Indirect Meaning of Tembang Dangdang Gule Saking Sunan Bonang in Sasak Wedding Ceremony

Syamsurrijal[1], Burhanuddin Arafah[2], Mustafa Makka[3], Fathu Rahman[4]

[1]Universitas Bumigora, Faculty of Social and Humanities, Mataram, Indonesia

[2,3,4] Universitas Hassanuddin, Faculty of Cultural Sciences, Jl. Perintis Kemerdekaan KM. 10 Makassar, Sulawesu Selatan, 90245, Indonesia

Abstract: *Lombok, as one of the cultural regions in Indonesia, has a wealth of diverse culture. One of the most popular cultures in Lombok is oral literature. There are four kinds of oral tradition or literature in Sasak ethnic that are: Tembang (poetry), lelakaq (prose), nyaer (history) and betandak (song). The tembang uses kawi or old high Javanese language in Sorong serah ritual. The tembang uses to convey ethical and moral values to participants. The tembang contains many metaphorical words indirect meaning so that many participants do not have the real meaning of the poem. The purpose of the study is to disclose the real meaning of tembang Dangdang Gule saking Sunan Bonang. The research design uses in the study is qualitative interpretative by using recording, documentation, take note and interview as a data collecting method. The researcher concludes that the process of giving meaning in the poem, which is established by semiotic of Riffaterre has some phases which are able to create the meaning objectively. The phases provide cover the analysis based on a linguistic and literary aspect such as heuristically reading which is reading the poem based on the language system and hermeneutically reading which is reading the poem based on the sign related to the reality built. From those phases, the Dangdang gule poem indicates or tells about the journey of Prophet Muhammad SAW in isro miroj event. In that poem Datu pandite aji or Zatullah visited by his messenger Prophet Muhammad SAW in a sacred event called isra miraj as mention in Al-Quran surah al isra and annajm. On that event, Prophet Muhammad makes sacred Journey from Mecca Al Mukarromah.*

Keywords: Tembang, Sorong Serah Aji Krama, indirectness, Wedding Ceremony

1. Introduction

The cultural diversity in Indonesia is a special character in the worldwide. The culture is viewed as a nation's asset and must be preserved. One of the characteristics of Indonesian culture is the existence of oral literature. One of the regions in Indonesia that has a uniqueness in culture is Lombok Island, West Nusa Tenggara. Lombok, as one of the cultural regions in Indonesia, has a wealth of diverse culture. Generally, one of the most popular cultures in Lombok is oral literature. Nowadays some regions in Lombok have been left the culture due to development of technology, interference of outer culture, provincial government policy, and so forth. Meanwhile, education and culture ministry even UNESCO has issued conventions about the significance of preservation and maintenance of oral literature. Arafah (2013:3) states that preserve means nurturing for a very long time. So, the protection of cultural heritage means nurturing effort the cultural effort for a very long time.

Lombok is a wealth of traditional literary works. Hartono (2018) describes that there are four kinds of oral tradition or literature in Sasak ethnic, i.e. *Tembang* (poetry), *lelakaq* (prose), *nyaer* (history) and *betandak* (song). The *tembang* uses *kawi* or old high Javanese language in *sorong serah* ritual. The tembang uses to convey ethical and moral values to participants; *lelakaq* uses kawi and Sasak language. It is used to entertain both parties in *sorong serah* ritual as well; *nyaer* uses *Melayu* and Sasak language. And *betandak* used Sasak ordinary language. It is used to express the writer's feeling in *bau nyale* event.

Sasak people carry out oral literature to convey moral, ethic, social, and other messages in *sorong serah aji krama (SSAK)*

ritual. Rahman (2018) states that an oral tradition is a form of literature that has been practised in human civilization. It uses utterances or verbal language as the media. So, it can be said that the communication strategies used in the process are direct communication.

Reading a poem is a quest for unity, and the unity is achieved or perceived only when the reader abandons the apparent referential or representational meaning of the discourse and the grasps the unifying feature or factor that the various signs of the poem expressed by indirectness. Pradopo (2007: 314), states that poetry is utterance or indirectness expression. Furthermore, poetry is the institute of the main utterance to the main problem, event, or narration.

Riffaterre's semiotics of poetry is used in this research because his theory closely related to analyzing poems. Rifffaterre (1973) stated that to analyze a poem based on semiotic analysis, some methods are applied as follows:

a) Indirect expression in a poem
Riffaterre stated that poetry is indirect expressions. The indirect expressions cause by some factors: a) Displacing meaning in a poem due to the usage of metaphorical words in literary work; metaphor, metonymy, comparison, personification, synecdoche, and allegory, b) Distorting meaning due to ambiguity, contradiction, and nonsense, c) Creating meaning is a poetical convention in the form of a vision which has no meaning linguistically but gives meaning in the poem, so the creation of this meaning is an organization of text outside linguistics: enjambment, taxation, typography and homologues

b) Determining Matrix, model and variant

To find out further poem meaning we need to have a theme and its problem by using matrix, model, its variants (Riffaterre, 1978: 13, 19-21). Matrix must be abstracted a poem. Matrix is the metaphorical word, but it is the key of words, comprise of a word, compound words or phrases, part of a sentence or simple sentence. Matrix aims at the theme. So, by using form will find a theme. The matrix as an intern hypnogram which transform become a metaphorical model. Matrix and model transformed become variants. Variants constitute of the model in each denomination signs, line or stanza. Hence, By using matrix, model and variant could abstract the poem theme.

c) Heuristics and Hermeneutics.

The methods are a) Heuristic. As the first stage of reading, heuristic dictates the readers in understanding the existence of linguistic signs. It includes the assumption that language is referential; a poem stands in the stage of mimesis (a representation of an action or statement about object and situation), b) Hermeneutic. Hermeneutic or retroactive reading is the second stage of interpretation. (Riffaterre, 1983) explain that through hermeneutic, the readers become conscious of their interpreting, even the text seems obscure and ambiguous (p.7-8).

As the conclusion, through these two stages of reading, the readers deal with interpretation in the level of first and second formal interpretation where the reader experience dual sign. There is a process of comprehending the core meaning of the poetry by the reader through the level of decoding sign in heuristic and the level of hermeneutic and d) Hypo gram. Literary work constitutes of other text transforming or previous text. Hypogram is the background of creating the poem, such as social culture, historical event, and natural phenomenon background. By presenting the hypo gram in poetry it will give meaning completely (Riffaterre, 1978: 13-15)

2. Research Method

2.1 Research Design

The type of research is descriptive qualitative interpretative in which the researcher acts as a full instrument. In qualitative research, there is no choice of other instruments except the researcher himself as a human instrument. The reason, according to Lincoln and Guba (1985), because of its flexible nature, qualitative research is characterized by "uncertainty". Certainty the scope of its subject; uncertain types and scope of data to be collected; uncertain source of data; and other kinds of uncertainty.

2.2 Data Source

The subject of this research is poem *Dangdang Gule saking Sunan Bonang,* This recording found from a nobleman who acts as pembayun or protocol in *sorong serah aji krama (SSAK) ritual*.

In collecting the data researcher used purposive sampling technique. A purposive sample is a non-probability sample that is selected based on the characteristics of a population and the objective of the study. Purposive sampling is also known as judgmental, selective, or subjective sampling.

2.3 Procedures in Collecting Data

The procedures of collecting data are a) Observation, b) Library Studies, c) Interview, d) Recording, e) Documentation, and f) Note-taking

2.4 Technique of Analyzing Data

The data collected analyzed with some several steps as follows: a) Tembang that have been found will be transcribed, b) Then the text of the tembang is translated by morphemic translation, c) Analyzing idiomatic translation of *tembang sorong serah,* d) Analyzing denotational text which is related with cultural aspect. e). Data obtained will be analyzed with semiotic Riffaterre to answer research questions.

3. Finding

According to Fathurrahman (2015:99-100) says that in reading the ancient manuscript, the poet of Sasak (*pemaos*) will recite certain manuscript related to a specific ritual, for instance in circumcision ritual or when planting rice *pemaos* will recite Puspekarme manuscript. Indarjaye at harvest time, while in the wedding ceremony will recite Jatiswara and Rengganis manuscript.

Fathurrahman (2015:41) reveals that basically *pepaosan* or Sasak song (*tembang*) has similarity with Sundanese, Javanese, Maduranese and Balinese. It has the same characteristic like a number of line in one stanza (*guru gatra*), syllable or alphabet (*guru wilangan/wicala*), and final sound at the end of the line (*guru lagu*). In Kawi literature, there are 11 kinds of song (*tembang*) which is describe travel life of man from prenatal to mortality that are 1) Asmarandane, 2) Mijil, 3) Kinanti, 4) Pangkur, 5) Sinom, 6) Durma, 7) Dangdang, 8) Pucung, 9) Gambuh, 10) Kumambang, 11) Megatruh.

Moreover, in Sasak community known six kinds of song that are 1) Asmarandane, 2) Pangkur, 3) Sinom, 4) Durma, 5) Dangdang gule, 6) Kumambang.

The following is Dangdang Gule text

    Winurcite Tatkalanè Pandita Aji
    Told   king   pandite
    Pinarekka
    Visited

    Dening Putri Atunggal ira
    By   daughter   only

    Ni Rengganis Peparabi
    Ni Rengganis   her name

Putri Anom   Pekik   Kelangkung
princess   young beautiful

Wayahi Sapta Welas   Warsi
 age   seventeent   old

Lempung Lembut Rinuntik   Raga
 Slim   soft her   body

Kunung Jenar Kang Pamulu
 Yellow   bright shape skin

Cahyani Gilang Gumilang
 shine   bright   clear

Tuhu Marang
   actual shape

Ratna Diwi Rengganis
   Ratna Diwi Rengganis

Tamat   Ilmu   Wanudya
  Perfectness knowledge   a girl

4. Discussion

Indirection Signs
Indirection is produced by displacing, distorting, and creating meaning (Riffaterre, 1978:2). A poem is a form of indirect expression that explains one thing by another meaning.

Displacing of Meaning
Displacing of meaning, according to Riffaterre (1978:2) has occurred when the signs shift from one meaning to another, when one word "stand for" another, as happens with metaphor, and metonymy. What is meant by metaphor and metonymy is a figure of speech which departures from logical usage that are aimed at gaining special effects. In this dang dang gule tembang as follows, there are some metaphors and metonymy used.

In the poem line 1, "*Winurcite Tatkalanè Datu Pandita Aji*". Means "when datu pandite aji". According to Mujahidunnafis interview on Sunday 17-01-2019 "Datu Pandita Aji" (line 1) is refers to God. This is because "Datu Pandite Aji" is a metaphor. In line 4 "*rengganis Paparabi*". Her name is rengganis. Reng means soul ganis means holy. According to Barnet, Burto and Cain (2006:746), metaphor asserts the identity, without connective such like or a verb such as appears, of terms that are like literally incompatible. "Datu Pandite Aji" gives a sort of veiled description of God. Next, "like a bright light" (line 9) is a simile that means something very sacred. That is called as simile which means items from different classes are explicitly compared by a connective such as like, as or than or by a verb such as appears or seems (Barnet et al., 2006:745). "*Cahyani Gilang Gumilang*" refers to the soul or in the poem called like a bright light. In other words, "like a bright light" contextually means God is very sacred who has the power to create and take the soul of human being and other living things.

Next sign is "*putri anom pekik kelangkung*" means young and beautiful princess (line 5) refers to someone or baby who has sacred body and soul. Therefore, this poem discusses God is the only creator who creates a human being, animal and other living things. He will come to the men who have sacred body and soul.

Distorting of meaning
According to Riffaterre (1978:2), distorting meaning is exist when there is ambiguity, contradiction or nonsense.

Ambiguity
Ambiguity is caused by the usage of words, phrase or sentence, which is equivocal or ambiguous. It has more than one meaning (*polyinterpretable*) interpretable based on the context. For instance, in the poem above, the word "Datu *pandita aji*" (line 1) which means a king.

Contradiction
The contradiction is caused by the usage of irony, paradox and antithesis. Barnet, Burto and Cain (2006:777) said that irony is the term which is stated in some degree negated by what is suggested. In this poem, the researcher do not find words, phrases and sentences which contradict with others. First-line to end line is supported by each other.

Nonsense
Nonsense is the words which have no meaning or the words which are not included in the dictionary. Nonsense has no meaning but has mysterious meaning or another meaning based on the context of the poem.

Usually, the nonsense of a poem is the words which contain supernatural. Unfortunately, the poem of Dang dang Gule does not use the nonsense.

Creating Meaning
Creating meaning exists when textual space serves as a principle of organization for making the sign out of linguistic items that may not be meaningful otherwise (for instance, symmetry, rhyme or semantic equivalences between positional homologous in a stanza or line) Riffaterre, 1978:2. In the ordinary text (not literary text), textual space has no meaning, but in a literary work, textual space can occur and create the meaning.

In the poem of "Dang dang Gule" there is no specific typography and homologue. Homologue is the line which has a similar rhythm, so that creates similar meaning as well.

Determining Matrix, Model and Variant
Matrix is the motor, the generator of the textual derivation, while the model determines the manner of that derivation (Riffaterre, 1978:21). Matrix is also called a keyword. Then, the matrix will be transformed into a model. A model is a form of metonymy or metaphor. After finding matrix and model, those are transformed as a variant which is organized as elaboration.

The matrix in Dang dang gule poem is "*datu pandite aji*", is God which is transformed as "*Cahyani Gilang Gumilang*" inline 9. This matrix is transformed as a variant which is organized as elaboration as follows:

1. *Winurcite Tatkalanè Pandita Aji*
   Told when the Datu Pandite Aji
2. *Pinarekka*
   Visited
3. *Dening Putri Atunggal ira*
   by his only one daughter

as mention before that datu stand for Zatullah or zat Allah, pandite originated from two words that are pandi means create, it means human being and living thing and aji means to own our lives.

From those matrices, model and variant, it can be concluded that the poem of dangdang gule can be abstracted as follow: God Allah subhanahu wataala who creates a human being and other things will come to a person and people who have holy body and soul. He will come like an angel with bright light like a full moon to convey messages and knowledge.

Heuristic and Hermeneutic Reading

The semiotic process takes place in the reader's mind and its result from the second reading. There are two levels or stages of reading. First is heuristic reading. Decoding the poem starts with a first reading stage that goes on from beginning to end of the text, from top to bottom of the page, and follows the syntagmatic unfolding. This first, heuristic reading is also where the first interpretation takes place since it is during this reading that meaning is apprehended (Riffaterre 1978:4-5).

Heuristic reading is reading based on the language system. Literary work, especially a poem, is created suggestively, the relation between line and stanza is implicit. That is because the poem only expresses the point of the idea. Therefore, the words which are considered as unimportant are not mentioned in the poem. Those make the poem becomes ungrammatical form. Thus, in this heuristic reading, the ungrammatical form of the poem must be naturalized to be grammatical form. In this naturalization, the words which have no suffix and prefix will be added prefix and suffix. It can be added the word or sentence to clarify the relation inter-sentenced. The structure is changed to be a grammatical structure. For instance, dangdang gule poem as follow will be read heuristically.

Table 1: Dandang gule poem

Dangdang Gula (original text)	Dangdang Gula (read heuristically)
Winurcite Tatkalanè Datu Pandita Aji	*Winurcite Tatkalanè Datu Pandita Aji*
told when king pandite aji *Pinarekka* Visit	told king *Datu pandite aji* *Pinarekka* visited
Dening Putri Atunggal ira by daughter only	*Dening Putri Atunggal ira* by the only one daughter

Ni Rengganis Peparabi Ni Rengganis her name	*Ni Rengganis Peparabi* her name is Ni Rengganis
Putri Anom Pekik Kelangkung princess young beautiful	*Putri Anom Pekik Kelangkung* She is young beautiful princess
Wayahi Sapta Welas Warsi age seventeent old	*Wayahi Sapta Welas Warsi* She is seventeen years old
Lempung Lembut Rinuntik Raga slim soft her body	*Lempung Lembut Rinuntik Raga* Her body is slim and soft
Kunung Jenar Kang Pamulu yellow bright shape skin	*Kunung Jenar Kang Pamulu* Her skin is yellow and bright
Cahyani Gilang Gumilang shine bright clear	*Cahyani Gilang Gumilang* She is bright like full moon
Tuhu Marang actual shape	*Tuhu Marang* She is so perfect
Ratna Diwi Rengganis Ratna Diwi Rengganis	*Ratna Diwi Rengganis* Ratna Diwi Rengganis
Tamat Ilmu Wanudya perfectness knowledge a girl	*Tamat Ilmu Wanudya* perfect a girl with her knowledge

Those heuristic above only provide the meaning of the poem based on the conventional language as a semiotic system in the first level. Hence, it has no provide the meaning or interpretation of the poem yet. To provide the meaning and interpretation of the poem, retroactive reading is required based on the literary convention as a semiotic system in the second level or stage that is termed as hermeneutic reading.

This is the time for the second interpretation, for the truly hermeneutic reading. As they progress through the text, the reader remembers what he/she just read and modifies the understanding of it in the light of what he/she is now decoding (Riffaterre, 1978:5). The maximal effect of retroactive reading, the climax of its function as a generator as significance, naturally comes at the end of the poem.

The poem of *dangdang gule* exemplified relationship God and his messenger. According to Purnamustawa in a free interview on Sunday 18-01- 2019. Pandite or pandito aji in Javanese is a symbol which stands for someone who has strength and power and equipped the highest position in social stratum. A person who has power and authorization he could be able to give order and protect his people.
Meanwhile, in Sasak people, Datu means zatullah or zat Allah, Pandi is who create it is us, Aji is who owns us. So, datu pandite aji refers to Allah he is the only one creator who has to create and own us. According to Purnamustawa the poem tells about the relationship between God and messenger like father and beautiful daughter. The messenger always praises and yearn his God presence to give merciful and guidance to his life. When God comes to convey his message, the messenger is very happy; his face likes full moonlight.

Hypogram or Intertextuality

To contribute to the comprehensive meaning of the poem, the literary work requires to be related to other text which

becomes the background of creating process. According to Riffaterre (1978:27), the selected of such word is regulated by tradition, by the historically definable esthetic system; that same system dictates the words' interpretation (especially their perception as a sign of values). A poem is a response to other literary work. The poem of *dangdang gule*

The content of the *Dangdang gule* is related to assemble of God and messenger, in Islam called *Isra* and *Mi'raj*. According to Al Quran, *Isra Mi'raj* celebrates the Prophet Muhammad's night journey to Heaven after he met Gabriel while meditating in a mountain cave near Mecca. In the cave, Muhammad agreed to God's demand that he should found Islam and teach the world that there is only one true God.

According to the Quran, Muhammad departed the Holy Masjid in Mecca to go to Masjid al-Asqa in Jerusalem. From Masjid al-Asqa, Gabriel, an angel of God, guided Muhammad through the Kingdom of God and the seven heavens.

After meeting prophets at each level of heaven and seeing many wonders that surrounded him, Muhammad travelled across the seventh heaven to ascend to Paradise. In Paradise, the wonders of Heaven increased in both quantity and scale.

Muhammad eventually reached the Throne of God. At the Throne of God, God formally ordered Muhammad to found Islam. God promised that Muslims who are obedient would be rewarded with the wonders of Paradise. Muhammad returned to Earth to carry out his mission and found Islam.

5. Conclusions

Based on the discussion above, the researcher concludes that the process of giving meaning in the poem, which is established by semiotic of Riffaterre has some phases which are able to create the meaning objectively. The phases that Riffaterre provides cover the analysis based on linguistic and literary aspect such as heuristically reading which is reading the poem based on the language system and hermeneutically reading which is reading the poem based on the sign related to the reality built.

From those phases, the Dangdang gule poem indicates or tells about the journey of Prophet Muhammad SAW in isro miroj event. In that poem, Datu pandite aji or God visited by his messenger Prophet Muhammad SAW in a sacred event called isra miraj as mention in Al-Quran surah al isra and annajm. On that event, Prophet Muhammad makes sacred Journey from Mecca Al Mukarromah

سُبْحَانَ الَّذِي إِ رَسْأَسْ بِعَبْدِهِ لَيْلاً مِّنَ الْمَسْجِدِ الْحَرَامِ إِلَى الْمَسْجِدِ الأَقْصَى
"Glory to Allah, who has carried out His servants at night from the Masjidil Haram to the Masjidil Aqsa" (Al Isra ': 1).

After conducting worship or *sholat sunnah* then He continues his miraj journey to the seventh sky to face Zatullah to receive a command for conducting worship five times a day.

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Author Profile

Syamsurrijal born Juli 27th 1981 at central Lombok. Received a bachelor's degree in English language education (S.Pd) from the Teaching and Education Institute of the IKIP Mataram in 2009. in 2011 received a Master's degree in Humanities from Hasanuddin University. 2016 until now is studying with a major in linguistics at Hasanuddin University