

## Islam and Local Tradition: *Tarup* as Islamic Communication Media in Wedding Ceremonies in the Sambas Community

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### Abstract

This study analyzes a phenomenon unique to the marriage culture of the Sambas community: the use of the *tarup* as a place that gathers invited guests, especially men, and serves as a medium of communication about Islam and local traditions. It should be noted that previous researchers have not paid serious attention to the *tarup*. It turns out that *tarup* is a medium that plays an important role in Islamic and cultural communication, ensuring that Islam and local traditions do not conflict but are complementary. Therefore, this study aims to review in depth the tradition of the *tarup* and its function as a medium of communication. This study uses a case study approach with a single instrumental case study type and data collection through documentation, in-depth interviews, and observation. Then, data analysis proceeds through the stages of data condensation, data presentation, and data conclusion/verification. The findings of this study confirm that *tarup* in the wedding procession of the Muslim community in Sambas is part of Islamic and cultural communication media, such as: the *tarup* tradition at Muslim weddings in Sambas is inseparable from Malay culture and Islamic teachings. Apart from serving as a place to gather invited guests, especially male guests, *tarup* also functions as a medium of Islamic and cultural communication. Another fact that I found is that *tarup* in the culture of the Sambas community is currently used as a platform for political campaigns. I refer to this fact as Islam and traditional living in the community.

### Abstrak

Penelitian ini menganalisis fenomena yang tergolong unik dalam budaya perkawinan masyarakat Sambas, yaitu menjadikan *tarup* sebagai tempat yang tidak sekedar mengumpulkan para tamu undangan khususnya laki-laki, tetapi juga, menjadikannya sebagai media komunikasi yang berhubungan dengan Islam dan tradisi lokal. Penelitian mengenai *tarup* belum menjadi perhatian serius bagi peneliti sebelumnya. Ternyata, *tarup* salah satu media yang memiliki peranan penting dalam komunikasi Islam dan budaya, sehingga Islam dan tradisi lokal tidak saling bertentangan, tetapi saling melengkapi antara satu dan lainnya. Karenanya, penelitian ini bertujuan untuk mengulas secara mendalam mengenai tradisi *tarup*, dan fungsinya sebagai media komunikasi. Penelitian ini menggunakan pendekatan studi kasus dengan tipe studi kasus instrumental tunggal, teknik pengumpulan datanya melalui dokumentasi, wawancara mendalam, dan observasi. Kemudian, analisis datanya melalui tahapan kondensasi data, paparan data dan kesimpulan/verifikasi data. Temuan penelitian menegaskan bahwa *tarup* dalam prosesi perkawinan masyarakat muslim Sambas merupakan bagian dari media



komunikasi Islam dan budaya, seperti: tradisi *tarup* pada acara perkawinan muslim Sambas tidak terlepas dari budaya melayu dan ajaran Islam; selain berfungsi sebagai tempat mengumpulkan tamu undangan khususnya tamu laki-laki, *tarup* juga berfungsi sebagai media komunikasi Islam dan budaya. Fakta lain yang peneliti temukan ialah *tarup* dalam budaya masyarakat Sambas saat ini dijadikan wadah untuk kampanye politik. penulis menyebut bahwa fakta ini sebagai Islam dan tradisi yang hidup di tengah masyarakat.

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**Keywords** *Tarup*; Tradition; Function; Media; Communication

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## Introduction

Islam and culture are two distinct yet interconnected entities. As Chiara Formichi explains,<sup>1</sup> the influence of Islam on Asian culture is evident in typical Chinese ceramics that incorporate new patterns, such as the combination of peacocks and blooming flowers, classic Chinese tropes, alongside simple Arabic calligraphy that reads the shahada. This shows that the unification of Islamic identity and explicit Chinese iconography is not contradictory, thus creating transculturation. Islam is a universal religion due to its openness and flexibility to other cultures and civilizations. For example, the intellectual progress of Islamic civilization is inseparable from the adaptation and modification of cultural heritage and science from other civilizations, such as India, China, Greece, and Persia, and then integrating this knowledge within the Islamic context.<sup>2</sup> Besides science, negotiations between Islamic and non-Islamic cultural elements also influenced the progress of decorative arts, architecture, literature, and bureaucratic concepts.<sup>3</sup> Therefore, Islam is understood in different ways in each place.

Local culture plays a significant role in expressing Islamic teachings, so it is not surprising that Muslims have differing views. This can be seen, for example, in Rotraud Wielandt's explanation,<sup>4</sup> understanding of the Prophet's message in Indonesia, Turkey, Arabia, Egypt, Morocco, and Nigeria differs, and these differences are influenced by local history and cultural civilization. Furthermore, it can be understood that the acceptance of Islam by the Javanese people in Indonesia was not solely due to the pure teachings of Islam, but rather the intersection of basic Islamic teachings with local culture, resulting in the formation of Javanese Islam.<sup>5</sup> As understood by Mujami Qomar,<sup>6</sup> Islam in Indonesia has seven perspectives, namely, Nusantara Islam, Indonesian Islam, Javanese Islam/Kejawen

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<sup>1</sup> Chiara Formichi, *Islam and Asia: A History*, 1st ed. (UK, Cambridge, New York: Cambridge University Press, 2020), 1–9, <https://doi.org/10.1017/9781316226803>.

<sup>2</sup> Labeeb Ahmed Bsoul, *Translation Movement and Acculturation in the Medieval Islamic World* (Cham: Springer International Publishing AG, 2019), 23–24.

<sup>3</sup> Formichi, *Islam and Asia*, 43–74.

<sup>4</sup> Rotraud Wielandt, "Islam and Cultural Self-Assertion," in *Islam in the World Today: A Handbook of Politics, Religion, Culture, and Socie*, ed. Warner Ende and Udo Steinbach (Ithaca, London: Cornell University Press, 2010), 767–68.

<sup>5</sup> Mark Woodward, *Java, Indonesia and Islam*, 1st ed, Muslims in Global Societies Series 3 (Dordrecht ; New York: Springer, 2011), 43.

<sup>6</sup> Mujamil Qomar, "Ragam Identitas Islam Di Indonesia Dari Prespektif Kawasan," *Jurnal Pengembangan Ilmu* 10, no. 2 (2015): 317–52.

Islam, Sasak Islam, Hatuhaha Islam, Bubuhan Kumai Islam, and Coastal Islam. These variants of Islam are heavily influenced by local culture, so it can be concluded that Islam and local traditions are understood as two distinct yet interconnected elements. It is important to note that contact between Islam and local traditions generally influences and complements each other. The presence of *tarup* in wedding ceremonies in Sambas Regency is proof that Islam and local culture have merged into a new tradition that symbolizes two identities at once, namely Sambas Malay culture and Islamic culture. This relationship can be described as acculturation and Islamization. For example, in the context of this study, the existence of *tarup* as a cultural element in the wedding ceremonies of the Muslim community in Sambas is evidence of the relationship between Islam and local traditions. According to Deni Irawan,<sup>7</sup> *tarup* was originally a medium for wedding celebrations, a place for invited guests to eat together, or in Sambas Malay term, *saprahan*. Then, a cultural transformation occurred, turning it into a medium for conveying information about Islam and current events. This means that the relationship between Islam and local traditions is very dynamic, depending on specific needs and interests. The most important thing in this context is that *tarup functions* as a medium of communication.

The presence of the *tarup* tradition in the wedding ceremonies of the Muslim Malay community in Sambas is the result of social interactions among the local community that has created a new social structure for the Muslim Malay community in Sambas. For example, according to Anthony Giddens' view,<sup>8</sup> people's actions are not only based on existing social structures, but can change or form new structures as needed, which is called social construction. This means that social structure dynamics, as is the case with the *tarup* tradition, which emerged from previous social practices and then developed into a culture in Sambas society to this day. For example, the practices of *serakalan* and *saprahan* already existed before the emergence of *tarup* in Sambas Regency.<sup>9</sup> This means that *tarup* is a combination of Islamic traditions and the social culture of the Sambas community, which has given rise to a new tradition in the wedding ceremonies of the Muslim Malay community of Sambas and is popular as a symbol of culture to this day.

This study focuses more on the traditions, functions, and values of Islamic communication regarding the existence of *tarup* in the wedding ceremonies of the Muslim community in Sambas. This is because there has been no other study that specifically discusses the function of *tarup* in the wedding ceremonies of the Muslim community in Sambas. The medium of *tarup* in Muslim wedding ceremonies in Sambas is a manifestation of the intertwining of Islamic culture and local traditions. Until now, the use of *tarup* in Sambas

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<sup>7</sup> Deni Irawan, "Dakwah Di Daerah Pasca Konflik (Studi Kasus Di Kabupaten Sambas Kalimantan Barat)" (Disertasi, UIN Alaudin Makassar, 2018), 101–6.

<sup>8</sup> Anthony Giddens, *The Constitution of Society: Outline of the Theory of Structuration* (Cambridge: Polity Press, 1984).

<sup>9</sup> Fathan Mun'in, "Eksistensi Tradisi Pembacaan Assalai/Asy'rakal Dan Makna Makan Besaprah Pada Pesta Pernikahan Masyarakat Melayu Di Kabupaten Sambas Prespektif Ekonomi Islam," *Jurnal Pendidikan Dan Pembelajaran Khatulistiwa* 7, no. 2 (2017): 1–18, <https://doi.org/10.2460/khatulistiwa.v7i2.950>.

Muslim wedding ceremonies has only been considered a means of gathering invited guests from various backgrounds. The existence of *tarup* is one of the requirements that must be fulfilled by the Muslim community of Sambas in the implementation of weddings to gather leaders and invited guests. However, there has been no further research on *tarup* as a medium of Islamic and cultural communication, so this study focuses on several things that must be prioritized for further analysis, such as the existence of *tarup* as a tradition, its function, and its value.

Research on *tarup* as a medium for communicating Islamic and cultural broadcasting has not been a specific or separate topic of discussion. However, there are several studies that can be used as a benchmark to confirm that this research has new insights into the tradition of *tarup* in marriage culture. So far, studies on the existence of *tarup* in marriage traditions in Indonesia have focused on traditions and rituals.<sup>10</sup> No studies have discussed this in the field of Islamic communication and culture. Thus, the existence of *tarup* in Indonesian tradition is limited to rituals and performances at wedding ceremonies. This means that the role of *tarup* as a medium for communicating Islamic and cultural messages has not received attention among researchers in Indonesia. Studies discussing *tarup* in Sambas Muslim weddings are still limited to the scope of educational studies,<sup>11</sup> and media for preaching.<sup>12</sup> To date, no one has specifically studied the tradition of *tarup* in Sambas Muslim weddings as a medium for communicating Islam and culture. Therefore, the existence of *tarup* in Sambas weddings in this study is a new development in the field of communication studies, particularly in the communication of Islam and culture in Indonesia.

This explanation has provided an overview that the function of *tarup* in wedding ceremonies has not been a major topic of discussion. From this, the researcher can state that this study has novelty, both in terms of the topic of discussion regarding the issue of *tarup* as a medium of Islamic and cultural communication in Sambas Muslim wedding ceremonies. For this reason, the researcher feels it is very necessary to explore this research further to explain the function of the

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<sup>10</sup> Yuyun Agustina and Ahmad Syaifudin, "Makna Kultural Pada Satuan Lingual Tradisi Sesajen Pasang Tarub Dalam Pernikahan Jawa," *Jurnal Sastra Indonesia* 10, no. 2 (2021): 115–20; Safrudin Aziz, "Tradisi Pernikahan Adat Jawa Keraton Membentuk Keluarga Sakinah," *Jurnal Kebudayaan Islam* 15, no. 1 (2017): 22–41; Wahid Firmansyah et al., "Hukum Sesajen Dalam Pesta Pernikahan Menurut Prespektif Hukum Islam," *Mamba'ul Ulum* 19, no. 1 (2023): 80–91, <https://doi.org/10.54090/mu.102>; Febi Nasikha Fitri and Novita Wahyu Ningsih, "Makna Filosofi Dan Fungsi Tata Rias Pernikahan Jawa Di Daerah Surakarta," *Haluan Sastra Budaya* 3, no. 2 (2019): 118–34; Bayu Adi Pratama and Novita Wahyu Ningsih, "Pernikahan Adat Jawa Di Desa Nengahan Kecamatan Bayat, Kabupaten Klaten," *Haluan Sastra Budaya* 2, no. 1 (2018): 19–40; Wuri Wuryandri, "Makna Simbol Tumbuhan Pada Pemasangan Tarub Dalam Upacara Pernikahan Daerah Istimewa Yogyakarta: Kajian Ekolinguistik," *Peran Bahasa Indonesia Sebagai Literasi Peradaban* (Bandung), 2013, 837–43.

<sup>11</sup> Julia, Agus Sastrawan Noor, and Ika Rahmatika Chalimi, "Tradisi Pernikahan Masyarakat Melayu Sebagai Pelestarian Budaya Lokal, Di Desa Seranggam Kecamatan Selakau Timur Kabupaten Sambas," *Jurnal Pendidikan Dan Pembelajaran Khatulistiwa* 9, no. 9 (2020): 1–10; Reza Satria and Miyanti, "Kajian Musik Irian Srakalan Pada Acara Resepsi Pernikahan Di Kecamatan Selakau Kabupaten Samabas," *Tacet Jurnal Ilmiah Pendidikan Dan Kajian Seni* 1, no. 1 (2022): 20–27; Reyhan Ainul Yafi et al., "Values Character Education in The Wedding Saprahan Tradition in The Village of Lela, Teluk Keramat Districk, Sambas Regeerency," *Jurnal Pendidikan Sosiologi Dan Humaniora* 14, no. 1 (2023): 89–102.

<sup>12</sup> Irawan, "Dakwah Di Daerah Pasca Konflik (Studi Kasus Di Kabupaten Sambas Kalimantan Barat.)"

*tarup* by analyzing the process and form of Islamic and cultural communication that occurs within the *tarup* medium. The method used in this study is a case study approach. The techniques used in data collection were documentation, interviews, and observations. First, the documentation data consisted of books and scientific journals related to Islam and local traditions, as well as personal photo documentation. Second, in-depth interviews together with the Religious figure with the initials [MJ], the Culture Figure with the initials [SN], and the initials [DI] communication researchers in Sambas, were conducted to explore the traditions and functions of *tarup* in Sambas Muslim wedding ceremonies. Third, observation data was collected directly (direct observation) to explore the traditions and functions of the *tarup* in Sambas Muslim wedding through the researcher's observations. Participant observations were also necessary at Sambas' Moslem weddings, for example, as a guest, so that the physical object (*tarup*). could be observed up close.

The discussion presented in this article is structured into three sections. The first section aims to critically examine the tradition of *tarup* within the context of the Malay Muslim marriage culture in Sambas. This section delves into the socio-cultural and religious dynamics present in the region, tracking the historical origins and significance of the *tarup* tradition. The second section focuses on an in-depth analysis of the function of *tarup* as a communication medium during Muslim wedding ceremonies in Sambas. This part seeks to uncover the intricate ways in which cultural and Islamic forms of communication are manifested and conveyed through the use of *tarup*, highlighting its role in the overall ceremonial practices. The third section is dedicated to exploring the Islamic values and cultural principles embedded in the communication processes facilitated by the *tarup* during the wedding ceremony, offering insight into the symbiotic relationship between Islamic teachings and local cultural traditions as they unfold in this ritualistic setting.

### **Socio-Religious and Cultural Muslim Sambas Community**

Before becoming the regency as it is known today, Sambas was one of the oldest kingdoms in West Kalimantan, believed to have existed between the 5<sup>th</sup> and 7<sup>th</sup> centuries CE.<sup>13</sup> This assumption is based on the discovery of Hindu-influenced archaeological artifacts, including pottery and statues found in the Sambas River area.<sup>14</sup> However, more definitive historical records regarding the existence of the Kingdom of Sambas appear in the *Negarakertagama*, written by Prapanca in the 13<sup>th</sup> to 14<sup>th</sup> centuries CE.<sup>15</sup> During this period, Sambas was under the strong influence of Majapahit, resulting in Hindu traditions becoming highly dominant in both its governmental system and social life.<sup>16</sup> Until the reign of Ratu Sepudak, Sambas remained a Hindu with genealogical ties to Majapahit.<sup>17</sup> A major

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13 Andri Zulfikar, *Sejarah Gemilang Kerajaan-Kerajaan Islam Di Kalimantan Barat* (Pontianak: Paguyuban Bina Insan Mulia, 2012), 16–17.

14 *Ibid.*, 116.

15 *Ibid.*, 116–17.

16 *Ibid.*, 13–14.

17 Haitami Salim et al., *Sejarah Kerajaan Kabupaten Sambas* (Pontianak: Kerja sama Pusat Penelitian dan Pengabdian Masyarakat (P3M) STAIN Pontianak dengan Puslit Lektor Keagamaan Badan Litbang dan Diklat Keagamaan Kementerian Agama Republik Indonesia, 2010), 21–23.

transformation occurred when Sambas established a new settlement in Muare Tebangun. The cordial relationship between Raja Tengah and Ratu Sepudak was subsequently strengthened through the marriage of Raden Sulaiman, Raja Tengah's son, to Mas Ayu Bungsu, the daughter of Ratu Sepudak.<sup>18</sup> This event marked the establishment of the Islamic Sultanate of Sambas. Although there are differing views regarding the year of Raden Sulaiman's coronation as the first Sultan, some scholars propose 1568,<sup>19</sup> another suggests 1612 CE, while another perspective indicates 16631 CE.<sup>20</sup> Researchers generally agree that Raden Sulaiman, also known as Sultabn Syafiuddin, was the founder of the Sambas Sultanate and a key figure in the Islamization of governance in Sambas.

During the reign of Sultan Muhammad Tajuddin I, the son of Sultan Syafiuddin, the center of government was relocated from Lubuk Madung to Muare Ulakan in the early 18<sup>th</sup> century.<sup>21</sup> His reign is recognized as a period of Islamic expansion in Sambas, characterized by the construction of *surau* (small Islamic prayer houses) in villages and the establishment of the Jami' Mosque in the town center. In addition, the political and economic conditions of the Sultanate of Sambas remained relatively stable and prosperous, attracting merchants from various regions to engage in trade and establish commercial relations.<sup>22</sup> Consequently, the development of Islam in Sambas was reflected not only in governmental structures but also in the social and economic life of its people. The Sultanate of Sambas endured until the reign of Sultan Mulia Ibrahim (1931-1943), the last Sultan and son of Sultan Muhammad Syafiuddin II.<sup>23</sup> This historical trajectory illustrates that Sambas underwent a significant transformation from a Hindu kingdom under the influence of Majapahit into an Islamic sultanate that played an important role in the political and economic development of West Kalimantan and in the spread of Islam throughout the region.

In relation to this study, the existence of *tarup* in the wedding ceremonies of the Muslim community of Sambas emerged during the reign of Sultan Muhammad Syafiuddin II. This can be seen from the existence of Muhammad Basuni Imran, who was a contemporary of Sultan Muhammad Syafiuddin II. At that time, there was a certification in the form of a Hajj certificate issued by Maharaja Imam Sambas to people who had performed the Hajj pilgrimage and were entitled to wear a turban at the *tarup* assembly. This became a form of social certification for the people of Sambas, because in the *tarup* tradition, those with the title of haji would occupy the highest position and be considered to have a higher social

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18 E. U. Kratz, "Silsilah Raja-Raja Sambas as a Source of History," *Archipel* 20 (1980): 255–67, <https://doi.org/10.3406/arch.1980.1605>; Zulfikar, *Sejarah Gemilang Kerajaan-Kerajaan Islam Di Kalimantan Barat*, 123–24.

19 Risa, "Islam Di Kerajaan Sambas Antara Abad XV-XVII: Studi Awal Tentang Islamisasi Di Sambas," *Jurnal Khatulistiwa-Journal Islamic Studies* 4, no. 2 (2014): 105–16, <https://doi.org/10.24260/khatulistiwa.v4i1.244>.

20 Salim et al., *Sejarah Kerajaan Kabupaten Sambas*, 29–30.

21 Ya' Achmad et al., *Sejarah Perlawanan Imperialisme Dan Kolonial Belanda Di Kalimantan Barat* (Jakarta: Departemen Pendidikan dan Kebudayaan Direktorat Sejarah dan Nilai Tradisional Proyek Inventarisasi dan Dokumentasi Sejarah Nasional 1981-1982, 1981), 8.

22 *Ibid.*, 10–12.

23 Salim et al., *Sejarah Kerajaan Kabupaten Sambas*, 48–49.

class than others.<sup>24</sup> This means that the tradition of *tarup* at Sambas' Muslim weddings has been going on for a long time and is still a necessity for the community when holding wedding celebrations today.

It should be noted that the community in Sambas Regency is dominated by ethnic Malays who adhere to Islam. This may be due to the heyday of the Sambas Sultanate from 1630 to 1942 AD, which continued to spread Islam. According to data from the Sambas Regency Population and Civil Registry Office, approximately 573,448 people adhere to Islam, followed by approximately 18,687 Catholics, 12,105 Protestants, 38,174 Buddhists, 175 Hindus, and approximately 3,009 followers of other beliefs (Azim et al., 2024, p. 155). Sambas is famous for its strong Malay culture and the language that has developed in everyday life, namely the Sambas dialect of Malay, because the people of Sambas are predominantly of Malay ethnicity. As stated by Muhammad Zikri Wiguna. The Sambas dialect of Malay is spoken throughout Sambas Regency. This means that the people of Sambas Regency are heterogeneous and open, but they use the Sambas dialect of Malay in their social interactions, even though in reality the people who settle in Sambas Regency are not only of Malay ethnicity.

Speaking of the Sambas Malay, the Malay ethnic group has always been synonymous with Islam, and the rituals or traditions practiced by the Sambas Malay community are inseparable from Islam. This may be because the Malay people previously spread Islam in West Kalimantan, especially in the Sambas area, and the establishment of the Sambas Sultanate became the peak of the identity of Muslims as Malays. For example, in a study by Mardiyanti et al.<sup>25</sup> which explains that the identity of the Sambas Malay refers to people who are Muslim, speak Malay, adhere to Malay customs, and uphold Islamic morality. Thus, the Sambas Malay ethnic group is identified as Muslim, and the traditions they practice are always related to Islam.

Similarly, the tradition of *tarup* in the marriage culture of the Sambas community is closely related to Islam. This is because every process in *tarup* is inseparable from Islamic traditions. For example, the recitation of the Berzanji book in *tarup*, or what the Sambas community commonly calls *serakalan*.<sup>26</sup> This shows that the marriage culture of the Sambas community and Islamic traditions are inseparable. Thus, the existence of *tarup* in this context is a product of Islamic traditions that have developed into the culture of the Sambas community at wedding ceremonies. In addition, this practice also reflects the internalization of religious values into local cultural expressions. The integration between Islam and local tradition can be seen in the sequence of rituals that emphasize both spiritual and social aspects. This indicates that *tarup* is not merely a physical space, but also a medium for expressing religious identity.

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<sup>24</sup> Interview, SN, Cultural Figure of Sambas, April 15, 2024.

<sup>25</sup> Lisa Ranti Mardiyanti, Iwan Ramadhan, and Heri Kurnia, "Profil Melayu Sambas Dalam Konteks Asal-USul, Tradisi, Dan Budaya Di Kalimantan Barat," *Jurnal Ilmu Sosial Dan Budaya Indonesia* 1, no. 1 (2023): 1–9, <https://doi.org/10.61476/js6h161>.

<sup>26</sup> Interview, MJ, Religious Leader of Sambas, April 16, 2024. Interview, Pahmi Community Leader/Labai, April 15, 2024.



Figure 1. Researcher Documentation, Reading of the Barjanzi Book, and recitation of prayers in the *Tarup* at a wedding ceremony in Dungun Perapakan Village

The image above is evidence that the tradition of *tarup* is inseparable from Malay culture and Islamic influences. The recitation of the Berzanji book had already been taking place before the existence of *tarup*,<sup>27</sup> because it was previously held in a house which at that time was a pyramid-shaped house typical of the Sambas community.<sup>28</sup> This tradition still exists today and continues to evolve according to the needs of the local community. In this context, *tarup* can be seen as a transformation of space that accommodates both cultural and religious practices in a more collective setting. It also reflects how local traditions adapt without losing their core values. Thus, the strong attachment of the community to its cultural and religious identity.

### History of *Tarup* Transformation

The origins of the *tarup* tradition are unknown. However, there are indications that *tarup* has existed since the ethical politics period in the 1900s, as the *tarup* tradition has always been associated with Muhammad Imran Maharaja Imam, who regulated religious affairs and traditions in Sambas in the 1900s. For example, as explained by [SN], the existence of *tarup* emerged in the 20th century during the Dutch East Indies government. At that time, the local community of Sambas was considered by the Dutch government to be uncivilized, so an ethical policy was issued. This policy had three important components, namely education, transmigration, and irrigation.<sup>29</sup> Although it is not known for certain, there is evidence to suggest that *tarup* was introduced during the ethical policy period, one example being the use of dabal/suits. This is confirmed by experts on the history of Sambas Malay

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<sup>27</sup> Interview, SN, Cultural Figure of Sambas, April 15, 2024. Interview, MJ, Religious Figure of Sambas, April 16, 2024.

<sup>28</sup> Interview, SN, Cultural Figure of Sambas, April 15, 2024.

<sup>29</sup> Interview, SN, Cultural Figure of Sambas, April 15, 2024

civilization, who say that *tarup* has existed in Sambas society since the early policy period in the 1900s.<sup>30</sup> From this, it can be concluded that there are no definitive records regarding the origins of the *tarup* in the wedding ceremonies of the Muslim community in Sambas.

It should be noted that there are specific qualifications required to be inside the *tarup*, especially at the top or end of the *tarup*. This is because the events inside the *tarup* are considered sacred by the Muslim community of Sambas, so not just anyone can be inside the *tarup* to participate in the procession. Certification for these positions has been in place since the time of Maharaja Imam Sambas. In the past, there were hajj certificates issued by Maharaja Imam after rigorous examination of the community to confirm that they had indeed performed the hajj pilgrimage.<sup>31</sup> This shows that the placement of positions within the *tarup* unconsciously became a certain social class among the Sambas community. This means that the existence of the *tarup* in Sambas community wedding celebrations has been a form of social certification since its inception. The following is evidence that the researcher found in the field, that there were indeed Hajj certificates during the reign of Maharaja Imam Sambas that were given to someone after performing the Hajj pilgrimage. This certificate was proof that a person was allowed to wear a turban and sit at the top of the assembly.

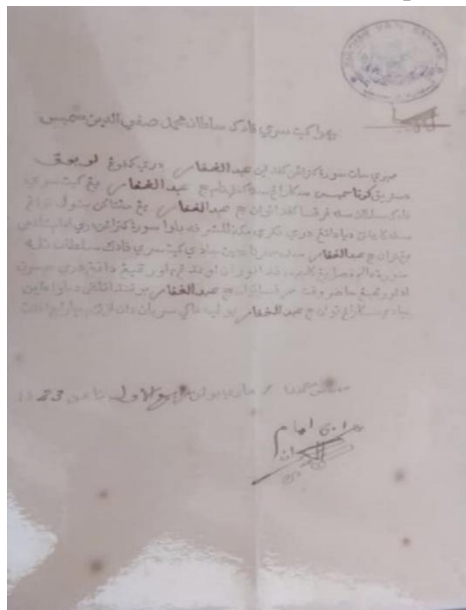


Figure 2. Researcher Documentation: Hajj certificate signed by Muhammad Imran Maharaja Imam Sambas in 1905

The image above is a Hajj certificate given to Abdul Ghafar by Muhammad Imran Maharaja Imam Sambas in 1905. The language used in the certificate is Arabic Malay, which means:

*“That We Are Loyal to His Majesty Sultan Muhammad Shofiuddin Sambas  
Issuing a certificate to Ibn 'Abdul Ghafar, which we, Your Majesty, have examined, Sultan, to  
Mr. Haji 'Abdul Ghafar, who said that it was true and clear that he had come from the land of*

<sup>30</sup> Interview, SN, Cultural Figure of Sambas, April 15, 2024.

<sup>31</sup> Interview, SN, Cultural Figure of Sambas, April 15, 2024

*Makkah al-Musarifah, bringing a certificate from Imam Safi'i that Mr. Haji 'Abdul Ghafar had completed his Hajj, so we, His Majesty the Sultan, have decided in accordance with the fifth chapter of the law regarding people who have completed the Hajj, and there were people present when Mr. Haji 'Abdul Ghafar was examined.*

*Signed below*

*So now Mr. Haji 'Abdul Ghafar may wear a turban and other items associated with the Hajj in Sambas, on the 1st day of the month of Rabi'atul Awwal in the year 1323 (May 16, 1905)".*

The certificate demonstrates that, within Sambas' society at the time, the wearing of hajj<sup>32</sup> attire required verification from the Maharaja Imam of Sambas and several witnesses to ensure that the individual had genuinely performed the pilgrimage and was therefore deemed eligible to wear hajj clothing. Such recognition also entitled the person to occupy the highest seating position, or the end section of the *tarup*, during the *majelis tarup* held in wedding ceremonies. Further investigation reveals that regulations concerning dress codes had existed since the Dutch colonial period in the seventeenth century. For instance, Van Dijk notes that the Dutch authorities granted permission for Indonesians who had completed the hajj to wear distinctive Arab attire such as robes and turbans.<sup>33</sup> Subsequently, during the 1950s, European-style clothing such as suits became increasingly popular among elite Javanese youth in Indonesia.<sup>34</sup> When connected to dress regulations within the *tarup* tradition, it becomes evident that the Sambas community adopted styles of dress associated with Arab and European elites that were fashionable among Indonesia's upper classes at the time. In this context, however, such certification applied exclusively to men, while women held no role whatsoever within the ceremonial sequence of the *tarup* tradition.

In the tradition of *tarup* at Sambas community weddings, women are not allowed to enter the *tarup* and participate in the series of events. This is because the Sambas community still adheres to a patriarchal culture. In addition, in Islamic teachings, men and women are not allowed to mingle in one place, commonly referred to as *ikhtilat*.<sup>35</sup> For example, in this context, male guests are expected to arrive early after the events inside the *tarup* are finished, and only then do the female guests arrive to enjoy the meal.<sup>36</sup> Thus, the tradition of *tarup* in Sambas weddings is still closely linked to patriarchal culture. However, there has been a transformation in the existence of *tarup* in Sambas. For example, there is now a special *tarup* for women. [SN] emphasized that although there is now a *tarup* for women, the activities that

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<sup>32</sup> The hajj attire referred to here consists of the wearing of a suit, locally known among the Sambas community as *dabal*, along with a turban as a head covering.

<sup>33</sup> Kess Van Dijk, "Sarongs, Jubbahs, and Trousers: Appearance as a Means of Distinction and Discrimination," in *Outward Appearances: Dressing State and Society in Indonesia*, ed. Henk Schulte Nordholt (Leiden: KITLV Press, 1997), 39–84.

<sup>34</sup> Kess Van Dijk, "The Indonesian Archipelago from 1913 to 2013: Celebrations and Dress Codes Between International, Local and Islamic Culture," in *Islam in the Era of Globalization: Muslim Attitudes Towards Modernity and Identity*, ed. Johan Mueleman (Jakarta: INIS, 2002), 51–69.

<sup>35</sup> Miftakur Rohman, "Urgensi Ikhtilat Menurut Abdul Karim Zaidan," *Miyah: Jurnal Studi Islam* 14, no. 01 (2018), <https://doi.org/10.33754/miyah.v14i0.362>.

<sup>36</sup> Interview, SN, Cultural Figure of Sambas, April 15, 2024. Interview, MJ, April 16, 2024.

take place in the women's *tarup* are clearly different from those in the men's *tarup*.<sup>37</sup> This can occur due to continuous social interaction, which can change or shape social reality. This phenomenon is called social construction.<sup>38</sup> Thus, even though there have been changes in the provision of female *tarup* for certain purposes, this does not actually affect the sacred traditions that exist in male *tarup*.

### The Function of *Tarup* as a Communication Medium

It should be noted that before the 1900s, Malay houses in Sambas were generally limas or stilt houses, so *tarup* were not used at that time. This is because one of the functions of limas or stilt houses was to hold *kenduri* or *saro'an* ceremonies. This is also confirmed by experts on the history of Sambas Malay civilization, who state that before 1900, the houses of the Sambas Malay community were stilt houses, which made it easier for the community to hold *kenduri* ceremonies.<sup>39</sup> A similar statement was made by [DI], who said that one of the functions of the stilt house at that time was to accommodate guests during the *kenduri* ceremony.<sup>40</sup> The shape of the *tarup* at the wedding ceremony of the Muslim Malay community in Sambas today is similar to a typical house, resembling a pyramid structure. This is because the *tarup* is a replica of a pyramid house that can be dismantled and reassembled according to the needs of the community. This means that *tarup* is currently an alternative and modification of stilt houses or pyramid houses used during wedding ceremonies to accommodate invited guests.



Figure 3. Researcher Documentation, Photo of *Tarup* One Day Before the Event Began

Speaking about the function of *tarup* in Sambas Regency, besides being a place to gather invited guests, especially male guests, in this context, *tarup* also functions as a medium for Islamic communication and cultural expression. In practice, *tarup* media at Sambas Malay

<sup>37</sup> Interview, SN, Cultural Figure of Sambas, April 15, 2024.

<sup>38</sup> Giddens, *The Constitution of Society: Outline of the Theory of Structuration*.

<sup>39</sup> Interview, SN, Cultural Figure of Sambas, April 15, 2024.

<sup>40</sup> Interview, DI, Lecturer in Islamic Communication at UNISSA, April 16, 2024.

weddings contain Islamic traditions packaged with local culture. In addition, over time *tarup* is used as a medium for political campaigns at certain times, especially before the democratic party, meaning the function of *tarup* continues to transform to adapt to the interests of society. However, in this case, the researcher does not explain in more detail regarding the political communication that occurs within the *tarup*, because it is not the focus of this study. Therefore, the researcher divides the function of *tarup* into two important elements as Islamic communication values and cultural communication in Sambas Malay weddings.

### **1. Cultural Communication**

The presence of the *tarup* itself symbolizes that a wedding ceremony will be held in Sambas Regency. This shows that there is an indirect symbolic interaction regarding the presence of the *tarup*. As emphasized by Dedi Ahmadi,<sup>41</sup> symbols are social subjects in the form of physical objects, words, feelings, ideas, and values that give rise to interaction and are used as communication by certain people. In this case, it shows that the *tarup* is a medium of communication used by the Sambas community in wedding ceremonies. Another symbol found in the *tarup* tradition is the way of dressing when attending a *tarup* assembly, which determines a person's position and symbolizes their identity. As explained by Deni Irawan,<sup>42</sup> customs such as language style, dress, or thinking that are passed down from generation to generation are forms of culture. Furthermore, from the results of interviews and observations conducted by the researcher, people who are inside the *tarup* have certain criteria. For example, invited Haji figures must wear haji clothing, which consists of a *dabal*, *gamis/sarong*, *kopiah*, and *sorban*. Usually, these Haji figures sit at the end of the *tarup*.

Invited guests are generally not allowed to wear pants when attending a *tarup* assembly, which indicates that dress code is a special concern for the continuation of the *tarup* tradition at Sambas community weddings. As explained by [MJ], the dress code for the *tarup* assembly has existed for a long time and is part of the culture. People who wear shirts, T-shirts, and pants in the *tarup* assembly are considered to be rude and disrespectful to the host. This means that the Sambas Malay community upholds a high standard of dress code when attending invitations to the *tarup* assembly at Sambas community wedding ceremonies. In this context, clothing functions not merely as a physical covering but also as a cultural symbol that reflects politeness, respect, and social ethics within the community. The use of traditional attire during the *tarup* assembly demonstrates the community's commitment to preserving inherited customs and maintaining collective cultural identity. Furthermore, adherence to the dress code serves as a form of nonverbal communication that conveys appreciation for the host and respect for the sacredness of the traditional ceremony.

It should be noted that all activities taking place within the *tarup* embody forms of cultural communication. In addition to what was conveyed by [MJ], regarding dress codes as

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<sup>41</sup> Dedi Ahmadi, "Interaksi Simbolik: Suatu Pengantar," *Mediator Jurnal Komunikasi* 9, no. 2 (2008): 301–15, <https://doi.org/10.29313/mediator.v9i2.1115>.

<sup>42</sup> Irawan, "Dakwah Di Daerah Pasca Konflik (Studi Kasus Di Kabupaten Sambas Kalimantan Barat)," 21.

symbols of cultural identity, the activities conducted inside the *tarup* before and during the ceremony are also inseparable from local traditions. For instance, before a wedding celebration is held, the host family gathers members of the local community, particularly adult men, to conduct a meeting commonly referred to by Pahmi, the head of the organizing committee at a wedding ceremony in Sambas Regency whom the researcher encountered during fieldwork: *"In the tarup, on Saturday night, we held a bemeteng (meeting) to arrange the food servers, determine who would deliver the invitations, and organize all the committee divisions"*<sup>43</sup> Pahmi's statement illustrates that the Sambas community remains deeply attached to the tradition of mutual cooperation (*gotong-royong*). The *bemeteng* gathering is intended to prepare and organize the wedding celebration. Generally, *bemeteng* is held one week before the event and is attended exclusively by adult men.

Another form of cultural communication that takes place within the *tarup* is the tradition of *berjanzi*. One of the functions of the *tarup* is to serve as a place where invited guests recite the verses of *barjanzi* accompanied by the beating of drums. This was explained by cultural communication expert whom the researcher encountered during fieldwork:

*"All activities, from beginning to end, constitute cultural communication. Communication occurs when there is a communicator, a message, and a communicant. When viewed from a cultural perspective, there are particular songs and nuances being conveyed. For example, in barjanzi or seralkalan, in sections one, two, or three, they usually perform regional melodies"*<sup>44</sup>

It should be noted that the culture of the Sambas Malay community places a strong emphasis on *adab* (proper conduct and etiquette). This also reflected in the *tarup* tradition. As explained by a local Sambas cultural expert, not only the title of *haji* and the type of clothing determine a person's seating position, but also lineage (*nasab*). In this context, the Sambas Malays use the term *tau tampat*, which literally means "knowing one's place." For instance, if both a father and son, or an uncle and nephew, hold the title of *haji*, the son or nephew is not permitted to occupy a seat considered higher than that of the *tarup* expressed not only verbally, but also non-verbally through symbols such as the *tarup* itself, clothing, and etiquette in communal gatherings. This was illustrated by [SN] in an interview conducted by the researcher:

*"So, in the tarup, one must understand lineage and know one's place. Among the Malay people, there is a proverb called tau tampat. This term means knowing how position oneself appropriately. Its form and manifestation can be seen in the tarup, where people understand where they should sit. The emergence of these cultural practices is, I think, truly remarkable. It means that the social order of our community life is already well established; the economy is stable, and culture itself is grounded in economic stability"*<sup>45</sup>

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<sup>43</sup> Interview, Pahmi, ketua panitia pesta perkawinan di Kecamatan Tebas Kabupaten Sambas, 15 April 2024

<sup>44</sup> Interview, DI, Lecturer in Islamic Communication at UNISSA, April 16, 2024.

<sup>45</sup> Interview, SN, Cultural Figure of Sambas, April 15, 2024.

From the explanation above, the researcher concludes that the cultural communication reflected in the *tarup* tradition is not merely expressed through verbal interaction, but also through symbols, dress culture, musical performances, and seating etiquette that have been transmitted from generation to generation.

## **2. Islamic Communication**

It should be noted that the series of *tarup* traditions in the wedding ceremonies of the Sambas Malay community has Islamic content. In this case, *tarup* also functions as a medium for preaching, for example, as confirmed by Deni Irawan,<sup>46</sup> in his dissertation, that *tarup* has been transformed into a medium for preaching after the conflict in Sambas Regency. Another study conducted by Zainal Arifin,<sup>47</sup> found that Islamic communication aims to convey messages that are true and honest, as well as in accordance with Islamic law.<sup>48</sup> In addition, Islamic rituals are also a mandatory tradition in *tarup*. For example, the Serakalan tradition consists of reciting Assalai, Rawi, and Asy'rakal.<sup>49</sup> In general, the rituals in *tarup* usually contain religious (Islamic) messages. This means that *tarup* in Sambas' community weddings also functions as a means of spreading Islam.

Islamic and cultural communication in the *tarup* tradition broadly follows the teachings of its adherents because communication values have a number of universal values. This means that Islamic communication values are derived from Islamic principles, and cultural communication values cannot be separated from prevailing values or norms. Similarly, the communication values in the *tarup* at Sambas community wedding ceremonies follow the cultural and religious (Islamic) principles of the community. In practice, these values are reflected in the ways community members interact politely, maintain mutual respect, and uphold collective solidarity during the wedding ceremony. Religious expressions such as prayers, *barzanji* recitations, and respectful greetings further demonstrate the integration of Islamic teaching into local cultural practices. At the same time, cultural norms regulate appropriate behavior, speech, and dress code ethics. Therefore, the *tarup* tradition represents not only a morality but also Sambas Malay cultural identity are continuously preserved and transmitted across generations.

From the explanation above, Islamic communication in the *tarup* tradition can be observed through the reading of the Berjanzi text and a broader communal perspective. The Berjanzi verses, which contain praise to Allah and the Prophet Muhammad, are recited accompanied by the rhythmic beating of the tambourine, forming a distinctive cultural characteristic of wedding ceremonies among the Malay Muslim community of Sambas. Following the transformation of *tarup*, as explained by Deni Irawan in his dissertation, *tarup*

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<sup>46</sup> Irawan, "Dakwah Di Daerah Pasca Konflik (Studi Kasus Di Kabupaten Sambas Kalimantan Barat.)"

<sup>47</sup> Zainal Arifin, *Pengantar Komunikasi Islam Prespektif Taddabur Alquran Al-Qarim* (Medan: Penerbit Duta Azhar, 2021), 15–16.

<sup>48</sup> Nashrillah, "Perbandingan Teori Komunikasi Islam Dan Barat," *Warta Dharmawangsa* 48 (2016): 188–202, <https://doi.org/10.46576/wdw.v0i48.191>.

<sup>49</sup> Mun'in, "Eksistensi Tradisi Pembacaan Assalai/Asy'rakal Dan Makna Makan Besaprah Pada Pesta Pernikahan Masyarakat Melayu Di Kabupaten Sambas Prespektif Ekonomi Islam."

now also functions as a medium for conveying Islamic da'wah. This development emerged after the Sambas community experienced inter-ethnic conflict in 1998–1999.<sup>50</sup> As a result, the traditions practiced in *tarup* contain strong elements of Islamic communication.



Picture 3, Researcher Documentation, Reading of the Barjanzi Book, and recitation of prayers in the *Tarup* at a wedding ceremony in Dungun Perapakan Village

The image above serves as evidence of how Islamic communication takes place in the *tarup* tradition. The activity of reciting Berjanzi in the *tarup* tradition of the Sambas people, as illustrated in the image above, represents a form of Islamic communication that operates collectively, symbolically, and culturally. The recitation of poetic praise addressed to the Prophet Muhammad (peace be upon him) serves not only as a religious ritual but also as a medium for conveying Islamic values to the community through verbal interaction, symbolic expression, and social togetherness. In this context, Islamic communication emerges as a process of conveying religious messages that integrates elements of da'wah (preaching), social ties (*silaturahmi*), and strengthening the cultural identity of the Sambas Malays. The *tarup* space thus becomes an arena for socio-religious communication where participants build solidarity, respect ancestral traditions, and collectively affirm the values of adab and religiosity. Therefore, the tradition of reciting Berjanzi not only reflects a form of worship but also demonstrates how Islam is communicated through a living local culture that has been preserved and transmitted from generation to generation.

### Conclusion

The tradition of *tarup* in Sambas Muslim weddings has been around for a long time, although it is unclear exactly when it began. However, there are indications that *tarup* existed in the 1900s, which coincided with the popularity of Maharaja Imam Sambas. In general, a *tarup* is a miniature house used by the Sambas Malay Muslim community to accommodate invited guests, especially men, at wedding parties. However, as time went by, *tarup*

<sup>50</sup> Irawan, “Dakwah Di Daerah Pasca Konflik (Studi Kasus Di Kabupaten Sambas Kalimantan Barat.”

transformed, becoming a medium for preaching, introducing community leaders, and even hosting women's *tarup* due to the political interests at the time. Thus, *tarup* in Sambas Malay Muslim weddings serves as a medium of communication, namely cultural communication, and Islamic communication. This means that the role of *tarup* in Sambas Malay Muslim weddings is not merely cultural, but can be repurposed according to the needs of the moment. In fact, *tarup* in Sambas Malay Muslim weddings will continue to evolve and adapt to the needs of the local culture.

This study is limited to a single instrumental case study approach, which presents certain limitations in terms of the research design for examining more comprehensively the existence of *tarup* and the traditions of the community that practices it. Therefore, further research employing different methodological approaches is necessary to gain a deeper and broader understanding of this cultural phenomenon. The research recommends that future studies adopt alternative approaches, such as phenomenology, content analysis, grounded theory, or other relevant methods, in investigating the *tarup* tradition in Sambas wedding ceremonies. Such studies may also expand their scope to explore similar traditions that exist more broadly in West Kalimantan.

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