

# Toponymy and Collective Memory: Tracing the History of Sukarara Village Through Oral Traditions and Naming of Weaving Ornamental Varieties

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## ARTICLE INFO

### Keywords:

Toponyms;  
collective memory;  
oral traditions;  
a variety of woven ornaments;  
Sukarara Village

### Article history:

Received 2026-04-17

Revised 2026-05-17

Accepted 2026-06-22

## ABSTRACT

Sukarara Village in Central Lombok has been better known as a weaving tourist destination, while the history behind the name of the village itself is rarely known. This research aims to trace the origin of the name Sukarara Village (toponymy) and the philosophical meaning of the traditional weaving ornamental variety that has been passed down from generation to generation, by considering that both were born from the same process, namely the collective memory of the community that was passed down orally without inscriptions or official written archives. This research uses a descriptive qualitative method with an ethnographic approach, through in-depth interviews with traditional leaders and weaving artisans, participatory observation, and the study of local historical documents. The results of the study show that the name "Sukarara" is rooted in the word "suke" (willing/sincere) which reflects the spirit of community independence, and is associated with the story of the founders of the village, Raden Uga and Raden Cempaka. The tradition of weaving is also integrated with the identity and rituals of the community, ranging from the ritual of "pemandik" to the traditional rules of "dende nyensek". Each weaving motif, such as Subahnale and Umbak, holds its own story and function, from the weaver's expression of admiration to the ritual of shaving baby hair. The study also found that the threat of fading of collective memory was due to the lack of regeneration of young weavers and the shift in value due to commercialization, so documentation became urgent.

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## 1. INTRODUCTION

Behind the village name, there is a story that is often overlooked by Generation Z and Alpha. The name of a village or hamlet is not only a marker of location, but also a trace of an event, hope, or even the anxiety of people who lived in the time before us. Likewise with Sukarara Village, a village in Central

Lombok which is now better known as a weaving tourist destination, even though behind the name of the village is a story that may only be known by a handful of traditional elders who still survive to maintain the memory. (Siswanto et al., 2024)

In linguistics, the phenomenon of naming such places is studied specifically through toponymy. Etymologically, the term toponymy comes from the word *topos* which means place and *onoma* which means name. The naming of a place does not actually stand alone, but is influenced by three aspects that are intertwined, namely the aspect of the embodiment or physical condition of the environment, the social aspect related to social interaction, and the cultural aspect that lives in the community of the speaker. This means that the name of a village is never born from emptiness, but from a long struggle between humans and their environment. (Tamrin & Haliq, 2023) (Baruadi et al., 2023; Tamrin & Haliq, 2023)

Research on toponymy in various regions of Indonesia has shown that naming places reflects the close relationship between people, their language, and their environment. It was found that the toponymy of villages in Gorontalo was influenced by physical, social, and cultural aspects, with natural phenomena, social activities, and folklore being the basis for naming. Similarly, research on toponymy on the South Coast found that hydrological and geomorphological aspects dominated the naming of the region. Meanwhile, studies in Bali show that street and place naming reflects the values of local wisdom, including natural phenomena, social interactions, and cultural heritage. Baruadi et al. (2023) (Aditiawarman & Sandari, 2025) (Sholihatin et al., 2025)

Ironically, Sukarara Village is actually more popular because of its woven fabrics than the history of the village itself. Tourists come one after another, the focus is directed to various types of looms and motifs. In fact, if you dig deeper, the names of the decorative varieties of weaving are not just aesthetic labels. Place names, and can also be extended to the names of cultural artifacts such as weaving motifs, will only be meaningful when placed within the framework of their culture and historical context. As found in research on toponymy in Bima, village names such as Wilamaci and Tolotangga contain traces of migration history, important figures, and cultural symbols that are still preserved today. There are subaks, there are rice barns, there are natural forms, and there are even certain events that the weavers immortalize into the motifs they create. Each piece of cloth seems to be a sheet of history that is weaved, not written. (Arfah et al., 2026; Tamrin & Haliq, 2023) (Arfah et al., 2026)

This phenomenon is interesting to observe because both the village name and the name of the weaving motif are essentially born from the same process: the collective memory of the community that is passed down orally, without inscriptions or official written archives. This concept is what the French sociologist Maurice Halbwachs calls *collective memory*, which is the idea that an individual's memory is never completely separate from his or her group's memory, because it is the social group that provides the framework, stimulus, and context for the way a person remembers the past. Halbwachs also emphasizes that memory is the foundation of identity, both on a personal and social level, because a society's self-image is actually formed from its collective memory and interpretation of past events. With this framework, the village names and the names of the weaving motifs in Sukarara can be understood not just as linguistic data, but as a mirror of how the people construct and care for their shared memories. (Siswanto et al., 2024; Widiatmoko et al., 2023)

Research on collective memory and toponymy has been conducted in various regions. In his research on toponymy, Sumenep Madura found that the meaning of toponymy is related to the subconscious of the community through the system of inheritance from generation to generation, creating innate knowledge that is instinctive. Meanwhile, research on the reflection of cultural values in toponymy in Medalsari Village, Karawang, shows that the naming of places reflects natural knowledge, social life, history, and community beliefs. Research in Boyolali Regency also revealed that local people have low knowledge of the origins of place names in their area, which poses a challenge to the preservation of collective memory. Siswanto et al. (2024) (Widiatmoko et al., 2023) (Setyo et al., 2022)

The problem is that oral traditions have a distinctive fragility. This tradition lives on as long as there are still people who speak and listen. Once the original generation of speakers is gone, and the younger generation is more busy with gadgets and daily economic demands, the stories can simply disappear,

without a trace. Research on the reconstruction of local wisdom in toponymy in Huntu Village shows that when the division of administrative areas occurs without adequate documentation, collective memories of cultural origins and identities can fade. After conducting several surveys to the research site and interviewing local residents, many young people prefer to work outside rather than continue the weaving tradition so they do not know the story behind the weaving motifs there. In addition to the extinction of the weaving tradition by young people, many weaving motifs are also no longer produced on the grounds that they are no longer in demand by consumers. In line with this, the history of these motifs is also beginning to fade. (Baruadi et al., 2026) (Baruadi et al., 2026)

It is on this basis of anxiety that this research was initiated. Not to dictate which stories are true or false, but to document what can still be saved from the memories of the people of Sukarara, before everything is completely lost to time. By tracing the toponymy of Sukarara Village and the naming of woven ornamental varieties at the same time, this study seeks to read Sukarara Village not only as a place to produce woven fabrics, but as a living space that holds layers of history and identity that deserve to be re-recognized, both by its own people and by the wider audience. (Widiatmoko et al., 2024b)

## 2. METHODS

This study uses a descriptive qualitative method with an ethnographic approach to trace the historical roots and reconstruct the collective memory of the people of Sukarara Village. The main focus of this research lies in the analysis of toponymy (naming of regions) and the philosophical meaning behind the variety of traditional weaving ornaments that are inherited from generation to generation.

The data collection techniques applied include in-depth interviews with traditional leaders and weaving artisans to dig into the fading oral history. In addition, participatory observation and analysis of local historical documents or literature are carried out to synchronize oral traditions with their historical reality. Through this approach, the data obtained are described in depth to document cultural identity and preserve traditional knowledge from the influence of modernization. (Widiatmoko et al., 2023) (Arfah et al., 2026) (Baruadi et al., 2026; Sholihatin et al., 2025)

The ethnographic approach used in this study is in line with various previous toponymy studies. As done in his research on toponymy in Gorontalo, a combination of anthropolinguistic and geographical approaches was used to identify the aspects behind the naming. Similarly, research on toponymy in Sumenep Madura uses a qualitative-ethnographic design with a multidisciplinary approach including mythology, toponymy, semiotics, and linguistic evidence that still lives in the community. Baruadi et al. (2023) (Siswanto et al., 2024)

## 3. FINDINGS AND DISCUSSION

### 3.1. Sukarara: An Identity Rooted in Land and Prayer

Based on the tracing of oral history with traditional leaders, the name "Sukarara" is not just an administrative label. According to him:

*"Sukerare means to stand alone, ape-ape sak pendait lah. So, whatever we face we will tackle together, according to some. So, Sukerare is, "Suke" means like. So willing, willing to face whatever the risk. Independence"*

From the speakers' statements, the name Sukarara refers to the spirit of independence and sincerity of the community in facing past challenges that have been successfully transformed into harmony through mutual perseverance. Etymologically, "Suke" means willing or sincere, which reflects the philosophy of life of the people.

The toponymy of the area in this village also breathes history; Every corner of the hamlet keeps traces of past figures who are revered through the names of sacred locations. The two figures mentioned as the founders of Sukarara Village are Raden Uga and Raden Cempaka:

*"There were Raden Uga and Raden Cempaka who came to establish Sukerare here. The one who has a grave in the Karang Baru Tomb today. Founder of Sukerare"*

The existence of the tombs of the village founders shows that for the Sukarara people, the land they stepped on was sacred land that connected them with their ancestors. The findings are in line with

research on toponymy in Bima, which found that village names such as Wilamaci and Tolotangga represent traces of early migratory groups and cultural symbols that are still preserved today. Similarly, research shows that sacred tombs serve as a reminder of the origins and collective identity that are constantly being preserved. Arfah et al. (2026) Baruadi et al. (2026)

Research on toponymy in various regions also shows that place naming is often associated with important historical figures or events. found that the toponymy in Klego District, Boyolali, is based on physical, social, and cultural aspects, including the names of famous figures and historical buildings. In Cirebon, toponymy reflects geographical, historical, and cultural aspects, both centered in the palace and those that are not. On the South Coast, toponymy is largely composed of hydrological and geomorphological aspects that are icons and characteristics of the region. This shows that the naming of places in Sukarara, as in other regions in Indonesia, is inseparable from its historical and cultural context. Setyo et al. (2022) (Darheni, 2018) (Aditiawarman & Sandari, 2025) (Nopriyasman et al., 2023)

### 3.2. Weaving Tradition as the Heart of the History and Mythology of Sukarara Village

Weaving activities in Sukarara Village are not just a livelihood, but an identity that is integrated with the birth of the village. This tradition is believed to have existed since centuries ago, long before this village was known as a weaving tourist destination as it is today. Based on the narration of traditional leaders:

*"Well, if weaving is from our ancestors, one of the civilizations, yes, one of the relics there is the skill to improve the community's economy until now. From the past, our parents who told the story of the first to make the weaving as a cloth for themselves that were used for themselves. It used to have no patterns, there were only simple rorak like rorek".*

This story reveals that weaving has been part of the civilization of the Sukarara people since ancient times. The initial function of weaving was to meet clothing needs independently, before eventually developing into a widely known economic commodity. Interestingly, in the early days weaving did not have complicated patterns or motifs. All that exists is *rorak* or simple lines like *rorak*—the local name for the basic pattern that is still simple. This shows that the development of Sukarara weaving motifs occurred gradually, along with the increasing skill and creativity of the weavers from generation to generation.

According to the speaker, the origin of weaving activities that are currently characteristic of Sukarara Village came from ancestors who made it their main livelihood. Over time, weaving activities not only function as a fulfillment of clothing needs, but also develop into cultural expressions, social identities, and spiritual mediums. This functional transformation shows how dynamic the weaving tradition is in responding to the changing times, yet still retaining strong cultural roots. (Baiq Hapipah, 2025; Filia & Zakiyah, 2025)

One of the traditions that is still remembered by the traditional elders is *the pumping* ritual that is done before someone starts weaving for the first time. This ritual reflects how close the relationship between weaving activities is and the spiritual beliefs of the Sukarara people. He explained:

*"Now it's very thick of beliefs about spirit creatures in the form of jinn. Now when they are going to start a work, make a ritual first so that they are not disturbed by spirit beings, so that the work runs smoothly".*

The *sweetener* ritual is a form of respect for the supernatural realm which is believed to also affect human life. In the traditional belief of the Sasak people, every major work, including weaving, requires permission and protection from spiritual forces. By performing a ritual of self-cleansing, a weaver is considered to have prepared himself innately and mentally to face the weaving process that requires perseverance, patience, and high precision.

This ritual is usually performed at spring sources or places that are considered sacred. In addition to physically cleansing oneself, the *ritual of the simmer* also functions as a medium of spiritual communication between the weaver and the ancestors and the supernatural. Certain prayers are offered so that the weaving process runs smoothly, the motifs produced are beautiful, and the weavers are avoided from the interference of spirit creatures that can interfere with concentration or even damage the weaving.

Although the *stirring ritual* began to be rarely performed by the younger generation who were more rational and pragmatic, the old weavers still maintained this tradition as a form of respect for their ancestors and an effort to preserve the sacredness of their work. For them, abandoning ritual means abandoning the "spirit" of the weaving itself. A senior weaver said that although he does not always perform complete rituals now, he still recites certain prayers before starting to weave, especially for motifs that are considered sacred such as *Umbak*.

In addition to the spiritual dimension, the weaving tradition in Sukarara also has a strong social dimension, especially related to the regulation of women's behavior. One of the profound philosophies is *nyensek*, which according to the narrator is one of the ways parents in the past to tie their daughters so that they do not fall apart:

*"It's one of the ways parents can curb their association and tie them at home so that they work at home. That's why until now if people get married and then there is a weaving that is still not finished, he is fined, there are customary sanctions. There is a name for it. This is so thick with that manners".*

The *nyensek* philosophy shows that weaving is not only understood as a technical skill, but also as a tool of social control and character education. Parents in the past used weaving as a means to "bind" their daughters at home, so that they did not engage in promiscuity that was considered to be damaging to the family's honor. By weaving, girls not only learn economically beneficial skills, but also learn discipline, patience, and responsibility. (Baiq Hapipah, 2025)

What is interesting about the *nyensek philosophy* is the existence of customary sanctions that accompany it, namely *dende nyensek*. This term refers to the customary fine imposed on a married woman but has not completed her weaving. This sanction shows how serious the people of Sukarara are in maintaining their commitment and responsibility. A girl who has been engaged or married is expected to have completed her weaving as a symbol of readiness to enter married life. Otherwise, he is considered not morally and mentally ready, so he is subject to customary sanctions as a form of learning. (Hefni, 2015)

*Dende nyensek* also reflects the values of order and social responsibility that are upheld in the Sukarara community. These sanctions are not just punishments, but also a collective reminder that every individual has an obligation to his or her community. Through this customary sanction, the community jointly maintains that noble values are maintained and passed down to the next generation.

The *nyesek philosophy* is in line with the concept of collective memory, in which social rules and moral values are inherited through cultural practices that are constantly repeated and reinforced by the community. In this context, weaving serves as an effective medium of transmission of social values, since it involves a long learning process and involves intensive interaction between the old and young generations. (Siswanto et al., 2024)

Regarding the weaving motifs in Sukarara Village, the motifs are inspired by local flora and fauna, such as the *Komak flower* motif taken from the flowers of a plant. Then, contemporary motifs such as the *Lepang* (frog) motif. This shows how close the relationship of the Sukarara people is with the surrounding environment.

The *Komak Flower motif* is inspired by the flowers of the komak plant (*Lablab purpureus*), a type of legume that grows in the yards of the Lombok people. Komak flowers have a beautiful purple color with a distinctive shape. Adopting this motif into weaving shows how the people of Sukarara appreciate the beauty of the surrounding nature and use it as a cultural inspiration. For the agrarian community, komak plants also have economic value as a food source, so this motif also reflects appreciation for local food security.

Meanwhile, the *Lepang* or frog motif is one of the popular contemporary motifs. Frogs in Sasak culture are often associated with fertility and the arrival of the rainy season. The appearance of frogs after the dry season is a sign that the planting season is about to arrive. Thus, the *Lepang* motif not only has aesthetic value but also contains ecological meaning and hope for prosperity. The use of this motif also shows that the creativity of Sukarara weavers continues to develop by adapting the natural elements around them.

In addition to these two motifs, there are many other motifs inspired by nature, such as *pineapple*, *flower*, and various other flora and fauna motifs. This phenomenon strengthens the finding that the naming of Sukarara weaving motifs is greatly influenced by the physical environment and ecological wisdom of the people. As stated by , the naming of a cultural artifact cannot be separated from three interrelated aspects: the physical conditions of the environment, social interaction, and the culture that lives in the community of the speaker. (Tamrin & Haliq, 2023) (Triana et al., 2022)

Here, weaving becomes a medium of communication between the collective memory of the past and the spiritual reality of the present. Each woven motif brings with it ancestral stories, social values, and spiritual beliefs that have settled in the collective memory of the community. When a weaver weaves yarn into (Siswanto et al., 2024) *an Umbak* motif, he not only produces the fabric, but also revives the *ngukuris* ritual that has been practiced for generations. When he weaves (Baruadi et al., 2026) *the Subahnale* motif, he repeats the expressions of amazement that his predecessors once uttered.

This process suggests that weaving serves as a kind of "cultural text" that can be "read" by those who understand its symbolic codes. For the people of Sukarara, the weaving motifs are pages of history that are not written, but still legible for those who still maintain their collective memories. As expressed by a traditional leader: (Gin & Cacciafoco, 2021; Komara et al., 2019) (Novianti, 2022)

*"Our woven fabric is like a book. Every motif has a story. If you know how to read it, you will know who we are, where we come from, and what we believe."*

Unfortunately, the ability to "read" this weaving is increasingly threatened as the oral tradition that is the foundation of knowledge transmission fades. The younger generation who no longer hear the stories of their ancestors only see weaving as an ordinary fabric with beautiful motifs, without understanding the layers of meaning contained in it. This is a serious threat to the sustainability of Sukarara weaving as a communication medium of collective memory. (Widiatmoko et al., 2023)

In this context, the preservation of the Sukarara weaving tradition is not enough just to maintain its physical production. It is necessary to revitalize the oral tradition that accompanies it, so that the young generation is not only able to weave but also able to tell the meaning behind every motif they produce. Thus, weaving will remain the heart of the history and mythology of Sukarara Village that flows from generation to generation, connecting the past with the present and the future.

### 3.3. Philosophy and Spirituality in Sukarara Weaving Ornamental Variety

In the process of interviews with traditional leaders, it was revealed that Sukarara's weaving motifs are not just visual aesthetics, but "woven history". Each strand of thread woven into a specific motif brings with it a story, prayer, and meaning that has settled in the collective memory of the community for generations. (Baiq Hapipah, 2025; Filia & Zakiyah, 2025)

One of the interesting findings is the meaning behind *Subahnale's motif*. The name of this motif was born from the expression of amazement expressed spontaneously by the weavers for the beauty of the motifs they produced. Based on the results of interviews with traditional leaders:

*"When they used to be studying. From the depths of their hearts, they are so hard to believe that they are submissive. Continue the admiration after it is so always pronounced that. Those are the words that come out of those who are learning. That is the origin of the word subahnale"*.

This narration shows that *the Subahnale motif* was born from a deep emotional experience, in which feelings of awe and amazement at the beauty of one's own creation were expressed through a spiritual call that later underwent local adaptation to become "*Subahnale*". The change from "*Subhanallah*" to "*Subahnale*" reflects the process of language creolization, in which religious expressions from Arabic are acculturated with the local Sasak dialect. This is interesting because it shows how Islamic values have been integrated with local culture and expressed through the medium of weaving.

The *Subahnale motif* is characterized by an intricate geometric pattern with a harmonious combination of colors. The level of difficulty in making it is one of the reasons why this motif is considered special. A weaver who is able to produce *Subahnale* motifs well is considered to have achieved a high level of skill. In the Sukarara community, this motif is often a symbol of status and honor for the weavers.



Figure 1. Motif Tenun Subahnale

Along with the times, *Subahnale's motifs* have diversified into many derivative motifs. Interestingly, the naming of this derivative motif cannot be separated from the names of flora and fauna around the Sukarara community, such as *Subahnale Nanas*, *Subahnale Kembang*, and *Subahnale Lembang* (frog). This phenomenon shows how the people of Sukarara continue to develop their creativity without losing their philosophical roots. Taking inspiration from the surrounding nature also reflects the ecological wisdom of the Sasak people, where the harmonious relationship between humans and the environment is a source of cultural inspiration that never runs dry.

The *Subahnale Pineapple motif*, for example, is inspired by the shape of a pineapple fruit that has a scaly texture. This motif symbolizes prosperity and the hope of a fertile life. Meanwhile, *Subahnale Kembang* is inspired by the beauty of local flowers, symbolizing the beauty and fragrance of a person's good name. The *Subahnale Lembang*, which is inspired by frogs, symbolizes fertility and the hope of the coming of rain. Each of these derivative motifs retains the technical complexity of its parent motif, but with visual variations adapted to its natural inspiration.

Before the existence of *the Subahnale motif*, there were several Sukarara weaving motifs that were inseparable from philosophy and spirituality, namely *the motifs of Umbak, Selulut, Ragi Genep, and Pucuk Melung* which are types of daleman fabric. The naming of the motif comes from its function and ritual context. In contrast to *the Subahnale motifs* which were born from personal expression, these motifs were born from the need for collective rituals that have been rooted in the traditions of the Suyara people.

The *Umbak motif* is one of the clearest examples of how weaving is integrated with the life cycle of society. According to the traditional figure:

*"Now the umbak is still made for the ritual of children who are cured, children are shaved, they must use the umbak motif. Some use umbak and some use umbak".*

The ritual of shaving baby hair (*ngukuris*) is one of the important life cycle ceremonies in the Sasak community. This ceremony is usually performed when the baby is about 40 days old after birth, as a form of gratitude and prayer for the safety and health of the child. The use of *woven cloth with Umbak motifs* in this ritual is not just to meet clothing needs, but has a deep symbolic meaning.



Figure 2. Weaving Wave Motif

The *Umbak motif* has a distinctive pattern inspired by waves or waves. Philosophically, this motif symbolizes the dynamic flow of life and the hope that the child with his hair can sail through life smoothly like flowing waves. In addition, waves are also interpreted as a symbol of protection, where waves are depicted as a fortress that protects against bad influences.

The *Selulut motif* has a philosophy related to fertility and survival. *Selulut* in the Sasak language refers to wild plants that are able to survive in various environmental conditions. This motif symbolizes the hope that the wearer will have strong endurance and be able to adapt to various situations. Usually this motif is used in ceremonies related to agriculture or harvesting.

The *Yeast Genep* motif has a meaning related to perfection and completeness. "Yeast" means yeast or starter, while "Genep" means complete. This motif symbolizes the hope that the wearer's life will be complete and perfect, both materially and spiritually. This motif is often used in wedding ceremonies or rituals related to social status transitions.

The motif of *Pucuk Melung* is inspired by the shape of the shoots of the melung plant (a type of vine). This motif symbolizes growth and hope for a bright future. Like the shoots that continue to grow looming, this motif is expected to bring good luck and progress to the wearer.

In the Sukarara community, weaving motifs also function as markers of identity and social status. The type of motif used by a person can show family origin, marital status, and social position in society. For example, certain motifs may only be worn by certain noble families or traditional figures. While other motifs are devoted to certain occasions such as weddings or births

The social function of this weaving motif reinforces the view that weaving is not just an aesthetic commodity, but an integral part of the social structure of society. As expressed by Haliq (2023), the name and form of new cultural artifacts will be meaningful when placed within their cultural framework and historical context. Thus, understanding the motif of Sukarara weaving is the same as understanding the social structure and value system that lives in its society

The *Subahmale motif*, for example, although not as thick as the *Umbak* motif in terms of customary rules, still has a status connotation. The ability to weave this motif perfectly is a measure of a weaver's skill. Fabrics with *Subahmale* motifs are usually sold at a higher price and are often used as wedding gifts or family heirlooms.

Meanwhile, the *Komak Flower* motif, which is inspired by the flowers of the Komak plant, is more popular and can be used by all groups. This motif is commonly used for everyday fabrics and is sold for commercial purposes. Nevertheless, there are still unwritten rules about the quality and subtlety of motifs that may be produced for public consumption, which are different from those produced for ritual purposes.

More than just an aesthetic expression and social marker, Sukarara weaving motifs also function as a medium of spiritual communication between humans and God and ancestors. The process of weaving itself is often accompanied by prayers and certain mantras, especially when working on motifs that are considered sacred. A senior weaver said: (N. Martina, 2020; Rattu, 2022)

*Before we start weaving sacred motifs, we must clean up first, sometimes fasting. Because this is not just work, this is worship.*

This statement suggests that weaving activities are placed within the same spiritual framework as other religious practices. Certain motifs are considered to have magical power and spiritual protection, so their creation must be done with inward and inner purity. This explains why until now, despite the pressure of commercialization getting stronger, some artisans still maintain certain rituals in their production process.

The *mandir ritual* performed before starting weaving for the first time is one of the clear examples of the spiritual dimension in the Sukarara weaving tradition. This ritual aims to cleanse oneself spiritually from negative influences and ask for protection from the ancestors so that the weaving process runs smoothly. Although this ritual began to be rarely performed by the younger generation, the older weavers still maintained this tradition as a form of respect for the ancestors and an effort to maintain the sacredness of their work.

Although some of the older motifs are still being produced, the study found that the understanding of the philosophical meaning behind them is fading, especially among younger generations. Many young weavers are technically able to imitate motifs but do not understand the story and meaning behind them. They weave because of market demand, not because of the drive to preserve cultural heritage.

This phenomenon is a serious challenge to the sustainability of the Sukarara weaving tradition. If the younger generation only sees weaving as an economic commodity without understanding the values contained in it, then what is lost is not just the motive, but the entire system of knowledge, philosophy, and identity that for centuries has been the foundation of the life of the Sukarara people. Therefore, efforts to preserve Sukarara weaving motifs are not enough just to maintain their physical production. A systematic effort is needed to document and transmit the philosophical meaning behind each motif to the younger generation. Documentation in the form of writings, audio-visual recordings, and locally-based educational curriculum is an urgent need so that this knowledge is not lost along with the traditional elders who still maintain it (Taufiq & Sukatman, 2017; Suciati et al., 2022).

### 3.4. Inheritance of Memory: Between Mother's Sincerity and the Current of Modernization

The process of inheriting the weaving tradition in Sukarara Village occurs in a self-taught manner, namely most craftsmen learn to weave through observation since childhood under the guidance of *their inak* (mother) or *papuk* (grandmother) (Baiq Hapipah et al., 2024). A girl from an early age is already familiar with looms, from helping to roll yarn to slowly being taught to operate looms instead of machines. This learning process relies heavily on the patience of the teacher, who is usually their mother or grandmother.

The moral message that is tucked away in every weaving learning is that weaving is a way to maintain the honor of self and family. This philosophy is firmly embedded in the local expression that a woman who is good at weaving is considered a skilled, diligent, and virtuous person. Weaving skills are a benchmark for a girl's readiness to enter marriage. Thus, weaving is not just a technical skill, but also a marker of social status and personal maturity.

Furthermore, this process of inheritance also contains a spiritual dimension. Before teaching certain motifs, an *inak* usually tells the origin of the motif, who created it, and in what ritual context the motif was used. For example, when teaching the *Umbak motif*, the mother will explain that this motif should only be woven for the baby's shaving ritual, not for over-the-counter sale. This kind of knowledge is not recorded in books, but lives in the collective memory that is passed down through speech.

However, this study also captures the anxieties of traditional leaders against the changing times. Although some of the old motifs are still being produced, a shift in value has begun to emerge due to commercialization. Some of the names of Sukarara weaving motifs have begun to be forgotten by the younger generation, or modified without understanding their philosophical essence. This phenomenon is not just the loss of weaving techniques, but also the fading of part of their identity as "Sugara people".

Economic factors are the main triggers for this shift. Many young artisans prefer to work in the service sector or migrate to the city because it is considered more financially promising (Musyaffa et al., 2025). A senior weaver said:

*"We used to weave with our hearts, while praying. Now young people want it to be completed quickly, many orders, but the meaning is lost".*

Market pressures also encourage simplification of motives. Intricate motives that require high skills are starting to be abandoned because they are considered economically ineffective. New simpler motifs with bright colors have emerged that are in demand by tourists, but often ignore the philosophical meaning behind the name of the motif. This phenomenon shows how cultural values can be reduced to mere economic exchange values in the midst of commercialization flows.

The lack of regeneration of young weavers is also a serious threat. Initial surveys show only about 15% of weaving artisans are under the age of 30, while the majority are 40-60 years old. Some of the causes include: the perception that weaving is an ancient occupation, a lack of economic appreciation, the absence of a formal learning system, and the demands of a time-consuming formal education.

On the other hand, the trend of modernization is also changing social values. In the past, weaving was done collectively while telling stories and exchanging experiences, creating strong social bonds. Currently, with daily production targets, many weavers work alone at home, so the atmosphere of

togetherness is slowly fading. This loss of social space threatens the continuity of the transmission of oral knowledge that usually occurs in everyday conversation.

Indigenous leaders have tried to adapt through weaving training for the younger generation, cooperation with the tourism office, and the establishment of customary rules that prohibit the sale of sacred motifs. However, these efforts are constrained by limited resources and a lack of sustainable policy support. Formal education has also not maximized local content about weaving in the school curriculum. In fact, the introduction of cultural values from an early age will build awareness and pride in ancestral heritage.

In addition, the use of digital technology can be a creative solution to document and promote knowledge about Sukara weaving. The younger generation who are familiar with technology can be involved in the production of digital content, so that they become not only consumers but also cultural preservationists.

Within the framework of collective memory, this process of inheritance that is in danger of being broken shows how fragile knowledge systems based on oral traditions are. Without serious documentation and regeneration efforts, in the next generation or two, Sukarara Village may still have woven fabrics, but no longer have people who understand the story behind every strand of its yarn (. As an indigenous leader put it:

*"Weaving is not just a fabric. Weaving is prayer, weaving is a story, weaving is us. If the motive is lost, the story is lost. If the story is lost, then we will also slowly disappear".*

### 3.5. Sites and Symbols: Physical Space as Guardians of Memory

One of the important sites is the Karang Baru Tomb, the final resting place of Raden Uga and Raden Cempaka, who is believed to be the founder of Sukarara Village. This tomb is not only a regular pilgrimage site for the local community, but also a historical marker that confirms the narrative of the origin of the village. Every year, the community performs a ritual of cleaning the tomb and a joint pilgrimage which is also a moment to retell the story of the struggle of the two figures. This activity makes the tomb a place of memory, which is a physical space that revives the collective memory of the community.

In addition to the tomb of the village's founder, there are also places such as *Loang Baloq* and an old spring source that is considered sacred. According to traditional leaders, these locations were used by weavers to perform *the stirring* ritual before starting the weaving work. Water from this source is believed to have spiritual powers that can facilitate the weaving process and protect the weavers from disturbances of spirit beings. To this day, although the ritual is no longer performed en masse, some old craftsmen still maintain the custom of drawing water from the source before starting to weave certain motifs that are considered sacred.

In addition, the existence of traditional houses with looms in them is also a physical space that stores memories. These houses are not only a place to live, but also a production space as well as a space for the transmission of knowledge. This is where a mother teaches her daughter to weave while telling about the motif and meaning (Baiq Hapipah et al., 2024; Fila & Zakiyah, 2025). The architecture of the house that allows for good air circulation and natural lighting also reflects local wisdom in supporting weaving activities that require high comfort and precision.

This phenomenon shows that collective memory does not only live in speech, but is also attached to physical spaces that are silent witnesses of the historical course of society. As stated in the study of toponymy, collective memory needs spatial markers in order to be remembered and inherited. Without physical space as a reminder, collective memories will fade more easily and be difficult to recover.

Unfortunately, some important sites have begun to be neglected due to changes in village spatial planning and lack of documentation. Traditional houses with looms in them are slowly being replaced by modern buildings. The source of sacred spring water began to lose its function because some people switched to pumped well water. Not all sacred tombs are well maintained. This condition threatens the

sustainability of collective memory that has been maintained through the relationship between speech and place.

Indigenous leaders are aware of this and are trying to initiate the preservation of these sites. Some of the efforts made include the installation of information boards at important sites, the involvement of the younger generation in pilgrimage activities and traditional rituals, and cooperation with the village government to make these sites part of the historical tourism package. However, this effort is still sporadic and requires more systematic support from various parties, both local governments, academics, and the wider community.

In a broader context, the preservation of these sites is not just about preserving physical objects, but also about preserving the narratives inherent in them. As expressed by a traditional leader:

*"These places are our unwritten history books. As long as this place exists, our story is still alive. If this place is lost, then our story will be buried".*

Thus, efforts to preserve sites and symbols in Sukarara Village must be understood as an integral part of the preservation of the community's collective memory. Through a holistic approach, by combining the preservation of physical sites and the revitalization of oral traditions, it is hoped that the identity of Sukarara Village as a traditional weaving center rich in history and philosophy can continue to survive in the midst of modernization.

#### 4. CONCLUSION

This research has explored in depth the relationship between the toponymy of Sukarara Village and its traditional woven ornamental variety as two manifestations of the same collective memory, namely the memory of the community that is inherited orally without inscriptions or official written archives. Both were born from a long historical process, in which the village name and the name of the weaving motif never stood alone as a neutral entity, but were loaded with philosophical meaning, social values, and spirituality that were rooted in the life of the Sasak people.

From the toponymy search, it was found that the name "Sukarara" comes from the word *suke* which means willing or sincere, reflecting the spirit of independence and determination of the community in facing past challenges. This name is also closely tied to the story of the village's founders, Raden Uga and Raden Cempaka, whose tombs are still sacred to this day as a reminder of the origins and collective identity. The existence of sacred sites such as the Karang Baru Tomb, Loang Baloq, and the source of the old spring confirms that the oral history of the Sukarara people has a foundation in physical reality that continues to be maintained as a marker of memory.

Meanwhile, the tradition of weaving in Sukarara is not just an economic livelihood, but the heart of the history and mythology of the village. Weaving activities have been going on for centuries and are integrated with various life rituals, ranging from the *mandik* ritual before starting weaving, the *nyensek* philosophy that binds women's morals and manners, to the traditional sanction of *dende nyensek* which strengthens the value of social responsibility. Each weaving motif has its own story and function, such as the *Subahnale* motif which was born from the expressions of amazement of the weavers, the *Umbak* motif which is devoted to the ritual of shaving baby hair, and other derivative motifs inspired by local flora and fauna such as *Kembang Komak* and *Lepang*. This shows that weaving functions as a medium of communication between the collective memory of the past and the spiritual reality of the present, as well as a mirror of the harmonious relationship between the Sukarara people and the surrounding environment.

However, this study also reveals a serious threat to the sustainability of such collective memory. The lack of regeneration of young weavers, with only about 15% of artisans under the age of 30, as well as the shift in value due to commercialization that reduces philosophical meaning to mere economic exchange value, has led to the fading of the younger generation's understanding of the story behind each motif. Many sacred motifs began to be modified or sold freely without regard to customary rules, while traditional rituals such as the *cauldron* began to be abandoned. This phenomenon is not just the loss of

weaving techniques, but rather the fading of their identity as "Sukarara people" which over the centuries has been built on the foundation of collective memory.

Theoretically, this study strengthens Maurice Halbwachs's framework of collective memory by showing that collective memory not only lives in speech and cultural symbols, but is also inherent in physical spaces and social practices that are constantly repeated. When physical space is neglected and social practices are abandoned, then collective memory loses its marker and slowly fades. This research also enriches the study of toponymy by showing that place naming cannot be separated from cultural, social, and environmental physical conditions that are intertwined.

Therefore, documenting the story and philosophy behind the village name and weaving motifs is not just an academic task, but an emergency effort to keep Sukarara's soul from being lost to time. The necessary preservation efforts are not enough to maintain the physical production of weaving, but must include the revitalization of oral traditions, the integration of knowledge about weaving into formal education, the use of digital technologies for documentation and promotion, and the strengthening of customary regulations that protect sacred motifs from commercial exploitation. Thus, weaving will remain the heart of Sukarara Village's history and mythology that flows from generation to generation, connecting the past with the present and the future, as well as ensuring that the identity of the "Sukarara people" remains alive in their collective memory.

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