traditional contexts, ceremonies, and customary attire, has evolved into modern fashion products and accessories such as shoes, wallets, and boxy clutches. This transformation demonstrates the ability of artisans to adapt traditional motifs, particularly the *seven dot* motif, into various product forms that align with contemporary needs and lifestyles. Innovation and development of *jumputan* fabric within the fashion industry are also evident in its application as formal wear (see Fig. 16). This development demonstrates a transformation in the function of *jumputan* fabric from a traditional cultural product into part of the fashion industry with high economic and aesthetic value. The distinctive motifs of *jumputan* are preserved as a cultural identity of Palembang, while being applied to clothing designs that follow market trends. Thus, *jumputan* fabric not only serves as a symbol of cultural heritage but also as a formal fashion product capable of competing in the modern market and attracting the interest of younger generations as well as a broader range of consumers.



Fig 16. Palembang *jumputan* textile in the fashion industry as formal wear

4. Conclusion

The study entitled “Palembang *Jumputan* as Culture Heritage: A Historical Study and Its Development Dynamics”, demonstrates that Palembang *jumputan* textiles are not merely textile products, but also an important representation of cultural identity, history, and the values of the Palembang society. Historically, the existence of *jumputan* fabric can be traced back to the early development of civilization in the Indonesian archipelago, with strong evidence from the Srivijaya era influenced by Hindu-Buddhist traditions, particularly in the form of *sewet jumputan* depicted on the statues of deities and the sage Agastya at the Candi Bumiayu site in PALI, South Sumatra. In the subsequent period, especially during the Palembang Darussalam Sultanate, *jumputan* fabric underwent a transformation in meaning and function in line with the introduction of Islamic values. This is reflected in motifs characterized by odd-numbered patterns, such as the seven-dot motif, as well as in their continued sacred function as part of traditional wedding attire. In their development into the modern era, *jumputan* fabric have persisted as a living cultural heritage. However, a shift in function has occurred, from objects rich in symbolic meaning to products increasingly oriented toward the creative industry and economic purposes. Nevertheless, the cultural essence and local identity remain embedded in the production techniques, patterns, and narratives associated with Palembang *jumputan* textiles. Thus, Palembang *jumputan* textiles can be understood as a visual medium that records historical dynamics, cultural transformation, and the continuity of local traditions amid changing times. Future research is recommended to further examine Palembang *jumputan* textiles from other perspectives, such as visual anthropology, semiotics, or cultural economics, in order to enrich understanding of their meaning and role in contemporary society.

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Declarations

Author contribution : MP: Research idea, literature review, conducted interviews, collected and analysed data, and wrote the article
IKM: Analysed data, and wrote the article
NDP: Analysed data, and wrote the article
TIR: Analysed data, and wrote the article

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