

# ***Kalondo Bunti* Culture of the Mbojo Tribe Community in the Perspective of Islamic Law**

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**Abstract.** This study aims to examine the *Kalondo Bunti* Culture in the *Mbojo* Tribe community from the perspective of Islamic law. This research uses qualitative research with field studies, namely in Bima Regency. The research approach uses anthropology and. The collection techniques are observation, interviews, and documentation. The data analysis processing techniques include reduction, data presentation, and conclusion. The results of this study indicate the view of Islamic law on the practice of *Kalondo Bunti* in the wedding customs of the Bima community is permissible because, looking at the procedures for its implementation and its objectives, there are no elements that contradict the *Shari'a* proposition, as long as the community's customs do not conflict with the Al-Qur'an and al-Hadith then it is permissible, except that custom has violated the provisions of Islamic law. this is because this tradition has Islamic values, namely social values such as friendship values, cooperation, affection, mutual help.

**Keywords:** *Kalondo Bunti*; *Mbojo* Community; Islamic Law

## **1 Introduction**

Living things on this earth were created by Allah in pairs, and humans were created male and female[1]. Man created by Allah with the intention and purpose, namely to worship Allah SWT as the Creator, worship in the sense of serving Allah SWT as a whole, both individually and as members within society and as a unit of being in the universe [2].

Marriage is a sacred bond in Islam or a happy moment for every life partner [3]. Therefore, marriage is not just to follow the Islamic religion or continue the ancestors' instincts to form a *sakinah mawadah warahmah* family [4].

In the bonds of legal relations between men and women, however, it has a very deep and comprehensive meaning for human life towards the life that is aspired to. In Islam, the implementation of marriage has strong guidelines regarding the goals and pillars of the marriage itself. This can be seen from the Qur'an and al-Hadith. Besides that, the issue of marriage has been regulated in Law No. 16 of 2019 (amendment to Law No. 1 of 1974) [5].

The marriage recommended by Islam is to perform worship, not to vent the satisfaction of lust in the form of just having sex. Therefore, marriage is a bond that is very strong and has a lofty purpose, as stated in the Compilation of Islamic Law (KHI) articles 2 and 3 confirms, marriage According to Islamic law, marriage is a strong contract (*mithaqan ghalizhon*) to obey Allah's commandments and carry them out constitutes worship. Marriage aims to realize household life: *sakinah, mawaddah, and rahmah* [6].

Tradition in marriage is important because it concerns the bride and groom and the relationship between the two parties, such as their siblings or other families [7]. Customs passed down from generation to generation (from ancestors) are still carried out in society as an assessment or assumption that the existing methods are the best and correct. Because the meaning of this marriage is so important, the implementation of the marriage is always accompanied by various complete ceremonies with offerings [8]. This all seems to be superstition, but in reality, this is still deeply pervasive in the beliefs of the majority of the Indonesian people. Therefore, it is still practiced everywhere [9].

Marriage in the *Mbojo* tribal community is a tradition that is firmly attached to this day so that its existence continues. The marriage tradition involves a series of processes. Starting from *Kacao Ngahi* or *Panati, Ngge'e Nuru* (living together at the prospective parents-in-law's house), *Kaboro co'i* (collection of dowry), *Wa'a co'i* (bringing dowry to the bride). Fifth, *Mbolo teki* (deliberation in preparing for the wedding). Sixth, *Teka ra ne'e* (assisting families who have a *hajjat*). Seventh, *Boho oi ndeu Mbaru, Kalondo Bunti*, ritual *Peta Kapanca* (sticking henna leaves), marriage contract, and *Pamaco* (wedding reception) [10].

From several sequences and rows of marriage practices in the *Mbojo* Tribe community, the author sees and identifies that the tradition of *Kalondo Bunti* is unique because the bride will be picked up by the groom from his residence and paraded by the local community and carried on a stretcher by four young men from the bride's family using rattan chairs to the *Uma Ruka* or mahligai place to carry out the *peta Kapanca* make-up ceremony procession.

Along with the development of the era, modernism, and globalization, sometimes the customs and culture left by the ancestors will fade, but this is not the case for the *Mbojo* people. These cultures are still being maintained and are still embedded in people's lives.

This research was conducted in Bima Regency. There are several reasons for the researcher to do the first research because this area still preserves ancestral traditions and culture, which routinely in daily life still pass down ancestral traditions, especially the *Kalondo Bunti* tradition. Second, the *Mbojo* area is geographically flanked by mountains, thus forming two forms of community settlement that inhabit its territory: residents who live in the highlands, namely in the mountains, and residents who live in the lowlands (coastal).

Communities in the highlands or mountainous areas are still conservative towards the existence of their culture and traditions without outside cultural influences or are still original, while people who live in the lowlands or coastal areas have begun to be eroded by outside cultural influences.

## 2 Methods

This research uses qualitative field studies in the Bima district. This study uses an anthropological and sociological approach [11]. In this case, anthropology will study how the practices and expressive forms regarding the customary marriage culture of the Bima people. Meanwhile, the Sociological Approach is an approach that relates directly to the community or the object to be studied, here, the researcher deals directly with respondents to find out the influence of wedding traditions and culture. the adat of the *Mbojo* tribe of the Bima community towards community behavior in carrying out their religious practices.

The first data collection method is observation collection. The observation is carried out by interacting and dealing directly with the community to explore and find data that is by problems relevant to the research. Second, direct interviews were conducted with traditional leaders, community leaders, Lebe Nae, religious leaders, and the head of the Bima Regency MUI. The third documentation is in the form of photos of the *Kalondo Bunti* practice of the *Mbojo* tribe. The data analysis technique with reduction, data presentation, and conclusion

## 3 Result and Discussions

### 3.1 Practice The Culture of Kalando Bunti in the Bima Society

Marriage or the Bima language "*Nika ra neku*" in the culture of Bima Regency has standard rules [12]. The rules are strict enough that one mistake can delay or even cancel wedding plans. In the past, a prospective groom was not allowed to cross paths with future in-laws. He had to avoid crossing paths. If they happen to pass each other, then the candidate is considered impolite. For that, they must be punished by refusing to become a son-in-law. These strict rules certainly become meaningful because they are obeyed by all members of society [13].

Now, of course, these rules have become part of the cultural heritage of the Bima people. For example, in the Bima's language, *ngge'e nuru* means to live with the prospective parents-in-law to serve there. "*Nika ro Neku*" consists of two words: *nika* and *neku*. The word *nika* comes from the Indonesian (Malay language) marriage. Because the Bima language (*Mbojo*) does not recognize a final consonant, the word marriage becomes "*nika*". The word *neku* or *nako* means "*nika*". The meaning of *nika ro neku* is a series of traditional ceremonies that are carried out before and after the ceremony of reciting (*akad*). All parents will feel happy if they can carry out the *Sunnah* of the Prophet, which encourages adult Muslims to marry [14].

Therefore, it is not surprising that the implementation of marriage begins and ends with various traditional ceremonies that result in an overflow of happiness and gratitude to the Almighty, namely Allah SWT. For the Bima people, the *nika ro neku* ceremony, or *Kalondo Bunti*, is a life cycle ceremony that greatly determines their children's future. Family, close relatives, and residents are involved in this ceremony [15]. Therefore, the *Nika ro neku* ceremony is included in the "*Rawi Rasa*" (a ceremony that must involve all villagers), which

has become the community's cultural heritage for the next generation's lives. The process of activities related to marriage in the customs of the Bima District community.

After several wedding processions and Kabul consent had been completed, such as *wa'a co'i* (between dowries), *Akad*, and *Jambuta* (wedding reception) of the *Mbojo* tribe in Bima Regency. There is a next stage of the method, which is unique and interesting, namely one of the processions that the ancestors of the Mbojo tribe have carried out since the time the sultanate entered Bima, namely the *Kalondo Bunti* procession. *Kalondo Bunti* in the Bima language means picking up the wife, which also used to be called '*weha ao bunti*. After all the wedding processions were carried out, the groom picked up the bride, who was called 'Bunti Siwe' at her parents' house, and the groom was called '*Bunti Mone*'. Several methods of picking up the bride after the wedding procession in *Kalondo Bunti* culture:

1. Pick-up was carried out by *Bunti Mone*, bringing *Bunti Siwe* to '*Uma Ruka*', a house that had been prepared for the bride and groom. The *Kalondo Bunti* procession is only carried out at night and accompanied by a group of families from *Bunti Siwe*.
2. The pick-up is carried out with a '*Kalei*', which is a stretcher decorated and lifted by *Bunti Siwe's* relatives, on the way Hadrah chants will accompany the group. Previously, *Kalei* was only performed by nobles to pick up *Bunti Siwe*, and commoners only walked to *Uma Ruka*.
3. After the *Bunti* (bride) arrives at *Uma Ruka*, the *Bunti Mone* extended family welcomes *them* by throwing '*Bongi Monca*', yellow rice that symbolizes prosperity and happiness. Inside *Uma Ruka*, prayers and dhikr are performed together, then a banquet is served with relatives and the people who are invited.

Based on the results of the researcher's interview with [16], which stated as follows:

"*Kalondo Bunti's* methods for the Bima community need to be done so that the bride and groom are not arbitrary in the process of carrying out these activities. The thing that needs to be considered by the community is the methods of picking up both through picking up *bunti mone*, *kalei*, and picking up families. *bunti mone*, this is how *Kalondo Bunti's* pick-up needs to be learned by all the people of Bima."

From the results of the interviews above, the researcher can conclude that the *Kalondo Bunti* pick-up method needs to be understood and cared for by the groom and the bride, as well as the entire Bima community who use the pick-up method carried out by the groom, then pick up the bride. The last one is the pick-up method. Carried out by the groom's family towards the bride.

Thus *Kalondo Bunti* (Picking up the bride) in Bima Regency, West Nusa Tenggara is a tradition inherited from a long time ago. This event is usually held in the evening after the marriage contract between the parents/guardians of the bride and groom and the *Kapanca* party.

In the *Kalondo Bunti* (pick-up of the bride) event, the groom who will pick up the bride at his home will be accompanied by his relatives, who will accompany him with a rebana hadrah recitation. The bride, who had been dressed up so beautifully, then met the troupe that had come. When leaving the door, the bride was pelted with yellow rice by the pick-up group and then escorted to the *Paruga*, where the event took place on a stretcher with chairs. Then, the groom and a group of relatives were followed.

On the way to Paruga, where the event took place, apart from the family, it was also witnessed by residents who joined in the celebration. In the *Paruga*, the bride and groom can sit side by side in front of the invitees and residents who come to witness the event. The *Kalondo Bunti* (Picking Up the Bride) tradition is now starting to develop and become a cultural heritage for the people of Bima. Indeed, based on information from various sources, it is said that the *Kalondo Bunti* (Picking Up the Bride) event is only carried out by wealthy citizens. The *Kalondo Bunti* (Picking Up the Bride) event is one of the seven days of wedding celebrations held at *Dana Mbojo* in the past. *Kalondo Bunti* (Pick Up the Bride) is the legacy of the King of the Bima Sultanate Sultan Abdul Kahir I, crowned July 5, 1640 AD [17].

Based on the theory above, the researcher conducted interviews with („Usman Husen an Indigenous Leader of the Bima Community, on January 16, 2023) as a community leader who stated that:

*"The Kalondo Bunti procession is the culture of the Bima people whose traditions are still inherited and carried on between families of men and women who bind each other harmoniously in a covenant bond to be loyal for life. Behind this, the Mbojo people are enthusiastic to build this Kalondo Bunti culture at certain times. Only that the wedding will take place".*

Based on the results of the interview conclusions above, the *Kalondo Bunti* procession is carried out when the *Kalondo Bunti* procession is taking place, with the existence of initial preparations in the *Kalondo Bunti* procession system before the family and the local community carry out the marriage between the man and the woman and this becomes the legacy of the community which cannot be forgotten in the *Kalondo Bunti* culture.

Furthermore, based on the results of an interview with [19] said:

*"Kalondo Bunti is to pick up the bride, which is a long-standing work tradition from the heritage of the Bima customary ancestor, who was thrown by the group of people and the groom using bongi monca (yellow rice), and this event is said to have been held by only certain rich people are always carried out every night in Bima Regency, then as the era of pick-up is developing it no longer looks at who is rich or poor, but this must be carried out by all Bima people so that this becomes a tradition and cultural heritage of the community at every wedding that takes place. must be maintained in everyday life.*

Based on the results of the researcher's interview with the informant above, it can be concluded that *Kalondo Bunti* has become a general tradition and cultural heritage of the Bima people who no longer look at high or lower-class society, but this has undergone changes specifically at the time of marriage of one of the people. who will marry in the future.



**Fig. 1.** Uma Ruka in the Kalondo Bunti culture of the Mbojo Tribe community

### **3.2 Review of Islamic Law on Kalondo Bunti Culture in the Marriage Customs of the Mbojo Tribe Community**

Culture tends to survive because of elements of livelihood, technology, and knowledge. Meanwhile, the basic building block of Bima culture generally starts from the elements. The majority of the Bima people adhere to Islam, partial kinship, political leadership based on heredity, farming or agriculture, and the arts that have developed in social life, consisting of dance, *Kalondo Bunti*, music, literature and so on. In its development, the Bima community group spread to various places in the areas of Wawo , Sape and Lambu, Wera Bolo, Lambitu, Madapangga, Langgudu, and Donggo, which then led to the formation of the *Kalondo Bunti* culture in all areas in the Bima and Dompou areas.

The most prominent problem culturally is *Kalondo Bunti*, which is a cultural heritage amid the life of the Bima people because the village community still maintains this heritage to be carried out and preserved when the wedding ceremony in the Bima area takes place, both the groom and the bride and are assisted by the community at the time. Generally [10]. Basically, cultural heritage is an intangible object or attribute that is the identity of a society or a people inherited from previous generations, which is preserved for generations to come [20].

Islamic law is *syumul* (universal) and *al-waqiah* (contextual) because in the history of its development and stipulation, it pays close attention to traditions, conditions (socio-cultural), and the place of society as objects (books), and at the same time the subject of actors, implementers of law. Furthermore, the Imams, Mujtahids in implementing or establishing a legal provision (*fiqh*), also did not neglect their attention to local traditions, conditions, and culture [14] Adat has a very big influence in the formation of Islamic law because many laws are based on *maslāhah*, while *maslāhah* itself can change with changing situations and

conditions [21]. However, the law referred to here is a law that is *ijtihad* in nature and does not have explicit textual references such as *Mbojo* tribal marriage.

The relationship between Islam and local issues is a passion that never ends. The intimate relationship between the two is sparked by the passion of the followers of Islam who believe in their religion: *Shalibun li Kulli Zaman wa Makan*- always good for every time and place [22]. So, Islam will always be presented and invited to come into contact with a variety of contexts. An undeniable fact is the presence of Islam in any particular context; none of the local contents that preceded the presence of Islam. In a more pithy expression, Islam does not come to a place in a time void of culture [14].

Likewise, the *Kalondo Bunti* tradition in Bima was established earlier than the arrival of Islamic teachings. It is difficult for us to find a genuine and original form of Islam. Before Islam entered NTB, Hindu and Buddhist traditions and local beliefs were already developing and deeply rooted in the community [13].

Let's see that in various regions in Indonesia, there are still many cultures and customs that are deeply rooted in Indonesian society today, both customs practiced by these people in the fields of agriculture, animal husbandry, marriage, inheritance, and many other customs as well [23]. In the NTB region, there are also very deep-rooted local beliefs. In this realm, the relationship between Islam and local anass follows a continuity model (*al-namudzat al-tawashuli*) [24], like humans who are passed down from generation to generation, as well as intermarriage between Muslims. With local loads [25].

On the other hand, Islam is a religion with universal characteristics, a view of life regarding equality of justice, freedom, and honor, and has a humanistic concept of theocentrism as the core value of all Islamic teachings, and therefore becomes the theme of Islamic civilization, Islam has a dynamic, elastic and accommodative character. With the local culture, as long as it does not conflict with the principles of Islam itself. The problem lies in the implementation procedures and techniques. This is what Gus Dur termed "indigenization" [25].

The tribalization of Islam has made religion and custom not defeat each other but is manifested in patterns of religious reasoning that no longer take the authentic form of religion and seek to bring together bridges that have so far separated religion and custom, in the next context, patterns of diversity will be created (Islam) by the local context, in the form of "indigenous Islam" as an answer to "authentic Islam" or "pure Islam" who want to carry out Arabization projects in every Islamic community throughout the world. Indigenous Islam provides a variety of interpretations in practice. Islamic religious life in each region is different. Thus Islam is no longer seen as a single entity but in a variety of ways [26].

Islam, as a living and dynamic entity continues to grow, both because of its journey and its contact with various cultures and traditions. Islam must be defined based on the voice of Muslims themselves in their respective cultural contexts [27]. Dynamic dialectics always occur between Islam in the normative universal category and the historical locality in which it lives [28]. Such dialogue continues to occur and produces local or traditional wisdom, an insight that contains wisdom in overcoming life's problems. This traditional wisdom usually comes from the inner insights of earlier scholars [29].

The dialectic of religion and local culture or traditional arts can be seen from a historical perspective. The world's major religions, Christianity, Hinduism, and Islam, because of their spread, are always faced with local cultural diversity. The da'wa strategy used is often to accommodate the local culture and then provide the religious spirit. The dialectic between religion and local culture also occurs in the holding of weddings in NTB [21].

Habit the Bima community in carrying out the *Kalondo Bunti* tradition at weddings, the ceremony of delivering the prospective bride from her parent's house to the *Uma Ruka* (home for the bride and groom). The community interprets and implements *Kalondo Bunti* on the full moon after the *Isya* prayer. The prospective bride is lowered (*kalondo*) from above her parent's house and is carried to the *Uma Ruka* (wedding house). Accompanied by relatives and friends in traditional clothing, which varies according to the social status and age of the wearer.

It is enlivened by the *jiki hadra* performance accompanied by tambourine music. The recitation of the *Kapanca* will end at the same time as the group of prospective brides arrives at *Uma Ruka*. Upon arrival at *Uma Ruka*, the bride and groom's group was greeted with the *wura bongi monca* dance and enlivened by the attractions of *mpa'a sila*, *gantao* and *buja kadanda* by the people of Bima.

A long time ago, the *Kalondo Bunti* tradition did not occur with various perceptions in implementing this tradition. The Bima community already considers the *Kalondo Bunti* tradition to be good. If the people already think that the tradition they are carrying out is good, of course on the side of Allah SWT it is also good, this is based on the words of the Prophet Muhammad SAW which Imam Ahmad narrated from Abdullah bin Mas'ud: Which shows that things that have taken place according to Muslim customs and good sight is also good in the sight of Allah [30]. This tradition is good for the people of Bima because it has Islamic values in the social field. *First*, the value of gotong royong is mostly found in people who are rooted in the tradition *Kalondo Bunti* (lowers the bride). The *Kalondo Bunti* tradition (lowering the bride) requires the community to work together from the start of preparation to implementation. *Second*, there is a sense of concern among others in realizing something desired. *Third*, the values of Silaturrahmi are kinship, affection, mutual help, doing good, conveying rights and goodness, and refusing to do bad things to relatives, namely heirs and *ulu al-arham*.

This shows that all of these customs are considered good by the people of Bima because they are something good according to God, and if they don't carry out these customs, it will cause difficulties [31].

Islamic jurisprudence has the principle of eliminating all difficulties, facilitating human affairs, and obliging people to leave something that has become their custom because it means plunging them into the abyss of trouble. So that they do not fall into this abyss, we must acknowledge their customs as the word of Allah: Meaning: And He has never made for you in religion a narrowness. (QS Al-Hajj (22): 78)

And the word of God: means Allah wants ease for you and does not want hardship for you. (QS. AL-Baqarah (2): 185). And the Word of Allah in surah al-a'raf verse (7): 199: Meaning: Be forgiving and order people to do what is good and turn away from stupid people. Explanation of the last verse above Allah commands the Muslims to do what is ma'ruf.



Whereas what is referred to as *ma'ruf* itself is that which is valued by Muslims as good, done repeatedly, and does not conflict with true human nature, and which is guided by the general principles of Islamic teachings. The law of customary origin or human habits is permissible until there is an argument against it. This is an important rule of law that should be remembered. Shaykh 'Abdurrahman bin Nashir As Sa'di stated, "The law of our customary origin is permissible as long as there is no argument that diverts from permissible law.

Judging from the sources above, we can say that the basic customary law is permissible as long as there is no argument against it, although this does not mean that all customs practiced by the community are legal (*urf*), which can be used as a syllabic argument is a custom that does not conflict with Islamic teachings, meaning that it does not change what is forbidden to become lawful and vice versa. Customs like this are called valid customs (*urf sahiih*). Customs that cannot become a legal basis are customs that conflict with Islamic teachings, in other words, forbidding what is lawful and making lawful for what is unlawful. This custom is called an invalid custom (*urf fasid*) [32].

If we look at the problem, this custom is with its conditions, then the use of this custom is similar to the use of *Maslahah al-Mursalah*, only *Maslahah Mursalah* can also be used in things that are not usually done by humans, while '*Adat*' requirements are usually done by humans in general, in the sense of legalizing things that are usually done by humans, as long as the legalization requirements are met, namely the conditions of 'valid customs' [33]. In carrying out valid *adat*, it is necessary to pay attention to the conditions because they are important. When the custom does not fulfill one of the conditions, the custom is defective. Therefore we need to know the conditions for using the custom [11].

The conditions for the use of customary customs are as follows: First, it does not conflict with the texts of both the Qur'an and al-Sunnah. Second, it does not cause harm and does not eliminate benefits, including not giving narrowness and difficulties. Third, it does not apply in matters of worship. Fourth, these customs were still carried out by people when the incident took place. Old customs that people have abandoned before the problem arose cannot be used [8]. If the tradition or culture of the community meets the requirements above, then the customs of the community may be carried out. The same is the case with the traditions carried out by the Bima community at their wedding, bringing benefit is the most important thing and must avoid harm, If we don't carry out these customs, it will result in harm because other people will discuss it, the Islamic principle is to eliminate harm and prioritize benefit [15]. Even though the customs of the Bima people are not in Islamic teachings, it does not mean that they cannot be carried out, the customs arrived earlier compared to Islamic teachings, and history records that the guardians in their prosecutions used artistic instruments, so what happened was acculturation between Islam and culture. Thus, the *Kalondo Bunti* tradition is a tradition that does not conflict with Islamic teachings. because, when viewed from the record of the implementation of the tradition, it contains social values that have a very high meaning in the life of the Bima people. This value is taught in Islam, which has a contextualized concept of helping each other, mutual cooperation, affection, a strong sense of brotherhood, and friendship.

## Conclusion

Based on the results of the research, it can be concluded first, the process of implementing the *Kalondo Bunti* Tradition in Bima is the *Kalondo Bunti* Tradition, which is the custom of the *Mbojo* tribe, in weddings. This *Kalondo Bunti* tradition is carried out before the marriage contract, namely the ceremony of sending the prospective bride from her parent's house to the *Uma Ruka* (home for the bride and groom). The people of Bima carry out the *Kalondo Bunti* at night after the Isya prayer. The prospective bride is lowered (*Kalondo*) from the top of her parent's house and carried to the *Uma Ruka* (bride's house). Accompanied by relatives and friends in traditional clothing, which varies according to the social status and age of the wearer. It is enlivened by the *jiki hadra* performance accompanied by tambourine music. At the same time, "*Ngaji Kapanca*" (*Tadarusan* at the *Kapanca* ceremony) is taking place at *Uma Ruka*. The recitation of the *Kapanca* will end at the same time as the group of prospective brides arrives at *Uma Ruka*. Upon arrival at *Uma Ruka*, the bride and groom's group was greeted with the *wura bongi monca* dance and enlivened by the attractions of *mpa'a sila*, *gantao*, and *buja kadanda* by the people of Bima. *Second*, Islamic law regarding the practice of *Kalondo Bunti* in the wedding customs of the Bima community is permissible because looking at the procedures for its implementation and its objectives, there are no elements that conflict with the Shari'a proposition, as long as the community's customs do not conflict with the Qur'an and al-Hadsit then in permissible, unless the custom has violated the provisions of Islamic law. this is because this tradition has Islamic values, namely social values such as friendship values, cooperation, affection, mutual help. Thus it is hoped that the people and government of Bima will always support and preserve these customs so as not to be eroded by Western customs.

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