



UNIVERSITI
TEKNOLOGI
MARA

Voice of Academia

Academic Series of Universiti Teknologi MARA Kedah

VoA
2023
Volume 19 Issue II

ADVISORY BOARD MEMBER

PROFESSOR DR. ROSHIMA HAJI. SAID
ASSOCIATE PROFESSOR TS. DR. AZHARI MD HASHIM

CHIEF EDITOR

DR. JUNAIDA ISMAIL

MANAGING EDITOR

MOHD NAZIR RABUN

EDITORIAL TEAM

AISHAH MUSA
ETTY HARNIZA HARUN
INTAN SYAHRIZA AZIZAN
SYAHRINI SHAWALLUDIN

EDITORIAL TECHNICAL TEAM (MYJOURNAL ADMINISTRATOR)

KHAIRUL WANIS AHMAD
NOOR AZLIN ABDULLAH
MAZURIAH AHMAD

EDITORIAL BOARD

PROFESSOR DR. DIANA KOPEVA

UNIVERSITY OF NATIONAL AND WORLD ECONOMY, SOFIA, BULGARIA

PROFESSOR DR. KIYMET TUNCA CALIYURT

FACULTY OF ACCOUNTANCY, TRAKYA UNIVERSITY, EDIRNE, TURKEY

PROFESSOR DR. M. NAUMAN FAROOQI

FACULTY OF BUSINESS & SOCIAL SCIENCES,
MOUNT ALLISON UNIVERSITY, NEW BRUNSWICK, CANADA

PROFESSOR DR. SIVAMURUGAN PANDIAN

SCHOOL OF SOCIAL SCIENCE, UNIVERSITI SAINS MALAYSIA, PULAU PINANG

DR. IRA PATRIANI

FACULTY OF SOCIAL SCIENCE & POLITIC,
UNIVERSITAS TANJUNGPURA UNTAN, INDONESIA

DR. RIZAL ZAMANI IDRIS

FACULTY OF SOCIAL SCIENCE & HUMANITIES,
UNIVERSITI MALAYSIA SABAH UMS, SABAH

DR. SIMON JACKSON
FACULTY OF HEALTH, ARTS AND DESIGN,
SWINBURNE UNIVERSITY OF TECHNOLOGY MELBOURNE, AUST

ASSOCIATE PROFESSOR DR. WAN ADIBAH WAN ISMAIL
FACULTY OF ACCOUNTANCY,
UNIVERSITI TEKNOLOGI MARA CAWANGAN KEDAH, MALAYSIA

ASSOCIATE PROFESSOR DR. AZLYN AHMAD ZAWAWI
FACULTY OF ADMINISTRATIVE SCIENCES & POLICY STUDIES,
UNIVERSITI TEKNOLOGI MARA CAWANGAN KEDAH, MALAYSIA

DR. AZYYATI ANUAR
FACULTY OF BUSINESS MANAGEMENT,
UNIVERSITI TEKNOLOGI MARA CAWANGAN KEDAH, MALAYSIA

DR. MUHAMAD KHAIRUL ANUAR ZULKEPLI
ACADEMY OF LANGUAGE STUDIES,
UNIVERSITI TEKNOLOGI MARA CAWANGAN KEDAH, MALAYSIA

DR. NEESA AMEERA MOHAMMED SALIM
COLLEGE OF CREATIVE ARTS,
UNIVERSITI TEKNOLOGI MARA SHAH ALAM, MALAYSIA

DR ROSIDAH AHMAD
FACULTY COMPUTER SCIENCE AND MATHEMATICS,
UNIVERSITI TEKNOLOGI MARA CAWANGAN KEDAH, MALAYSIA

CONTENT REVIEWER

PROF MADYA TS DR ASMADI MOHAMMED GHAZALI,
UiTM KEDAH BRANCH

PROF MADYA TS DR AZHARI BIN MD HASHIM,
UiTM KEDAH BRANCH

PROF. MADYA DR WAN ADIBAH BINTI WAN ISMAIL,
UiTM KEDAH BRANCH

DR AZYYATI BINTI ANUAR,
UiTM KEDAH BRANCH

DR AZFAHANEE BINTI ZAKARIA,
UiTM KEDAH BRANCH

JUWAIIRIAH OSMAN,
UNIVERSITI MALAYA

DR LAW KUAN KHENG,
UiTM KEDAH BRANCH

DR MAHADZIR BIN ISMAIL,
UiTM KEDAH BRANCH

DR MOHD NOR SYAHRIR ABDULLAH,
UNIVERSITI MALAYA

DR MOHD ZOOL HILMIE BIN MOHAMED SAWAL,
UiTM KEDAH BRANCH

DR MUHAMAD KHAIRUL ANUAR BIN ZULKEPLI,
UiTM KEDAH BRANCH

DR NAZNI BIN NOORDIN,
UiTM KEDAH BRANCH

DR NOR ARDYANTI BINTI AHMAD,
UiTM KEDAH BRANCH

DR NOR AZRINA BINTI MOHD YUSOF @ GHANI,
UiTM KEDAH BRANCH

DR NUR AIDA BINTI KIPLI,
UiTM SARAWAK BRANCH

DR NUR SYAZWANIE BINTI MANSOR,
UiTM KEDAH BRANCH

DR REEZLIN ABD RAHMAN,
PENGARAH KOLEJ KOMUNITI BALING KEDAH

DR SITI NORFAZLINA BINTI YUSOFF,
UiTM KEDAH BRANCH

DR SHATINA SAAD,
UITM SHAH ALAM

LANGUAGE REVIEWER

AISHAH BT MUSA,
APB UiTM KEDAH BRANCH

AZLAN BIN ABDUL RAHMAN,
APB UiTM KEDAH BRANCH

AZRUL SHAHIMY BIN MOHD YUSOF,
APB UiTM KEDAH BRANCH

BAWANI A/P SELVARAJ,
APB UiTM KEDAH BRANCH

DR NUR SYAZWANIE BINTI MANSOR,
APB UiTM KEDAH BRANCH

DR WAN IRHAM BIN ISHAK,
APB UiTM KEDAH BRANCH

HAWA SYAMSINA MD SUPIE,
UiTM SHAH ALAM

HO CHUI CHUI,
APB UiTM KEDAH BRANCH

JUWAIIRIAH OSMAN,
UNIVERSITI MALAYA

MAS AIDA BINTI ABD RAHIM,
APB UiTM KEDAH BRANCH

MUHAMMAD ZAKI RAMLI,
PROOFREADERS UNITED

NOR ASLAH BINTI ADZMI,
APB UiTM KEDAH BRANCH

NORLIZAWATI BINTI MD TAHIR,
APB UiTM KEDAH BRANCH

NURAZILA BT ABDUL AZIZ,
APB UiTM KEDAH BRANCH

NURUL SYAFIQAH BINTI SAM,
PEGAWAI PERKHIDMATAN PENDIDIKAN PULAU PINANG
PROFESSIONAL EDITOR: TAKIERA ENTERPRISE
PROFESSIONAL EDITOR: PUSTAKA MADANI

SHAFINAH BINTI MD SALLEH,
APB UiTM KEDAH BRANCH

SAMSIAH BINTI BIDIN,
APB UiTM KEDAH BRANCH

e-ISSN: 2682-7840



Copyright © 2023 by the Universiti Teknologi MARA Press

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or any means, electronic, mechanical, photocopying, recording or otherwise, without prior permission, in writing, from the publisher.

© Voice of Academia is jointly published by the Universiti Teknologi MARA Caawangan Kedah, Malaysia and Penerbit UiTM (UiTM Press), Universiti Teknologi MARA Malaysia, Shah Alam, Selangor.

The views, opinions and technical recommendations expressed by the contributors and authors are entirely their own and do not necessarily reflect the views of the editors, the Faculty or the University.

TABLE of CONTENTS

INVESTIGATING THE IMPACT OF MACROECONOMIC VARIABLES ON KLCI MALAYSIA'S STOCK MARKET RETURN: THREE DECADES OF OBSERVATION Aqilah Syafiqah Abd Aziz ¹ , Farah Farisha Akhdar Ahmad ² , Melissa Nur Hazirah Masrom ³ , Ahmad Syahmi Ahmad Fadzil ⁴ & Nur Fatimah Shaari ⁵	1 -14
THE NORMALISATION OF TROLLING ON SOCIAL MEDIA Che Nooryohana Zulkifli ¹ , Nur Afiqah Ab. Latif ² , Ruzai Syarilili Aiyu Abdul Rashid ³ & Mohamad Putera Idris ⁴	15 -26
EXPLORING OLDER PEOPLE'S EXPERIENCES OF AGEING IN PLACE: A SCOPING REVIEW Noorlailahusna Mohd Yusof ¹ & Suziana Mat Yasin ²	27 - 38
POVERTY ASSESSMENT INITIATIVES IN SELECTED ASEAN COUNTRIES Roshima Said ¹ , Noor Zahirah Mohd Sidek ² , Azlyn Zawawi ³ & Mahadir Ladisma @Awis ⁴	39 - 53
INVESTIGATING THE MACROECONOMIC DETERMINANTS OF HOUSING PRICE INDEX (HPI) IN MALAYSIA Luqmanul Hakim Johari ¹ , Muhammad Naqib Zainuddin ² , Muhammad Nur Affandi Ja'affar ³ , Muhammad Nurizz Hakim Razali ⁴ , Nurul Amira Bazli ⁵ & Ahmad Syahmi Ahmad Fadzil ⁶	54 - 71
PRE-SERVICE SCIENCE TEACHER'S MISCONCEPTIONS OF THE CHEMICAL BONDS Nur Farha Shaafi ¹ , Nurul Nabilla Mohammad Khalipah ² & Nabilah Abdulla ³	72 - 98
REALISING SUSTAINABLE DEVELOPMENT GOALS VIA ORGANISATIONAL MENTAL HEALTH WORK PLAN: RESOURCE-BASED VIEW PERSPECTIVE Corina Joseph ¹ , Nur Izyan Ismail ² & Siti Aimi Yasin ³	99 - 113
NEW TRENDS OF CLOUD KITCHEN TECHNOLOGY AND CONSUMERS' PURCHASE DECISIONS: A CONCEPTUAL STUDY Nurul Syahirah Idris ¹ , Muhammad Afiq Zulkifly ² , Muhammad Safuan Abdul Latip ³	114 - 126
SOCIAL MEDIA INFLUENCER IN MALAYSIA: A REVIEW OF LITERATURE AND FUTURE DIRECTION Mohamad Hafiz Rosli ¹ , Nor Azah Jahari ² , Muzairihana Md Moid ³ , NorHazwani Hassan ⁴ , Farahwahida Mohd@Abu Bakar ⁵	127 - 138
FREE TOOLS FOR PARAPHRASING: TO USE OR NOT TO USE Ho Chui Chui	139 - 156
TRAINING, REWARDS, AND APPRAISAL SYSTEM: PREDECESSORS AND INFLUENCES ON JOB PERFORMANCE Nur Ayunis Syairah Mohamad Zaidi ¹ & Nurul Hidayana Mohd Noor ²	157 - 169
IDENTIFYING CHARACTERISTICS SHAPING MALAYSIAN UNDERGRADUATES' ORGANIZATIONAL CITIZENSHIP BEHAVIORS Shaiful Annuar Khalid ¹ , Norshimah Abdul Rahman ²	170 - 187
REAKSI PEMIMPIN DAN MASYARAKAT TERHADAP BANTUAN PRIHATIN NASIONAL Intan Syahriza Azizan ¹ & Junaida Ismail ²	188 - 194
LAPISAN MAKSUD DALAM KENYATAAN MEDIA ISTANA NEGARA 24 NOVEMBER 2022: SATU ANALISIS TEKSTUAL Nazima Versay Kudus ¹ & Wan Noorli Razali ²	195 - 202

PEMBANGUNAN SISTEM STUDENTS' COMPREHENSIVE ONLINE EXERCISES (SCORE) SEBAGAI LATIHAN TAMBAHAN BAGI KURSUS MATH2 Shahida Farhan Zakaria ¹ , Afida Ahmad ² , Liana Najib ³ , Nor Athirah Mohd Zin ⁴ , Siti Nur Alwani Salleh ⁵ , Suhardi Hamid ⁶ & Ahmad Afif Ahmarofi ⁷	203 - 215
ONLINE TEACHING-LEARNING IN HIGHER EDUCATION DURING THE LOCKDOWN PERIOD OF THE COVID-19 PANDEMIC Roshidah Safeei ¹ , Hawa Syamsina Md Supie ²	216 - 229
INTELLECTUAL CAPITAL EFFICIENCY: A COMPARATIVE STUDY BETWEEN MALAYSIAN AND SINGAPOREAN MANUFACTURERS Naqiah Awang ¹ , Nur Syafiqah Hussin ² , Fatin Adilah Razali ³ & Shafinaz Lyana Abu Talib ⁴	230 - 241
DIGITAL LITERACY AMONG STUDENTS: A CASE STUDY AT CENTRE OF FOUNDATION STUDY IN MANAGEMENT Zahayu Md Yusof ¹ , Lim Qing Jun ² , Goh Hong Quan ³ , Anis Hanisah Sobri ⁴ & Nur Athirah Mahmud ⁵	242 - 254
A STUDY ON MOTIFS OF SASAK TRADITIONAL WEDDING UNDERGARMENT DODOT AND BENDANG IN THE CONTEXT OF SOCIO-CULTURE Lalu Rizkylan Hakiky ¹ & Arba'iyah Ab. Aziz ²	255 - 270
A TEACHING STRATEGY FOR DYSLEXIC CHILDREN: UTILISING A MULTI-SENSORY APPROACH Norarifah Ali ¹ , Azhari Md Hashim ² , Mohamad Hariri Abdullah ³ , Muhammad Nidzam Yaakob ⁴ & Roslinda Alias ⁵	271 - 283

A STUDY ON MOTIFS OF SASAK TRADITIONAL WEDDING UNDERGARMENT DODOT AND BENDANG IN THE CONTEXT OF SOCIO-CULTURE

Lalu Rizkyan Hakiky^{1*} & Arba'iyah Ab. Aziz²

^{1,2} College of Creative Arts, Universiti Teknologi MARA Cawangan
Selangor, Kampus Puncak Alam

ARTICLE INFO

Article history:

Received Feb 2022
Accepted May 2023
Published June 2023

Keywords:

Motif, Sasak, Undergarment,
Dodot & Socio-culture

Corresponding Author:
rizkyanhakiky@gmail.com

ABSTRACT

The Sasak tribe is a native of the island of Lombok, a small island located in the province of West Nusa Tenggara, Indonesia. The traditional clothing of the Sasak tribe is unique in its clothing style, which is a mixture of Javanese and Balinese customs, but it also adapts the Malay style in the use of songket cloth which is called the "Subahnale songket" cloth as the undergarment. The objectives of this study are to identify and analyse the motifs of songket *subahnale fabrics* and their relations in the social and cultural context of the Sasak tribe. The researcher provided 4 samples of songket *subahnale* which are commonly used as undergarments, called *dodot* and *bendang*, for traditional Sasak clothes. To analyse the cloth motifs, the researcher uses the Ferdinand de Saussure's semiotic theory which studies the meaning of symbols or signs. The results show that there is a dominant type of floral motif from all identified motifs and Islamic values which are found embedded in the symbolism of these motifs. In addition, many motif meanings describe the social and cultural aspects of the Sasak tribe, such as the *nanas* motif, which describes the background of the Sasak people who are agrarian, and the *tri raja* motif, which symbolises the 3 pillars that the king of Lombok must practice for his princess' life. Apart from aiming to find out the social and cultural values implied in the songket motifs on the undergarments of traditional Sasak clothes, this research also aims to be a reference for relevant research which raises the theme of socio-cultural values in the motifs on traditional clothes in Lombok which is still rarely explored.

1. Introduction

According to Mulyadi (2014), Sasak is the name of an indigenous tribe that inhabits the island of Lombok, located in the province of West Nusa Tenggara, Indonesia. The past immigrants, most of whom came from the kingdoms and sultanates of Java, Bali and Malay, and Arab Muslim scholars and traders, influenced the socio-culture of the Sasak people. This is reflected in the pattern of clothing of the Sasak tribe which has a blend of Javanese and Balinese traditional clothing, and there is a Malay touch from songket cloth. The *subahnale songket* is used as the undergarment of these traditional clothes (Siandari 2013).

Pratama (2017) stated that the songket cloth used as traditional undergarments is a typical songket made by the Sasak people called the *songket subahnale*. This cloth is produced traditionally by female weavers from the village of *Sukarara*, a village located in the Central Lombok district. The *Subahnale songket* cloth has its uniqueness in its motifs, some of which still carry animal and human themes which in the Malay tradition may be considered forbidden. In addition, the distinctive feature of songket with the *Subahnale* motif is the hexagonal pattern arranged in a "beehive-like" pattern, especially fabrics with derivatives of the *Subahnale laeq* motif (Rosyidi 2012).

This study focuses on the motifs in Sasak's traditional wedding dress undergarments. As the objective, the motifs of the cloth are identified and categorised, and the meaning of the motifs are described in their relation to the social and cultural aspects of the Sasak tribe. From identifying the motifs and meanings of *dodot* undergarments and their relation to the prevailing social and cultural phenomena of the Sasak tribe, the researcher hopes to provide the readers with a deeper understanding on the culture of the Sasak tribe and their traditional clothing. In addition, this research is also expected to be a reference for research related to traditional and socio-cultural clothing of the Sasak tribe who are residents of the island of Lombok and may as well contribute to scientific fields that study motifs, symbolism, tradition and art, and socio-culture in the Archipelagos.

2. Literature Review

2.1 Sasak Traditional Clothing

Based on Mulhimmah (2017), Sasak traditional clothing is influenced by cultures that have been involved in the development of the Sasak tribe in the past. Nations from the lands of Java and Bali who brought religious and cultural influences at that time also had a major influence on beliefs, culture and art, one of which was traditional Sasak clothing which had a blend of Balinese and Javanese traditional clothing. In addition, the Malay culture also plays an important role in its contribution to the traditional Sasak clothing style. The rapid development of Malay culture is due to the existence of a common identity based on interaction and interrelation (Sumadewa and Hasbullah 2021). In the past, various Malay nations came to harbour in Lombok with the intention of trading, teaching religion, studying, and introducing their arts (Pratama 2017).

Based on Siandari (2013), the main male Sasak traditional clothing consists of a *sapuq*, *pegon*, *keris*, *kereng bereng*, and *dodot*, while for women, it consists of *onggar-onggar*, *ringgit* necklace, *kebaya*, *bebet*, and *bendang*. *Subahnale songket* cloth functions as undergarments in traditional Sasak clothing for both men and women. For in men, it is used as a *dodot*, while in women it is used as a *bendang*. The name "subahnale" originated from the admiration of the villagers when the first woman in the village of *Sukarara* succeeded in making the first songket cloth. The amazed villagers immediately said, "subahnale" which is an absorption word from *Subhanallah* (سُبْحَانَ اللَّهِ) that is derived from Arabic, means "glorified be to Allah" (Misnawati 2016).

Table 1
Male Sasak Traditional Clothing

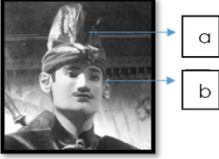
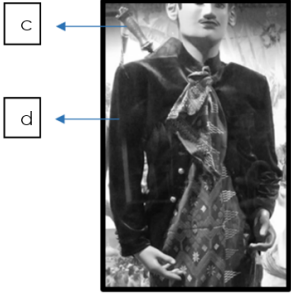
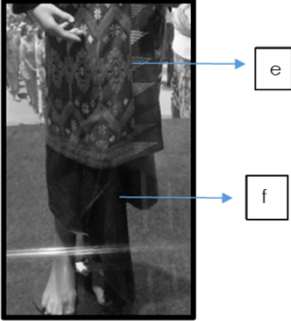
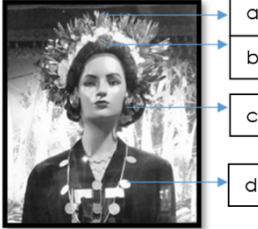
Body part	Detail
<p>1. Head</p> 	<p>a. <i>Sapuq</i> <i>Sapuq</i> is part of the traditional Sasak clothing for men. <i>Sapuq</i> is a type of traditional headband made from <i>batik</i>, woven, or <i>songket</i> cloth.</p> <p>b. <i>Sumping</i> <i>Sumping</i> or chipped is a flower-shaped accessory that is used by tucking it in over the ear.</p>
<p>2. Upper body</p> 	<p>c. <i>Keris</i> <i>Keris</i> is a traditional weapon that can be found in the Archipelago, especially in Java and its surroundings. <i>Keris</i> is a type of dagger with a two-sided blade and indentations on the blade body. <i>Keris</i> is used in traditional Sasak clothing as an accessory by tucking it in at the back for the groom's <i>dodot</i> undergarment.</p> <p>d. <i>Pegon</i> <i>Pegon</i> is a clothing adapted from Javanese <i>beskap</i> clothing which is influenced by the Western culture since the arrival of Portuguese traders in the past. <i>Pegon</i> is used as an outer with only two buttons buttoned at the very top.</p>
<p>3. Bottom and undergarment</p> 	<p>e. <i>Dodot</i> The undergarment section of male traditional Sasak clothing uses a <i>Subahnale songket</i> cloth. This cloth is used by wrapping it around the top of the chest to the knee, and then the top of the rest is rolled up twice and formed to form a fan. This part of the undergarment is called the <i>dodot</i>.</p> <p>f. <i>Selewoq poto</i> <i>Selewoq poto</i> is the inner or bottom undergarment before <i>dodot</i>. For the undergarment, black cloth is used. This cloth is wrapped like a <i>sarong</i> with half of the front left and folded zigzag like a fan with the lower end deliberately left hanging down to touch the ground.</p>

Table 2
Female Sasak Traditional Clothing

Body part	Detail
<p>1. Head and neck</p> 	<p>a. <i>Onggar-onggar</i> <i>Onggar-onggar</i> is a crown decoration in the form of a golden flower made of light metal.</p> <p>b. <i>Remawe</i> decoration A <i>remawe</i> or "rose" decoration is placed on the forehead right in the middle of the parting of the hair.</p> <p>c. <i>Sekang gigi due olas</i> This decoration is in the form of earrings that are quite prominent, made of metal, and coloured gold.</p>

d. *Kalung ringgit*

A string of old ringgit coins on a gold chain and used on the bride.

2. Upper body and arms



e

f

g

h

e. *Kebaya*

Kebaya is a form of Javanese adaptation of clothing which is also used by Sasak brides. Generally, the Sasak wedding *kebaya* has a black colour to match the *pegon*, which is a typical Sasak groom's suit.

f. *Bebet*

The cloth used as a belt is called *bebet*, which can come from ordinary woven cloth, batik cloth, or songket cloth.

g. *Pending*

The *pending* belt is an ornament made of gold-coloured metal and decorated with gemstones.

h. *Gendit*

The *gendit* is a gold metal accessory worn on both wrists by the grooms. *Gendit* shapes can be in the form of tree tendrils, dragons, or snakes that are wrapped around to form a bracelet.

3. Bottom and undergarment



i

i. *Bendang*

The *bendang* is the undergarment for the bride and is used by wrapping it like a *sarong* from above the waist to the ankles. The *bendang* cloth uses *subahnale songket* cloth.

2.1 Motif and Symbolism

Aris (2014) stated that the idea of motifs is created from human experience with the environment and society they live in. Bahauddin & Abdullah (2019) shared the same opinion that motifs inspired by living things, environment, surrounding objects and nature, social and cultural values, reflections of the civilisation and inheritance of oral literacy from the ancestors from the past in which the art was found. In Budiwirman (2018), it is stated that motifs have a close relationship with symbols where their function is to represent objects both physically and abstractly. According to Ferdinand de Saussure in Culler (1986), semiotics is a field that studies symbols, signs, and the meaning of symbols. The semiotic theory of symbols and signs involves 2 important elements which are different but interrelated, namely: signifier and signified.

2.3 Motifs and Socio-culture

In the relationship between motifs and socio-culture, several factors influence the initiation or idea of making motifs. Based on Arba'iyah Ab. Aziz (2020), the following are 5 factors of social and culture that influence the creation of motifs, including:

a. Uses and Benefits

Objects that are considered useful and/or beneficial often become a source of inspiration to humans. The uses and benefits of certain objects give an impression, therefore weavers try to make objects with these characteristics to be used as motifs.

b. Traits and Habits

The traits and habits of an event or object in the environment can also create an impression on humans if there is uniqueness or characteristic that distinguishes it from other events or things.

c. Natural laws and God's decrees

The *Jelo* or sun motif on songket subahnale *jelo* is an example of a motif inspired by natural laws and God's decrees, something that has been arranged in such a way in the universe.

d. Uniqueness

Human amazement begins with their witness to the uniqueness around them. Nature and its surroundings provide a place for living things to adapt and develop in it. Many forms of life and natural characteristics amaze people who are always curious.

e. Symbolism and Implied Meaning

The symbolism of a motif does not always represent the literal meaning of the motif. Motifs can also be used by the initiator to convey implied intentions or meanings that are different from what the motif shows.

3. Methodology





This research is a type of qualitative study. The researchers were using observation and interviews for data collection methods. From the observation, the researchers provided 4 samples of *subahnale songket* used as undergarments. The songket fabrics used as samples are the *subahnale bulan begantung*, the *subahnale nanas*, the *subahnale rincik*, and the *subahnale awun*. Therefore, the researchers identified the motifs and categorised them into several types. The researchers interviewed several informants who were able to provide reliable information regarding this field. Next, the data collection was observed based on the information obtained from the interview. Research informants came from various backgrounds, including weavers, librarians, museum employees, academics, representatives of traditional institutions, and traditional elders.

Data analysis uses the semiotic theory proposed by Ferdinand de Saussure. This semiotic theory is used to interpret the meaning contained in symbols or signs that are in motifs. The separable components of semiotics can be divided into *signified* and *signifier*. The meaning of these motifs is then identified concerning the social and culture of the *Sasak* tribe who are the original inhabitants of the island of Lombok.

4. Results

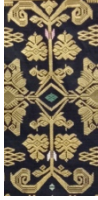














Following the objective of this study, namely examining the motifs in the undergarment of *Sasak* traditional clothing, the 4 samples of the songket were identified. Through interviews, the informants were asked information about the meaning of motifs and their relation to the social and culture of the *Sasak* tribe, and then the researchers observed the samples and the results of the interviews and collected the footage needed for documentation purposes. The results were obtained after the collection of data in the form of songket cloth motifs used in the undergarment of traditional *Sasak* clothing and were analysed through data analysis which carries the Ferdinand de Saussure's semiotic theory. The following table provides 4 samples of songket weaving that have been collected:

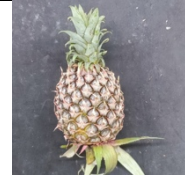
Table 3
Data Collection

No.	Sample	Description	Description
1		<p>Figure 1: Subahnale bulan begantung cloth.</p>	<p>Name : Subahnale Bulan Begantung Height : 100cm Length : 200cm Material: Cotton Design : The songket subahnale bulan begantung has an index motif in the form of a flower-shaped moon flanked and hung between two palm trees. This fabric has a black base colour with gold decorative threads.</p>
2		<p>Figure 2: Subahnale nanas cloth.</p>	<p>Name : Subahnale Nanas Height : 100cm Length : 200cm Material: Cotton Design : This songket cloth has a red base colour with a motif index of pineapple.</p>
3		<p>Figure 3: Subahnale rincik cloth.</p>	<p>Name : Subahnale Rincik Height : 100cm Length : 200cm Material: Cotton Design : This subahnale songket cloth has a motif in the form of colourful roses, each of which is in a hexagon-shaped motif.</p>
4		<p>Figure 4: Subahnale awun cloth.</p>	<p>Name : Subahnale Awun Height : 100cm Length : 200cm Material: Cotton Design : This weaving cloth is a songket subahnale with an index motif in the form of cloudy clouds. The basic colour of this fabric is black with dark green trim.</p>

The motifs on songket are investigated and searched for the related subject matter. Here are the 4 fabrics and the motifs contained therein as well as the matter object represented by each motif. The motifs are broken down and matched with respective object matter and then analysed for the meaning contained therein.

Table 4
Songket Motifs

Songket	Motif	Subject Matter
1. Songket Subahnale Bulan Begantung		
a. 	a. <i>Palem</i> 	a. Palm tree 
b. 	b. <i>Bulan begantung</i> 	b. Moon 
c. 	c. <i>Awun</i> 	c. Cloud 
d. 	d. <i>Kute</i> 	d. Geometric shapes of line, triangle, circle, rhombus, and meander 
e. 	e. <i>Rembaung</i> 	e. Bamboo shoot 
<i>(Verified by Satriadi, 2022)</i>		
2. Songket Subahnale Nanas		
a.	a. <i>Nanas</i>	a. Pineapple



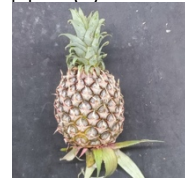
b.



b. Nanas (2)



b. Pineapple (2)



c.



c. Remawe



c. Rose



d.



d. Kute



d. Geometric shapes of meander, straight line, zigzag line, and parallelogram



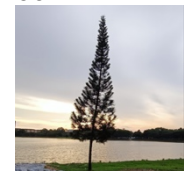
e.



e. Cemara



e. Pine tree



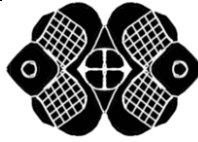
(Verified by Satriadi, 2022)

3. Songket Subahnale Rincik

a.

a. Melati

a. Jasmine



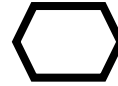
b.



b. *Tri raja*



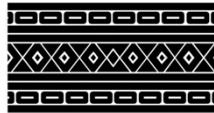
b. Geometric shape of a hexagon



c.



c. *Kute*



c. Geometric shape of line, rectangle, triangle, and rhombus



d.



d. *Cemara*



d. Pine tree



(Verified by Satriadi, 2022)

4. Songket Subahnale Awun

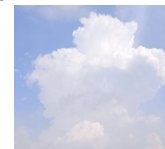
a.



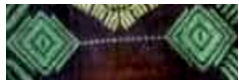
a. *Awun*



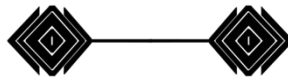
a. Cloud



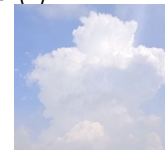
b.



b. *Awun*



b. Cloud (2)



c.



c. *Jelo*



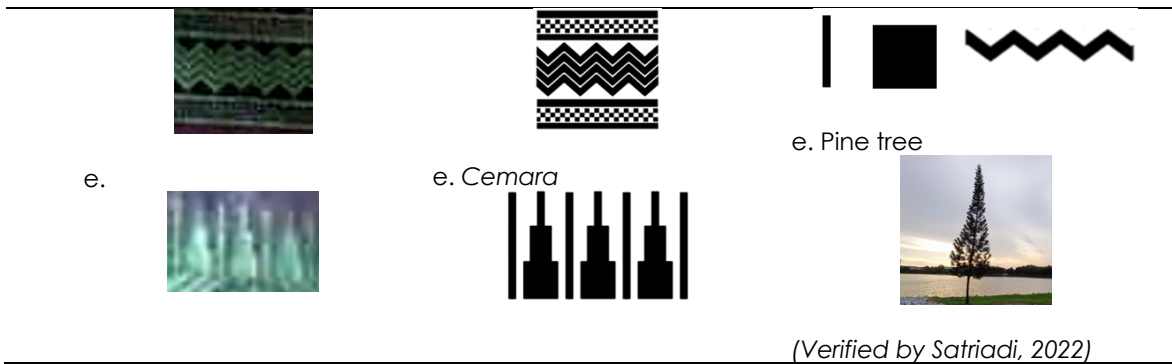
c. Sun



d.





d. *Kute*

d. Geometric shapes of line, rectangle, and zigzag line



The motifs that have been identified and the subject matter of each has been found and then analysed for the symbolism that lies behind them. To find the meaning of the symbolism that represents these motifs, the Ferdinand de Saussure's semiotic theory is used to analyse each motif and look for the meaning of these motifs in the social and cultural context of the Sasak people. The scientific field of semiotics in the Saussurean tradition is called semiology, which broadly means the study of signs. Below are the motifs along with their respective subject matter and symbolism.

Table 5
Motif and Symbolism

Signifier		Signified
Motif	Subject Matter	
1. Palem Motif Symbolism		
	 Palm tree	The palm tree motif often appears in <i>subahnale songket</i> motifs, especially in the <i>bulan begantung</i> , <i>keker</i> , and <i>mahkota</i> motifs. The palm tree is a tree species characterised by dicotyledonous fruit, fibrous roots, and retinervis leaf veins. The characteristic of a palm tree that has a long trunk with shady leaves is a symbol of protection and security. However, in the <i>subahnale bulang begantung</i> , this palm tree means uncertainty and restraint (Lestari, Paridi, and Ashriany 2019).
2. Bulan Begantung Motif Symbolism		
	 Moon	The moon motif on the <i>bulan begantung</i> is a modification of the rose or <i>remawe</i> motif which has been changed in such a way. The symbols of the rose and the moon in Sasak culture mean women, and feminism, and sometimes they can mean purity and dignity (Lestari et al. 2019).
3. Awun Motif Symbolism		



Awun



Cloud

The awun motif is a modification of the *tri raja* motif from *subahnale laeq*. This motif is inspired by the shape of a floating cloud but is simplified into a geometric hexagon shape. In the traditional religious teachings of the Sasak people who are still based on the *Hindu-Buddhist* religion, the cloud is a symbol of shade, safety and protection. However, after the entry of Islam, this value changed and the cloud became a sign of incoming rain. The value of teaching in Islam believed that rain is a symbol of blessing and sustenance, and implies the coming of good things (Satriadi, an interview on 26 May 2022).

4. Kute Motif Symbolism



Kute



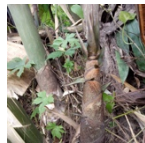
Geometric shapes of Lines, zigzags, parallelograms, triangles, circles, rhombus, rectangles, and meanders

The word *kute* in the Sasak language means fort. The *kute* motif has many types and consists of various geometric and abstract shapes. In songket *subahnale* strictures, the *kute* motif is usually located on the top and bottom edges of the cloth which is illustrated to protect the object in the middle. The *kute* motif itself is a symbol of the protection and guarantee of security given by the king (Rosyidi 2012).

5. Rembaung Motif Symbolism



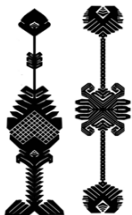
Rembaung



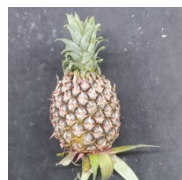
Bamboo shoot

The *rembaung* motif is a simplification of the shape of a bamboo shoot object into a geometric shape. The form of the *rembaung* motif is a square with high steps like a pyramid. The *rembaung* motif is usually located on the structure of the *subahnale* songket cloth on the edges of both sides of the cloth. The majority of the Sasak people are an agrarian population, bamboo shoots are a symbol and a sign of the start of the farming season. Good bamboo shoots appear in a good rainy season. The unique nature of bamboo shoots which is a sign of nature is what has inspired the motif of *rembaung*. Apart from being a symbol of the rainy season, the roof is also a symbol of fertility (Rosyidi 2012).

6. Nanas Motif Symbolism



Nanas



Pineapple

The word "*nanas*" is derived from the Sasak language which is an uptake of the Malay language which means "pineapple", which is also the motif inspired by this fruit. Pineapple farming has become a side job for most of the Sasak people who are known to be agrarian. Although pineapple is not one of the main agricultural commodities, it is sufficient to help the community in supporting their needs for trading activities. The nature of the pineapple which is very compatible with the type of soil of the residents there and easy to grow is considered

a blessing and uniqueness of the fruit. This *nanas* motif is considered a blessing from God almighty who has entrusted the Sasak people with the fertile *Gumi Lombok* land (Satriadi, an interview on 26 May 2022).

7. Remawe Motif Symbolism



Remawe



Rose

Remawe in the Sasak language means "rose". The *remawe* motif is a simplification of the rose flower object shape which is made geometric and is a derivative of the *subahnale laeq* motif because it still represents the hexagonal shape typical of *subahnale*. In the culture of the Sasak tribe, the rose or the moon is a symbol of femininity or women. It is the duty of men internally in a family to protect the women in it, such as their sisters, mothers, and wives, and in the wider or external milieu such as society, men must be good at protecting the women around them through guard their lust and look from women (Rosyidi 2012).

8. Cemara Motif Symbolism



Cemara



Pine tree

The *cemara* motif is a motif inspired by a type of pine tree that is often found growing on the coast on the island of Lombok. The pine tree, according to the Sasak culture, is a symbol of popular culture that is not easily forgotten, is always remembered, and practised. This understanding is a representation of the uniqueness of the evergreen tree which always finds a way to keep growing and developing even though it is repeatedly knocked down by the waves and wind from the tide (Satriadi, an interview on 26 May 2022).

9. Melati Motif Symbolism



Melati



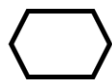
Jasmine

The *melati* motif on songket *subahnale rincik* is a stylization of the jasmine flower figure. The *melati* motif on the cloth has 5 colour variations and has a random pattern which makes this cloth called the *subahnale rincik* cloth, wherein in the Sasak language, the word *rincik* means random, uncertain, or something patternless. Jasmine is a symbol of human personality and the uncertain pattern on the colour of this cloth shows the human nature that is uncertain, often lost, and often easily deceived. However, like the fragrance of jasmine, there is always hope no matter how bad the past is. The laying of parallel jasmine motifs in hexagonal motifs is a symbol of the hope that humans will find a straight path and return to order as long as they adhere to a religion (Satriadi, an interview on 26 May 2022).

10. Tri Raja Motif Symbolism



Tri raja



The geometric shape of a

The hexagon motif which is often found on *subahnale* songket cloth is called the *tri raja* motif. The *tri raja* motif is used as a symbol of the social status of the king. This motif represents 3 points that the king and his government must be able to guarantee to their princess as a form of their honour, among which are: (1) a princess's night journey

hexagon

must be illuminated with lighting, (2) when leaving the house, the princess must be accompanied by maids or the male relative or biological mother, surrogate mother, or wet-nurse mother; and (3) it is only permissible to leave the house after the daughter gets her parents' permission (Satriadi, an interview on 26 May 2022).

11. Jelo Motif Symbolism



Jelo



Sun

The *jelo* motif is a cosmic type of motif that imitates the shape of the sun object. In pre-Islamic times, the sun symbol was a representation of "Surya", the sun god who has power over the sun. After the arrival of Islam to Lombok and the spread of Islamic values, these values changed to become more Islamic and the sun symbol became a form of manifestation of the power of God, who governs what is in the heavens and on earth (Satriadi, an interview on 26 May 2022).

5. Discussion

Of the 4 songket samples used, a total of 17 motifs and 3 subject matters with several variations of the motifs were obtained. Based on Arba'iyah Ab. Aziz (2020), motifs can be put into 7 categories of motifs, including:

- Flora
- Fauna
- Cosmic
- Objects
- Culinary
- Calligraphy; and,
- Geometric

The motifs from the identification of 4 samples of songket subahnale were analysed and put into these 7 categories.

Table 6
Motif Categorization

No	Songket weaving	Motifs categorization						
	Categories	Flora	Fauna	Cosmic	Object	Geometric	Culinary	Calligraphy
1	Subhanale bulan	a. Palm tree	-	a. Moon	a. Cloud	a. Kute	-	-
	begantung	b. Bamboo shoot						
	Total	2	-	1	1	1	-	-
2	Subahnale nanas	a. Pineapple	-	-	-	a. Kute	-	-
		(2) b. Rose c. Pine tree						
	Total	4	-	-	-	1	-	-
3	Subahnale	a. Jasmine	-	-	-	a. Tri raja	-	-

	<i>rincik</i>	b. Pine tree				b. Kute		
	Total	2	-	-	-	2	-	-
4	<i>Subahnale awun</i>	a. Pine tree	-	a. Sun	a. Cloud (2)	a. Kute	-	
	Total	1	-	1	2	1	-	-
	Total Summary	9	-	2	3	5	-	-

Then, these motifs are analysed with the social and cultural influences that inspired the creation of these motifs. Based on Arba'iyah Ab. Aziz (2020), 5 aspects influence the creation of motifs, including:

- Uses and benefits
- Traits and habits
- Natural laws and God's decrees
- Uniqueness
- Symbolism and implied meaning

The 17 motifs obtained were analysed and then included in the 5 categories of aspects that influence the development of motifs, namely as follows.

Table 7
Motif Influencing Aspects

No	Songket weaving		Motifs influencing aspects			
	Categories	Uses and benefits	Traits and habits	Natural laws and God's decrees	Uniqueness	Symbolism and implied meaning
1	<i>Subhanale bulan begantung</i>	a. Bamboo shoot b. Palm tree	-	a. Cloud	-	a. Moon b. Kute
	Total	2	-	1	-	1
2	<i>Subahnale nanas</i>	a. Pineapple (2)	-	-	a. Pine tree	a. Rose b. Kute
	Total	2	-	1	1	2
3	<i>Subahnale rincik</i>	-	-	-	a. Pine tree	a. Jasmine b. Tree raja c. Kute
	Total	-	-	-	1	3
4	<i>Subahnale awun</i>			a. Cloud (2) b. Sun	a. Pine tree	a. Kute
	Total	-	-	3	1	1
	Total Summary	4	-	5	3	7

6. Conclusion

Sasak traditional clothing has its uniqueness because of the many cultural elements resulting from the socio-cultural assimilation of the Sasak tribe with cultural influences from outside the island of Lombok originating from various regions. It can be seen that the traditional clothing of the Sasak tribe has a blend of Javanese and Balinese traditional clothing styles, but on the undergarments, instead of using batik cloth or simple weaving, they used songket cloth which is the

representative of Malay culture. This is the result of the absorption of Malay culture brought by Muslim traders and scholars in the past. There are 2 types of undergarments in typical Sasak clothing, including *dodot* for the groom and *bendang* for the bride. Both types of undergarments use songket as a basis. The songket cloth used is also a special songket cloth typical of the Sasak tribe, which is called the *songket subahnale*.

The researcher has identified the motifs on the cloth samples and with this, the objective of this research has been fulfilled. It is found that in the category of motifs on the cloth, there are as many as 9 floral motifs, 5 geometric motifs, 3 object motifs, and 2 cosmic motifs. In addition, this study also found that the aspects that mostly influenced the creation of motifs were the aspects of *symbolism and implied meaning* in as many as 7 motifs, and the remaining 5 were from the aspect of *natural laws and God's decrees*, 4 from the aspects of *uses and benefits*, and the least was from the aspect of *uniqueness* that has 3 motifs. Hence, from the 4 samples of the *subahnale* songket cloth, it is found that the floral motif is the motif that has the most number and the aspect that most strongly influences the creation of the cloth motif is the aspect of *symbolism and implied meaning*. Many of the social and cultural values in these *subahnale* songket motifs are values that lean towards a very strong Islamic teaching or are values of transitional teaching from the beliefs of the ancestral religions and the influence of *Hindu-Buddhist* religion brought by ancient kingdoms from the island of Java and Bali in pre-Islamic times on the island of Lombok.

Although the results of this study cannot be immediately used as a benchmark for the overall results of the motifs of the *subahnale* songket cloth, the results of this study can provide an overview of the dominant categories and socio-cultural aspects that influence the creation of motifs on the *subahnale* songket cloth of the Sasak tribe on the island of Lombok.

Finally, this research is expected to have significance as a reference in research related to traditional Sasak tribal clothing, *songket subahnale*, and social and cultural aspects of the Sasak tribe. Research on the *subahnale* songket fabric used in the undergarments of traditional Sasak clothing is very interesting to study more deeply so that the results of the research can show how strong the influence of the entry of Islam was in the archipelago and to be able to see more closely and more broadly, also to find out more deeply the traces of civilisation the Malay nation, the spread of religion, and historical traces of ancient kingdoms in the archipelago, especially to know historical values through social and cultural records as outlined in the motifs on the songket *subahnale* typical of the Sasak tribe.

Acknowledgements

The author wishes to provide an acknowledgement to the supervisor, Assoc. Prof. Dr. Arba'iyah Ab. Aziz, for her guidance and attention to the development of the author's study. Likewise, the author would like to thank the College of Creative Arts, Universiti Teknologi MARA, Selangor, Malaysia for providing and supporting a conducive learning environment for the completion of this study.

References

- Aris, Asliza. 2014. "The Evolution and Transformation of Baju Kurung in the Peninsular of Malaysia." Universiti Teknologi MARA.
- Aziz, Arba'iyah Ab. 2020. "Malay Songket Motif: A Design and Acumen of Weavers." *International Journal of INTI* 23(2):91-98.
- Bahauddin, Azizi, and Aldrin Abdullah. 2019. "The Songket Motifs – The Design and Memory of the Malay People." *Design & Emotion 2004*, Ankara.

- Budiwirman. 2018. *Songket Minangkabau Sebagai Kajian Seni Rupa : Bentuk, Makna Dan Fungsi Pakaian Adat Masyarakat Minangkabau*. CV. Berkah Prima, Padang, 2018.
- Culler, Jonathan D. 1986. *Ferdinand de Saussure - Revised Edition*. Cornell University Press.
- Lestari, Meri Eka, Khairul Paridi, and Ratna Yulida Ashriany. 2019. "Nama Motif Tenun Kain Songket di Desa Sukarara Kecamatan Jonggat Lombok Tengah Nusa Tenggara Barat: Kajian Semiotika." *Universitas Mataram Fakultas Keguruan Dan Ilmu Pendidikan Jurusan Pendidikan Bahasa Dan Seni Program Studi Pendidikan Bahasa Sastra Indonesia Dan Daerah*.
- Misnawati, Yulinda. 2016. "Makna Simbolik Kain Songket Sukarara Lombok Tengah Nusa Tenggara Barat." Universitas Negeri Yogyakarta.
- Mulhimmah, Baiq Ratna. 2017. *Mengenal Busana Adat Sasak*. edited by M. Firdaus. Sanabil.
- Mulyadi, Lalu. 2014. *Sejarah Gumi Sasak Lombok*. Program Studi Arsitektur Fakultas Teknik Sipil dan Perencanaan Institut Teknologi Nasional Malang.
- Pratama, Bayu Indra. 2017. "Makna Simbolik Kain Songket Subahnale Suku Sasak Desa Sukarara Lombok." Universitas Negeri Yogyakarta.
- Rosyidi, Anwar. 2012. "Makna Simbolis Ornamen Dan Warna Kain Seseq Desa Kembang Kerang Kecamatan Aikmel Lombok Timur Nusa Tenggara Barat." Universitas Negeri Yogyakarta.
- Siandari, Apriliaستي. 2013. "Makna Simbolis Pakaian Adat Pengantin Suku Sasak, Lombok, Nusa Tenggara Barat."
- Sumadewa, I. Nyoman Yoga, and Hasbullah. 2021. "Transformasi Pada Corak Kain Songket Sasak Lombok Sebagai Tipografi Identitas." *Jurnal Ekspresi Seni; Jurnal Ilmu Pengetahuan Dan Karya Seni*.



UNIVERSITI
TEKNOLOGI
MARA



9 772682 784004



ISSN: : 1985-5079