

A Study on The Motifs of Sasak Songket Weaving Cloths in Lombok, Indonesia

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ABSTRACT

There are several types of weaving known on Lombok Island, one of which is songket weaving which is a type of weaving typical of the Sasak tribe. The problem of this research was the lack of literature that studies in depth the motifs and meaning of the symbols of the motifs on the Lombok woven cloth. The purpose of this study was to identify the motif and analyse the meaning of the symbols of the songket weaving motifs of Lombok, typical of the Sasak tribe. The research method used in this study is a qualitative approach and the data was analysed using Saussure's semiotic theory. It was found that many types of songket woven motifs are dominated by flora and fauna motifs and celestial motifs, and the rest are geometric motifs. The meaning of symbols in the songket weaving motifs of Lombok is heavily influenced by local culture, Malay culture and also Islamic values. In addition, the environment and social life of the Sasak tribe, which used to be the majority of Hindus, also influenced the symbolism of the woven motifs. Further, it would be better to continue this study more thoroughly with a focus on the motifs, symbolism, and function of Lombok's woven fabrics and their relationship to the social and cultural aspects of the Sasak people on the island of Lombok, West Nusa Tenggara Province, Indonesia.

Keywords: *Lombok, Motif, Sasak, Songket, Symbolism*

INTRODUCTION

There are many types of traditional art and crafts in the Archipelago such as cloth, jewellery, carvings, potteries, and so on. Weaving is one of the traditional arts in the type of textiles. In several countries in Southeast Asia such as Malaysia, Indonesia, Brunei, Singapore, and several surrounding countries, there are many types of traditional songket fabrics. In Indonesia, each region has its own unique traditional songket fabric, one of which can also be found on the island of Lombok. Lombok is one of the regions

and at the same time the name of an island located in the Province of West Nusa Tenggara, Indonesia. The inhabitants of the island are populated by mostly people of ethnic Sasak who are the original inhabitants of the island of Lombok. According to Sumardi (2018), there is a lot of historical evidence like lontar script writings that described the glory of the ancient kingdom, Lombok, which was originally the name of an ancient port on the island and is now used as the name of the island. After its fall, the Lombok kingdom broke up and spread throughout the island. Later, the king's relatives decided to build their kingdoms.

Mardiyanti (2016) cited that many traditional arts and crafts on the island of Lombok came from and were affected by the influence of the traders brought, who used to come to trade through the ports on Lombok Island, ranging from traders from the archipelago such as Malacca, Gresik, Tuban, Ternate, Tidore, Makassar, Banjarmasin, and much more. In addition, people from Arab lands, most of whom were scholars and religious people and incidentally from the Middle East, also came to trade and at the same time spread Islam on the island of Lombok. Zuhdi (2018) claims that many types of culture eventually emerged in the society of Sasak people at the time, such as the culture of the Hindu kingdoms of the island of Bali which were more inclined to their Hindu religion, the Hindu-Buddhist culture of the land of Java, and Islamic religious values which were brought by Arabs from the Middle East and Malay Sultanates. The collision of these foreign cultures has gradually created its cultural style for the Sasak Tribe on the island of Lombok. These cultural and social styles and values are contained as symbols in the traditional arts of the Sasak tribe, one of which we can find in their traditional weaving craft.

This study discusses the symbolism contained in the motifs of songket weaving in Lombok by identifying the motifs and finding out the meanings contained within. The objective of this study is to identify the motifs on the songket fabrics of the Sasak tribe, and the significance of this study was expected to be able to give a better understanding of the motifs, the meaning of the motifs, and the social and cultural influences on the motifs. In addition, the results of this study are expected to provide benefits such as could be useful as a reference for incoming related studies with similar interest in studying the field of art studies, especially those related to motifs, symbolism, woven fabrics, or weaving typical of the Sasak tribe, and to contribute into the body of knowledge in the field of art and culture and other related fields of science.

LITERATURE REVIEW

Malay Weaving

Considering weaving crafts art has already been altered and merged into Malay culture to the point where it cannot be detached from Malay everyday life, it has numerous cultural significance. Each Malay location and hamlet has developed its unique weaving methods and designs (Rahmi, 2018). The varied Malay cultures naturally employ this weaving style. It co-exists with the practices, cultures, and even religious beliefs of the locales, producing diversity that is occasionally overt and often original and/or unique. The invention of novel textile methods leads to the emergence of distinctive designs and themes. A meticulous method that adheres to essential stage process guidelines and needs for experienced hands is necessary to make the end product appear harmonious.

Malay and Songket Tradition in Lombok

Juniati (2020) mentioned that the Sasak tribe has a type of traditional loom called *Sesek*. The name of this loom is inspired by the way of weaving, namely tucking the warp threads between the weft threads and squeezing them with a long stick of wood, or the Sasak people call it *Nyeseke* or pressing. Suwijono et al. (2010) mentioned that there are 4 types of weaving found in Lombok, which are *Sesek* weaving, songket weaving, *Pelikat* weaving, and ikat weaving. Lombok's typical *Sesek* weaving is further divided

into 2 types of weaving, namely ordinary *Sesek* weaving without decorative or decorative threads, and the other is songket weaving which the surrounding community usually calls *Songket Subahnale*. *Songket Subahnale* is an ordinary woven cloth that is woven using a traditional loom of Lombok called the *Sesek* loom, then the fabric is given decorative threads with gold threads or silver threads or other types of colourful metallic threads or satin thread by twisting the fabric and tucking the decorative thread. The art of Sasak songket weaving is heavily influenced by Malay culture in the past which was widely introduced and developed as a type of textile art in almost all cultures of Southeast Asia and Malay nations, in particular, such as Malaysia, Indonesia, Singapore, and many other countries in Indonesia archipelago.

Symbol and Sign

According to semiotician Ferdinand de Saussure (as cited in Budiwirman, 2018), semiotics is a science that studies the relationship between symbols or signs and the information contained within them. Semiotics is a science that is widely used to understand the meaning that links signs and the social context in which signs are used. The sign is also one of many forms of language and is the most ancient format of language. In absolute terms, the language that humans use is not originally derived from their thoughts but only acts as a user, and the linguistic rules have existed naturally and are regulated in their culture. Misnawati (2016) stated humans as symbolic creatures or homo-symbolic means their life cannot be separated from the experience of creating, practising, and interpreting symbols. Apart from being symbolic creatures, humans are also cultural creatures, which means that humans do not stop developing, bringing ideas, values, efforts, functions, experiences, and behaviours, and pouring them into the form of art. Therefore, during his life, humans begin to get to know their surroundings starting with experiencing signs, clues, and patterns that appear in nature.

RESEARCH METHODOLOGY

The research methodology in this study used observation and interview methods. The researcher carried out primary data collection with observations by visiting Sukarara Village and Museum Negeri NTB which were considered potential in providing necessary data. The researcher took 4 samples of songket cloth from the Sukarara Village's gallery, including the *Subahnale Laeq*, *Subahnale Keker*, *Subahnale Wayang*, and *Subahnale Bulan Bekurung*. The researcher also provided supporting data in the form of footage or data documentation such as photos and audio. The researcher also gathered information by interviewing informants who are capable of providing relevant information about the songket fabrics and their motifs. The data that had been collected went through the analysis data process. The data collected in the form of four songket cloth samples from the sharing gallery owned by the residents located in Sukarara Village was then identified to get motifs contained within. The motifs were then analysed using Ferdinand de Saussure's semiotic theory to find the meaning of the symbolism represented by the motifs and how they related to the sociocultural context of the Sasak people.

List of Informants

Table 1. Data of Informants



No.	Name of Informant	Gender	Position	Contribution
1.	Satriadi	Male	Songket Expert	Identifying motifs and their meaning
2.	Denek Bini Sagita Komala Dewi	Female	Librarian and curator at the Museum	Analysing the motifs and their correlation to the socio-culture of Sasak
3.	Mahyudin	Male	Curator at the Museum	Identifying the motifs



FINDINGS

By referring to the object of research, which is to identify the symbolism of the motifs on Lombok songket fabrics and focusing on 4 samples of woven fabrics that have been determined, the object of this research has been fulfilled. The following is a list of Lombok songket woven fabrics along with their respective descriptions arranged in Table 2.

Weaving Cloth Samples

Table 2. Lombok Weaving Cloth Samples

No.	Sample	Description
1.	 <p>Figure 1. Songket Subahnale Laeq (Source: Sukarara's Songket Gallery, 2022)</p>	Name : <i>Subahnale Laeq</i> Type : Songket weaving Height : 100cm Length : 200cm Material : Cotton, metallic Design : A fabric with motifs of roses, <i>Ylang</i> flowers, lotus flowers, or a combination of them, then the floral motifs are separated by hexagonal motifs.
2.	 <p>Figure 2. Songket Subahnale Keker (Source: Sukarara's Songket Gallery, 2022)</p>	Name : <i>Subahnale Keker</i> Type : Songket weaving Height : 100cm Length : 200cm Material : Cotton Design : Songket cloth based on red, brown, or other dark colours is decorated with an index of the peacock motif.

<p>3.</p>		<p>Figure 3. Songket Subahnale Wayang (Source: Sukarara's Songket Gallery, 2022)</p>	<p>Name : <i>Subahnale Wayang</i> Type : Songket weaving Height : 100cm Length : 200cm Material : Cotton Design : Subahnale woven fabric which has a motif index in the form of a pair of puppets and an umbrella in the middle.</p>
<p>4.</p>		<p>Figure 4. Songket Subahnale Bulan Bekurung (Source: Sukarara's Songket Gallery, 2022)</p>	<p>Name : <i>Subahnale Bulan Bekurung</i> Type : Songket weaving Height : 100cm Length : 200cm Material : Cotton Design : This subahnale songket cloth has an index of the moon motif in a hexagon cage which is simplified from the <i>Remawa</i> flower motif or rose flower.</p>

Motifs of Sasak Songket Weaving Cloths

The following are the results of the identification of the motifs of Lombok songket weaving which are listed in Figures 5 to 8. All the possible motifs found in weaving are identified to make it easier to analyse the meaning and/ or the symbolism within each motif.

Table 3. Subahnale Laeq Fabric



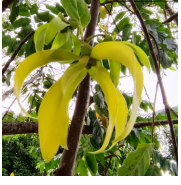
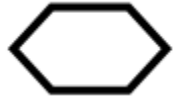

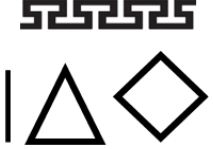
Motif	Subject Matter
 <p>Figure 5. Subahnale Laeq <i>(Source: Author's personal collection)</i></p>	<p>6. Rose</p>  <p><i>(Source: Author's personal collection)</i></p> <p>b. Ylang</p>  <p><i>(Source: Author's personal collection)</i></p> <p>c. Hexagon</p>  <p>d. Pine Tree</p>  <p><i>(Source: Author's personal collection)</i></p> <p>e. Meander, line, rhombus, and triangle.</p>  <p><i>(Source: Author's personal collection)</i></p>

Table 4. Subahnale Keker Fabric


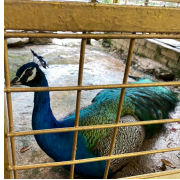




Motif	Subject Matter
	<p>a. Peacock</p>  <p>(Source: Author's personal collection)</p> <p>b. Palm tree</p>  <p>(Source: Author's personal collection)</p> <p>c. Bow and arrow</p>  <p>(Source: https://www.shutterstock.com/search/bow-and-arrow)</p> <p>d. Pine Tree</p>  <p>(Source: Author's personal collection)</p> <p>e. Line, triangle, zigzag, and meander</p>  <p>(Source: Author's personal collection)</p>

Figure 6. Subahnale Keker
 (Source: Author's personal collection)

Table 5. Subahnale Wayang Fabric

Motif	Subject Matter
	<p>Subject Matter</p> <p>a. Wedding couple  <i>(Source: Author's personal collection)</i></p> <p>b. Star arise  <i>(Source: Author's personal collection)</i></p> <p>c. Cape flower  <i>(Source: Author's personal collection)</i></p> <p>d. Line, rhombus, triangle, and meander  <i>(Source: Author's personal collection)</i></p> <p>e. Bamboo shoot  <i>(Source: Author's personal collection)</i></p>

Figure 7. Subahnale Wayang
(Source: Author's personal collection)

Table 6. Subahnale Bulan Bekurung Fabric


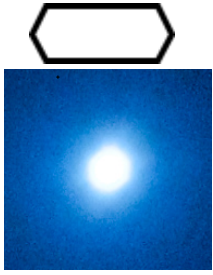




Motif	Subject Matter
	<p>a. Moon and hexagon</p>  <p>b. Star anise</p>  <p>(Source: Author's personal collection)</p> <p>c. Cape flower</p>  <p>(Source: Author's personal collection)</p> <p>d. Meander, line, zigzag, triangle, and rhombus.</p>  <p>(Source: Author's personal collection)</p> <p>e. Pine tree</p>  <p>(Source: Author's personal collection)</p>

Figure 8. Subahnale Bulan Bekurung
 (Source: Author's personal collection)

The Symbolism of Weaving Cloth Motifs

Furthermore, Figures 9 to 23 consist of the meanings represented by the symbols on the weaving motifs. The motifs are analysed using Saussure's semiotic theory which divides the sign or symbol and the meaning it represents into the signifier and the signified.

Table 7. The symbolism of *Remawa* motif



Signifier		Signified
Motif	Subject Matter	
 <p>Figure 9. <i>Remawa</i> (Source: Author's personal collection)</p>	 <p>Rose (Source: Author's personal collection)</p>	The <i>Remawa</i> motif is a motif taken from the simplified figure of a rose in a geometric shape. In the Sasak tradition, besides the moon, the rose has always been a symbol of women, femininity, and beauty. The rose symbol is used in various art objects, one of which is the Subahnale Laeq songket as a symbol of beauty (Rosyidi, 2012).

Table 8. The symbolism of *Sandat* motif



Signifier		Signified
Motif	Subject Matter	
 <p>Figure 10. <i>Sandat</i> (Source: Author's personal collection)</p>	 <p><i>Ylang</i> (Source: Author's personal collection)</p>	The <i>Sandat</i> motif is a motif derived from <i>Ylang</i> flower figures which are simplified into geometric shapes. The <i>Ylang</i> flower is a flower known for its fragrant aroma and in the Sasak tradition, the <i>Ylang</i> flower is a symbol of the "fragrance" of the ancestors. The meaning of "fragrance" itself is matched with the legacy that continues to flow from the ancestors to their children and grandchildren (Rosyidi, 2012).

Table 9. The symbolism of tri raja motif



Signifier		Signified
Motif	Subject Matter	
 <p>Figure 11. Triraja (Source: Author's personal collection)</p>	 <p>Hexagon (Source: Author's personal collection)</p>	<p>The tri raja motif is a hexagonal-shaped geometric motif that is a symbol of the king's honour. The <i>Triraja</i> motif is a motif that symbolises 3 conditions for the fulfilment of the king's dignity which is focused on protecting the princess of the king's crown, including; (1) when travelling or going out at night, the crown princess must be provided with lighting, (2) when travelling, the crown princess must be accompanied by a lady or male from the princess's mahram such as a brother, mother, or the king himself, and (3) if you leave the house, the princess must first get the blessing of her parents (Rosyidi, 2012).</p>

Table 10. The symbolism of the Kuta motif

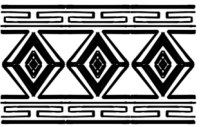

Signifier		Signified
Motif	Subject Matter	
 <p>Figure 12. Kuta (Source: Author's personal collection)</p>	 <p>Meander, line, triangle, and rhombus (Source: Author's personal collection)</p>	<p>The <i>Kuta</i> motif is a geometric type of motif that comes from a combination of various shapes such as meander, thick, thin lines, rhombus, or triangles. <i>Kuta</i> in Balinese means "fortress", where the symbol of <i>Kuta</i> means the protection and security of the people under the rule of the king (Rosyidi, 2012).</p>

Table 11. The symbolism of the *Keker* motif



Signifier		Signified
Motif	Subject Matter	
 <p>Figure 13. <i>Keker</i> (Source: Author's personal collection)</p>	 <p>Peacock (Source: Author's personal collection)</p>	<p>The <i>Keker</i> motif is a fauna type of motif taking the figure of two pairs of peacocks. This <i>Keker</i> motif is usually combined with floral motifs such as shrubs, palms, and trees with geometric umbrella shapes, or fauna motifs made from the simplified figure of peacock feathers. The peacock is a symbol of wealth, luck, beauty, or luxury. The <i>Keker</i> motif itself is depicted in the form of a pair of peacocks making love under a tree. This pair of peacocks symbolises intimacy, love, harmony, and happiness. In addition, the symbol of the peacock feather is a depiction of God's omnipotence (Misnawati, 2016).</p>

Table 12. The symbolism of the palm tree motif



Signifier		Signified
Motif	Subject Matter	
 <p>Figure 14. <i>Palem</i> (Source: Author's personal collection)</p>	 <p>Palm tree (Source: Author's personal collection)</p>	<p>Songket subahnale <i>Keker</i> is not complete with only a peacock motif without a palm tree motif among the peacocks. The <i>Palem</i> motif is a flora-type motif and is a symbol of protection that gives shade to a pair of peacocks who are making love. This motif is also a symbol of God's love and blessing for the bride and groom of Adam's children. The addition of this palm tree motif completes the <i>Keker</i> motif as a symbol of the eternal honeymoon (Misnawati, 2016).</p>

Table 13. The symbolism of the *Panaq* motif



Signifier		Signified
Motif	Subject Matter	
 <p>Figure 15. <i>Panaq</i> (Source: Author's personal collection)</p>	 <p>Bow and arrow (Source: https://www.shutterstock.com/search/bow-and-arrow)</p>	<p>The <i>Panaq</i> motif is a natural object motif that is used to fill the empty part of the fabric. <i>Panaq</i> in the Sasak language means arrow which, as the name suggests, has a geometric shape like an arrow being shot from its bow. This <i>Panaq</i> motif has the meaning of human nature, which when it is desired, the intention arises in him to go straight to his desire. In addition, this motif also has the meaning that humans should not only hope for sustenance from God without any effort to get it because Islam believes that Allah does not change the fate of a people except with the wishes of the people themselves. This arrow motif can also be a symbol of human determination who always strives towards what he wants to achieve (Pratama, 2017).</p>

Table 14. The symbolism of camera



Signifier		Signified
Motif	Subject Matter	
 <p>Figure 16. <i>Cemara</i> (Source: Author's personal collection)</p>	 <p>Pine tree (Source: Author's personal collection)</p>	<p>The <i>Cemara</i> motif is a motif inspired by the cypress trees that grow a lot on the beach on the island of Lombok. Spruce for the Sasak tribe is a symbol for objects or trends that have timeless popularity. It can also mean something that is eternal or continues to be practised forever, like a cypress tree that always has a way of growing and continues to survive adorning the shores of the island of Lombok despite having to fight the waves every day every time the sea is high (Siandari, 2013).</p>

Table 15. The symbolism of the Kuta motif



Signifier		Signified
Motif	Subject Matter	
 <p>Figure 17. Kuta (Source: Author's personal collection)</p>	 <p>Line, triangle, and meander (Source: Author's personal collection)</p>	<p>The <i>Kuta</i> motif is a geometric motif composed of various geometric shapes such as meanders, lines, squares, rhombuses, or triangles. <i>Kuta</i> in the Sasak language means fortress. Usually located on the top and bottom edges of the fabric, which looks like fortifying the motifs in the middle of the fabric, then the decorative floral motifs such as the <i>Cemara</i> motif and the <i>Rembaung</i> motif on both sides of the songket cloth. There are several types of <i>Kuta</i> motifs, but they have the same meaning, namely the protection and security that a king can promise his people. (Rosyidi, 2012)</p>

Table 16. The symbolism of wayang



Signifier		Signified
Motif	Subject Matter	
 <p>Figure 18. Wayang (Source: Author's personal collection)</p>	 <p>Human Figure (Source: Author's personal collection)</p>	<p>The wayang motif has two main objects that compose it, namely the motif of a pair of humans facing each other under a grand umbrella. The word wayang means shadow puppets as in this motif there is a figure of a pair of brides under an umbrella figure which is inspired by Sasak wedding customs where when carrying out <i>Nyongkolan</i> or the bridal procession, the two brides will be in front of the procession under a large umbrella called <i>Payung Agung</i>. This motif has the meaning of mutual respect between God's creatures, whether one is a fellow resident or a foreigner, and must maintain harmony with each other. As long as their intentions are good, foreigners must be treated well, like the nature of Sasak people who are known to be friendly and like to entertain their guests even though they are foreigners. The <i>Wayang</i> motif is also a symbol of togetherness, intimacy, and protection like the umbrella motif that shelters the love of a pair of lovers under the hot sun (Sutarto et al., 2021).</p>

Table 17. The symbolism of *Seperwatu* motif



Signifier		Signified
Motif	Subject Matter	
 <p>Figure 19. <i>Seperwatu</i> (Source: Author's personal collection)</p>	 <p>Star anise (Source: Author's personal collection)</p>	<p>The <i>Seperwatu</i> motif is a type of floral motif that comes from the star anise figure. Star anise flower is one type of spice that is often used in foods from Southeast Asia and several other countries such as India or Middle Eastern countries such as Arabia. This flower is believed to have come from China, which is believed to contain many benefits and is now widely cultivated in countries in Southeast Asia. The characteristic of this flower is that it has a sweet and fragrant smell. In the past, before it became common as it is now, the flower of star anise spice was famous for its expensive price and only certain people could buy it. Star anise flowers have long been a symbol of generosity and wealth and are often found as decorative motifs in various types of traditional arts, such as the songket subahnale (Hashim & Hussain, 2020).</p>

Table 18. The symbolism of the cape flower motif



Signifier		Signified
Motif	Subject Matter	
 <p>Figure 20. <i>Tanjung</i> (Source: Author's personal collection)</p>	 <p>Cape flower (Source: Author's personal collection)</p>	<p>Furthermore, there is the cape flower which is the inspiration for the <i>Tanjung</i> flower motif which is a type of flora motif. Many types of plants that are often planted by Sasak people in their yards can provide benefits with both from the efficacy, aroma, and impression it gives, such as <i>Ylang</i>, cloves, and star anise, and one of these motifs is the <i>Tanjung</i> flower. The <i>tanjung</i> flower motif is a symbol of serenity and tranquillity (Hashim & Hussain, 2020).</p>

Table 19. The symbolism of *Kuta* motif



Signifier		Signified
Motif	Subject Matter	
 <p>Figure 21. Kuta (Source: Author's personal collection)</p>	 <p>Line, meander, rhombus, and triangle (Source: Author's personal collection)</p>	<p><i>Kuta</i> in Sasak and Balinese means fort. The <i>Kuta</i> motif has many variations of motifs and what is characteristic of this motif is the impression that the arrangement of geometric motifs is repeatedly composed of "S" shape meander, straight lines, curved lines, rhombuses, squares, or triangles. The <i>Kuta</i> motif is usually placed on the top and bottom edges of the fabric. The <i>Kuta</i> motif is a symbol of protection and security from the king to his people (Rosyidi, 2012).</p>

Table 20. The symbolism of *Rembaung* motif




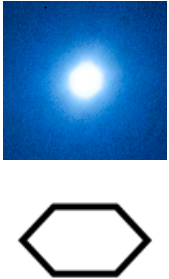
Signifier		Signified
Motif	Subject Matter	
 <p>Figure 22. Rembaung/ Pusuk Rembaung (Source: Author's personal collection)</p>	 <p>Bamboo shoot (Source: Author's personal collection)</p>	<p>The <i>Rembaung</i> motif is a floral motif inspired by the bamboo plant. The <i>Rembaung</i> motif or shoots of bamboo shoots is the most common motif found in various traditional Malay art objects such as woven fabrics, songket, or batik. This motif takes the figure of a young bamboo shoot which is simplified into a geometric shape similar to a triangle. In the Sasak tradition, bamboo shoots are associated with "fertility" because it is believed that the growth of good bamboo shoots is in a good season for planting crops. Besides being a symbol of fertility, bamboo shoots are also a symbol of "a beginning" where the growth of good bamboo shoots is a sign that the rainy season is coming, and the harvest season can be guaranteed to be good (Rosyidi, 2012).</p>

Table 21. The symbolism of *Bulan Bekurung* motif

Signifier		Signified
Motif	Subject Matter	
 <p>Figure 23. <i>Bulan bekurung</i> (Source: Author's personal collection)</p>	 <p>Moon and hexagon</p>	<p>The <i>Bulan Bekurung</i> motif on this cloth imitates a moon which is taking the sample from floral motifs such as the <i>Remawa</i> motif or the cape motif. The moon motif is an astrological type of motif. In the Sasak tradition, apart from roses, the moon is also a symbol of "women" and "beauty". The <i>Bulan Bekurung</i> motif symbolises the chastity of a daughter which must be guarded until she is ready to marry. As long as she still lives with her parents, a girl is still under the care of her parents until a man is ready to propose to her (Lestari et al., 2019).</p>

Lombok Songket Motifs Category

The motifs from the 4 Lombok songket fabrics were analysed and then sorted based on the type of category for each motif. From these cloth motifs, the researcher classified them into 6 categories of motifs, including:

- Floral motifs
- Fauna motifs
- Cosmic motifs
- Object motifs
- Geometric motifs
- Humanoid motifs

The following are the identified motifs of the four fabric samples which have been sorted based on the 6 categories of motifs:

Table 22. Lombok Songket Motifs Categorization

No	Songket weaving	Motifs categorization					
	Categories	Flora	Fauna	Cosmic	Object	Geometric	Humanoid
1	<i>Subhanale Laeq</i>	a. Rose b. <i>Ylang</i> c. Pine tree	-	-	-	a. <i>Tri raja</i> b. <i>Kuta</i>	-
	Total	3	-	-	-	2	-
2	<i>Subahnale Keke</i>	a. Palm tree b. Pine tree	a. Peacock	-	a. Bow and arrow	a. <i>Kuta</i>	-
	Total	2	1		1	1	
3	<i>Subahnale Wayang</i>	a. Star anise b. Cape flower c. Bamboo shoot	-	-	-	a. <i>Kuta</i>	a. Human figure
	Total	3	-	-	-	1	1
4	<i>Subahnale Bulan Bekurung</i>	a. Star anise b. Cape flower c. Pine tree	-	a. Moon and hexagon	-	a. <i>Kuta</i>	-
	Total	3	-	1	-	1	-
Total Summary		11	1	1	1	5	1

The 4 samples of Lombok songket cloth have been analysed and obtained 20 motifs, including 11 motifs in the flora category, 5 motifs in the geometric category, and 1 motif each for the fauna, cosmic, object and humanoid categories. There is a *Kuta* motif, which is a geometric motif with a meander ornament edge that consistently appears on the top and bottom edges of all 4 songket fabrics. Apart from that, several motifs have more than 1 variation, including the 3 *Kuta* motif variants, the 2 *Seperwatu* motif variants, and the 2 *Tanjung* motif variants. Also, the *Cemara* motif appears on 3 songket fabrics with only 1 variant that appeared on the sides of the fabrics.

CONCLUSION

In conclusion, most of the motifs of Lombok songket fabrics, whose craft centre is in Sukarara village, mostly have flora-type of motifs, with *Cemara* motif appearing 3 times, *Seperwatu* and *Tanjung* motif appearing 2 times each, and for *Remawa*, *Palem*, and *Rembaung* appeared once each. It seems that the *Kuta*, *Cemara* and *Rembaung* motifs are decorative motifs used to fill the margins of Lombok's songket fabrics. The *kuta* motif itself is used to fill the top and bottom edges of the cloth, while the *cemara* and *rembaung* motifs are used to fill the right and left sides of the cloth.

However, the meaning contained in these motifs is very deep and much influenced by local social and cultural values, especially during the Islamic period in the archipelago. The motifs in the *Subahnale songket* are heavily influenced by the social and cultural environment of the surrounding community as well as the many influences of Islamic teachings, Malay culture, and some transitions from the values of Hindu-Buddhist teachings and some of the teachings of the ancestors. This study of the motifs on the songket subahnale weaving typical of the Sasak tribe from Lombok Island needs an in-depth study especially their relation to the culture of Malay and the Islamic teaching affects the art, social, and culture

of the Sasak tribe, however with more thorough observations and large-scale sampling of songket fabrics throughout Lombok so that more accurate and factual conclusions can be drawn.

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