

Sorong Serah Aji Krame in the Novel Merpati Kembar di Lombok by Nuriadi

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ABSTRACT

This study aims to analyze how the Sorong Serah Aji Krame tradition is represented in Nuriadi's novel *Merpati Kembar di Lombok* and compare it with its actual implementation in South Montong Baan Village. The research findings indicate that in the MKL novel, the author narrates the Sorong Serah Aji Krame ceremony using the term "*serah doe/ngadep*," without providing detailed explanation of its procession. However, in several sections, such as the preparation of the *pembayun* and the depiction of the *pembayun* chanting process, brief descriptions are offered. Conversely, in actual practice in South Montong Baan Village, the ceremony exhibits genuine complexity comprising the delegation of *pisolo* (emissary), religious greetings, customary greetings, the main ceremony, the pronouncement of *aji krame* (dowry), the handover of *aji krame*, the cutting of the Jinnah rope, and the closing ceremony. Meanwhile, several cultural symbolic meanings are embedded within the tradition, encompassing values of politeness, spirituality, honesty, and transparency.

Key words: Novel; Sociology of Literature; Sasak Tradition

INTRODUCTION

This study aims to analyze how the Sorong Serah Aji Krame tradition is represented in Nuriadi's novel *Merpati Kembar di Lombok* and compare it with its actual implementation in South Montong Baan Village. The study of the Sasak people's wedding traditions in Lombok reveals deeply complex cultural rituals, with the Sorong Serah Aji Krame ritual being one of the most important stages (Al-Gazali and Firyal 2024); (Ahyar and Abdullah 2019). This ritual constitutes a ceremonial procession involving the handover of dowry and various valuable

goods from the groom's party to the bride's family as a symbol of respect, responsibility, and the familial bonds that will be established (Marlina 2023). Moreover, the Sorong Serah Aji Krame ritual also constitutes the handover and reception of customary payment or customary fine from the groom's party to the bride's party (Zakaria 2018). In the development of contemporary Indonesian literature, local traditions such as Sorong Serah Aji Krame have increasingly garnered attention as sources of inspiration for academics and researchers (Samongilailai and Utomo 2024). The representation of local traditions in literary works functions not only as cultural documentation but also as a medium for critical reflection on social change and the preservation of local wisdom.

When referring to local traditions as a medium for critical reflection on social change, Nuriadi's novel *Merpati Kembar di Lombok* (abbreviated as MKL) becomes a representation of the intended transformation. The MKL novel presents a comprehensive portrayal of Sasak society concerning the hegemony of power. This power hegemony is depicted within the marriage tradition (Alfanani 2019). Moreover, the author of the MKL novel also provides explanations regarding the Sorong Serah Aji Krame ritual, which is termed *serah dowe* (Wijaya 2013), although several ritual stages are only briefly mentioned and not described in procedural detail. This *serah dowe* ritual is considered 'obligatory' to be performed by the groom's party when marrying a woman from Sasak nobility background (Nuriadi 2009). The *serah dowe* or Sorong Serah Aji Krame ritual is equally important and sacred as the *barodak* tradition that has developed in West Sumbawa Island. Its significance has led to its categorization as an 'obligatory' custom. It is termed 'obligatory' because this tradition is considered to embody strong moral values (Apitalia, Mahsun, and Aswandikari 2023).

The MKL novel presents the representation of the Sorong Serah Aji Krame tradition not merely as a story background but as an integral narrative element in driving the plot and developing the characters. Through descriptive techniques and dialogue, this novel captures the nuances of Sasak tradition while addressing contemporary issues faced by Lombok society in maintaining its cultural identity (Saputra et al. 2024). The events revealed by the author in the MKL novel may have been influenced by experiences the author has undergone (Nasip, Mahyuni, and Nuriadi 2019). However, the narrative tends to condense and simplify the ritual sequence, so that certain ceremonial phases are only implied rather than systematically outlined.

This context becomes increasingly relevant as the researcher has selected South Montong Baan Village, Sikur District, located in East Lombok as the research location. South Montong Baan Village was chosen as the research site for the Sorong Serah Aji Krame ceremony because this village still actively and authentically practices this tradition. In this village, customary practitioners who preserve and conduct the Sorong Serah Aji Krame ceremony still exist and play an important role in maintaining cultural continuity. The direct presence of tradition and customary practitioners makes this village an ideal place for in-depth

and authentic study of the ceremony (Makmunzir 2023). Previous sociological and anthropological research indicates that South Montong Baan Village possesses a social structure that remains influenced by traditional customary systems (Nasrulloh 2020).

The problem of cultural representation in literary works involves the complex relationship between life reality and literary development, which often undergoes processes of selection and distortion for the sake of narrative beauty (Khairi and Hafiz 2022). In the context of the Sorong Serah Aji Krame ritual, representational challenges become increasingly intricate because this tradition involves not only visible ritual aspects but also profound symbolic meanings and value systems that may not be fully captured through direct observation, thus requiring deep appreciation (Nasrulloh and Kholis 2025). Research on the Sorong Serah Aji Krame ritual in Sasak society generally emphasizes social and religious aspects and functions, as well as symbolic meanings. For instance, studies examine the Sorong Serah Aji Krame tradition as an effort to strengthen relationships and brotherhood among human beings (Zakaria 2018).

There are also studies on the Sorong Serah Aji Krame tradition that focus their examination on Pancasila values, such as mutual assistance, deliberation values, and unity values (Fitriyani, Mursini, and Maburur 2018). Other research by Lalu Nasrulloh and Nur Kholis reveals that the chants (*tembang*) in this Sorong Serah Aji Krame tradition function as an effective informal educational medium for transmitting moral values and Islamic teachings to the younger generation during the wedding procession (Nasrulloh and Kholis 2025). Nevertheless, these studies do not specifically investigate how the ritual is textually represented in literary works and how such representation aligns with or diverges from the actual ritual stages practiced in a concrete local community.

Research on the Sorong Serah Aji Krame ritual in the novel *Merpati Kembar di Lombok* by comparing and simultaneously confirming it with the Sorong Serah Aji Krame ritual still practiced in Montong Baan Village thus becomes important to fill this gap. This study not only identifies which ritual stages are narrated, abbreviated, or omitted in the MKL novel in contrast to the complete sequence observed in South Montong Baan Village (such as the delegation of *pisolo*, religious greetings, customary greetings, the main ceremony, the pronouncement and handover of *aji krame*, the cutting of the Jinnah rope, and the closing ceremony), but also examines the implications of such narrative selection for the cultural understanding of readers. This study is expected to provide significant contributions to the development of socio-cultural theory in contemporary Indonesian literature, while simultaneously providing academic documentation of the actual practices of the Sorong Serah Aji Krame tradition still practiced in society.

LITERATURE REVIEW

Sociology of Literature

The sociology of literature is an interdisciplinary discipline that combines literary studies with sociological perspectives to understand literary works within a broader social context. This approach stems from the fundamental premise that literary works cannot be fully understood if separated from the social, cultural, and historical conditions that underlie them. Unlike formalist approaches that tend to focus on the intrinsic aspects of texts, the sociology of literature emphasizes the importance of understanding the dialectical relationship between literary works and social reality. This approach views literature not only as a passive mirror of societal conditions but also as an active force capable of influencing and shaping social consciousness (Searle 2008).

The existence of literature cannot be detached from the context of the society in which the work is born (Pramudyaseta and Azmin 2021). This view is based on the argument that the author, as the creator of literary works, constitutes an integral part of their society's social structure. Authors do not live in a social vacuum but rather engage in various forms of social interaction that shape their perspectives, values, and worldviews. The resulting literary works then become manifestations of the author's social experiences, while simultaneously reflecting the dynamics of the surrounding society (Filmer 2003). The creative process in the creation of literary works thus cannot be separated from the broader social process in which the author participates as a subject who simultaneously shapes and is shaped by their social environment.

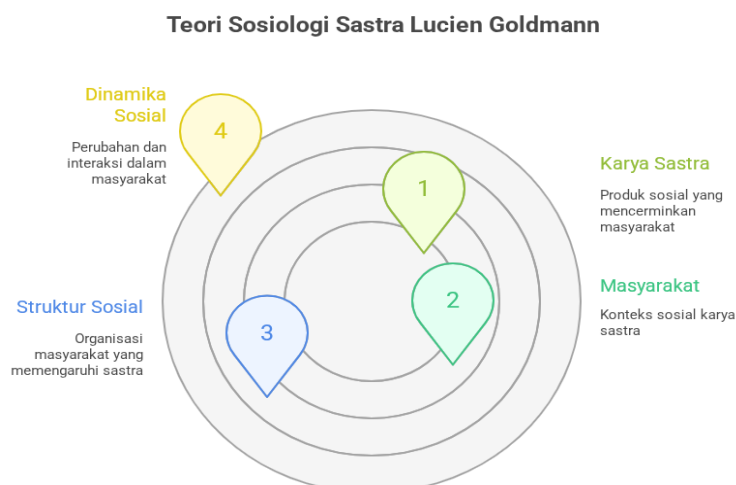
In relation to local cultural traditions such as Sorong Serah Aji Krame, the sociology of literature provides a conceptual and methodological framework for examining how ritual practices are represented, negotiated, and sometimes transformed within literary texts (Effendy 2021). Through this approach, the ritual is not merely treated as an exotic background, but as a socio-cultural structure embedded in relations of power, class, religion, and gender that the text may reproduce, critique, or rearticulate. Literary works that depict Sorong Serah Aji Krame can thus be read as symbolic constructions of how Sasak society understands dowry, kinship, status, and moral values at a particular historical moment, while also suggesting possible tensions and shifts in these understandings.

The sociology of literature, particularly in Goldman's genetic structuralism, positions literary works as homological expressions of collective consciousness emerging from specific social groups (Goldman and Boelhower 1980). In the context of Sorong Serah Aji Krame, this means that the representation of the ritual in a novel can be interpreted as an expression of the worldview of a certain social group within Sasak society such as the nobility, religious elites, or rural communities rather than merely the personal imagination of the author. By tracing

the structure of the narrative (for example, which ritual stages are emphasized, abbreviated, or omitted) and relating it to the social structure (for example, changing attitudes toward adat, religion, and modernity), researchers can uncover how literature translates complex cultural practices into meaningful narrative forms.

Furthermore, the sociology of literature allows the comparison between textual representations and empirical cultural practices, as in the comparison between *Sorong Serah Aji Krame in Merpati Kembar di Lombok* and its implementation in South Montong Baan Village. Such comparison makes it possible to identify processes of selection, simplification, or even distortion carried out by the text for aesthetic or ideological reasons. At the same time, it opens space to see literature as an arena where cultural traditions are debated: certain elements of the ritual may be highlighted to reinforce moral values such as politeness, spirituality, honesty, and transparency, while other elements may be muted because they are considered incompatible with contemporary ideals of justice or gender equality. In this way, the sociology of literature becomes a powerful approach to understanding local traditions not only as static cultural objects, but as dynamic practices that continue to be reinterpreted through literary narrative.

The Concept of Lucien Goldmann's Sociology of Literature Theory.



METHOD

Design and Sample

This study employs a qualitative approach with a descriptive-analytical method that combines library research and field study. The library research focuses on analyzing the symbolic meanings of the Sorong Serah Aji Krame ceremony as depicted in Nuriadi's novel *Merpati Kembar di Lombok* (MKL), which serves as the primary

data source. Meanwhile, the field study was conducted in South Montong Baan Village, Sikur District, East Lombok, to gain an in-depth understanding of the actual implementation of the tradition within the Sasak community (Creswell & Creswell, 2017). The participants in the field study were selected using purposive sampling, targeting individuals who possess direct knowledge and active involvement in the Sorong Serah Aji Krame ceremony. These included customary leaders, religious figures, ritual specialists (*pembayun*), elders, and community members who have participated in or organized the ceremony (Tongco, 2007). This selection ensured that the data obtained were rich, relevant, and contextually grounded.

Instruments and Procedures

In qualitative research, the researcher acts as the primary instrument for data collection and interpretation. The data sources in this study consist of both primary and secondary data. Primary data include the novel *Merpati Kembar di Lombok*, field observations of the Sorong Serah Aji Krame ceremony, and interviews with key informants. Secondary data include books, academic journals, and related documentation on Sasak culture. Data collection was conducted using three complementary techniques. First, library research was used to identify and analyze representations of the tradition in the novel, including narratives, dialogues, and symbolic elements. Second, participant observation was carried out during the ritual process to document the actual practices and cultural expressions of the ceremony. Third, in-depth interviews were conducted with selected informants using semi-structured guidelines to explore their perspectives on the meaning and implementation of the tradition. To ensure data credibility, triangulation was applied by comparing information from multiple sources, including textual data, observation results, and interview findings. Additionally, data were collected from different categories of informants to obtain a comprehensive understanding of the phenomenon (Aguilar Solano, 2020).

Data Analysis

Data analysis in this study employed content analysis and semiotic analysis to interpret the symbolic meanings of the Sorong Serah Aji Krame tradition. The analysis process began with data reduction, where relevant data from the novel, observations, and interviews were selected and organized. This was followed by coding, in which representations of the tradition were categorized based on themes and symbolic elements. Next, an interpretive analysis was conducted to uncover deeper meanings and cultural values embedded in the data. The findings from the literary analysis were then compared with field data through triangulation to ensure consistency and validity. Finally, conclusions were drawn and verified to ensure the credibility and transferability of the research findings (Asfar & Taufan, 2019).

RESULT AND DISCUSSION

The Manifestation of Sorong Serah Aji Krame in Nuriadi's MKL Novel

Based on research findings and analysis using the sociology of literature approach, the MKL novel depicts the manifestation of the Sorong Serah Aji Krame procession through several terms and stages:

Krame Adat

Krame adat constitutes an integral part of the Sasak traditional wedding procession that encompasses a series of ritual stages ranging from *seserahan* (serah doe), wedding reception, to the bridal procession (*nyongkolan*). *Krame adat* also represents the wedding procession ceremony from *serah doe* to the wedding feast (Nuriadi 2009). Within the traditional context, *krame adat* can be defined as the term for the series of customary ceremonies in Sasak marriage. It simultaneously affirms that Sorong Serah Aji Krame is included within this *krame adat*. The following is a quotation from the novel: “Dua hari berikutnya, Suparman dan keluarga besarnya harus menyelesaikan kewajiban sosialnya untuk melangsungkan *krame adat*.” (MKL, Halaman: 217).

... karena bagi mereka inilah cara mereka menghormati dan menghargai rangkaian adat yang mereka jalani sepanjang waktu berupa: acara *serah doe* hingga *begawe-nya*.” (MKL, Halaman: 215).

In this context, *krame adat* functions as a moral and behavioral guide that ensures the entire wedding procession series proceeds with honor, orderliness, and in accordance with Sasak cultural values, so that marriage is not only viewed as a personal event for the bride and groom but also as an important moment for fostering the social and spiritual identity of the family and the Sasak community as a whole.

Opening Greetings from the Bride's Pembayun

The Sorong Serah Aji Krame ceremony always begins with a chant (*tembang*) from the bride's side *pembayun* as the host welcoming the arrival of the groom's entourage. This opening chant is delivered using high and refined *wayang* language and Kawi language, rather than everyday Sasak language, as a form of respect toward guests and seriousness in approaching this sacred ceremony (Sridanti n.d.). This is depicted in the novel as in the following quotation:

“Lalu Sukandar, *Pembayun* atu juru bahasa yang paling menonjol di daerah itu telah datang. Setelah beramah-tamah, ia meraih mikrofon. Ia menembang. Semua orang terpikat! Suara-suara *tembang* menghiasi kemeriahan pesta Ngadep yang akan segera mencapai puncaknya itu.” (MKL, Halaman: 72).

Welcoming the Pisolo/Pembayun from the Groom's Side

The welcoming of the Pisolo in the Sorong Serah Aji Krame ceremony constitutes an important stage, as it serves as the announcement of the arrival of the delegation from the groom's party. The following depicts the welcoming of the pisolo in a novel excerpt: “Lima belas menit acara serah dowe-ngadep dowe itu akan dimulai. Para tamu, iring-iringan dari Mataram sudah menunggu di luar.” (MKL, Halaman: 72)

The above quotation illustrates that in the Sorong Serah Aji Krame ceremony, there exists a highly organized and courteous coordination mechanism through the dispatch of the pisolo, who is sent approximately 10 to 15 minutes before the main entourage from the groom's side arrives at the ceremony location. This 10 to 15-minute timeframe provides sufficient time for the bride's side to make final preparations while not being too long so that the groom's entourage does not have to wait excessively (Yunitasari 2017).

The Climax of the Sorong Serah Aji Krame/Serah Doe Ceremony

The climax of the Sorong Serah Aji Krame ceremony is marked by scenes of pembayun from both sides exchanging chants (tembang) in high wayang and Kawi languages, a moment that constitutes both the core and the peak of the entire ceremonial sequence. It is in this moment that a sacred dialogue occurs between the two families, conveyed through the beauty of language and chanting expertise, where the groom's side expresses the purpose of their arrival to hand over the aji krame as a symbol of Sasak custom. The following depicts this in a novel quotation:.

“Puncak acara pun sudah dimulai....”

“Tembang demi tembang dari ke dua juru base atau pemangku adat terdengar menggema, menembus gunung Puji, lambang kebesaran desa Sangkhil khususnya dan Kecamatan Puji umumnya. Tidak ada yang mau kalah. Mereka saling beradu kemampuan dan kesaktian.” (MKL, Halaman 72).

“Acara serah doe, di mana kelas sosial ke dua mempelaui itu ditunjukkan dipertontonkan. kelas sosial itu ditakari dengan jumlah kain tenun, pakaian, keris dengan angka atau dengan nilai sendiri-sendiri. Singkatnya, setelah dihitung oleh pemegat (yaitu: mediator atau penyambung lidah dari kedua rombongan, baik rombongan dari laki-laki maupun rombongan dari perempuan), maka terketahuilah bahwa kelas Suparman itu adalah tiga puluh tiga (33), sementara kelas Erna adalah seratus (100).”

Closing

The closing ceremony of the Sorong Serah Aji Krame in the form of a communal meal constitutes an important moment where all parties involved in the Sasak traditional wedding procession the bride and groom's families, extended families,

neighbors, and invited guests gather to enjoy a meal together as a form of thanksgiving for the smooth procession and as a symbol of unity, togetherness, and complete acceptance between the two families that have united through marriage. As found in the following novel quotation: “Akhir dari acara pernikahan atau acara krame adat ini adalah makan-makan bersama.” (MKL, Halaman: 216)

The Manifestation of Sorong Serah Aji Krame in South Montong Baan Village

Sorong Serah Aji Krame is a Sasak traditional wedding procession that holds great symbolic meaning, namely the transfer of responsibility from the bride's family to the groom's family. This constitutes the culmination of the traditional wedding procession series that marks the validity of marriage according to local customary law. This tradition also functions as a medium for religious propagation (dakwah) to convey religious messages and moral values, where the role of the Pembayun (spokesperson) is crucial in delivering messages and symbols within the procession (Apriadi n.d.).

Dispatch of the Pisolo

Tahapan The first stage is the dispatch of the pisolo, which is the process of sending an emissary from the groom's family to come to the bride's family home. According to one of the customary officials interviewed, "The Pisolo is very important, because they will represent the groom's family to convey the purpose and intention of the visit. It cannot be just anyone; it must be someone who understands customs and can speak well." (Interview with Jumesah, October 25, 2025). The Pisolo also has the function of conveying greetings and permission (panugrahe) from the groom's side to the bride's side before the pembayun penyorong (delivery spokesperson) and their entourage enter the customary area of the bride's family. After obtaining permission through the pengurang or messenger from the bride's side, the pembayun penyorong can proceed with the Aji Krame handover procession, a customary symbol that marks the validity of marriage according to Sasak custom (Murcahyanto 2015).

Opening with Religious Greetings

The second stage is religious greetings, where the emissaries and hosts exchange greetings based on Islamic teachings. "We begin with religious greetings because this demonstrates that marriage is an act of worship. Before discussing worldly matters, we prioritize what is spiritual or related to the hereafter (ukhrowi)." (Interview with Lalu Sudirman, October 26, 2025). The opening greetings in the Sorong Serah Aji Krame ceremony begin with religious greeting expressions that function as an official opening as well as a statement of gratitude. In the implementation of this procession, the opening begins with greetings delivered by the pembayun pisolo, using refined Sasak language as a form of respect and sacredness of the ceremony. For example, the pembayun recites phrases such as "Saka tahing pamuji mantuk maring Allah," which means a request for praise and

gratitude first and foremost to Allah. This expression demonstrates the integration between customs and religious values inherent in the procession (Nana Rosana 2018).

These religious greetings serve as an opening symbol that marks the beginning of the Sorong Serah procession with good intentions and solemnity. Moreover, these greetings strengthen the spiritual meaning in the ceremony, which is not only customary in nature but also contains moral and religious messages. The role of religious greetings is very important to remind all parties that the procession should be carried out with sincerity and the noble values embraced by the Sasak community. "At the beginning of the Sorong Serah Aji Krame procession, we always start with religious greetings as a form of gratitude to Allah SWT. This affirms that every step in this ceremony must be based on faith and moral values that serve as life guidelines for the Sasak community."

Customary Greetings (Betabeq)

The third stage is customary greetings, which involves the delivery of traditional expressions in Sasak language that demonstrate respect and courtesy. According to Lalu Sudirman's statement, "Customary greetings differ from religious greetings. Here we use refined customary language, inquiring about well-being and conveying respect to the bride's extended family." (Interview with Lalu Sudirman, October 26, 2025). After the religious opening, the procession continues with betabeq or pembayun—a highly distinctive customary communication practice in Sasak culture. Betabeq is a form of ritual conversation between spokespersons (pembayun) from both sides that employs refined Sasak language, enriched with pantun (traditional verses), proverbs, and metaphors.

Declaration of Purpose of Visit

The fourth stage is the main ceremony, which is the delivery of the purpose and intention of the visit from the groom's family. One informant explained, "In this main ceremony, the spokesperson from the groom's side will clearly state that they have come to hand over the aji krame as a sign of seriousness and responsibility." (Interview with Lalu Unasri, October 26, 2025)

Pronouncement of Aji Krame

The fifth stage is the pronouncement of aji krame, where the spokesperson mentions in detail the amount and types of goods or money to be handed over. The amount of aji krame is based on the region and the bride's social status. "This pronouncement must be clear and loud so that everyone present becomes a witness. Also, the customary price or aji krame differs depending on the region and the bride's social status. Some are 33, 66, or 100." (Interview with Jumesah, October 25, 2025).

Handover of Aji Krame

The sixth stage is the handover of aji krame, which is the direct handover process of customary items brought by the penyorong entourage or the Sorong Serah Aji Krame delegation from the groom's side. "In the handover process, all items brought or aji krame/penyorong include ponjon/ceraken, salin deding, semprong, kebo turu, otak doe, sedah-lanjutan, and olen, as well as aji krame in the form of money according to customary agreement." (Interview with Lalu Unasri, October 26, 2025).

Closing

The final stage is the closing, where both sides pray for each other and express gratitude. One informant explained, "At the closing, the atmosphere is usually more relaxed. There are communal prayers, communal meals, and mutual handshaking as a sign that everything has proceeded smoothly." (Interview with Lalu Unasri, October 26, 2025).

The Meaning of Symbols and Values in the Sorong Serah Aji Krame Ceremony

From these seven stages, several values and symbolic meanings were found to be contained in the Sorong Serah Aji Krame tradition. The first value is **politeness**, which can be seen in the manner of speaking, body language, and the use of refined language throughout the ceremony. One community leader stated, "In this event, we teach the younger generation how to respect their elders, how to speak politely, and how to maintain the honor of the family." (Interview with Lalu Sudirman, October 26, 2025).

On a symbolic level, "politeness" is not just superficial behavior but a representation of the fundamental values of Sasak society regarding social harmony, orderly hierarchy, and respect for ancestral traditions. Politeness is a symbol of social order that is maintained through traditional rituals (Kusno 2023). The manner of speaking represents the preservation of cultural identity and the distinction between groups that master high culture and ordinary groups. Mastery of the Kawi language and proper speech patterns are markers of cultural capital and access to exclusive traditional knowledge. Likewise, polite body language is not just a matter of physicality, but a symbol of an inner attitude of humility, respect, and recognition of others' positions in the social hierarchy.

The second value is spirituality, which is evident in the use of religious greetings and prayers at various stages. A religious leader explained, "Marriage is not only a matter between two families, but also a matter with God. That is why we always begin and end with prayers, so that all will be blessed." (Interview with Lalu Sudirman, October 26, 2025). The third value is honesty, which is demonstrated through the open and clear mention of aji krame in front of everyone. According to

one of the traditional leaders, “This transparency is important so that there are no bad assumptions in the future. Everyone knows what is given, how much, and for what purpose. This prevents slander and misunderstanding.” (Interview with Lalu Sudirman, October 26, 2025).

CONCLUSION

This study found that Nuriadi's novel *Merpati Kembar di Lombok* (Twin Doves in Lombok) describes the Sorong Serah Aji Krame procession using the term krame adat, in four (4) stages: namely, the opening greeting from the bride's attendants, the pisolo welcome from the groom's side, and the climax of the event in the form of a scene where the attendants compete in singing using the language of wayang and Kawi, the handover of the aji krame, and the closing. Meanwhile, actual practice in the village of Montong Baan Selatan shows a more complete complexity with seven stages, including the sending of the pisolo, religious greetings, traditional greetings, stating the purpose of the visit, mentioning the aji krame, the handover of the aji krame, and the closing. Although the novel simplifies the procession, the depiction of the bayun singing back and forth in song is accurate to the actual practice and reflects the author's skill in capturing the most dramatic elements of the ceremony.

From a semantic and sociological analysis of literature on these seven stages, symbolic meanings were found in the form of values of politeness that represent social harmony and the preservation of cultural identity through the mastery of high language as cultural capital, spiritual values that affirm marriage as a form of worship through the use of religious greetings and prayers, as well as the values of honesty and transparency, which are demonstrated through the open mention and handover of the aji krame in front of all parties to prevent prejudice and maintain trust between families. Thus, the Sorong Serah Aji Krame tradition not only functions as a traditional ritual but also as a mechanism for teaching noble values to the younger generation and a forum for maintaining social order in Sasak society.

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