

Decorative Motifs on the Woven Cloth: Local and Indonesian Fine Arts Education Study

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ABSTRACT

This study aims to analyze the meaning of motifs, functions of motifs, and functions of bebet woven fabrics in the Sasak Ende community in terms of education and economy. This study uses a qualitative approach with an ethnographic approach, in-depth interviews, and documentation. We conducted this study in the Sasak Ende Tourism Village, Central Lombok Regency. Data analysis was carried out in the stages of data reduction, data presentation, and drawing conclusions. The results of the study showed that the kembang komak putiq woven cloth (white komak bean motif) is one of the oldest woven cloths with geometric patterns in the form of vertical lines and horizontal lines, forming a checkered motif that has been woven from generation to generation, Selentang (animal feet, Ragi bararti bumbu Bingkal means "animal feet" (buffalo) and Orong means "road." Maten kao (buffalo eyes) Biwih kaing (mouth of the cloth). The kembang komak putiq woven cloth (white komak flower) contains symbolic meaning and symbolic function in traditional events related to traditional rituals, traditions, and Sasak culture. The symbolic meaning of the motif includes religious values, aesthetic values, and education. This motif presents the identity of Sasak culture, spirituality, and the relationship between humans and the surrounding environment. Currently, the Sasak Ende community uses the kembang komak white woven cloth as an educational and economic value. The community faces challenges in sustainably inheriting weaving skills because of the rapid influence of technology, lifestyle changes, education, and contemporary demands on the current generation.

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1. INTRODUCTION

Indonesia is an archipelagic country consisting of more than 300 ethnic groups; there are 1340 ethnic groups in the country, based on census data from the Central Statistics Agency. These ethnic groups grew and developed in the Indonesian archipelago. The Ministry of Education, Culture, Research, and Technology has determined 1728 Intangible Cultural Heritage (IWBTh) of Indonesia from 2013 to 2022, which are divided into three domains. This number consists of 491 cultural heritages in the domain

of community customs, rites, and celebrations; 440 in the domain of traditional skills and crafts; 75 cultural heritages in the domain of performing arts; and 219 cultural heritages in the domain of oral traditions of expression.

The development of a region can be expressed as education, tradition, culture, and art (Luo & Lau, 2020; Chen et al., 2021). Art is born from a culture that has been going on for centuries; the legacy of objects can be authentic evidence of a civilization (Ferrazzi, 2021; Mekonnen, 2022). Tansang Ansang is the birthplace of the author of one of the Sasak villages in the southern part of Central Lombok. Tansang Ansang is one of the traditional house tourism villages during the New Order era. As a traditional house tourism destination, there are also works of art in the form of woven fabrics, carvings, statues, pottery, keris, spears, weaving, and so on. These objects, in addition to traditional equipment and household utensils, also have artistic value. The impact of the economic crisis, better known as the monetary crisis, and the resignation of the 2nd President of the Republic of Indonesia, the 1998 riots in Jakarta, which resulted in looting in several big cities, and religious and ethnic issues. The traditional house tourism village of Tansang Ansang became deserted; economic difficulties were increasingly felt due to the absence of local and foreign tourists; the tourist village "Traditional Traditional House of Tansang Ansang" closed and is now only a name.

In 2000, after Indonesia's revival from economic decline, on one occasion traditional village figures, hamlet heads, religious figures, community leaders, youth leaders, associations of tour guides, and village heads, through traditional deliberations, united in the opinion that the traditional village and characteristics of the Sasak Tribe should not be lost. In the agreement of the deliberation, it was maintained and developed until now into "Sasak Ende Tourism Village" precisely on the Sengkol-Kuta Mandalika Tourism road.

Through the research methodology, the author will conduct research on "the meaning and function of decorative motifs on the Sasak Ende tribe's bebet woven cloth." Ende is one of the traditional house tourism villages that still maintains customs, traditions, culture, and art (Madani et al., 2024). Ende is a tourist village that is designated in the regional government regulation as "Sasak Ende Tourism Village," which is still visited by local and foreign tourists (Ajie et al., 2024). The Sasak tribe is the native tribe in the tourist village and, in general, on the island of Lombok. While Ende is the name of a place inherited from the ancestors until now located in the hamlet of Piang Tansang Ansang, Sengkol Village, Pujut District, Lombok Regency, Central West Nusa Tenggara (Pribadi et al., 2021).

In this opportunity, the author focuses on one ethnic group, namely the Sasak tribe, precisely on the island of Lombok. As the Sasak Tribe has a culture, customs, and various arts that have grown along with the development of civilization recorded from the prehistoric era, animism, dynamism, Hinduism, Buddhism, and Islamic influence in the 16th century on Lombok Island, some of these civilization objects can still be seen at the West Nusa Tenggara State Museum in the city of Mataram (Munawir & Pradoko, 2021; Mahadika & Satria, 2021; Aswasulasikin et al., 2022; Nasri et al., 2024).

Sasak Ende Tourism Village is one of the tourist destinations located near the village of Kuta SEZ (Special Economic Zone) Mandalika, which was established through Government Regulation number 52 of 2014 on June 30, 2014. Both are located in Pujut District, Central Lombok Regency, West Nusa Tenggara. The author's motivation for conducting research on "The Meaning and Function of Decorative Varieties on Bebet Sasak Ende Woven Fabrics, Lombok Regency" stems from their desire to engage in community service and explore fine arts education studies. As an effort to maintain the uniqueness of the woven decorative motifs, the community still maintains traditions, customs, culture, art, and woven fabrics that have economic value in the community. The author hopes that both formal and non-formal fine arts education will help woven crafts preserve the uniqueness of their decorative motifs, which represent the noble values of Sasak culture.

The traditional clothing of the Sasak Tribe contains one of the accessories called "bebet" (Muaini & Dwiningrum, 2021). Basically, bebet woven cloth is one of the accessories of traditional clothing that is wrapped around the waist to add value to the wearer, authority, politeness (ethics), and respect for others and guests in certain activities within the scope of Sasak culture (Hadi et al., 2021). The traditional clothing of the Sasak Tribe in general in Lombok is similar to the closest tribe in Bali; based on historical literature on the island of Lombok, it was influenced by culture during the Hindu-Buddhist era. As one of the Sasak tribes, they also highly prioritize the noble values of customs and politeness to parents, older people, teachers, others, and guests that have been taught by their ancestors/predecessors (Zahid, 2023).

In Sasak culture, there are similarities with the culture in South Sulawesi, the Bugis Tribe (Babat et al., 2020). the culture of "tebe/tabe balar" in the Sasak community, which means "to be polite/excuse me." As a Sasak generation, the author was taught by his parents/teachers when passing in front of an older person/in front of a house to say "tabe" when together with parents/elders or friends, when passing wind (farting), or giving something with the left hand to an (older) person, "tabe" is mandatory to say "tabe/tabe balar" and a gesture of bowing the body. Changes in the era and the rapid influence of global/information technology in the "tabe" culture seem to have received less attention from the current generation. So the author concludes that there are similarities in the "tabe" culture of the Sasak people and the "tabe" culture of the Bugis Makassar Tribe.

Based on the history in the biography of Lombok, it is written that the King of Gowa in the kingdom era once came and looked for a prospective wife in Lombok. In some literature it is written that the history of the entry of Islam on the island of Lombok came from the west by Wali Songo; from the east it is mentioned Ternate, South Sulawesi, and the Sultanate of Sumbawa. Selaparang was the first Islamic kingdom in the 16th century, precisely in Selaparang, East Lombok, and Penjanggik, the Islamic kingdom in Central Lombok. The author argues that, based on historical literature, it also influenced culture and art on Lombok Island, which has developed since prehistoric times through the influence of animism, dynamism, Hinduism-Buddhism, and Islam in the 16th century. Based on this history, there has been a very long cultural acculturation in the

Sasak community on Lombok Island. Based on data from the Directorate General of Population and Civil Registration of the Ministry of Home Affairs at the end of 2021, 5.22 million people (96.18%) of the population of West Nusa Tenggara were Muslim.

This research is vital for understanding the value of education, art, and the economy, which are inseparable from the cultural history of the Sasak people, as well as for describing the symbolic meaning and function of bebet woven cloth and the efforts made to preserve its unique decorative variety. The younger generation of Sasak people, along with a deeper understanding of Sasak culture, is better known to both the archipelago and the global community (Hamid et al., 2021; Haerozi et al., 2023). The decorative/ornament variety found on the Sasak woven cloth is a woven cloth that has a historical background of Sasak culture in its creation and function (Lalu Muhammad Fauzi et al., 2023). Bebet woven cloth is a mandatory accessory for every indigenous community. Wearing complete traditional clothing is a must; there are "awik-awik" (rules) that have been agreed upon together, and even previous rules will be subject to a fine in the form of money/dowry determined by the traditional leader if in certain traditional processions they are not dressed in complete traditional clothing (function of bebet woven cloth).

Specifically, this study aims to describe the shape, color, symbolic meaning, and function of the motif on the bebet kembang komak woven cloth from the perspective of the education of fine arts and the culture of the Sasak Ende in Central Lombok. The aim of this study is to elucidate the function and aesthetic value of the bebet kembang komak woven cloth within the customs, traditions, culture, and art of the Sasak Ende Tribe in Central Lombok. To describe the educational and economic value of kembang woven cloth in the Sasak Ende community and its surroundings in the traditions and customs of Sasak culture.

2. METHOD

The research conducted is a type of qualitative research. Creswell and Creswell (2017) explain that the term 'qualitative' emphasizes processes and meanings that are not analyzed strictly or have not been measured in terms of quantity, amount, intensity, or frequency. The qualitative approach focuses on the research process and understanding based on a methodology that investigates social and human phenomena. According to Creswell & Creswell (2017), qualitative research describes the complexity studied through words, detailed reports from the respondents' perspectives, and studies of the situations they experience. This study uses a descriptive approach in qualitative research. Descriptive research aims to describe a symptom, event, or incident that is currently occurring. Descriptive research concentrates on real-world issues as they exist during the research period. Through this approach, researchers try to describe events and incidents of concern without giving special treatment to them. The variables studied can be one single variable or more than one variable. The research is conducted in the Sasak Ende Tourism Village, located in Central Lombok.

This study aims to explore the meaning of decorative motifs on the bebet kembang komak putiq woven cloth using a descriptive research approach with an ethnographic study method. Data collection methods are as follows: (1) In-depth interviews: Researchers interview bebet kembang komak weaving craftsmen, traditional figures, and cultural figures who understand the cultural background of the Sasak Tribe about the function and symbolic value of bebet woven cloth in Sasak traditional clothing. (2) Participatory Observation: Researchers are directly involved at the location in the process of making bebet kembang komak weaving, interviewing weaving craftsmen in the Sasak Ende tourist village and the surrounding community. (3) Documentation: Taking photos or videos as supporting materials, especially those related to the decorative motifs/motifs of bebet kembang komak woven cloth. (4) Data analysis: Researchers will use interviews and observations as well as analysis to explore information related to the meaning of decorative motifs and the function of bebet kembang komak woven cloth.

Data analysis uses qualitative methods by checking the validity of data using triangulation of data sources. In this study, triangulation of data sources can be done by involving weaving craftsmen, traditional figures, local historians, and the local community. Triangulation Method: Using several data collection methods such as interviews, observations, and documentation. Theory Triangulation: Using more than one theoretical perspective to analyze data. Researcher Triangulation: Involving multiple researchers in the analysis process to minimize subjectivity.

3. RESULTS AND DISCUSSION

The background of Sasak Culture is provided by a book titled *Character of Sasak People*, written by the resource person (academic and cultural figure) Nuriadi, which includes the *Marriage of Jaiswara Manuscript* and *Rengganis Manuscript* (2023). In terminology, Sasak is a socio-cultural entity that expresses itself in relationships that continue to globalize within the framework of the Unitary State of the Republic of Indonesia. West Nusa Tenggara Province, which consists of 2 large islands, namely Sumbawa Island and Lombok Island. It cannot be denied that historically it was formed from the fusion of the Lesser Sunda Province with the consideration that at that time the majority of the population was Muslim. Lombok Island, which is a third of the NTB area, with the note that most of them are Sasak ethnic groups, who are the native inhabitants of Lombok Island. According to BPS data in 2020, the population of NTB was 5,125,622 people—70% more are on the island of Lombok, around 4,584,084 people, more than 3 million of whom are Sasak people. Thus it can be said that the color of culture and social arrangement of society that is most easily observed is the color of Islam. Or in other words, Islam has become an ecological part that develops Sasak culture. Even now, starting in the 1990s, this island has been known as the Island of a Thousand Mosques. Likewise, the Sasak as a nation in building its cosmological and ecological awareness (space and time) cannot be separated from the background of beliefs and origins (Nuriadi, 2023).

There are many views on the origins of the Sasak people and the beliefs they bring. All are correct and can be understood according to the era and beliefs they bring. There is a growing knowledge that the ancestors of the Sasak people came from Java and were Buddhist and Shiva Buddhist or Hindu. This knowledge is true if associated with the migration of the Javanese people who were furthest from the Singosari Era or even Majapahit pioneered by Mpu Nala to Lombok. This suggests that there were already residents who were on this island first, although textually only obtained from ancient manuscripts identified with the kingdom of "Laeq." Suwung means "quiet" or "empty." The findings of an architectural historian named Setiadi Sopandi, who stated that the Alang (granary) architecture in Lombok dates to 3500 BC. This means that in that era the early inhabitants of the island of Lombok had a high civilization. Who and where were they from?

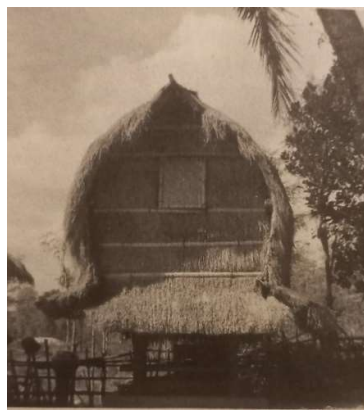


Figure 1. Alang (Lumbung) Sasak

Alang (lumbung) architectural form can still be seen precisely in Dusun Ende, Sengkol Village, Pujut District, Central Lombok, precisely in "Sasak Ende Tourism Village" today. Alang Lumbung is an important icon that is still maintained, including the traditional Sasak Bale Tani traditional house. "Bale" means "house," and "Tani" means "farmer's house" or "farmer's house," which can be an indication that the existence of the traditional Sasak community survives and continues its life by farming, gardening, and raising animals such as buffalo and cows, and "Alang" (Lumbung) functions as a place to store rice (Nuriadi, 2023).



Figure 2. Diagram of the origins of the Sasak people

Borrowing a chemical term, In the context of the culture currently known as Sasak Culture, this crystal owned by the early genealogical community, which is strong, has

built a stable cosmological and ecological system that will absorb new cultures. Culture refers to this process as assimilation. This assimilation process is understood, first, as a social process as an effort to reduce the differences that exist between individuals or groups of people in a society and, second, as an effort to increase the unity of actions, attitudes, and processes by considering common interests and goals (Berray, 2019; Cormos, 2022).

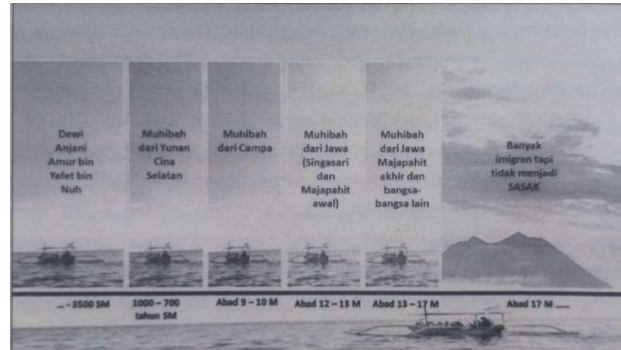


Figure 3. Image of Assimilation Towards Cultural Crystallization

The migration or goodwill groups that came later will adapt to the values that live in the new cultural ecology. Yunan culture and South China, Campa and Java, Bugis Makassar, and others in a relatively long time gave birth to a new system known as Sasak culture. The luster and crystallization reached their density, strength, and luster in the 15th century, when Islam was perfected with strong sharia. Sasak culture has undergone a very long acculturation process from the 15th century to the present (Nuriadi, 2023).

The Sasak Cultural Structure Tree describes culture as encompassing science, technology, art, language and literature, livelihood, traditions, and customs. Culture: Social System, Value System, and Value Foundation. The value system that colors the expression of Sasak culture to this day consists of basic values, supporting values, and qualitative values (Nuriadi, 2023).

1. The basic values derived from faith and tawhid in Sasak society include tindih, which signifies commitment and consistency in upholding truth and goodness.
2. Supporting Value System: a. Supporting values in Sasak culture consist of a. Maliq, which contains the meaning of self-awareness and value awareness, will never do things that damage the order of harmony and degrade his humanity. b. Merang: A person feels disturbed when witnessing actions that contradict the values of truth and goodness, especially if someone offends the beliefs and cultural values of their community. c. Pemole: contains the meaning of glorifying fellow creatures of God as a form of self-responsibility as the most perfectly created creature. d. Semaiq means the meaning of "enough" and contains the meaning of "enough" in all things, not excessive.
3. Qualitative Value: This qualitative value is distributed into the expression of all forms of aspects of human life in the midst of society. The qualitative value of Sasak cultural expression refers to universal standard values, namely truth (logical), goodness (ethical), and beauty (aesthetic).

4. Cultural Expression: Cultural expression, or Sasak culture, is an exoteric aspect of Sasak culture that covers all aspects of human life. Traditionally, we divide Sasak culture into four major categories: ritual expression, functional expression, social expression, and entertainment expression. Space and time, as cosmic entities, are the subject of customary rituals. Customary rituals include traditional rituals, agricultural activities, Gawe game rituals associated with religion or beliefs, and rituals that pertain to life. In everyday life, functional expressions are essential. Social expressions related to customary rites related to Sasak marriage. Entertainment and artistic expressions consist of vocal arts, music, drama, dance, and fine arts.

Komak Flower Woven Fabric

The kembang komak woven fabric is made from natural cotton yarn made from cotton grown in fields or gardens. This yarn is processed using simple technology, dyed with indigo leaves, and woven traditionally with a non-machine loom. To this day, the Sasak people still use white kembang komak woven fabric for traditional events and other purposes in their culture. The Sasak people call it "kaing kembang komak." "Kaing" means cloth, "kembang" means flower, and "komak" is a type of bean vegetable planted on rice field embankments during the rice planting season. Komak beans are legumes (Fabaceae) that are widely used by local people ([Maulidan et al., 2022](#)). Komak beans contain carbohydrates, protein, fat, vitamins, and minerals.

It was stated that two types of kembang komak woven cloth are putiq (white kembang komak flower) and bereng (black kembang komak flower). The "selewok" sarong of men or parents "lingsir" is made from kembang komak bereng (black) berut woven cloth. This woven cloth still uses natural materials, homemade cotton thread, and dyes from indigo leaves, although they have the same motif. has the same pattern and motif as the white "kembang komak" woven cloth, the cloth motif with vertical and horizontal lines that form squares across its surface, and has a dark blue color. This motif is made using natural dyes from indigo leaves, which are now no longer woven because the material is difficult to obtain. All fields have switched to corn plants, and the parents who used to make and process cotton thread have died. Thus, this woven cloth can be considered a weaving heritage from the mother. The age of the cloth is estimated to be 80-100 years.



Figure 4. Black Komak Bean Flower Woven Cloth

Based on the results of the interview by M and A:

"Woven fabric with kembang komak putih (white komak bean flower) motif has been used for generations in Sasak culture. As bebet, ulun doe, doe, children's blankets, and blankets during the telih bekembang komak putih (white komak bean flower) season. Basically, this woven fabric is woven with cotton thread that we make ourselves, but now genuine cotton thread is hard to find. In contrast, kembang komak putih woven fabric is currently made with ordinary thread bought at the market or shop."

Symbolic Meaning of Woven Fabric Motifs

Academician and Sasak Cultural Expert stated that the symbolic and philosophical meaning contained in the bebet kembang komak putih woven cloth/white motif, in addition to being a form of expression of the art of weaving crafts in Sasak culture, is that Sasak culture is a culture that is hanif, or upright, towards belief in God Almighty (Nuriadi, 2023). Lombok actually does not mean "another Lombok"; in the Sasak language, "Lomboq" means "straight." And the work of art in the form of woven cloth is also inseparable from devotion to God Almighty. Bebet kembang komak is woven cloth that is woven with a basic pattern, but there is a meaning, such as vertical and horizontal lines in white forming squares on a black background, which indicates that the Sasak people are as they are, not excessively simple.

This woven cloth motif is also very old, along with the existence of the Sasak people, who were formed from Sufi Islam, which recognizes that Allah SWT regulates their lives. Since the arrival of Islam, which formed the philosophy and ideology of the Sasak people, the creation of ornaments or motifs displayed has been simple. This woven cloth has other functions besides bebet, ulun doe/doe, the traditional Sasak wedding procession of sorong serah aji kerame, blankets for children who are circumcised, including blankets during the telih bekembang putih season (cold weather during the white komak bean flowering season).

Symbolic Meaning of Bebet

If viewed from the history of the Sasak people's civilization, bebet is actually usually used by people who are lingsir (old people but have religious knowledge or power) or liluih (have religious knowledge but are honorable and have respectful recognition in society for the person who wears it). This kembang komak woven cloth is the pride of the Sasak people, not only as a symbol of people who have knowledge and power but also as recognition from society for people who wear bebet kembang komak woven cloth.

Study of Form and Meaning of Motifs

The results of the interview by M and A stated that the woven cloth "kembang komak putih," or white-flowered komak beans, is so called because of the komak bean flowers planted by Sasak farmers, which are found not only in Ende hamlet but also in rice fields in Pujut District, Central Lombok. One of the seasonal plants is the komak bean, which

is planted together with the rice planting season. When entering the dry season, after the rice harvest, the komak bean flowers white and blooms from April to June. Because the research took place from January to February, the researchers were unable to take pictures of the komak beans when they were flowering. Here is a picture of the komak beans when they were flowering: And the Sasak Ende people in that area call it komak jamaq, which means ordinary komak beans. and the Sasak Ende people and the surrounding area call it komak jamaq (ordinary komak beans).



Figure 5. White and White-seeded Komak Bean Flowers

Although the white kembang komak woven fabric has a unique white komak bean flower motif, the actual motif consists of white lines with a black base, interlocking white geometric motifs, and checkered lines. This weaving has been revealed abstractly. Judging from the age of the pattern, color, motif, and its current function, the "kembang komak putiq," or white kembang komak bean flower woven fabric, shows a simple woven fabric but has a deep meaning from an artistic perspective. characterized by a black background and a combination of vertical and horizontal white line motifs. Black in an aesthetic context can mean deep, elegant sorrow or death and mysteriousness, based on how the object or thing is viewed in the context of the artwork. Then the white color, which shows meanings such as purity, goodness, interlocking motifs, and harmony of nature, society, and God Almighty, is depicted in a simple and abstract woven pattern.

The Aesthetic Value of White Bebet Kembang Komak Woven Fabric

1. Aesthetic value Based on Kartika's theory, Kembang Komak Putiq woven cloth (white komak bean flower motif) and vertical and horizontal lines create a geometric and regular visual structure, giving the impression of balance, stability, and order. And the black background that provides a strong visual contrast emphasizes the pattern and structure formed by the lines. This symmetry is often associated. Black also gives a deep, elegant, and mysterious impression ([Kartika & Ganda, 2004](#)).

2. Aesthetic Value in Context and Culture.

a. Dharsono emphasized that aesthetics cannot be separated from the cultural context, where the culture comes from. Where the kembang komak putiq woven cloth (white komak bean flower) is in the discussion in the culture of the Sasak community, the meaning of the kembang komak white woven cloth has a symbolic meaning, which is visualized in an abstract form but cannot be separated from the Sasak cultural background itself.

b. The motif of woven cloth kembang komak putiq (white komak bean flower) woven cloth created from the Sasak culture, vertical and horizontal geometric lines reflect the social structure, philosophy of life, or symbol of harmony in local culture, namely local society/Sasak culture.

c. Black background has a symbolic meaning, for example, as a symbol of strength, protection, or transcendence in certain traditions/in the Sasak tradition and culture.

3. Functional Aesthetic Value

In the context of Dharsono's thinking, works of art or crafts can be assessed from their social function and use: woven cloth is not only an aesthetic object but is also used in certain ceremonial events, as a status symbol, or as an identity in its community.

a. Thus, the aesthetic value is formed from the combination of form, meaning, and function in the life of the community or tradition as the owner of woven cloth, namely the Sasak community in Ende hamlet, "Sasak Ende Tourism Village," and the surrounding community in Sengkol Village, Pujut District, Central Lombok.

Function of the Kembang Komak Woven Fabric Motif

The "kembang komak" motif comes from its existing form, according to M and A's respondent research, which consists of a black background, checkered, and vertical and horizontal white lines. The geometric rectangular pattern is formed by lines that bind each other. This pattern not only serves to add beauty (aesthetics) but can also describe the rice field embankments of farmers during the white komak bean flowering season. The shape of the rice fields is checkered; all the rice field embankments form beautifully white stripes. It can be a picture of a source of inspiration for weaving by our ancestors so that this cloth is named "kembang komak putiq" woven cloth. Weaving activities can be started after the dry season, because our parents did not allow us to weave before the dry season. Including the dry season, many people get married (wedding season) and attend events related to the traditions and customs of the Sasak culture.

Function of the White Kembang Komak Woven Fabric

In the life of the Sasak community in the Sasak Ende Tourism Village, Tansang-Ansang, Piyang Hamlet, Sengkol Village, Pujut District, Central Lombok, the "kembang komak putiq" (white) woven cloth has many roles in the social life, traditions, and customs of the Sasak. These include:

1. White Kembang Komak Woven Cloth as Bebet

In Sasak culture, "bebet," the completeness of traditional clothing wrapped around the waist, shows the wearer's value, authority, politeness (ethics), and respect for others and guests. Actually, Sasak traditional figures do not have to do bebet, but it is a custom that has been exemplified by our ancestors, the Sasak nation, especially in the Pujut District area. The "kembang komak" woven cloth is a characteristic of the Sasak Pujut people, and the Sasak people in other districts now also use it a lot. and is still used by the younger generation in Sasak traditional and cultural events. In certain traditional events in the Sasak tradition, the use of bebet is a must. The custom of bebet, or using

"bebet," has been inherited. Our ancestors, especially the Sasak Pujut people, taught us black and white values: highly upholding ethical/moral values in it.

2. Identity (symbol) of the Sasak Pujut Community

Artisans (M and A's respondent research) stated that the kembang komak putiq, or white woven cloth, has been a characteristic of the Pujut people for a long time, based on motifs that have been passed down from generation to generation. One way to identify someone as coming from Pujut District is to use the bebet kembang komak putiq woven cloth (white motif). For example, when there is a problem or dispute outside Pujut District, people do not know that he is a Pujut person, and that is the custom of our ancestors. This woven fabric functions as a symbol or sign, and one of them functions to solve problems. When needed, the white or white kembang komak must be bebet with complete traditional clothing as a sign of the native Pujut. The nature of the Pujut people, "black on white," means that they will not continue the conflict. These values are taught by our parents to our society so that disputes do not have to be resolved with violence as justified by Islam, namely conflict or murder. The problem of choosing a path to peace.

Returning to the basic values of the Sasak people, the use of white kembang komak bebet in solving problems, bebet is actually usually used by people who are lingsir (old people but have religious knowledge or power) or liluih (have religious knowledge but are honorable and have honorable recognition in society for those who wear it). These basic values include (Nuriadi, 2023):

- a. The basic values derived from faith and tauhid in the Sasak community include tindih, which signifies commitment and consistency in upholding truth and goodness.
- b. Maliq contains the meaning of self-awareness and awareness of values that will never do things that damage the order of harmony and degrade one's humanity.
- c. Pemole: contains the meaning of honoring fellow creatures of God as a form of self-responsibility as the most perfectly created creature.
- d. Semaik: means the meaning of "sufficient," contains the meaning of "sufficient" in all things, not excessive.

3. As a Symbol of Ulun Doe Custom

Respondent research (S) stated that "Ulun," which is the head, and "doe," which is wealth or price, are symbols of custom. The white kembang komak woven cloth is a symbol of the groom, and the shroud is a symbol of the bride. In the sorong serah aji kerame procession of the Sasak tradition, the white kembang komak woven cloth must be tied with a shroud with white thread, the leang (shroud) is tied with white thread, and the keris is on a tray or yellow betel nut made of brass copper. This shows that the marriage is official; keris and white woven cloth kembang komak are placed on top as a sign that the marriage is official. This marriage is legal according to Islamic values and official according to Sasak customs. Before the sorong serah aji kerame procession, however, "the shroud is on top, and the white kembang komak cloth below means that

there has been no agreement, getting a marriage guardian, determining the dowry, collecting (the amount of money requested by the woman's family or dowry in Bugis/Makassar culture), and when the shroud is still on top (the bride and groom have not yet accepted the marriage vows), the white kembang komak cloth is below. In addition, when the sorong serah aji kerame traditional procession is carried out with the white kembang komak cloth on top, this symbol shows the family and community that the bride and groom have been married according to Islam and officially in the Sasak cultural tradition.

4. As a Symbol of Sorong Doe Custom

Respondent research (S) stated that the Sorong doe traditional procession, Sorong means bringing or delivering gifts, and doe is a social strata status symbolized by woven cloth in which there must be white kembang komak cloth and other colored woven cloth, tied 2 pieces each using white thread. In this procession, it can also be interpreted as a gift, which symbolically indicates the social strata of the groom's party in society. Ordinary people are symbolized by the customary value of 33 (thirty-three woven cloths), nobles 66 (sixty-six cloths), and noble kings totaling 100 (one hundred cloths). And in it there must be a white kembang komak woven cloth of the Sasak Ende community and Pujut District in general.

The sorong serah aji kerame event in the Sasak tradition still continues to this day. This procession can be interpreted as a form of information to the entire community that both the families of the groom and bride have been brought together and witnessed by the community, traditional community leaders, and religious leaders. The sorong serah aji kerame event is a Sasak tradition. A traditional activity that upholds ethical values or morals in Sasak culture.

5. Blanket for Circumcised Boys

Respondent research (A) stated that in the Sasak tradition, in wedding ceremonies or specifically holding a begawe besunat (circumcision) event. In this event, the first boy is introduced using a white woven cloth, a flower komak, believed by his parents (there is a requirement) to use a white flower komak. Because circumcision is usually carried out at home, if the child is to be circumcised, what must be prepared is a white flower komak cloth. Related to the use of this woven cloth on children who have just been circumcised, the community's belief is that it acts as a protector, avoiding being able to protect the intentions of evil people who have black magic-like blood to protect, because if it is hit by someone with evil intentions, the wound can have a slow effect on the healing process, swelling, etc. And until now this belief still continues for families who hold their child's circumcision/circumcision event at home.

6. As a Blanket for the Telih Bekembang Komak Season

The Sasak Ende community in general in Pujut District, Central Lombok, knows the term "telih bekembang komak season." This season is also a sign for the Sasak community of the entry of the dry season. The flowering and fruiting season is more

familiarly called komak jamak/white flowering komak beans. Entering the dry season, the temperature is very cold, especially at night. White kembang komak cloth, which is still in the original language of traditional cotton processing, is very popular as a blanket. White kembang komak cloth can provide warmth from the cold temperature at night. The flowering season of the komak bean can also be a sign of the entry of winter in the Australian continent (snow), which is closest to the southeast, and the southern part of Lombok faces directly to the Indian Ocean.

The Existence of White Bebet Kembang Komak Woven Cloth

Respondent research (SK) stated that in the midst of the development of knowledge, education, global currents, and demands for the needs of people's lives that continue to shift from each different generation. However, that is where our task is to provide an understanding that from a woven cloth there are values, norms, morals, and ethics in the use of bebet that can be educational values for the current generation. The progress of the era and no longer the era of the kingdom, there are no binding rules that this cloth has become part of the changes, that certain cloths must now be used by anyone freely, there is no longer anything that distinguishes between nobles and ordinary people as long as they remain in ethics and norms that apply in society (Febriani et al., 2023).

White kembang komak woven cloth remains a necessity of tradition and customs in Sasak culture, and of course, woven cloth is inseparable from economic value. Weaving will continue to be maintained and developed based on the needs of the supporting community. In the midst of changes and progress of the era, the rapid global currents are challenges in themselves that also influence it. The current generation must be given space to continue to exist using woven cloth (traditional clothing) (Syahrudin & Haris, 2025). Activities related to customs that we still maintain in the Sasak Ende community and its surroundings until now, because in addition to customary needs, it can be an artistic value and become a special attraction for local and foreign tourists.

The use of white flower bebet by all groups of elderly people, as well as the younger generation, like to use white flower bebet woven cloth at Sasak traditional events. While the previous community was not careless and was used by parents who were respected, knowledgeable, and recognized and respected in the midst of the Sasak Ende community and its surroundings (Pujut District).

Along with the development and influence of the times that have changed, the way of looking at all types of cloth can be used as bebet, not only white flower woven cloth. Other woven cloth that we have is also used as bebet in the Sasak Ende community and its surroundings. Such as Sasak Subahnale songket woven cloth, ragi genep woven cloth, selulut cloth, anteng belt, gedogan belt, and others have all been used as bebet by the current generation and the younger generation. Like the kedogan belt, it used to only be used by women at work or in certain traditional events, but now all woven fabrics can be used as bebet.

Peresean is an art of competing in the dexterity of the hitter using rattan accompanied by gamelan music and using a shield made of cow or buffalo skin and a hitter made of rattan (Asyari, 2022). In the past, peresean, according to its history around the 13th

century, became a ritual activity when asking for rain, but now it functions as an activity for friendship and entertainment. This activity is a type of art that contains elements of self-defense/dexterity so as not to be hit by rattan. This peresean is also still preserved in the Sasak Ende Tourism Village as entertainment and a tourist attraction.



Figure 6. Peresean Dance (entertainment) for tourists in the Sasak Ende Tourism Village

Respondent research (N) stated that a history teacher at a junior high school designed a woven cloth of *kembang komak putiq* (white komak bean flower) as a prayer mat from the woven cloth of *kembang komak putih*, which has aesthetic value in education. In an interview, it was explained that as a form of appreciation for the artwork of our parents' handicrafts, our Sasak mothers were all weavers. The inheritance of knowledge skills passed down from generation to generation to the Sasak girls of the past must have included three skills: weaving/Nensek, cooking (later cloves, komak beans, and rice field work). By having these three skills, a new Sasak girl will be considered mature and ready to become a housewife when she gets married, the education of our previous parents in the Ende hamlet, Tansang Ansang, Piyang. Using this *kembang komak putiq*/white cloth is an expression of the highest appreciation for the noble values of Sasak culture and a form of our devotion to Allah SWT, the One God.

The next *kembang komak* woven cloth is still a handicraft art of the Sasak people that has been passed down from generation to generation. This is supported by the aspect of social life that still uses *kembang komak putiq*/white woven cloth as a necessity for the customs of the Sasak Ende community and its surroundings. The *kembang komak* white woven cloth is also still traded in traditional markets of the Sasak community.

Sasak Ende Tourism Village is a destination for both local and foreign tourists, featuring traditional Sasak community houses and an art shop that sells souvenirs. One of them is in the form of *kembang komak putiq*/woven cloth, or other woven cloth is still sold here, including other types of handicrafts.



Figure 7. Weaving of white komak flower at the Artshop of Sasak Ende Tourism Village

4. CONCLUSION

The results of this study indicate that the Kembang Komak Putiq Woven Fabric Motif, which represents the white komak bean flower, includes elements such as Selentang, meaning rope used to tie and snare animals, depicted by two large vertical and horizontal lines. Ragi means spices (two large vertical lines), Bengkal tanah is formed by animal footprints (two small horizontal lines), Orong means the path usually taken by animals (pengorong), black background, maten kao means buffalo eye (there is one small horizontal line), and biwih means mouth (large white line on the edge of the fabric). Kembang komak putih woven fabric has a symbolic meaning, which is visualized in an abstract form but cannot be separated from the Sasak cultural background itself. Vertical and horizontal geometric lines reflect the social structure, philosophy of life, or symbol of harmony in local culture, namely local society/Sasak culture. Woven fabric is not only an aesthetic object but is also used in certain ceremonial events, as a status symbol, or as an identity in the Sasak community. White Kembang Komak Woven Cloth as Bebet, Identity (Symbol) of the Sasak Pujut Community, as a Symbol of Ulun Doe Custom, as a Symbol of Sorong Doe Custom and education and economic value. Therefore, the results of this study enrich the scientific treasury in arts education, especially local and Indonesian culture.

As a suggestion, further studies suggest examining more specifically the meaning of cloth in the perspective of art education in general.

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