

## Islamic and Traditional Symbols in the Pepadun Lampung Traditional Wedding

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### Abstract

This study examines the integration of Islamic values and local traditions in the Lampung Pepadun traditional wedding ceremony, positioning marriage rituals as a living arena of symbolic interaction and value transmission. Employing a qualitative analytical approach grounded in Symbolic Interactionism Theory, this research explores how Islamic and traditional symbols are constructed, negotiated, and interpreted by social actors within the ceremonial process. Data were collected through participatory observation, in-depth interviews with customary leaders, religious figures, families, and cultural practitioners, as well as documentation studies. The findings reveal that the Lampung Pepadun wedding ritual constitutes a complex and dynamic symbolic system in which Islam and adat (customary law) are not merely juxtaposed but mutually reinforcing. Ritual stages such as *Nindai*, *Berulih-Rulihan*, *Bekado*, *Manjeu*, and the *Ijab Kabul* function as effective media for internalizing Islamic values, including moral discernment in partner selection, responsibility, deliberation, and the sanctity of marriage, through culturally meaningful symbols and practices. The integration observed is symbiotic in nature: Islam provides the normative and spiritual foundation, while local tradition offers contextual forms of expression and social legitimacy. The meritocratic and deliberative character of Pepadun society further facilitates this integration by allowing negotiation and adaptation without diminishing ritual meaning. This study contributes to religious and cultural studies by demonstrating that value education occurs not only in formal institutions but also through embodied cultural rituals, thereby enriching the understanding of Islam Nusantara and contextual approaches to Islamic values education in Indonesia's pluralistic society.

## INTRODUCTION

Contemporary religious studies is increasingly broadening its horizons by including issues that have often been marginalized. One of the an important issue that is getting more and more attention is the dynamics transformation and relations between religion and culture local (Iswanto, 2017). This issue refers to the ongoing two-way interaction process ongoing, mutual influence, and always experienced changes between system religious with values, practices, and symbols culture public local. In the context of Islam in Indonesia, religion does

## **Islamic and Traditional Symbols in the Pepadun Lampung Traditional Wedding**

Mega P, Dewi NP, Citra S, Cindy F, Maeva EA, Syifa AA, Ahmad A

not exist in a vacuum. culture, but rather meet the system customs that have been take root. This meeting gave birth to transformation on both sides. Religion experienced localization, where the universal principles manifested in the form of expressions that are in accordance with logic culture local (Abidin, 2020).

On the other hand, culture The local culture itself also changes, undergoing a process of filtering, Islamization, or giving new meaning based on incoming religious values ( Afrizal, 2018). The relationships that are formed often of a nature symbiosis mutualistic, where religion provides runway normative and spiritual, while culture provide a medium of expression and identity concrete cultural (Geertz, 1973). An examination of these dynamics is important for understanding diversity expression religious in Indonesia and see religion as a living, adaptive and ever-changing force. dialogue with socio- cultural realities public his supporters.

Every ethnic group has its own culture distinctive local culture, developed through historical processes and adaptation long -term environmental change. This uniqueness is reflected in the systems of knowledge, language, arts, rituals, and social governance that distinguish one community from another. It contains a set of noble values that serve as guidelines for living together, such as ecological wisdom, solidarity, respect for ancestors, and other moral principles (Hidayat & Suryani, 2022). These values are not static; they are alive because they are actively passed down from generation to generation through family socialization, informal education, and participation in various traditional rituals. The supporting community plays an active role, not only preserving traditions but also continuously reviving and adapting these values to the dynamics of the times. Local culture is not simply a legacy of the past, but a dynamic living system that is the core of an ethnic group's identity and social resilience.

This phenomenon is very evident in the lives of the Lampung people, who uphold the values of local wisdom (local indigenous) in their culture. The relationship between Islam and Lampung culture is like two sides of the same coin, inseparable. Islam's development in this region is inseparable from the influence of local culture, while Lampung culture itself is increasingly enriched and nuanced by Islamic treasures (Alfitri, 2019). This fusion gives rise to a syncretic cultural expression, where Islam provides space for its adherents to maintain and develop their respective cultures without losing their Islamic identity, while also recognizing the diversity of cultural products amidst religious unity.

## **Islamic and Traditional Symbols in the Pepadun Lampung Traditional Wedding**

Mega P, Dewi NP, Citra S, Cindy F, Maeva EA, Syifa AA, Ahmad A

In this study, marriage emerged as one of the oldest and most universal human rituals, as well as a key social institution in nearly all societies. As a socially recognized event for forming family bonds, marriage ideally fulfills the functions of intimacy, togetherness, and emotional development. In multicultural Indonesia, this universal meaning of marriage is manifested in a wide variety of forms and procedures, which constitute the nation's cultural richness. This diversity is supported by the existence of various indigenous communities with unique kinship systems and norms, including in Lampung Province (Muhajir, 2020).

Lampung society is culturally divided into two large groups: Pepadun and Saibatin, each with its own distinctive customs, including those related to wedding ceremonies. The majority of indigenous Lampung people are Muslim, so their traditional ceremonies, particularly wedding ceremonies, tend to be Islamic in nature. This demonstrates a deep integration between religion and culture, which has long existed and formed a unified identity. The Lampung Pepadun traditional wedding ceremony, with its various stages such as Ngibal Serbou, Bumbang Aji, and Itar Wawai, creates a stage rich in symbolism and meaning (Rahman & Putra, 2021). The symbols present in this ritual not only represent traditional values such as togetherness, respect, and the nobility of the clan, but also internalize Islamic values such as the sacredness of the bond (aqad), purity, and blessings (Sari, 2019).

Therefore, this study focuses on "Islamic and Traditional Symbols in the Lampung Pepadun Traditional Wedding Ceremony." In uncovering the meaning behind the symbols that live in this ritual, this study will use the Symbolic Interactionism Theory approach (Blumer, 1969; Fathurrohman, 2021). This theory is considered appropriate because it emphasizes understanding the meanings that are constructed, negotiated, and interpreted by social actors through interaction. The premises of this theory explain that humans act based on the meanings that objects have, these meanings originate from social interactions, and these meanings are handled through a process of interpretation. This will serve as an analytical tool to dissect how Islamic and traditional symbols in the Lampung Pepadun wedding ceremony are given meaning by the participants. With this approach, this study seeks to uncover not only descriptions of these symbols, but also further understanding how the relationship and negotiation between Islamic values and Lampung traditional values work in practice, as well as how these meanings are lived and may shift over time. This research is expected to contribute to a deeper understanding of the dialectic of religion and local culture in the context of Indonesia's pluralistic society.

### METHOD

Analytical research type chosen to understand social phenomena in depth from perspective perpetrator as well as uncovering the meaning, processes, and interactions behind the symbols in marriage Lampung Pepadun customs through the lens of Interactionism Theory Symbolic. The research location is in the community area Lampung Pepadun customs are valued Still maintain implementation marriage customs as a whole. The research subjects were determined purposively and included Balancer or Customary Queen as authority guardian of norms, elder community and religious leaders who understand integration Islamic values, actors marriage along with his family, as well as practitioners Lampung culture that can give perspective contextual.

data collection technique was carried out using triangulation which combines observation participatory towards the entire procession marriage, semi- structured in- depth interviews to explore understanding and interpretation subjective informants, as well as documentation studies of photos, videos, traditional manuscripts, and literature Supporting elements. The collected data is then analyzed interactively and continuously using the qualitative analysis model of Miles, Huberman, and Saldaña (2014), which includes three main stages. The first stage is data reduction, which involves selecting and focusing raw data to obtain relevant information. The second stage is data presentation, which involves compile the data that has been reduced to narrative form descriptive or matrix to make it easier identification patterns and relationships intercategory. The third stage is the withdrawal conclusions and verification, where researchers interpret data through theoretical concepts and then verify initial findings with informants key or other researchers to ensure validity interpretation. This study applies several techniques inspection validity. Triangulation This is done by comparing data from various sources, methods, and collection times ( Sugiyono, 2019). Member checks are carried out by returning the temporary interpretation results to the informants to be confirmed or corrected. Researchers also conduct in-depth field involvement by spending sufficient time at the location and building good relationships with informants (Spradley, 2016), as well as using reference materials such as traditional manuscripts and literature academic to enrich the context of analysis

## **FINDINGS AND DISCUSSION**

### **System Pepadun Lampung Traditional Wedding**

Lampung society as one of the tribes in Indonesia who live at the tip of the South Sumatra Island. The socio-cultural characteristics of the Lampung indigenous people They are divided into two main groups, namely the Lampung Saibatin Community and the Lampung Pepadun Community (Wiranata, 2019). This division is based on differences in fundamental in the system leadership, lineage, giving title customs and procedures the implementation of various rituals. The Saibatin community generally living in coastal areas and adhering to system leadership that is hereditary as well as hierarchical, where the title highest like Sultan or King inherited by primogeniture to the boy The oldest. Their social stratification is stricter, and their traditional ceremonies often emphasize luxury and status affirmation. On the other hand, the Pepadun people, who inhabit mostly inland areas, have a more meritocratic and egalitarian system. The highest customary titles, such as Pepadun, are not inherited but must be achieved through large traditional ceremonies that require community agreement and economic capacity, thus emphasizing the values of mutual cooperation and deliberation. In the context of marriage research, this difference is very significant because it affects symbols of authority, bridal makeup and attire, and the philosophical emphasis in each stage of the ritual. This division is not simply a geographical grouping, but rather a fundamental difference in philosophy and social organization that influences many aspects of life, including marriage ceremonies. Traditional societies Saibatin uses dialect (A api / apa ) and society Pepadun uses a dialect (O nyow / apa ). The traditional Lampung community Pepadun generally inhabit regions interior like Abung, Way Kanan, Sungkai, Tulang Bawang as well Pubian.

civilized society of Lampung Saibatin, generally occupy area throughout Bay Betung, Bay Watermelon, Krui, Belalau, Liwa, Raja Basa Coast, Melinting and Kalianda. In the arrangement legal society, form of marriage customs can differentiated, namely the form of marriage customs patrilineal, matrilineal and parental/bilateral societies. In Lampung society, there are two types marriage, namely the marriage of Semanda and Bejujogh (Hilman, 2020). In the Lampung Saibatin community get to know the form of marriage between Semanda and Bejujogh whereas in the Lampung Pepadun community they only recognize the form of marriage bejujogh. Procedures marriage in society Lampung Pepadun customs in general shaped marriage by means of proposal ( rasan) tuha ) with Sebambangan (Larian). Marriage by means proposal ( rasan) tuha ) is by using honesty, which is characterized by giving a sum

## **Islamic and Traditional Symbols in the Pepadun Lampung Traditional Wedding**

Mega P, Dewi NP, Citra S, Cindy F, Maeva EA, Syifa AA, Ahmad A

of money to party women. The money is used to prepare household necessities ( *sesan* ), and handed over to bride men during the ceremony marriage taking place. Meanwhile, the marriage *Sebambangan* (without a proposal ceremony ) is marriage by means of run away the girl who will be married by the bachelor with approval the girl, to avoid self from things that are considered can hinder his wedding Such as traditional procedures or requirements that cost quite a lot of money. The Lampung traditional wedding procession is as follows:

1. *Nindai/Nyubuk* Wedding Procession Series.
2. *Be Ulih – ulihan* ( asking ).
3. *Bekado*.
4. *Nunang* (proposing).
5. *Nyirok* (tying).
6. *Manjeu* (Negotiating).
7. *Sesimburan* (bathed).
8. *Betanges* (steam bath).
9. *Faced* ( shaved ).
10. Marriage contract ceremony or *ijab kabul*.

### **Series of Processions of the Lampung Pepadun Traditional Wedding Ceremony**

The traditional wedding ceremony in the Lampung Pepadun community is a long, structured, and meaningful series, which serves not only to validate social ties but also as a medium for passing on noble customary and Islamic values. This series can be divided into three main stages (Fadli, 2022). The pre-wedding stage begins with an exploration and introduction process called *Nengah* or *Nyappuk*, followed by a formal proposal or *Merisik*, and ends with the determination of the traditional dowry called *Jujur*, which consists of a set of symbolic objects such as *kekhak* and *pilai*. The core stage of the marriage includes the implementation of the Marriage Contract according to Islamic law, followed by the central traditional ritual of *Bimbang Aji* or *Bumbang Aji*, namely the official handover of the traditional dowry as a symbol of responsibility and honor. After that, *Sorong Sesat* is performed to accompany the bride to the groom's residence, and a large traditional party or *Bejamu* as the culmination of the celebration. The post-wedding phase includes a return visit between families called *Ngalah* or *Nyulanggi*, and for certain groups, the *Cakak Pepadun* ritual may be performed to confirm the couple's customary status. The entire procession is characterized by the integration of Islamic values, with each stage often opening with prayer

and the recitation of holy verses, thus creating a harmonious blend of local cultural expressions and the spiritual essence of Islam. In detail, the Lampung Traditional Wedding Ceremony procession is also grouped as follows:

### ***Nindai or Nyubuk Procession***

This process is a crucial stage in the Lampung Pepadun traditional pre-wedding process. This ritual serves as a formal observation and assessment process conducted by the groom's family of the prospective bride. The goal is to examine and assess the girl's readiness and suitability, particularly in terms of her physical and behavioral aspects, to ensure her suitability to join the groom's extended family. Traditionally, this procession is carried out within the context of a large traditional ceremony called Begawei, for example, during the Cacak Pepadun event. On this occasion, the prospective bride is required to wear full traditional attire as a sign of respect for tradition and as a means of presenting herself to the prospective husband's family. The groom's family then conducts an assessment or Nyubuk of her at a traditionally designated location, usually the Traditional Hall, signifying the sacredness and formality of the process.

In terms of social significance, the Nindai or Nyubuk procession has several profound functions. First, it focuses not only on physical appearance but also emphasizes the candidate's attitude, etiquette, and ability to wear and embrace traditional attire, reflecting their understanding of the noble values of the Pepadun community. Second, its implementation in the Traditional Hall and within a series of official ceremonies provides social legitimacy, where the candidate's suitability is assessed collectively and witnessed by the community and traditional leaders.

Furthermore, this ritual also serves as a mechanism for preventing future conflict. Through transparent assessment and adherence to customary norms, it is hoped that potential problems that may arise due to discrepancies or previously unrevealed objections can be minimized. Most importantly, this procession emphasizes the philosophy that marriage in the Pepadun community is not merely a matter for two individuals, but rather the union of two extended families, which must be conducted with great care, etiquette, and respect for the dignity of both parties. Over time, the essence of Nindai or Nyubuk has been preserved to this day, although its implementation has often undergone adjustments to accommodate simpler contemporary contexts. However, its core value remains steadfast: that prospective life partners must be carefully and respectfully assessed within the

framework of applicable customary norms before proceeding to the more formal stages of marriage.

### ***Switching–Reversing***

This procession is carried out after the Nindai or Nyubuk stage is complete and the prospective groom's family is satisfied with the prospective bride. The essence of this stage is asking formal questions to more thoroughly determine the girl's status and suitability before the two families proceed to the formal proposal stage. Specifically, in the Berulih-Rulihan process, the prospective groom's family will ask the girl's family basic questions. The main question is regarding the girl's availability, namely whether she is single and unmarried. Next, a comprehensive assessment is conducted based on three aspects known as bebet, bobot, and bibit. Bebet refers to the family's socio-economic condition, position, and prestige within the community. Bobot relates to the personal qualities, morals, behavior, and education level of the prospective bride. Bibit, on the other hand, emphasizes her ancestry, family lineage, and health factors.

If this process of questioning finds that all aspects are appropriate and there are no obstacles, then both parties will agree to take the relationship to a more serious stage, which ultimately culminates in the formal proposal process. Thus, Berulih-Rulihan serves as a crucial dialogue bridge to ensure harmony between the two families before the marriage bond is truly established. The Nindai and Berulih-Rulihan traditions are strongly aligned with Islamic values, particularly regarding the criteria for choosing a life partner. This aligns with the saying of the Prophet Muhammad (peace be upon him), as narrated by Bukhari, Muslim, Abu Daud, and Ibn Majah, that a woman is married for four reasons: her wealth, her lineage, her beauty, and her religion. The Prophet then recommended choosing a religious woman to gain good fortune. The values explored in the Berulih-Rulihan process are a concrete elaboration of the four criteria in the hadith. The aspect of wealth is reflected in the assessment of bebet, which includes the family's economic condition and social status. Descent or lineage is assessed through the concept of bibit, which examines lineage and family background. Beauty has been a focus in the previous Nindai stage. Meanwhile, religion, as the primary determining factor, is included in the weighting assessment, which takes into account the prospective bride and groom's morals, behavior, and, of course, religious commitment.

The Berulih-Rulihan traditional process is not merely a cultural formality, but rather serves as a wise screening mechanism aligned with Islamic principles. This ritual emphasizes

## **Islamic and Traditional Symbols in the Pepadun Lampung Traditional Wedding**

Mega P, Dewi NP, Citra S, Cindy F, Maeva EA, Syifa AA, Ahmad A

the importance of caution, transparency, and comprehensive assessment before making a marriage decision. In this way, the Lampung Pepadun community demonstrates how local wisdom can be harmoniously integrated with religious teachings, mutually reinforcing the foundation of a household based on values.

### ***Bekado***

Bekado is the next stage in the Lampung Pepadun traditional pre-wedding procession, where the groom's family officially visits the bride's residence on a mutually agreed-upon day. During this visit, they bring various types of food and drink as a symbolic gesture and a means of expressing the groom's family's feelings and desires more clearly and openly. This tradition has a profound social function, namely to facilitate official communication between the two extended families, as well as a means of declaring good intentions to take the relationship to a more serious level. Philosophically, the Bekado procession is interpreted as a preventative measure to protect the bride and groom from behavior that could violate religious rules, such as adultery, as well as violating highly respected customary norms.

By holding a formal meeting, the relationship between the bride and groom receives social recognition and supervision, so that their subsequent interactions proceed within the boundaries permitted and protected by both families. The presence of representatives from both parties at the meeting also strongly signals that the families have given their initial blessing for the couple to proceed towards the marriage contract. Bekado is not simply a ritual of meeting and giving food, but rather a clever customary mechanism for shifting the couple's relationship from the private sphere to the public and family sphere, ensuring that every step they take toward marriage is based on agreement, transparency, and respect for religious and cultural values, both customary and Islamic.

### ***Nunang (proposing)***

On the agreed day, both parties, the prospective groom, come to propose marriage, bringing various traditional items such as food, various cakes, dodol (sweets made from coconut), smoking utensils, and nyireh (betel and areca nut) equipment. The number of items brought will be adjusted to the status of the prospective groom based on the clan (worth 24), tiyuh (worth 12), and suku (worth 6). During the visit, the family's intention to propose to the girl will be conveyed. The Lampung Pepadun traditional wedding ceremony with Hibal Batin begins with a proposal ceremony called Pineng or Nunang. This ceremony is carried out at the bride and groom's place, accompanied by Nyamban Dudul (giving of dodol).

## **Islamic and Traditional Symbols in the Pepadun Lampung Traditional Wedding**

Mega P, Dewi NP, Citra S, Cindy F, Maeva EA, Syifa AA, Ahmad A

Wearing complete traditional clothing and equipment, the bride and groom will perform the cakak pepadun ceremony to determine the dignity of the bride and groom and other family members in carrying out subsequent customary law.

During the nunang ceremony, a tying ceremony is also held. Typically, the groom-to-be will give a sign of the tying ceremony or a special gift to the girl he is interested in, such as jewelry, jung sarat cloth, or other items. This symbolizes the spiritual bond that will eventually form between the two people. The nyirok ceremony involves the groom's parents tying the girl's waist with a meter-long string of lutan (a thread made of white, red, black, or tridatu cotton). This is intended to ensure that the marriage of these two people is free from all obstacles.

### ***Negotiating (Consulting)***

Representatives from the groom's family visit the bride's parents' home to negotiate and reach a mutual agreement on matters such as the dowry, the dowry, the customs to be used, and the venue for the wedding ceremony. According to Lampung tradition, the ceremony is typically held at the groom's residence. However, many such ceremonies are now held in rented buildings for various reasons.

Menjeu is a visit or visit of a prospective bride and groom, in this case the prospective groom or man to the house of the prospective bride's parents, where the visit of the prospective groom can be carried out if both parties, both from the prospective bride and the prospective groom have agreed that the time of the implementation of the marriage of both parties, namely the prospective bride and groom, there are provisions for the implementation of the wedding ceremony, both regarding the time and other requirements. Menjeu or the arrival or visit of the prospective groom, to the house of the prospective bride's parents, can be done at any time, but with provisions such as: 1) Menjeu Terang, 2) Menjeu Selop.

Bright Manjau can be done in the morning, and can be done at night, but usually many do it at night. Manjau Selop is a Manjau that is also done by the prospective groom to the house of the prospective bride's parents, but cannot be done in the morning or during the day, especially must be done at night. The Manjau also, should not be many, at most about ten (10) people, which may consist of: uncles (kemaman), aunts (keminan) there are one and two bachelor girls and two or three other family members, the luggage is also quite simple, can only be limited to drinking, but can also be up to the level for eating together. In the Manjau process, there are three stages, namely: Preparation of Manjau, Implementation

## **Islamic and Traditional Symbols in the Pepadun Lampung Traditional Wedding**

Mega P, Dewi NP, Citra S, Cindy F, Maeva EA, Syifa AA, Ahmad A

of Manjau, and Completion of Manjau. In the preparation of Manjau, of course, it first begins with Pemandai (notification) by the prospective groom's family to the prospective bride's family.

### ***Sesimburan (bathed)***

This ceremony takes place in a river or well, with a procession where the bride-to-be is sheltered by a gober umbrella and accompanied by percussion and talo lunik music. The bride-to-be, along with other girls, including their mothers, bathes together while splashing each other with water, a ritual called "sesimburan" (a ritual performed by the bride and groom). This ritual marks her final performance and also wards off evil, as she will be performing her wedding ceremony the next day.

### ***Betanges (steam bath)***

This involves boiling fragrant spices called pepun until they boil and then placing them under the chair where the bride-to-be sits. She is then surrounded or covered with a pandan mat for 15-25 minutes, then covered with a tampah (wine winnowing basket) or cloth. This allows the fragrant vapors to spread throughout the bride's body, ensuring she smells fragrant and sweats less when she becomes a bride.

### ***Face (shaved)***

After the betanges (grooming) is complete, the next step is the "paras" (beautification) ceremony, which involves removing fine hairs and shaping the eyebrows to create a beautiful and attractive appearance. This also makes it easier for the makeup artist to create the cintok (hairline) on the bride's forehead and temples. That evening, henna (henna) is applied to the nails to enhance the bride's appearance the next day.

### ***Bachelorette Farewell Party***

Before the bride and groom are united in marriage, each couple holds a Muli-Manganai ceremony to send the bride and groom off to a new life and leave their single life behind. This ceremony is specifically performed by local young men and women, led by the head girl and the head bachelor. The event takes place in the evening, starting in the afternoon and lasting until morning, and is called cas muas. This activity usually includes dances and arts performances, where the young men and women get to know each other.

### ***Marriage contract ceremony or ijab kabul***

The marriage contract ceremony, or ijab kabul, is the sacred core of the entire series of marriages valid under Islamic law. In the Lampung Pepadun tradition, the marriage contract was generally held at the groom's residence. However, with changing times and the

## **Islamic and Traditional Symbols in the Pepadun Lampung Traditional Wedding**

Mega P, Dewi NP, Citra S, Cindy F, Maeva EA, Syifa AA, Ahmad A

agreement between families, the location of the marriage contract has become more flexible, often taking place at the bride's home or in rented buildings of mutual agreement. This change demonstrates the adaptation of customs to contemporary practical and social contexts, without diminishing the sacred essence of the ritual itself.

On the appointed day, the family and the groom's entourage depart for the wedding venue, accompanied by a traditional procession. Their arrival is typically greeted with distinctive traditional rituals and symbols, signifying respect and joy. The marriage contract itself is conducted in accordance with Islamic law, led by a registrar or KUA official, witnessed by two witnesses, and attended by the community members, traditional leaders, and extended family from both parties. It is important to note how the marriage contract fits within the overall traditional framework. Although the law used is universal Islamic law, its implementation is still surrounded and colored by the nuances of Lampung Pepadun culture. From the attire worn, the program of events, the speeches, to the prayers recited, everything reflects a harmonious blend of religious provisions and the local cultural framework. Thus, the moment of the marriage contract (*ijab kabul*) serves not only as a religious validation but also as a social declaration before the traditional community that this bond is fully recognized, both spiritually and culturally.

Based on research findings regarding the system and sequence of traditional Lampung Pepadun marriages, theoretical analysis can be deepened to explain the phenomenon of symbolic integration that occurs. Through the lens of Herbert Blumer's Symbolic Interactionism Theory, this marriage system can be understood as a world of symbols full of meaning, where every action and object in the ritual is a symbol whose meaning is created and negotiated through social interaction. Processions such as *Nindai* or *Nyubuk* and *Berulih-Rulihan* are examples of intensive symbolic interaction where families read and interpret symbols such as traditional clothing and speech to build agreements about appropriateness and compatibility. Material symbols such as anklets in *Jujur* or betel nut in *Nunang* are not inanimate objects, but physical manifestations of abstract values such as responsibility, dignity, and sacred bonds that are interpreted collectively. This interpretation process is also active and dynamic, as seen in the adaptation of the location of the marriage contract from the groom's house to a rented building, which demonstrates the community's ability to modify symbolic expressions without losing their essence, according to the context of the times.

## **Islamic and Traditional Symbols in the Pepadun Lampung Traditional Wedding**

Mega P, Dewi NP, Citra S, Cindy F, Maeva EA, Syifa AA, Ahmad A

This analysis can be enriched with the perspective of Anthony Giddens' Structuration Theory, which explains the dialectic between customary structures and individual agency. Marriage customs serve as structures that guide actions with standard rules and stages, but these structures themselves are the result of the continuous reproduction of the actions of the community that carries them out. The practice of *Sebambangan*, while distinct from formal proposal patterns, demonstrates how individual agency can find alternative paths that ultimately reinforce and reproduce the customary marriage structure itself. Each ceremony not only reproduces values such as mutual cooperation and clan hierarchy, but also provides a space for subtle transformation through negotiation, such as in determining the size of the *Jujur* (honest) at the *Manjeu* stage. Thus, custom lives in a dynamic between the limiting power of rules and the creativity of actions that enable gradual change.

Furthermore, Clifford Geertz's Symbolic Anthropology approach provides the perspective that the entire series of rituals can be read as cultural texts that convey the community's worldview. Preparatory rituals such as *Sesimburan* and *Betanges* are multivocal symbols that communicate concepts of status transition, self-purification, and relationships with nature and the supernatural. The integration of Islam and custom occurs at a very deep level, namely symbolic integration. The marriage contract, as a core symbol of universal Islamic law, is framed and nuanced by local customary symbols, from the *siger* costume, the *Sorong Sesat* procession, to sitting on the *pesagian*. This blend creates a coherent system of meaning, in which Islamic values about the sanctity of marriage are realized and reinforced through the aesthetics and language of Lampung culture. Overall, these three theoretical perspectives complement each other. Symbolic Interactionism explains the micro process of negotiation of meaning, Structuration Theory reveals the macro dialectic between custom and agency, while Symbolic Anthropology shows the function of ritual as a conveyor of identity and values. The integration that occurs is not a fusion, but rather a weaving of symbolic meanings that creates a unique and contextual expression of Islam, while maintaining the vitality of tradition as a framework for a dignified life.

The novelty of this research lies in its analytical approach that examines the Lampung Pepadun traditional marriage ritual not only as a static cultural phenomenon, but as a living and dynamic laboratory for Islamic values education. This research shifts the focus from merely describing customs to analyzing social learning processes using Symbolic Interactionism Theory as the main tool, which allows for the disclosure of how Islamic values such as careful choice of partner, responsibility, and the sanctity of the marriage contract are

## Islamic and Traditional Symbols in the Pepadun Lampung Traditional Wedding

Mega P, Dewi NP, Citra S, Cindy F, Maeva EA, Syifa AA, Ahmad A

actively constructed, communicated, and internalized by cultural actors (such as the penyimbang, religious figures, and families) through symbolic interactions in each stage of the ritual (such as Nindai, Berulih-Rulihan, and Bumbang Aji). Thus, this research provides a substantive contribution to the field of Islamic Education by offering a perspective that values education does not only occur in formal classrooms, but also takes place effectively through the cultural curriculum implied and practiced in traditional rituals, especially in the context of the meritocratic Pepadun society, thereby enriching the understanding of Nusantara Islam and contextual methods of values education.

## CONCLUSION

This study concludes that the Lampung Pepadun traditional marriage is a complex and dynamic symbolic system. Within this system, Islam and custom not only coexist but also complement and strengthen each other in a harmonious integration. The long and structured rituals, starting from Nindai, Berulih-Rulihan, Bekado, and culminating in the Akad Nikah and Bumbang Aji, serve as an effective medium for value education. Through the symbolic interactions that occur at each stage, universal Islamic values such as the importance of choosing a religious partner, the sanctity of the marriage bond, and responsibility, are communicated, negotiated, and internalized by the community using local cultural language and aesthetics. These findings confirm that this integration is symbiotic. Religion provides the soul and normative foundation, while custom provides the body and contextual forms of expression. The meritocratic character of the Pepadun community, which prioritizes deliberation, contributes to the pattern of integration, reflected in the negotiation process in rituals such as Manjeu. Thus, the Lampung Pepadun traditional wedding is not simply a past tradition, but rather a living practice that continues to reproduce and adapt. This practice serves as a guardian of cultural identity and a means of transmitting Islamic values to future generations.

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## Islamic and Traditional Symbols in the Pepadun Lampung Traditional Wedding

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