

# THE CONSTRUCTION OF RATI CULTURE IN THE TRAGIC WORLDVIEW OF THE SUMI ETHNIC MBOJO VILLAGE COMMUNITY

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**Abstract-** This abstract explores the construction of rati culture in the tragic worldview present in the Sumi village community of the Mbojo tribe. Rati culture is a philosophical foundation that guides the perspective, values, and behavior in the social and spiritual life of the Mbojo people. This research aims to understand how the Sumi people deal with everyday tragic phenomena, which are reflected in their ritual practices, myths and customary traditions. The research method used was qualitative with an ethnographic approach, involving participatory observation, in-depth interviews, and content analysis of traditional narratives. The results show that the tragic worldview of the Sumi people is influenced by a deep awareness of conflict, suffering and death as an integral part of human life. The cultural construct of rati serves as an interpretive framework that helps them cope with and give meaning to these experiences. Analysis of the results shows that rituals and ceremonies are not only a form of respect for ancestors and spirits, but also a mechanism to collectively manage and deal with tragic experiences. This strengthens the social integration and psychological strength of the Sumi community in facing life's challenges. The conclusion of this study is that the construction of rati culture not only maintains cultural heritage, but also as a source of adaptation power in the face of the dynamics of globalization and modernization. This research contributes to a better understanding of how local communities manage and give meaning to tragic experiences in the context of ever-changing social change.

**Keywords:** Tragic perspective, Rati culture, Sumi village, Mbojo ethnicity.

## I. INTRODUCTION

The ethnic Bima tribe or Dou Mbojo is a tribe that lives on Sumbawa Island. The Mbojo ethnic community is spread across Bima Regency, Dompu Regency and Bima City. Geographically, Bima City is located in the eastern part of Sumbawa Island at 118°41'00"-118°48'00" East Longitude and 8°20'00"-8°30'00" South Latitude. South latitude. Bima City itself has an area of 22.25 km<sup>2</sup>. Bima City has land areas in the form of: rice fields covering 1,923 hectares (94.90% are irrigated rice fields), forests covering 13,154 hectares, moorland and gardens covering 3,632 hectares, fields and huma covering 1,225 hectares, and coastal areas along 26 km. In general, the soil condition in Bima City is dominated by rock mountains,

which causes the average community to farm by planting corn and other perennials (BPS, n.d.2024).

The history of the Bima tribe dates back to prehistory, with archaeological evidence showing the existence of human settlements dating back thousands of years. Over the centuries, the Bima tribe has experienced various social and political changes, including the influence of major kingdoms in Indonesia. In the 17th century, Bima became part of an Islamic kingdom after receiving influence from the Gowa Kingdom in South Sulawesi. This Islamization brought significant changes in the Bima tribe's social and religious systems, integrating Islamic teachings into local customary and cultural practices [2].

Before the arrival of Islam, the people of Bima adhered to animism and dynamism, known as Makakamba-Makakimbi. They believed in the existence of ancestral spirits (marafu) and natural forces that must be respected through various rituals and ceremonies. Although Islam is now the main religion, many elements of the indigenous beliefs have survived and are integrated in daily religious practices.

One important culture that still survives in Bima, particularly in Sumi Village, Lambu Sub-district, is the Rati culture, a purification ceremony for sickly children. According to Abu Di (2024), the word "rati" comes from the Arabic "ratib" which means "to arrange," "to put in order," or "arrangement." In this context, the Rati culture means to reorder or put in order the spiritual balance and health of a sick child. Ratib can also mean a collection of dhikr, salawat, and prayers compiled by a clerical figure, so the naming of Rati is related to the purification process that uses prayers, dhikr, and salawat.

Rati culture reflects the Bima people's belief that illness is not only caused by physical factors, but also spiritual ones. In Rati culture, a sick child will be symbolically cleansed through prayer. In addition, in the process of Rati culture, mantras are recited by shamans, and offerings are made to ancestral spirits in the hope that the child's illness will disappear and his health will recover [2]. Rati culture

illustrates the syncretism between local culture and Islamic teachings in Bima tribal society.

Rati culture holds a deep problem in that children are often regarded as sickly beings, even though there is no medical evidence to support this claim. The diagnosis of a child's health condition is entirely under the authority of the shaman, who acts as the party with full power in determining the child's health status. In the context of Rati culture, children become passive objects who lose autonomy over themselves. They are trapped in the co-optation of traditions that ignore their rights and voice. This creates a situation where the welfare of the child is left entirely to the interpretation of the shaman, which is often not based on science or medicine, but on traditional beliefs that may not be relevant to the real conditions experienced by the children.

This is relevant to the structural genetic theory of [3] which emphasizes that cultural works, including practices and traditions, must be understood in the context of broader social and historical structures. In the case of Rati culture, children's health diagnoses being left to the authority of traditional healers reflects the traditional social structure that places traditional healers as central figures with great power. This shows how values and beliefs passed down through generations shape the collective behavior and thinking of the community. Children who become objects in this culture lose their autonomy, reflecting structural inequalities in the distribution of power and authority. Goldmann's theory invites us to look further into how these socio-historical conditions influence and shape cultural practices such as Rati culture, as well as how this contributes to the preservation of existing social structures.

Goldmann 2013 view of the tragic view, which explains that individuals or groups are often in situations where they are trapped in structural contradictions that they cannot overcome. This describes the conditions that occur in the Bima tribal community, in the context of Rati culture, children are considered sickly beings and have no authority over themselves, so they become passive objects under the power of the shaman. This situation reflects a fragility where children and even society as a whole are trapped in social structures and traditions that ignore individual rights and perpetuate injustice.

According to Goldmann, he explains that this tragic view arises when there is a mismatch between the aspirations of individuals or groups and the existing social structure,

causing them to be trapped in a state of contradiction and inability to achieve the desired change. According to [3], "tragedy is the result of the contradiction between man's aspirations and the limitations imposed by the social structures." In this case, while there may be an awareness of injustice in Rati's cultural practices, the deep-rooted power of tradition and the authority of the shaman makes change difficult. This illustrates the conflict between existing social structures and individuals' aspirations for autonomy and rights over their own bodies and health. As such, conditions in Rati culture not only reflect restrictive social structures, but also highlight the tragic dimensions of individual experiences in such contexts.

This research aims to explain how Rati culture in Mbojo society is based on Lucien Goldmann's theory of tragic worldview. The following three elements are understood as a contradictory world between expectations and reality, the view of God, the view of the world, and the view of man [4].

The view of God in Rati culture has several events that are relevant to the two contradictory circumstances in the concept of tragic God. In Rati culture, it can be seen that the relationship between humans and God in reality is not in accordance with what is expected. In addition, the absence of God's role as judge to prevent injustice reinforces the prejudice of His absence. But there is also a prejudice that what happens in life has a role and will of God.

The view of the world is that everything that is possible according to worldly laws becomes nothing and meaningless before God. According to [3], man only knows the limitations of the world and therefore rejects it. However, his understanding of divine value can only be obtained in the world itself. Humans reject all the limitations of the world, but beliefs about God are still obtained from the world. In this case, a young child already bears a covenant from his ancestors whereby his life will be afflicted with various calamities and sicknesses, and some of his playmates will slowly grow apart and people around him consider him to have a hereditary illness. The injustice of the world towards him makes him sad and always down.

The view of man according to [3] is a man who demands absolutely impossible values. In this case, if the child is not "killed" then it is impossible to recover and will lead to death or a lifetime of madness. This is because in the Rati cultural process there are prayers that are believed by

previous ancestors and can cure the disease. To get out of the curse of Rati culture, a purification ritual is carried out or self-purification from bad things, so that the child can enjoy his life in peace. In the procession of purification, a child must undergo several stages of purification.

## II. METHODS AND PARTICIPANTS

This study uses qualitative research methods that aim to understand the phenomena experienced by research subjects such as behavior, motivation for action, and others holistically and in a descriptive way in the form of words and language in a simpler context. According to [5], qualitative methods are research based on the philosophy of postpositivism, which is used to examine the conditions of natural objects. Here the position of the researcher as a key instrument, with data collection techniques through triangulation, data analysis is qualitative, and research results emphasize meaning over generalization. Research is conducted directly by going to the field and observing the cultural processes that occur so that valid data is obtained. This aims to get accurate and accountable results.

The qualitative approach was carried out using observation, interview, and documentation techniques. Observation aims to feel and understand the knowledge of a phenomenon based on prior knowledge and ideas. First, observing the procession in the room represented by an old grandmother and the child who was about to be married. Also observing the materials used, such as clean clothes, a mattress for the child, coconuts, banana leaves, Javanese bananas, free-range chicken eggs, one plate of rice, and coconut stalks that are put in a container with water with a fire burning on it as a symbol of the strength of the child being killed.

After that, all the prepared dishes are then read the prayer one by one, which will later be eaten by the child being addressed. Second, observe the group outside the room: the parents of the child to be ratified and an ustad. As well as the materials used, such as a pile of bananas that form a mountain, and there is rice on the sides. The way of praying outside the room is guided by an ustad, and then the fathers assent. After that, the food provided outside the room prayed for by the ustad will be distributed to the men to take home.

According to [6], qualitative interviews are conducted because researchers want to find out new information directly from informants. In-depth interviews, referred to as qualitative interviews by [7], have three different types

of interviews in research instruments, which are as follows: a. Structured interviews: have a complete research instrument with answer options that have been prepared for informants; b. Semi-structured interviews: have several questions or reference questions that are key to the interview, but the questions are open-ended and the informants have flexibility in answering the questions; c. Unstructured interviews: give the interviewees the freedom to respond and provide information related to the issue or phenomenon they want to study.

The data collection methods and techniques above are supported by a number of relevant instruments, such as: interview guidelines, recording devices, cameras, tools for taking notes, and so on. However, the most important instrument of this research is the researcher himself with the main equipment called understanding [8]. The informants interviewed were shamans, parents of the child, religious leaders, traditional elders in Sumi Village of Mbojo ethnicity, and related parties.

Documentation is evidence of data collection in research. According to [9], data collection or inventory can be done in two ways, namely: (1) collecting all titles of essays (books and articles) that have been written by people about the folklore of Sumi Village of Mbojo ethnicity; and (2) collecting folklore materials from the words of group members who have folklore and the results are then directly published or archived.

The data generated will be more extensive and the context obtained will be very diverse [10]. The data of this research is direct observation of the Rati culture carried out by the people of Sumi Village, Lambu District, Bima Regency, West Nusa Tenggara. While the data sources are informants involved in Rati culture with the following characteristics:

1. Aged between 20-85 years. The minimum age limit is 20 years and the maximum is 85 years, informants are expected to be able to be good conveyors of information. At that age, humans are generally mature in pronunciation so that they are able to provide information well and clearly according to the needs of the research.
2. Mastering the Bima language. Apart from being at least 20 years old and a maximum of 85 years old, the next requirement for informants is to master Bima language.
3. Born and settled in Bima. The informants chosen in this research must be born and live in Bima. This is so that the

data submitted by the informants has authenticity and has not been mixed or influenced by other cultures.

4. Know the Rati culture story. The last informant requirement is to know the Rati culture.

### III. RESULTS AND DISCUSSION

A tragic outlook is understood as something that is contradictory. According to [3], the tragic view is the opposition between two things, namely the understanding that the world is everything and the rejection that the world is the only place where humans live and exist. The tragic worldview is a space of paradox and dualism.

In the cultural story of Rati, a child suffers from an illness since childhood. The disease must be cured by performing purification or self-purification, so that the disease can be cured from the child's body. On the other hand, the child felt coerced by his parents for various reasons, one of which was that if he did not purify himself, he would go crazy and die.

The ingredients prepared by the parents of the child to be ratified include clean clothes, a mattress for the child, coconuts, banana leaves, Javanese bananas, free-range chicken eggs, one plate of rice, and a coconut stalk that is put into a container of water with a fire burning on it as a symbol of the strength of the ratified child. After all the dishes are prepared, prayers are recited one by one, and the food is then eaten by the child. The second group is outside the room, consisting of men and an ustad, and there is a pile of bananas forming a mountain with rice on the side. The way of praying outside the room is different from inside the room; outside the room, the prayer is led by the ustad and assented to by the fathers. Afterwards, the food prayed for by the ustad is distributed to the men to take home.

Overall, the storyline in Rati culture is a tragic one. The most prominent character is a child who is forced by his parents to be rati. Apart from being forced by the parents, the child is also always frightened by various threats of bad luck.

#### a. Views on God

In Rati culture, we find the tragic life experienced by the child. The relationship between man and God is not in line with what is expected. [3] sees the absence of God's role in human life so that it is called The Hidden God, but God exists in the human mind and does not release demands on

all the behavior of human life. The God of tragedy judges man and makes demands on him; it forbids the slightest compromise and constantly reminds man-who lives in a universe where life is possible only by approximation-that the true vocation is the search for the wholeness and authenticity of God [3].

If one does not come to the promised place, there will be a great calamity for the child who has been killed. Through a dream, the ancestors conveyed that one of the family must perform Rati, if not performed there will be a big problem that befalls the descendants [11].

The quote above describes the situation or place of the agreement of the ancestral spirits to bring offerings that have been agreed upon by their ancestors. If in the process of Rati culture, offerings are not brought, the child will experience life disorders, both mentally and physically, even to the point of becoming crazy. In this case, the tragic state of God is clearly illustrated in the Rati culture, where a child who is not familiar with the culture or traditions of his ancestors is forced to carry out something he never knew. On the other hand, the child is often sickly.

Sumi people believe in the existence of a supernatural spirit in every child born. The Rati culture is carried out for one day, from 6:00 a.m. WITA to 6:00 p.m. WITA, and can only be done on Friday. According to the local community, on Friday God's grace will surely descend and prayers will be answered quickly. The signs of a child being prayed for are that they have a strange attitude and behavior or are different from normal children. People there believe that if there is a child with strange behavior and is often sickly, it must be "rati".

For example, the Rati ritual is divided into two groups: a person who is sick and visited by ancestors must perform the Rati culture. Anyone who doubts the culture will have a big disaster because they do not believe in the existence of Rati culture [12].

In the Rati culture there are two groups, each of which has its own interest in a child who has been pronounced dead. The group in the room is represented by an old grandmother who is believed to have white knowledge or symbolized as a white shawl, a symbol of purity. The local community believes that the grandmother is able to heal the dead person through continuous treatment.

#### b. Views on God

In Rati culture, we find the tragic life of the child. The relationship between man and God is not in line with what

is expected. Goldmann sees the absence of God's role in human life so that it is called The Hidden God, but God exists in the human mind and does not release demands on all the behavior of human life. The God of tragedy judges man and demands it; it forbids the slightest degree of compromise, and constantly reminds man-who lives in a universe where life is possible only by approximation-that the true vocation (life) is the vocation aimed at the search for wholeness and authenticity (God) [3].

If you do not come to the promised place, the greatest calamity will come to the child who has been killed. Through such dreams, the ancestors come to convey that one of the families must carry out rati, if not carried out there will be big problems that befall one of the descendants [11].

The quote above describes the situation or place of the agreement of the ancestral spirits to bring offerings that have been agreed upon by their ancestors, if in the process of Rati culture no offerings are brought the child who is rati will experience life problems, both mentally and physically and until crazy. In this case, the tragic situation of God is clearly illustrated in the Rati culture, how a child who has not known the culture or traditions of his ancestors is then forced to carry out things he has never known. On the other hand, the child is often sickly.

The Sumi ethnic community believes in the existence of a supernatural spirit for every child born. The Rati culture is carried out for one day from the morning at 6:00 am until the evening at 6:00 pm. Rati culture is carried out on Friday and cannot be carried out on other days. According to the local community on Friday the grace of God will surely descend and be quickly granted. The signs of a child being rati are having a strange attitude and behavior or different from normal children. People there believe that if there is a child who has strange behavior and is often sickly, it must be rati.

For example, the Rati ritual is divided into two groups. someone is sick and visited by their ancestors must carry out the rati culture, whoever doubts his culture will get a big disaster because he does not believe in the existence of the rati culture [12].

Rati culture has two groups, each of which has its own interests in a child who has been pronounced. The group in the room represented by an old grandmother and the community there believes the grandmother has white knowledge or is symbolized as a white shawl which means a symbol of purity, there is no claim by the local

community. Because the people there believe through continuous treatment carried out by the old grandmother, and the person being treated is always cured of the disease he is experiencing.

### c. View of the World

According to (Goldmann 2013:52), the tragic vision of the world is that everything that is possible according to worldly law becomes non-existent and meaningless before God. (Goldmann 2013:49) says that everything God demands before the world is impossible. But conversely, all demands regarding the laws of the world are meaningless in the eyes of God).

In ancient times, the rati culture has been passed down from ancestors, when it is not rati, the child will go crazy until he dies. The sign of the rati is a dream from a mother, which is said to convey the news that one of the offspring must be rati [11].

In Rati culture there is a tragic world that causes the child to feel that God is not always there for him when he asks for help, the child feels that he is constantly haunted by supernatural things. Thus causing sickness and confusion about himself. So Goldmann's tragic worldview approach is considered relevant to see the absence of God's role towards the child who wants to be killed.

Man knows the limitations of the world and therefore rejects it. His understanding of the value of divinity, however, can only be obtained in the world itself. Man rejects the limitations of the world, but his belief in God is still strictly obtained from within that world. (Goldmann 2013:52) says his rejection remains within the world, both because it is this world that he rejects and because it is only through this movement of rejection that tragic man can know himself and understand his own limitations.

If not rati will become crazy one can know who will do rati parents sia children, shamans, ustad. Rati can also be done by people who do not have children, if dirati will get one. The characteristics of children who want to be rati are sickly, shortness of breath, not all families are rati and there is only one family in the offspring [12].

The quote above explains that everything that is possible according to worldly law becomes nothing and meaningless before God. Man only knows the limitations of the world and therefore rejects it. His understanding of the value of divinity, however, can only be obtained in the world itself. Man rejects all the limitations of worldliness,

but the belief in God is still obtained from the world. In this case, a young child already bears a covenant from his ancestors in which his life will be afflicted with various calamities and sicknesses, and some of his playmates will slowly grow apart and people around him consider him to have a hereditary disease, the injustice of the world towards him makes him sad and always down.

### 3. View of Man

Goldmann explains in the tragic worldview element that tragic man has two important characteristic features of tragic man that must be noted if we are to see him as a coherent human reality: the first is that he makes this absolute and exclusive demand for impossible values; and the second is that, as a result of this possibility, his demand is for 'all or nothing', and he is completely indifferent to degrees and approximations, and any concept that contains the idea of relativity (Goldmann 2013:62).

I am a descendant who has a white robe, when someone comes and tells me the condition of one of his children, I immediately know because I am whispered by the spirit of the ancestor. The ancestor was a descendant of a king named the son of Kahir, a very holy man. The ancestor brought a white robe symbolizing to treat people who are sick, the Koran and verses of remembrance. Whatever the heirloom is as a sacred requirement in the Rati ritual process. If there is no one of them, it is not perfect in carrying out the Rati ritual [12].

In this case if the child is not "diratikan" it is impossible to recover and will cause death or become crazy for life, because in the Rati cultural ritual process there are prayers that are believed by previous ancestors and can cure the disease he is experiencing, to get out of the curse of Rati culture, then purification or self-purification is carried out from bad things, so that the child can look at life calmly. In the procession of purification, a child must undergo several stages of purification.

With this paradoxical attitude, man is at once king and slave, devil and angel (Goldmann 2013:63). In this position, tragic man is in two states of view regarding God, namely God is considered absent to help the circumstances of bad luck and misfortune that befall humans, but on the other hand God is considered present when seen from His greatness, and human demand for created truth and justice. God, who is absent from the world when viewed from the angle of human misfortune, becomes present in the world when viewed from the angle of his greatness, and from the angle of human demands for justice and truth.

The process of rati culture is carried out the child must be bathed and dressed in clean clothes, and the food ingredients that are prepared must be in accordance with the duties and functions that have been given by the shaman or ustad, neither less nor more. Rati culture must be carried out on Friday night because Friday is considered a good day and full of blessings. In the process, the child who is ratified must not go anywhere during the Rati culture, if he violates something unwanted will happen or the child can go crazy. [12]

First, the child must be bathed with water that has been prayed for by a shaman or ustad, then a clean shirt that has been provided by the child's parents. Second, carrying out the Rati culture must be done on Friday, because according to the belief of the local community it is on Friday that all God's blessings and mercy come, besides that Friday is believed to be a good day to do everything. Third, a child who will be Rati, is required to eat fruits provided or that have been read by the shaman or ustad, such as bananas, coconut water, rice and various other fruits.

After the purification is done, the child cannot go anywhere for a while, because he must be watched, whether he has completely recovered from the disease or not. After all the stages have been carried out, the child is confirmed to be cured of the illness. Thus, the child can enjoy life like any other child. The turning point is considered to have occurred if it has been "turned off". It is said that if the child migrates after performing the Rati culture, then he will always be guarded by good spirits. The child will get peace and always be showered with happiness, and all positive things will always come his way.

From the three elements of the tragic worldview described above, a conclusion can be drawn that humans are absolutely the mediator of the fragility of God and the world. Because human value and power are smaller than the value of God and the world, humans become claimants of God's greatness for their behavior in the world. Humans consciously understand the expectations and realities faced in life in the world and under the auspices of God.

For (Goldmann 2013:62), the tragic elements of God, the world, and man are not paradoxical in themselves. God as God is never ambiguous and paradoxical, just as man as man in himself is also not problematic, the world in himself also does not experience tragic problems. It is the encounter between God, the world, and man in the same

time and space that gives rise to tragic visions and tragedies.

- [11] Nurjeneh, "Budaya Rati," 2024.  
[12] Ardandy, "Budaya Rati," 2024.

#### IV. CONCLUSION

Based on the results of research conducted in the Mbojo ethnic Sumi village on Rati culture using Goldmann's tragic view which is divided into three elements, views of God, views of the world, views of humans. A culture and cultural practice that involves various things in it such as community knowledge about one's misfortune, cultural concepts or culture about healing and the role of shamans, and *ustad* towards the child which is interpreted as still being personal, both in terms of implementation and involving many interests in it.

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