



LOCAL WISDOM IN KEBANGRU'AN RITES IN PRINGGABAYA EAST LOMBOK

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Abstract

This paper discusses the local wisdom in the Kebangru'an rite, a traditional procession of the people of Pringgabaya District, East Lombok Regency in overcoming trance disorders. The method used is qualitative ethnography where the researcher is involved and interacts directly in the community whom is the object of research, to find out the historical value, form of presentation, local wisdom and challenges in the entire series of Kebangru'an Rites. Data collection was conducted by means of observation and in-depth interviews. Observations were made by observing various actions that were patterned and reflected the thinking system of the Kebangru'an Rite activists which included speech, expressions, statements, perspectives on life, and their life history. The results show that as a sacred ritual, the Kebangru'an Rite is identical to the ancient belief of animism. The form of the Kebangru'an Rite is dominated by elements of art: dance and musical accompaniment. A possessed person will dance endlessly to the music of Kebangru'an. Ritus Kebangru'an has its own wisdom for the supporting community: (1) as a medium of transcendental communication between the community and ancestral spirits, (2) as an expression of tradition that contains messages about the description of the cycle of life to death. The wisdom values contained in the Kebangru'an Rite are: (1) as a healing therapy for people in trance, (2) as a source of information from ancestral spirits, (3) as a medium of alternative medicine for the community, (4) foster a sense of concern for others, (5) foster an attitude of mutual cooperation, (6) foster an attitude of discipline and order, and (7) improve religious attitudes. Meanwhile, threats to the sustainability of the Kebangru'an Rite arise from three groups: (1) Ultra modernists who consider that traditional ritual offerings to be something old-fashioned, (2) Puritan religious groups who view the Kebangru'an Rite as a form of shirk and contrary to Islamic teachings. (3) Pragmatic attitudes, namely those who think practically, quickly and instantaneously.

Keyword: Local Wisdom, Kebangru'an Rite, Pringgabaya East Lombok



A. Introduction

Some traditional cultures in Indonesia are connected to the existence of old beliefs: animism and dynamism, which are beliefs that trust in ancestral spirits that are present and exist in every object. These spirits live near human domains, have very ethereal bodies that cannot be captured by human senses, and are capable of doing things that humans cannot do. The belief in the existence of these spirits makes humans pay respect to something that is considered to have magical power from these spirits. The form of respect is usually in the form of various rituals such as prayers, offerings and sacrifices. Animism and dynamism became a strong basis that influenced various cultural expressions of people in Indonesia. These diverse cultural expressions then diffused to every other region, through expansion and trade routes.

There are various types of rituals and processions carried out by the people of Indonesia in the relation to divinity, and art as one of the elements of culture, is an element that always exists and serves the various needs of traditional rituals of the society. In relation to culture as a symbol, every traditional procession or ritual in Indonesia is a form of human creativity, an activity that creates meaning that points to another reality from everyday experience, and has a meaning that is always related to the history of animism and dynamism. According to J. G. Frazer, a person solves life's problems with his mind and body of knowledge. But his mind and body of knowledge have limits. The more advanced of a man's culture, the wider the limits of his mind. However, in many cultures the limits of



human mind are still very narrow. Magick – belief in things beyond logic or the metaphysical – solves life's problems that cannot be solved by logic. Frazer calls this "The Limit Theory of Reason".¹

The Kebangru'an Rite which exists in Pringgabaya Subdistrict, East Lombok Regency, is a healing procession for people experiencing possession – a condition in which a person loses consciousness and is unable to control his mind and body, which is believed by the community to be the result of the power of an invisible being who controls the mind and body of the person. The people of Pringgabaya Subdistrict have the view that in the Kebangru'an phenomenon, the figure that possesses a person's body is the spirit of the ancestors who want to give certain instructions that lead to good for the life of the community². Pringgabaya is regarded as an area that believes in the supernatural since the time of the ancestors. This is confirmed by the discovery of a Nekara – a large bronze funnel or pot with a waist in the middle and a closed top – in Pringgabaya village in 1999. Nekara is considered a sacred heirloom, which was often used in the religious rituals of the ancients³. This view is certainly derived from the ancient beliefs of animism and dynamism, until now – after the arrival of various other religions and beliefs – the Kebangru'an Rite

¹ Frazer, J. G. (1890). *The Golden Bough: A Study In Magic And Religion*. United Kingdom: Macmillan and Co.

² Dewi Maha Puteri, *Skripsi, Sejarah Musik Tradisional Kebangru'an Sebagai Aktifitas Sosio-Kultural Masyarakat Dusun Benyer Desa Bagikpapan Kecamatan Pringgabaya Kabupaten Lombok Timur*, (Lombok Timur: STKIP Hamzanwadi Selong, 2012), p. 1.

³ Sudirman. *Gumi Sasak dalam Sejarah*. Pringgabaya: Yayasan Budaya Les-tari bekerjasama dengan KSU Prima Guna, 2007



still exists and is carried out by the community. Even the activists of the Kebangru'an Rite formed a special legal entity in an effort to preserve the art contained in the Kebangru'an Rite procession.

In the Kebangru'an Rite, animist beliefs are still clearly attached to every procession and the use of properties, even though Pringgabaya Sub-district is an area known to have many boarding schools and Islamic schools. Islamic teachings generally oppose mystical ritual activities because they are considered to be close to shirk ('idolatry'). Despite the strong influence of Islam in the Pringgabaya region, the Kebangru'an Rite is still maintained by the community because it is considered to still have beneficial meanings and values that are relevant to community life today. Moreover, elements of the Kebangru'an Rite such as music and dance are also used in other rites with different forms of presentation and functions. As a remnant of animist beliefs in the current era where Islam is the majority and dominant religion in Pringgabaya Subdistrict, the controversy over whether or not the Kebangru'an Rite should be held continues. Differences of opinion occur, especially between Islamists and traditional culture practitioners.

Apart from being a method of healing possessed people, it has also become a performing art, The Kebangru'an Rite is sacred and is believed by the people of Pringgabaya to be one of the cultural elements that connects social and spiritual life, connects the real and astral worlds, and is also a medium for healing a variety of diseases, both other people's medical illnesses and the possessed person himself.



B. Review Of Literature

Studies on Ritus Kebangru'an as an object have been made by some scholars, including research conducted by Budi Hastono in 2013 with the title "Kebangru'an Traditional Music as a Historical and Functional Musicological Study"⁴. In his writing, Budi focused his research on the music used in the Kebangru'an Rite. Using musicological and historical approaches, Budi's research explores the form of presentation, instrument organology, and function of Kebangru'an music from an anthropological point of view. Budi revealed that organologically, the musical instruments used in Kebangru'an Music are divided into Chordophone, Membranophone Idiophone and Aerophone instruments. With this variety of instruments, Kebangru'an Music becomes music that is rich in sound patterns. While the actual function of Kebangru'an Music other than as therapeutic music for healing people in possession is as accompaniment music for every traditional ritual of the people in the Benyer Village area: The bridal shower ceremony, circumcision, *pesuk beras* (rice washing) ceremony, and a bunch of other traditional ceremonies. Besides Budi's research, another study on Kebangru'an music was conducted by Dewi maha Puteri with the title "The History of Kebangru'an Traditional Music as a Socio-Cultural Activity of the Benyer Village Community, Bagikpapan Village, Pringabaya

⁴ Hastono, Budi. (2013). Musik Tradisional Kebangru'an Sebagai kajian Musikologis Historis dan Fungsinya. Skripsi thesis, Institut Seni Indonesia Yogyakarta.



District, East Lombok Regency"⁵. Dewi's research focuses on the history of the origin of Kebangru'an music, which she believes began with trading activities around the Mualan Benyer spring in Benyer village, Telagawaru village, East Lombok. The traders who came from various regions such as Arabia, China, India, Java Island, as well as the Malay Tribe often offered their merchandise by playing music as an effort to attract the attention of buyers. The musical instruments brought by the traders were then adopted by the local community, then the community combined the various musical instruments into an ensemble music group which became known as the Mualan Benyer music group. Recent research on the Kebangru'an Rite was conducted by a group of Mataram University students. The research, chaired by Dina Khaerunisa, took the title "Traditional Perspective of Mental Disorders Through Kebangru'an Music"⁶. The results of the study wrote about the phenomenon of Kebangru'an Ritual from a medical and psychological point of view, where Kebangru'an is considered as a mental disorder, and music as a healing therapy for people with mental disorders.

From the various literature studies above regarding the various perspectives on the phenomenal Kebangru'an Rite, questions

⁵ Puteri, D. M. (2012). Sejarah Musik Tradisional Kebangru'an Sebagai Aktivitas Sosio-Kultural Masyarakat Dusun Benyer Desa Bagikpapan Kecamatan Pringgabaya Kabupaten Lombok Timur. Lombok Timur: STKIP Hamzanwadi Selong.

⁶ Puteri, D. M. (2012). Sejarah Musik Tradisional Kebangru'an Sebagai Aktivitas Sosio-Kultural Masyarakat Dusun Benyer Desa Bagikpapan Kecamatan Pringgabaya Kabupaten Lombok Timur. Lombok Timur: STKIP Hamzanwadi Selong.



have been raised about how the full form of the Kebangru'an Rite is actually presented? How do the supporting communities interpret and assess each procession and property in the Kebangru'an Rite? What are the challenges faced by Kebangru'an Rite activists in maintaining the ritual? Then how are the efforts made by the community in maintaining the cultural heritage of the Kebangru'an Rite nowadays?

C. Research Method

This research is qualitative ethnography as an effort to see all objects and events in the cultural and social world that are lived by the minds of human beings who live together with a number of interaction relationships, which is, the relationship between the world of cultural objects and social institutions, where humans are born, know each other, and have relationships. In accordance with what Creswell said about ethnographic studies, this research describes and interprets the cultural expression of Ritus Kebangru'an as a representation of traditional knowledge and local wisdom of a cultural community in Pringgabaya District, East Lombok Regency⁷. In this research, to elaborate on all elements of the object of research, the researcher is directly involved in the life of the community under study by acting as an observer (participant-observer), in order to collect data directly at the research location. Living in the scope of the research location makes it easier for researchers to observe how

⁷ Creswell, J. W. (2015). *Penelitian Kualitatif & Desain Riset Memilih Diantara Lima Pendekatan*. Yogyakarta: Pustaka Pelajar.



the patterns used by the community (especially the Kebangru'an Rite practitioners) when they are working, relaxing, worshipping, and other activities.

Ritus Kebangru'an must be seen as a form of cultural expression that contains many elements in it: traditional processions, music, dances, and things related to the medical field. Therefore, in addition to using an ethnographic perspective as the main paradigm, supporting theories are needed as an effort to discourse the Kebangru'an Rite more holistically. Given that there is a dominant element of art in the Kebangru'an Rite, researchers apply several supporting perspectives such as: music science, choreography, psychology to the science of transcendental communication. In this research, what is to be observed is not only the patterns of behavior or beliefs that appear, but also the community's interpretations of the meanings and values contained in the Kebangru'an Rite. This is to find out how the Kebangru'an Rite, which is full of mysticism, relates to the way the community thinks.

The techniques used in collecting data are interviews, observations, and literature studies. Through interviews, various information can be obtained about the form of the Kebangru'an Rite, the stages of the procession and the properties used in the Kebangru'an Rite, as well as the meaning of the value of the Kebangru'an Rite according to the community's view. Through observation, the method used by the community in Ritus Kebangru'an will be identified. Furthermore, through literature study, understandings will be obtained



about all activities in the Kebangru'an Rite, as well as knowing the extent to which the Kebangru'an Rite has been researched by others.⁸

D. Research Results and Discussion

a. Ritus and Kebangru'an

Bangru in Sasak means a person in a state of trance. Trance or possession is an expression of chaos that is affected by disturbances in the human mind so that he does not understand what he is saying or doing. A possessed person is unable to connect his words, between what he has said, and what he is about to say. The person will also suffer from memory loss due to a disturbance in the nerves (brain). This loss of memory is also accompanied by imbalances in movement so that he is unable to control his movements⁹. Basically, the phenomenon of trance has become a familiar case in society, and this phenomenon is always related to memory, a person's self-identity and even related to traditional and culture-bound rituals in a region. Many medical studies claim that the trance phenomenon is the result of a depressed or exhausted state of mind. From many research results, it is stated that trance can be defined as a state of consciousness that changes spontaneously or induced¹⁰. There are various ways to treat people in trance, both medically and in relation to

⁸ Hamzah, A. (2020). Metode penelitian etnografi : kajian filosofis teoretis dan aplikatif dilengkapi contoh proses dan hasil penelitian bidang pendidikan, sosial dan humaniora. Batu: Literasi Nusantara

⁹ Arni, Nor Holimah. Fenomena Ksurupan: Studi Analisis Kritis Dalam Kajian Teologi dan Psikologi Islam. Madania Jurnal Ilmu Keislaman vol. 10, No.2. 2020

¹⁰ *Ibid.*



spiritual matters. The Kebangru'an rite is one of the traditional knowledge areas of the community that is connected to the spiritual world in an effort to heal people in trance.

The Indonesian Dictionary defines rite as the procedure of religious ceremonies¹¹. A broader interpretation of rites - which then refers to Max Gluckman's definition of rites as stated in Van Genep's article *The Rites of Passage*. According to Gluckman, Van Genep interpreted rites to reflect the structure of social relations and their changes¹². In brief, Genep understands that rites are not just a procession of religious ceremonies, but also involve the procession of life as a community; how people communicate with each other, who understand the relationships that arise and accept changes in relationships as rites¹³. In this position, rites are stages that describe the structure of social reality.

As a cultural product, Ritus Kebangru'an is a symbol connected to its supporting community. The symbolic process is a human activity in creating meaning that refers to a reality other than daily experience¹⁴. To be able to reveal the meaning and value of Ritus Kebangru'an, we can start by analysing the symbolic process of all elements (text and context) in Ritus Kebangru'an. In the view of

¹¹ Tim Penyusun Kamus Pusat Pembinaan dan Pengembangan Bahasa, *Kamus Besar bahasa Indonesia Edisi Kedua*, cetakan pertama (Jakarta: Departemen Pendidikan dan Kebudayaan balai pustaka, 1999), 844

¹² Max Gluckman, *Les Rites De Passage*, dalam C.D. Forde, et al., *Essays On the Ritual of Social Relations* (Oxford Road: Oxford University Press, 1962), 6

¹³ *Ibid.*, 7.

¹⁴ Peter L. Berger, dan Thomas Luckman, *The Social Construction of Reality: A Treatise in the Sociology of Knowledge* (Middlesex, England: Penguin Books, 1979) p. 113

cultural sociology, Williams mentions that there are three main components, which are cultural institutions as producers of cultural products as well as those who control them, cultural content that brings out the nature of the symbols and the motives behind the symbols, and cultural effects or norms related to norms, about what consequences are expected from the cultural process.¹⁵

In Telaga Waru village, Pringabaya sub-district, Ritus Kebangru'an was held because it was triggered by a person in a state of trance - usually a woman - who then requested that music be played to accompany her dancing. Thus, the origin of the Kebangru'an Rite began with a person who was in a trance. In Ritus Kebangru'an, the method of healing a trance is actually obtained from the possessed person himself through the many requests he makes as conditions that must be fulfilled by the family - such as the need to provide flowers, offerings, traditional clothes, swords and others. Sound or music is the main requirement that must be present in the healing process of people who are Kebangru'an. Therefore, the history of the origin of the sacred procession of the Kebangru'an Rite cannot be separated from the history of the existence of Kebangru'an Music itself. Identifying the origin of Kebangru'an Music will make the origin of the Kebangru'an Rite more apparent. The connection between the music and the Kebangru'an people is the root of the Kebangru'an Rite in Pringabaya.

b. Forms of Kebangru'an Rite Presentation

¹⁵ Raymond Williams, *Culture* (Glasgow: Fontana Paperbacks, 1981).



The initial process of Kebangru'an begins with a person who is unconscious in the midst of daily activities. The person's body temperature becomes high or a fever. In some cases, a person with Kebangru'an even experiences coughing and vomiting blood. Usually, the family will immediately take him to the community health center or to the nearest doctor for medical treatment. However, if it does not work, the family then goes to a shaman as an alternative healing effort. If the person is still not cured, on the umpteenth day he will usually be humming in his helplessness by mentioning the things he wants. The first thing he mentions is music. Then he would murmur again stating that he wanted to be a dancer accompanied by Kebangru'an music. At this point some of the other people start rushing to prepare the properties that the possessed person has requested, such as: sword (klewang), flowers, some clothes, jewellery, mattresses, chairs, offerings, coconuts, sunglasses and inviting the music performers.

After the preparation process is complete the person who is in Kebangru'an then gets up and chooses the clothes that will be used for dancing. While choosing the clothes, the person who Kebangru'an hummed that he wanted to dance to the music of Kebangru'an for a certain number of days - the time requested ranged from three days, seven days, to one full month without stopping. The musician begins the ritual and plays the first piece, Gending Cempaka kuning. After changing clothes and getting dressed up, the Kebangru'an - the dancer - picks up the sword and begins to dance exploring every corner of the room, occasionally running here and



there to the rhythm of the Kebangru'an music. In the dance, dancers often perform acrobatic movements, such as: standing with their head down and their feet up, stabbing a sword into their stomach, or jumping as high as possible from a chair. The activity of dancing, fainting and dancing again accompanied by these acrobatic movements will continue for the time agreed upon at the beginning.

On the umpteenth day, other people who are sick will arrive; driven by wheelchairs, carried by stretchers, and so on. Then the dancer treats the sick people by rubbing some parts of the sick person's body, as well as spitting water from his mouth on the sick person. The arrival of people who are sick and ask to be healed is sometimes unorganized and unexpected. Once they hear the news that the Kebangru'an Rite is happening, they can come at any time and at any stage. The session also marks the end of the entire ritual. When referring to the musical accompaniment played, the flow of the Kebangru'an Rite procession is divided into five parts - five musical accompaniments. However, sometimes the Kebangru'an procession takes days to complete due to the repetitive patterns played with the changing musical accompaniment. The main plot of Ritus Kebangru'an is dancing, fainting and dancing again repeatedly with different gendings.

c. Meaning and Wisdom in the Rite of Kebangru'an

The Kebangru'an rite is one of the rituals believed by the community as a form of communication or delivery of messages from ancestral spirits to the community - animism. In this case, all



requests and wishes conveyed by people who are possessed by ancestral spirits are always tried to be fulfilled by the community. The messages conveyed by ancestral spirits can not only be perceived directly through verbal language communication or speech, but also through implied messages or symbols that are in every procession as well as the properties of the Kebangru'an Rite.

However, in addition to indications of community beliefs that still believe in animism, some Kebangru'an Rite activists interpret it differently that the Kebangru'an Rite is actually close to the symbols of tasawwuf teachings¹⁶. Tasawwuf, as understood by some of the activists of the Kebangru'an Rite, directs each of its adherents to know themselves, because for them, themselves are the center or place of return, and God is within themselves. The same applies to people who are in a state of trance. Kebangru'an in Pringgabaya is different from the phenomenon of trance in general. The initial symptoms of a person experiencing Kebangru'an in Pringgabaya are only weak, fainting, mumbling or humming. The picture is similar to a person who really wants to contemplate, get to know himself, regardless of all kinds of material affairs. In the teachings of Tasawwuf, this is an effort to merge the soul with God Almighty. The effort to merge the subject and the object causes the person concerned to be "controlled" by a wave of consciousness, as if overwhelmed by a light that washes away feelings. It seems to him that a supernatural power control himself and spreads throughout his body and soul. This kind

¹⁶ An Islamic movement that teaches the science of how to purify the soul, purify morals, build up the body and mind and to obtain lasting happiness

of experience is often accompanied by psychological symptoms such as the feeling of events or voices heard or seen by him something which is paranormal.

Tasawwuf uses tarekat – the method and path taken by someone in an effort to get closer to Allah SWT – by using the method of dhikr in congregation (jama'ah), chanting praises to Allah repeatedly to reach a point of divine awareness. The Kebangru'an music that accompanies the Kebangru'an dances has a very monotonous, repetitive or meditative flow. The melody of Kebangru'an music seems to be a representation of the sound of remembrance that leads people's consciousness to the point of makrifat – knowing, recognizing Allah¹⁷. The melodic pattern of dhikr is formed from flat tones with some beats. This flat pattern is also found in the rhythm of Kebangru'an music. Another thing that is also identical is the form of dance, where Sufis as practitioners of Sufism are known to have a special dance (Whirling Dervishes) as a form of physically active meditation. Dance and music are two elements that are seen as equally present in the Kebangru'an Ritual and tasawwuf. According to Abu Al-Wafa' Al-Ghanimi At-Taftazani in his book *Sufis From Age to Age*, the general characteristics of mysticism must be psychic, moral and epistemological: with physical and psychic exercises taken in a certain condition will feel a feeling of eternal immortality in the highest reality, and he no longer feels his existence (himself

¹⁷ Ahmad Warson Munawwir, *Kamus al-Munawwir*, Pustaka Progresif, Surabaya, 2002, p. 91



melting)¹⁸. The physical and psychological training is contained in the Kebangru'an ritual in the form of dance and trance. Aside from being a means of uniting oneself with God through music, dance and contemplation, the Kebangru'an ritual is a way of honoring the four elements that form life: water, earth, fire and air. The need for an earthenware jug of water mixed with flowers to honor the earth and water elements, the burning of incense and frankincense to honor the fire element, and the smoke that arises from it to honor the air element.

Another idea regarding the basic concept of the meaning of Ritus Kebangru'an is that Ritus Kebangru'an is a symbol that represents the course of human life from birth to death:

1) The beginning of life

Humans are created from the earth in the best possible form, then the spirit is blown into them to become alive. The process of the spirit entering into a human being is illustrated in the process when a person experiences Kebangru'an

2) Life Journey in the World

The desire and agreement of the Kebangru'an performer with the musicians to perform the Kebangru'an ritual for three days, seven days, or more represents the agreement between the spirit and Allah about its ability to live and live life: three, seven and so on can mean three days, three months, three years, and so on. Also, seven days, seven years, seventy years and so on.

¹⁸ Taftazani, A. A. -w. -G. (1985). Sufi dari zaman ke zaman: Suatu pengantar dari tasawuf. Bandung: Pustaka.

Basically, humans who live in this world have a need to survive. Therefore, humans always strive to fulfil their needs and it never ends. These diverse human needs according to their intensity are divided into three types, primary, secondary and tertiary needs. Of the many needs, the need for food, clothing, and shelter is still a staple that must always occupy the top rank in terms of demand for human needs.

- Pangan or food as a source of nourishment for humans and a primary need, in the Kebangru'an Ritual is represented by the requirement to provide offerings containing staple foods: bananas, grilled chicken, rice, eggs, renggik snacks, and serundeng.
- Sandang, which means human clothing, is clearly represented by the request of the Kebangru'an person to be provided with some traditional clothes.
- Papan or Board as a home equipment is reflected in the desire of people who Kebangru'an to be provided with mattresses, chairs, klewang and other complete home properties in the Kebangru'an Ritual.

The journey of human life and all its activities are expressed by people who are Kebangru'an in the form of dance movements. The dancer's exploration of every corner of the space in the Kebangru'an Ritual is a description of the pace of his life experience through various things. The condition of the Kebangru'an dancer fainting for a



few moments is a sign that life sometimes pauses as material for contemplation.

3) Death

In the final stage of the Kebangru'an Ritual, the community believes in the presence of a spirit being titled Raja Palak. Every will of Raja Palak cannot be refused – asking for the presence of 7 or 9 maids as an illustration of the journey of death or the exit of the spirit from within humans. Raja Palak in this interpretation is a representation of the grim reaper, whose will to take human life is unavoidable.

Other properties that are also meaningful about death are flowers and coconut water. Flowers symbolize the form of prayers and good wishes, while coconut water is interpreted as human deeds while living in the world. So a person who experiences death needs good prayers and brings good deeds, which in the Kebangru'an Ritual is symbolized by flowers and coconut water.

d. The Value of Usefulness in the Kebangru'an Rite

The intellectual figures in the Kebangru'an Rite describe their knowledge of the meaning, value and usefulness contained in the Kebangru'an Rite procession. The following are descriptions of the values and benefits contained in the Kebangru'an Rite:

1) As a Trance Healing Therapy

For the people of Pringgabaya, the term Kebangru'an refers to a condition in which an individual is disturbed and does unnatural things such as screaming hysterically, having convulsions, and even fainting, which is caused by the influx of spirits in the form of jinn or



demons or even ancestral spirits into the body of the sufferer. So, the community still makes treatment using traditional methods, such as drinking water that has been given spells, garlic or even pressing certain places on the body that are believed to be the entrance of these spirits. The first thing the family usually does when a person experiences Kebangru'an is to take him to a medical treatment or doctor. If this method does not work, the person who experiences Kebangru'an will be taken to a paranormal. The Kebangru'an ritual is the last way taken by the community or family in seeking the recovery of people who experience Kebangru'an.¹⁹

The psychological science view states that trance is a mild mental disorder called dissociative trance disorder (DTD) - a single or extended disorder related to consciousness, identity, and memories associated with a particular location and culture. Trance is a psychiatric reaction called a dissociation reaction - a reaction that results in the loss of a person's ability to realize the reality surrounding them, due to physical or mental stress²⁰. The pressure in the form of inner conflict or conflict that occurs within the individual, the conflict is mostly suppressed into the subconscious, not resolved and managed properly, and will eventually become a pile of negative emotional junk that accumulates in a person's subconscious, one form of compensation for the accumulation of pressure or emotional

¹⁹ Dina Khaerunnisa, H. U. (2021). *Studi Fenomenologi Musik Kebangru'an: Melihat Persepektif Tradisional Gangguan Mental*. Jakarta: Mediatama Zeine Kutuby.

²⁰ Maslim, R. 2002. *Diagnosis Gangguan Jiwa*. PPDGJ - III. hal. 56



junk is in the form of nightmares, delirium, and in the form of dissociative trance disorder or trance disorder.

In terms of the people who experienced Kebangru'an in Pringgabaya, all survivors are from the lower-middle economic class, with low to middle educational backgrounds. Some were identified as having a history of problems in life: problems with the family, the economy, and romance. These are the stresses and inner conflicts that psychologists refer to as the causes of dissociative trance disorder or Kebangru'an.

In medical treatment, there are at least three main stages to heal people with dissociative trance disorder: evaluation, diagnosis and therapy.²¹ (1) Evaluation is the first step to recognize the extent of the personality disorder that a person has experienced. In order to get an accurate diagnosis, several kinds of evaluations will be conducted on individuals suspected of having a personality disorder: physical examination, psychiatry and diagnosis; (2) Diagnosis is the stage of determining the type of disease by examining the symptoms; (3) Therapy is the type of treatment that is usually conducted for people with personality disorders.

In the phenomenon of Kebangru'an in Pringgabaya, the family's efforts to bring the patient with the initial symptoms of trance to a medical center, as well as to a paranormal, are part of the analysis and evaluation, to predict the cause of the unnatural behaviour from various medical and non-medical perspectives, as well as

²¹ Putnam, F. W. (1989). *Diagnosis and Treatment of Multiple Personality Disorder*. United Kingdom: Guilford Publications.



considering the history of previous illnesses. The trance sufferer's humming of his request to hold the Kebangru'an Ritual is a sign of the diagnosis that the sufferer is actually experiencing dissociative trance disorder and must be treated. For the people of Pringgabaya, the main medium used for healing dissociative trance disorder is Kebangru'an music. The healing activities using music in Pringgabaya further corroborate theories on the use of music as therapy. The specificity of the type of music requested by Kebangru'an sufferers – namely Kebangru'an Music – is another indicator that music as a medium for dissociative trance disorder therapy is very culturally bound, only applicable to dissociative trance disorder sufferers in some areas of Pringgabaya and its surroundings. The specificity of using music has been determined by music therapists. In general, music therapy is designed to get to know the person, so it will be different for each person. Each music therapy will mean different things to different people. This compatibility is determined by the individual's values, philosophy, education, clinical setting, and cultural background.²²

2) As a source of information from ancestral spirits

When a person experiences the condition of Kebangru'an, he will provide a lot of certain information to the family as well as the community. Some of the messages conveyed are usually in the form of advice for the family and community, traditional knowledge in

²² Djohan. (2006). *Terapi Musik Teori Dan Aplikasi*. Yogyakarta: Galang Press. P. 25.



living daily life, as well as messages about how everyone should care for and protect nature, especially springs. There are several moments when people who are Kebangru'an often inform about a crime in a community house. Although the location of the house is quite far from the Kebangru'an person's location, the Kebangru'an person seems to know what is happening and provides this information to the people in attendance. In addition to information about crimes committed in a real and blatant manner, Kebangru'an people also often chase people who have bad intentions, the most common of which is to show and chase people who want to practice senggenger magic - a magic that is believed to be able to influence and lure the hearts of the opposite sex to be attracted to the user of the magic.

3) As an Alternative Medication Media

At one of the stages of the Kebangru'an Ritual procession, the people who are having an illness will come to ask to be cured by the person who is in Kebangru'an. The pain they suffer can be of any kind: fever, eye pain, stomach pain, pain that has been years, and others. When some sick people come, the Kebangru'an will stop the dance and then do certain things to the "patient". Some of the healing techniques performed by the Kebangru'an to the sick people are various. Some are sprayed with water, rubbed or pressed by hand on the affected part, sometimes touched with a klewang or sword.

The strong belief of the community in the healing that Kebangru'an gives to their illnesses has led some of them to be completely cured. The evidence of healing shown by people who were previously sick further strengthens that the Kebangru'an Ritual is



considered a form of cultural expression that is considered good and needs to be preserved.

4) Fostering a Sense of Compassion for Others

The main reason expressed by the Kebangru'an Music performers about their motivation in playing music when called by people who experience Kebangru'an is because of a high sense of compassion for others. From their experience so far, the Kebangru'an musicians know that people who experience Kebangru'an are always difficult to recover or recover if they only rely on medical treatment. Kebangru'an musicians have proven time and time again that their music is the only thing that can heal people who are experiencing Kebangru'an. When questioned about the feelings and impressions of the Kebangru'an musicians towards people who are experiencing Kebangru'an, they admitted to feel pity and sadness. For them, although what possesses people who are Kebangru'an is something that is considered good by the community, it is not uncommon for the body of the person who is possessed to experience certain effects that cause his body to heat up, cough up blood, weaken, and of course lose consciousness completely.

It is this feeling of sympathy and empathy that underlies the performers of Kebangru'an Music - as well as the community supporting the Kebangru'an Rite - to continue performing the Kebangru'an Rite when there are incidents of people experiencing Kebangru'an.

5) Fostering an Attitude of Cooperative Cooperation



The Kebangru'an rite cannot be considered as a simple event. There are various processions and properties that must be prepared. Most of the Kebangru'an cases occur among people with middle to lower economic levels. It is not rare for the family to have trouble preparing the various needs of the Kebangru'an Ritual.

It is also because of the concern for others that the surrounding community does not hesitate to help prepare all kinds of needs in the Kebangru'an Rite. If the family of the person experiencing Kebangru'an cannot fulfil one of the requirements in the Kebangru'an Ritual, the surrounding neighbours help to fulfil it. The attitude of caring for each other is maintained, togetherness and community integration are built from the Kebangru'an Rite.

6) Fostering Discipline and Orderliness

It is defined as a character and training with the intention that all actions always obey the order²³. In another sense, it is obedience to rules and regulations. Whether the community realizes it or not, the request for the Kebangru'an Ritual to be held by the ancestral spirits to be held for several days - ranging from 3 days to 7 days - non-stop, makes all activities of the Kebangru'an family, music players, and the surrounding community more organized. In order to fulfill the wishes of the ancestral spirits, as well as compassion for people who experience Kebangru'an, each stage in the Kebangru'an Ritual procession is neatly organized. Starting from the beginning of preparing various needs to the final procession, willingly or

²³ Kamus Besar Bahasa Indonesia, Pusat Bahasa Departemen Pendidikan Nasional, 2008. P. 358.



unwillingly, whether we like it or not, for the sake of serving the ancestral spirits and efforts to heal people who are in Kebangru'an, the level of community discipline is challenged. The Kebangru'an rite shapes the character of people who are loyal to the process, obedient to the time, and obedient to customs.

7) Improve Religious Attitude

Has the meaning of an attitude or nature of obedience to religious teachings. In the case of the Kebangru'an Ritual, religious attitudes are built and become part of obedience to animist beliefs as well as syncretism. The implementation of the Kebangru'an Rite is proof of the community's obedience to the beliefs adopted as a good and right way to navigate life. The Kebangru'an Rite becomes a medium of transcendental communication between the servant and his God.

8) Kebangru'an music and spring rituals

Apart from being related to the value of mutual cooperation, discipline, and others, the norms and ethics contained in the Kebangru'an Rite are dominated by norms and ethics towards nature. The use of Kebangru'an music in the spring-cleaning ritual of Mualan Benyer is an indicator of the norms and ethics of the community towards nature and the surrounding environment. The community believes that the movement of living nature is caused by the existence of a spirit behind these natural events and symptoms. Mualan Benyer spring, as one of the sources of life for the Pringgabaya community, is also one of the places believed to be guarded by ancestral



spirits. These ancestral spirits are personified and regarded by humans as beings with a personality with a will and mind. This belief makes the community have unwritten customary rules about what can and cannot be done around the Mualan Benyer spring. The belief in the existence of ancestral spirits guarding the Mualan Benyer spring makes the place the center of the community's traditional activities. Some of the traditional rituals that are always carried out at Mualan Benyer spring are: marriage, circumcision, otonan, village cleaning, shukr (thanksgiving) and so on. In every traditional ritual performed by the community at Mualan Benyer spring, music, in this case Kebangru'an music, is one of the elements that must always accompany every traditional activity of the community at Mualan Benyer spring. The community also believes that Kebangru'an music is one of the important things to get blessings from Mualan Benyer spring. In this case, Kebangru'an music is considered a medium of communication between the community and the ancestral spirits at Mualan Benyer spring.

Another belief about the relationship between music and springs for the people of Telaga Waru Village, Pringgabaya Subdistrict is that music played with good intentions will affect the quality and quantity of water from the Mualan Benyer spring. The ritual event of the Mualan Benyer spring, known as Molang Malik Mualan Benyer, with Kebangru'an music as the main element, is still often held by the community even though the timing is uncertain.

The theory of music's influence on water has actually been introduced by Dr. Masaru Emoto, a researcher from Yokohama



University who diligently conducted research on water behavior. For Dr. Masaru Emoto, water can "hear" words, can "read" writing, and can "understand" messages. In his book *The true power of water: the wisdom of water in the processing of the soul*, Dr. Masaru Emoto describes that water is able to record messages, like a magnetic tape or compact disk. The stronger the concentration of the messenger, the deeper the message is imprinted on the water. Water can transfer that message through other water molecules. Thus thoughts, words, emotions, prayers and music have a direct effect on the formation of water crystals. Referring to the above view, it is not surprising that the traditional knowledge of the people of Telaga Waru Village, Pringgabaya Subdistrict in maintaining the quality and quantity of Mualan Benyer spring water using music is a proven and scientifically tested method.

The Mualang Benyer (Molang Malik) spring ritual has several rules that must be fulfilled. Among them: conducting a prayer together around the spring, cleaning the entire area around the spring, offering buffaloes or cows as a symbol of sacrifice to ancestral spirits, playing Kebangru'an music and ending with a feast together at the location around the spring. The ritual is a way for the community to maintain and preserve the spring, as well as a sign of gratitude for the abundance of water resources in their village.

e. Challenges to the Sustainability of the Kebangru'an Rite

Local wisdom, which is the nation's cultural wealth, contains wisdom, a way of life, which can not only be applied to certain ethnic



cultures, but can also be applied cross-culturally or cross-ethnic so as to form cultural values that strengthen national integration. Just like the Kebangru'an Rite, which teaches care, mutual cooperation, contemplation of life, and so on, it is important to continue inheriting from generation to generation. But of course there is no guarantee that the local wisdom contained in the Kebangru'an Rite will remain strong in the face of globalization and modernity that offers an increasingly consumptive and individualistic lifestyle.

Massive globalization has made it more difficult to practice local wisdom that is full of wisdom and philosophy of life. Globalization causes blurring in many ways: cultural boundaries, ethical values and morality that characterize a nation are faded by it. This has led to a crisis of identity and morality that has also led to social inequality, widened class polarization, and intolerant conflicts that do not reflect the identity of Unity in Diversity.²⁴

The threat of the unsustainability of local wisdom in the Kebangru'an Rite is already visible. If not immediately anticipated properly, it has the potential to eliminate the rich meaning and value of tradition. There are some groups in the community who oppose the local wisdom of the Kebangru'an Rite.

1) Ultramodernists

"Ultramodernists" are obsessed with modernity and advancement. This group is increasingly visible among "contemporary" youth. They ignore the values contained in traditional cultural

²⁴ Susilorini, R. (2021). Kearifan Lokal Jawa Tengah: Tak Lekang Oleh Waktu. Semarang: Universitas Katolik Soegijapranata. P. vii

elements because they consider them to be old-fashioned, outdated, and not prestigious. They also often doubt the validity and effectiveness of traditional rituals in fulfilling people's spiritual, social or psychological needs. They tend to prefer to follow spiritual or religious practices that are more individualistic and oriented towards fulfilling personal needs. The perception of young people towards the Kebangru'an Rite makes it difficult to regenerate the Kebangru'an Rite. If the youth are not stimulated to understand local culture, it is possible that the Kebangru'an Rite as well as other Rites in Pringgabaya will experience extinction and will be replaced by new cultures that are not necessarily compatible with the national character.

2) Puritan Religious Groups

The second group that opposes the existence of the Kebangru'an Rite is a religious group. In Kecamatan Pringgabaya, puritan religious groups have appeared from several Islamic groups. The fanaticism of Puritan religious groups tends to force the "purification" of their religious teachings from local practices that are considered to desecrate the authenticity of their religious teachings, trying to practice religious practices practiced by early religious communities at that time. Islamic purists see the Kebangru'an Rite, which is considered to contain animism, as a form of shirk and contrary to the teachings of Islam. They adhere to the fundamental principle of monotheism (tawhid) in Islam, which is to believe only in Allah SWT as the only God who has the right to be worshiped and



worshiped. Therefore, they reject all forms of practices that are considered to resemble worship to creatures other than Allah SWT, such as worshipping the spirits of ancestors, praying to certain objects, or performing certain rituals that are considered to have magical powers.

In addition, Islamic purists also emphasize the importance of following the true teachings of Islam and rejecting practices that have no basis in Islamic teachings. They invite Muslims to return to the pure sources of Islamic teachings, the Quran and Hadith, and leave behind practices that are considered to lead away from religious truth.

In this case, puritanical Muslims tend to emphasize the importance of separating between Islamic teachings derived from revelation and practices derived from local culture or traditions that are considered to contain animist influences. They emphasize the importance of understanding Islamic teachings comprehensively and not getting involved in traditions that are not in line with Islamic teachings. Kebangru'an traditional ceremonies are considered non-religious and should be avoided and rejected because they were not taught by the Prophet Muhammad, and are contrary to their beliefs.

If the modernist group ignores the local wisdom of the Kebangru'an Rite more for profane, secular, mundane reasons, then the religious group rejects it for sacred, religious, and ukhrawi reasons. In contrast to the modernist group, this religious group is very aggressive in attacking local things, they not only ignore and do not practice the local wisdom of the Nusantara but also recommend to

annihilate it on religious reasons. Although modernist groups, to some extent, also attack the local traditions and cultures of the Nusantara, they are not as extreme as the religious groups who criticize or even propagate the destruction of the traditions, cultures and ancestral values of the Nusantara.

3) Pragmatic Attitude

Then the third group that is no less important to be considered is the pragmatic group, which is those who think practically, quickly and instantaneously. The impetus for the interests of the pragmatic group is economic, business, financial. There is a discourse that Mualan Benyer Spring will in the future become one of the tourism destinations oriented towards material income. Tourism, certainly, does not always have a negative impact as long as it is able to manage all aspects properly. The discourse on tourism in Pringgabaya - especially in Telaga Waru Village as the place where Kebangru'an music and rituals grew up - has led Kebangru'an music and rituals to become commodities that will complement tourism facilities. The concern that emerges is that the meanings, values and wisdom that have been developed as something good for the community will shift. Culture, which is more oriented towards the formation of community character, will turn into a material orientation. The meaning, values, wisdom and benefits of Kebangru'an music and rituals for the growth of community character are at risk of fading and becoming something that is no longer in accordance with local values.



Closing

A tradition has richness and local wisdom attached to its culture and society. The Kebangru'an Rite is a cultural expression of the people of Pringgabaya, East Lombok. By studying the ritual, we can understand the way of life and perspective of the people in the previous generation. The Kebangru'an Rite originated from a combination of the phenomenon of trance and music playing that was originated at the Mualan Benyer spring. As a sacred ritual, Ritus Kebangru'an is identified with the ancient belief of animism. The existence of various offerings to the mindset of the Kebangru'an Rite actors regarding the concept of trance caused by the influx of holy ancestral spirits into a person's body, thus requiring all requests from the trance person to be fulfilled, becomes evidence of respect and obedience to the ancestral spirits intended.

The Kebangru'an rite began with a man in trance who often asked his family for many things. Of all these requests, the request for music was the first to be mentioned. The music in reference is a special music that is usually played around the Mualan Benyer spring. The music was later known as Kebangru'an Music. Ritus Kebangru'an is performed in the yard of the house of the person in trance. The Kebangru'an Rite lasts from 3 days and 3 nights, 7 days and 7 nights, up to one full month.

The Kebangru'an Rite is dominated by art: dance and music. A possessed person will dance non-stop to the music of Kebangru'an.



Dance movements tend to be explorative with irregular movement patterns and move around the room. Occasionally the dancer - the one in trance - performs acrobatic movements such as stabbing himself with a sword, standing with his head down, or jumping from a high chair. In the middle of the ritual, a trance person will cure several other residents who are experiencing illness.

The Kebangru'an rite has its own wisdom for the supporting community. First, the community's belief system that the rite is a medium of communication between the community and ancestral spirits. This is also a symbol to show the existence of animist beliefs in the middle of the majority Muslim community in Pringgabaya, East Lombok. However, there are other symbols of belief contained in the Kebangru'an Rite, one of the figures interpreted the Kebangru'an Rite as a representation of rituals commonly performed by Tasawuf Islam: Kebangru'an music as a medium of *dhikr* to remember Allah, and dance as a medium of connection between the servant and his God.

Second, the Kebangru'an Rite is considered an expression of tradition that contains a message about the illustration of the cycle of life to death. The possession of a supernatural entity into a person's body is similar to the entrance of the spirit into the human body at the beginning of life, then every request desired by a trance - such as clothes, mattresses, chairs, food offerings, and others - is a description of all the needs of a material nature when humans run their lives in the world, then in the final stage the arrival of a figure



called Raja Palak who also possesses the body of a person in trance as a sign that the Kebangru'an Rite is ending is a description of the arrival of the angel who will also end human life. Offerings in the form of flowers and water become objects that represent charity and merit as provisions in the realm of death.

Ritus Kebangru'an as a tradition has a compelling reason to survive until now. There are various benefits felt by the community from the existence of the Kebangru'an Rite. The values of these benefits are: (1) as a healing therapy for people in trance, (2) as a source of information from ancestral spirits, (3) as a medium for alternative treatment for the community, (4) foster a sense of concern for others, (5) foster an attitude of mutual cooperation, (6) foster an attitude of discipline and order, and (7) improve religious attitudes.

The main thing that is also part of the wisdom of the Kebangru'an Rite is the growth of human behavior towards nature. Ritus Kebangru'an is closely related to the Mualan Benyer spring. In addition to the music used being the music that used to be played at the Mualan Benyer spring as an accompaniment to the daily activities of the residents, the ancestral spirits that possess the body of a person in the Kebangru'an phenomenon always ask to be given water from the Mualan Benyer spring, or he himself expresses a desire make a visit to the Mualan benyer spring. Based on the information that the ancestral spirits supposedly conveyed that the spring and its surroundings should always be well cared for and maintained, the community then has a special ritual to clean the spring which is routinely held every year. The community calls it the Molang Maliq



ritual, which means restoring the sanctity of a sacred place, and Kebangru'an music is increasingly believed to be a special music that can fertilize water and maintain its sacred quality.

In the Benyer area, Telagawaru Village as a place for the development of the Kebangru'an Rite, there are several groups that could potentially threaten the sustainability of the Kbenagru'an Rite, they are: (1) Ultra modernists who consider traditional rituals to be old-fashioned, "backward", and not prestigious. (2) Puritan religious groups who consider the Kebangru'an Rite as identical to animist teachings and a form of shirk and contrary to Islamic teachings. (3) Pragmatic attitudes, those who think practically, quickly and instantaneously. The interests of the pragmatic group are economic, business, financial and have a commercial orientation. The pragmatic attitude ignores the meaning, value, wisdom contained in the Kebangru'an Rite, and sees the Kebangru'an Rite only as a commodity object.

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