

PRINTING IDENTITY OF SASAK WEAVING ON WOMAN'S BODY A DILEMMA BETWEEN DIVERSITY AND CULTURAL FREEDOM

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PRINTING IDENTITY OF SASAK WEAVING ON WOMAN'S BODY A DILEMMA BETWEEN DIVERSITY AND CULTURAL FREEDOM

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Abstract

Weaving is an obligation for Sasak women, Central Lombok, West Nusa Tenggara. Weaving activities have been taught from an early age of 9-12 years and are a skill that a Sasak girl must master. This study uses an analytic descriptive method of the indigenous culture prevailing there, in terms of the theory of diversity and cultural freedom of Amartya Kumar Sen. Three woven fabrics with Subahnale motifs must be made by Sasak women to get customary permission to marry. Weaving for the Sasak ethnic group to train women's patience, uphold the family economy, preserve the traditional Sasak cultural identity and maintain Indonesia's cultural diversity. This whole thing is implanted in the body of Sasak women as a customary pride regardless of whether this is a choice or not. When someone is born as a Sasak woman, what happens next is a dilemma of choice between maintaining cultural diversity, which means maintaining indigenous pride and cultural freedom, which means the choice of women themselves in determining their life path. This dilemma still persists today, without anyone ever being challenged. Cultural diversity will be of high value as far as is born from a cultural freedom.

Keywords: cultural diversity, cultural freedom, Sasak women, weaving Sasak ethnic

1. INTRODUCTION

1.1 The Weaving Culture of the Sasak People

The Sasak ethnic is a native of the island of Lombok, West Nusa Tenggara. This tribe has been known since the days of the small kingdom +/- 3rd century as a producer of high quality woven art, specially designed for the royal family. The fabric has been produced from generation to generation to be the pride of Sasak ethnic until now. Sasak woven fabric is made from natural fibers and dyes, this weaving is not only strong and thick but also has a very attractive and very beautiful motif design. For the Sasak ethnic community, woven cloth cannot be separated from the daily journey of a human's life from birth to age died. The woven cloth has closely colored the life stages of the Sasak ethnic. In various events in the history of a person's life, woven cloth is always presented with a specially made motif as a form of prayer and hope to be achieved.

Every certain life stage of traditional ceremony is made to commemorate, for example the *Nyongolan* tradition, which is the ceremony of parading the bride and groom to the house of the bride's parents on the wedding day. The *Perac Api*

tradition is a ceremony to name a baby after breaking its umbilical cord, *Bau Nyale* tradition, a community ceremony celebrating the legend of catching sea worms along the coast of Lombok. The tradition of *Serah Aji Krame* is the handover ceremony of the bride and groom among nobles. The *Nepong Tanaq* tradition is a ceremony of proclamation and final tribute to someone who has just died. The tradition of circumcision is a ceremony performed by circumcising boys. The whole traditions are always complemented by the use of weaving with a special motif or decoration according to the prevailing customary agreement. For example, a newborn baby will be wrapped and carried in *Lempot Umbaq* patterned weaving, which is a striped motif equipped with a tassel tied to a metal hole coin at the end of the fabric.

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Krame is the handover ceremony of the bride and groom among nobles. The *Nepong Tanaq* tradition is a ceremony of proclamation and final tribute to someone who has just died. The tradition of circumcision is a ceremony performed by circumcising boys. The whole traditions are always complemented by the use of weaving with a special motif or decoration according to the prevailing customary agreement. For example, a newborn baby will be wrapped and carried in Lempot Umbaq patterned weaving, which is a striped motif equipped with a tassel tied to a metal coin with a hole at the end of the fabric.

The *Lempot Umbaq* woven cloth is a symbol of the love, wisdom and prayers of parents to their children, which will continue to be carried when the child goes through his life. (<https://firstlomboktour.com/dokument/pakai-adat-suku-sasak>) The *Lempot Umbaq* woven cloth is believed to be a guide for life's journey that can be used when attending traditional ceremonies, but must be protected and stored properly until the owner dies. So how deep the meaning of the presence of the first woven cloth with a special decoration when used to carry a newborn baby. The decoration woven on cloth has a symbolic value of love, blessing, hope, the aspirations of parents for their children as well as being a symbolic value attached to the cloth that will continue to be carried as a sign of guiding the child to navigate a life on high value until death fetches him.

Sasak ethnic weaving used for traditional ceremonies has certain decorative styles with specific symbolic meanings, especially during important events such as birth, circumcision, marriage and death. It is different from the woven fabrics that are usually used for daily activities such as cloths for carrying children, cloth for carrying crops, blankets, headgear, cloth for worship or daily clothing that have simpler or plain decorations. How important the presence of weaving is for the Sasak people in their daily lives. Weaving with a special decoration that has been woven into it, has become a symbol of parents' prayers, advice, life guidance messages, hopes that have been raised throughout the life journey of the Sasak people.

The Sasak ethnic still uses the classical / traditional way when carrying out weaving activities, namely using hands assisted by a simple wooden construction for spinning, winding threads, or when weaving weft threads through warp threads. Weft yarn is a horizontal position yarn that actively slips the passive vertical position yarn. The weaver's position when using the utensil is sitting with a long leg on the mat. This traditional loom is equipped with

a wooden cross at the back of the weaver to hold the back so that it can sit for a long time while carrying out activities. The logs are located on the left, right, and front as a tool for rolling the basic threads that are tightly installed in a line lengthwise as a function of thread, this wedge rod also functions as a roller for the finished fabric. The *togtogan* rod is used to wind the unfinished weaving yarn, which is useful for pushing the weft threads to close together to form a decorative pattern according to the design of the strands.



Figure 1: The Woman Weaver in a hidden corner
(Source: <https://www.google.com/imgres>, downloaded 5-8-2020, at 14.00)

The manufacture of this classic weaving begins with manual spinning of the yarn using a top ballast made of wood or stone, the yarn material is taken from cotton, areca fiber bark, pineapple fiber and palm leaves. The dyes used are natural dyes, namely Mirinda Citrifonela root / noni fruit to get blue and Sono Keling for red. The decorative variety of traditional Sasak weaving is formed from the crossing of weft threads and weft threads, various compositions of the number of weft threads and functional threads, calculations or shifts in the direction of the weft threads to the function threads, the use of colors, ties and the addition of embroidery that form various decorative patterns of Sasak weaving. The custom of weaving in this traditional way is still preserved today as a tradition of Sasak women from generation to generation.

The weaving activity has been promoted by local government to become a tourist destination in order to maintain the richness of the nation's cultural diversity and preserve existing local wisdom. This wisdom includes the use of local and natural basic materials, weaving techniques, sustainable socio-cultural life of the people, and decorations with original and rare aesthetic values. This local wisdom

is reflected in the various decorations that are created which are always filled with meanings contained in it in the form of prayers, advice, education and dreams that are passed down for generations of posterity. The shape, color and philosophy contained behind the various weaving decorations are able to increase the interest of both domestic and foreign tourism visits. The regional government of West Nusa Tenggara is also working on the development of the quantity and quality of weaving, among other things, by mobilizing mass weaving activities for all weavers in the village to become an annual agenda, known as the Begawe Jelo Nyese Festival.



Figure 2: One thousand five hundred women weave together at Begawe Jelo Nyese Festival (Source: <https://www.google.com/imgres>, downloaded 17-8-2020, at 09.15)

1.2 Method, Theory, Objectives and Benefits

This study used a descriptive analytic research method on the textual reality of Sasak ethnic women living in Lombok island. This research will describe carefully the role and duties of women who are extraordinary when someone is born as a woman in Lombok. From an early age of +/- 9-12 years, regardless of whether they like it or not, a Sasak girl is required to be able to weave. Not only this ability is a skill that must be mastered before being allowed to marry but also a complex responsibility. Weaving is able to support the economic life of the family, transfer skills to the generation of children, preserve the socio-cultural life of the community, maintain the traditional cultural identity and the importance of maintaining the nation's cultural diversity are the roles that must be chosen. (Mustika, 2018: 32). By analyzing each stage of the life journey of a Sasak woman, a common thread can be drawn, namely a series of enormous roles that are difficult to avoid if someone is born as a Sasak woman. On the other

hand, the theory of cultural freedom (Sen, 2013: 148) emphasizes the importance of cultural freedom in creating an independent identity, namely an identity that is born from one's own options and choices on the basis of reasoned awareness. The benefits of research provide an understanding for future generations that the importance of cultural diversity will be created when born out of respect for cultural freedom.

The interest in maintaining cultural diversity will bring a good name to the national identity. However, cultural diversity does not automatically coincide with cultural freedom.

This study aims to provide awareness to the entire community, especially for Sasak society, that increasing the regional economic sector, continuing education to the next generation, and then raising the nation's dignity through weaving should not only be the task of women. Research will bring benefits to a wider distribution of woven fabrics. When weaving activities are carried out in cultural freedom and in cooperation between genders.

1.3 Sasak Women and the Obligation to Weave

According to the Sasak ethnic tradition, weaving activities can only be done by women, men are not allowed to weave. Weaving is a delicate work that requires diligence, meticulousness and patience so high that only women should be able to do it at home. Women do not need to go far to the fields. Weaving diligently is able to support women and their children, thus bringing economic value to the family. Since a woman is born, she must carry out a number of socio-cultural obligations that have been inherent in this society. A Sasak girl, for example, has only obtained community permission to accept wedding customs when she has succeeded in weaving 3 woven cloths with the Subahnal motif, which for herself, her partner and her future mother-in-law.

Without evidence of their ability to weave, Sasak girls are not given permission to marry, this custom is still firmly practiced by the Sasak ethnic group, especially in Central Lombok. From an early age of +/- 9-12 years, girls should be taught how to weave the Sasak tradition by their mothers. Thus the responsibility for preserving and enhancing the cultural value of the weaving tradition must also be borne by Sasak women. In several other locations, this customary rule is not too binding, however, the bride's family must pay a high amount of replacement money so that the marriage can be agreed upon by the groom's family and the community. Weaving is not a momentary skill just to fulfill the prerequisites for

marriage for Sasak women, it contains a sustainable responsibility not only to support the family economy, Sasak women also carry out the socio-cultural needs of the community for the function of woven fabrics that are so attached to customs and everyday life. (Perceka, 2019: 64)

The traditional clothing of the Sasak tribe itself is one of the elements of regional culture in Indonesia which has a proud cultural value. Sasak women's clothing is called *Lambung* and men's clothing called *Pegon*, both of which are complemented by the use of woven fabrics which are full of philosophical meanings and still worn today. The diversity of traditional clothing that is integrated with its distinctive weaving creations is a national cultural asset that deserves to be preserved. It is the skilled hands of Sasak women who weave and make it exist, carve the cultural treasures of the nation's traditions to stay alive, can be seen as real and full of meaning.

Table 1: Traditional Sasak Women's and Men's Contemporary Creations Clothing.

Traditional Women's Clothing: <i>Lambung</i> , with <i>Subkahnale</i> weaving ornaments, a cross between traditional and contemporary design	Sasak Clothing: <i>Pegon</i> , with flora <i>Subkahnale</i> weaving ornaments, a cross between traditional and contemporary design
	



2. ANALYSIS/CONTENT

2.1 Sasak women and their weaving works

The livelihood of most Lombok residents is farming and selling woven fabrics, both *songket* and *ikad*. The woven fabrics that people sell and buy are their own products, native to Sasak women, especially from the villages of Central and East Lombok. Sukarara Village, Sade Village, Ende Village is known as a producer of high quality weaving, all of which are the work of women. Men are not allowed to weave because of the customs and sacred values that apply there. Some bad things related to physical can happen when men violate this custom, such as impotence, behaving feminine. In general, the day-to-day weaving activity of Sasak women is carried out in a more hidden place, especially when spinning thread is a sacred thing that Sasak men cannot see. The activity of weaving together in open areas is carried out by Sasak women especially to fulfill local government programs in the context of promoting tourist destinations, preserving traditional culture and celebrating diversity as a national cultural identity.



The whole process of weaving is done by Sasak women themselves from the start to the end. The work starts from manually spinning the threads, assisted by stone or wood weight tools. The threads are made from natural materials such as cotton, areca fiber bark, pineapple fiber and palm leaves. The next work is dyeing the threads, the colors used are also natural dyes, namely *Mirinda Citrifonela* root / *Noni* fruit to get purple nuances, *Sono Keling* or *Secang* for nuances red, fruit *Tarum* for shades of blue and black, *Pandan* leaves or cinnamon for shades of green, mud






for shades of brown and turmeric for shades of yellow. (<https://fitinline.com/article>) The traditional Sasak woven ornament called *reragian*, is formed from a cross weaving thread, namely a horizontal direction of weaving and a lunction yarn, a parallel vertical direction of weaving. The last job is designing ornament forms, organizing yarn and weaving which require creativity, high patience and a long time.




The weaving process carried out by Sasak women still uses tools that are classified as conventional, so that to produce 90x200 centimeters of songket cloth it takes \pm two months to produce excellent quality. Various compositions on the number of weft threads against the functional yarn, shift and calculation of the direction of entering the weft, to the threads of function, the use of color, the binding of the threads and the addition of embroidery are what make up the various decorations. Weaving with the addition of binding will produce ikad weaving while weaving with the addition of embroidery on it, generally using embroidery from gold or silver threads will produce songket woven cloth

Not all of the ornament styles that are cultivated by the Sasak ethnic were analyzed, but reduction datas were carried out as representation of the works and meanings that colored the lives of Sasak women.

Table 2: Traditional Sasak woven decorations by Sasak women and their identification

Reduction of Ornamental Sasak Weaving Variety	Identification and Meaning
<p><i>Lempot Umbaq</i> Ornament</p>  <p>Source: https://www.facebook.com</p>	<p>The patterned decorative stripe with tassel tied into perforated coins is a sign of continuous and eternal parental affection, symbolized by parallel lines and colors. The <i>umbaq</i> woven cloth is used to carry new born babies, then to be stored to protect the baby until he dies. This cloth is sacred, not traded, only owned by certain family descendants. The <i>umbaq</i> woven fabric is not used for clothing, more as a scarf at traditional events. This weaving functions to protect and accompany the owner throughout his life.</p>
<p><i>Subhanale Bulan Berkurung</i> Ornament</p> 	<p>Continuous love, never breaking, is a philosophical meaning that is expected to become a picture of the life of the Sasak ethnic community.</p> <p>The term <i>Subhanale</i> comes from the word <i>Subhaallah</i> which means that by glorifying the name of Allah, humans have sincerity, patience and submission to God Almighty. The caged moon decoration has a geometric hexagon shape, on the inside there is a <i>remawa</i> flower decoration, a <i>kenanga</i> or a <i>tanjung</i>. The basic color of the fabric is generally red or black with yellow geometric lines. The decorations for the <i>Subhanale Bulan Berkurung</i> are varied and are continuously being explored by weavers. This cloth is usually used by men and women at parties or traditional ceremonies. Domineering golden yellows and other vibrant hues against a black background interpret the God-given grandeur and luxury. The existence of the moon and stars at night instead of the sun deserves to be grateful. Source: https://www.google.com/imgres</p>
<p><i>Subhanale Serat Penginang</i> Ornament</p>	<p>The term <i>Subhanale Serat Penginang</i> in Sasak means a place for chewing (sirih eating activity for Sasak women to maintain healthy teeth). The characteristics of this decorative variety are in the form of rectangles, hexagons arranged diagonally and decorated with animal motifs, <i>tepak dara</i> flowers or cross lines, neatly arranged to give an elegant and luxurious impression. This decoration means that humans must have an attitude of</p>

	<p>togetherness and harmony with each other, the sun deserves to be grateful..</p> <p>Source: https://www.google.com/imgres</p>		<p>voice, its position which is always on top, the number of whistles of the gecko has often been used as a lucky puzzle since the time of our ancestors. This ornament interprets the respect of ancestors to animals that are always found on top as carriers of grace, always present in life</p>
<p><i>Subhanale Keker Ornament</i></p>  	<p><i>The Subhanale Keker decoration is a classic motif, depicted in the form of a peacock facing each other, taking shelter under a tree. This decoration reflects the happiness and peace of a couple who are mixing their feelings of love under a tree. The Ornamental Keker variety was originally made from cotton threads but in its development, it used silk, gold or silver threads to make it look more beautiful and attractive. This woven fabric is suitable for use as party wear, wedding attire and clothing for male and female couples. Keker decorations interpret the appreciation and deepening of the Sasak people of the value of loyalty, harmony, intimacy, the happiness of a couple in fostering domestic life until it ends in death.</i></p>	<p><i>Subhanale Wayang Ornament</i></p>  <p>Sumber: http://www.pesonalombok-tour.com/</p>	<p><i>Wayang ornament are woven in pairs, presented with an umbrella / big living tree in the middle. Wayang decorations mean that humans are basically social creatures, cannot live alone / individually. Humans need the help of others to exchange opinions, deliberate under an umbrella as a symbol of life. This woven cloth is used for parties or traditional ceremonies for both men and women. Wayang is presented in various forms of performing arts, wall painting, textbooks to batik cloth and weaving that describe people's lives and social values. Presenting wayang in weaving interprets the importance of upholding social values.</i></p>
<p><i>Subhanale Tokek Ornament</i></p>  <p>Source: https://www.google.com/imgres</p>	<p><i>The Sasak ethnic community believes in the existence of the gecko as a lucky animal. So by wearing a woven cloth with a gecko pattern, it is believed that the wearer will get good luck. The decoration of the gecko in the weaving is very interesting with its distinctive outline, curved tail and the gecko's head looking to one another to give a dynamic impression. The small flower decorations around it give an unusual picture of real gecko life, because geckos are often encountered on the walls of houses under hidden roofs, in a straight position from head to tail. We recognize the gecko from its distinctive and loud</i></p>	<p><i>Subhanale Panah Ornament</i></p> 	<p><i>Ornamental arrows symbolize honesty, like an arrow that goes straight ahead. Arrow pattern geometric shape with light base color. This woven cloth is usually worn by men at the Nyongkolan traditional event. Nyongkolan is a wedding procession, where the groom's family visits the bride's family. This procession is generally accompanied by a traditional art called gendang beleq. The arrow decoration on the weaving interprets the determination in choosing a partner to have reached a serious level, the right target will not turn again until the end of life</i></p> <p>Source: http://www.pesonalombok-tour.com/</p>

<p><i>Subhanale Bintang Empat</i> Ornament</p> 	<p>The Four Star Ornament resembles a repetition of four petals with four colors arranged in a long line. The term <i>Bintang Empat</i> indicates the four cardinal directions and the bright rays of the East Star as a sign of the approaching dawn. The <i>Bintang Empat</i> woven cloth and Yeast Genep are a pair of fabrics that the bride and groom must prepare before her wedding to be brought as a gift for the groom. Source: https://fitinline.com/</p>	<p>neutral colors, easily combined with other colors. This motif interprets harmony.</p>
<p><i>Subhanale Nanas</i> Ornament</p> 	<p>This decoration tells the story of the activities of the Sasak ethnic community in their daily lives, namely planting pineapple fruit as a side income. Pineapple plants grow very well in tropical, calcareous areas with lots of sunlight such as NTB. Pineapple motif weaving is worn by both men and women when carrying out daily activities. The weaving threads used for pineapples are gold in color, interspersed with other forms of pineapple, including various bright colors, light colors on a dark / black background. The <i>Nanas</i> ornament on the weaving interprets the daily life of the Sasak ethnic group by cultivating pineapple plants. Source: https://oleholekhaslombok.net/</p>	<p>The term <i>Ragi</i> in the Sasak language expression means condition, <i>Genep</i> means enough. The meaning of expression is to give advice on how people wear clothes when traveling, so that the community should dress according to the requirements, according to the procedures / norms that apply. Usually used as a <i>sarung</i> for both men and women in daily activities. Worn as a <i>dodot</i> for men or as a scarf for Sasak women The <i>Ragi Genep</i> decoration interprets appropriateness, modesty and flexibility in wearing clothes while traveling, meeting the public. Source: https://www.google.com/search</p>
<p><i>Subhanale Anteng Halus</i> Ornament</p>  <p>Source: http://hotsta.org/lombok.tenun</p>	<p>Usually, <i>Anteng Halus</i> decoration is used as a cloth belt or waistband for women. Its use is for everyday wear or when attending the <i>Nyongkolan</i> ceremony (a visiting event that the groom does to the bride's family). The <i>Anteng Halus</i> motif can be identified by its pattern which is in the form of longitudinal straight lines, in the direction of the warp threads which are yellow, green or other colors. Both ends are tufted, intended for women to be used when attending traditional ceremonies. The <i>Anteng Halus</i> ornamental variety has a composition of stripes with</p>	<p>neutral colors, easily combined with other colors. This motif interprets harmony.</p>

Tangible and Intangible relations by Sasak women can be summarized as follows:

Table 3: Classification of Forms and Meaning of Sasak Weaving

Ornamental Form (Tangible)	The Noble Meaning of Live (Intangible)
<i>Serat Penginang; Anteng Halus</i>	Harmony
<i>Lempok Umbaq</i>	Love , A companion for life
<i>Bintang Empat; Ragi Genep; Panah; Keker</i>	Life Partner Romance
<i>Tokek; Nanas</i>	Luck of Life
<i>Wayang; Bulan Berkurung</i>	Grateful for God's Greatness

From the identification and meaning that is implanted in the decoration of the Sasak woven cloth, it can be given a high appreciation to Sasak women who have created the beauty of the ornaments and made them real. This quality woven fabric has colored the daily life of the Sasak people from generation to generation. It is hoped that the ornaments woven in cloth will be able to transform the noble values that live also in the spirituality of society, not only for Sasak women, but also for all who wear them.

2.2 Sasak Women and Cultural Freedom

This research focuses more on the existence and work of Sasak women who are never separated from their lives rather than acknowledging the importance of the role culture for a nation. Since it is known that a woman is born as a Sasak woman, the role that she must be assumed throughout her life is to become a reliable weaver, for her family, the community, and the wide community. Furthermore, if we want to elevate the national identity, the cultural diversity that is the wealth of the Indonesian nation, is an important key, how to preserve the cultural heritage of our ancestors. Cultural diversity is often a completely independent weapon, so that it is the only determinant of various problems in society. (Sen, 2016: 145,146).

Culture is important, but culture is not the only important thing that affects our life and identity. Various things, such as race, gender, profession... are also important and can influence, even very strong influence.

Since their birth, Sasak women have carried out many tasks, such as supporting the family economy, improving the regional economy, providing the community with daily and customary woven fabrics, preserving local culture, protecting ancestral heritage and national identity. Since ancient times, customary rules have made Sasak women completely weavers, irreplaceable from generation to generation. Weaving activities can only be carried out by women, even the rules that prohibit women from marrying before they are able to make the *Subakhnale* woven cloth. It never crossed whether Sasak women were given the freedom to choose between obeying their life line as Sasak women. Life line to continue past cultural practices or be given the opportunity to make up their own mind. If Sasak women choose different for certain reasons that are right for themselves, should cultural freedom be sacrificed for the sake of preserving cultural diversity. As written by Amartya Kumar Sen (Sen, 2016: 151).

Being born in a particular culture is clearly not the embodiment of cultural freedom, and the preservation of something stamped on a person solely by birth is clearly not a manifestation of freedom in itself.

Sasak women are born without cultural freedom, meaning that from their birth, Sasak women do not have the freedom to choose other than to become weavers for the needs of their families, communities, regional governments, customary rules to the state. More of an irreplaceable obligation than a freedom.

Table 4: Obligations and roles of Sasak women

Obligations to:	The role of Sasak women, weaving as:
Family	<ul style="list-style-type: none"> Commodity, family economic continuity Adherence to cultural heritage: from 9-12 years, girls are trained to weave by their mother
Communities	<ul style="list-style-type: none"> The necessities of daily life: clothes, head covering, child care, and crops Customary needs, special motives for birth, circumcision, marriage, life guidance Needs prayer and hope. An example of the Lempot Umbaq motif - compassion and wisdom - a philosophy of life that will be passed on to the wearer
Regional Government	<ul style="list-style-type: none"> Efforts to increase the interest of domestic/foreign tourists Efforts to increase the regional revenue budget Efforts to preserve local culture Mandatory equipment for traditional NTB clothing, namely <i>Lambung</i> and <i>Pegon</i> clothing
State	<ul style="list-style-type: none"> Cultural Diversity National Pride
Customary Rules	<ul style="list-style-type: none"> Wedding prerequisites: 3 pieces of woven cloth with Subahnale motif Distinctive features of Sasak weaving: hand made from the beginning of yarn making, spinning, dyeing, weaving Prohibition for Sasak men to weave and see spinning Weaving is an irreplaceable and sacred duty to Sasak women

Cultural diversity is respected in so far as it is the result of the embodiment of cultural freedom, not because it is obliged to preserve traditions, or in the name of maintaining the original culture which has never been challenged. As long as Sasak women accept customary rules that apply to both themselves and their choices in life, what happens is an appreciation for the practice of cultural freedom. However, if this is not the case, what happens is a dilemma between the tyranny of obedience to customary rules and the violation of cultural freedom that continues to erode Sasak women throughout their life journey.

3. CONCLUSIONS

Sasak women have been born in a weaving society with the image of their high-quality weavings in natural materials, workmanship and aesthetics since hundreds of years ago. This wealth has become a cultural diversity that boasts and scents the Indonesian nation in the world of traditional textiles and has been popularized in contemporary fashion. Behind the big name Sasak weaving worldwide in fashion design is engraved by the hand of Sasak women who create, make it present, continue to meet the needs of local and global communities.

It has never been understood whether the presence of weaving was created for the right reason to do so, namely the freedom of choice of Sasak women. On the other hand, it occurs more because of a form of 'social oppression' in the name of cultural diversity. In the era of digitalization, which is all efficient, all-instant, all-mobile, the work of weaving traditions is less of a choice for active women. A long piece of Subaknale cloth measuring 90x200 cm took more than a month to complete. The government and scholars need to think about improving techniques and variations in designs that are more effective so that traditional weaving can be made shorter without reducing the meaning contained therein. The tendency of the Sasak women's dilemma between cultural diversity and cultural freedom can be eliminated.

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DOI: [10.20422/jpk.v21i1.489](https://doi.org/10.20422/jpk.v21i1.489)

Details of Jokowi's woven clothes:

https://www.google.com/imgres?imgurl=https%3A%2F%2Flookaside.fbsbx.com%2Flookaside%2Fcrawler%2Fmedia%2F%3Fmedia_id%3D1328937800615673&imgrefurl=https%3A%2F%2Fwww.facebook.com%2Fsongsasaklombok%2Fposts%2Fpakaian-adat-sasak-yang-dikenakan-oleh-bapak-negara-ir-h-jokowidodo-terdiri-dari%2F1328938673948919%2F&tbid=yf0j_TFsZxi9dM&vet=10CAkQxiAoB2oXChMIyKKDpOWh6wIVAAAAAB0AAAAAEDL..i&docid=i8fphsRQAQgvM&w=720&h=960&itg=1&q=Motif%20Serat%20Peningang%20Tenun%20Sasak&safe=strict&ved=0CAkQxiAoB2oXChMIyKKDpOWh6wIVAAAB0AAAAAEDL#h=960&imgdii=yf0j_TFsZxi9dM&vet=10CAkQxiAoB2oXChMIyKKDpOWh6wIVAAAAAB0AAAAAEDL..i&w=720

Lampung Cloting in Contemporary Design

<https://i.pinimg.com/originals/85/82/0b/85820b767f933dce038345be3f72d46f.jpg>

Lempok Umbaq Weaving:

https://www.google.com/imgres?imgurl=https%3A%2F%2Flookaside.fbsbx.com%2Flookaside%2Fcrawler%2Fmedia%2F%3Fmedia_id%3D1582323235115425&imgrefurl=https%3A%2F%2Fwww.facebook.com%2F116996084981488%2Fphotos%2Flempot-umbaq-dari-lombok-nusa-tenggara-barat-kain-tenun-ini-dipakai-suku-sasak-d%2F1582323235115425%2F&tbid=Xe-Bzb0iUt4y3M&vet=12ahUKewjbm8zp2aHrAhWHcX0KHZdxBrsQMygAegUIARChAQ..i&docid=O6W4zma_rVBjHm&w=228&h=354&itg=1&q=Motif%20LempotUmbaq%20tenun%20Sasak&safe=strict&ved=2ahUKewjbm8zp2aHrAhWHcX0KHZdxBrsQMygAegUIARChAQ atau https://www.facebook.com/116996084981488/photos/lempot-umbaq-dari-lombok-nusa-tenggara-barat-kain-tenun-ini-dipakai-suku-sasak-d/1582323235115425/

Natural Colours:

<https://fitinline.com/article/read/jenis-jenis-motif-kain-songket-lombok-lengkap-dengan-fungsi-dan-makna-filosofinya/>

One thousand five hundred women weave together in West Nusa Tenggara:

https://www.google.com/imgres?imgurl=http%3A%2F%2Fbpbmpd.ntbprov.go.id%2Fwp-content%2Fuploads%2F2017%2F08%2F080117_0146_1500PEREMPU2.png&imgrefurl=http%3A%2F%2Fbpbmpd.ntbprov.go.id%2Findex.php%2F2017%2F08%2F01%2F1500-perempuan-nyesek-bareng%2F&tbid=AiiAjlGYQIFwbM&vet=12ahUKewjhKvzmqHrAhXUznMBHsmQDEMOMyJeg

UIARCuAQ..i&docid=2kNa52v2F_X9pM&w=564
&h=380&q=Acara%20festival%20begawe%20nyes
ek%20di%20NTT&safe=strict&ved=2ahUKEwihK
vzmqHrAhXUznMBHSMQDEMQMygJegUIARCu
AQ

Pegon Cloting in Contemporay Design

Source: <https://news.detik.com/berita/d-4668659/busana-sasak-yang-dikenakan-jokowi-sarat-simbol-tgb-ungka-p-maknanya>

Subakhnale Keker Weaving::

<https://www.google.com/imgres?imgurl=http%3A%2F%2F4.bp.blogspot.com%2F-M-SmTnlAbc%2FVqDS-IBfrw1%2FAAAAAAAB5Y%2FZQf0iPPMM78%2Fs1600%2F8.jpg&imgrefurl=http%3A%2F%2Fnovikhairi.blogspot.com%2F2016%2F01%2Ffilsafat-k3-tenun-songket-sukarara.html&tbnid=sG49Hj9FA8yw-M&vet=12ahUKEwi3-fWa3qHrAhX-zXMBHZZSBswQMygBegUIARCuAQ..i&docid=1l65FqQ5HyVWM&w=1600&h=1150&q=Motif%20Bulan%20Berkurung%20tenun%20Sasak&safe=strict&ved=2ahUKEwi3-fWa3qHrAhX-zXMBHZZSBswQMygBegUIARCuAQ#h=1150&imgdii=SxCltk1XLLiSM&vet=12ahUKEwi3-fWa3qHrAhX-zXMBHZZSBswQMygBegUIARCuAQ..i&w=1600>

Subakhnale Bulan Berkurung Weaving:

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Subakhnale Purbasari Weaving::

<http://satriadisongket.blogspot.com/2015/12/subahnale-motip-purbasari.html>

Subakhnale Serat Penginang Weaving:

https://www.google.com/imgres?imgurl=https%3A%2F%2Fpbs.twimg.com%2Fmedia%2FVCVHZC-zU4AE5WbD.jpg&imgrefurl=https%3A%2F%2Ftwitter.com%2Fyusuf_ktkombok%2Fstatus%2F671557650841145344&tbnid=CKyIr4f2FEUSsM&vet=10CGGQMyj2AWoXChMIyO_oyeuh6wIVAAAAAB

0AAAAAEAM..i&docid=DuslHk5uK91PRM&w=1024&h=576&itg=1&q=Motif%20Serat%20Pengina
ng%20Tenun%20Sasak&safe=strict&ved=0CGGQ
Myj2AWoXChMIyO_oyeuh6wIVAAAAAB0AAA
AAEAM

Subakhnale Nanas Weaving:

<https://oleholekhaslombok.net/kain-tenun-khas-pulau-lombok/>

Subakhnale Tokek Weaving :

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Subakhnale Ragi Genep Weaving :

https://www.google.com/search?sxrf=ALeKk038_tzkumu3yFt85wuxb3w2RzAGQA:1597659592719&source=univ&tbnid=isch&q=Motif+Ragi+Genep+Tenun+Sasak&safe=strict&sa=X&ved=2ahUKEwinvPvigaLrAhUX9nMBHXSOBeQQsAR6BAgKEAE&biw=1920&bih=920#imgres=DP_aZRaExK8FsM&imgdii=X7FWEbHOnWuNhM

Women weave on the porch of the house:

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