

THE SIGNIFICANCE AND MOTIF OF LOMBOK WEAVING : A COMPARATIVE ANALYSIS OF TRADISIONAL AND AUTOMATED MACHINE TECHNIQUES AS A CULTURE DIVERSITY LEARNING

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Abstrak

Kain tenun telah menjadi bagian dari warisan budaya suku Sasak secara turun temurun dan sering digunakan untuk berbagai upacara adat dan keagamaan. Melalui wisata budaya sehingga mendorong generasi muda untuk mendalami tradisi tenun karena kecintaannya terhadap tren wisata budaya yang semakin populer. Penelitian ini bertujuan untuk menggali dan membandingkan makna motif tenun tradisional Lombok dengan hasil produksi mesin otomatis sebagai bagian dari pembelajaran keberagaman budaya (khasanah kebinekaan) dalam konteks tekstil. Metode kualitatif digunakan dengan menerapkan Teknik Informan yang ditentukan melalui purposive sampling untuk memperoleh persepsi mendalam terhadap nilai-nilai budaya yang terkandung dalam tenun tradisional Lombok dan produksi mesin otomatis. Dalam penelitian ini, instrumen penelitian yang digunakan adalah lembar observasi dan pedoman wawancara. Data dianalisis menggunakan metode Miles dan Hubberman untuk membandingkan dan menyajikan makna motif tenun tradisional Lombok dengan hasil produksi mesin otomatis. Hasil penelitian menunjukkan bahwa motif tenun tradisional Lombok memiliki nilai-nilai kultural, sejarah, dan simbolis yang kuat bagi masyarakat setempat. Desa Pringgasele memiliki beragam motif namun motif yang paling banyak dicari wisatawan dan menjadi ciri khas Pringgasele yaitu motif Sri Menanti, motif Sundawa, motif Pucuk Rebong, motif Ragi Bayanan, dan motif Pancor Boros. Kedudukan motif atau simbol pada tenun merupakan perantara simbolik antara pemikiran manusia dengan kenyataan di sekitarnya. Motif-motif diatas bisa digunakan sebagai pembelajaran guna membentuk profil pelajar Pancasila, karena makna filosofi yang terkandung dalam setiap tenun sesuai dengan dimensi-dimensi tujuan profil pelajar Pancasila seperti motif Pucuk Rebong mempunyai karakter beriman bertaqwa terhadap Tuhan Yang Maha Esa, motif Sri Menanti yang memiliki karakter kreatif, motif Ragi Bayanan yang memiliki karakter mandiri, dan motif-motif yang memiliki perpaduan seperti motif Sundawa yang memiliki karakter kebinekaan global. Hal ini dapat dijadikan sebagai wawasan kebangsaan atau ilmu pengetahuan baru bagi masyarakat luar.

Kata Kunci: makna tenun, perbandingan, profil pelajar pancasila.

Abstract

Handwoven fabrics, commonly known as "kain tenun," have been an enduring part of the cultural heritage of the Sasak community, passed down through generations and frequently utilized in various traditional and religious ceremonies. Cultural tourism has played a pivotal role in inspiring the younger generation to delve into the tradition of weaving due to their increasing interest in the popular trend of cultural tourism. This research aims to explore and compare the meanings of traditional Lombok weaving motifs with the outcomes of automated machine production as part of cultural diversity education in the textile context. A qualitative method is employed, utilizing the Informant Technique determined through purposive sampling to obtain in-depth perceptions of the cultural values inherent in traditional Lombok weaving and machine-produced textiles. Research instruments include observation sheets and interview guidelines. Data are analyzed using the Miles and Hubberman method to compare and present the meanings of traditional Lombok weaving motifs with machine-produced outcomes. The research findings reveal that traditional Lombok weaving motifs hold strong cultural, historical, and symbolic values for the local community. Pringgasele village exhibits a diverse array of motifs, with Sri Menanti, Sundawa, Pucuk Rebong, Ragi Bayanan, and Pancor Boros emerging as motifs most sought after by tourists and serving as distinctive features of Pringgasele. The positioning of motifs or symbols in weaving acts as a symbolic intermediary between human thought and the surrounding reality. These motifs can be utilized as educational tools to shape the profile of Pancasila students, aligning with the philosophical meanings inherent in each weave. For instance, the Pucuk Rebong motif embodies characteristics of faith and piety towards the Almighty, while Sri Menanti signifies creativity, Ragi Bayanan represents independence, and motifs such as Sundawa represent a blend, reflecting global diversity. This insight can be considered a national perspective or a new realm of knowledge for external communities.

Keywords: weaving meanings, comparison, Pancasila student profile

INTRODUCTION

Indonesia is a vast country characterized by a rich cultural diversity that spans from Sabang to Merauke. It is a pluralistic society comprising various ethnic groups coexisting in the archipelago. This diversity is evident in the variations of language, ethnicities, cultures, religious systems, knowledge systems, and more (Jamiludin & Dinda, 2022). Among the cultural heritage of Indonesia that warrants preservation is the diversity of traditional fabrics and textiles originating from different regions. These traditional fabrics showcase the richness of cultural heritage, expressed not only through various techniques, patterns, and textiles but also through a multitude of functions and meanings embedded in the intricate weave (Saputri et al. 2017). Traditional fabrics play a significant role in representing cultural identity and local values passed down through generations. Therefore, the preservation of these traditional textiles is a collective responsibility, as their existence extends beyond being merely artistic and cultural products. They also serve as reflections of history, philosophy, and the nation's identity.

The island of Lombok is situated in the Province of West Nusa Tenggara, renowned for its rich array of tourist attractions characterized by the splendor of its natural landscapes and cultural heritage. Among the cultural legacies on the island of Lombok is the art of weaving practiced by the Sasak ethnic group. Weaving is a distinct type of fabric crafted with precision, featuring intricate designs comprised of various shapes, lines, and elements (Rizki et al. 2021). The crafting of woven fabric involves meticulous patterns, each uniquely designed with different forms and components. The tradition of weaving has been passed down through generations and has become an integral part of the cultural heritage of the Sasak people. Woven fabrics are frequently utilized in various traditional and religious ceremonies (Halim et al. 2022). Every culture embeds philosophical meanings within its traditions (Indrahti et al. 2018). Cultural tourism plays a pivotal role in encouraging the younger generation to delve into the art of weaving due to their fondness for the increasingly popular cultural tourism trend (Zaitun et al. 2022). Thus, cultural tourism serves not only as an attraction within the tourism sector but also as a

medium for education and the preservation of cultural values.

In the region of Lombok, several weaving centers exist, with one notable center located in Pringgasela Village in East Lombok. The weaving designs in this area are characterized by simplicity and profound meaning, featuring lines and decorative patterns inspired by the village's surroundings. Various cultural symbols serve as reference points, embodying a wealth of cultural information. In essence, these expressions represent the psychological development and artistic inspiration of the weavers (Sungkar & Febriani, 2019). The community in Pringgasela, particularly the female weavers, views weaving as a primary livelihood, with the majority of weavers being women (Juniar & Fuadi. 2023). Generally, enthusiasts of traditional weaving in the community prefer utilizing natural dyes, according to local insights. Textile dyes are broadly categorized into two types: natural dyes sourced from materials such as plants or animals, and synthetic dyes obtained through chemical reactions using raw materials like tar, charcoal, coal, or petroleum derivatives such as aromatic hydrocarbons like benzene, naphthalene, and anthracene (Mayasari et al. 2021). For the creative industry, understanding the internal structure facilitates the modification of color without weaving the entire fabric, allowing for alterations in the weave to observe the effects achieved on the fabric without discarding the fibers (Gaitán et al. 2019). This approach is not only efficient in terms of time and cost but also aligns with the principles of sustainability in textile production.

Rahayu et al. (2020) assert that an examination of the colors in traditional weaving from Pringgasela Village identified 13 plant species used as dyes, while 9 types of binding agents for the attached parts below were not employed. The discussion provided elucidates the evident local wisdom of the Sasak community in Pringgasela in harnessing the flora in their vicinity. Subsequently, in a study conducted by Jamilah et al. (2020), the description emphasizes that through the development of new products, companies can consistently enhance quality and introduce innovations. Consequently, woven fabric products can serve as a benchmark of superior quality compared to similar products. This is evident in the increasing trend of new product developments

in woven fabric, enabling producers to demonstrate and substantiate the eco-friendly nature of their products. Environmental sustainability is a crucial consideration in the production process. Furthermore, research by Nur Ifani & Widyastuti (2021), Sumadewa & Hasbullah (2021), and Ledi et al. (2020) corroborates similar insights regarding the patterns of woven fabric. Nur Ifani & Widyastuti (2021) conducted a comparative analysis, highlighting that the traditional weavings from the Bima region exhibit two distinctive forms oven fabric and batik with unique patterns and vibrant colors. In their expression, these crafts represent a significant difference, particularly in the flexible visual lines of batik, whereas woven fabric presents a more rigid and structured imagery.

In their study, Amalia et al. (2021) state that the inhabitants of Bima, particularly the artisans, continually innovate in textile production while steadfastly maintaining their traditional motifs, ensuring the consistent avoidance of designs featuring animals or humans. Common decorative motifs found in Bima textiles include floral and botanical patterns, linear and geometric motifs, as well as several weaving patterns recognized from various regions within Bima. (Kevin et al., 2019) further explain that fauna, flora, and human motifs, prevalent in textiles originating from the eastern part of Bima, are influenced by the lifestyle of the eastern communities, intricately connected to hunting and agriculture due to the abundant forests in that region. Nevertheless, some motifs, such as human figures on boats, have origins in Lampung, as the coastal lifestyle there reflects the local wisdom of the eastern population. Additionally, research conducted by Oratmangun (2023), Abe et al. (2023), and Juniati (2019) corroborates similar insights regarding woven fabric as a form of local wisdom. In his study, Oratmangun (2023) asserts that the diverse applications of woven fabric hold profound significance in the livelihood of the textile industry, imbued with magical properties and intrinsic value, warranting preservation. The invaluable heritage of ancestors, revered and appreciated, can be practically applied in the traditional life of Tanimbar, representing a form of local wisdom.

In addition to serving as a form of local wisdom, as elucidated by previous studies, Bito et

al. (2023) also expound that weaving embodies ancestral values that can contribute to shaping the Pancasila Student Profile, particularly emphasized within the independent curriculum. One of the six attributes of the Pancasila student is global diversity. Global diversity is a reflection of character, urging students to maintain their cultural identity and local heritage, while fostering broad-minded thinking in cross-cultural communication (Sabanil et al. 2022). The elements and key facets of global diversity encompass cultural awareness and respect, cross-cultural communication when interacting with others, reflection, and responsibility toward diverse experiences, as well as social justice. Dwipayana et al. (2022) and Salike et al. (2022) also delve into the same discourse concerning multicultural education as a process of appreciating cultural diversity, cultivating honest and tolerant attitudes, and thriving in a diverse society. Multicultural education is anticipated to empower individuals to develop flexible and resilient mental capabilities to confront social conflicts, thus fortifying national unity against erosion or division.

Among the various studies presented, none have specifically investigated the Comparative Significance of Weaving Using Automated Machines and Traditional Methods. This research directs its focus towards unraveling the Meaning of Traditional Lombok Weaving Motifs: A Comparative Analysis of Traditional and Automated Weaving as a Learning Tool for Diversity. The undertaking of this research is warranted as it stands to offer valuable insights and information regarding the meaning encapsulated in each motif, as well as a comparative analysis of woven outcomes utilizing traditional tools versus automated machines. Furthermore, the study aims to correlate the meaning embedded in each woven motif with the Pancasila Student Profile. Consequently, the findings of this research may contribute not only to national awareness but also introduce novel knowledge to external communities.

METHOD

This research employs a qualitative research methodology. According to Miles and Huberman (1992), qualitative research involves data in the form of words rather than numerical sequences (Ahyyar et al. 2020:163). The research location is the

specific area where data is collected. For this study, the chosen location is Pringgasela Village, Pringgasela District, East Lombok Regency. Informants for this research are selected through purposive sampling. The primary criterion for purposive sampling is that the informants must align with the research objectives, possessing an understanding and mastery of the issues under investigation. In accordance with the research goals, the informants selected for this study include: groups of female weavers, individuals involved in the production of woven fabrics, and entrepreneurs engaged in the sale of woven fabrics.

The data collection techniques employed in this research encompass three methods: observation, interviews, and documentation. Observation involves gathering data related to actions and behaviors. The observational aspect of this study aims to acquire data concerning weaving craftsmanship in Pringgasela Village through direct field observations. Interview techniques involve the interaction of two individuals to exchange ideas and information through a question-and-answer format. The purpose of interviews in this research is to gain a deeper understanding of the meaning behind weaving motifs and to draw comparisons between traditional and automated methods. Documentation techniques entail collecting data by recording existing information. The aim of documentation in this study is to capture images of woven outcomes and record videos illustrating the weaving process. The analytical techniques applied in this research involve data collection and drawing conclusions. These methodologies are designed to systematically gather and interpret the information garnered from the observation, interview, and documentation processes.

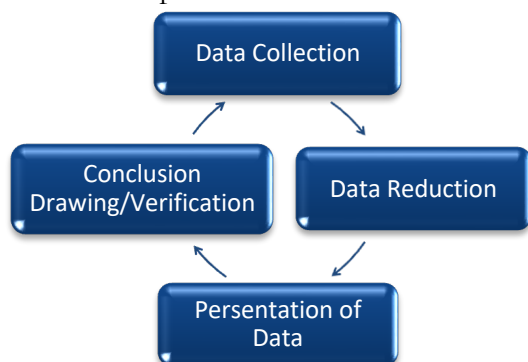


Figure.1 Data Analysis Technique According to Miles dan Huberman

Data collection is the process of seeking information in the field that will be utilized to address the research questions. Subsequently, data reduction is an analytical phase that involves sharpening, categorizing, directing, eliminating unnecessary elements, and organizing data in such a way that final conclusions can be drawn and verified. Presentation of data, as outlined by Miles and Huberman, refers to a structured set of information that allows for the drawing of conclusions and the formulation of actions. The most common form of data presentation in qualitative research in the past has been in the narrative textual format. The third step in qualitative data analysis, according to Miles and Huberman, is the drawing of conclusions and verification. Conclusions in qualitative research represent novel findings that have not been previously established. Initial conclusions proposed are tentative and subject to change if robust evidence supporting them is not found in subsequent data collection stages.

RESULT AND DISCUSSION

Comparison between Traditional Weaving Tool "Gedogan" and Automatic Weaving Machine (ATBM)

The weaving center in Pringgasela Village, Pringgasela District, East Lombok Regency, serves as a focal point for weavers. Weaving has become a local wisdom in Pringgasela, gaining significant renown as a textile hub. The weavers in Pringgasela are predominantly women, and their status has been officially recognized as a cultural heritage site, ensuring its preservation. The tradition of Pringgasela weaving has been passed down through generations and continues to thrive. The introduction of weaving in Pringgasela is attributed to Lebae Nursini, an Islamic figure from Sulawesi, who initially came to disseminate Islam in Pringgasela. At that time, Lebae Nursini taught the local community about Islam while also instructing them in agriculture and weaving, leading to the inception of the term "Pringgasela weaving." Pringgasela weaving is performed using the traditional weaving tool called "Gedgan," while the materials employed include natural threads and dyes. Threads and dyes are derived from various plant parts, such as roots, tree bark, and leaves. Almost every resident in the village engages in woven fabric production. The distinct

characteristic of Pringgasela woven fabric is its longitudinal straight lines, setting it apart from woven crafts in other villages. Initially, the community predominantly used the traditional weaving tool "Gedgan," but as times evolved, assistance was provided in the form of Automatic Weaving Machines (ATBM).



Figure 2. Traditional Weaving Tool "Gedogan"

(Source: Documentation 2023)



Figure 3. Automatic Weaving Machine (ATBM)

(Source: Documentation 2023)

In Figures 2 and 3, it is evident that there are differences in the process of weaving using traditional tools and automated machines. The Automatic Weaving Machine (ATBM) requires a spacious area, attributed to its substantial size and the involvement of hands and foot balance in its operation. As expressed by Interviewee KP1, "We were provided with the ATBM as assistance, which can be considered a solution when handling numerous orders. However, in our perspective, the ATBM is not a solution because the results are bound to differ, and the uniqueness of the woven fabric will be lost." Saputra (2018), in his research, asserts that besides its cost-effectiveness, the intrinsic value of the motifs and the philosophical meaning of songket motifs cannot be replicated using ATBMs. For the residents of Pringgasela Village, songket holds not only economic value but also serves as an integral part of their identity and distinctive cultural heritage.

The woven fabrics produced using the traditional weaving tool "Gedogan" and the Automatic Weaving Machine (ATBM) exhibit differences in size and texture. Woven fabric created with the traditional tool "Gedogan" does not require much space, possesses a smooth texture, is thicker, and has limited length and width. On the other hand, fabrics woven with the ATBM have a coarse texture, are thinner, and necessitate a more expansive working area. Another notable distinction lies in the manufacturing process: the "Gedogan" traditional weaving tool involves three or even four weaving passes, while the ATBM requires only one pass. Apart from texture and uniqueness, differences between the traditional "Gedogan" and the ATBM can be observed in terms of quality and quantity. Concerning quality, the dyeing process can utilize both natural and synthetic dyes. In terms of quantity, the dominance lies in the variety and motifs. The more intricate the motif, the longer the process, and vice versa. The disparities in the outcomes of woven fabric using the traditional "Gedogan" and the ATBM are visually represented in Figures 4 and 5.

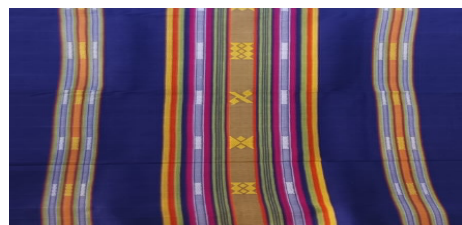


Figure 4. Outcome of Traditional Weaving Tool "Gedogan" Using Synthetic Dye

(Source: Documentation 2023)



Figure 5. Outcome of Automatic Weaving Machine (ATBM) Using Natural Dye

(Source: Documentation 2023)

In Figures 4 and 5, the contrast between woven fabrics using natural and synthetic dyes is distinctly visible. Natural dyes tend to be more subdued and pale, unlike synthetic dyes, which are more vibrant. As stated by Interviewee KP2, "...the weavers in Pringgasela Village who use

materials dyed with synthetic dyes obtain them from textile stores. For instance, in East Lombok at stores like Toko Sejahtera, Toko Viva, Toko Jaya, and Sinar Mulia in Cakranegara, Mataram City. Many artisans even purchase them in Mataran to have a break and relieve fatigue from days of weaving work" (interview, December 9, 2023).

This factor allows the residents of Pringgasele Village to predominantly use natural dyes. Apart from being easily obtainable, the essence and uniqueness of the woven fabric are also evident.

Meaning of Traditional Weaving Motifs in Pringgasele

When discussing the weaving motifs of Pringgasele, it is impossible to separate the development of thought patterns from the artistic inspiration of the community engaged in weaving craftsmanship. Essentially, weaving motifs and decorations are expressions of positive human responses to their environment. Therefore, the types of weaving motifs serve as cultural information sources containing symbols with unique meanings. The positioning of motifs or symbols in weaving acts as a symbolic intermediary between human thoughts and the realities in their surroundings. Pringgasele woven fabrics are characterized by straight longitudinal lines, and each motif carries its own philosophy and meaning. Numerous motifs have been created, such as *Sundawa*, *Sri Menanti*, *Ragi Bayan*, *Simbut Abang*, *Pucuk Rebong*, and many more, as revealed by Interviewee KP3, "...if all are mentioned, there might be no end to the weaving motifs; there are countless motifs created, such as *Sri Menanti*, *Sundawa*, *Ragi Bayanan*, *Remerek*, *Pucuk Rebong* motifs. However, the most sought after by tourists are *Sundawa*, *Sri Menanti*, and *Ragi Bayanan* motifs because they feature songket in their motifs, which is a characteristic of Pringgasele Village" (interview, December 9, 2023).

The weaving motifs of Pringgasele that carry specific meanings or distinctive characteristics include the *Sundawa* motif. This motif possesses unique patterns along its central axis, and the name *Sundawa* is derived from the name of a river in Pringgasele Village. The central line in this fabric symbolizes the river passed down through generations in a traditional manner. For those who have been abandoned by their lover or

left for marriage, they must dive into the river to forget all memories. The *Sundawa* motif is widely used in fashion, and it is sold at a higher price compared to other motifs. In addition to the *Sundawa* motif, there is the *Sri Menanti* motif, which shares similarities with *Sundawa* but is slightly different, being dominated by smaller lines. The *Sri Menanti* motif originates from the disappointment of a woman's hopes. This motif has a unique philosophy, as TM1 states, "This motif must be made by the *dedare* (woman) who is going to get married and then given to her future husband. The man who will become the husband of that woman must wait for the fabric to be completed." This situation gives rise to the word "*menanti*," meaning waiting.

Furthermore, there is the *Pucuk Rebong* motif. *Pucuk Rebong* represents plants that grow in rice fields. This motif originated from farmers who consistently observed numerous bamboo plants around them, appreciating their multifunctional uses, including being utilized as fencing. The *Pucuk Rebong* motif is characterized by a triangular shape resembling bamboo shoots, and it is typically crafted into sarongs, often used in religious practices such as prayer. Additionally, there is the *Ragi Bayanan* motif, whose philosophy and meaning are no less unique than the *Sri Menanti* motif. This motif originated from three weavers, one of whom is *Papuk Orta* (Grandmother Orta). As stated by KP1, "*Papuk Orta* (Grandmother Orta) is a native of the Pringgasele Village who became the last weaver. *Papuk Orta* successfully wove in the forest known as Bayanan Forest. There were numerous challenges faced by the weavers in Bayanan Forest, one of which was the presence of wild animals, making it difficult for the weavers to continue their work. This motif is commonly used in the creation of clothing for fashion shows." The last motif is the *Pancor Boros* motif. Previously, *Pancor Boros* was the name of an 8-meter-long belt made of fabric worn by women after giving birth. *Pancor Boros* was created for the birth of the first child. The use of the belt was designed to prevent bleeding and slim the waist of women after childbirth. The *Pancor Boros* motif is created for the birth of the first child. The use of the belt is designed to prevent bleeding and slim the waist of women after childbirth. The *Pancor Boros* motif also refers to women who are six or

seven months pregnant. Therefore, parents are obliged to create *Pancor Boros* for their daughters.



Figure 5. Motif Ragi Bayanan
(Source: Documentation 2023)



Figure 6. Motif Sundawa
(Source: Documentation 2023)



Figure 7. Motif Pucuk Rebong
(Source: Documentation 2023)



Figure 8. Motif Pancor Boros
(Source: Documentation 2023)



Figure 9. Motif Sri Menanti
(Source: Documentation 2023)

The Connection Between the Meaning of Weaving Motifs and the Profile of Pancasila Students

Local wisdom can be incorporated into education to preserve the local culture, such as the traditional weaving craft in Pringgasela. Training with aspects of local wisdom in schools certainly has positive objectives. As stated by TM1, "to maintain the local wisdom, community leaders have established weaving schools for children, aiming to preserve and sustain the local wisdom in Pringgasela. One of them is the distinctive weaving craft of Pringgasel, where students will learn about the excellence of woven fabric from their region or place of residence and understand various aspects of the local wisdom of their area" (interview, December 9, 2023).

There are six main aspects in the character profile of Pancasila Students that are related to the distinctive weaving motifs of Pringgasela. These aspects include 1) faith, devotion to the One Almighty God, noble character, 2) independence, 3) critical thinking, 4) creativity, 5) mutual cooperation, and 6) global diversity. Nurasiah et al. (2022) in their study explained that character is the pattern of one's behavior related to their moral status. Generally, "character" can be interpreted as the moral quality and personal behavior that distinguishes one person from another. Based on the research analysis of the connection between the meaning or philosophy of weaving motifs and the six main aspects of the Pancasila Student Profile, several motifs have connections with the objectives of the Pancasila Student Profile, including:

Pucuk Rebong

If we look at its philosophy, the *Pucuk Rebong* motif is a triangular pattern surrounded by shoots and leaves. This motif originates from the abundance of sturdy bamboo plants. Farmers

returning from the fields noticed this, and its usefulness led to its widespread use. The motif is often applied to sarongs worn during prayers and religious gatherings. KP3 states that "*the Pucuk Rebong* motif is still commonly used for religious events such as prayers, thanksgiving, etc." This motif aligns with the dimensions of the Pancasila Student Profile, specifically the aspect of having faith and devotion to the Almighty God. Moreover, this motif can be considered independent and critically thinking, as the community in Pringgasela embraces this motif based on the realities of their surroundings without imitating motifs from other regions.

Sri Menanti

If we delve into its philosophy, the *Sri Menanti* motif features long straight lines with songket woven in the middle. This motif originated from the fading hopes of a woman who was weaving while waiting for her lover to come and fetch her. *Sri Menanti* is commonly used for sarongs or blankets. It is believed that when a bride uses the *Sri Menanti* woven fabric as a blanket during marriage ceremonies, the marital bond will endure until old age. The character of this motif aligns with the fourth goal of Pancasila learning, which is creativity. Creativity is defined as the ability to transform and create something original, meaningful, beneficial, and impactful.

Ragi Bayanan

If we consider the philosophy behind the *Ragi Bayanan* motif, TM2 states, "There were three weavers weaving in a bayanan forest, but the first and second weavers were self-aware of their inability to continue due to various obstacles. However, the third weaver managed to demonstrate accountability for the weaving process in the bayanan forest, overcoming many challenges and becoming the last person to weave *ragi bayanan*." This aligns with the second goal of the Pancasila Student Profile, which is independence. Independence is defined as self-awareness or accountability for the results of one's actions.

Perpaduan

The distinctive feature of the original Pringgasela woven motifs lies in their narratives and mythological values. In expanding these motifs, artisans incorporate *Pancor Boros* motifs and various other types, modifying *Pancor Boros* with *Sundawa* motifs, combining *Sri Menanti* motifs with

Pancor Boros and *Sundawa* motifs. The effort to integrate these motifs is a fusion of various aforementioned motifs. However, this does not mean that weavers imitate woven motifs without considering their aesthetic appeal. KP2 explains that "In the *Sundawa* motif, there are many combinations of motifs such as straight lines, ane-ane motifs, and songket motifs." This aligns with the character dimension of the sixth goal of the Pancasila Student Profile, namely global diversity.

Overall, each woven motif carries distinct meanings. However, within these woven motifs, there lies the significance of the Pancasila Student Profile. The meaning of woven fabric based on local wisdom can be reinforced to shape the Pancasila student profile during the learning process, aiming to cultivate the next generation of the nation. Therefore, the role of local wisdom in supporting the success of shaping the Pancasila student profile is crucial and interrelated, akin to two inseparable sides of a coin. The resulting Pancasila Student Profile is expected to embody characteristics and aspirations reflecting the values of local wisdom. These values can be preserved from one generation to the next.

Nur Ifani & Widyastuti (2021) conducted a comparative study, where the traditional crafts of Bima region encompass two distinct forms of textiles with unique patterns and vibrant colors, namely woven fabric and batik. In their expression, these textiles represent a significant difference, particularly in the visual lines, where batik displays relatively flexible lines, while woven fabric presents a depiction that appears more rigid. The point of departure in this research lies in its focus on the comparison of crafts in Bima. Conversely, the current study delves into the various types of woven fabrics in Pringgasela, along with the meanings encapsulated within each motif. The significance of each woven motif aligns with the Pancasila Student Profile

The study conducted by Rahayu et al. (2020) highlights the color analysis of traditional woven fabrics in Pringgasela Village, identifying 13 types of plants used as dyes, while 9 types of binding materials beneath were not utilized. The discussion underscores the evident local wisdom of the Sasak community in Pringgasela in making use of the surrounding plant resources. The

commonality with this research lies in the exploration of woven fabrics in Pringgasela grounded in local wisdom. However, the point of departure is that the mentioned study does not delve into the significance of each woven fabric as a tool for diversity education through the Pancasila Student Profile.

The art of weaving represents a significant local wisdom in Pringgasela Village, where each motif's philosophy carries numerous meanings and values that are essential for students to study as the next generation. The craft of weaving can be utilized as educational material in schools, contributing to the formation of the Pancasila Student Profile. Diverse motifs serve to introduce the distinctive features of each region that serves as a hub for weaving production. Each region involved in woven fabric production boasts unique characteristics, with Pringgasela Village being renowned for its distinct motifs characterized by straight longitudinal lines and intricate songket patterns.

CONCLUSION

Based on the conducted research, it can be concluded that traditional woven motifs of Lombok carry rich cultural, historical, and profound symbolic meanings for the local community. On the other hand, automated machine production demonstrates advantages in time efficiency and output, yet it falls short in capturing and preserving the cultural richness embedded in traditional weaving.

The study suggests various recommendations, including the necessity for more intensive cultural preservation efforts, the integration of technology with cultural aspects in the development of automated machines, the enhancement of education and knowledge related to cultural values, and the expansion of markets for traditional woven products. It is anticipated that the implementation of these recommendations will contribute to the improvement of understanding, appreciation, and the sustainable preservation of the cultural heritage of Lombok's traditional woven motifs while aligning with modern technological advancements.

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