



Differences between *Rimpu Mpida* and *Rimpu Colo* in their uses for Mbojo women in Bima Regency, Nusa Tenggara Barat, Indonesia

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Abstract: This study aimed to determine the differences between *rimpu mpida* and *rimpu colo* in their use by Mbojo women in Bima Regency, Nusa Tenggara Barat (NTB), Indonesia. The research method used was the qualitative case study method. Data collection was done by using observation, interview, and documentation methods. Data analysis techniques were collection, reduction, presentation, and verification. Twelve respondents were interviewed. The results of the study found a difference. Unmarried women used *rimpu mpida*. In contrast, *rimpu colo* was used by married women. *Rimpu mpida* only showed the eyes, while *rimpu colo* showed all parts of the face. *Rimpu* existed when Islam first came to Bima, the specialty of *rimpu mpida* and *rimpu colo*, besides functioning as a cover for the aurat, was also a symbol that can distinguish the marital status of women in Bima. *Rimpu* until now was still preserved and maintained by the people of Bima. It protected women's chastity. The Bima sarongs *tembe* and *salungka nggoli* symbolized a concept. Bima provided for *rimpu*. Islam's entrance to Bima required women to cover their aurats, demonstrating Islamic ideals. Mbojo women in Bima adopted this practice to maintain their dignity and virtue and show loyalty to Allah.

Keywords: *rimpu mpida*; *rimpu colo*; use of *rimpu*; traditional clothing

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A. Introduction

Indonesia is a nation characterized by significant diversity and abundant resources. Commencing from the generous reservoir of natural resources and the presence of many cultural and ethnic groupings. The geographical placement of the Indonesian territory has a significant role in fostering cultural variety. The Indonesian nation has a vast geographical expanse from Sabang to Merauke. It is home to various tribes and races, resulting in a rich tapestry of varied cultures. Indonesia is characterized by its archipelagic nature, comprising numerous islands and diverse provinces, each harboring distinct ethnic communities. The diversity of Indonesian culture is a significant characteristic (Fitratunnisa, 2019). The cultural and ethnic diversity in Indonesia is dispersed across several geographical regions. Within the archipelago, numerous tribes possess distinct patterns and aspects of a motto, representing their unique cultural heritage that necessitates preservation and maintenance (Mubin & Hikmah, 2018). West Nusa Tenggara comprises two distinct islands, Lombok and Sumbawa. Islam is the predominant religious affiliation in the West Nusa Tenggara (Nusa Tenggara Barat, NTB) region. West Nusa Tenggara is home to various tribes, including the Sasak tribe, Samawa (Sumbawa), and the Mbojo tribe (Bima). The Mbojo women residing in Bima Regency fulfill significant functions within their society, actively engaging in diverse facets of everyday existence, encompassing familial responsibilities, agricultural pursuits, and the practice of indigenous crafts. Nevertheless, there may be variations in the specific roles and traditions observed by different Mbojo tribes or subgroups. West Nusa Tenggara is a province characterized by a rich tapestry of varied cultures, races, and tribes. Every tribe and community possesses its own distinct culture. The distinctiveness of each tribe's culture is derived from various aspects, such as their marriage system and clothes. The cultural diversity across the areas, extending from the East to the West, is evident (Rizki et al., 2020).

Fashion or clothing manifests an individual's or collective's personality, social standing, practical purpose, and cultural significance within their ethnic, national, or racial identity. The importance of clothing within the prevailing cultural context cannot be overstated. Wearing a dress can serve as a means of communication, conveying messages, meanings, symbols, or images to others connected to clothing. Clothing, or attire, encompasses several components of tradition and culture representing communal or ethnic identity within a given culture and its established customs (Fatonah et al., 2022). *Rimpu* is a traditional head covering worn by Bima (Mbojo) women, which has historical origins and is closely associated with the Islamic faith. *Rimpu*, similar to the Jilbab worn by Muslim women, is a garment used

by women who have attained the stage of puberty. They need to ensure that their *aurat*, or areas of the body that should be covered, are adequately concealed in the presence of others who are not their mahram (Aeni, 2020). *Rimpu* emerged due to the synthesis between indigenous cultural elements and Islamic teachings and subsequently gained popularity among Bima women (Mbojo) by introducing Islam in the Bima region. *Rimpu* is a woven *sarong* known as *tembe nggoli*, traditionally crafted by Bima (Mbojo) women. It features diverse designs and themes, serving as head coverings. Additionally, *rompu* holds religious significance within its utilitarian use (Prihandoyo, 2022).

Rimpu clothing consists of two distinct types, notably *rimpu mpida* and *rimpu colo*. *Rimpu mpida* is a traditional garment that is used explicitly by unmarried Bima girls who adhere to cultural norms that restrict the visibility of their faces, except for their eyes. *Rimpu colo* is a headscarf commonly worn by married women or moms, allowing them to display full facial features.

Previous studies have executed research on *rimpu* and its various types (Aeni, 2020; Astuti, 2019; Aulia, 2013; Fitriana & Suharno, 2019; Haeratunnisah, 2019; Ikhsir, 2022; Jayanti, 2017; Lorase dian, 2019; Nurdin, 2021; Octavianingsih, 2019; Ramadhan, 2018; Ulya, 2017).

Astuti (2019) provided a comprehensive discussion on *rimpu*, focusing on the distinctions between *rimpu mpida* and *rimpu colo*. According to Nurdin (2021) *rimpu* is a distinctive attire associated with the Mbojo tribe. It is considered representative of the Mbojo culture due to its exclusive presence in the Bima region, where it has significantly influenced several facets of the local community's existence. It has been asserted that *rimpu mpida* is intended only for unmarried girls, but *rimpu colo* is designated explicitly for married girls. The existing literature does not yet address the distinctions between *rimpu mpida* and *rimpu colo*, both utilized by Mbojo women in Bima. Understanding the distinction in *rimpu* holds significant importance for the Mbojo community, enabling them to comprehend the various applications and perspectives associated with these two *rimpu*. Furthermore, this knowledge allows the people of Bima to be aware of and perpetuate the values included within the *rimpu* in their day-to-day existence.

This study aimed to examine the distinctions between two types of *rimpu*, namely *rimpu mpida* and *rimpu colo*, which Bima Mbojo women frequently utilize. The significance of these two *rimpu* lay in their relevance to the community, particularly women, as they provide essential knowledge about customs, culture, and laws that align with Islamic teachings within their societal context.

B. Methods

Type of Research

This study used a qualitative research methodology. Creswell in (as quoted by Semiawan, 2010) defined qualitative research as a methodological technique to investigate and comprehend a central phenomenon. Researchers were required to interview research participants to understand these symptoms, employing a series of general and broad inquiries. The data provided by participants is subsequently gathered. Typically, information was conveyed by textual means and afterward examined through visual representation or spoken depiction. This research methodology used a case study design. Creswell defined a case study as investigating bounded systems or cases. The analysis of a case holds academic significance due to its unique characteristics relevant to other individuals, particularly academics.

Research Location

The primary focus of this study was to examine the disparities between *rimpu mpida* and *rimpu colo* in terms of the involvement of Mbojo women within the Bima area of the West Nusa Tenggara Province. The target population for this research was the Bima community. The study was conducted in two specific places, namely the village of Kale'o Lambu in the Bima district and the Raba Dompup sub-district in the Bima district. The present study was executed in two distinct geographical areas, specifically Kale'o village in Lambu sub-district and Raba sub-district, located within the Bima district. The assembly comprised many individuals, including the village chief, the leader of the village, traditional or cultural authorities, religious figures, community leaders, artisans specializing in the production of *tembe nggoli* woven cloth, and women activists.

Data Analysis

The research used the Miles and Huberman data analysis method for data analysis. Miles and Huberman asserted that qualitative data analysis entails interactive and ongoing actions that persist until the point of data saturation, as stated (Sugiyono, 2014). Data collection was the initial stage researchers undertook to get information following the specific data requirements.

Data Collection

The initial stage used by researchers to get information following the intended data was data collecting. Observation is a methodical technique of systematically observing a subject or phenomenon, which serves as a foundational component in

the execution of research endeavors. The researchers conducted direct observation during the research process, focusing on the traditional attire known as *rimpu mpida* and *rimpu colo*. Additionally, they observed creating *tembe nggoli*, a woven fabric that utilizes *rimpu mpida* and *rimpu colo*, in Kale'o village, Lambu sub-district, and Raba village, Dompu district, Bima. The subsequent phase was the interview, a data collection method involving a reciprocal exchange between researchers and interviewees focused on a particular topic or subject. It utilized an oral inquiry and response procedure when two or more sources were positioned nearby, facing one another. The interview was at Kale'o village in the Lambu sub-district and Rabadompu village in the Bima district. The study involved a total of 12 sources or informants, including one village head (KD), one village head (KL), two religious leaders (TA), three community leaders (TM), one cultural figure (TB), two women activists (AP), and two weaving craftsman (PN).

In the final stage, documentation was a method researchers used to collect data from diverse sources, including documents acquired either directly or indirectly, such as photographs, recordings, or archives. In this context, researchers employed documentation in pictures depicting the *rimpu mpida* and *rimpu colo* and the cloth known as *tembe nggoli*, which was worn in conjunction with the *rimpu*.

Data Reduction

Data reduction was a fundamental procedure employed within the profession to manage and condense substantial volumes of data. As the duration of the researcher's fieldwork increases, there is a corresponding increase in the volume of collected data. Therefore, conducting a comprehensive data analysis using data reduction techniques was imperative. Data reduction involved summarizing and selecting key elements, prioritizing significant aspects, and identifying recurring themes and patterns.

Presentation of Data

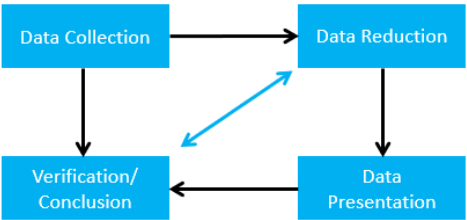
Following the data reduction process, the subsequent stage involved the presentation of the data. Data presentation encompassed various methods, such as concise descriptions, charts, categorical correlations, and flowcharts. Miles and Huberman (1992) stated that data presentation contains multiple formats, including narrative prose, graphs, matrices, networks, and charts (Sugiyono, 2014).

Verification/conclusion Drawing

According to Miles and Huberman (1992), the subsequent phase involved the drawing of conclusions and subsequent verification. The findings were subject to revision and will be modified without substantial evidence substantiating the next

data-gathering step. However, if the findings proposed in the initial stages were verified by reliable and coherent information gathered throughout data collection, these conclusions might be considered credible. The procedural steps involved in the analysis were visually depicted in Figure 1.

Figure 1
Data Analysis Technique



Source: Milles and Huberman (1992)

C. Results and Discussion

History of Rimpu

The term "*rimpu*" originates from the Bima language, where it denotes a head covering made from a *sarong* known as "*tembe nggoli*" in the Bima language. It can be inferred that *rimpu* refers to a form of attire worn by Muslim women, characterized by the utilization of a *sarong* as a head covering, and serves as a demonstration of adhering to Islamic principles of dress. According to TB, the emergence of *rimpu* culture may be traced back to the introduction of Islam in the Bima region, as indicated by interviews conducted with traditional or cultural leaders. The introduction of Islam to the Bima region occurred during the 17th century. The introduction of Islam in Bima resulted in the amalgamation of two distinct cultural traditions. One of the cultures under consideration is *rimpu*, which is notably characterized by its strong religious influence. It was customary for women to observe the practice of covering their *aurat* to adhere to the religious customs reminiscent of ancient times when venturing outside their homes. The inception of *Rimpu* culture in Bima can be attributed to the propagation of Islam in the region, as shown by the second source. *Rimpu*, in essence, represents a form of attire with both fashion and traditional significance. It emerged and evolved during the sultanate of Bima, serving as a means for Mbojo women in Bima to cover their *aurat*. According to historical accounts, *rimpu* emerged as a significant figure in the pre-Islamic era of Bima (Abdullah et al., 2022).

The second perspective articulated by community leaders pertained to the historical origins of *rimpu* culture. The origins of *Rimpu* may be traced back to the historical period of the Sultanate of Bima, wherein two distinct *Rimpu* factions developed, namely *rimpu mpida* and *rimpu colo*. Historically, there existed a common practice of using the name "*rimpu mpida*" to designate young unmarried women. At the same time, the term "*rimpu colo*" was employed to signify married women in ancient societies. The occurrence of *rimpu* in Bima can be ascribed to the lack of *jilbab* during that particular era, resulting in using *rimpu* to conceal the *aurat* following Islamic tenets.

As per the account of M. Hilir Ismail, a historian specializing in Bima history, the presence of *rimpu* is intricately linked to the government's endeavors during Sultan Nuruddin's reign. These efforts aimed to harness the potential of *sarong* or *tembe nggoli*, a distinctive cloth indigenous to Bima that had gained significant recognition and emerged as a highly sought-after global trading commodity during the 13th century. During that period, the dou Mbojo community employed the cotton crop to produce woven cloth, a valuable trade item sent to China. Subsequently, it has been mandatory for those who have attained sexual maturity to don a *rimpu* garment before departing their residence and engaging in travel. If they have not adhered to the religious and customary laws during that period, it can be argued that they have committed a violation (Kasman, 2016; Nurwahidah, 2019).

The emergence of *rimpu* can be attributed to the introduction and subsequent spread of Islam in Bima, as elucidated by resource individuals and Bima historians. The commencement of the Bima Sultanate was a significant historical occurrence, contributing to the growth and evolution of diverse cultural customs, notably the establishment of *rimpu*. The Bima community initially embraced the utilization of the *tembe nggoli sarong* as *rimpu* to enhance trade by exchanging cotton, the major material used in the production of the *tembe nggoli* garment. The inhabitants of Bima have a strong commitment to Islamic principles, which requires them to conform to the guidelines prescribed in Islamic theology. One such instruction entails the responsibility of followers to uphold the habit of concealing one's *aurat*. During ancient times, individuals would adhere to covering their *aurat*, or intimate parts, not by wearing the *jilbab* but by employing the traditional garment known as *rimpu*. *Rimpu* can be classified according to its purpose and usage, namely *rimpu mpida* and *rimpu colo*.

Identically Female with Rimpu

Rimpu represents a significant cultural heritage of the forefathers of Bima, which continues to be actively conserved by the local population. Wearing a *rimpu* is to

conceal the head or *aurat* of women who have attained puberty, as Islamic scriptures prescribe. Furthermore, the *rimpu* is a significant manifestation of local customs, symbolizing the identity of Mbojo Muslim women in Bima and their commitment to upholding their authority and honor within society. *Rimpu* is a significant aspect of women's attire, serving as a measure of modesty and emphasizing the importance of appropriate wearing (Dewi, 2021).

Based on the results obtained from interviews conducted with community leaders (TM), it was stated. The practice of *rimpu* bears substantial cultural and theological significance for women, particularly concerning the concealment of the *aurat*. In the past, *rimpu* was employed as a clothing item for this particular function, as headscarves were not yet commonly worn. Mbojo women, in particular, have significantly adopted the practice of *rimpu* to protect their *aurat*. An alternative viewpoint posits that women are frequently linked to wearing *Rimpu*, a traditional garment that covers the *aurat*, following Islamic teachings. The preservation and safeguarding of women's *aurat* are of utmost importance to maintain its concealment from male persons who are not considered mahram. The *rimpu* exhibits a notable similarity to the women of Mbojo in Bima (TM, interview).

Based on the sources mentioned above, it is apparent that the main emphasis of *rimpu* utilization refers to the female demographic. It might be ascribed to the role of *Rimpu* as a head covering or veil, which serves to uphold the practice of concealing women's *aurat* following religious teachings. Women frequently utilize a certain accessory, a *rimpu*, to protect themselves from potential injury and unfavorable circumstances while asserting their strength and dignity as persons belonging to the female gender.

Difference between *Rimpu Mpida* and *Rimpu Colo*

Rimpu Mpida

Based on the results obtained from interviews conducted with informants, it has been discovered that *rimpu mpida* serves as a garment employed by unmarried women to disguise their *aurat*. *Rimpu mpida*, or *rimpu colo*, is a type of attire used to conceal the *aurat*. The garment is primarily donned by women who own aspirations of matrimony or are engaged in proposing. By adopting this clothing, folks seek to avoid unfavorable situations and uphold their seclusion, as indicated by the term "*bimanya*" in the local vernacular. Captivating individuals of the other gender and evoking their inquisitiveness is frequently cited as a method to get a feeling of entitlement and contentment for the male partner during the matrimonial proceedings.

According to AP, the *rimpu mpida* is a traditional facial covering traditionally used by women to conceal the *aurat*, symbolizing their unmarried or *sampela* status. It is essential to wear a face mask, such as the *rimpu mpida*, before departing one's dwelling or engaging in travel. To avoid the potential risk of succumbing to temptation and moral corruption, individuals may partially conceal their facial features by displaying only their eyes. This practice bears similarities to the current phenomenon of women wearing veils. Muslim women usually can cover up with a hijab, niqab, or burqa to conceal their hair and face in public settings. Acknowledging that the rationales behind partially obscuring facial attributes can exhibit a wide range of diversity and complexity is imperative. In certain instances, a phenomenon can be firmly entrenched within cultural or religious customs (AP, interview). For an example of *rimpu mpida*, see Figure 2.

Figure 2

A Woman Wearing Rimpu Mpida



According to TA, the *rimpu mpida* is a customary attire comprising two pieces of *sarong* fabric. In traditional cultural practices, a *sarong* is commonly utilized as a head covering, offering a means of concealing the face but allowing the eyes to stay visible. The alternative *sarong* is a lower-body garment that offers complete

coverage, spanning from the waist to the ankles. In general, women who employ the *Rimpu Mpida* during the daytime experience a state of invisibility concerning men, mostly attributed to its complete enclosure. *Rimpu mpida* is primarily used by unmarried females, specifically those in the adolescent or young adult age group.

The attire shown in the image above appears to originate from *rimpu mpida*. *Rimpu mpida* is a traditional garment worn by unmarried women, young girls, singles, and *sampela* individuals. The utilization of *rimpu mpida* follows a similar approach to the veil traditionally worn by Muslim women. In the context of utilizing traditional woven *sarongs* from the Bima Mbojo region, specifically the *tembe nggoli* and *salungka nggoli sarongs*, a customary practice involves wearing them on the head. It consists of taking the upper portion of the *sarong*, connecting the two sides of the upper *sarong* to one end of the side attached to the neck, and subsequently pulling and rotating it back and under the eyes, serving as both a head covering and a veil. Then, the skull is subjected to traction and then enveloped about itself. Lastly, the *sarong* components are organized and arranged neatly.

Rimpu Colo

According to the findings from informant interviews, it has been observed that *rimpu colo* is a type of *rimpu* that does not conceal a portion of the face but instead fully exposes the entire face. This particular style of *rimpu* is worn like the conventional *jilbab*. The practice of applying *rimpu colo*, a traditional cosmetic substance, has historically been associated with mothers and older women in ancient societies. Remarkably, this practice has endured over time and continues to be employed in contemporary contexts. These individuals habitually utilize *rimpu colo* daily as part of their pre-departure routine from their residences.

In other versions, *rimpu colo* is a type of *rimpu* worn explicitly by married women. Its primary purpose is to serve as a covering for the *aurat* when they venture outside of their homes or engage in travel. Typically, individuals employ the *rimpu colo* as a head covering while in the confines of their residence. When guests arrive, it is convenient for them to readily access the *rimpu colo* for this purpose.

According to TM, *rimpu colo* is considered equivalent to *rimpu mpida*, both involving the utilization of two *sarongs*. In traditional attire, a single piece of *sarong* fabric is typically worn on the head, allowing for the exposure of all facial features. Another part of the *sarong* fabric is utilized as a skirt, covering the entire body and extending to the ankles. Typically, the individuals who use this particular head covering, *rimpu*, are either mothers or married women. They employ this garment to conceal their heads or *aurat*, according to the teachings and directives of the Islamic faith, particularly when venturing outside their residences.

Figure 3

A Woman Wearing Rimpu Colo



The depicted image showcases garments or attire associated with *rimpu colo*. The *rimpu colo* is a traditional head covering used by married women, particularly mothers or older women, to conceal their heads or *aurat*. The utilization of *rimpu colo* is analogous to the customary application of the headscarf. In the traditional practice of wearing a Bima Mbojo *sarong*, specifically the *tembe nggoli* or *salungka nggoli sarong*, it is normal to place the *sarong* on the head and secure the upper portion by draping it over the neck. One end of the *sarong*, attached above the neck, is lifted or pulled and brought under the back before being wrapped around the head. If an additional side of the *sarong* remains, it is afterward drawn beneath the back and rewrapped around the head. Lastly, proceed to trim the sections of the *sarong*. For an example of *rimpu colo*, see Figure 3.

Based on the findings from interviews conducted with multiple informants, a clear distinction between *rimpu mpida* and *rimpu colo* can be observed. This differentiation

primarily arises from variations in their respective usage or purpose and how the *sarong* is employed. The *rimpu mpida* is typically donned by unmarried or *sampela* women to conceal their *aurat*, ensuring their protection and preventing the occurrence of sinful acts. *Rimpu mpida* possesses an additional appellation, *Rimpu colo*, exclusively donned by women who aspire to enter into matrimony or are currently engaged in the proposal procedure. This particular attire bestows them a distinct advantage, evoking feelings of joy and anticipation inside the prospective husband. Traditionally, *rimpu colo* is predominantly worn by moms or married ladies. *Rimpu colo* is a highly convenient garment to don and remove, particularly when guests visit one's residence. In terms of employing the *rimpu mpida sarong*, it is customary to drape the *sarong* over the head, akin to how a veil is worn, allowing only the eyes to be visible. While *rimpu colo*, how the *sarong* is employed resembles the customary utilization of the hijab, wherein the entirety of the facial features is visible.

Materials, Tools, and Motifs for Using *Rimpu Mpida* and *Rimpu Colo*

When using *rimpu*, namely *rimpu mpida* and *rimpu colo*, practitioners utilize a traditional garment known as *tembe nggoli*. The *tembe nggoli* is a *sarong* that the indigenous people of Bima traditionally weave. The practice and preservation of the craft of weaving remain an integral part of the cultural heritage of the Bima community. The act of weaving in Indonesia is a significant cultural practice that involves the creation of a distinct fabric, representing a precious and well-conserved history. Each region in Indonesia exhibits unique weaving traditions characterized by diverse themes, shapes, and patterns, each of which carries its inherent significance. Similarly, the case of *tembe nggoli* shows the same way (Ernawati, 2021).

According to the findings from interviews conducted with informants, it has been determined that the *sarong* commonly utilized by Mbojo women in Bima during the *rimpu* ceremony is the *tembe nggoli sarong*. The *sarong* in question is a textile produced by the indigenous community of Bima, employing traditional techniques or, as referred to in the Muna language. In the past, Mbojo women utilized the *tembe nggoli sarong* as a form of jilbab to effectively conceal their heads or *aurat*.

Tembe nggoli is a traditional garment known as a *sarong*, crafted by weaving or muna. This technique involves the interlacing of many threads in both the longitudinal and transverse directions, resulting in the crossing of various threads. The *tembe nggoli* exhibits diverse themes in its production, enhancing its visual appeal. Additionally, these motifs include symbolic significance and cultural value. The *tembe nggoli sarong* fabric designs use naturally derived cotton strands to create uncomplicated motifs (Ardiansyah, 2019).

According to historical accounts, the images included in the *tembe nggoli sarong* are believed to be closely linked to religious elements, ceremonial practices, and cultural norms. These motifs have been observed to hold significance in various rites, including those related to childbirth, marriage, and even death. Certain tiers of society utilize specific sorts of fabrics, colors, shapes, and motifs, particularly *tembe nggoli* (Mubin, 2018).

The production process of the *tembe nggoli sarong* motif, designed explicitly for *Rimpu* attire in the Bima region, involves various designs, according to the findings derived from interviews conducted with CV. Dua Putri Mr. M. Saleh, it has been indicated that the *tembe nggoli sarong* encompasses several motifs. The motif of *Bale Mpida* is characterized by its modest size, while the motif of *Bale Nae* is distinguished by its contour and the presence of themes or patterns. The wave theme, or *tembe lomba*, refers to a *sarong* adorned with a wave-like design. Additionally, the stripes motif is another recent addition to the collection.

In addition to the *tembe nggoli sarong*, another motif exists known as the *salungka nggoli sarong* motif. The woven *sarong* has a functional purpose in the practice of *rimpu*, being utilized in both *rimpu mpida* and *rimpu colo*. *Salungka nggoli* represents a characteristic Bima woven textile that exhibits a varied pattern of production in specific regions of the *sarong*. The *salungka nggoli sarong* cloth has a coarse texture, making it challenging to manipulate into desired forms. *Salungka nggoli* shows a range of motifs identical to those found on the *tembe nggoli sarong*. The motifs mentioned include the bamboo stalk motif, the *ngusung waru* motif (which is octagonal), the *wunta samobo* motif (depicting flower blossoms), the *kapi keu* motif (resembling crab claws), the *jajar genjar* motif, the *pagamapa* flower motif, and the *wunta satako* motif (representing a flower on a single tree).

The source mentioned above elucidates that the *sarong tembe nggoli* and *salungka nggoli* are frequently employed as motifs for *rimpu*. These two *sarongs* are representative of the Bima *sarongs* that continue to be produced traditionally and are in existence to this day. These two *sarongs* hold significant importance in facilitating the utilization of *rimpu mpida* and *rimpu colo*. Furthermore, the utilization of *rimpu* is also observed. These two *sarongs* also serve several functions beyond their primary purpose, as they encompass a multitude of motifs that embody components, values, and meanings.

Features of *Rimpu Mpida* and *Rimpu Colo*

The distinctive feature of *Rimpu Mpida* and *Rimpu Colo* lies in their observable usage patterns. The utilization of these two *Rimpu* is limited to a select group of

individuals, specifically those who have inherited the knowledge and skills from earlier generations within the Mbojo tribe. Consequently, the proficiency in operating these *rimpu* is predominantly confined to the original members of the Mbojo tribe. The second specialty, *rimpu mpida* and *rimpu colo*, may be discerned based on their function and utilization. Historically, *rimpu* was a head covering or *aurat* for women to prevent sin and undesirable occurrences. Given the absence of headscarves during ancient times, *rimpu* covered the head. Moreover, the *rimpu* in question is a type of *sarong* that is crafted through the process of weaving. The *sarong* worn by the Bima people possesses a distinct quality that distinguishes it from those worn in other locations, serving as a source of pride for the Bima community.

Furthermore, apart from its function of concealing the *aurat*, this particular *rimpu* holds a distinctive significance for Mbojo women. The *rimpu* mentioned above is commonly employed as a symbolic marker by the Bima community to differentiate the marital status of women. The presence of *rimpu colo* attire on a woman signifies her marital status. If, on a journey, one encounters a woman adorned with *rimpu mpida*, a garment akin to a veil, it might be inferred that said woman is either unmarried or remains unattached (Ilham & Ningsih, 2017).

Meaning and Philosophy of Rimpu Mpida and Rimpu Colo

The concept and ideology of *rimpu mpida* pertain to garments or attire intended to conceal the *aurat*, promoting women's vigilance and safeguarding them against transgression. *Rimpu mpida* is commonly used by adolescent females, typically encompassing the practice of draping a *sarong* around the head and face, thereby concealing the entire body except for the eyes. It bears a resemblance to the utilization of a *cadar*. The term "*rimpu mpida*" is commonly employed by unmarried females. The symbolic representation of *rimpu mpida* is the *sarong*, specifically the *tembe nggoli*, a traditional Bima *sarong* crafted using the art of traditional weaving. The *rimpu mpida* is a symbol often associated with the concept of female virginity, as it deliberately obscures most of the facial features, revealing only the eyes and a portion of the nose. This garment employs a pair of woven fabrics strategically wrapped around the facial region to partially conceal it, allowing only the eyes to remain exposed. Simultaneously, the second fabric is wrapped over the abdominal area, extending to the toes. To restrict the ability of men to perceive or establish a deeper understanding of women (Wulandari Sri, 2021).

The essence and ideology of *rimpu colo* align with that of *rimpu mpida*, which pertains to the garments worn by Mbojo women to conceal their *aurat* and safeguard themselves from transgression and immorality following religious

doctrines. Married women and elderly moms commonly employ *rimpu colo* as a head covering, akin to the hijab's general function. The *tembe nggoli sarong* serves as the symbolic representation of *rimpu colo*. The symbol of *rimpu colo* holds significance as a representation of purity for women, as it conceals the *aurat* to prevent the occurrence of sinful acts. (Vinny Raihany, 2021)

Comparison of *Rimpu Mpida* and *Rimpu Colo* in Kale'o village, Lambu Sub-district, and Rabadompu Village, Bima District, Nusa Tenggara Barat

The *rimpu* is a traditional garment or dress that continues to be upheld and conserved by the Bima community. However, its usage has significantly declined due to the prevalent adoption of the Jilbab. The *sarongs* known as *tembe nggoli* and *Salungka* have been traditionally worn as *rimpu* garments and continue to be popular among enthusiasts beyond the region. In the Bima district, two villages continue to uphold the *rimpu* culture and produce traditional crafts, such as *tembe nggoli* and *salungka*, which are intricately woven. These villages are located in the Muna region.

Rimpu Mpida and Rimpu Colo in Kale'o Village

Rimpu Preservation

According to TM, the results were reported from interviews conducted with residents of Kale'o village, located within the Lambu sub-district of Bima district. There has been a notable decrease in the level of preservation observed in the *rimpu* in the *Kale'o* settlement. The *rimpu* is exclusively witnessed during special events unique to the *rimpu* culture. In the context of social engagements, there has been a notable shift in preference towards a more practical option for veiling, specifically the *jilbab*, in contrast to the *rimpu*. The comparative investigation of the *rimpu* reveals its substantial philosophical relevance. The acquisition of a *rimpu* not only relies on the expertise of regional artisans but also fosters a profound sense of pride among those of Bima descent, as this distinctive artifact is not found in other geographic areas. However, the prevalence of the *rimpu* culture is undergoing a slow decline. Based on the second expert's testimony, efforts to safeguard the *rimpu* culture are underway in Kale'o village, situated inside the Lambu sub-district of Bima district, located in the province of NTB. The usage of *rimpu* in Kale'o village is presently in imminent decline. Nevertheless, it is important to acknowledge that there are still occurrences in which women or mothers persist in utilizing *rimpu*, which is also evident in adjacent communities.

The Uniqueness of Rimpu

The distinctiveness of *rimpu* in Kale'o village, Lambu sub-district, Bima district exhibits similarities to other communities regarding its purpose and the design elements found on the *sarong tembe Nggoli* (AP).

Weaving Craftsmen

The current presence of *sarong nggoli* and *salungka nggoli*, traditional weaving crafts in the Bima Muna language, has been substantiated through direct observations and discussions with knowledgeable individuals. This activity is not confined to a select few persons but is widespread across the local community, as seen by talented weavers in practically every household. The local community contends that muna, or weaving, is vital to their livelihood.

As per the findings of PN, the conventional approach to producing *rimpu* includes a meticulous procedure of weaving or muna, culminating in creating a singular textile. The labor-intensive methodology normally necessitates a temporal commitment of around four days. The diversity of *sarong* designs and types is contingent upon the choice of cloth, often necessitating customers to make prearranged orders or physically visit the weaving artisan for procurement.

Rimpu Mpida and Rimpu Colo in Rabadomp Village

Rimpu Preservation

According to the findings derived from interviews conducted with the head of Rabadomp village in Bima district, it has been observed that the preservation of *rimpu* culture remains highly intact. It is evidenced by including *rimpu* cultural activities in every event or occasion in the Bima region. Rabadomp settlement serves as the focal point for traditional Bima weaving. During recent months, an event or nocturnal marketplace activity took place wherein the weavers from Raba Domp engaged in marketing their woven *sarongs*, specifically the *tembe nggoli*, to individuals residing in other geographical regions.

The Uniqueness of Rimpu

This paper aimed to explore the distinctiveness of *rimpu*, a cultural phenomenon observed in Rabadomp village, located in the Bima district of the Nusa Tenggara Barat (NTB) province. The distinctiveness of *rimpu* in Rabadomp village was comparable to that of other communities. The uniformity of the situation remains unchanged, yet the distinctiveness arises from the intellectual concepts and imaginative capabilities of the individuals residing in Bima.

Weaving Craftsmen

Tembe nggoli and *salungka nggoli* weaving crafts persist and endure in the Bima Muna region, as evidenced by direct observation and conversations with many sources. The weaving craftsmen in Rabadompu are organized into several groups within each village, from West Rabadompu, Ntobo, Nitu, Kumbe, or any other location. Two distinct types are involved in creating the *nggoli tembe sarong*: *nggoli* and *salungka*. Typically, the production time for the *Nggoli* variant spans approximately one week, while the *salungka* variant requires about one month to complete. Naturally, individuals who engage in purchasing activities, whether local or international, tend to place orders from various locations. For instance, Jakarta is a prominent destination for domestic buyers, while foreign customers often originate from nations such as Taiwan, Thailand, and Saudi Arabia.

Islamic values are found in *Rimpu Mpida* and *Rimpu Colo*

Using *rimpu mpida* and *rimpu colo* exhibits Islamic principles' significance and application. The purpose of covering the *aurat* and upholding its dignity as a woman is rooted in Islamic principles, which also encompass religious values. Mbojo women in Bima have diligently adhered to Islam's teachings and Allah's divine commands. Moreover, the *rimpu* culture incorporates Islamic beliefs, exemplified by women covering their *aurat* using *rimpu mpida* and *rimpu colo*. The significance of ethics or morals becomes apparent through their devout adherence to religious directives, as well as their ability to foster a positive relationship between women and their creator (Allah) and fellow human beings (*ḥabl min Allāh* and *ḥabl min al-nās*) (Gasir, 2022).

Based on the preceding description, it is evident that *rimpu mpida* and *rimpu colo* embody Islamic principles, encompassing religious values, ethical values, and moral principles about concealing women's *aurat* following Islamic religious directives. Additionally, these *rimpu* fabrics exhibit aesthetic value through their intricate patterns and motifs, such as *tembe nggoli* and *salungka sarong*. Both *rimpu* variants encapsulate numerous virtues and modesty as they extend below the knee, in contrast to the prevalent contemporary usage of hijabs that primarily cover the chest.

D. Conclusion

The *rimpu* is a customary garment used by the women of the Bima Mbojo tribe, primarily serving as a head covering. The presence of *rimpu* may be traced back to the initial introduction of Islam in the Bima region. According to religious teachings

and mandates, Islam requires women to cover their *aurat* to uphold women's dignity and power. *Rimpu* holds significant cultural significance among the Bima community, serving as a distinguishing emblem that indicates the marital status of Mbojo women. The disparity in social standing is shown through the delineation of *rimpu*. According to *rimpu mpida*, "woman" refers to an individual, unmarried or youthful. In the present context, *rimpu colo* provides evidence suggesting that the female individual in question is currently in a state of matrimony.

Furthermore, this item is notable for its practical use, versatility, and distinctive manner of wearing it. *Rimpu* adorns itself with Bima's traditional *sarong*, *tembe nggoli*, and the *salungka nggoli*. *Rimpu mpida* can be described as a head covering that conceals the face, leaving only the eyes visible. *Rimpu colo* exhibits characteristics similar to the hijab, as it covers the entire face. Specific communities in Bima show robust preservation of the *rimpu* tradition, with the continued existence of *sarong*-based *rimpu* production being particularly noteworthy. It is anticipated that the findings of this study will demonstrate the continued maintenance and preservation of the *rimpu* culture by the inhabitants of Bima, as well as facilitate awareness and understanding of *rimpu* among individuals residing in other places. The protection and transmission of this *rimpu* hold significant importance since it represents an ancestral legacy that should be protected and perpetuated over successive generations.

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