

ANALYSIS OF ISLAMIC MESSAGES IN THE LYRICS OF SAWÉRAN LOCAL WISDOM IN THE PASIRTAMIANG COMMUNITIES IN CIAMIS

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Abstract

The research is focused on finding the social, geographical, and religious context of the *sawéran* tradition in the Muslim community of Pasirtamiang, the dynamics of the message narrative in the *sawéran* lyrics, and the Islamic values and messages contained therein. This focus is important so that the dialectic between religion and culture, which is sometimes seen as a form of syncretism that endangers religion's existence, can be clarified. In this writing, the Muslim community of Pasirtamiang shows a fairly representative model of religious and cultural dialectics so that their people can preserve their cultural heritage without losing their Islamic identity. The research used explanative methods to find causal relationships between local wisdom facts identified by participant observation and in-depth interviews. The results showed that the socio-geographic and religious factors of the Pasirtamiang community also influenced the development process of the *sawéran* tradition. The format and substance of the *sawéran* content have transformed, the lyrics are simpler, and the Islamic values are emphasized, both technically and substantially. Islamic values in the lyrics *sawéran* are classified into divine, spiritual, and moral values. Overall, the content of *sawéran*'s lyrics is an integral part of the Islamic message.

Keywords: Local wisdom; *Sawéran*; Islamic values

Abstrak

Penelitian difokuskan untuk menemukan konteks sosial, geografis, dan religius tradisi *sawéran* dalam masyarakat muslim Pasirtamiang, dinamika narasi pesan dalam lirik *sawéran*, serta nilai dan pesan Islam yang terkandung di dalamnya. Fokus ini penting supaya dialektika antara agama dan budaya, yang terkadang ditengarai sebagai bentuk sinkretisme yang membahayakan eksistensi agama, dapat diklarifikasi. Dalam tulisan ini, masyarakat muslim Pasirtamiang menunjukkan model dialektika agama dan budaya yang cukup representatif sehingga masyarakatnya dapat melestarikan warisan budaya tanpa kehilangan identitas keislamannya. Penelitian ini menggunakan metode eksplanatif untuk menemukan hubungan kausalitas antara fakta kearifan lokal yang diidentifikasi melalui observasi partisipan dan wawancara mendalam. Hasil penelitian menunjukkan bahwa faktor sosial-geografis dan keagamaan masyarakat Pasirtamiang turut mempengaruhi proses perkembangan tradisi *sawéran*. Format dan substansi isi *sawéran* telah mengalami transformasi, penuturan liriknya lebih sederhana dan semakin menegaskan nilai-nilai keislaman, baik secara teknis maupun substansial. Nilai-nilai Islam dalam lirik *sawéran* diklasifikasikan menjadi nilai ketuhanan, spiritual, dan moral. Secara keseluruhan, isi lirik *sawéran* merupakan bagian tak terpisahkan dari pesan Islam.

Kata kunci: Local wisdom; *Sawéran*; Islamic values

Background

The term local wisdom or local genius was first popularized by Wales as the overall cultural characteristics possessed by a group of people as a result of their past experiences¹ In

the Indonesian language system, the term wisdom is paired with virtue, policy, wisdom, and intelligence. The meaning of the word wise itself is equivalent to the word adulthood,

¹ H. G. Wales, *The Making of Greater India: A Study in South-East Asian Culture Change* (London: Bernard Quaritch, 1961), 18.

virtuous, wise, scholarly, intelligent, astute, energetic, clever, clever, and educated.² Local wisdom, thus, can be interpreted as local wisdom, knowledge, or intelligence (local wisdom, local knowledge, or local genius).

Local wisdom is local knowledge of a society that is used to survive in its environment which is integrated with belief systems, norms, culture and is expressed in traditions and myths that have been adhered to for a long time.³ Local wisdom is characterized by characters that reflect the character of wisdom, full of wisdom, good values, instilled, and followed by the community.⁴ Local wisdom reflects on people's daily lives because the end of the sediment is tradition.⁵ Substantially, local wisdom is the values that apply in society or is based on local cultural values.⁶

Local wisdom contains local cultural wisdom which is often synonymous with ethnic/sub-ethnic culture with its unique cultural characteristics. This characteristic can only be manifested in limited elements, especially through language, art, and ceremonies.⁷

In Indonesia, many local cultures are beginning to erode and even disappear because they are feared to clash with formal religious teachings. Religion is identified with teachings that are absolute because they come from God, while culture is a product of human creativity with all its relativity claims. In fact, the dialectic of local cultural construction with the complexity of its context, including religion, is a historical necessity.

In this context, it is rational if the religious values adopted by society become part of their local culture. Religion cannot escape from culture. Religious reflection requires an extension of the human hand as a cultured being so that religion reflects in a cultural form. This process gave birth to a dialectic between religion and culture so that the two of them run intertwined and mutually absorb. This dialectic has actually shown by history in the process of spreading Islam Wali Songo, where the cultural dimension is synergistic with Islamic teachings at the same time showing the accommodative nature of Islam to local culture. That way, Islam and culture do not have to be contradictory because many cultures make Islam a basis for reflecting their cultural thoughts and attitudes, both explicitly and implicitly. This dialectical model underlies the significance of writing the theme of this paper. Because as a human reflection, it is not uncommon for religious teachings to be practiced in certain cultural contexts to be suspected of being a form of syncretism that is harmful to the existence of religion.

Reflections on Islamic cultural attitudes, among others, are found in the local culture practiced by the people of Pasirtamiang, Cihaurbeuti, Ciamis, West Java in the sawéran practice recognized by Artati Agoes as part of the traditional Sundanese wedding procession. Based on the results of an interview with Juju Sutisna, one of the elders of Pasirtamiang village, the form of sawéran is usually done by throwing coins or paper money, candy, or other objects such as rice that have been given

² Daniah, "Kearifan Lokal (Local Wisdom) Sebagai Basis Pendidikan Karakter," *Pionir: Jurnal Pendidikan* 5, no. 2 (2016): 1–14.

³ Agung Setiyawan, "Budaya Lokal dalam Perspektif Agama: Legitimasi Hukum Adat ('Urf) dalam Islam," *Esensia: Jurnal Ilmu-Ilmu Ushuluddin* 13, no. 2 (2012): 203, <https://doi.org/10.14421/esensia.v13i2.738>. *Esensia*, 2012, 207

⁴ S. Sartini, "Menggali Kearifan Lokal Nusantara Sebuah Kajian Filsafati," *Jurnal Filsafat* 37, no. 2 (2004): 111–20.

⁵ Nurma Ali Ridwan, "Landasan Keilmuan Kearifan Lokal," *Ibda`* 5, no. 1 (2007): 1–8.

⁶ Nurma Ali Ridwan, "Kearifan Lokal : Fungsi dan Wujudnya," *Jurnal Studi Islam dan Budaya* 5, no. 1 (2007): 1–8.

⁷ Setiyawan, "Budaya Lokal dalam Perspektif Agama: Legitimasi Hukum Adat ('Urf) dalam Islam," 208

prayers at the people attending the event. Sawéran is a form of gratitude by sharing with others. Thus, it is not sawéran as is often done today in entertainment programs that use *dangdut* music that the audience gives or offers to the singer.⁸

Rhyme *sawér*, which is a song in Sundanese traditional wedding ceremonies, can be divided into two parts, namely the rhyme for the *sawér* ceremony and the verse for the opening of the door. Usually, the verses are chanted by the bride and groom, but now it's rare to sing them. Therefore, the implementation is represented by an expert.⁹ In this case, the *sawér* ceremony uses language as its tool.

In the general Sundanese dictionary as quoted by Aam, *sawéran* has two meanings, namely: first, sawér in the sense of rain that enters the house due to splash out or the place where waterfalls from the roof (*taweuran*). Secondly, offer the bride and groom with rice mixed with *tektek* money (betel folds) and sliced turmeric. This procession is accompanied by a song containing advice or advice from parents for the bride and groom.¹⁰

The *Sawéran* which is practiced by the community in Pasirtamiang which is a form of gratitude is in line with the philosophical foundations that are the paradigm of Sundanese thinking that humans must have a good life purpose and always realize that their existence is a small part of the universe.¹¹ In philosophy, the term wisdom is the definitive identification of philosophy itself that philosophy is defined as love for wisdom. In this case, local wisdom reflects its philosophical meaning or value. This value will be explored in this paper as

something that was initially abstract but when it penetrates into the cultural structure it turns into reality because it is reflected in human actions.

The local wisdom of the *sawéran* tradition is a tradition that has been passed down from generation to generation. However, the dialectic with the geographic context also forms a distinctive variation of the locality so that the Sundanese context merges with other locality characteristics. As described by Affandy, the Sundanese people live in West Java, including Priangan (Bandung, Sumedang, Tasikmalaya, Cianjur, and its surroundings). However, Cirebon cannot be categorized as the Sundanese ethnic as Priangan because this area is touched by two cultures namely Sundanese and Javanese (Yogyakarta), as well as Kaleran (West Java coast such as Karawang and Subang) which has few cultural characteristics because it is a coastal area and a port hence the social condition intersects with other ethnic groups, even though in general the areas in West Java have the same cultural background, namely Sundanese culture.¹²

Among the uniqueness of the *sawéran* tradition in this region is that in the village, all *tasyakuran* (grateful things) activities, be it weddings, circumcisions, even events such as gratitude for building a house, buying a car, motorbike, or celebrating happiness such as the *nurunkeun* ceremony (the ceremony for the first time a baby is brought to the home page, carried out after the baby has separated from the umbilical cord), always done in the form of *sawéran*.

⁸ Juju Sutisna (Public Figure in the Pasirtamiang), 1st of November 2018.

⁹ T. W. Bratawidjaja, *Upacara Perkawinan Adat Sunda* (Jakarta: Sinar Harapan, 1990), 65.

¹⁰ Aam Masduki, "Sawer Panganten Tuntunan Hidup Berumah Tangga di Kabupaten Bandung," *Patanjala: Jurnal Penelitian Sejarah Dan Budaya* 7, no. 3 (2015): 431, <https://doi.org/10.30959/patanjala.v7i3.111>. 443

¹¹ Sulpi Affandy, "Penanaman Nilai-Nilai Kearifan Lokal dalam Meningkatkan Perilaku Keberagamaan Peserta Didik," *Atthulab: Islamic Religion Teaching and Learning Journal* 2, no. 2 (2019): 69–93, <https://doi.org/10.15575/ath.v2i2.3391>. 3

¹² Affandy, "Penanaman Nilai-Nilai Kearifan Lokal dalam Meningkatkan Perilaku Keberagamaan Peserta Didik," 93

Considering the many variables that are part of the traditional building, including cultural dimensions in the constructs of Sundanese and Muslim, specifically the research is directed to find the social, geographic and religious context of the *sawéran* procession in the region, the dynamics of the message narrative in the lyrics of the *sawéran*, and the values and the message of Islam contained in it as the religion adhered to by its people.

There are several studies that make the *sawéran* tradition the object of study. Aep Saepudin examines the philosophical meaning of Tembang *Sawér* in Sundanese wedding ceremonies (*Makna Filosofis Tembang Sawér Dalam Upacara Adat perkawinan Sunda*). The research written by Aep in the form of a thesis in the Department of Philosophy of Faith in 2010 examines the content of the messages contained in his song *sawéran*. *Sawér: Komunikasi Simbolik pada Adat Tradisi Suku Sunda dalam Upacara Setelah Perkawinan* (*Sawér: Symbolic Communication in Sundanese Tradition in After Marriage Ceremony*). The article discusses the meaning of rhyme *sawéran* as a symbol of human communication with God or prayer to get blessings from Him as well as advice for the bride and groom. This writing is the result of his research in Cikupa sub-district, Tangerang district.¹³ *Sawér Panganten Tuntunan Hidup Berumah Tangga di Kabupaten Bandung* (*Sawér bride and groom: family life guidance in Bandung Regency*) was written by Aam Masduki to reveal the context of bridal poetry *sawéran* which is also advice for brides.¹⁴ Uliyah wrote a thesis entitled: *Nilai Filosofis dalam Tradisi Sawéran pada Adat Perkawinan Masyarakat Sunda: Studi di desa Tayas Kecamatan Tanjung Raja Kabupaten Lampung Lampung Utara* (*Philosophical Values in the Sawéran Tradition*

in Sundanese Marriage Customs (Study in Tayas village, Tanjung Raja District, Lampung Utara Regency). The research reveals the existence of divine values, spiritual values, and natural values as philosophical values contained in the *sawéran* tradition.

Based on a search of the literature related to the theme that will be the subject in this study, although the topics discussed are the same, namely about the *Sawéran* tradition, the social, geographic, and anthropological factors in the village of Pasirtamiang have also influenced the development process of the distinctive *sawéran* tradition, thus distinguishing it from the *sawéran* tradition practiced in other regions. With this novelty value, the writer considers it necessary to study it further and publish it to the scientific community.

This research uses qualitative research. The use of this type, as quoted by Meleong from Bogdan and Taylor because the research procedure produces descriptive data both verbally and in writing as well as behavior that is observed holistically, or from David Williams who emphasizes the focus of qualitative research on its natural character.¹⁵ The research method uses an explanative method that attempts to link different patterns but is causally related to finding out how the *sawéran* tradition is practiced to provide an overview of the causal relationship between the facts of local wisdom identified. Data were collected using participant observation and in-depth interviews.

As will be shown in this discussion, the Muslim community of Pasirtamiang can preserve their cultural heritage without losing their Islamic identity. This is a dialectical model of religion and culture which is representative

¹³ P. Pien Supinah, "Sawer: Komunikasi Simbolik Pada Adat Tradisi Suku Sunda dalam Upacara Setelah Perkawinan," *Mediator: Jurnal Komunikasi* 7, no. 1 (2006): 85-94, <https://doi.org/10.29313/mediator.v7i1.1225>, *Mediator*, 2006.

¹⁴ Masduki, "Sawer Panganten Tuntunan Hidup Berumah Tangga di Kabupaten Bandung," 431

¹⁵ Lexi. J. Moleong, *Metodologi Penelitian Kualitatif* (Bandung: Remaja Rosdakarya, 2006), 4-5

enough to be published and at the same time shows the significance of this research.

Social, Geographical, and Religious Context of Sawéran Tradition

Pasirtamiang area consists of hills, mountains, plantations, rice fields, and residential areas with a sloping topography to the west. The mountainous area is a timber forest and community forest which is overgrown with wood and bamboo as one of the forest products which is a potential natural resource in the village.

The name 'Pasirtamiang', roughly means the hill where tamiang bamboo is found, a type of bamboo commonly used as a material for making flutes. According to Maimun, Pasirtamiang's birth was related to the story/legend of the presence of the ancestors who opened the area, which was originally a fertile valley on the edge of a forest, into a residential area. Now, those who are called the pioneers of the area, can be found their graves (commonly referred to as 'graves of *dalem*/palace officer) and are known as '*embah*'.¹⁶

Pasirtamiang is located in the North Ciamis district with a distance of approximately 2 km from the capital city of the Cihaurbeuti sub-district, 29 km from the district capital. Pasirtamiang Village is located just below the foot of Mount Sawal with an altitude of approximately 500-600 meters above sea level with an average rainfall of 2000 m³ and an average temperature between 18 to 28 degrees Celsius. Topographically, the area of Pasirtamiang Village is 90 percent tilted to the west around 30-40 degrees. The population density averaged 1468 people / km². With the population distribution almost evenly in each

hamlet which is relatively developed due to the availability of access to services as needed.

The people of Pasirtamiang are said to be very friendly and well-known for their kindness, smooth speech, speaking in fine Sundanese language, and their harmony in their neighbors. These characters are recognized by some researchers as characters that shape sundanese ethnic identity.¹⁷ The main economic activity of the people of Pasirtamiang is still dominated by the agricultural sector which is now developing into the home-made cracker and pastry factory business sector. This can be seen based on the field of business where the agricultural sector and home factory business contributed greatly to economic progress in the Pasirtamiang.

According to the Head of Pasirtamiang Village, all Pasirtamiang villagers adhere to Islam and adhere to their religious laws. In order to improve the spiritual mentality in each hamlet, there are *majlis-majlis ta'lim* (Islamic non-formal educational institutions) and Islamic boarding schools led by *kiai* and religious teachers. Development in the field of religion is directed at increasing the understanding, appreciation, and practice of religion among the people in daily life.¹⁸

The number of religious facilities is quite significant, namely 6 mosques, 27 prayer rooms, and 3 *surau* (small mosque). In this context, the development of local culture in Pasirtamiang village as an effort to preserve noble values in accordance with religious, ethical, and moral norms, is an ideal reflection of the dialectical model between culture and religion. Reflections on cultural preservation in this village are carried out through cultural preservation by means of cultural development related to traditional arts in the form of dance, music, and other traditional cultures, including the sawéran tradition.

¹⁶ Maimun (Chairman of the Household of Kertasari Pasirtamiang), November 1, 2018.

¹⁷ Agus Abdul Rahman et al., "Studi Eksploratif Mengenai Karakteristik Dan Faktor Pembentuk Identitas

Etnik Sunda," *Jurnal Psikologi Islam dan Budaya* 1, no. 1 (2018): 1-8, <https://doi.org/10.15575/jpib.v1i1.2072>.

¹⁸ Oping Arifin (Head of Pasirtamiang Village), *Interview*, 12 February 2019

In socio-geographic terms, the potential population that is evenly distributed and the ease of access to village infrastructure also affects the process of cultural development. The people of Pasirtamiang are enthusiastic about every cultural procession. Cultural development is directed at the preservation and development of culture as well as strengthening the resilience of local culture, especially against the penetration of foreign cultures that are not in harmony with local cultural characters.

In this context, the religious dimension which is the ethical basis for the cultural attitude of the people also influences the cultural format of *sawéran* as will be put forward in the narrative dynamics of *sawéran*'s lyrics which are transformed to be very Islamic. However, it needs to be underlined in the results of this study that the people of Pasirtamiang can still preserve their cultural heritage without losing their Muslim identity. This seems to be related to the peaceful character of Islam. Islam entered the Sundanese region in a peaceful manner. according to Budi Sujati, the entry of Islam to the Ciamis (Galuh) area was through Prince Mahadikusumah or the Great King of Kawali, a highly trusted scholar in Cirebon.¹⁹ With the character of Islam, Islamic values are then reflected in the Sundanese wisdom tradition, including in the Ciamis region. In this way, the acculturation of local culture with Islam makes the two closely intertwined.

This fact shows that the harmonious dialectic between religion and culture in the region is related to the character of the Pasirtamiang village community itself. This is Ismail Sukardi's opinion that character education is centered, among others, in society.²⁰ Conceptually, according to Yusuf, morality must be built through the internalization of religious values and local wisdom.²¹ In other words, local wisdom is empowered so that it is in line with Islamic values, such as togetherness, brotherhood, sharing happiness, and so on. Practically, the Muslim community of Pasirtamiang implements moral values through culture, namely *sawéran*.

Religious values that are synergized with cultural practices do not always mean syncretism. In this case, religion can only be realized by humans in the context of their culture so that it becomes a binding collective behavior. The term Islam uses for this implementation is called '*urf*'.²² The process of implementing Islamic values into a cultural system is important because as Yunus said, culture is an identity.²³ With this, culture that has a strategic function as a medium for implementing Islamic character is shared by many academics, such as Naela who stated the importance of implementing local culture in learning²⁴, Meliono who suggested that cultural wisdom be institutionalized in all levels of educational programs,²⁵ or Suswandari's

¹⁹ Budi Sujati, "Tradisi Budaya Masyarakat Islam di Tatar Sunda (Jawa Barat)," *Islah: Jurnal Ilmu Ushuluddin, Adab dan Dakwah* 1, no. 1 (2020): 37–51, <https://doi.org/10.32939/ishlah.v1i1.29>.

²⁰ Ismail Sukardi, "Character Education Based on Religious Values: An Islamic Perspective," *Ta'dib* 21, no. 1 (2016): 41, <https://doi.org/10.19109/td.v21i1.744>.

²¹ Yusuf Yusuf, "Integrasi Pendidikan Karakter Berbasis Qurani dan Kearifan Lokal Bugis," *Jurnal Studi Agama dan Masyarakat* 11, no. 2 (2017): 247, <https://doi.org/10.23971/jsam.v11i2.452>.

²² Renny Oktafia and Imron Mawardi, "Islamic Values in The Tradition of Samin Community at East Java," *QIJIS (Qudus International Journal of Islamic Studies)* 5,

no. 1 (2017): 97, <https://doi.org/10.21043/qijis.v5i1.2027>.

²³ K L Muslim, "Nilai-Nilai Islam dalam Budaya dan Kearifan Lokal (Konteks Budaya Minangkabau)," *Jurnal Fuaduna: Jurnal Kajian ...* 2, no. 1 (2018): 1–12.

²⁴ K. F Shufa, Naela, "Pembelajaran Berbasis Kearifan Lokal di Sekolah Dasar: Sebuah Kerangka Konseptual," *Jurnal Ilmiah Kependidikan* 1, no. 1 (2018): 48–53.

²⁵ Irmayanti Meliono, "Understanding the Nusantara Thought and Local Wisdom as an Aspect of the Indonesian Education," *Tawarikh: International Journal for Historical Studies* 2, no. 2 (2011): 221–34.

research on the possibility the inclusion of local cultural elements in the curriculum structure.²⁶ Irmayanti Meliono stated that local wisdom is an energy that has the potential to develop a civilized environment.²⁷ Meanwhile, Ni Suwardani stated the importance of strengthening and inheriting local culture in the context of dialectical battles with the negative values of contemporary culture.²⁸ Thus, as stated by Sri Suhartini, a social character can be developed by utilizing local wisdom.²⁹

Based on this, the efforts to preserve the cultural heritage of *saweran* carried out by the Muslim community of Pasirtamiang in the context of their dialectic by trying to incorporate Islamic values into it reflects a representative dialectical model between religion and culture. This dialectical situation is inseparable from the potential role of the socio-geographic and religious context of the Pasirtamiang community which supports the cultural preservation process which makes Islamic values as its basis run naturally.

The Dynamics of the Message Narrative in *Sawéran's* Lyrics

There are several types of *sawéran* which are performed with different purposes, including wedding ceremony *sawéran*, getting off the ground, shaving the hair, circumcision and eviction, dripping and womb, *ruwatan* (purification ritual), and name change.

The Form of the Old Sundanese Sawéran Tradition

In the old Sundanese custom, the wedding ceremony is complemented by the *ngenyenke*

seureub ceremony, *nincak endog*, *buka pintu*, and *buap lingkup*. *Nyawér* itself is held after the marriage contract, and before the ceremony of *nincak endog* and *buka pintu*. The accessories and supplies for bridal *sawér* are rice, turmeric slices, flowers, coins, candy, etc., then stored in one place, usually in a bowl.³⁰

In the ceremony of *turun tanah*, the *sawéran* procession is carried out after releasing the umbilical cord, after forty days, or after the child begins to stand up. *Sawéran* is carried out on the roof (*panyawéran*), before the baby is brought back into the house. The baby is carried under the umbrella. Rice, turmeric, flowers, and change, sprinkled on the baby while descending *sawér*. The speech can be ordinary prose or lyric *sawér* is usually performed by a *paraji* (a woman who has earned the trust and has traditional birth attendance skills). If the *dukun* carries the child, the *sawér* is passed down by another person who controls it. Apart from being *disawér*, babies can also be sprayed with a light that is chewed and mantled, as can the baby's mother and the environment around him/her.³¹

The hair shaving ceremony is held after the baby is 40 days old. The hair shaving ceremony is carried out with complete offerings. Circumcision ceremonies often coincided with *gusaran*, namely cutting the teeth, which in practice was simply rubbed with coins to the teeth. The unity in this circumcision ceremony is called *helaran* (procession) for the bride to be circumcised. After *helaran*, the *sawér* was carried out in its place, namely at the *panyawéran*.³²

²⁶ Suswandari, "Incorporating Beliefs, Values and Local Wisdom of Betawi Culture in a Character-Based Education through a Design-Based Research," *European Journal of Contemporary Education* 6, no. 3 (2017): 574–85, <https://doi.org/10.13187/ejced.2017.3.574>.

²⁷ Dina Anika Marhayani, "Development of Character Education Based on Local Wisdom in Indigenous People Tengahan Sedangagung," *JETL (Journal of Education, Teaching and Learning)* 1, no. 2 (2016): 66, <https://doi.org/10.26737/jetl.v1i2.40>.

²⁸ Ni Luh Ketut Sukarniti, "Pewarisan Nilai-Nilai Kearifan Lokal Untuk Memproteksi Masyarakat Bali dari

Dampak Kemajuan Teknologi," *Jurnal Ilmiah Cakrawarti* 3, no. 1 (2020): 39–50, <https://doi.org/10.47532/jic.v3i1.135>.

²⁹ Sri Suhartini et al., "Social Construction of Student Behavior through Character Education Based on Local Wisdom," *Journal of Social Studies Education Research* 10, no. 3 (2019): 276–91.

³⁰ T. W. Bratawidjaja, *Upacara Perkawinan Adat Sunda*, 17

³¹ E. Edi, *Kebudayaan Sunda* (Bandung: Grimuka, 1995), 19

³² Edi, *Kebudayaan Sunda*. 19

Sawér on *nétés* salvation, namely salvation related to the time of fertilization or seeding. Generally, what is saved is starting from the womb at the age of three months, four months, five months, seven months, and nine months. What is often observed is the *nétés Sapar* (the month that comes after the month of Muharram in the Islamic calendar which in Sundanese myth is seen as the month of coming danger), the baby who is fertilized in the month of Sapar (*Shafar*). The purpose of salvation is not to be *sasapareun*, that is, angry or like fighting like a dog's character.

In a quarterly ceremony for up to nine months (except 7 months), which means *nyawér*, which is the recitation of a magical *mantra* (a set of words deemed capable of creating spiritual change) by a *paraji* to ward off evil spirits. During the seventh month of salvation, the *sawér* that is spoken is not only in the form of a *mantra* but in the form of a long and complete *sawér* poem, as in a circumcision ceremony or a wedding. This seventh-month ceremony is usually called *tingkeban*, *tebus weteng* or *babarik tingkeban* means "to close", meaning as a clause that the husband is not allowed to have sexual relations with his wife. *Sawér* *tingkeban* is spoken of, usually by a *paraji*, then the pregnant mother is ceremoniously bathed.³³

Belief in the existence of evil spirits that are dangerous to humans requires doing *rumatan*. What is usually done, among others: First, the fertilized children in *Sapar* because of violations of their parents. Second, the *gandana-gandani* (the only child). Third, *sumur dibapit pancuran*, *pancuran dibapit sumur*, namely girl who is interspersed by younger and older brother, or vice versa. Fourth, *nanggung bugang*, namely children who are left behind by their brothers and sisters. The *sawér* poetry that is used in womb *rumatan*, a baby born, a marriage can just be the same, just a part of it is changed.

Meanwhile, at the *sawér* corpse ceremony, *sawér* is described as an introduction to the grave after the corpse is bathed and will be escorted to the grave, or after the corpse has entered the grave. Alternatively, *sawér* is practiced by the dying person himself, a kind of mantra known only to very limited people, so that it does not spread.³⁴

Among the Sundanese, there is a habit of changing names. At the name change ceremony, the *Nyawér* ceremony is performed. As with *nyawér* at other ceremonies, the offerings are not left behind, such as seven kinds of rujak (processed fresh fruit), water in a jug, palias grass, *congcol* (top of tumpeng rice), shallots, chilies, traditional market cakes, and *apem* cake.³⁵

Development of the Sawéran Tradition in the Pasirtamiang Community

The implementation of the *sawéran* tradition in Pasirtamiang has developed a form, both in terms of name and substance. Traditional ceremonies in which there is a *sawéran* procession, among others, are held at *nurunkeun* ceremonies, weddings, circumcisions, and new house/vehicle *tasyakuran*.

At the *nurunkeun* ceremony, *sawéran* begins after a group prayer ceremony. If the house of the mother of the newborn is close to the mosque, the procession is carried out in the mosque. If not, it is carried out at home. A *paraji* brings the baby to the nearest mosque then reads prayers of praise to Allah and *salawat* (glorification) on the Prophet Muhammad in the hope that the baby will become a diligent person who worships at the mosque. While babies are being recited prayers at the mosque, community members gather outside the courtyard of the mosque to get ready for the *sawéran* or *mulung nyawér* event. After reciting the prayers for the babies, the *paraji* prepare the

³³ P. Suganda, *Upacara Adat Sunda* (Bandung: Sumur Bandung, 1964), 7

³⁴ Suganda, *Upacara Adat Sunda*, 7

³⁵ Suganda, *Upacara Adat Sunda*, 7

sawéran and spread the *sawéran* assisted by the grandmother of the baby. *Sawéran* is sprinkled in the form of money, candy, and turmeric rice which has been prayed for in the hope that the baby will become someone who is diligent in giving alms.

At wedding ceremonies, *sawéran* is carried out after the marriage contract. An important role in this tradition is the *panyawér* (*sawéran* actor). The person who serves as an elder is usually an elder who is considered to be a good example to society and has been trusted by all circles of society. The preparations that the *panyawér* will make are praying personally to God, asking permission to carry out the *sawér* ritual so that it runs smoothly, and preparing prayers and advice in the form of beautiful rhyme in Sundanese that will be developed during the *sawéran* procession. The bride and groom then sing the *sawér* lyric which contains advice from the parents of the bride and groom, prayers of praise to Allah, and *salawat* to the Prophet Muhammad. Together with that, the parents of the bride and groom offer the prepared *sawéran* in a bowl.

The procession of circumcision in Pasirtamiang is generally the same, namely, the children are dressed in neat Muslim clothes, then the family is taken to the place of an expert doctor to be circumcised. After completing the circumcision and before being taken home, the circumcised bride is free to choose whatever toys/items he wants that have been provided at the circumcision doctor's place. After that, the circumcised bride was brought back to the house which was already filled with close relatives and invited neighbors. After reading a prayer for the circumcised child, all the guests greeted the circumcised bride while giving envelopes filled with money. After that, the circumcised bride is displayed in front of the house to be done *sawéran*.

At home ceremonies or new vehicles, usually, the *nyawér* activity uses coins mixed with rice, some also use folded banknotes and add

candy. There is no specific time to do *sawéran* at the ceremony for the house/new vehicle so that this activity can be done during the day or evening.

Based on the analysis of the form of ceremonies practiced by the Muslim community of Pasirtamiang, it is known that there have been changes in addition to the rituals that have been maintained. If in the past the *sawéran* tradition went through many forms of customary rules that had to be done, *sawéran* today is more flexible and more adapts to the current situation. The implementation process is simpler and the *sawéran* tradition has been substantially Islamized.

The implementation process is not as complicated as before. The process of implementing the *sawéran* tradition at weddings, for example, is simpler because in the old Sundanese custom, the wedding ceremony is complemented by a ceremony called *ngenyueuk seureuh*, *nincak endog*, *buka pintu* and *huap lingkep*, and the implementation is done before stepping *nincak endog* and *buka pintu*. The accessories and equipment for bridal *sawér* in the old Sundanese custom are rice, saffron slices, flowers, coins, candy, etc., which are then stored in one place, usually in a bowl. Meanwhile, in Pasirtamiang, the forms of rice, coins, folded banknotes, and candy are then sprinkled/offered to the gathered guests for *mulung sawér* (taking *sawéran*). This simple character can be seen from other ceremonies.

Another change is in the substance of the message that is inserted in each series of ceremonies which is always given Islamic content or interpretation. Not only on the symbolic meaning, but the *sawér* actor or *sawér* interpreter also has binding moral criteria, namely as an elder who has passed the fit and proper test as a character with a good moral record. Here the exemplary factor which in Islam is emphasized to build character is practiced. A stricter Islamization can be seen from the choice of place, namely the mosque,

as well as the form of *salawat* and prayers that are chanted during the ceremony.

Shifting Message Narrative on Sawéran's Lyrics

The stanza of *sawéran* in old Sundanese people is only a message of kindness, the process of emphasizing Islamic values makes the stanza of the rhyme more Islamic and often the rhyme chanted for *sawéran* is in the form of *salawat*. This difference can be seen from the following *sawéran* rhyme:

The original old Sundanese *Sawéran* Song lyrics at weddings

Table 1. *Saweran* Song: Sundanese and English Translation

No	Sundanese	Translate
1	<i>Neda ageung panghaksami, Ka sadaya pamiarsa, Badé nyelang henla nyawér, Étang-étang ngiring bingah, Ka anu nembéan nikah, Mugi-mugi lulus banglus, Lebih tina pacéngkadan.</i>	My sincerest apologies, To all viewers, Want to ask for <i>nyawér</i> first, As a feeling of being happy, To the newly married, May it go straight and smooth, Far from fighting.
2	<i>Nitih wanci nu mustari Ninggang mangsa nu utama Hidup duaan ngaréndéng Sanggeus réngsé dirabpalan Kalayan widi Pangéran Divengku tali usikum Salamet geus dirabpalan</i>	The moment has come, Treading prime time, You two sit side by side, After saying a prayer, With God's permission, Tied the rope of marriage, Congratulations on getting married
3	<i>Jado bareunang pribadi pribadi Lain kabayang nu lian Lain amprok parérémo Éstuning pokal sorangan Beunang mupakat duaan Kajurung ku doa sepuh Teu hilap ti kadang warga</i>	Get a mate of your own choice, Not someone else's wish, Not brought together, But really on my own accord, The result of the mutual agreement, Encouraged by the prayers of parents, And also from relatives
4	<i>Éling-éling angin lirih Nu némbak na lelembutan Muga ngoyagkeun sanubarina Duméh ayeuna waktuna</i>	Remember the wind is blowing slowly, Blowing in the depths of the soul, May it touch the heart of the bridal,

<i>Ngitung ngitung nu dipaju Sabadana dirabpalan</i> ³⁶	Because now is the time, Counting the running time, After making a promise
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Other examples of *sawér* song:

Table 2. *Saweran* Song: Sundanese and English Translation

No	Sundanese	Translate
1	<i>Pangapunteun ka sadaya Ka anu sami araya Réhna badé nyawér henla Ngedalkeun eusi werdaya</i>	I am sorry for everyone For all that exists Because I want to <i>nyawér</i> first Blow off steam
2	<i>Isinna mahnya kantenan Ku sadayana kumayunan Disebatkeun nanaonan Boa sami mamayunan</i>	Actually, feel embarrassed Be in front of everyone present What is it called for (to be ahead) Maybe I was sneered
3	<i>Réhna kedah katedunan Kana subaya rurunan Nu geus lawas tataunan Mugia kersa mayunan</i>	Because it must be achieved Hidden promise For years Hopefully those present are pleased
4	<i>Da bongan enggeus ilabar Poma ulah deuk dilanggar Wening karuban nu jembar Para tamu sing salalabar</i>	Because it's used to it Then don't break it Ancestors who allow Guests hope to be patient
5	<i>Rarépeh pamegat istri Hiap ujang hiap nyai Muga pituab katampi Lumayan panggeuning ati</i>	Men and women are silent Come on you two Hopefully this advice is received To remind the heart
6	<i>Dangukeun ieu pinulang Tavis ti nu mikamelang Teu pisan deuk kumalancang Megatan ngabalang-balang</i>	Listen to this advice A sign of worry Not presumptuous to patronize Or get in the way
7	<i>Akad nikah enggeus cekap Nobonan usik jeung kecap Ngan poma ulah deuk hilap Élmuna kudu tumerap</i>	The marriage contract is sufficient Fulfill motion and word But don't forget Your knowledge must be applied
8	<i>Sarébna enggeus lugina Najan deuk ka manamana Tumaninah geus laksana Mung kantun kanggo syaratna</i>	Because already happy Even if it's going anywhere Peace has been done Just live up to the conditions

³⁶ Mastur (*Sawér* Actor the Pasirtamiang Village), Interview, 12 February 2019

9	<i>Éstuning malang mulintang Raos ngeunah ngagandenang Tanda teu aya karingrang</i>	Actually, it has sufficient Comfortable walking A sign that you don't feel anxious
10	<i>Ngan bangga kanggo meulina Muga masing ariatna Ku loba halanganana Nu ngagoda ngarancana</i>	But it's hard to buy it Hopefully be alert Because of many obstacles The tease got in the way
11	<i>Bisina tacan kabarti Tengetkeun masing rastiti Ucap lampah ati-ati Kudu silih beuli ati</i>	Who knows not yet understood Look carefully Be careful with your words and actions Must respect each other
12	<i>Lampah ulah pasalia Sing ngalap hayang waluya Upama pakia-kia Akhirna matak paséa</i>	Walk no different Must seek prosperity If individually Finally caused a fight
13	<i>Ulah sok baend camberut Taya bayana nu runtut Rejeki nuturkeun nungtut Panganggo moal barutut</i>	Don't be surly It doesn't matter to get along The sustenance follows gradually Clothes are not on the ugly side
14	<i>Taya bayana nu runtut Tineung samiuk sapatut Rejeki nuturkeun nungtut Moal datang ngaburusut</i>	There is no problem if it is peaceful Love, agree on everything Sustenance follows gradually Will not come at once
15	<i>Najan aya kajegudan Kurenan mun kajegudan Kurenan mun pacengkadan Jadi kurang nikmat badan Sundel ku silih baendan</i>	Despite being rich Despite the abundance of wealth If husband and wife quarrel Causes less self enjoyment Annoyed at each other's surly faces
16	<i>Pacuan rék silih unggak Campelak tékad teu layak Sagala sing asa ngayak Singkaban kecap nu nyagak</i>	Don't be arrogant It's not good to think badly Always just talking Avoid hurtful words
17	<i>Reujeung ulah teu payaan Ngagedékeun papaduan Témbong kunu saguruan Tina pasal timburuan</i>	United don't get angry easily Exaggerating the problem Judging by neighbors From blind jealousy problems

18	<i>Teu saé anu rimbitan Hirup dina kakusutan Antukena awut-awutan Nungtun kana pepegatan³⁷</i>	It's not good to have a family Life in chaos It ended up falling apart Leads to divorce
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The following is a *sawér* song that has undergone emphasizing Islamic values:

Table 3. *Saweran* Song and Islamic Value: Sundanese and English Translation

No	Sundanese	Translate
1	<i>Bismillah kawitaning muji Muja nyebat asma Pangeran Nu welas asih ka kabéh Ngurus sadaya makhluk Eusi alam taya nu kari Gusti urang sadaya Geusan sumalindung Kabingah sareng kasesah Nu karaos musibat ageung jeung alit Mantena nu ngaraksa</i>	Bismillah starts the praise Worship the name of God The Compassionate Merciful to all Take care of all creatures All of nature God of all of us In Him we take cover Happiness and suffering What feels big and small after
2	<i>Sabadana mumuji ka Gusti Ngabaturkeun salam mimah rahmat Ka panutan Rasulullah Nabi agung panutup Muhammad kakasih Yang Widi Rahmat sadayana alam Ku Gusti diwurub Kitu deni para sababat Abu Bakar, Umar, Utsman, sareng Ali Sami kénging rahmat³⁸</i>	After praising God Send greetings and grace To the beloved Prophet The closing noble prophet (all the prophets) Muhammad is the lover of the Almighty Grace to all of nature Gifted by God Likewise friends Abu Bakr, Umar, Uthman, and Ali Both receive grace

The rhyme of the above text is the result of an attempt to incorporate Islamic elements in the Sundanese tradition which aims to affirm Allah, as well as respect for the Prophet Muhammad as the closing of the prophets who were the last messengers of Allah and respect for the friends.

The songs or *sawér* lyric contain advice that is full of Islamic messages. The structure of the song is divided into three parts, namely the opening, the core, and the closing. In the

³⁷ Mastur (*Sawér* Actor the Pasirtamiang Village), Interview, 12 February 2019.

³⁸ Mastur (*Sawér* Actor the Pasirtamiang Village), Interview, 12 February 2019.

opening part, it contains an apology to God, expressions of prayer to the Prophet, prayers for the friends, guardians, ancestors, and guests who are present at the implementation of *sawér*. The core part contains exhortations and life examples, and the closing part is a prayer for those who are offered, their families, and the audience so that they will receive salvation and grace from God.

Islamic Values and Messages Contained in the *Sawéran* Lyric

Islamic Values Contained in Sawéran Lyric

The values contained in the *sawéran* tradition at weddings, *nurunkeun*, and circumcision are classified into three, namely divine values, spiritual values, and moral values. The following is an explanation of each of these values. The divine value contained in the *sawéran* tradition is intended as an expression of gratitude to God who has united two hearts so that the bride and groom can get married. *Sawéran* at the *nurunkeun* event is an expression of gratitude to Allah who has bestowed a child who was born safely. *Sawéran* at the circumcision ceremony is an expression of gratitude for the provision of healthy favors. Likewise, at the ceremony for the house/new vehicle, *sawéran* is an expression of gratitude for the achievement of sustenance that has been achieved in life.

The spiritual values contained in the *sawéran* tradition at weddings teach ethics or good behavior to parents and to husbands/wives. Through *sawéran*, it is hoped that a happy family can be formed from which pious and righteous children are born because they have parental figures that can be emulated. This spiritual value plays a role in shaping the character of a husband or wife who has a noble character so as to keep them away from the breakdown of the household. The setting of a mosque, in a *nurunkeun* event, is teaching so that someone can become a servant who always worships, is diligent at the mosque. Meanwhile,

circumcision aims for physical and spiritual health, a medium for self-purification, and is evidence of one's submission to the teachings of one's religion. *Sawéran* at the circumcision event taught about the importance of health and cleanliness of the body, especially the genitals, because health and cleanliness of the body is a reflection of health and mental purity.

With the holding of the *sawéran* tradition, whether at weddings, *nurunkeun*, circumcision, or home/new vehicle *tasyakur*, it makes residents meet each other, greet each other so that they care for each other, behave kinship, strengthen ties, and create harmony between fellow citizens. This tradition allows people to help each other in the smooth running of the events of other residents, become a medium for sharing sustenance, and teach the practice of caring for the environment.

The Message of Islam is Contained in the Sawéran Lyric

Being Muslim is always related to the context of the Muslim community itself, including the context of the locality. Islam has always been the basis of values for all aspects of people's lives so that local culture is formed. The two of them mingled and formed the variant of Islam compassion to all nature. This can be seen when examining the relationship between Sundanese culture and Islamic messages such as in weddings, *nurunkeun*, circumcision, or new house/vehicle *tasyakur* practiced by the Pasirtamiang community. The rhyme of *sawéran* is full of Islamic teachings that contain expressions of gratitude for the blessings that Allah has given, how a citizen can share happiness with other citizens, strengthen ties, how to show solidarity with others, and how to express a sense of joy and happiness. achieved by others.

It is an integral part of Islamic teachings. In Islam, strengthening the ties of friendship is proof of a Muslim's faith in Allah and in the following days, circumcision for boys is

punished as an obligation and maintaining cleanliness and health as the goal of circumcision, in turn, is a manifestation of self-care which is part of the goals of the Shari'a (*maqashid al-syar'i*). Surrounding a mosque in a *nurunkeun* event is a symbol of good hope, shown by a good example of how the simplest way for a child to love a mosque, by inviting him to attend the mosque. At the *sawéran tasyakur* new house/vehicle, there is an implicit message that when obtaining sustenance should be grateful by sharing this happiness with others. This method also teaches other people to feel happy with the gifts that other people get even though they have not received these gifts. The *sawéran* program, thus, becomes a medium that provides harmony in society because it is not uncommon for one's success to be the cause for other people to feel jealous and hurt. The harmony in question is people who have not achieved sustenance get a fraction of the happiness obtained by other people, on the other hand, those who get fortune get blessings from those who have not received sustenance. Finally, the embodiment of gratitude in Islam is a recommendation not to forget the role of God in every phase of his life which is normatively the cause for the addition of better favors from God for those who are grateful.

The determination of a *sawér* actor is not arbitrary, that is, must be an elder person who is marked by the good behavior he or she shows, it is also a message that an advisor must be someone who makes good behavior an inseparable part of his or her character or personality. That a teacher, leader, or community leader must be a person who has broader knowledge and morally has a noble personality. Thus, the formation of a communal character must start from the leader. If the leader has qualifications that are in line with the ethical principles of a society, then this becomes the basis for the community to follow and obey them. According to the author's opinion, this momentum can be the basis for

the formation of the *balдах thayyibah* or civil society which in Sundanese literature is identical to the *gemah ripah répéh rapih loh jinawi* society or a cultural setting that creates a peaceful and prosperous society.

Conclusion

Pasirtamiang which is located in North Ciamis district. The entire community is a devout Muslim. Socio-geographically, namely the potential population density of an average population of 1468 people/km² which is evenly distributed and the availability of access with friendly community characteristics, also influences the process of developing the *sawéran* tradition. Thus, the *sawéran* tradition in the village of Pasirtamiang is understood in the context of its relationship to social, geographic and religious factors.

The dynamics of the message narrative in the lyrics of *sawér* are influenced by the religious factor of the community so that the format and substance of the *sawéran* content are transformed into Islamic. When compared to the lyric narration and practice of the old Sundanese *sawéran*, the narrative of the lyrics and the practice of *sawéran* in Pasirtamiang village is currently simpler and has undergone Islamization, both technically and substantially.

There are Islamic values and messages in the *sawéran* tradition. Islamic values contained in *sawéran* lyric are classified into three, namely divine values, spiritual values, and moral values. The divine value contained in it is a manifestation of gratitude for God's blessings. The spiritual value teaches to behave in a noble manner, both in his capacity as parents who are role models in educating and caring for their children both physically and spiritually, responsible husbands, loyal wives, devoted children, or as members of society who always maintain harmony and togetherness. The moral value of this tradition is to emphasize the role and function of each citizen in maintaining the friendship, fostering concern for others, and

creating harmony. Overall, the contents of the song saweran are an integral part of Islamic teachings, among other things as evidence of a Muslim's faith in Allah and in the following days, become part of the objectives of sharia (*maqashid al-syar'i*). The determination of the sawer actor indicated the importance of the exemplary factor which in Islam is called *uswah*.

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