



Cultural Promotion Through Digital Media: Showcasing Sasak Women

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ABSTRACT

The role of women in the Sasak Tribe, apart from being a housewife, also has an important role in their social life. The role of Sasak women starts from childhood, becoming a skilled girl. This is a provision, because Sasak women are required to not only be good at taking care of the household and family, but also contribute to the family economy. Packaging Sasak women in the form of digital works so that the values contained are easy to accept among the current generation with an approach to the community or research target is carried out in various ways. The digital character is designed with full of values, in which it also includes forms of local wisdom from the point of view of life and local cultural wisdom in the form of daily habits and behavior in social interactions. The creation of this work uses the design thinking method of empathize, define, ideate, prototype, and test that is a process of realization of the phenomena that occur in society today, especially Sasak women, aesthetic elements that appear in this work such as the use of several accessories that add aesthetics and must be worn by Sasak women when attending events.

INTRODUCTION

Sasak women, as stated by (Handayani, 2013) that the character of Sasak women in life has several traits such as desire, patience and steadfastness when receiving trials. This is because women have fewer catecholamine hormones that make women more patient. Sasak women love their families, obey their parents, as loyal wives, and as members of the community. Girls of the Sasak tribe are required to be able to do certain jobs to be recognized and achieve the ideal woman which is a proof of maturity.

Interestingly in Lombok, especially the role of women in the Sasak Tribe, apart from being a housewife, also has an important role in their social life, namely being good at making friends and good at weaving. The role of Sasak women starts from childhood, becoming a girl who is skilled at weaving, followed by marriage, and becoming a mother and having children (Wijayanti, 2019). The moral values that are trained are everything that is considered right and good and appropriate to do. This is a provision, because Sasak women are required not only to be good at taking care of the household and family, but also to contribute to the family economy to ease the burden on men as the head of the family. Then the last is the concept of women about *manoang*, which is a form of balance for women who have dual roles that not only carry out obligations as wives but also as mothers, community members and family economic support.

Women who have a personality that is in accordance with the cultural system that oversees them shape their personality, which is achieved in the process of socialization. Changes in the personality of Indonesian women began in the 1970s. The new lifestyle that swept the country seemed out of control and out of sync with the lofty ideal style. The changing times bring about changes in a woman's personality. The starting point is usually the rhythm of life that no longer suits a woman's nature. Like: Many women start losing time with children. Her husband's working hours are disrupted due to fatigue and work problems, so that family harmony is also disrupted, and so on (Susilantini, 2006).

The existence of traditional teachings shows that their existence is very important even when applied in modern times, that is, as the basis of life, they can lead people to perfection in life according to the standards and context of the culture (Nugroho & Dharsono, 2021) Supriyanto (Lisa Tri, 2023) said in the present case, as time goes on, Indonesian culture is at risk of disappearing. Today, people are being lulled by modern life and starting to forget the values they have inherited from their ancestors. The next generation, which inherited our ancestors' culture, was moving away from it. Come forward with our heritage of ancestors if we want to move forward and modernize. By loving its cultural heritage, Indonesia must become a cultured nation (Muksin et al., 2020)

The figure of women in social life is very interesting to become a new digital work so that the current generation knows or understands the values that will shape the local characteristics of their region. In addition, to form a generation that cares about existing localities and can shape the character of the audience. Digital works that will be designed are expected to be able to provide

a good message to the audience, and be able to have cultural values, family values, and valuable goodness values. The artwork deals with an idea-related topic and is the result of considering the topic and medium until it finally takes the form of a work (Nawala Sari et al., 2022)

(Putra & Yasa, 2020) the aesthetic value of the character is seen through the application of the appeal principle inherent in it. Appeal is one of the digital works principles that can be applied to characters. Jacobs (Tapki, 2023) said A new perception has been adopted, that the problems faced can only be solved by directly addressing them and participating in them, and that solutions can be found. In view of this perception, an exploratory process has been initiated for the purpose of determining which issues may arise under current circumstances. The characteristics of a character appear on the character when the principle of appeal has been applied. In addition to an attractive appearance, the information conveyed must also be clear so that the audience or viewer of the digital works does not misinterpret the information presented.

LITERATURE REVIEW

Sasak Women in Humanism

The research entitled "Perempuan Sasak "Memotret Bias Gender Dalam Konteks Sosio-Kultural Lombok Menuju Sebuah Humanisme Sosial-Spiritual" in 2018 written by Ulyan Nasri, wrote about the role of Sasak women in humanism, social-spiritual-justice (Nasri, 2018). the big topic raised is the same, namely Sasak women but there are differences, namely the context and results of the research.

H1 : Sasak women play a crucial role in humanism and social-spiritual justice, demonstrating their multifaceted contributions to society.

Expression of Sasak Women's Role

The disertation entitled "Perempuan Sasak Dalam Ekspresi Visual (Perempuan sebagai Penyangga Keluarga, Penjaga Tradisi, dan Pelaku Seni)" in 2019 by Lucky Wijayanti discusses the role of Sasak women as family supporters, tradition keepers and artists in daily life in the Sasak Tribe which is poured into a visual expression that is 15 meters long (Wijayanti, 2019). The difference with this research lies in the figure of Sasak women in a digital work.

H2 : Visual art can effectively convey the roles of Sasak women as family supporters, tradition keepers, and artists, highlighting their cultural significance.

Depiction of Sasak Women in Literature

The research "Perempuan Sasak Tempo Dulu Pada Novel Perempuan Rusuk Dua (Kajian Sosiologi Sastra Dan Gender)", 2019 by Muh. Roni Hidayatullah discusses the description of the role of Sasak women in life which tells of compassion for others, kindness to both parents and attitudes towards facing various problems (Hidayatullah, 2019).

H3: Literary works provide a valuable perspective on the compassion, kindness, and problem-solving attitudes of Sasak women, enriching our understanding of their societal roles.

Social Wisdom in Sasak Women

The book entitled "Kearifan Sosial Masyarakat Sasak Lombok dalam Tradisi Lokal" in 2019 written by Zainudin Mansyur, discusses the social and religious role of Sasak women (Mansyur, 2019). There are some similarities such as the wisdom that is raised but, in this study, it does not only focus on Sasak local wisdom, but also aesthetic values.

H4: The social and religious roles of Sasak women are deeply rooted in local wisdom, which is integral to their cultural identity and societal contributions.

Economic Role of Sasak Women in Tradition

Research entitled "Praktik Wacana Nyesekek Bagi Perempuan Sasak" in 2020 by Devi Adlina Putri, Sri Kusumo Habsari and Susanto, discusses Sasak women as tradition preservers, and Sasak women have a role as economic fighters in the family through Nyesekek culture (Adlina Putri & Kusumo Habsari, 2020).

H5: The practice of Nyesekek not only preserves tradition but also empowers Sasak women economically, underscoring their role as both cultural custodians and economic contributors.

Cultural Construction of Women's Roles

The construction of women's roles is shaped by culture and society. These roles are defined as the ideal or appropriate behavior of a woman, such as dress, actions, attitudes (motherly, kind, gentle, patient, loving, hardworking, and others). Socially conditioned criteria as a reference for idealizing the body also affect the way individuals give an assessment and interpret their body, when the conditions experienced are in a passive position (Putri, Wahyu Amalia. Hardiman, 2020)

H6: Cultural and societal norms shape the roles and behaviors of Sasak women, defining their ideal characteristics and societal expectations.

Ideal Body Standards and Societal Expectations

Putri et al in their research (Putri, Wahyu Amalia. Hardiman, 2020) revealed that the ideal body standard that emphasizes the visual appearance aspect of the physique is the same Sasak social requirement that says that women must be able to nyesekek or sew sesek cloth as a source of body value and meaning. The uniformity of these criteria is a form of reference for the ideal assessment of Sasak women to force them to interpret their bodies by nyesekek or sewing sesek cloth.

H7: The ideal body standards for Sasak women, which emphasize skills like Nyesekek, reflect broader societal expectations and influence women's self-perception and roles.

Gendered Responsibilities in Sasak Culture

The Sasak people on the island of Lombok according to (Putri, Wahyu Amalia. Hardiman, 2020) have their own ideas about the ideal body and maturity for women and men. This concept creates differences in

responsibilities, functions, roles, and spaces where men and women carry out their activities according to the results of social construction that is debated for generations in society. The concept that is considered ideal by the Sasak community between women is the same as men. Sasak girls are required to be able to do certain jobs to be recognized and included in the ideal woman category. Since childhood, women are trained to be good wives and mothers. Women are trained in nyesekek (making clothes) and manoang (carrying food to the fields).

H8: The social construction of gender roles in Sasak culture dictates specific responsibilities for men and women, shaping their activities and societal contributions.

Nyesekek and the Ideal Sasak Woman

Nyesekek as a reference to the ideal body of Sasak women is used in this case not only to judge a good woman or not, perfect, or not, but to find out what the role of a Sasak woman is after marriage. Women are called not only to manage the home and family well, but also to contribute to the family household and take over men as breadwinners (Putri, Wahyu Amalia. Hardiman, 2020).

H9: Nyesekek serves as a cultural benchmark for assessing Sasak women's suitability as wives and mothers, reflecting broader societal values and expectations.

Epistemology and Aesthetics in Digital Work

Based on the previous explanation of the final results of this digital work, it can be concluded that there are several findings in the research, namely by raising the figure of a Sasak woman into a form of digital work, the public knows that there are actually elements of epistemology, namely the relationship between the role of women and Sasak culture with Sasak women today such as the clothes and accessories used. The moral values formed in nyesekek are all that are considered good, right, and appropriate in married life, namely Patience, Endurance, Strength, Tenderness, Responsibility, and Agility, as well as Body Building. Ontologically, there are aesthetic elements such as the use of important Sasak tribal attributes in this digital work.

H10: Digital representations of Sasak women can reveal the epistemological and aesthetic connections between traditional roles and contemporary cultural expressions.

METHODOLOGY

The first stage is carried out by collecting data, identifying problems, and forming plans in solving problems related to the creation of digital works. Data is obtained using several methods, in this research the creator will use the observation method. According to (Husnunidah, 2017) Observation is a method used to collect data using observation of the subject. Observation is carried out to monitor and record systematically the symptoms that appear on the research subject. Observations will be made in Jagerage village, West Lombok.

The documentation method can be interpreted as a way of collecting data obtained from existing documents or stored records, both in the form of transcript notes, newspaper books and so on (Margono, 1997). Data in the form of documentation is obtained from various documents containing photos and videos of Sasak women while working and doing activities.

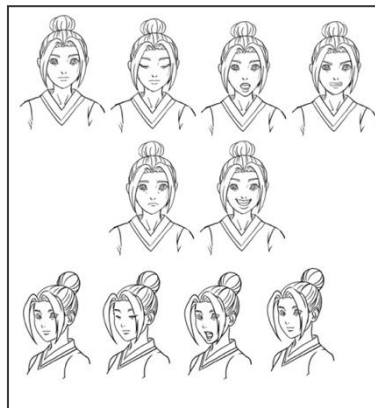
Data collection techniques with interviews or interviews, is a data collection technique by asking questions to the institution or related people to get the information needed. Interviews will be conducted to several art figures from Lombok who are considered to be quite instrumental in the development of art so that they can provide a lot of information.

The making of this digital work follows Suyanto's method, pre-production, production, and post-production. The use of this method during the formation of the work aims to make the work in accordance with expectations and not deviate to cause the work to fall apart.

RESEARCH RESULT

The design of digital works is inspired by Sasak women who use traditional gastric clothing which is felt to be in accordance with the character of the original Sasak woman, the design of the face is made slightly rounded, and the skin color is brown with the aim of maintaining the oriental characteristics possessed by the sasak woman of Lombok.

Figure 1. Sasak woman sketch



The use of gold flower accessories and red roses is also adjusted to the standard use of accessories in traditional clothes, this is reinforced by (Mulhimmah, 2017) who says that the use of head accessories in traditional Sasak clothing aims as a symbol (aura) of beauty in a woman's appearance.

Figure 2. Sasak woman



The design of front hair that is parted to the left and right is the basis of Sasak bridal makeup. (Yaningsih, Dra.Sri, Umar Sirads, 1986) revealed that the hair makeup *Pangkak Kedebong Malang* (crossed banana frond bun) is used by crossing into 2 parts of the hair on the forehead with a perpendicular line from the nose to the crown as the center point, and the hair that is crossed towards the left and right ears is left loose. This aims to show thick and long hair which is the pride of women and adds beauty.

Figure 3. Sasak woman makeup



Figure 3. Sasak woman makeup

The design of the clothes used by sasak women digital work was inspired by the baju *lambung* which is one of the traditional clothes of women of the Sasak tribe, (Yaningsih, Dra.Sri, Umar Sirads, 1986) said that the fashion of Sasak noble women in ancient times consisted of upper clothes (*tangkong*) which only used colors such as *Bireng* (black color), *ijo toaq* (dark green color), *ampuk-toaq* (dark blue color) or dark brown (gold), and widely used forms similar to kebaya clothes today, it's just that the clothes used are plain, this is reinforced by (Mulhimmah, 2017) who says that using hull clothes clearly has a big impact on one's appearance. The hull clothes worn by Sasak women are a symbol of honor and dignity for women, for hull clothes using black.

Figure 4. Digital image of Sasak woman makeup



(Mulhimmah, 2017) also said that Lambung clothes are made of black cloth, have a V-shaped neckline and a distinctive woven pattern that is modified on each edge, starting from the neck, arms, and bottom of the shirt.

Figure 5. Sasak women cloth



The use of the dominant black color is one of the beliefs of the Sasak people, based on an interview with Lalu Sofyar Muchar said that the black color in ancient times before the arrival of Islam in Lombok was considered a holy color by the Sasak people and was the highest color and easy to obtain.

The above opinion is reinforced by (Suhandra, 2019) who says Black is the highest color symbol of the Sasak people. Most Sasak people still use black or dark colors as traditional clothing in their traditional events. In the perception of the Sasak people, black or dark color is a symbol of peace, a symbol of brotherhood, both humble and honest. The black color also symbolizes openness. When talking about the representation of black in assessing the human race, the Sasak tribe has no "discriminatory" meaning, there is no more or less between skin colors. This may be related to the character of the Sasak people who are open and tolerant and have never experienced the ups and downs of human tragedies.

Figure 6. Digital picture of sasak woman



Wearing a shawl (*lempot*) over the left and right shoulders is a symbol of maintaining self-respect and protecting body parts. Women who wear a shawl placed over their left and right shoulders form a triangle called *tongkak*, commonly used for hull garments. This shawl also symbolizes the honor and dignity of the woman who wears it, bringing out the aura of beauty, elegance and authority in a respectable woman (Mulhimmah, 2017).

Figure 7. Digital of Sasak woman



The use of red and gold colors in the shawl used on this digital work means courage and love, this is as revealed by (Suhandra, 2019) in his research, namely among the Sasak tribe, the color red is associated with courage, pride, anger and toughness. Red is more of a dysphemetic color and is also associated with understatement, albeit in relatively small amounts, while the color gold (*nyeleng*) is a representation of luxury and love.

Belts with typical Sasak weaves are often used in women's clothing, the woven belts used in these hull garments are called *anteng* belts. This belt has a

more distinctive weave and a longer shape because it must be wrapped around the exposed abdomen. using an *anteng* belt on the abdomen is a symbol of female fertility and a form of devotion to parents and husband. With a strong twist, the woman's womb is well preserved, protecting her while working around the house, in the rice fields, or in the market (Mulhimmah, 2017).

The use of shoes is intended to achieve a shape character that blends with contemporary elements, changing some parts of the shape by adding or giving a certain shape to an object. Modification with variations to change and add shapes, intended to bring out the decoration on the object so that it does not look rigid. This principle creates the possibility of other forms that are unique, artistic and different. The use of shoes is not fixed to the original form, but through contemporary improvisation, meaning that the work exposed still has traditional elements and contemporary improvisation.

DISCUSSIONS

The role of Sasak women who are strong, steadfast, and tough women is raised in several scenes to continue to provide inspiration and motivation to the audience, (Wahyudin, 2018) in his research said that the value system in Sasak culture consists of three layers, the deepest layer is the core/philosophical values, the second layer is moral support, and the third layer is the symbols applied from the previous two layers.

Overlaid on the first layer of the Sasak cultural system are values that motivate Sasak people to be decent (right), obedient (obedient), *pacu* (serious / industrious), *solah* (good), and pious (pious, peaceful). At the second level are the values of *maliq* (forbidden, not allowed) and *merangu* (the spirit of goodness and positivity). At the third level are collective practices to build the common good, such as *Sangkep* (consultation/deliberation) and others.

(Sahidin & Zakaria, 2020) in their research translated into Indonesian based on the results of the analysis conducted on folklore on the island of Lombok show that female characters are represented as symbols that have abilities in the form of weaving skills and martial arts skills. In Sasak society, women are required to have skills in weaving, one of which is as a condition for marriage. Several indicators were found, namely the Behavior Index, Character, and Character Index, the Behavior / Character Index is full of kindness, high spirits, caring, being fair, simple, thinking smart, and obeying the rules, as well as a symbol of power and sovereignty, a symbol of trust and magical powers. The results of the analysis of icons, indices, and symbols in Sasak folk legends show that these icons, indices, and symbols are closely related to the culture of the Lombok people and still exist today.

There are several images of Sasak women that can be brought to the surface, some of which are Sasak women who love the community and prioritize honesty, sincerity, and patience to help those who cannot afford it. This follows the character of a Sasak woman who is devoted to her parents. In addition, Sasak women are women who understand religion, education, and the rules that apply. Sasak women must obey all orders of their parents. Obligations to both parents are mandatory if something is good and does not

deviate from the teachings, they believe in. Then the attitude of steadfastness and patience inherent in the image of Sasak women, and finally the attitude of Sasak women who are tough in facing problems (Hidayatullah, 2019).

(Handayani, 2013) reinforces the above in her research which states that Sasak women are described as women who are steadfast and patient in enduring the trials of life even though they are abandoned by their loved ones. Sasak women have compassion for their families and are described as well-behaved women and girls who obey their parents.

CONCLUSIONS AND RECOMMENDATIONS

The implementation of Sasak women in digital works is realized by displaying the figure of a patient woman, a woman who has a high will, does not give up easily, is strong and vigilant and cares about social life. Information about the figure of Sasak women is obtained based on interviews with cultural figures as well as books and research journals that are considered to support this research and conduct social interactions so as to deepen this topic. Exploration in a space of ideas, thoughts, understanding, literacy studies, previous works, and input from various parties that support the research resulted in a concept which was then realized in the creation of digital works.

The design of this digital work is inspired by a Sasak woman wearing traditional hull clothing that is considered suitable for Sasak women. In the *Pangkak Kedebong* Malang hairstyle, the hair is parted into two parts on the forehead with a perpendicular line from the nose to the top of the head in the middle, and the hair is parted left and right loose, showing thick and long hair that makes women proud and gives beauty. The design of the face is made slightly rounded, and the skin color is brown with the aim of maintaining the oriental characteristics possessed by Sasak Lombok women.

The design of the clothes used was inspired by Lambung clothes, one of the traditional clothes worn by Sasak women. The clothing of the Sasak women in ancient times consisted of upper garments (*tangkong*), using only colors such as *bireng* (black), *green toaq* (dark green), *ampuk-toaq* (dark blue), or dark brown (gold), the commonly used form is similar to the *kebaya* today only that the clothes used are simple. Using hull clothing clearly had a big impact on appearance.

The use of black as the dominant color is one of the beliefs of the Sasak people that in ancient times before the entry of Islam in Lombok, black was considered a sacred color by the Sasak people and was the highest and easiest color to obtain. The use of red and gold on Sasak women digital works shawl signifies courage and love, while in the Sasak tribe red is associated with courage, pride, anger, and tenacity. Red is more of a dysphemetic color and, although in relatively small amounts, is also associated with understatement, while gold is a symbol of luxury and love.

ADVANCED RESEARCH

The research primarily focuses on the traditional attire and physical attributes of Sasak women, potentially overlooking other significant cultural aspects such as rituals, daily activities, and social roles. This narrow scope

might not fully capture the comprehensive identity of Sasak women. Additionally, the study relies heavily on interviews with cultural figures and existing literature, which may not entirely reflect the contemporary experiences and perspectives of Sasak women, especially the younger generations. Furthermore, the emphasis on traditional aesthetics in the digital representation might not resonate well with modern audiences, limiting its appeal and relatability. Lastly, the technological medium used for the portrayal may constrain the depth and nuance of the cultural representation, suggesting that more advanced technologies could enhance the experience.

Future research should explore a broader range of cultural elements, including rituals, music, dance, and daily activities, providing a more holistic understanding of Sasak women's cultural identity. Incorporating diverse data sources such as ethnographic fieldwork, surveys, and personal narratives from a wider demographic of Sasak women can capture a more nuanced view of their roles and experiences. Additionally, investigating the synthesis of modern and traditional elements in digital works can make the portrayal more relatable to contemporary audiences. Utilizing advanced digital technologies like augmented reality (AR) and virtual reality (VR) can create more interactive and engaging representations. Comparative studies with women from other indigenous cultures or regions can offer broader insights into the role of women in different cultural contexts. Finally, assessing the impact of digital representations on the audience's understanding and appreciation of Sasak culture can help refine these portrayals to better achieve educational and cultural preservation goals

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