



Peta Kapanca: Guiding the Journey to Marriage in the Cultural Context of Bima, West Nusa Tenggara

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Abstrak

Penelitian ini mengulas tentang *Peta Kapanca*, sebuah tradisi kuno yang menjadi panduan pernikahan dalam budaya Bima, Nusa Tenggara Barat, Indonesia. Tujuan penelitian ini adalah untuk memahami nilai-nilai budaya, adat istiadat dan ritual yang terkait dengan prosesi pengantin baru *Peta Kapanca*. Penelitian ini mengadopsi pendekatan kualitatif, dengan menggunakan metode pengumpulan data berupa wawancara mendalam dan studi literatur. Temuan dari penelitian ini secara nyata mendukung klaim tersebut. *Peta Kapanca* memiliki peran sentral dalam membimbing calon pengantin menghadapi tahap transisi menuju pernikahan. Serangkaian acara dan ritual melibatkan keluarga, tetua adat, dan tokoh masyarakat untuk memberikan dukungan, nasihat, dan arahan kepada calon pengantin. Nilai-nilai seperti gotong-royong, rasa hormat terhadap leluhur, dan kebersamaan keluarga menjadi landasan utama dalam pelaksanaan *Peta Kapanca*. Secara menyeluruh, *Peta Kapanca* menjadi bagian integral dalam kehidupan sosial dan budaya masyarakat Bima. Tradisi ini berperan penting dalam melestarikan nilai-nilai budaya dan identitas lokal. Oleh karena itu, untuk menjaga keberadaan atau keberlanjutan *Peta Kapanca*, diperlukan upaya kolaboratif dari masyarakat dan pemerintah dalam melestarikan serta menghargai warisan budaya yang berharga ini.

Kata kunci: Peta; kapanca; pernikahan; budaya.

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Abstract

This research reviews the Peta Kapanca, an ancient tradition that guides marriage in Bima culture, West Nusa Tenggara, Indonesia. This research aims to understand the cultural values, customs, and rituals associated with the Peta Kapanca newlywed procession. A qualitative approach was used in this research, where the data collection methods were in-depth interviews and a literature review. The results showed that Peta Kapanca has a central role in guiding prospective brides and grooms in facing the transition stage toward marriage. The rituals involve family, traditional elders, and community leaders to provide the future bride and groom support, advice, and direction. Values such as cooperation, respect for ancestors, and family togetherness are the main foundations for implementing the Peta Kapanca. Overall, the Peta Kapanca is an integral part of the social and cultural life of the Bima people. This tradition plays an important role in preserving cultural values and local identity. Therefore, to ensure the continuity of the Peta Kapanca, the community and government need collaborative efforts to preserve and appreciate this valuable cultural heritage.

Keywords: Peta; Kapanca; Wedding; Custom; Culture.

INTRODUCTION

The *Peta Kapanca* tradition is an important part of the *Mbojo* tribe's wedding, carried out the day before the wedding ceremony and wedding reception. The procession begins with a steam bath and arranging the bridal room, then continues with the *Peta Kapanca*. The bride-to-be sits on a stage with her hands on pillows and banana leaves, followed by greetings, reciting kalam, and chanting Kapanca. The final series involves crushing henna leaves by mothers and community leaders. The entire ceremony reflects Islamic values, including aspects of faith, worship and morals, which gives a religious dimension to *Mbojo* ethnic weddings. This has been explained by Amrin and his friends in their research entitled From the results of research entitled Islamic Values of the *Peta Kapanca* Tradition at the Mbojo Tribe's Marriage, West Nusa Tenggara, Indonesia. (Amrin et al., 2020)

Ecologically responsible behavior is an emerging result of cultures and customs that have become integral to their surrounding environment. It is recognized that local knowledge formed through cultural practices plays an important role in influencing people's interactions with their environment. (Junaidin., 2020).

At the easternmost point of Sumbawa Island lies a region known as Bima or *Dana Mbojo*, home to several ethnic groups (Suherman, 2021). The Bima region is separated into Bima City and Bima Regency on an administrative level. The Bima region is endowed with entrancing natural beauty, a harmonious fusion of the sea, beaches, valleys, and mountains (Suprpto, 2020).

They have intricate traditions and cultures, which extend to marriage (Pranoto, 2019). A broad summary of Bima traditions and culture is provided below, and some up-to-date sources to help you learn more about them. First, Bima traditions and customs: The

Bima people steadfastly uphold their elaborate traditions and rituals, which are still practiced today. Marriage, agriculture, art, and religious rituals are all significant components of their traditional heritage and tradition. The customary rituals performed at Bima's wedding ceremony show the rich culture and principles steadfastly upheld by the neighborhood (Nurbaity, 2022). Second, religion: The vast majority of people in Bima practice Islam. As a result, Islamic principles and teachings frequently impact the wedding rituals and customs in the Bima community (Abdullah, 2018). The marriage contract and the *siraman* procession are among the Islamic law-compliant wedding rituals performed (Usman, 2021). Third, Bima arts and culture are significant components of conventional weddings. At Bima's weddings, entertainment is frequently provided through dance, music, and other performing arts. (Prasetyo, 2019). Additionally, carvings, weaving, and other handmade creations are examples of cultural heritage displayed at weddings (Wahyuni, 2022).

The importance of marriage in the life of the people of Bima, West Nusa Tenggara (NTB), can be summed up as follows: First, marriage in the Bima community serves as a means of preserving and carrying on a rich cultural history. Marriage allows the transmission of cultural norms and customs passed down from generation to generation (Pranoto, 2019); marriage in the Bima culture strengthens relationships between families and communities, which is the second benefit. Marriage can improve family relationships and collaboration, fostering social solidarity (Abdullah, 2018). Third, Social Stability and Security: Marriage promotes social stability and security in Bima society. Marriage is viewed in the Bima cultural setting as fostering harmony and peace in society and preserving social stability (Usman, 2021).

RESULTS AND DISCUSSION

This research will provide a new contribution to the understanding of the qualitative characteristics of marriage in Bima culture. Some aspects that can be considered new contributions include:

1. Deep Digging into Bima Culture: This research focuses on the practices, traditions, norms and values of marriage in Bima culture. By involving key informants from various levels of society, it is hoped that this research can explore a deeper understanding of cultural aspects that may not have been revealed previously.

2. Combinative Research Methods: A combination of participant observation and interviews with key informants can provide a more holistic perspective. Participant observation allows researchers to be directly involved in wedding activities, while interviews provide space for informants to share their subjective views.

3. Diversity of Informants: The involvement of traditional leaders, community leaders, religious leaders, and individuals with direct knowledge of marriage in Bima culture creates a diversity of perspectives. This can result in a more complete and nuanced understanding of marriage in that cultural context.

4. Linkages to Previous Research: This research can provide additions to previous research conducted by Hadi (2018) and Rahman (2015), clarify and complement their findings, and perhaps explore new aspects that have not been covered previously.

5. Context of Time and Place: This research can provide a more up-to-date understanding of marriage in Bima culture, considering that the context of time and place of research can provide different dynamics than previous research.

Thus, it is hoped that this research will provide valuable and in-depth new insights into marriage in Bima culture

and possibly provide a basis for further research in this area.

Marriage Practice in the Bima Cultural Context

Typically, Bima's wedding occurs following harvest, particularly during significant Islamic months like Maulid, Rajab, and Zulhijah. These months were chosen based on economic factors because it is when the harvest season begins, which brings in money for the town. In addition, there is another month, Zulqaidah, which the Bima calls *Wura Hela*, regarded as the month of not getting married. While "*Hela*" signifies empty, "*Wura*" means the moon. Economic factors led to the selection of Zulqaidah as an abstinence month because individuals were less prosperous or had yet to plant new crops during that month. This indicates that weddings are not typically held because people's financial resources are constrained during Zulqaidah.

It's crucial to remember that cultural and geographic differences can exist in wedding traditions. The above justification provides a comprehensive overview of Bima's wedding customs and the rationale behind the month's selection (M. Fachrir Rahmah, 2013).

Bima Community Marriage Requirements

The Bima community establishes marriage requirements that are solely by Islamic law. When getting married, some needs are prioritized more than others. Although there is no set amount of dowry in Islam, one of them is the amount of dowry or *co'i* (local language). The woman's parents' approval is also regarded as a crucial need that can affect whether the marriage will last. However, the woman's parents could outright reject the woman's prospective husband's proposal and demand a substantial payment if they do not approve of the child. The marriage may

be delayed or even annulled if an agreement cannot be reached on the requested sum.

The term "*cepe kanefe*" is sometimes used in *Mbojo* culture to describe child marriage. Only adults, including the bride and groom, can participate in the marriage ceremony in such a union. This demonstrates that the age restriction for marriage is not the most crucial. Women who wait till elderly age to get married are recalled "*Mbaru Tua*" among the *Mbojo* tribe. If the woman comes from a wealthy family and the parents want their child to marry into that background, this situation may be caused by their desire to marry someone the lady disapproves of.

Traditions Before Marriage **How to pick a partner**

The *Mbojo* culture has a custom known as "*Ne'e Angi*", where a young man named "*Sampela Mone*" and a female named "*Sampela Siwe*" engage in an amorous or romantic relationship before getting married. *Mbojo* lads seldom communicated directly or in a romantic engagement known as "*Sodi Angi*" during the *Ne'e Angi* era. The boy is nervous to go to the home of the girl he loves, and the girl is apprehensive to welcome visits from the boy, who is constantly being watched after by his parents and family.

In *Mbojo* culture, there are many ways for young people to meet, including wedding parties, chance encounters on the street, at the market, at social gatherings, or while gardening. The young man will typically inform his parents about his plan to propose to the girl he loves after getting to know her and being in a relationship with *Ne'e Angi* for a set amount of time. If the parents concur, the boy's parents will send *Ompu Panati*, a messenger, to ask the girl out how the guy desires. The marriage did not occur immediately after the proposal, however. "*Lao sodi siwe*", or "clarification of the girl's status," is the name of this procedure. The boy and

girl are engaged if the proposal is accepted (M. Fachrir Rahmah, 2013).

Wi'i Nggahi & Panati

The quest for a life partner and marriage in *Mbojo* culture begins with a "*panati*" application process, where the choice of a life partner is contingent upon the consent of the parents and families of both sides. Before the wedding, a customary ceremony called *panati* is held.

Samplea Mone, a young man who wishes to propose to the girl he loves through a suitor named *Ompu Panati*, fills out *Panati* or Application. *Panati* is held when a young man and a girl fall in love and decide to get married or when both sets of parents organize a wedding. A group of respectable individuals or the young man's close family participated in the procedure by attending the *Panati* ceremony. Parents of young males rarely serve as committee leaders in *Mbojo* culture; instead, someone with specific experience in proposing to women typically fills this position. The *Ompu Panati* may, however, only accept the application for various reasons. For instance, it's possible that the girl's parents already have another candidate for their daughter, that the young man proposing and the girl's family are on different social and economic levels, or that the young man being presented to is acting in a delinquent manner, like drinking alcohol or gambling. If the application is accepted, the "*Wi'inggahi*" procedure is carried out (M. Fachrir Rahmah, 2013).

In *Mbojo* culture and Bima society, the young man's family members, including *Ompu Panati*, are satisfied once the girl's parents and family have accepted the proposal. The young couple is currently through an official engagement ceremony called "*Sodi Angi*" as part of the "*Wi'i Nggahi*" ceremonial, where gifts indicate a legal engagement. This ceremony formally announces the couple's engagement

and confirms their impending marriage. The *Wi'i Nggahi* ceremony is important in *Mbojo* traditional weddings since it legally confirms the couple's married status. As a result, marriage is imminent for both parties.

Rites Of The Wedding Procession *Peta Kapanca*

The couple stays home before signing the marriage contract according to *Mbojo* tradition. For the bride and groom's first meeting, a special location called "*uma raka*" is offered, which is furnished adequately. A ritual known as "*Kapanca*" is also carried out for the bride. This ceremony aims to provide the bride and groom's transfer to the marriage ceremony's entrance with meaningful meaning.

The *Kapanca* ritual was only attended by women, including the wives of the village's lords, who bestowed blessings on the impending wedding ceremony. During the *Kapanca* ritual, attendees read *Barzanji* from the book *Syaraful Anam* and conduct *dhikr*. A prayer is recited following the reading of the *Barzanji*. A unique celebration is conducted for male and female visitors during the *Kapanca* ceremony. This rite is over when the feast and prayers are through (M. Fachrir Rahmah, 2013).

***Hengga Dindi* :**

The *Kapanca* ceremony aims to prepare the guy to meet his bride at *Uma Ruka*. The bride and the bride's nanny, *Ina Bunti*, shared a unique room. The groom must go through a procedure known as *Hengga Dindi* before being permitted to enter the room.

The bridegroom is followed by *Gelrangi*, *Lebe*, and several more traditional figures as the *Hengga Dindi* procession begins. They then proceed to the bride's room, standing before the separating veil, known as the *Dindi Satampa*. (M. Fachrir Rahmah, 2013).

***Pamaco* :**

Pamaco, or *Jambuta*, is a distinctive custom of the *Mbojo* or Bima tribe. Following the bride and groom's

arrival in *Baruga*, a series of rites known as the *Pamaco* ceremony are performed in front of visitors. This ritual often takes place in the late afternoon. One of the groom's relatives leads the procession during the *Pamaco* ceremony, after which the visitors give gifts or monetary contributions. This customary ritual is conducted in a *Paruga*, a unique location erected in front of the bride's parents' home.

The primary goals of the *Pamaco* ceremony are to solicit blessings from followers, friends, and acquaintances and to raise money from attendees for the happy couple.

Traditions Of The Peta Kapanca Ceremony

The Bima people typically perform the *Peta Kapanca* ritual the night before the wedding and reception (Tika, 2017). Several pre-event tasks need to be finished before the *Peta Kapanca* procession starts. The *Sangongo* ceremony, also known as the steam bath with flowers or *Boho Oi Mbaru* among the Bima community, is one of them. Before the bride was clothed and carried down the aisle by *Peta Kapanca*, this processional was directed by the bride's *nanny*. In addition, the bride wore traditional Bima attire and was decked out in bridal fashion. The bride is raised by her brothers or other male relatives, and the *hadrah* on *pabula* (stretcher) during the subsequent *Kalondo Wei* ritual. They form a special procession from the groom's caretaker's home to *Uma Ruka*. (*the residence of the would-be bride, where the Peta Kapanca procession is held.*).

The *Pabula* worshippers march in unison to the sound of the *hadra* tambourines filling the air as they approach *Uma Ruka*. The bride and groom above him and the *pabula* moved in time with the rhythm that embellished the environment (Hidayatullah, 2020). When the couple got to *Uma Ruka*, their parents welcomed them with open arms. His father quickly escorted him to the

corridor where the *Peta Kapanca* parade would be held once they emerged from the tent. The *Peta Kapanca* event was the focal point of the celebrations, and invited visitors from the women's organization and the men's group, *Ziki Kapanca*, participated in the parade. The following is a timeline of what will happen (Azwardi, 2018).

The MC opened the *Peta Kapanca* event, and then the Qur'an was read as a source of inspiration. Following that, spiritual and traditional elders conducted the *Ziki Kapanca* reading. The people in *Ziki Kapanca* then got up and resumed reading poems.

The *Kapanca* then The reading of *Ziki Kapanca* is followed by the start of the *Peta* procession. A traditional figure led the opening procession, then joined by an odd number of other invited visitors. The involvement of biological moms and potential mothers-in-law marked the conclusion of the *Peta Kapanca* march. After that, a prayer was recited by *Ziki Kapanca* to conclude the series. Before the ceremony, the guests had some time to remember the egg flower arrangements that adorned the *Peta Kapanca* hallway. As a result, the entire *Peta Kapanca* procession went off without a hitch and was successfully finished (Mulyani, 2021).

The History of the *Peta Kapanca* and *Ziki Labo*

The *Ziki Peta Kapanca* ceremony is a customary Bima wedding ritual typically performed the day before the wedding. This custom has been around since the Bima people still adhered to Animism-Dynamism. Since the Bima sultanate in the 1960s, people have been aware of the *Peta Kapanca*.

Several traditional events underwent alterations and were used as a platform for teaching when Islam entered the Bima region and established itself as the predominant religion. One is *Ziki Labo Peta Kapanca*, which originally spelled out praise and gratitude for Allah SWT and the

Prophet Muhammad SAW in place of a sacred tree or stone. Islamic principles will be strengthened by holding this ceremony as part of the Bima traditional wedding series (Jufrin, 2023).

Islamic teachings became a source of inspiration for creating rules and regulations in the kingdom once the people of Bima accepted Islam. In this way, Islamic teachings impact and color various parts of Bima people's lives. As a result, traditions that align with Islamic principles have been cherished and preserved by the Bima people for many years. The *Ziki Labo Peta Kapanca*, a Bima tradition, is a custom for weddings adapted to Islamic principles.

Implementation Steps for *Ziki Labo (with) Peta Kapanca*

Ziki Kapanca

The Simpasai village's *Ziki Kapanca* custom occurs at night and coincides with the *Peta Kapanca* celebration. The *Peta Kapanca* parade is accompanied by the song *Ziki Kapanca*. Seven community leaders invited by the bride and groom's family and regarded as having expert religious knowledge and social standing were responsible for reciting *Ziki Kapanca* during this event (Jufrin, 2023).

Jufrin claims that the *Ziki Kapanca* procedure includes the following steps: reading the Qur'an verses, counseling the bride and groom, and sharing the Prophet Muhammad SAW's life story to make the couple's marriage Sakinah, Mawaddah, and Warrahmah., and prayers for the bride and groom, followed by the *Ziki Kapanca* main event, which features prayers to the Prophet Muhammad SAW that are recited by mothers when their children are delivered to the newlyweds. After the event, there are 99 egg blossoms. Asmaul Husna will be given to moms who have daughters but are not yet married in the hopes that they will find a partner immediately (Jufrin, 2023).

Peta Kapanca

The *Peta Kapanca* Tradition seen in Bima Traditional Weddings reflects the diversity of Islamic Cultural Practices found throughout the Archipelago.

There were two distinct cultural eras in Bima before Islam arrived. The first is the original Bima culture, developed over the ages by the Bima people's inventions, tastes, and inventiveness. Even though the Bima people are not Hindu, the influence of Hinduism in later times is another factor.

This cultural diversity was recognized by the first generation of Muslims in Bima. The cultural foundations that already existed when Islamic preaching first started were not attempted to be eradicated. Instead, they opted to conserve and preach using this tradition. In this way, Islamic teachings and values are more readily accepted and assimilated by the people of Bima. *Muballighs* (preachers) and sultans were crucial in fusing Bima traditions and culture with Islamic beliefs.

Different customs and cultures are not immediately abandoned because they go against Islamic teachings in the typical Bima wedding procession. On the other hand, the preacher and sultan sought a remedy by incorporating Islamic principles into the parade. The *peta Kapanca* ritual is one of the most significant customs of a traditional Bima wedding. Before the advent of Islam, the Bima people used this custom as a rite to help the bride become a good wife and mother by chanting mantras and bestowing presents.

The custom of *peta kapaca* as a ritual for bridal preparation persisted after Islam was proclaimed the state religion of Bima, but how it was carried out and done was altered. The Koranic recitations, supplications, and supplications replace mantras and sacrifices. The cultures of Bima and Islam are entwined in the *Peta*

Kapanca tradition. As an illustration, during the *Boho-oi-mbaru* procession, the bride and groom prepare for the wedding by praying and receiving blessings in the hopes of getting them from Allah SWT.

The *Kalondo Wei* procession has Islamic arts such as *Hadrah*, and the *Peta Kapanca* procession opens with the reading of the Qur'an. Following that, *ziki kapanca* was read as a prayer and hoped that the bride and groom would become devout wives per the Prophet's descendants. The *Peta Kapanca* procession's usage of an odd number of guests represents Islamic beliefs about God's preference for peculiar things. The 99 egg flower decorations next to the passageway also have significance and describe the magnificence of Allah's names.

Some Bima locals, however, believe that this practice has strayed from Islamic law as it has evolved. Some religious movements use the subject of heresy to debate the actions of other religious activities. Muslims frequently encounter the issue of *bid'ah*. Heresy is "something new that begins without precedent" in its original language. In this sense, heresy is modern and has no historical precedent in Islamic doctrine.

Some people view "authentic Islam," which is the merger of Islam with the *Peta Kapanca* tradition in traditional Bima marriages, as a heretical practice that lacks any scriptural or historical support among its sympathizers and adherents. The *ulama* distinguishes between *sayyi'ah bid'ah*, which has no benefits and is not supported by the text, and Hashanah *bid'ah*, which has a textual foundation and is regarded as the right to perform.

Examples of the practice of heretical Hashanah include the Islamic ceremonies introduced into the *Peta Kapanca* tradition from the Bima tradition. This must be acknowledged and upheld because, in addition to serving as a symbol of Islam, it also embodies regional cultural values that

must be protected for future generations to comprehend the coexistence of Islam and Bima culture. The *Peta Kapanca* tradition's indigenization of Islam creates a typical Bima Islamic style or model that represents the face of Indonesian Islam and mixes Islamic doctrinal principles with Bima's regional traditions, culture, and customs.

CONCLUSION

The *Peta Kapanca* reflects an expanded view of this cultural heritage beyond its original context. Although the *Peta Kapanca* is an expression of the rich culture of the Mbojo tribe in Bima, it is necessary to consider how this tradition can be integrated or adopted outside the region. The fundamental question involves whether this tradition can be appreciated and understood by communities outside Bima without experiencing distortion or erasure of cultural meaning. It is also necessary to pay attention to whether there is the potential for cultural poverty or commercialization that could damage the integrity of traditions. Apart from that, it is necessary to pay attention to whether aspects of Islamic values that are strong in this tradition can be relevant outside communities that have different religious backgrounds. Therefore, even though there is potential to preserve cultural diversity, adaptation of the *Peta Kapanca* outside Bima must be carried out with wisdom and a sense of responsibility towards the original cultural values and needs of the people who adopt it.

The *Peta Kapanca* tradition remains relevant and meaningful in the context of Mbojo culture, because it is rooted in Islamic values and has been passed down from generation to generation. These rituals not only reflect the richness of cultural heritage, but also play an important role in maintaining community identity and solidarity. By maintaining the *Peta Kapanca* tradition, the Mbojo community is able to maintain the

integrity of traditional norms and strengthen social ties in wedding celebrations, making it a practice that still has strong relevance in strengthening their identity and cultural values.

The *Peta Kapanca* tradition has assimilated into daily life in the Bima culture. The *peta kapanca* serves as a community reaction to Islamic religious principles in conventional Bima weddings. *Peta Kapanca* consists of various processions, including the middle procession of *Peta Kapanca*, which is attended by guests ladies and gentlemen's *Ziki Kapanca*, steam bathing with flowers (*boho oi mbaru*), carrying the bride and groom (*kalondo wei*) accompanied by games of *hadrah*, and so on.

The *Peta Kapanca* application fuses Bima tradition and Islamic principles. As an illustration of how Islamic teachings are united, blessings and prayers are recited in flower steam baths. The Islamic art of *Hadrah* is demonstrated during *Kalondo Wei*. The reading of the *Basmalah* precedes the *Peta Kapanca* procession itself, followed by the reading of the Qur'an at *Ziki Kapanca*. Islamic beliefs that God favors strange things are illustrated by using odd numbers for traditional figures, elders, and invited guests. In addition, the 99 egg flower decorations by the corridor represent Asmaul Husna. All of this illustrates how the *Peta Kapanca* tradition combines Islamic symbolism with Bima cultural values.

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