

Decorative Variety of Bebet Weave in the Sasak Ende Tribe in Central Lombok, Nusa Tenggara Barat

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Abstract

This research aims to Describe the tools and materials used in weaving, Describe bebet woven motifs in the Sasak tribe community, Describing the classification of the use of bebet weaving in the Sasak tribe community, Describing the supporting and inhibiting factors in the process of making bebet weaving. Data collection instruments using documentation, observation and interview techniques. Data obtained from observations, interviews and documentation were then re-analyzed using qualitative descriptive analysis techniques. The results showed that the ornamental variety in the Sasak Ende Tribe of Central Lombok has its own characteristics and in the manufacturing process did not encounter significant difficulties. This research concludes that: The decorative motifs of bebet woven fabric produced by craftsmen in Ende hamlet include traditional ornamental motifs that are modified (combining colours, lines, polygonal motif elements and geometric motifs). The use of bebet in the Sasak Ende tribe can be used at nyongkolan or sorong serah aji kerame events, Gendang beleq (large drum) performances and Peresean events. Supporting factors in the weaving activities of craftsmen in Ende hamlet include: equipment that is still available in homes, as a material to meet the needs of life because it can be of economic value. The inhibiting factors in weaving activities include: lack of skilled labour in transferring more diverse ornamental motifs on bebet cloth, limited capital and funds allocated to weaving activities that should continue to be developed.

Keywords: Decorative Variety, Bebet Weave, Ende Sasak Tribe.

INTRODUCTION

Indonesia is famous as a handicraft producer that is quite competitive in the world market (Lantu et al., 2022). One of the handicraft products that has high selling power is woven products. The process of making Indonesian woven fabrics is often done manually and takes a long time. The painstakingness and flexibility of the craftsmen's hands also determine the quality of the woven products.

In addition, the philosophical value behind the motif makes connoisseurs of woven fabrics around the world recognize that the aesthetics of woven fabrics in Indonesia are so diverse and of high value (Suriani et al., 2020; Yunus, 2019). Speaking of woven fabric motifs in Indonesia, there is definitely no end to it. Many producers in various regions have distinctive specialties in motifs, shaped by their local culture and heritage (Nugroho & Sudiarta, 2022). Not just one or two, but dozens or even hundreds of motifs can be found in each region, with unique symbolic meanings embedded in each pattern (Retno et al., 2021). These motifs have a diversity that is deeply rooted

in the historical and cultural background of the Indonesian archipelago (Fadillah, 2018). For the people of West Nusa Tenggara, weaving is a vital traditional skill, especially among Sasak women, where a *dedara* (girl) is traditionally expected to weave before marriage as part of the *merariq* custom (Hamdani & Suparman, 2020). However, along with the times, this tradition has begun to fade and is even at risk of extinction without proper preservation efforts (Nurjanah et al., 2023).

Scientific writing based on the results of research on woven ornaments in West Nusa Tenggara can be said to be still very rare when compared to other regions in Indonesia (Rohman, 2017; Marlina & Riza, 2019). This lack of scholarly documentation makes it difficult for future generations to access knowledge about the region's rich textile traditions and symbolic meanings embedded in the patterns (Puspitasari et al., 2020). Therefore, this research is expected to provide valuable contributions in expanding information and insight into local historical sources in Indonesia, especially for public school students and fine arts learners (Widodo & Hartati, 2021). The preservation of intangible cultural heritage such as woven ornamentation is essential in strengthening national identity and intergenerational transmission of indigenous knowledge (Nugroho & Hadi, 2021). Moreover, as the author is a fine arts student from Lombok, the motivation to explore the aesthetic and cultural values of the Bebet weave of the Sasak Ende tribe is rooted in a strong sense of identity and local pride (Farida & Sulastri, 2022; Ramadhan et al., 2023). The hope is that this study can contribute to the documentation and promotion of traditional Sasak culture through visual and scientific exploration.

Based on these thoughts, it is considered necessary to conduct an in-depth study of the existence of the Bebet woven ornamental variety in the Sasak Ende tribe in Central Lombok, West Nusa Tenggara, which has not received much attention so far. It is important to publicize its existence so that the wider community can appreciate the noble values contained therein and participate in preserving it(A1).

Indonesia is renowned for its rich cultural heritage, particularly in traditional weaving, which varies significantly across regions. Previous studies have explored the motifs and techniques of woven fabrics in areas like Java and Sumatra, such as research by Van Der Hoop (1949) on Indonesian ornamental patterns and Gustami (1987) on the aesthetics of traditional art. However, these studies often focus on well-documented regions, leaving gaps in understanding lesser-known areas like West Nusa Tenggara. The Sasak Ende tribe's bebet weaving, despite its cultural significance, remains understudied, highlighting a critical research gap that this study aims to address.

The urgency of this research lies in the rapid erosion of traditional weaving practices due to modernization and declining interest among younger generations. As noted by Muhidin (1991), the Sasak tribe's weaving tradition,

once a mandatory skill for women, is now at risk of extinction. This decline threatens not only the cultural identity of the Sasak Ende tribe but also the preservation of unique artistic knowledge. By documenting and analyzing the decorative variety of bebet weave, this study seeks to safeguard this intangible cultural heritage for future generations.

This research introduces novelty by focusing specifically on the bebet weave of the Sasak Ende tribe, a subject scarcely covered in existing literature. While studies like those of Toekio (1987) and Yudoseputro (1983) provide broad overviews of Indonesian textiles, they lack detailed examinations of regional specifics. This study fills that void by offering an in-depth exploration of the tools, motifs, and cultural contexts of bebet weaving, thereby contributing new insights to the field of ethnography and traditional art preservation.

The primary objective of this research is to describe the tools, materials, and motifs used in bebet weaving, as well as its cultural applications and the challenges faced by artisans. By employing qualitative descriptive methods, the study captures the intricate processes and artistic expressions unique to the Sasak Ende tribe. This approach not only documents the technical aspects of weaving but also contextualizes its role in traditional ceremonies such as *nyongkolan* and *peresean*, providing a holistic understanding of its cultural significance.

The benefits of this research extend beyond academia, offering practical value to cultural preservation efforts and local communities. By highlighting the economic potential of bebet weaving, the study encourages sustainable development initiatives that could empower local artisans. Additionally, it serves as an educational resource for fine arts students and historians, fostering appreciation for Indonesia's diverse cultural traditions. The findings may also inform policymakers in designing programs to support traditional crafts and tourism in Central Lombok.

RESEARCH METHOD

This research is descriptive qualitative research, which seeks to provide an objective picture in accordance with the actual facts about the types of decorative motifs in the woven bebet of the Sasak Ende tribe in Central Lombok, West Nusa Tenggara. This research does not discuss the correlation between the variables, but only describes the state of the variables.

RESULTS AND DISCUSSION

The presentation of the results of the analysis is intended to describe the results of the research conducted by the researcher. The presentation of this data or descriptive to give an objective picture in accordance with the reality in the field. For more details, researchers categorized the variables of data presentation according to the stage, weaving activities, among others, 1) tools

and materials used in weaving, 2) ornamental motifs applied to Sasak Tribe bebet woven fabric, 3) the use of bebet woven fabric in Sasak Ende Tribe, 4) supporting and inhibiting factors of bebet woven fabric in Sasak Ende Tribe.

Tools and Materials Used in the Weaving Process

In weaving that needs to be prepared is equipment and materials, because without tools and materials a job is unlikely to succeed.

- a. *Raw Materials*: The Sasak community initially planted cotton trees in fields, gardens and rice fields as raw material for making traditional woven fabrics, after the cotton was fruitful and blooming, it was taken and then peeled off the skin. Then the cotton is dried in the sun and when the cotton is dried, the seeds will be removed.
- b. *Tegolong* : the process of separating cotton from its seeds. Golong is a traditional Sasak tool made of wood used to separate cotton from its seeds.
- c. *Tebetuk*: means the process of smoothing cotton, and the tool used is Betuk, a traditional Sasak tool made of bamboo and a thread shaped like an arrow, which functions to smooth the cotton that has been separated from the seeds.
- d. *Tebate*: means twisted and shaped like a candle (pemilinan benang), in this process the cotton is formed by twisting and is similar to a candle lamp while the length when measured using a measuring meter is approximately 25-30 cm long.
- e. *Tepinsah*: means the stage of making each strand of yarn using a traditional tool called Arah is a traditional Sasak tool made of wood as shown below.
- f. *Tetajon*: This process is the process of cotton that has become strands of yarn and sorted on ajon. The rolling of this yarn is not only sorted normally but through a number of two hundred turns on this tool without using a calculation tool but is calculated manually on the 'ajon'. (thread sorting tool). As we can see in the picture below, a grandmother who is still engaged in making cotton yarn.
- g. *Tetames*: Tetames is the process of colouring the yarn that has passed through the ajon process, in this colouring the old people used to use natural materials such as from the leaves of plants that grow wild usually growing in the fields or unproductive lands to create a bluish black colour, while to create a red colour they use young coconut fibres that are pounded, squeezed and water is taken to create a dark red colour, but researchers did not find these methods, it may also be influenced by the development of yarn making technology and craftsmen who provide information are also elderly and do not do it anymore. The yarn shown in the picture is a finding of yarn that is still preserved today.
- h. *Ngompok-Ompok*: is the process of making round rolls of yarn like a baseball. This process uses traditional tools using andir (in this process the yarn is rounded so that it is easy to palletise to be used as weft yarn). Andir (a tool for rounding the yarn).

Bebet Woven Motifs of Sasak Ende Tribe

The motifs obtained during the research, starting from the name of the motif, are generally in the form of vertical lines and horizontal lines. This motif has been made for the purposes of traditional events and regional cultural arts so that the naming of this motif is taken from the colours and line motifs that are applied based on inspiration and passion. The motifs displayed are not based on symbolic meanings or meanings but from the creativity of weavers or based on consumer desires.

The purpose of the creation of these fabrics is devoted to bebet (ikat pingang) in the traditional clothing of the Sasak tribe, such as: at the nyongkolan / push serah aji kerame event (the meeting of the groom to the woman's family), the performance of gendang beleq (large drum) and peresen (a fight between two men using a stick from a piece of rattan and a shield made of cow or buffalo skin).

The motifs displayed may also be like sarongs but all bebet fabrics from ordinary to songket fabrics are not sewn like sarongs. But the yarn that will be woven if you want to measure it using a measuring meter is approximately four metres long and after weaving it will be two, while the width is fifty cm. When the yarn has been woven, the yarn is only sewn to increase its width so that the cloth has a length of approximately four metres and a width of one metre.

The woven fabrics that still use natural threads only produce black and white woven fabric motifs, while other coloured fabrics already use threads that they get from markets and shops.



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Figure 1. Jayadi's documentation (Ende Hamlet, 31 June 2011)

Use of bebet woven fabric of the Sasak Ende tribe

We also need to know that bebet is one part of the traditional Sasak tribal clothing that is tightened at the waist to increase the authority of the wearer. The use of Sasak tribal bebet woven fabric, we can see directly from the way Tebebet is used (ordinary dikat) in the back row and bebumbung (half body sheathed) in the front row at the sorong serah aji kerame event. In addition, bebet is also used in other traditional cultural performances.

Traditional Event Sorong Serah Aji Kerame

Nyongkolan / sorong serah aji kerame is a handover ceremony where the groom comes to the woman's house, the custom of this nyongkolan event is followed by many people because the groom who will visit the woman's house must be escorted by many people like a king and queen escorted by his soldiers. Until now, Nyongkolan is still going on, but at this time this nyongkolan culture has begun to fade, this is due to the lack of public concern for the nyongkolan culture where this nyongkolan culture is a characteristic of Sasak culture. The use of this bebumbung method is worn by the nobles by tying it on the stomach like a sarong while the community leaders are tied by tebebet (tied normally at the waist).

Gendang Beleq Performance

In the Sasak tribe itself gendang beleq is a traditional music, which developed in the midst of the Sasak community is 'Gendang Beleq' which means: this traditional music group is equipped with a large drum. Gendang beleq (large drum) is also usually performed in bridal accompaniment, welcoming visits of regional officials and even guests of local and foreign tourists.

Peresean

Peresean is often performed to welcome guests or foreign tourists who come to visit Lombok, and they consider the game and attraction to be quite unique because the two fighters hit each other with rattan which resulted in

severe head and body injuries, but after the match they hugged each other as if nothing had happened, or in other words there was no grudge.

Supporting and Inhibiting Factors in the Making of Bebet Woven Fabric

In doing something, it cannot be separated from the things that support the work, and vice versa, sometimes obstacles arise that can interfere with the smooth running of the work. Likewise in the manufacture of bebet woven fabric (belt).

Things that support the making of bebet cloth, until now, among others:

- a. The availability of equipment in community homes.
- b. The existence of several craftsmen who are still actively weaving.
- c. They realize that bebet woven fabric is a regional cultural heritage that needs to be preserved because for all levels of Sasak society, bebet has become traditional clothing.
- d. As a land to fulfil the needs of life because of the economic value of the local community because local tourists and foreign tourists who continue to come to visit.
- e. Can reduce unemployment, especially for young women in the area.

The inhibiting factors that are often experienced by weaving craftsmen in the Ende hamlet of Mrs Adi are:

- a. Lack of support from the government starting from the procurement of materials and guidance to the younger generation.
- b. Lack of guidance to young women, who do not understand the importance of cultural heritage of ancestors.
- c. Lack of knowledge of the craftsmen to develop their ornamental motifs continuously.
- d. The existence of competition for goods as well as those produced by textile factories both from abroad and from within the country, so that the results of cotton weaving are gradually reduced and threatened with extinction.

Discussion

In this discussion, the author will describe the results of research activities on 'bebet woven decorative motifs in the Sasak ende tribe of Central Lombok) based on the presentation of the results of data analysis that has been previously stated. The discussion of the results that have been put forward includes (1) tools and materials used in the process of making bebet cloth (2) ornamental motifs applied to bebet woven fabric (3) the use of bebet woven fabric (4) supporting and inhibiting factors in making bebet woven fabric.

Tools and Materials Used in the Bebet Fabric Making Process

As stated in the presentation of the results of the data analysis that the first stage of weaving activities that are prepared are tools and materials, because without tools and materials to do something it is impossible to

succeed. Therefore, tools and materials are very important in doing a job both heavy and light work.

Based on the results of the identification of tools used by weaving craftsmen in Ende hamlet still use traditional tools such as: ebatang (a place to install a jajak made of wooden bars), jajak (a place to install yarn that has been rolled and is ready to be woven), lekot (a thread holding tool mounted on the waist by weavers so that the yarn remains straight in line), tutuk (a separating tool based on the formation of motifs), suri (a tool to determine the width of each cloth to be woven), penggolong (a tool that serves to facilitate the installation of weft), wede (a tool that is tied with lekot between the waist and abdomen), penggun (a tool that is lifted to tighten the weft), berire (to tighten each weft that is arranged repeatedly), alit (a rope that binds the lekot mounted on the waist connected to wede on the rolling of a semi-finished cloth).

Decorative Motifs Applied to Woven Fabric

In this discussion will be described about the decorative motifs on bebet woven fabric, basically decorative motifs cannot be separated from various considerations of the mindset and artistic inspiration of the Sasak people applied in weaving. In the community itself does not make a design or pattern before starting to weave but they are inspired by what they see in everyday life, such as kembang Komak, in this motif kembang means Flower, komak means kecipir, in this motif there is no picture of the buanga kecipir but the inspiration for naming the motif is from the colour of the white kecipir flower. This decorative variety is used on sarongs or blankets when entering the dry season the nights are very cold, to get warmth, besides that the old people now wear a lot of Bebet (belt), newlyweds generally in rural communities from among the Sasak tribe wear this type of cloth.

Songket 'guwayang' patterned with puppets with grand umbrellas. Based on the facts revealed in this songket motif, especially in Lombok, one of the traditional arts that has developed from the past to the present is the wayang kulit performance, this event is usually held among the general public. Which tells the story of the past kingdoms that developed in the Ende hamlet community such as: Songket bulan begantung (moon motif behind the trees), Songket Bebat Guwayang (Picture of puppets with big umbrellas), Decorative Motif of songket cloth 'subahnala' is a language derived from Sangsakerta language which means kebersaran 'hexagon geometric decorative form, inside is filled with various flower shapes, Decorative Motif of songket cloth 'gede dangin' Gede is the title of nobility, and Dangin is the name of the person (the name of a former nobleman) is a hexagon geometric decorative form, inside is filled with various forms of flowers, bebet woven fabric type Songket kembang Mawar (rose flower motif) this motif is inspired by the beauty of rose flowers.

This songket woven fabric that uses it is noble people and the names of songket fabrics given by craftsmen are inseparable from titles and names as

well. But the craftsmen are also inseparable from what they see from their lives and the provision of motifs such as trees and flowers.

The Use of Bebet in Ende Sasak Tribe

Nyongkolan is a sorong serah aji kerame event where the groom comes to the woman's house, the custom of this nyongkolan event is followed by many people because the groom who will visit the woman's house must be escorted by many people like a king and queen escorted by his soldiers. Dressed in typical traditional clothing, the bride and groom and their families, accompanied by religious leaders, community leaders or traditional leaders and relatives, walk around the village or from the groom's house to the bride's house. This tradition is also a form of 'announcement' that the couple is officially married.

Until now, Nyongkolan is still taking place, but at this time this nyongkolan culture has begun to fade, this is due to a lack of public concern for the nyongkolan culture which is a characteristic of Sasak culture. One of the causes of the lack of public attention to this nyongkolan culture is that the nyongkolan culture of the past is different from the nyongkolan of today, where nyongkolan in the past did not require a lot of money. Nevertheless, nyongkolan culture really needs to be preserved by the community because nyongkolan culture is a characteristic of the island of Lombok.

Peresean is a fight between two people armed with a rattan stick (penjalin) and a shield made of cow/hog skin. Peresean is also part of the traditional ceremonies on the island of Lombok and is included in the Sasak tribal dance art. The art of peresean shows the courage and agility of a fighter (pepadu), this art is motivated by the emotional release of kings in the past when they won in a sparring war against royal enemies, besides that the pepadu in this peresean they test their courage, agility and toughness in competing. What is unique in this fight is that the participants are not prepared in advance, the fighters are taken from the audience themselves, meaning that the audience challenges each other among themselves and one of the players will lose if the head or limbs are already bleeding.

Each pepadu / player who will compete carries a shield (ende) with a beating tool made of rattan, in this match is led by a referee (pekembar). There are two kinds of referees, namely the edge referee and the centre referee. The side referee (pekembar sedi) looks for pairs of players from the audience who will fight, while the centre referee (pekembar tengaq) will lead the match. In general, the pepadu who fight by the pekembar have awiq-awiq by using a round or fight system, each pair fights for five rounds, the end of which is marked by the sound of a whistle blown by the pekembar tengaq (who leads the match). The rules used are that players may not hit the lower body (legs/thighs) but are only allowed to hit the upper body (head, shoulders, back). The musical instruments used as accompaniment consist of a gong, a pair of drums, rincik/cymbals, kajar and suling.

Supporting and Inhibiting Factors in the Making of Bebet Woven Fabric

Supporting factors in weaving activities are things that can support the smooth running of the weaving process, so that implementation can be successful. The factors in the weaving activities of craftsmen in Ende hamlet include, among others, (1) equipment that is still available in homes. (2) the existence of public awareness about regional cultural values that need to be preserved such as bebet woven fabric, so as not to become extinct swallowed by the times, so that from generation to generation they teach the next generation. (3) there are still craftsmen who are ready to teach the ways of weaving. (4) as a material to meet the needs of life because it can be of economic value. (5) reducing unemployment, especially for young women because weaving work is generally done by women because it is homework. (6) its marketing is not only for local needs but also for the needs of tourists who come from abroad.

Factors-inhibitors in weaving activities are things that can interfere with smoothness in the weaving process as stated by craftsmen, among others: (1) the lack of skilled labour is an obstacle to the process of weaving activities, because in weaving craftsmen less able to transfer the creative power they have. (2) limited capital and funds allocated to weaving activities that should continue to be developed.

These obstacles can be overcome well, if there is full support from the government because in the future tourism in Lombok will grow rapidly, because the use of bebet is not only a traditional event of a special nature but bebet also its use has become a spectacle for tourists such as *peresean* and *gendang beleq* performances.

CONCLUSION

Weaving craftsmen in Ende Hamlet, Central Lombok, West Nusa Tenggara, still use traditional tools in the process of weaving *bebet* woven fabrics. Some of these tools include *ebatang* (a place to install the *jajak*), *jajak* (for ready-to-weave yarn), *lekot* (a tool to hold the yarn at the waist), *tutuk* (motif separator), *suri* (fabric width gauge), *penggolong* (for weft installation), *wede* (the link between *lekot* and belly), *penggun* and *berire* (to tighten the weft), and *alit* (semi-finished fabric binding rope). The *bebet* woven fabric produced has modified traditional motifs, with a combination of colours and geometric shapes, such as *Kemalo Gapit* (fence motif), *Biras Ngelek* (like flowing sand), and *Kembang Komak* (like a *kecipir* flower). This fabric is often used in various Sasak traditional events, such as *nyongkolan*, *Gendang Beleq*, and *Peresean*.

Supporting factors for weaving activities in Ende Hamlet include the availability of tools in homes, community awareness to preserve culture, and the presence of craftsmen who are ready to teach weaving skills. In addition, weaving is a source of income and reduces unemployment, especially for

women, and attracts foreign tourists. However, weaving activities also face obstacles such as the lack of skilled labour and limited capital for development. These hinder the ability of artisans to develop creativity and maintain a sustainable production process.

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