

The Cultural Practice of Rimpu Among Millennial Fashion Models in Rasa Bou Village, Dompu Regency: A Representation of Islamic Values

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ABSTRACT

This study explores the significance of Rimpu, a traditional practice in Rasa Bou Dompu Village, as a representation of Islamic values among millennial fashion models. The objective is to investigate Rimpu's cultural and religious elements and its connection to the local modelling industry. The study used a qualitative research approach and gathered data through in-depth interviews with millennial generation fashion models who regularly practice Rimpu. The results reveal that Rimpu is a symbol of modesty, purity, and spirituality, which aligns with Islamic teachings. The practice also plays a vital role in the fashion industry by showcasing the blend of local culture and modern fashion trends. This study provides valuable insights into the significance of Rimpu in contemporary Islamic fashion and highlights the need to promote and preserve traditional practices as a representation of cultural and religious values.

Keywords: Rimpu, Cultural Identity, Fashion, Millennial

A. INTRODUCTION

Indonesia is a nation of diverse languages, ethnicities, tribes, religions, and cultures strategically located in the heart of Asia, comprising an entire archipelago that is renowned for its multicultural and multi-religious background, resulting in a plethora of religious cultures. Soerjono suggests that cultural traditions have universal qualities, but their manifestation differs depending on their context and location (Zarbaliyev, 2017). As a result, diverse cultures can be found in various areas of community life in Indonesia. Cultural development can be observed through interactions between different communities, amidst the diversity of the archipelago united under the state motto *Bhineka Tunggal Ika* (Rickles, 1998; Jayadi, 2022).

Additionally, Indonesia boasts abundant natural resources, including numerous small islands, mountains, beaches, and natural springs. These communities have successfully preserved their local wisdom and continue to actively maintain their cultural values. This can be observed in eastern

Indonesia, particularly in West Nusa Tenggara Province, where the Mbojo Dompu Tribe practices the *rimpu* tradition as a creative expression of their millennial heritage. Furthermore, the preservation of cultural heritage by the local population remains highly relevant today. This can be observed in eastern Indonesia, particularly in West Nusa Tenggara Province, where the Mbojo Dompu Tribe practices the *rimpu* tradition as a creative expression of their millennial heritage. This can be observed in eastern Indonesia, particularly in West Nusa Tenggara Province, where the Mbojo Dompu Tribe practices the *rimpu* tradition as a creative expression of their millennial heritage (Hoon, 2017).

Dompu is a tribal community with its own unique culture. One significant aspect of their culture is *Rimpu*, which the locals strive to preserve. During *Rimpu*'s anniversary, the people of Dompu and Bima districts take the time to reflect on their ancestors' teachings and carry on their legacy. History documents that *Rimpu* culture aligns with Islamic teachings, which prescribe that women wear clothing covering the *aurat* as a means to differentiate from men and demonstrate morality, thus facilitating wider community acceptance.

In present times, *Rimpu* is equivalent to the veil. The use of the veil in Indonesia is on the rise, particularly amongst millennials. The use of the veil in Indonesia is on the rise, particularly amongst millennials. The veil originates from the Persian nation and is rooted in the Zardasyt religion which regards women as impure beings, necessitating them to cover their noses and mouths when participating in religious practices (Fathzadeh, 2021). The

purpose of donning the veil is to safeguard Muslim women from the gaze of non-mahrom men. Another advantage for Muslim women during this era is that a veil made of thick material can also serve as a mask (). It is not mandatory for women to wear a veil under the law. However, some women believe that wearing a veil is a necessary garment, and therefore they choose not to remove it under any circumstance. Consequently, a Muslim woman would not commit a sin if she chose to cover or remove her veil.

One of the stipulations of Islamic law is for women to dress modestly and cover their aurat, as exemplified by the Rimpu. The Rimpu is a customary attire of Dompu culture that has been passed down through generations. The philosophy underpinning Rimpu culture encompasses ethical clothing, such as the hijab or veil, but it is distinguished by its mode of wear and the particular groups that use it - for instance, teenage girls often wear Rimpu cili.

In the usage of rimpu, individuals cover their entire body excluding their palms and eyes. For married women, it is referred to as rimpu colo, where the method of wearing involves covering the body except for the face and palms alone. Generally, Islam instructs women to conceal their 'awrah to prevent any form of unacceptable behavior. Dompu Bima women usually find comfort in wearing rimpu as it not only shields them from the sun but also guards them against the lecherous eyes of men. In Rasa Bou village, the rimpu has persisted due to its suitability for both hot and cold weather. Presently, it continues to be in use not solely for events or art performances by the general Dompu community.

Rimpu serves as a replacement for the headscarf among Muslim women belonging to BimaDompu society, holding its own significance concerning Islamic fashion in Bima and Dompu. In general, siwe Dompu (women from Dompu) wear rimpu to cover their aurat, which is in agreement with Islamic teachings that require women who have reached maturity to cover their aurat. The objective of the rimpu's entire design is to conceal the aurat of Bima Dompu women and protect their dignity from all sources that pose a threat. Rimpu is a symbol of respect for women within the teachings of Islam in Bima Dompu, as noted by Endraswara (2003).

The cultural practice of rimpu in the millennial community during the era of fashion modernisation, particularly in Rasa Bou Village, Dompu, was analysed by the researcher in this context. This research is important as it unveils that the phenomenon of the veil is still being judged by some individuals as conservative, exclusive, and even extremist based on a stereotype. Therefore, it is essential to assess to what extent the emergence of contemporary Islamic fashion has become a lifestyle choice among the millennial generation.

B. LITERATURE REVIEW

1. Social Practice

The social practice approach entails establishing practice-community relationships that concentrate on people's skills, knowledge, and comprehension in their personal, family, community and work spheres with the purpose of engaging communities of interest. In this particular approach, activity is utilized to achieve social change, not as part of a research agenda. Activity theory propounds the utilization of a system of participants working together towards a goal or objective, resulting in some form of change or transformation in the community (Bourdieu, 2020).

The concept of role is strongly associated with the concept of practice, as defined by Pierre Bourdieu. According to Bourdieu social practice involves a relational connection in which objective structures and subjective representations, agents, and actors are dialectically interlinked (Harker, Mahar & Wilkes, 2016). Each social phenomenon is a result of individual actions, implying that the logic of action must be sought in the rationality of the agent (Fatmawati, & Sholikin, 2020: Ratnaningtyas et al., 2023) Bourdieu additionally proposed that practice is the outcome of habitus combined with capital and integrated within the society, which can be expressed as follows $(\text{Habitus} \times \text{Capital}) + \text{Domain} = \text{Practice}$. Dialectically, habitus is formed as a result of internalisation of the social world's structures. Individuals possess an internalised framework which they use to perceive, comprehend, appreciate and evaluate the social world. It is argued that individuals utilise schemata to generate their actions, understandings, and assessments (Ritzer & Goodman, 2001).

Habitus can be comprehended as a historical construction resulting from the practice of a collective group over an extended period. It can also act as a guiding principle for individuals in generating practices in dissimilar contexts that remain incompletely realised (Bourdieu, 1977; 82). Habitus results from practical actions that arise from acquired skills, which may not necessarily be conscious. These actions are then transformed into an ability that appears innate and evolves in a specific social context (Bourdieu, 2002). Habitus functions as a framework to comprehend and assess reality, whilst simultaneously generating life practices that conform to objective structures.

2. Islamic Values

Value is a relatively contemporary philosophical concept; axiology, a branch of philosophy devoted to the subject, emerged in the latter half of the 19th century. According to Riseri Frondizi, value is an intrinsic quality that exists independently of material objects;

material objects are imbued with value. This independence applies to all empirical forms; value is thus considered an a priori quality (Rafiki & Wahab, 2014).

While value is an empirical quality that resists straightforward definition, we can directly experience and comprehend the quality inherent in an object. Value is not solely subjective but has a distinct benchmark that lies within the essence of the object (Forster & Fenwick, 2015). When an object of interest, whether it exists in reality or in the mind, interacts with subjects that hold a particular interest, it can accumulate value.

Value is an inherent part of creation, existing since the beginning and present in every reality. It is objective and permanent. Technical terminology will be fully explained upon first use. Islam recognizes two categories of values from a normative perspective, encompassing concepts of what is good and bad, right and wrong, valid and invalid, and blessed and wrathful according to Allah. Islamic religious values wield a substantial influence on social life. The absence of these values could lead to a regression into animal-like behaviours. Religion provides remedies for social ills. The Arabic term for faith is "iman," denoting conviction and trust. Faith refers to belief in Allah, an unwavering heart, and inner strength in religious contexts. Zainuddin Bin Abdul Aziz stated that Islam is an outward act (dzohir), which holds no value without faith. Faith justifies the heart and is incomplete without the recitation of the shahada's two sentences (Tambak et al. 2021).

3. Millennial Fashion Models

Etymologically, fashion derives from the Latin "factio", meaning "to do". Its evolution saw the word become incorporated into English as "fashion", referring to a cultural trend in dress style. This style can rapidly change over time, with fashion possessing unique characteristics. Broadly speaking, the fashion model of the 80s or 90s era markedly contrasts the present generation, commonly dubbed the contemporary or millennial era. Fashion, as defined by the "Oxford Advanced Learner's Dictionary of Current English," refers to the prevailing custom that is admired and imitated during a specific period and location. It involves the consideration of common or rooted cultural practices that are to be followed and admired during a certain time and situation. Fashion is a widespread industry that has developed in various regions of the world (Cairns, Ritch & Bereziat, 2022).

The fashion industry in Indonesia is experiencing a rapid development, with trends constantly changing. The fashion industry in Indonesia is experiencing a rapid development, with trends constantly changing. Fashion has evolved into an essential element of everyday life. Social media, magazines, television, friends, and family all provide ample sources of

fashion trends. Young people, in particular, are drawn towards the social element of fashion and pay considerable attention to it. Fashion trends dictate what people wear daily as well as to formal events.

Fashion is a thriving and lucrative industry. According to Jacky Mussry, Partner and Head of the Consulting & Research Division at Mark Plus & Co, the emergence of various fashion products is a result of consumers' rising desire for recognition as individuals. This motivates them to develop a unique identity and connect with likeminded groups. It is a source of satisfaction to conform with current trends, as it implies up-to-dateness and fashionability. The term "fashion" has various connotations. As Troxell and Stone explain in their publication "Fashion Merchandising," fashion denotes a style embraced and employed by most members of a group at a specific phase. Fashion is related to a preferred style, an individual's personality, and a particular era, as can be inferred from these definitions (Pasricha & Kadolph, 2009). Hence, it is comprehensible why a trend that is in vogue this month could be out of date in a few months.

C. METHODS

This study examines the practice of rimpu culture in Rasa Bou Village, Dompu Regency, West Nusa Tenggara Province, East Indonesia, during a period of fashion modernisation. The study involved key informants AW and IK, along with main informants DK, LP, IR, SA, and DM. The qualitative research methodology employed descriptive methods and a case study approach to gain insight into rimpu culture. The data was collected using a combination of field observation, direct interviews with key informants, and documentary evidence in the form of photos and ancient manuscripts. The data was then analysed using Miles' interactive model technique which involves three models, namely data reduction, data presentation, and conclusion drawing (Miles & Huberman, 1994).

This study employs a qualitative approach with a case study design to examine the significance of rimpu cultural practices in the millennial community (Yin, 2009). The results serve as a guide to foster cultural and societal ideals and to promote the implementation of Islamic values. Therefore, it is paramount in this study to investigate the underlying factors that motivate millennial children to engage in social practices that promote Islamic values. The researcher aims to investigate the values, norms, and distinctive characteristics of Rimpu culture using qualitative methods as a means of dissecting the broader issues raised within a scientific framework. Utilising a case study approach, this research strategy entails

closely examining small-scale phenomena such as events, activities, and processes of both individuals and communities (Creswell & Creswell, 2005).

D. RESULT AND DISCUSSION

1. The Socio-Cultural Practice of Rimpu among Millennial Children

The Rasa Bou Village youth community strives to establish the rimpu as a versatile garment suitable for multiple occasions, including use as pre-wedding costumes and for photo shoots. The government has organised fashion week competitions and cultural parades to showcase rimpu culture.

- a. As part of this effort, participation in cultural parades is encouraged.

The cultural parade is aimed at reviving a long-lost heritage of the people of Dompu-Bima. It intends to bring the wider community together to celebrate and preserve their cultural identities.

Furthermore, the event strives to revive the community spirit by recalling regional characteristics while promoting cultural and social knowledge that can be applied every day, beyond the parade's moment.

This annual cultural parade is organized by the inhabitants of Dompu district. In addition to celebrating the establishment of Dompu district, the parade also pays tribute to the Tambora volcano eruption day. The Rasa Bou youth participated in the festivities. At the event, the youth and community of Rasa Bou donned traditional attire that represented their identity. Specifically, they wore rimpu clothes, namely rimpu colo and cili, supplemented with *sanggentu tembe Nggoli*. Additionally, the men wore black caps and white clothes adorned with *katente tembe Nggoli*.

This is very much in line with Max Weber's theory of social action based on rationality. According to Weber, rational action refers to the behaviour of others that involves multiple means as a condition for achieving goals. (Weber, 1999). In the same way, the teenagers have organised this parade so that all sections of society can follow the procession with the aim of preserving the culture again, this effort is a good step to preserve the Rimpu culture among the teenage community of Rasa Bou village, because their participation in this parade activity can increase their motivation to know and use traditional clothes so that this Rimpu is not eliminated and affected by modernisation.

- b. Pre-wedding photographs

Rimpu are typically taken of women dressed in a Rimpu, which is a traditional clothing style that utilises a *Ngoli sarong*. This garment is worn by using two sarongs (known as *Dua Ndoo Tembe Nggoli*), with one wrapped around the lower body from the navel to the feet, and the other wrapped around the upper body from the head to the navel. Men on the other hand, do not wear a Rimpu, but instead use *katente tembe*, which involves wrapping the sarong around the waist. The aim of Rasa Bou teenagers is to maintain the Rimpu culture by incorporating it as one of the clothing models for wedding photography. The promotion of cultural preservation is a significant objective.

Pre-wedding photoshoots have become a popular trend amongst young couples before their big day. By promoting the use of traditional rimpu clothing for these shoots, it can inspire couples to incorporate the latest innovations for the preservation of rimpu culture in their photographs. After taking pre-wedding photos, teenagers attempt to showcase the outcomes by wearing rimpu attire on social media. This can inspire the community of Rasa Bou village to recognise that rimpu clothing can be used not only for traditional or daily events but for pre-wedding photos as well. By taking this step, Rasa Bou teenagers can preserve the cultural practice of rimpu amidst the modernisation of fashion.

Thus, teenagers' attempts to uphold the cultural tradition of rimpu amidst the advancement of fashion through priwedding photographs are closely linked to Bourdieu's theory of social practice, specifically the network of relationships between objective positions within it. The existence of these relations is distinct from individual consciousness and will, and they do not constitute interactions or inter-subjective connections between individuals. Positions can refer to both agents and institutions that are established within the structure of the arena (Jenkins, 1994). Rimpu, the unique culture of Dompu, has been revamped and reintroduced into the public domain as a trend, reflecting an effort to adapt to the times.

- c. Organising a competition for fashion week, Rimpu is a traditional attire for women in the Dompu region.

It is made of typical *nggoli* woven fabric and is worn like a headscarf to cover the aurat in accordance with Islamic teachings, making its Islamic heritage readily apparent. Hu'u sub-district attracts numerous domestic and international tourists with its diverse tribes, each contributing to the area's rich customs. According to

Bourdieu's Arena theory, an arena is a network of objective positions and their relations, independent of individual consciousness and will. These relationships entail neither interactions nor inter-subjective connections among individuals. Positions in the arena may be held by agents or institutions that are imposed within the arena's structure (Grenfell, 2011).

The teenagers' initiative to organise a fashion week contest served to increase the public's awareness and imparted knowledge about the rimpu as a vital element of Dompu's indigenous cultures, particularly in Rasa Bou village, which requires preservation. There are two variations of the rimpu veil worn by women in Dompu. Rimpu colo is worn by married women and the veil only covers their head and other parts of their body, while they also wear a jilbab ala Dompu. On the other hand, rimpu cili is for girls and covers everything except for their palms, eyes, and hands. It is commonly referred to as the Dompu women's veil. Technical terminology has been explained where first used.

d. Cultural Festival

This festival commemorates the cultural history of the Dompu-Bima community in an effort to preserve and revive the culture, while shaping the character of young people and raising their awareness of the value of cultural heritage. This festival commemorates the cultural history of the Dompu-Bima community in an effort to preserve and revive the culture, while shaping the character of young people and raising their awareness of the value of cultural heritage.

This festival commemorates the cultural history of the Dompu-Bima community in an effort to preserve and revive the culture, while shaping the character of young people and raising their awareness of the value of cultural heritage. It aims to foster a moral and socially responsible lifestyle, and to promote community cooperation and identity. The cultural festival serves as a platform to present moral values and impressions to the community and youth of Rasa Bou village, with the aim of preserving and promoting the rimpu culture that has been deeply rooted in the people of Dompu, particularly those from Rasa Bou village. The festival seeks to ensure that the rimpu culture is not left behind and adversely impacted by modernization.

Participants can practise both Rimpuk Cili and Rimpuk Colo during this event, allowing attendees to witness firsthand and help preserve Rimpuk culture. The festival hosts multiple competitions, including the "How to Wear Rimpuk"

competition. This aligns with Bourdieu's theory that habitus is cultivated through internalization of the social structure. Habitus is a product of history arising from human interaction with society in a particular context (Nairn & Pinnock, 2017).

The rimpu culture is intimately associated with the habitus theory. This is due to the fact that the rimpu culture is one of several historical products that emerge after human birth, and it needs to be firmly embedded in the self or mind of the Rasa Bou village community to ensure cultural values and historical accomplishments are not overwhelmed by changing times. According to habitus theory, occasional social interactions exist within society. Similarly, the development of the rimpu is ongoing due to the generational social interactions within the Rasa Bou village community. Similarly, the development of the rimpu is ongoing due to the generational social interactions within the Rasa Bou village community. Aiming to preserve their culture, teenagers and villagers in Rasa Bou participate in cultural festivals.

It can be concluded that the adolescent's social vision of preserving rimpu cultural practices amidst fashion modernisation through cultural festivals is closely linked to habitus theory. Habitus is both a habit and rimpu is a historical product developed from human social interaction outcomes. Max Weber defines traditional actions as actions carried out based on habits that have been entrenched for generations. Such actions are rooted in tradition or carried out repeatedly since ancient times.

E. CONCLUSION

This study of Rimpu Cultural Practices in the Era of Fashion Modernisation in Rasa Bou Village, Dompu, illustrates that Rimpu serves as a traditional, daily, customary clothing item that substitutes the headscarf for women in Dompu. Specifically, Rasa Bou village's Rimpu has its own cultural significance, consistent with Islamic clothing traditions in Bima Dompu. In general, Dompu women (Siwe Dompu) value the Rimpu and consider it representative of Dompu beliefs. Rimpu is a traditional garb that identifies the people living in Dompu Regency, primarily those living in Rasa Bou Village. This well-crafted fabric garners praise for its exceptional quality and advantageous features, attracting both foreign and domestic tourists who often purchase it as a souvenir.

Rimpu is a traditional garment worn by Dompu women to cover their aurat, which includes a berjilbab or veil. Rimpu serves multiple functions; in addition to serving as a religious identifier for Dompu women, particularly those in Rasa Bou village, it is studied

and interpreted as a means of maintaining dignity and honour. As such, Rimpu functions as a means of protecting oneself, one's gaze, and morality. Due to local cultural traditions, the traditional clothing known as the rimpu has become a symbol of modesty and adherence to Islamic religious guidance. Teenagers in Rasa Bou Village have both showcased and preserved the rimpu through activities such as cultural parades, festivals, fashion week competitions, fashion shows, and supporting the garment for pre-wedding photoshoots for prospective brides. This serves as an effort to maintain the significance of the rimpu in the community.

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