

***Kaing Lunggi* : Analysis of Sacred Motifs on Traditional Malay Sambas Woven Cloth**

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ABSTRACT: This research has been motivated by the popularity of the Sambas songket cloth, the *Kaing Lunggi*. The Malay Sambas *Kaing Lunggi* was originally a cloth that was only worn by palace people and was used as a ritual tool. However, because of its popularity, it has now been commercialized even to foreign countries. This phenomenon can potentially obscure the sacred values contained in *Kaing Lunggi*. This research was carried out using ethnographic studies, in-depth interviews with 11 female weavers and observing the motifs on the *Kaing Lunggi*. This study found that the weavers of *Kaing Lunggi* can make motifs as similar as possible to the original object. The objects of the *Kaing Lunggi* motif are flora and fauna. Some motifs are inspired by social life and important events that have happened to the Sambas people in the past and present. The sacred meaning contained in the Sambas *Kaing Lunggi* has a philosophical, belief, moral, and aesthetic meaning. The analysis of *Kaing Lunggi* reveals that the Malay community firmly adheres to fundamental life values, including peace, solidarity, fraternity, loyalty, optimism, humility, and resilience.

KEYWORDS: Traditional Woven Fabrics, Woven Motifs, Ethnic Malays, Songket Sambas, Sacred Meanings.

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I. INTRODUCTION

The phenomenon of dressing with Indonesian cloth patterns is being favored by Indonesian people as well as foreign countries. This is certainly accompanied by the increase in the traditional fabric industry of the archipelago [1]. Some of them have even reached the global market with an international market share. This phenomenon is enriched by the many ethnic archipelagos that have distinctive types of fabrics and even become cultural identities for their owners. Among them is *Pandai Sikek* Weaving cloth of the Minangkabau community [2], *Songket* of the Palembang community [3], *Ulos* of the Batak community [4], *Troso* Weaving of the Jepara community [5], *Tapis* Cloth of the Lampung community [6], and *Lau Pahikung* of the Sumba community [7].

Traditional cloth is also owned by the Sambas Malay community in West Kalimantan. This traditional cloth called *Kain Lunggi* or known as *Songket Sambas*, is a legacy of Malay Sambas ancestors since 1675. Since its inception, *Kaing Lunggi* is produced for the needs of traditional rituals, regalia, and trade. *Kaing Lunggi* is produced by traditional weaving techniques, made mainly from yarn which is generally gold. Malay-style motifs with more than 100 motifs make *Kaing Lunggi* popular. The charm of the motif and the complexity of the production technique have led this fabric to an economic value that is categorized as expensive, with a price range of IDR1,500,000; up to IDR 3,000,000; per piece of fabric. *Kaing Lunggi* has been traded to penetrate the international market.

In 2013 *Kaing Lunggi* was designated as an Intangible Cultural Heritage of West Kalimantan Origin with Registration Number 201300036. *Kaing Lunggi*, called Songket Sambas is set in the Domain of Traditional Skills and Crafts [8]. One year later, precisely on October 28, 2014, Lunggi Cloth managed to break the MURI (Indonesian Record Museum) record by creating Sambas woven cloth along 161 meters, 100 motifs, and worked for 16 months. Thus, the existence of *Kaing Lunggi* is certainly no doubt, especially because it has been designated as an Intangible Cultural Heritage and has a market share that reaches abroad. However, this poleman must certainly maintain the sacred values contained in *Kaing Lunggi* as the main purpose of making this cloth is as a ritual need and oversized clothing.

Research on traditional fabrics has been carried out, including discussing motifs, symbolic values to industry. Traditional fabrics are the result of human hand skills that are traditionally produced and have meaning, value, and history, which characterize distinctive regions [9]. Other studies on traditional songket woven fabrics have been carried out in many studies, especially related to motifs [10]–[12]. Other research deals with the reconstruction of indigenous property.

If look at the symbolic value contained, it is certainly intergraped between culture and belief. Art in the traditional system functions more in conveying sacred and sacred knowledge through philosophical beliefs and beliefs that have long been held by society. Many related studies interpret the meaning of symbols contained in a work of art [13]. In the relationship between woven fabrics and industry, there has also been a lot of research. The discussion in related research is that the woven fabric industry is mainly carried out in a cottage industry [12]. Then this industrial world brings famous traditional woven fabrics from production tools, economic sectors [14]. Domestic and foreign marketing [15] to the final stage until the consumer [16].

Previous research found that the study of traditional woven fabrics focused on motifs, symbolic and industrial values. However, no study links cultural aspects with economic aspects. Responding to the research gap, this researcher is intended to examine the relationship between cultural aspects, especially the sacred meaning of *Kaing Lunggi*, to encourage cultural promotion and improve the image of the traditional weaving industry. Cultural degradation tends to be driven by a shift in the sacred meaning of culture towards a profane meaning.

Maintaining prosperity amid popularity is integral to producing and using *Kaing Lunggi*. Therefore, this research is intended to explore the sacred meaning of *Kaing Lunggi* to increase productivity and economic value. This study is essential to do, significantly, because the sacredness aspect of a cultural object certainly adds value to the economic aspect of the *Sigale-Gale Dance* that attracts tourists to the island of Samosir [17]. The disclosure of the sacred meanings of *Kaing Lunggi* is expected to increase economic value amid market competition. The sacred value of *Kaing Lunggi* is intended to enhance the development of promotion and image of the traditional weaving industry, especially the sacred meaning of *Kaing Lunggi* cloth of Sambas Malay community, and the improvement of the image of the traditional weaving industry.

The priority of this research is to contribute to the existence of traditional woven fabrics through the exploration of sacred values and the image of the traditional weaving industry. In addition, this article contributes to the development of social science humanities by applying the theory of cultural meaning analysis, and can provide aspects of understanding and survival of culture in encounters with the global world.

II. METHODOLOGY

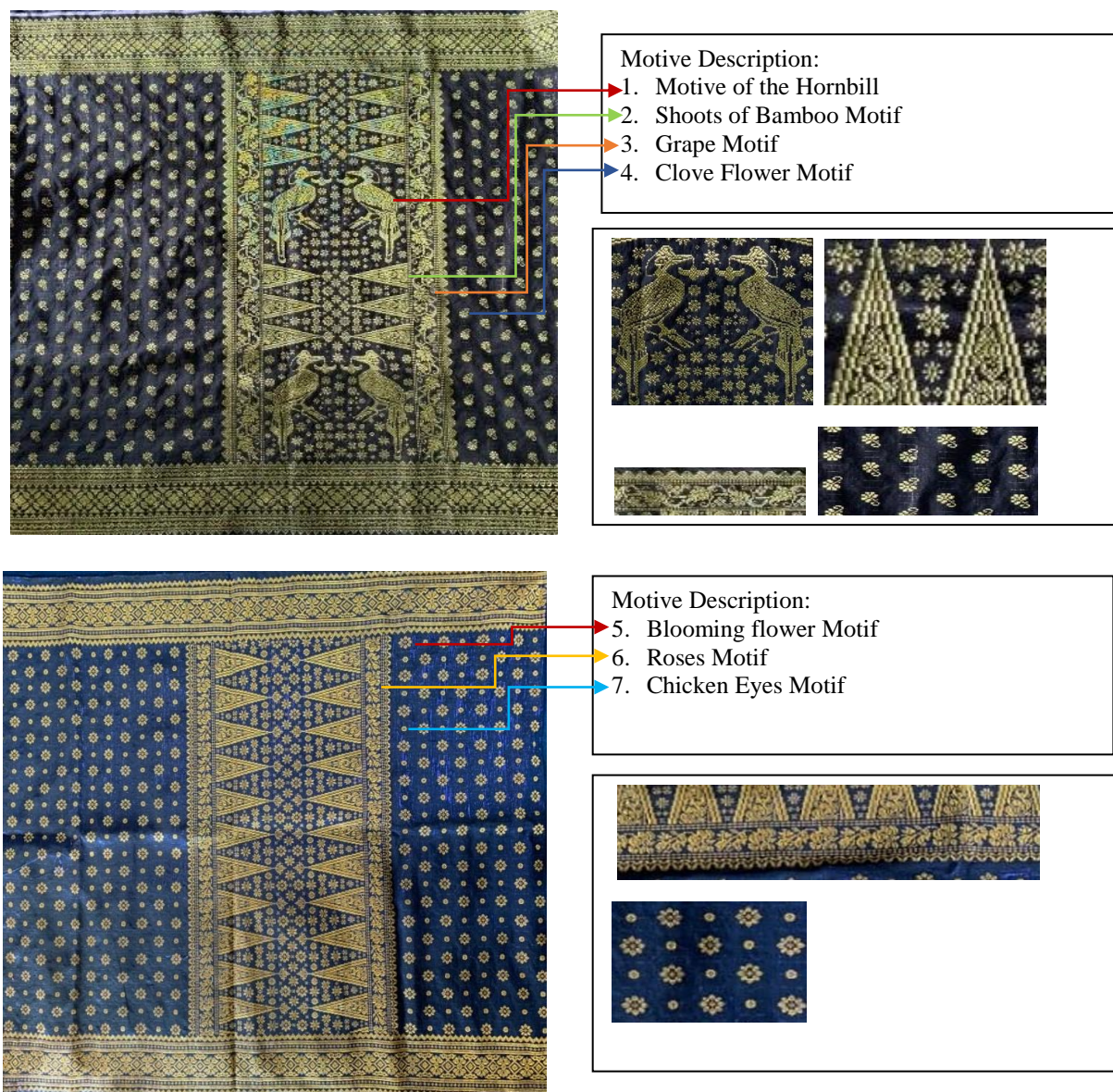
This research uses qualitative methods that are descriptive and exploratory. The research was conducted ethnographically [18]. The steps in this research are research preparation, instrument preparation, data collection with interviews and participatory observation, and data analysis. This research was conducted at the place of the *Kaing Lunggi* cloth weavers, namely in Semberang village, Sambas Regency, West Kalimantan, Indonesia. We interviewed eleven women weavers. The informant in the study was more than 40 years old and had experience weaving lunggi kaing for a long time. Among them is one person who is the key informant of this research. This weaver knows and understands the sacred meaning of the *Kaing Lunggi* motif. We conducted interviews in Malay sambas so informants could smoothly tell us about *Kaing Lunggi*. The object of this study is *Kaing Lunggi* Cloth which discusses the sacred meaning of motifs. This research data was sourced from participatory observations and interviews with informants. This research was conducted by directly observing the *Kaing Lunggi* weaving center, Semberang Hamlet, Sumber Harapan Village, Sambas District, Sambas Regency. The study was reviewed for three months in May, June, and July 2023.

III. DISCUSSION

Malay weaving culture has existed since 300 years ago when Sultan Sulaiman, better known as Sultan Muhammad Tsjafiudin I, established the Sambas Sultanate in 1675. At that time, weaving activities were carried out by women in the territory of the Sambas Sultanate. The results of the woven cloth are used as a complement in implementing traditional rituals such as marriage. Evidence of woven cloth was known during the Sambas kingdom is the existence of antique and hundred-year-old woven cloth relics stored in the palace of Alwatzikhoebillah Sambas [19]. According to other sources, the Sambas weaving culture began during the reign of Raden Bima (the second Sultan of Sambas), he ruled from 1668 to 1708 entitled Sultan Muhammad Tajudin replacing his father, Raden Sulaiman bin Raja Tengah. At that time, the Sultanate of Brunei gave a gift in the form of looms to the king of Sambas intending to provide knowledge to the Sambas people on how to make woven or woven cloth [20].

The beauty of *Kaing Lunggi* weaving Sambas lies in the motifs depicted on the fabric range. Weavers are not only proficient in weaving but also able to be creative in creating and applying patterns to be poured on the fabric they weave. The motifs on woven fabrics are manifestations of the essential spirit of art. The motifs found in *Kaing Lunggi* Sambas are inspired by nature, such as the flora and fauna. In addition, some motives are inspired by several social life and important events that have occurred in the Sambas community in the past and present. Some researchers have identified approximately 75 to 93 motifs in *Kaing Lunggi* Sambas.

In this study, we focus on the sacred motives contained in Kaing Lunggi. This study limits to seven sacred motifs in Kaing Lunggi: hornbill motif, bamboo shoot motif, Grape motif, clove flower motif, Chicken eye motif, rose motif, and bloom flower motif.



Figur 1. *Kaing Lunggi*

1. Hornbill motif

The hornbill motif in this motif is because the hornbill is a typical bird in West Kalimantan that was deliberately poured into this *Kaing Lunggi*. Many of the weavers cannot make this motif because of the level of difficulty at the manufacturing stage, so not everyone can. This hornbill has a philosophy from the people there that in the life of the people of Kalimantan, especially Dayak is so distinctive, often the motif of this hornbill is often included in the art of dance or culture in the Sambas community. Not only that, but this bird motif is also still believed to have various meanings for the people in Sambas because, in the past, this bird was often used as an example of motifs in various *Kaing Lunggi* made. The people in Sambas believe that this hornbill is a bird that strengthens the Sambas community with others because all parts contained in this hornbill are used for various symbols with essential meanings that symbolize peace and unity between the village community and several other communities. The parts of the hornbill, one of them is thick wings of the hornbill symbolize a person who has a leadership soul and the authority to protect all his people. In contrast, the long tail or tail of the hornbill depicts prosperity in the land of Sumber Harapan Village and the Sambas community. Apart from that, the people of Semberang Hamlet believe that the hornbill used to be when a family was building a household. This bird symbolizes always loving his life partner and fellow partner himself because this hornbill is known for

its loyalty to a partner; when the female dies, she will not look for a new partner. There is also a myth that develops in the community about this hornbill itself that the origin of this bird is the incarnation of the commander of the bird who lives in the highlands. Once this bird was tough to appear in front of humans, some think that this bird will appear when there is a conflict or fight. So, this bird is so respected that no one dares to consume this bird or kill it, therefore to honor and recognize the history of this hornbill, a *Kaing Lunggi* motif was made that lay on the knitted hands of *Kaing Lunggi* craftsmen in the Sambas weaving tour.

2. The motif of bamboo shoots

The motif on this bamboo shoot is sacred, triangular, elongated, and pointed or shaped like an isosceles triangle. Philosophically, the shape of the *Kaing Lunggi* motif is peaked so that it has the meaning of hanging ideals because of the origin of the creation of this *pucok rebong* motif by ancient people. The use of bamboo shoot motifs is always used or must be in one of the *Kaing Lunggi* made by weavers. This motif has a very philosophical meaning. Bamboo shoots in the Sambas Malay community are typical Sambas food with perfect taste. For the Sambas Malay community, bamboo shoots symbolize optimism in realizing ideals but are always humble when they succeed because bamboo shoots always grow upwards. However, after it becomes hard, the bamboo will bend when old. In the use of these bamboo shoots to be knitted in *Kaing Lunggi*, it is intended to remember that with the motif of these bamboo shoots, it can be shown that there are many sacred meanings contained in these bamboo shoots.

There are three meanings contained in the first bamboo shoot motif, where the motif contained in the *Kaing Lunggi*, to motivate the village community with the motive and explanation of the meaning of the presence of this bamboo shoot philosophically because it describes the growth of this bamboo shoot growing towering upwards to form a hard bamboo. Second, the shoots grow straight and soar upwards. Here, growing bamboo shoots have meaning. Growing towering upwards illustrates that the village community must have unidirectional and positive thinking and focus on future goals. Third, the picture of the growth of bamboo shoots if they are young, they have a very soft texture, and when they grow up, this bamboo child will harden. This is illustrated by human behavior from birth to growing into adulthood. When it grows up and reaches the point of success that it achieves is fulfilled in expected not to be arrogant to fellow humans and avoid arrogance in human nature.

The bamboo shoot motif, which is a sacred motif, has a triangular, elongated, and pointed shape. The use of bamboo shoots as a characteristic of *Kaing Lunggi* cloth is not due to chance but because there is a very deep meaning. There are at least three meanings for the use of this motif as a characteristic:

- 1) As a reminder, especially to the Sambas community, to continue to strive to move forward because bamboo shoots are part of the bamboo tree that will continue to grow and grow. This spirit to continue to grow is what this motif wants to convey.
- 2) Sambas people must always think straight. In other words, think positively as the shoots of bamboo shoots grow upwards.
- 3) If it has reached the highest peak, it must not have an arrogant and arrogant attitude, like bamboo trees that always duck when towering.

Based on this principle, the bamboo shoot motif means that we must strive to advance, grow, develop, never retreat, keep trying even though we have succeeded, and not be arrogant when we have succeeded. So motifs will, of course, always be added between bamboo shoot motifs that function to fill gaps or empty spaces between motifs. Until now, many bamboo shoots have been modified and varied by weaving craftsmen to produce unique and beautiful bamboo shoot motifs.

This bamboo shoot motif tells about the beginning of a sambas kingdom led by the king of *Tanunggal*, which was found by his adoptive parents right in a bamboo grove, where at that time, his parents were looking for bamboo shoots (young bamboo shoots). Now to remember this, a bamboo shoot motif was created. This is also what makes the bamboo shoot motif a sacred motif, even though now many fabrics contain bamboo shoot motifs. This motif does not only have one type of shape but varies. The difference between bamboo shoots is the petals on the outside.

3. Grape Motif

The grape motif was initially motivated by trade events in the Sambas region, especially in the Sambas kingdom in the past. The existence of grapes at that time indicates that there were many very crowded trading activities in Sambas. At that time, the traders who came from outside brought goods that were not produced by the Sambas community; at that time, the traders who stopped by came from outside Sambas, where it was not the production of the Sambas community, such as grapes and silk thread. While traders buy spices and products derived from nature, especially those made in Sambas, to be traded to other communities.

The grape motif symbolizes that becoming a successful person takes work. In ancient times, the sambas people worked as sailors and traders, especially in Singapore; when going back to their homeland, namely sambas, they often brought grapes to be used as souvenirs for family and closest people. Grapes themselves are

a type of plant that requires poles to propagate to grow and develop properly. This grape plant grows through various long and complicated processes. Grapes cannot be allowed to grow wildly, constantly shedding their leaves when experiencing drought, twigs and leaves that must be pruned frequently in order to grow and produce the expected fruit. Grape illustrates that becoming a successful person needs to go through a long and not easy process; we must be disciplined, ready to face various difficulties and challenges, and can adjust to all conditions.

4. Clove Floral Motif

Clove flower motifs come from the understanding of villagers or around, often seen when gardening that they pour. In ancient times, precisely during the Sambas palace kingdom, the Sambas community cultivated this clove tree in West Kalimantan. In the past, during the kingdom, cloves itself was one of the most essential kitchen spices and was often used in various kinds of Sambas food. The Sambas community is famous for dishes with various flavors of spices, including cloves. Not only in cooking spices, cloves also have many benefits in treating various diseases and can be a traditional medicine. Cloves were a trading commodity in ancient times. Traders came to the Sambas area looking for cloves to trade in several places, such as Singapore and China.

5. Blooming Floral Motifs

The Blooming Flower Motif tells the story of a flower that grows and lives in the forests of Kalimantan and on the banks of rivers. This flower has its uniqueness, which can only bloom at sunrise, so if anyone finds this flower blooming, they will immediately be captivated by the beauty of this flower, especially coupled with the light of the rising sun. Blooming floral motifs give a message of life to us, which is how important it is to appreciate every time that exists because time cannot be repeated or bought, so enjoy every time that is with the people we care about or use the time available to develop the potential in us. Although only a moment is very important, this is what presents the beauty of this flower; even though it only blooms for a moment, many people at that time flocked to see the beauty of this flower.

The blooming floral motif also has the message that even though we live in a bad environment, we try to be a person who always tries to be the best. It is as meaningful as a blooming flower that only grows in the vast forest and the darkness of the night. However, it has something that can be an added value. The beauty at sunrise makes people fascinated and flock to see the beauty of the flower and become the center of attention. The use of blooming floral motifs is widely applied in various clothing accessories for men and women. Based on the author's observation, this motif is used to make wallets that women often use for *kondanga* (party) or other events. In contrast, it is used for men to layer the making of songkok for worship accessories for Muslims or events in Sambas.

6. Rose motif

Rose motifs symbolize the beauty and characteristics of Sambas women. Rose is a plant with the characteristics of stems that have thorns and stacked flowers that make this flower beautiful and fascinating. This plant has a variety of colors. Many are planted in the yard of the house as a yard decoration. Because this plant is unique, roses are widely used as motifs on woven fabrics by the craftsmen of sambas *Kaing Lunggi*.

In general, roses are interpreted as an expression of their special love for red roses. Almost every sambas cloth has a rose motif because this symbolizes the women of sambas. At first, glance, seeing roses, we know that roses are beautiful flowers but, unfortunately, have thorns. This describes sambas women who are originally beautiful, ayu-ayu, but do not let them be disturbed because, like the rose earlier, they will hurt whoever bothers them. Just as the thorns on roses are intended to injure their allurers, the thorns they have are a way to protect themselves. This rose motif is usually placed at the bottom and top before the edges of the fabric.

The color of the thread used is also not tied to white. The color used in the rose motif is gold. This is because the color of the motif is not tied to the primary color of the fabric. Both are created for the suitability and beauty of the color combination used in pouring the motif on the fabric. Rose motifs are usually juxtaposed with several motifs, such as chain motifs, chicken mate motifs, and other motifs. Craftsmen have also varied Rose motifs to produce more beautiful shapes than usual. Although this motif is varied, the craftsmen still need to eliminate the central motif of the rose itself. Universally, the red color in roses has a meaning as a form of expression of affection for women.

The rose motif itself between types of fabrics with the fabric has different shapes and characteristics and does not include rose flower stalks in the process of making this *Kaing Lunggi*. In addition to not including stalks in making *Kaing Lunggi*, this motif is also placed in a scattered manner so that if we look at this *Kaing Lunggi* does not cause a boring impression and is not just plain so that this shows that sambas *Kaing Lunggi* weavers are given freedom in being creative to make this *Kaing Lunggi*. Besides being included in a form studded with rose motifs, this is often combined with motifs that only function as variations.

7. Chicken Eye Motif

Chicken mate motif sprinkled on the *tompel* (back) of the fabric. The meaning of the chicken mate motif reflects the characteristics of endurance and courage that are considered to exist in chickens. Chickens are considered solid and courageous animals. The chicken mate motif is commonly used as a sprinkling motif because it is almost round and small. This motif is often used as a sprinkle on each woven fabric. The chicken eye motif is characterized by a small round shape scattered on the *tompel* (back) of the fabric. Behind the motif that looks simple and sprinkled it has meaning, and the story behind it, the meaning of this chicken eye motif reflects resilience and courage, which lies in chickens being considered solid and brave animals.

According to stories from the community, this motive was created because there had been cross-marriage between people from Sumatran and Sulawesi tribes. There was once a cockfighting fight between the Bugis and Minangkabau people to determine whose customs were used for family marriages from these two ethnicities. At that time, the chicken belonging to the Minangkabau people had its eyes broken, which was caused by the attack of the Bugis chicken. So that automatically the customs of the Bugis people are used to marry these two ethnicities. As a form of commemoration of this event, this chicken eye motif was created. This chicken eye motif is often used as a sow motif which is used as a form to fill only the blank because this motif has characteristics that are scattered and round shapes and have a small size on each woven fabric.

IV. FINDINGS

Sacred is an important term in the study of interpretation [21]. The sacred meaning serves as the central and has organized the material within their works systematically around transcendental objects and subjects of sacred activities, along with considerations of form and symbols of the divine. The weavers of *Kaing Lunggi* arrange their woven materials following the sacred nature, form, and structural types. The term "sacral" has been utilized from several viewpoints and imbued with descriptive and evaluative implications. The distinction between sacred and profane meanings elucidates the most profound values and significances inherent in human existence [22], [23].

The *Kaing Lunggi* motifs, created by Malay women from Sambas in recent years, have received recognition in art due to their unique and impressive qualities. The women engage in the practice of weaving *Kaing Lunggi*, which serves as a representation of traditional culture. Their craftsmanship infuses this textile with a rich tapestry of philosophical, historical, and aesthetic influences. The sacred values intrinsic to *Kaing Lunggi* encompass a range of beliefs, philosophical principles, moral considerations, and aesthetic elements. The analysis of *Kaing Lunggi* reveals that the Malay community strongly adheres to fundamental life values, including peace, solidarity, fraternity, loyalty, optimism, humility, and resilience.

The artistic significance of *Kaing Lunggi* bestows a quality upon the domain of beauty that eludes simple elucidation or examination. Weavers hold a distinctive position in which the skill of creating motifs, which can be interpreted independently, is inherently intertwined with the underlying message they communicate. This article demonstrates a unique investigation of the philosophical and cultural principles that enable a more comprehensive understanding of the sacred themes of *Kaing Lunggi* [24]. This research examines the profound importance of the lives of the Malay Sambas community concerning the motifs of *Kaing Lunggi*. These motifs are regarded as symbols that carry significant sacred connotations.

The symbols present in *Kaing Lunggi* give shape to the various aspects of existence within the Malay Sambas community. The incorporation of symbols in *Kaing Lunggi* represents the human ability to go beyond the ordinary realm by generating or uncovering symbolic elements. The emergence of symbols represents a unique mode of articulating the life experiences of the Malay Sambas ethnic people. In essence, all entities possess symbolic qualities. The domain of symbolism in the human psyche pertains to the realm of imagination, which can unveil and grasp aspects of reality through cognitive processes separate from conceptual thinking.

The motifs on the fabric of *Kaing Lunggi* exemplify a creative reflection, comprehension, and integration of various aspects of the natural world, frequently unattainable by alternative cognitive approaches. The themes found in *Kaing Lunggi* hold a sacral significance that is deeply connected to the cultural norms of Malay Sambas society. These motifs serve the purpose of expressing and showcasing philosophical, historical, moral, and aesthetic aspects. The themes found in *Kaing Lunggi* reveal and represent their symbolic meanings, while the sacred symbols go beyond their literal representations and embody something transcendent. These symbols carry within them the sacred aspects of history and human awareness.

V. CONCLUSION

Kaing Lunggi is the most valuable item economically and also in traditional rituals. The motifs have a symbolic dimension, which describes the history, events, and natural objects in the community environment. The symbol becomes the essential identity and part of life. Cloth production traditionally uses domestic labor by women weavers. Beautiful cloth has a high sacred value, and it is necessary to be well understood by the weavers and also by the users of the *Kaing Lunggi*. Sacred values are the main image in traditional Weaving.

Traditional Weaving is local knowledge, and local wisdom refers to skills that combine elements of culture, religion, social environment, and nature. The results of this study reveal that cultural values are still attached to traditional Weaving even though the industry's creativity and innovation have increased. The weavers always try to preserve the sacred motifs in their woven works.

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