

NYÈSÈK 'S CULTURAL TRANSFORMATION IN THE SASAK TRIBE COMMUNITY IN SADE TOURISM VILLAGE, CENTRAL LOMBOK

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ABSTRACT

Sade is a hamlet inhabited by the Sade indigenous peoples in Central Lombok. The culture of the ancient Sasak tribe is still implemented by the Sade people to this day. One of them is the *Nyèsèk* tradition. *Nyèsèk* is a tradition of weaving cloth which is also a symbol of maturity and a condition for marriage for women of the Sasak Sade tribe. This tradition was originally private because it was only inherited to girls, but as the times rolled in, the tradition of weaving this cloth then underwent a transformation from being private to a side job for housewives in Sade hamlet. The determination of Sade hamlet as a Tourism Village in 1989 made this tradition undergo a second transformation where the *Nyèsèk* tradition is a commercialized cultural attraction. Based on the background of the problems presented, the purpose of this study is first, to analyze the factors that cause the *Nyèsèk* tradition to undergo cultural transformation. Second, to analyze the forms of cultural transformation in the *Nyèsèk* tradition. Third, to understand the implications of cultural transformation in the *Nyèsèk* tradition in Sade Tourism Village. This study uses qualitative research methods and data collection techniques through observation, interviews and document studies. The theories used in this study are social practice theory and social-being theory. The data analysis in this study uses inductive analysis. The results of the study show that first, the cause of the *Nyèsèk* tradition undergoing cultural transformation is divided into two, namely internal factors originating from the Sade community in the form of economic factors and external factors originating from the needs of tourists, namely the trend of cultural tourism which is strengthened by the role of the government in developing cultural tourism on the island of Lombok. Second, the form of cultural transformation of *Nyèsèk* is a transition from being private, then to domestic sector work and finally to the public sector. Third, the implications of the transformation of the *Nyèsèk* culture are divided into two, namely positive implications which affect the improvement of people's welfare and negative implications that obscure the essence of the tradition of the ancestral heritage of the Sasak tribe.

Keywords: cultural transformation, *nyèsèk* , sade, sasak tribe

INTRODUCTION

Nyèsèk adheres to the activity of producing *Sèsèk* cloth or cloth that is traditionally and manually woven. In Sasak language, *Sèsèk* means weaving to which produce fraction sound. *Sèsèk* is done by spinning and weaving threads one by one (*sak-sak*) using a

wooden loom. These woven threads are then compressed to form a piece of cloth. The dominant colors often used in making *Sèsèk* are gold, silver, red, yellow extracted from turmeric, green from pandan, brown from mahogany sap or tamarin seeds, and purple from boiled mangosteen skin.

Nyèsèk underwent an interesting yet lengthy transformation to study as it went through three phases of significant change. Initially, *Nyèsèk* was only practiced privately by Sasak women. Upon the seeing the potential of *Sèsèk* cloth which was quite profitable economically, it became a home product for Sasak women. The subsequent potential of the uniqueness of the *Nyèsèk* method then attract tourists to enjoy cultural-based tourist destinations. This pattern change, however, meets occurring obstacles and challenges. Consequently, the factors of this pattern change become important to study because with these factors a habit or culture that was originally only intended for Sasak women nowadays experiences more dynamic.

At the beginning, *Nyèsèk* was social regulation intended for Sasak Women. This private regulation was deemed as compulsion for every young adult girls before they marry into the same Sasak tribe to able to weave a cloth. The practice was a way to demonstrate that a girl was ready for marriage proven by her skill in weaving cloth (Sukardja, 2012: 5). Women mastering the practice of *Nyèsèk* before marriage is still widely embraced by Sasak tribe in Lombok although there is no strict regulation enforcing it.

In Central Lombok Regency, particularly in Dusun Sade, Desa Rembitan, Kecamatan Pujut, *Nyèsèk* not only functions as unwritten regulation but also constitutes a symbol of woman's transition to maturity. From young age, Sasak women are prepared to become both independent wives and mothers. Some of the skills taught to the young girls are considered an investment in their future, providing essential sustenance for their married life. Sasak women are regarded as mature when they master the practice of *Nyèsèk* or produce *songket* cloth known as *Sèsèk* which is a typical cloth of Sasak tribe. The various motifs created by Sasak women reflect the reconstructed social values of Sasak tribe which are passed down from ancestors to descendants. *Nyèsèk* is practiced by Sasak girls as early as eight years old in order to uphold the passing-down tradition and provide them with skills that will be valuable once they are married (Putri dan Muliya, 2018: 466).

Nyèsèk is also considered as early stage of learning given from parents to their daughters. The practice of weaving cloth upholds values. First, it instills discipline. Every

Sasak girl born in Dusun Sade is ingrained with a sense of discipline through the *Nyèsèk* tradition which teach her about customs and religious norms associated with weaving activity. Second, it teaches patience. The practice of *Nyèsèk* involves a lengthy process to produce a single piece of cloth to which then foster patience and perseverance from an early age. Third, it radiates aesthetic value. Creating *Sèsèk* requires women to learn and explore traditional iconic motifs. Lastly, *Nyèsèk* adds to economic value for women with the growing cultural tourism where handmade products especially by women are highly valued (Sukardja, 2012: 5-6). This tradition of *Nyèsèk* then continues to be upheld reinforcing domestic role of housewives.

Since Lombok Island was declared tourism destination with a village tourism concept of *Desa Wisata Sade* in 1989, *Nyèsèk* has become a primary source of income for women in Dusun Sade. In addition to the recognition as village tourism destination, Sasak Women have played significant roles in the development of cultural tourism. This achievement has added to economic impacts on the local community such as creating job opportunities and increasing regional incomes while still preserving the traditional customs of the Sasak tribe. The efforts also receive strong support from the community and the government with active involvement from Sade's indigenous in the design, management, operation and planning. One of significant contributions includes the establishment of a local industry home to produce *Sèsèk* woven cloth (Hasanah, 2019: 49).

Amidst the wave of acculturation and the influx external values, village tourism of Sade remains a culturally attractive destination. The daily habit of *Nyèsèk* not only embodies cultural heritage but also serves as a commodity with economic value for the local community. The growing trend of cultural tourism with series of local cultural activities as key attractions for tourists present significant opportunities for village tourism of Sade showcasing its many potential and wonders. This stage demonstrates that *Nyèsèk*, initially a home industry for Sade women, has evolved into cultural tourism commodity that provides the community with a source of income.

This topic is attractive for further study focusing on the continual existence of Dusun Sade as a culturally based village tourism destination presenting the *Nyèsèk* tradition as central attraction associated with female craftsmen of *Sèsèk* cloth. These *Sèsèk* craftsmen also play a crucial role as cultural preservers. In order to sustain the tradition, various transformations have occurred including shift from traditional to modern industrial culture which is influenced by several factors. This research paper explores the

factors influencing these changes.

Given the background, *Nyèsèk* has undergone various transformations influenced by several contributing factors. The *Nyèsèk* tradition which was initially written norms for girls symbolizing maturity has now evolved into tourism object to which not only practiced solely by women of Sade but is also embraced by both male and female tourists. At some point, *Nyèsèk*, once considered sacred practice has become an object for pre-wedding photography. This modernization has also reduced the sacred and historical significant of *Sèsèk* cloth which is now widely worn by everyone. Consequently, this topic is compelling for study and analysis as it explores the background of the transformation of *Nyèsèk* tradition and its implication for village tourism of Sade.

METHODOLOGY.

This research employs qualitative method with a descriptive approach. This approach aims to explore phenomenon in a comprehensive and contextual manner, based on actual facts and realities observed in the field rather than relying on the author's artificial construction. The sources used in the research include primary and secondary data. The data collection is conducted through three techniques: observation, interviews, and document analysis. Inductive analytical technique is used to analyze specific data beginning with the identification of units and followed by categorization. This method involves drawing general conclusion starting from understanding specific cases into general conclusions. This research is framed by social-practical theory and social-becoming theory.

DISCUSSION

Factors Causing the Transformation of *Nyèsèk* Culture in the Sasak Sade Community

The factors that cause cultural transformation in the Sasak Community in Sade Tourism Village consist of internal factors and external factors. Internal factors come from the Sade people's understanding of the essence of *Nyèsèk* culture as well as the self-esteem, self-acceptance, and self-confidence of Sade women. The Sade people are increasingly following the trend of globalization. Meanwhile, external factors come from the development of cultural tourism and the government's involvement in it.

Internal Factors

The development of cultural tourism that is quickly accepted by the Sade people is feared to have a negative impact on the Sade people's understanding of the meaning of the *Nyèsèk* culture. The existence of *Nyèsèk* culture in the Sasak tribal community, especially the Sade people, is a form of the existence of the Sade indigenous community. Basically, *Nyèsèk* is an activity that is applied to all women in Sade as a symbol of traditional maturity. The ability to weave cloth is also a condition for allowing Sade women to marry.

On that basis, the activity of weaving cloth became a mandatory thing for Sade women to master because they were worried that if they could not weave, they would not be allowed to marry. This is as revealed by Citra, a fabric weaver in Sade, that she and her peers used to learn to *Nyèsèk* en masse when playing with friends and seeing their parents *Nyèsèk* every day. Citra also said that there were worries and fears felt by girls in Sade at that time if they could not weave cloth, then they were not allowed to marry.

Marriage for the Sade people is one of the life cycle processes. In addition, continuing the Sade family breed is the most basic form of cultural preservation. Because the Sade people still adhere to the tradition of endogamy. Sade Youth will try to find companions who are still in kinship ties so that the next generation remains organic. However, it is possible for Sade youth to marry girls or from outside Sade's relatives because there is no prohibition on marriage outside the community.

In addition to being a form of existence of the Sade indigenous community, *Nyèsèk* also plays an important role in supporting the family economy. The production of woven fabrics in supporting the family economy has changed the understanding of the Sade people regarding the *Nyèsèk* culture. For Sade women, *Nyèsèk* is no longer a tradition that must be preserved, but a job. This is as said by one of the Sade people who works as a fabric weaver named Citra (32 years old) as follows.

"Selain bertani, Nyèsèk menjadi pekerjaan kami (perempuan Sade) untuk membantu ekonomi keluarga. Karena kami sejak kecil belajar Nyèsèk dan tidak boleh sekolah jauh oleh orang tua. Di sini, perempuan tidak ada yang boleh keluar (untuk mencari pekerjaan). Jadi, hanya itu (menenun kain) yang dapat kami lakukan (Interview with Citra, January 15, 2024)."

"In addition to farming, Nyèsèk is our job (Sade women) to help the family economy. Because since we were children we have learned to be Nyèsèk and should not be taught far away by our parents. Here, women are not allowed to go out (to find a job). So, that's all we can do (Interview with Citra, January 15, 2024)."

The same thing was also expressed by Herwin (45 years old) that Sade women

were not allowed to leave the village in the past, so the only effort to help the family economy was to become a cloth weaver. The weaving products are then sold to tourists who come.

“Perempuan di desa kami semuanya berprofesi sebagai penenun kain, sebab perempuan tidak diperbolehkan keluar desa. Oleh karena itu, satu-satunya cara untuk membantu ekonomi keluarga adalah menjadi penenun yang kemudian hasilnya dijual kepada wisatawan (Interview with Herwin, January 6, 2024).”

“Women in our village all work as cloth weavers, because women are not allowed to leave the village. Therefore, the only way to help the family economy is to become a weaver whose results are then sold to tourists (Interview with Herwin, January 6, 2024).”

The Sade people's understanding of the *Nyèsèk* culture is certainly different from generation to generation. Herwin and Citra are the dominant generation that faces conditions where Sade Hamlet has been designated as a tourism village based on customs and culture. This generation is the generation that was born when the *Nyèsèk* culture has become a job. Before being designated as a Tourism Village, Sade women made woven fabrics with great attention to ethics and manners. Antique is the most sacred fabric motif because to make one piece of antique fabric, sacrifice is required. Women who want to weave antiques must slaughter two chickens before starting to weave cloth for the first time. Antique motifs are more complicated than other motifs because they tell about the environment and life of the Sade people.

Self-Esteem, Self-Acceptance and Self-Confidence are the next internal factors that affect the transformation of the *Nyèsèk* culture in the Sade community. The privilege of Sade women is their role in maintaining traditions. Philosophically, Sade men position women as gentle creatures and are guarded in all things. Because women are symbolized as *puspe* or flowers whose presence is valuable. This position instinctively makes women have high self-esteem. Nila et al. (2022: 323-324) stated that the self-esteem of Sade women lies in how they consider themselves worthy of care, value, and deserve happiness and affection so that they maintain their beliefs, values, and honor as a key keeper of tradition. The self-esteem possessed by Sade women is a source of strength and other capitals, so that Sade women are able to improvise themselves without having to do things that are contrary to customs and culture. Sade women feel that they are valuable because the discourse of *Nyèsèk* that can only be done by women positions themselves as special and powerful creatures.

In addition to having self-esteem, Sade women also have self-acceptance and

self-confidence in maintaining traditions even though in fact the traditions they maintain are sometimes not in accordance with their desires and expectations. Self-acceptance is related to the act of unconditional acceptance of Sade women for all the attributes in her. They accept the nature that leads them to be born as women. They accept to serve the indigenous community and are loyal to tradition. Finally, there is self-confidence possessed by Sade women in accepting the role of a fabric weaver. According to Bandura (1993) in Greenacre et al. (2014: 170), self-confidence involves belief in one's own ability to perform certain actions to achieve a result. Self-confidence is the basis for the formation of an emotion-based assessment of self-esteem and self-acceptance that a person has. Sade women have the belief that there is nothing more noble than being a mother who gives birth to children who will later also become the guardians of tradition. They believe that what has been outlined today is the best destiny they have. They also feel satisfied with the destiny set by the customs structurally.

External Factors

The government's efforts to promote culture-based tourism in Lombok are also part of the external factors that cause the transformation of the *Nyèsèk* culture in the Sasak Sade tribal community. Preservation efforts carried out by the West Nusa Tenggara Regional Government (NTB) on culture, both tangible and intangible, have been carried out since 1989. Sade Hamlet was appointed as a Tourism Village through the Decree of the Governor of NTB No. 2 of 1898 concerning the Determination of 15 Tourism Areas. This determination is based on the criteria owned by Sade Hamlet as an object that is worthy of becoming a tourist attraction. Improving the economy through tourism has been the agenda of the NTB Government since the 1980s. The main marketing strategy initiated by the NTB Government is to attract more tourists to stay longer in tourist destinations. Fluctuations occurred in the number of tourists, especially on the island of Lombok as the center of activity in NTB Province, especially when the Covid-19 pandemic hit. The number of tourists who free-fall during the pandemic became minus 20% in 2018 from the pre-pandemic figure and continued to deteriorate at minus 98.9% in the peak year of the pandemic, namely 2020 (Lestari and Yusra, 2022: 2).

The development of technology ultimately universalizes the problems of meaning and identity, values and beliefs, but also legitimizes identities and socio-systems of meaning that are distinctive and specific (Nasution, 2017: 32). In the Sade community, the problem of meaning and identity is fading. The identity of the Sade community as an

indigenous community frames that the lifestyle and society still adhere to a conservative understanding. However, in practice, technology changes conservative behavior into modern behavior that is a requirement for freedom. On the one hand, this technological development then legitimizes the Sade people as an indigenous community. Identity in the form of lifestyle, customary norms, values, and beliefs is presented in the form of electronic information, both in the form of audio, video, and text which is then consumed as public information.

The Sade people do not have strong regulations on globalization and modernization because everything is accepted openly. Since becoming Sade Tourism Village, internet access, modern lifestyle, and everything outside of Sade's local wisdom have indeed entered freely. In addition to being brought by tourists who come to Sade, the flow of globalization and modernization in Sade is indeed needed to support tourist facilities. In the past, the Sade people accessed entertainment through their culture. For men, their entertainment is a masculine game, such as playing *peresean* or playing *gendang beleq* music, *rudat*, or *ngibing*. As for women, one of the entertainments they have to fill their free time is feminist activities such as *Nyèsèk*

Forms of *Nyèsèk* Cultural Transformation in the Sasak People in Sade Tourism Village

The form of cultural transformation in the Sade community is divided into three parts, namely from the role of the private sector, the domestic role, the public sector to the role of tourism. The change from the role of the private sector to the domestic sector is analyzed based on how the *Nyèsèk* culture has undergone a transformation from its function as a character education for Sade children to a domestic role as a household activity for Sade adult women. Maintaining the *Nyèsèk* culture for the Sade people is on two sides of the coin. On the one hand, they are required to maintain culture, including regulations on *Nyèsèk* skills for women as a symbol of maturity and conditions for marriage. On the other hand, the regulation regarding the skill of *Nyèsèk* is considered a justification for early marriage that occurs in the Sade community. Early marriage with this endogamous system also gives birth to complex social conflicts ranging from economic conflicts where women marry only with the provision of weaving skills, marriage at a young age which triggers health problems for mothers and children, and social problems where marrying fellow indigenous members and families.

However, the most important thing that is passed down from parents to their

daughters through *Nyèsèk* is education. In addition to acquiring *Nyèsèk* skills, the education obtained from passing on *Nyèsèk* to girls is character education. Quoted from the UNESCO website uis.unesco.org education is a process in which people deliberately transmit their accumulated information, knowledge, understanding, attitudes, values, skills, competencies, and behaviors across generations. It involves communication designed to produce learning.

The Sade indigenous people have had customary regulations that they have implemented since a long time ago, especially related to education for their children, especially character education. Parents in Sade Hamlet have their own educational pattern which is inherited from previous parents and so on. With the *Nyèsèk* activity, the parents, especially Sade mothers, pass on the skills of weaving as well as a non-formal education where ethical characters are passed down to their daughters.

This character appeared when Sade's daughters had grown up. They have a character that is obedient to their parents, customs, and God, as well as perseverance that is evident from the work they are engaged in as cloth weavers until they are old. Despite having the potential to do work outside of weaving, Sade women are quite obedient and subject to customary rules regarding work restrictions for women and the prohibition of leaving the indigenous community without the accompaniment of a male family member.

Nyèsèk later developed into a domestic role due to the division of roles in the Sade community. In the Sade Tourism Village, there is a public division of labor. Men will occupy jobs related to administration, such as tour guides, guest reservations, and the management of the Tourism Village. Meanwhile, women occupy jobs related to production and distribution, such as weavers and traders. Farming, livestock, labor, and other rural work can be done together. Especially for the work of craftsmen and traders, in this case, women are indeed given the opportunity to master all these activities in the Sade Tourism Village.

Sade women began to realize tourism opportunities and opportunities since Sade Hamlet was designated as a Tourism Village, so that there was a shift in work from weaving cloth as a domestic job to now a public job. Now the culture of weaving cloth has expanded its function from the original function of meeting clothing needs to expanding to the function of meeting food needs.

Implications of *Nyèsèk* Cultural Transformation on the Sasak People in Sade Tourism Village

The transformation of the *Nyèsèk* culture from the private sector to the public role of the Sasak tribe in Sade Tourism Village affects the social aspects of the Sade community. The social aspect has an effect on the expansion of men's roles. The implications that occur in social life produce two opposite sides, namely social welfare and disorientation of social values due to the transition from indigenous peoples to tourist communities. There is a gap between the Sade community before the establishment of the Tourism Village and the Sade community after the determination of the Tourism Village. The most visible gap in traditional and contemporary Sade communities is in the level of welfare of the Sade community. Family welfare is a condition in which the basic needs of a family are met. Welfare is not only measured by the economy (income, expenditure, and asset value), but by indicators that have broader dimensions and better explain the living conditions from various aspects including economy, health, education, and social society (Muflikhati et al., 2009: 4).

The transformation of the *Nyèsèk* culture in the Sasak tribal community in Sade Tourism Village has an effect on the social conditions and ideology of the Sade community. The cultural values of *Nyèsèk*, which is a sacred activity, the condition of meaning intended for women, extend to materialistic values. The social values also expanded, namely the role of men in perpetuating the *Nyèsèk* tradition. In the social structure of Sade society, men and women have their respective roles in the public sector that complement each other. Men play a role in the field of administration, management and tour guides while women in the production and trade sectors.

Along with the increase in the cultural tourism sector in Sade Tourism Village. The division of roles has expanded where the role of women in the production can be carried out by men. Previously, the *Nyèsèk* culture was the culture of the Sade people which was only inherited to girls. This means that men do not inherit this culture so that men do not have the skills to produce woven fabrics. Tourism has demanded the involvement of men in participating in carrying out the role of women. Although it is not massive, men in Sade Hamlet have started weaving cloth to meet the needs of the tourist market.

Men began to be involved in producing *Nyèsèk* cultural products in the context of tourism promotion. Weaving cloth is exclusive, which is only done by Sade women, is now inclusive. Weaving cloth is even an educational tour that can be done by all visitors,

including male visitors. Although there are no regulations regarding taboos in weaving, slowly regulations regarding the inheritance of weaving skills that are only intended for girls are no longer private.

The implications of the shift in the function of *Nyèsèk* or the transformation of *Nyèsèk* culture in the Sasak tribal community in Sade Hamlet touch the cultural realm. The cultural realm is the most latent realm because its complex, abstract, and broad nature is more difficult to detect than the social and economic implications. The culture referred to in this concept of implication includes customs, norms, religion, language, politics, work, and the environment. Cultural implications are not directly felt by the Sade people, but they accumulate and one day can become a time bomb because of their unconscious nature. Cultural implications on the transformation of the *Nyèsèk* culture in the Sasak ethnic community in Sade Hamlet consist of positive and negative implications. However, the negative side is more dominant in the implications on culture than in the economic and social implications. There is a shift in sacred values and ritual functions to profane values and economic functions.

The perception of the Sade community, especially women, towards weaving activities has also changed. Weaving cloth is not only limited to perpetuating tradition, but more substantially weaving is done for economic motives. The function of 33 pieces of woven fabric that must be woven as a condition for marriage for women has begun to be considered not so crucial because the fabric can be loaned or even bought. The reduced interest of Sade people in producing and consuming cultural products is also a cultural implication on the negative side. The production of cultural products is only limited to meeting tourism needs and it is feared that the existence of the Sade indigenous community is only as a tourist shield. The tendency of the Sade community to capitalize and commercialize cultural products is a crucial part to be given attention to.

Before tourism invaded Sade Hamlet, women who wanted to weave cloth first performed a sacred ritual, namely slaughtering chickens as a form of offering to God because they wanted to have given the opportunity to create a work. The cloth to be made is also only done by one person who is considered capable of completing it well. However, these values seem to have been abandoned after the material value of the function of *Nyèsèk* as a cultural tourist attraction. In this case, there is a shift in sacred values to profane values where *Nyèsèk* can be performed by all circles without any ritual first.

CONCLUSION

Based on the previous description, it can be concluded in this study. First, the factors that cause the transformation of the *Nyèsèk* culture consist of internal factors and external factors. Internal factors come from the Sade community itself where the community has experienced a transition from a traditional lifestyle to a modern lifestyle. These lifestyle changes are also influenced by basic needs, such as education, health, entertainment, technology, and the economy so that both the Sade indigenous people and the culture contained in it also adapt.

Subsequently, external factors are influenced by the role of the local government in the preservation of tourist attractions, including Sade cultural tourism. The determination of Sade Tourism Village as one of the Tourism Villages that has received the Governor's Decree is the main supporter of commercialization and cultural capitalization. Other external factors also come from tourists which also cause cultural transformation from private to public with tourist demand for cultural products and attractions quite high.

The Sade people in premodern times weaved cloth only to perpetuate a tradition that was taboo to be abandoned. At this stage, cloth weaving activities are private activities and are only inherited to girls. Along with its function as a clothing need in traditional and cultural forms, woven fabrics began to be produced by Sade women with the aim of meeting the needs of the cultural market. The cultural market in question is the need for songket cloth as clothing in traditional and sacred ceremonies, one of which is when the Sasak people get married.

The activity of producing woven fabrics was originally carried out by housewives in Sade to continue the tradition and then become a domestic job. Although weaving is not completely a transitional job from agriculture, weaving is continuous where this activity can be done at any time without having to interfere with other household chores and without having to wait for certain seasons such as farming. Sade women also do not have to leave home and are still able to carry out their social roles.

Second, the forms of *Nyèsèk* cultural transformation in the Sasak community in Sade Tourism Village are structured and organized, starting from *Nyèsèk* as a private activity that is only recognized and inherited by women to women. Then *Nyèsèk* became the domestic sector and became a fabric weaver is a domestic role because of the demands of women as objects in the household that must play a dual role. Then *Nyèsèk* transformed into the public sector where then these women weavers had a permanent

job, namely as fabric weavers in the Sade Tourism Village environment. Thus, the weavers then assumed their public role.

Third, the determination of Sade Hamlet as a Tourism Village through the Decree of the Governor of NTB No. 2 of 1989 concerning the determination of 15 tourism areas has a real and latent positive and negative impact on the economic, social and cultural sectors. *Nyèsèk* is a solution as well as a problem of the dual role carried out by women. *Nyèsèk* is a public role as well as a domestic role. Although in this case women are considered to have dual roles, there is a balance between domestic roles and public roles.

Nyèsèk has brought economic, social, and cultural prosperity to the Sade people, but the transformation of *Nyèsèk* leaves behind a latent negative side that is not realized. One of them is the perpetuation of male dominance over women. Although *Nyèsèk* has transitioned into public employment and provided opportunities for Sade women to develop, it has also strengthened the position of women to stay at home and have no other option to work outside the field.

Apart from being traditional and being the guardian of tradition, Sade women cannot access other jobs due to the construction created by men over women. Another latent danger that is feared from the transformation of the *Nyèsèk* culture is the capitalization and commercialization of cultural products which, if not balanced with the ability of the Sade people to balance culture and economic motives, is feared to have an impact on the existence of the Sade indigenous people themselves.

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