

# Wedding Procession of Sasak Ethnic Group as Presented in the *Cilokaq* Text Titled ‘*Ngiring Penganten*’ (The Bridal Parade): A Review Based on Dilthey’s Hermeneutics

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## ABSTRACT

This research is aimed at describing the marriage custom procession of Sasak Ethnic group in Lombok, Indonesia which is represented in the modern *cilokaq* text titled ‘*Ngiring Penganten*’ (The Bridal Parade). The data on the ethnic wedding procession of Sasak ethnic group in Lombok island which are represented in modern text of ‘*cilokaq*’ were then internalised into the wedding procession of Sasak ethnic group of Lombok. This study of literature used content analysis that is the descriptive qualitative method. The discussion of *cilokaq* text ‘*ngiring penganten*’ is analyzed using Dilthey’s Hermeneutics. The other data used in this study also include video footage of *cilokaq* tradition by L. Syukri and Teguh K downloaded from YouTube. The video footage was then transcribed and analyzed to study the form of wedding procession in the Sasak ethnic group in Lombok. Findings have shown that there are several forms of traditional Lombok Sasak ethnic marriage procession contained in the modern art text of *Cilokaq* ‘The Bridal Parade’ by L. Syukri and Teguh K., namely: 1) ‘*Memaling*’ (symbolic bride kidnapping ritual), 2) ‘*Ngawinang*’ (the marriage), and 3) ‘*Nyongkolan*’ (the wedding party). All three forms of traditional rituals which are part of a traditional wedding procession include: a) *Sejati* or *besejati*, b) *Selabar*, c) ‘*Bait wali*’ (seeking consent from the guardian of the bride to witness the wedding), and d) *Sorong serah* (handing over the bride to the groom’s family).

**Keywords:** *Sasak Ethnic Group of Lombok, Modern Cilokaq, the Song of ‘Ngiring Penganten’ (The Bridal Parade), Traditional Sasak Marriage, Dilthey’s Hermeneutics*

## 1. INTRODUCTION

As a multicultural and multiethnic country, Indonesia possesses cultural wealth and uniqueness in diverse aspects, especially in the arts. By looking at the artistic aspect, evidence of local identity can be observed in local wisdom that is owned by each ethnicity. [1] The local wisdom can be fathomed through conceptual consensus and the nature of its existence (being). It can also be conceptually interpreted as a cultural identity which means the cultural identity or personality of a nation. Furthermore, local wisdom also means the overall characteristics of a culture that the community / nation has as a result of past experiences. Local wisdom is not eternal, but continues to develop with the principle of openness. It is open to external cultures in accordance with current

developments, which are presented in the original culture (reproduction). Furthermore, a person's identity is set by his or her membership in various social units. If a person comes from the Bugis ethnicity, with his Bugis culture, it can be said that he has a Bugis identity. This has also happened to the other ethnicities such as Dani, Amukme, Tugutil, Java, Bali, Manggarai, and others [1]. Referring to the principle of openness to foreign culture that continues to penetrate, Indonesians as the rightful owners of the local culture have a duty to keep trying to preserve and adapt to the universal cultural context, especially in the arts sector as it is happening today, in the era of hyperreality. [2] Hyperreality refers to the deconstructed form of the previous reality, so that this reality will be totally different from the previous one. Hyperreality is a state when reality collapses as it is taken over by virtual modifications which is considered

more authentic than reality itself. Currently, there is a tendency for members of society to influence members of other communities in subtle ways, by polarizing the concept of cultural hegemony. The concept of hegemony is a method and tactic used to subtly suppress the others by producing consensus and conducting negotiation (with the oppressed class) through the cultivation of ideological awareness [3]. The phenomenon above has occurred in the Lombok Sasak ethnic group, especially in the cultural aspect of the *cilokaq*. The art of *cilokaq* can be said to be the ethnic identity of Lombok's Sasak. One dimension that has a significant correlation with the dynamics of the Sasak people on the island of Lombok is the appropriateness of ethnicity's name (Sasak Lombok) with the daily attitudes and behavior of the Sasak people on the island of Lombok. In the case where alteration to their original characters occurs, it is caused by the advancement of science and technology. Sasak of Lombok possesses a range of meanings (from oral sources). Those meanings have been given because in ancient times, Sasak was overgrown with a dense jungle (*seseq* = meeting). Another meaning given is that Sasak means bamboo or wood reeds which are assembled into one. In the *Negarakeragama* Book, Sasak and Lombok are used for mentioning the names of a number of places. The western part of Lombok is named Lombok Mirah and the eastern part of Lombok is named Sasak Adi [4]. Looking at the universal meaning, people understand Sasak as the name of the ethnic and Lombok as the name of the island. For the people of Lombok, the two words are inseparable, because both have a broad meaning, and even serve as a philosophical foundation for its inhabitants. Sa'sas' lombo means a straight path or a righteous path, considering that name is the source of life and represents life for the ethnic group members who inhabit the island of Lombok. Sasak and Lombok are closely related, therefore they are not separable. The two words are woven together and derived from the word sa'sa 'loombo. The word sa '= one and lombo' = straight. Thus, the Lombok sasak means the only straight way of living or the only righteous path [4]. It is not surprising that the Lombok Sasak people are considerably strict in maintaining their culture because achieving the righteous way of life is no easy feat, especially regarding traditions, one of which is the traditional marriage procession which will be the subject discussed in this paper.

The traditional music of *cilokaq* is one of the traditional music art forms performed by Sasak people who have lived and developed since ancient times. Initially, *cilokaq* music only was only performed using one musical instrument, namely the lute which was carried by the preachers who came to spread Islam to the island of Lombok. Back then, *gambus* was the only instrument to gather people, considering that at that time musical instruments were still rare. People will quickly

gather when the stringed instrument is played [4]. At present this function has undergone a transformation. The orchestra functions as entertainment at weddings, circumcisions, or major regional national events. This orchestra is brought to the party venues by way of hosting paid performers. Apart from that, the orchestra can also serve as an encouragement for mutual cooperation. With this lute, people have performed songs for leisure and fatigue release. The lute has been gradually added and combined with other instruments as a complement to the melody and rhythm of the songs that are sung [5]. This music consists of a variety of supporting instruments, including a string instrument, two stringed instruments, each of which functions as a melody and chord, a string instrument, and a violin that functions as a control for the melody. *Gambus* is made of '*gerupuk*' wood and goat skin as the resonator. The shape resembles a guitar, the only difference is that on its body, there is no waist. The strings consist of four notes, one string each. There are also wind instruments, flutes, and a type of local flute called *pereret* that function to play melodies. There are three instruments for striking, drums, each of which functions as a control for rhythm, a control of dynamics and tempo, as well as a gong. *Rerincik* is also used as a rhythmic control [6]. However, as a result of the rapid flow of globalization today, the transformation of forms is increasingly developing from merely using the *gambus* and the instruments mentioned above, the '*Kecimol*' music bands have also emerged. The music is synonymous with the Sasak version of dangdut koplo (energetic dangdut), which is also said to be modern *cilokaq*. The instruments used are guitar, bass, ketipung / small hand drum, tenor-drum, bass-drum, with a sound system like a dangdut music band and the stage. The interesting fact about Sasak Lombok's music is the content of the song's lyrics. That is, this *cilokaq* music is not only arranged for mass gatherers and entertainment, but also as a means of education for the Sasak community in particular and other people in general, through the themes of the songs which contain moral, educational, religious, social, and social messages. It is a way to introduce culture and traditions, such as the modern *cilokaq* song 'The Bridal Parade'.

The modern *cilokaq* song '*Ngiring Penganten*' (The Bridal Parade) teaches the community about what and how the Lombok Sasak people carry out traditional wedding processions. That is the main rationale for the researcher's interest in studying the modern *cilokaq* song 'The Bridal Parade' as the focus of the study. Furthermore, the contents of the song will be internalized into the form of a traditional wedding procession of the Sasak Lombok ethnic group. Then, this study will discuss what the modern *cilokaq* song of 'The Bridal Parade' is about and the content conveyed in it. The traditional marriage procession presented in the text with the description of the reality that occurs in the

Lombok Sasak community is highlighted using Dilthey's hermeneutics. This is intended to understand the historical and social aspects of human life and society in creating what Dilthey calls objective spirits (lifestyle, culture, customs, law, state, religion, art, science, philosophy) with three hermeneutic concepts. First, *erlebnis*, this concept refers to two meanings, namely experience and appreciation, but more emphasis is placed on the meaning of appreciation. Second, *ausdruck*, this concept can be translated as an expression. Third, *verstehen* (understanding), this concept includes two forms, namely basic understanding and high-level understanding. Basic understanding is the understanding of dealing with objects and events. Meanwhile, high level understanding is an understanding of what these events and objects are about or represent [7].

## 2. LITERATURE REVIEW

In the year of 1948, in a village called Lengkok Kali, Sakra sub-district, *Cilokaq* was performed as orchestral music. The performance was led by Mami 'Serinatih (deceased), and was later considered a *cilokaq* music lover. The name *cilokaq* is taken from one of the names or the title of the song that was popular at the time. There is also a source which mentions *cilokaq* comes from the local word 'seloka', and stories are close to reality, because the verses form a poem telling stories resembling real life (locally known as Seloka) [5].

In the Sasak ethnic group in Lombok, other than *cilokaq*, there are also found other musical instruments including; a). *Genggong*, which is a wind instrument made of palm leaf midrib. Etymologically, the word *genggong* comes from the word 'geng' (high voice) called '*genggong lanang*', and 'gong' (low sound) is called '*wadon*', so the '*genggong*' music is played in pairs. b). *Mandolin*, which is a traditional stringed instrument that has strings and is played like a violin. Often used to accompany Rudat dances and traditional songs. c). *Gambus*, which is a stringed musical instrument using strings as a source (sound) that can be used to accompany traditional songs. d). *Tambourine*, which is a musical instrument of acculturation from Arabic culture with Sasak ethnicity. and e). *Barong Tengok*, which is a type of Lombok orchestra, consisting of six pairs of '*krenceng*' (small tambourine with jingles, one drum, and a set of traditional finger cymbals called '*petuk*') [4].

It is interesting to note that in each of the lyrics in the traditional Sasak ethnic song, there are messages in the songs that describe the life of the Sasak people regarding culture, education, moral teachings, traditions and so on. The same also applies to the tradition of *nyongkolan* (the wedding party). The '*nyongkolan*' tradition stems from a habit of the Sasak aristocracy in the past when carrying out weddings and making it a

media publication and distinctions in the social structure of the Sasak community, then they crystallized it into customs to be implemented in that community [12].

Deciphering the meaning within the traditional songs of the Sasak people is certainly a difficult task. To reveal the description of the life of the Sasak people in the *cilokaq* song, the analysis needs to be carried out more in-depth studies. In this case, one of the methods that can be used is Wilhelm Dilthey's hermeneutics. This method is used in examining how the tradition of 'Merarik' of the Sasak ethnic group in Lombok is represented in the *cilokaq* text titled 'The Bridal Parade'.

## 3. RESEARCH METHOD

This study employed a descriptive qualitative method. This qualitative research is a multi-perspective method used in understanding the meaning of life, social, and human culture in the world [8]. This qualitative research is research that seeks to analyze social life by describing the social context from the point of view or interpretation of individuals (informants) in a scientific setting. In other words, qualitative research seeks to understand how an individual sees, interprets, or describes his social life [9]. The research data is in the form of the modern *cilokaq* song 'The Bridal Parade' by L. Syukri and Teguh K. The data in the form of video produced by Miru Production Lawas & Story was obtained from YouTube media sources from Razak Zak's account. The data collection technique employed was documentation on video footage.

This study is a literature review which also includes content analysis of the lyrics within the modern Sasak *cilokaq* song 'The Bridal Parade' based on Dilthey's hermeneutic theory. This theory is used to discern the representation of the traditional wedding ceremony in the *cilokaq* text with the reality of the Lombok Sasak community. Three concepts were included in the analysis, the first is appreciation (*erlebnis*) in the sense of human historicity, in this case the traditional marriage procession of the Lombok Sasak people. Both expressions / utterances (*ausdruck*), in this case those in the *cilokaq* text 'The Bridal Parade' serve as a medium used by the community in expressing their historical and social life presented as an objective spirit (*cilokaq* text as a cultural product). Third, understanding (*verstehen*); in the sense that the researcher connects the objective spirit (*cilokaq* cultural product) with the historical and social realms (natural thinking) of the Lombok Sasak people in performing the traditional wedding procession.

## 4. FINDINGS AND DISCUSSION

### 4.1. Cultural Product of and the Discussion on the Modern Cilokaq Text Titled 'The Bridal Parade'

The text of the modern *cilokaq* song 'The Bridal Parade' consists of five verses. Each stanza represents a traditional marriage procession, starting from 'pemaling' (symbolic bride kidnapping/consensual elopement), 'ngawinang' (marriage), and 'nyongkolan' (the wedding party).

#### 4.1.1. Stanza 1

*"Lamun terune dait dedare bepayuan gin merarik. Dengan toak pade tinjot saq gitaq anak ne jari penganten. Batur bajang luek pade dateng. Saq bejangok, saq jangok penganten."*

Literally, this means:

"When a son/daughter decides to get married, the parents will be surprised to see their child become a bride or groom. At that time the young people will come to visit the newlyweds."

By looking at the perceptual meaning of the verse, it represents the first stage of the process of carrying out the Sasak custom of 'merarik' (marriage) by symbolically kidnapping the bride. In *erlebnis* or life experience, the Lombok Sasak people perform the symbolic bride kidnapping ritual, at around 18: 30-20.00 when people in general are in their resting time. This is done to avoid public suspicion [10]. However, before this step is performed, the bride and groom first made an agreement. Next, the girl will be taken to a hiding place (relative or family's house). While in the hiding place or hiding house (*bale penyeboan*) the bride and groom are bound by various customary provisions that must be obeyed. These customary provisions include not sleeping in one bed, molesting, raping, and other acts of violence [11]. Parents, family and friends will be informed about the prospective bride and groom and they will come to visit them.

#### 4.1.2. Stanza 2

*"Malem nikah bentek-entek. Rasen angen jari penganten. Luek dengan saq nyaksian toak tanak nine mame. Bentek-entek gamak idap angen."*

The following is its literal meaning:

"On the wedding night both the bride and groom were feeling uneasy. Many people witness it, from the elderly, youth, to children."

The second stanza literally represents what is called 'ngawinang' (to marry or marry off). This stage is the core part of the traditional Sasak wedding procession in

Lombok. This step is one of a series of efforts to resolve the traditional 'merarik' (wedding ceremony) of Sasak people. The aim is to provide legal status based on religion for the relationship between the bride and groom, so that they can mingle and have a legal relationship as a husband and wife [10]. This procession is witnessed by both the family and the invited guests. The location for this event is usually at the groom's house or at a mosque.

#### 4.1.3. Stanza 3

*"Inggas nikah gamaq batur karing teantih jelo begawe. Gawe dateng gamaq batur ngerameang pinak hiburan. Mulen adat sasak gamaq batur gawe nyongkolan jari teradisi."*

Its literal meaning is:

"After the wedding, the attendees are waiting for the main event or 'gawe'."

The event is held lively and some forms of party and entertainment also present. The highlight of the long-awaited event is 'nyongkolan' (which also include a parade of the newlyweds, attendees and traditional performers) that is the newlyweds to be escorted to the house of the bride's parents. In terms of *erlebnis*, the third stanza represents what is called 'gawe' and 'nyongkolan'. 'Gawe' and 'nyongkolan' are a series of traditional marriage rituals. The *Begawe* (feast) tradition is basically the main event that is preserved, because this tradition maintains positive values. One of the facts is that all families from different regions gather to celebrate and at the same time help run the event, and as a result, the relationship between the family and the surrounding community is always well maintained [11]. Meanwhile, 'nyongkolan' procession in the Sasak community is a custom which implements the 'merarik' marriage system (which highlights the idea of consensual elopement). In the meantime, 'nyongkolan' is simply a ceremony for the procession for the bride and groom from the groom's house to the bride's house, as a medium for publication or sharing and a gathering place between the two families. The family, traditional elders, communities, and close relatives participate in the festivities of Sasak traditional music [12].

#### 4.1.4. Stanza 4

*"Jelo gawe gamaq batur. Gong gamelan kance kecimol. Ngerameang pinak hiburan Luek dengan saq bejogetan Silaq batur teiring penganten Iring penganten jok balen mentoak ne."*

This literally means:

"In the 'gawe' (the main event), the gong, gamelan and *kecimol* (musical art) are hosted to enliven the event. People would dance and after that, the people on

the groom's side will also join the parade to escort the bride and groom to the house of the woman's parents. "

The fourth stanza literally represents an artistic event or entertainment. Usually the 'epen gawe' (groom's family) host traditional art performers to enliven the 'gawe' and 'nyongkolan' events.

#### 4.1.5. Stanza 5

*"Penganten nine dait mame. Bepayasan maraq raje. Tepayungan gamaq batur. Siq payung agung aduh salah ne. Silaq batur teiring penganten Iring penganten jok balen mentoak ne."*

The following is its literal meaning:

"The bride and groom will be dressed like a king and queen, and the guards (*pengarak*) will carry a grand traditional umbrella over them."

In terms of *erlebnis*, the last stanza of "The Bridal Parade" song represents the climax of a series of traditional wedding processions called 'nyongkolan' in the culture of Sasak people in Lombok. In this event, before the bride and groom are paraded into the house of the bride's family, they are dressed as a king and queen. Likewise, neighbors, relatives, and family were participating as if they are royal guards. Two people will carry a grand umbrella for the bride and groom. The parade is also joined by performers of traditional arts, gamelan and modern *cilokaq*.

In terms of 'ausdruck', the modern *cilokaq* song titled 'The Bridal Parade' by L. Syukri and Teguh K. represents the essence of the traditional cultural rites of the Lombok Sasak people in performing traditional wedding processions. Ausdruck, thus, can be translated into an objectification of human knowledge, feelings, and desires [13]. Regarding works of art as an objectification of life experiences, Dilthey categorizes these into three main points, namely ideas that include broader concepts, assessments, and thought relationships. Furthermore, there are also the actions and expressions of life experiences [13]. The classification is crystallized in the modern *cilokaq* 'The Bridal Parade', of which lyrics not only represent art as entertainment, but there are also important messages that are conveyed, namely the Lombok Sasak community with socio-historical questions about traditional customs that must be preserved especially in the present era of hyperreality. In terms of actions performed, the songwriter teaches the Sasak people about the importance of preserving traditional cultural rituals such as 'merarik' ritual.

To discuss the expression of experience, moral messages are represented by the lyrics. In terms of *Verstehen*, the song lyrics are full of philosophical meanings. In the first stanza, these lyrics represent the origin of the traditional wedding procession of the

Lombok Sasak tribe, while up to the last stanza, these lyrics explain the culmination of a series of traditional wedding ceremony processions for the people of Lombok. This means that the song lyrics represent three phases of wedding processions, namely the pre-wedding, wedding and post-wedding phases.

## 4.2. The Socio-historical Context of Sasak Ethnic Group in the Marriage Customs

In the previous discussion, there are three phases in the traditional wedding ceremony procession of the Lombok Sasak tribe, namely the pre-wedding (*pemaling*), wedding (*nikahang*), and post-wedding (*gawe and nyongkolan*) phases. In the socio-historical context of the Sasak ethnic group in Lombok, these three phases are a series of core processions, but there are other processes prior to the main procession, namely the pre-wedding, wedding and post-wedding phases.

### 4.2.1. Pre-Wedding

#### 4.2.1.1. *Sejati or Besejati (Informing the Bride's Family about Symbolic Bride Kidnapping Ritual)*

This ritual is done after the groom's family brings the bride home (symbolic bride kidnapping/consensual elopement). After a few days, ranging from one, two, or up to seven days (it varies depending on the distance of the residences of the bride and groom, *keliang* (respected elders) will be assigned by both sides of the families and those who are on assignment are called *pembayun* and have duties to report on the details of the wedding procession of *merarik* (marriage) to the bride's family after the bride is brought by *keliang* (the elders).

#### 4.2.1.2. *Selabar (Bait Wali) (Negotiation between the Groom's Family and the Bride's Guardian)*

This ritual is performed after the elders reported to the bride's family on the symbolic bride kidnapping ritual. It is aimed to ask consent from the bride's guardian and the guardianship of the daughter.

### 4.2.2. The marriage

*Ngawinang* (to marry), this ritual is the last step in the procession of wedding (*merarik*) in Sasak culture. This is performed to legalize the marriage status of the couple to be legal spouses.

### 4.2.3. Post-Wedding

#### 4.2.3.1. *Sorong Serah Ceremony (Symbolic Ceremony of Fine Payment for Custom Offenses Resulting from Bride Kidnapping and Wedding)*

This step is performed to make some dowry payment locally called as *aji karma* and pay fines for cultural offenses taking place from the symbolic bride kidnapping ritual up to the wedding ceremony and these rituals are part of handing over the bride to the groom's family. The sum of the payment is usually determined during *selabar* (negotiation) ritual.

#### 4.2.3.2. *Nyongkolan* (The Wedding Party)

*Nyongkolan* is the most festive during the wedding procession in Sasak traditional wedding ceremony. All attendees, especially the young ones, would participate in enjoying the performances and dancing [10].

## 5. CONCLUSION

In the socio-historical context of the Lombok Sasak people, the traditional wedding ceremony remains a cultural ritual that still exists and is carried out today. The steps in the wedding procession include *sejati* or *besejati*, *selabar* (*bait wali*), *ngawinang*, *sorong serah rituals*, and *nyongkolan* are both strict and complex as viewed from a contemporary perspective, but these rituals represent authentic cultural identities that project moral, social and religious values. In the community, thoughts on their culture serve as cultural assets which are continuously preserved. This cultural phenomenon in addition to the rapid flow of globalization in today's hyperreality society have made humans no longer able to distinguish between real and false realities. In the song of *cilokaq* titled *Ngiring Penganten* or 'The Bridal Parade', the prominent cultural identity in the traditional wedding rites of the Sasak ethnic group in Lombok are conveyed through the media of songs with contemporary nuances in order to make the general public and also young people enjoy and take lessons from the essence of *cilokaq* tradition.

Within the five verses, the song provides a representation of the traditional *merarik* ceremony of the Sasak ethnic group in Lombok as explained the three phases that is pre-marriage (*memaling-* a symbolic bride kidnapping ritual), marriage (*ngawinang* or *nikahang*), and post-marriage (*gawe nyongkolan*). These three phases teach us about courage, responsibility, working hard in the life ahead, especially in building a family.

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