

The Development of Rimpu Culture in the Face of Modernization and Globalization :A Study Using Phenomenological Approach

Muhammad Irfan

STIT Sunan Giri Bima

*Corresponding author : ivan_karara@yahoo.co.id

Submit:	Received:	Review:	Published:
05 Mei 2024	22 November 2024	25 November – 08 Desember 2024	13 Desember 2024
DOI	https://doi.org/10.47625/fitua.v5i2.1106		

ABSTRACT

This research aims to describe the development of rimpu culture in the face of modernization and globalization in the lives of Bima people, identify the impact of the decline of rimpu culture in the midst of waves of modernization and globalization, describe the efforts of the community and government in preserving rimpu culture. This research uses qualitative research methods. This research method will describe how the views of the figures about the development of rimpu facing modernization and globalization. The type of research used is descriptive phenomenological. The source of research data consists of cultural figures, academics consisting of the head of the Dikpora office and the head of the tourism office, as well as religious leaders collecting data with qualitative research, namely observation, interviews, and documentation. The results showed that the development of rimpu culture in Bima began when Islam became the religion of the Bima people. The impact of the decline of rimpu culture is the shift in the values of the meaning of the motto *maja labo dahu*. Some of the things done by the government and the community to preserve rimpu culture are conducting rimpu festival activities, cultural parades, *karnafal*, and using rimpu in the school environment.

Keyword : *Rimpu, Modernization, Globalization, Maja Labo Dahu Culture*

INTRODUCTION

Rimpu is a special Bima women's clothing. Rimpu clothing consists of two sheets of "Tembe Nggoli" (Bima language; sarong nggoli typical of the Bima region). One sheet is wrapped around the head, face and upper body and the other sheet is used to cover the lower body (Rachman, 2008).

Rimpu is divided into two models, namely rimpu mpida and rimpu colo. Rimpu mpida is generally worn by unmarried Bima girls. In Bima culture, unmarried women should not show their faces in front of the public, except for the eyes. The rimpu colo is usually worn by married Bima women. They are allowed to uncover their face (Budiono, 2017).

Rimpu is actually not only used as a head and face covering. It is a symbol of shame. The value in the motto "*Maja Labo Dahu*" plays a very strong role as well as the reason why Bima women wear rimpu since Bima changed its government system under the sultanate. "*Maja Labo dahu*" is directly interpreted as behavior embodied by shame and fear; shame (*maja*) if not doing good and fear (*dahu*) if committing sin and disobedience (Agama, 2019). Rimpu fulfills all the elements of covering the aurat as mentioned in the Qur'an Surah Al-Ahzab verse 59 and An-Nuur verse 31 which says that mu'min women must cover their aurat, namely the entire body except the face and palms. The rimpu culture is actually not just a covering garment. Rimpu has been used as a social boundary for Bima women. In daily life, Bima women should not associate with foreign men who are not part of their family.

Rimpu is a culture in the dimension of clothing in Bima society that must be maintained. However, rimpu is increasingly being abandoned. The rapid flow of modernization and globalization that cannot be stopped is the cause of the erosion of the rimpu culture. Most of the Bima people began to switch from wearing the rimpu and replaced it with a headscarf. Today, Bima women are more comfortable wearing veils with various models whose religious value is not commensurate with rimpu mpida or rimpu colo (Darmurtika et al., 2025). Modernization and globalization have made Bima people abandon the culture that has been applied since the sultanate period. Along with the decreasing interest of Bima women in using rimpu also In this era of modernization and globalization, Bima people are increasingly violating the religious and cultural norms that have been applied since the time of the rimpu. The decreasing interest of Bima women in rimpu has an impact on the attitudes and morals of Bima people who are thick with Islamic nuances, in this era of modernization and globalization, Bima people are increasingly violating religious and cultural norms that have been applied since the sultanate period (Hasan Basri, 2018).

The shift in culture and religious norms has given birth to various polemics in Bima society such as free sex, infidelity, increasing drug consumption, abortion cases, and so on. This illustrates the fading value of rimpu culture, which is synonymous with the value of "maja labo dahu". This condition requires the community and government to maintain the value of rimpu culture amidst the swift waves of modernization and globalization.

RESEARCH METHOD

This research was conducted in the city of Bima. In this study, researchers used qualitative research methods. The type of research used is descriptive phenomenological, where researchers in the phenomenological view try to understand the meaning of events and their relationships to ordinary people in certain situations. According to Bogdan and Biklen (1982) in Asmadi Alsa (2003) research with a phenomenological approach seeks to understand the meaning of an event or phenomenon that is mutually influential with humans in certain situations (Iskandar, 2009). Sources of data are cultural figures, religious leaders, government agencies, the people of bima city, and other relevant data sources. To collect data in the field, researchers used three data collection methods commonly used in qualitative research, namely observation, interviews, and documentation. This research uses the Miles and Huberman model data analysis technique which includes three stages, namely data reduction, data display, and conclusion drawing (Sugiyono, 2008).

RESULT AND DISCUSSION

History of Bima Kingdom

The Bima region was divided into five leadership areas and led by a Ncuhi. The five Ncuhi were Ncuhi Dara who controlled the Central region of Bima, Ncuhi Parwa controlled the Southern region of Bima, Ncuhi Padolo controlled the Western region of Bima, Ncuhi Banggapupa controlled the eastern part of Bima, while Ncuhi Dorowuni controlled the northern part. In the book of Bo (an ancient manuscript of the kingdom and sultanate of Bima), the history of the kingdom of Bima begins with the arrival of a Javanese noble traveler with the title Sang Bima on the island of Satonda. Sang Bima, who would later become the forerunner of the kings of Bima, united the five Ncuhi who were separated in their territories. The five Ncuhi agreed to appoint Sang Bima as their leader. De jure, Sang Bima accepted the appointment, but de facto he handed back his power to Ncuhi Dara to rule on his behalf (Irfan, 2022).

The beliefs of the Bima people are not much different from those of other Indonesians who live in the Malay race and tribes in western Indonesia. They believe in the spirits of their ancestors, objects and powerful spirits that reside in the mountains, trees, rocks, sun and sea. The spirits are called gods who are worshipped and called upon when their help is desired. That is why every house has a large slippery stone kept right in front of the house for worship or offerings (Ismail & Malingi, 2018).

The spirits of the early ancestors were called marafu and their abode was called parafu. The generation below is called waro. During their lifetime, the common needs and contact with god in the kingdom of spirits are complementary. All the needs of the earth's creatures are met by the spirits. In case of illness or lack of rain, one would approach the intermediary with hope.

Long before the introduction of Islam, the people of Bima already had religions and beliefs. Generally, the beliefs and religions embraced by the ancestors of the Bima people were that all of nature has a soul and spirit. This kind of religion is known in the Bima community by the name or belief of "makamba-makimbi", which is the oldest belief that developed and was in the midst of the Bima community at that time. then the next phase began with the establishment of the Bima City.

The religion was brought by the Bima who came from Java, the father of the first king of Bima named Indra Zamrut. It can be seen that the influence of Hinduism in Indonesia is not evenly distributed, only in a few areas, as well as its influence in West Nusa Tenggara, especially in the western part of the island of Lombok, is more profound than the eastern part of West Nusa Tenggara, namely on the island of Sumbawa.

In the theory of the evolution of belief, as proposed by Edward B. Tylor (1871), pre-religious societies typically believed in animism, which is the belief that living creatures and inanimate objects have spirits. This is consistent with the practices of the ancient Bima people, who believed in marafu and parafu as spiritual manifestations of their ancestors (Tylor, 1871). Belief in spirits and supernatural powers forms the basis of early social life. Beliefs emerge as a response to the uncertainties of life and the need for protection from unseen forces. In the context of Bima society, the presence of smooth stones in front of houses as places of offering reflects the community's efforts to build a strong and functional belief system (Durkheim, 1973). Symbolism in the cultural structure of traditional societies, including religious symbols that bind and guide their social behavior. Therefore, the belief system of the Bima community before the arrival of major religions can be studied in depth through a religious anthropology approach (Geertz, 2013).

Rimpu

The first appearance of Rimpu in Bima was in line with the spread of Islam brought by traders on 15 Rabi'ul Awal 1050 H. Rimpu Mbojo is a traditional Bima traditional dress as an identity of Mbojo Muslim women in ancient times, where Mbojo people at the time of the spread of Islam, rimpu was used as a religious polarity in order to develop tribal culture. Mbojo women used to require a rimpu if they had to leave the house. If not, they violated the moral law, as expressed by Nur Farhaty Ghani from the Bima women's forum (forpuan). Not only that, they had also violated religious and customary laws (Aulia, 2013a). Rimpu is a way of dressing women in Bima-Dompu (Dou Mbojo), using a sarong cloth to cover the head and body, so that only the face, or even just the eyes, are visible (Ismail, 2005).

Rimpu consists of two models, the first is the Rimpu mpida, specifically for Bima girls or those who are not married. This model is also often called the Bima-style veil. In the culture of Bima society, unmarried women should not show their faces, but that does not mean their movements are restricted. This shows that the culture created by the preachers has taken root

in the villages. Second Rimpu colo, this type of rimpu is intended for h o u s e w i v e s . In traditional markets, mothers can still be found wearing a rimpu with a typical sarong from bima (tembe nggoli) (Aulia, 2013b).

Rimpu in the daily life of the mbojo community has many functions. First, rimpu is a religious identity, so with the rapid development of da'wah in Bima, women began to learn and interpret it as a noble value. Second, the rimpu is combined with the local culture of the community at that time, namely the habit of using woven sarongs in social activities, rimpu is worn by mbojo women during traditional events. This integration made the Bima cultural icon that began to develop. Third, self-protection of women when doing social interactions. Where, Bima women use rimpu as a non-verbal language which means that when a woman uses a rimpu, they indirectly want to convey to others that they are good women (Rahmi, 2022a).

The phenomenon of rimpu as the social and religious identity of Bima women can be analyzed using various theoretical approaches.

First, according to Stuart Hall, cultural identity is not fixed, but is continuously shaped in historical, cultural, and power relations. Identity is a position that is negotiated through certain social representations and practices, including in this case the way of dressing, such as rimpu (Rutherford, 1990). Rimpu reflects how the Mbojo community constructs women's identity through the integration of Islamic values and local customs.

Second, Clifford Geertz views culture as a system of symbolic meanings transmitted historically. Rimpu is not merely a piece of cloth but a symbol carrying moral, religious, and social messages (Geertz, 1973). Rimpu conveys the values of modesty, honor, and spirituality embraced by the Bima community. In this case, rimpu plays a role as a cultural symbol that transforms abstract values into concrete forms in social practices.

Third, from the perspective of Emile Durkheim's sociology of religion, religious symbols such as rimpu play a role in creating social solidarity. The clothing is not only an individual's possession but also part of a social system that unites the community through norms, values, and collective practices (Durkheim, 2016). Rimpu in traditional ceremonies and religious activities strengthens social cohesion among Mbojo women.

Additionally, rimpu can also be interpreted as a social control system. In the context of a still-strong patriarchal society, rimpu serves as a mechanism for moral oversight of women. However, women also demonstrate their agency by interpreting rimpu not as a restriction on freedom, but as an expression of religious and cultural identity.

From a local anthropological perspective, rimpu is the result of acculturation between Islamic teachings and Bima culture. Over time, this symbol has become part of the intangible cultural heritage that continues to endure amid the currents of modernization and globalization (Karangan, 1997). Rimpu not only survives as a historical relic but also transforms into a dynamic tool for social communication.

Thus, the presence of rimpu in Bima society is a concrete manifestation of the synergy between religion, culture, and social structure. It serves as a symbol of Islam, moral protection, and an expression of Mbojo women's identity within a constantly evolving social order.

Bima Before The Entry Of Islam

In its historical development, before Islam entered Bima, Bima had several government systems, namely: Naka period, Ncuhi period, Royal period.

Naka period, this period or era is the oldest in Mbojo history, this era can also be called pre-historic times. Some historians as well as cultural experts say that this era is a pre-historic era, where the lives of the people of Bima are generally very simple. Life was limited to hunting as well as nomadic or moving from place to place. the belief of the people was makamba-

makimbi. According to their beliefs, nature and its contents were created by the almighty called parafu (God) who resides in springs, large trees, or large rocks.

The Ncuhi period was a transitional period between the Naka and royal periods. This period is estimated to have started in the 8th century AD. The period when the people of Bima had begun to change their lives and livelihoods. Ncuhi itself comes from the word suri which then turns into ncuri which means bud, the beginning of life. This means that during the Ncuhi period, dou mbojo began to be aware of various needs and patterns of life, characterized by technology that was increasingly advanced and aware of science. During the Ncuhi period, the dou mbojo began to have contact with people from outside the region, such as from Java, South Sulawesi, Sumatra and Kalimantan. it was during this time that the dou mbojo came into contact with traders as well as travelers. They began to learn new things from the migrants who stopped by the mbojo area. The Ncuhi who became leaders at that time established a good relationship with both travelers and traders, so Bima became a very lively place (Ismail, 1996).

During the Kingdom Period, the dana mbojo Kingdom was established in the mid-11th century AD with the first king being king Indra Zamrud who was inaugurated by Ncuhi Dara at the end of the 11th century AD. This inauguration marked the beginning of Bima's history as a kingdom. Thus, this period was already led by a king and not Ncuhi (Ismail, 1996). During this royal period, Bima began to improve. Some fields that began to be renewed are: The field of religion and belief, the economic field.

The development of the Bima government system can be linked to the theory of social evolution in cultural anthropology, which explains that human societies undergo gradual development from simple to more complex forms. In this context, Bima underwent stages of social evolution from the Naka period as a nomadic prehistoric society, to the Ncuhi period as a more structured form of local leadership, and finally to the kingdom period, which was characterized by the centralization of power and a more formal system of government (Soekanto, 1990).

This trajectory can be further understood through Weber's theory of social action, which distinguishes types of authority (traditional, charismatic, legal-rational) and how societies shift from authority based on tradition to more rational-legal governance (Fadilah & Ula, 2024). In this perspective, the Naka and Ncuhi periods reflect traditional authority, while the kingdom period indicates a move toward legal-rational authority embedded in formal institutions.

Moreover, applying modernization theory from sociology, one can see the transitions in Bima as reflecting a process of increasing complexity in social structures. As noted in contemporary Indonesian sociological studies, modernization involves shifts from subsistence, kin-based organization toward statehood with bureaucratic elements (Rusmini, 2023). Thus, Bima's progression from nomadic forms to centralized monarchy exemplifies such sociopolitical modernization.

Rimpu Culture

The rimpu that we know today is actually the result of cultural and religious acculturation. In the past, before Islam entered as the religion and belief of the Bima people or dou mbojo, rimpu was never known. Dou mbojo only recognized the term katente tembe for men and sanggentu tembe for women. Katente tembe is using one sheet of sarong wrapped around the waist, while sanggentu tembe for women uses one sheet of sarong rolled up to the chest like a kemben. However, since Islam entered and became the religion and belief of the dou mbojo, the rimpu was introduced as a form of embodiment of the contents of the Qur'an regarding the obligation of women who have reached puberty to cover the aurat which includes the entire female body except the face and palms. So that the culture of sanggentu tembe is not

lost from the habit of this acculturation of culture and religion was carried out, where women still wore sanggentu tembe but only up to the waist, then added another sarong to cover the head to the body. Thus, the Bima community in general is still able to accept the teachings of Islam without eliminating the customs that have become the culture of the local community, namely sanggentu tembe for women.

Rimpu in the daily life of the mbojo community has many functions. First, rimpu is a religious identity, so with the rapid development of da'wah in Bima, women began to learn and interpret it as a noble value. Second, the rimpu is combined with the local culture of the community at that time, namely the habit of using woven sarongs in social activities, rimpu is worn by mbojo women during traditional events. This integration made the Bima cultural icon that began to develop. Third, self-protection of women when doing social interactions. Where, Bima women use rimpu as a non-verbal language which means that when a woman uses a rimpu, they indirectly want to convey to others that they are good women. The climax of this condition occurred during the Dutch and Japanese colonial periods. Fourth, the rimpu is a protective tool against bad environmental conditions (Rahmi, 2022b). The type of fabric from tembe nggoli used is typical of fabrics that are very cool, not hot, not cold, so the use of rimpu is very comfortable in any season.

Rimpu itself is divided into two types, namely rimpu colo and rimpu mpida. Formerly, rimpu colo was only used by housewives, this type of rimpu is a rimpu that shows the face. Tembe nggoli is only wrapped around the head as a cover. While rimpu mpida is used by unmarried girls. Rimpu mpida is a rimpu that only shows the eyes, where the tembe nggoli is wrapped around the head, also covering the face except the eyes.

Rimpu is rarely used today, except on certain occasions, such as rimpu festivals. However, in certain areas such as Simpasai, Sambori, Wawo, and other areas in Bima district, the rimpu is still used. There are still many people who use rimpu for daily activities, gardening and shopping at the market for example. The use of rimpu today is not like it used to be. If in the past, when traveling out of the house Bima women used rimpu as a dress of honor, then today Bima women prefer to use gamis or cut clothes as clothing when traveling.

There are several factors that cause why rimpu today is less desirable. First, the development of the fashion world. The world of fashion that continues to grow, especially women's clothing, makes some Bima women start to leave the rimpu. Using rimpu is considered not relevant to various types of women's work today. It is undeniable that the development of the fashion world has made people aware of various fashion models. Increasingly, the types of women's clothing have more and more varieties, patterns, and types of fabrics. This diversity makes people have the opportunity to choose a fashion model that suits them. Second, the meaning of clothing is no longer limited to the fulfillment of clothing needs in the form of body protection only. The function of clothing develops along with the times. Apart from covering the body from the bad effects of weather, insect bites, objects that harm the skin, clothing is also used as a body decoration, information on an agency, non-verbal communication, as well as a marker of social status. People use clothes with different models in different events or needs.

Third, the participation of the Bima sultanate in the Unitary State of the Republic of Indonesia (NKRI) contributed indirectly to why the rimpu was not used as a daily dress while in the office, so there was no gap to use the rimpu as an office uniform. This applies nationwide. Office workers, for example, when in the office, employees, especially women, are required to wear the type of uniform that has been determined. Fourth. Young people's assumption that the rimpu is an outdated traditional garment. This assumption creates a reluctance for young people

to use the rimpu for their daily lives. Fifth. Modernization and technological developments. It is undeniable that the goodness of modernization that penetrates into almost all lines of human life not only has a positive impact on people's lives, but also causes a lot of local wisdom to be neglected and even abandoned. In her research, Windi Mayang Sari wrote about the influence of modernization on local wisdom. Windi wrote that the existence of modernization makes local wisdom exist (SARI, 2021)

Social media has an important role in shaping the mindset of our society today. The flow of information from all corners of the world is unstoppable, the effect is that people know more and more information, especially the types and types of clothing, some of the clothes of Indonesian society today are the effects of acculturation of outside cultures that cannot be limited, so traditional clothes such as rimpu for example, are slowly being abandoned.

The Impact of the Decline of Rimpu Culture

Implicitly, rimpu is the meaning of the Bima motto Maja Labo Dahu. Maja labo Dahu is directly interpreted as Shame and fear. Shame if bad and despicable deeds are known by humans, fear of God for sinful deeds. This meaning continues to be conveyed by the people of Bima in the past as advice (ngoa ra tei) to their children. The synergy between shame to humans and fear of God has made Bima people widely known as a religious society. The existence of the motto maja labo dahu, which is embodied in the Bima community's rimpu dress, encourages the tribe to continue to strive to be a complete person; helpful, respectful of others, ethical, prioritizing the interests of many people, and religiously observant.

Along with the decreasing interest in the use of rimpu, the low level of understanding of rimpu culture has actually become a bomboerang for the mbojo tribe. Recorded drug cases among students amounted to 27.32% in 2019 which will certainly increase in 2021, this is only the cases identified. Not to mention sexual harassment cases, abortion cases, domestic violence cases, brawls between students, and other criminal cases (Umar & Sukrin, 2021). In fact, although there is no appropriate measuring tool to measure how much influence between the decline in interest in rimpu and the above criminal incidents, it can be drawn red thread that the reduced interest of the community towards rimpu along with the degradation of the meaning of maja labo dahu. Because rimpu is not just a fashion without meaning, rimpu is actually the embodiment of the motto maja labo dahu dou mbojo. So, when people ask for rimpu less, it will also affect how people educate their children with the motto maja labo dahu. This fact is also reinforced by Umar's research on the ethnographic study of children's character building through the maja labo dahu culture of the Bima community, where the results of this study reveal the inhibiting factors in the formation of children's character through the maja labo dahu culture of the Bima community, generally due to a child's lack of understanding of the cultural values of maja labo dahu itself, the characterization of figures in the environment, family, school and society as an inspiring role mode reflecting the cultural values of maja labo dahu for a child who is growing; and the lack of synergy between the roles of parents and schools in building children's knowledge and understanding of maja labo dahu culture. Alan Malingi, a Bima cultural figure and chairman of the ASI Mbojo museum, also stated that rimpu culture is the identity of Bima society, and maja labo dahu is a symbol of Bima society.

The development of rimpu culture as a realization of the Maja Labo Dahu philosophy in Bima society can also be seen through the lens of character education based on local culture. Based on research by Ade S. Anhar et al., the application of Maja Labo Dahu values in early childhood education (PAUD) has proven effective in shaping character traits such as religiosity, honesty, discipline, responsibility, independence, and social awareness (Anhar et

al., 2024). This indicates that the internalization of the values of shame and fear (maja-dahu) from an early age supports children's moral and social development.

Furthermore, the Islamic education perspective highlights Maja Labo Dahu as a source of adab (etiquette) that controls attitudes and behavior in general—whether at home, in social environments, or at school. This value is rooted in a sense of shame and fear, which forms the foundation of moral education that is civilized, knowledgeable, and polite within the Bima community (Salam, 2022). Thus, the rimpu culture is not merely a visual identity but an instrument for shaping the character of individuals and communities that are religious.

CONCLUSION

Rimpu is a unique cultural heritage of the Bima people that serves not only as traditional clothing but also embodies high religious and moral values, particularly reflected in the philosophy of life known as Maja Labo Dahu (shame and fear). Rimpu has become a symbol of Bima women's identity, preserving modesty and demonstrating propriety in social interactions. However, in the face of modernization and globalization, Rimpu culture has declined. The use of Rimpu has begun to be abandoned, especially by the younger generation, who prefer modern clothing or hijabs that do not always reflect the local values contained in Rimpu. The causes include the development of the fashion world, changes in the meaning of clothing, dress codes in formal environments, as well as the influence of social media and foreign cultures. The decline in the use of rimpu has led to a shift in cultural and religious values within Bima society. This phenomenon has contributed to an increase in deviant behaviors such as drug abuse, promiscuity, and violence, indicating the weakening of the Maja Labo Dahu values in community life. Nevertheless, efforts to preserve the rimpu culture are still being carried out by the community and the government, including through the organization of rimpu festivals, cultural carnivals, and the use of rimpu in educational settings. These steps are a form of collective responsibility in maintaining the identity and character of the Bima community so that it remains in harmony with Islamic teachings and the noble values of local culture.

REFERENCES

- Agama, D. (2019). Al-Qur'an dan Terjemahannya. Bandung: Cordoba.
<https://digilib.yarsi.ac.id/11715/6/15.%20DAFTAR%20PUSTAKA.pdf>
- Anhar, A. S., Nini, R., & Muslimin, M. (2024). Pendidikan Karakter pada Anak Usia Dini Berbasis Budaya Lokal Maja Labo Dahu. *Jurnal Pelita PAUD*, 9(1), 86–95.
- Aulia, R. N. (2013a). Rimpu: Budaya Dalam Dimensi Busana Bercadar Perempuan Bima. *Jurnal Studi Al-Qur'an*, 9(2), 94–108.
- Aulia, R. N. (2013b). Rimpu: Budaya Dalam Dimensi Busana Bercadar Perempuan Bima. *Jurnal Studi Al-Qur'an*, 9(2), 94–108.
- Budiono, M. (2017). Tangguh Bersama, Jepretan Lensa dan Catatan Sederhana Pekerja Terminal BBM Tentang Bencana Banjir Bandang Kota Bima. Jakarta: PT. Elex Media Komputindo, Kelompok Gramedia. hlm. 16.
- Darmurtika, L. A., Juriati, A., Nuranisah, N., Fadila, U., Bujang, A., & Alfatih, M. D. (2025). Rimpu dan Identitas Perempuan Bima: Tinjauan Semiotik atas Nilai Kesopanan. *Jurnal Ilmiah Telaah*, 10(2), 69–74.
- Durkheim, E. (1973). *Forms of the religious life*. Durkheim, on Morality and Society. Chicago: University of Chicago Press.(Orig. Pub. 1912.), 269–297.

- Durkheim, E. (2016). The elementary forms of religious life. In *Social theory re-wired* (pp. 52–67).
- Fadilah, D., & Ula, D. M. (2024). Teori Sosiologi Dan Karya Max Weber. *Triwikrama: Jurnal Ilmu Sosial*, 3(12), 34–46.
- Geertz, C. (1973). *The interpretation of cultures* New York. NY: Basic Books.
- Geertz, C. (2013). Religion as a cultural system. In *Anthropological approaches to the study of religion* (pp. 1–46).
- Hasan Basri. (2018). *Keterampilan Abad 21 dalam Pendidikan*. Ar-Ruz Media.
- Irfan, M. (2022). Perkembangan Budaya Rimpu Dalam Menghadapi Modernisasi Dan Globalisasi (Studi Dengan Menggunakan Pendekatan Fenomenologi). *Fikroh Jurnal Studi Islam*, 6(2), 163–173.
- Iskandar. (2009). *Iskandar. Metodologi Penelitian Pendidikan Dan Sosial*. (Jakarta. GP Press, 2009), hal 204. GP Press.
- Ismail, M. H. (1996). *Sejarah Mbojo Bima. Mataram. Agung Perdana*.
- Ismail, M. H. (2005). *Sejarah Kebudayaan Masyarakat Bima. Mataram: Lengge Press*.
- Ismail, M. H., & Malingi, A. (2018). *Jejak Para Sultan Bima. CV Adnan Printing*.
- Karangan, B. B.-K. (1997). *Koentjaraningrat, Pengantar Ilmu Antropologi*, Jakarta: Aksara Baru, 1986. *Kobong Theodorus, Injil Dan Tongkonan*, BPK Gunung Mulia, Jakarta.
- Rachman, M. F. (2008). *Islam di Bima: Kajian historis tentang proses Islamisasi dan perkembangannya sampai masa kesultanan*. Genta Press.
- Rahmi, R. (2022a). Makna Rimpu Sebagai Media Komunikasi Nonverbal Bagi Perempuan Bima. *Jurnal Komunikasi Dan Kebudayaan*, 9(1), 69–79.
- Rusmini, A. (2023). Peran Masyarakat Sosial dalam Agama Perspektif Max Weber dan Relevansinya Kemajuan Masyarakat. *Jurnal Filsafat Indonesia*, 6(2), 189–196.
- Rutherford, J. (1990). *Identity: Community, culture, difference*. Lawrence & Wishart. <https://muse.jhu.edu/book/34784>.
- Salam, A. (2022). Karakter Maja Labo Dahu Dalam Perspektif Pendidikan Islam Di Bima. *Fitrah: Jurnal Studi Pendidikan*, 13(2), 98–106.
- SARI, W. M. (2021). Pengaruh modernisasi terhadap kearifan lokal. *Studi Pustaka*, 9(4).
- Soekanto, S. (1990). *Sosiologi Suatu Pengantar*, Jakarta: Rajawali Pers. Susilo, Rakhmad K. Dwi (2008). *Sosiologi Lingkungan*, Jakarta: Rajawali Pers.
- Sugiyono. (2008). *Metode Penelitian Pendidikan (Pendekatan Kuantitatif, Kualitatif, dan R & D)*. Alfabeta.
- Tylor, E. B. (1871). *Primitive culture: Researches into the development of mythology, philosophy, religion, art, and custom* (Vol. 2). J. Murray.
- Umar, M. P. I., & Sukrin, H. T. (2021). *Etnopedagogi maja labo dahu*. Pustaka Pencerah.