

Discourse Analysis of the Representation of Religious Dimensions in Wedding Ceremonies: A Microstructure Analysis

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Abstract

This study explores the religious dimensions embedded in traditional Sasak wedding ceremonies, specifically through the microstructural analysis of utterances used in the sorong serah ritual in Lombok, Indonesia. Recognizing that religious values are deeply ingrained in cultural expressions, the research investigates how language functions as a vessel for spirituality, social hierarchy, and cultural identity. Employing a qualitative design, the study focuses on textual and contextual interpretations of ritual utterances delivered by pembayun (ritual speakers). Data were collected through purposive sampling, using observation sheets and semi-structured interviews with cultural informants, and analyzed via Miles and Huberman's qualitative framework: data condensation, display, and conclusion drawing. Findings reveal that the sorong serah utterances, composed primarily in Kawi and Old Javanese, exhibit complex sentence structures, elevated diction, and rich symbolic language. Microstructural features such as humble pronoun use, passive constructions, repetition, and metaphor reflect humility, divine submission, and reverence for elders – mirroring Islamic teachings and Sasak adat values. These utterances not only serve ritualistic purposes but also reflect the everyday socioreligious norms of the Sasak people, reinforcing communal harmony, spiritual consciousness, and ethical conduct. The study highlights that ritual speech is not isolated from daily life but serves as a linguistic reflection of the Sasak worldview. Future research could expand the analysis to other ethnic groups in West Nusa Tenggara, comparing microstructural elements across diverse ceremonial languages to deepen understanding of Indonesia's linguistic and religious pluralism.

Keywords: Discourse analysis; Religious dimensions; Wedding Ceremony; Macrostructure analysis

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INTRODUCTION

The religious dimension is often reflected in every traditional activity or ceremony, especially among communities with a strong attachment to religious values. According to Waserman-Soren (2016), the presence of religion in various community activities shows a belief that every action must be in synergy with the will of the Creator. In this view, religion is not merely a separate spiritual aspect, but rather an integrated part of daily life, including the implementation of traditions and customary practices (Firman et al., 2024; Suzanawaty et al., 2021).

A concrete manifestation of this religious dimension can be seen in the use of language filled with spiritual meaning, as found in the wedding ceremonies of the Sasak community in West Nusa Tenggara. In this context, language is not merely a tool for communication but also a sacred medium that represents religious values (Irawan & Haerazi, 2021; Saragih et al., 2021; Widhi et al., 2023). Therefore, this study aims to reveal how the religious dimension is reflected in the utterances used during the wedding ceremony and how the community interprets the role of language as part of their expression of faith and culture.

The utterances used in the wedding ceremony of the Sasak people are an integral part of a cultural tradition passed down through generations (Herlina, 2023; Rosana et al., 2018). One of the languages used in the ceremony is the Kawi language, which not only holds historical value but is also rich in spiritual and symbolic meaning. This language is employed in various stages of the wedding rituals, particularly during the *sorong serah* stage, also known as *aji krame*. The use of Kawi language in this context is not just a means of communication, but also an expression of respect for the ancestors and a representation of the Sasak people's religious beliefs (Sugianto & Hasby, 2023). The *sorong serah* procession is a significant moment that marks the union of two families and, in practice, the language used is filled with moral messages, customary values, and deep religious dimensions.

Marriage traditions in the Sasak community share structural and customary similarities with other ethnic groups in West Nusa Tenggara Province (NTB), such as the Bima and Samawa (Sumbawa) tribes (Sugianto & Kamarudin, 2021). Although these three groups have different cultural roots, they all regard wedding ceremonies as important symbols within their social structure. For example, the Bima ethnic group has seventeen stages in their traditional wedding procession, starting from *la rose ro la ludi* (secret visit) to the final stage called *pamaco*. These stages not only illustrate the complexity of Bima society's social structure but also reflect how cultural and religious values are embedded in every social activity (Sukenti et al., 2016).

Similarly, the Samawa people have a series of ceremonies that are equally rich in meaning. Stages such as *bajajak*, *bakatoan*, *badenung*, *basaputis*, up to *barodak rapancar* and finally the *nikah* or *wakat* ceremony show that each community in NTB has its own distinct customs for celebrating the sacred moment of marriage (Rosana et al., 2018; Sukenti et al., 2016). Each of these rituals is accompanied by traditional utterances that carry noble values, moral teachings, and life advice considered relevant for household life. Meanwhile, the Sasak people in Lombok also possess a rich cultural heritage preserved through their marriage traditions. Their customary wedding procession begins with *memaling* or *melaiqang* (eloping with the bride-to-be), followed by *sejati* (agreement between families), *nyelabar* (public announcement), *nuntut wali* (requesting a guardian for the marriage), *ijab qabul*, and various other rituals such as *begawi*, *rebak pucuk*, *sorong serah/aji krame*, and *nyongkolan* (bridal parade). Each stage incorporates customary elements, social values, and spiritual aspects that reflect how the Sasak community sanctifies the institution of marriage.

In the context of this study, the focus is placed on analyzing the traditional utterances in the *sorong serah* ceremony carried out by the Sasak people in Lombok. This ceremony is considered one of the most sacred stages in the wedding tradition as it marks the formal union of two extended families and the customary legitimization

of the marriage. During this ritual, representatives from both families deliver traditional utterances in the Kawi language, filled with symbolism and religious nuance (Rosana et al., 2018). This study views these utterances not only as forms of ritual communication but also as texts with micro-linguistic structures that can be systematically analyzed.

To analyze the discourse in the *sorong serah* ceremony, the approach used is microstructure analysis. Keumala et al. (2022) explains that microstructure refers to the small-scale elements of a text, such as sentence construction, paragraph organization, word choice, and the use of figurative language, all of which contribute to detailed meaning construction. In this framework, utterances in wedding ceremonies are not only interpreted based on content but also in terms of how the message is constructed linguistically. Sentence structure, grammar, and diction reflect the cultural and religious values held by the Sasak community. In addition, cohesion or the interconnectedness of elements in the discourse is also a key focus, as it shows how these utterances are arranged to be comprehensible and meaningful to the ceremony participants. In line with Sieradzka-Baziur (2024), microstructure can also be used to examine linguistic aspects in the context of culture and spirituality. He emphasizes the importance of analyzing sentence structure, grammatical arrangement, word choice, and figurative language as the main elements in micro discourse analysis. In this study, all these aspects are identified in the traditional utterances of the *sorong serah* ceremony and are interpreted to uncover the religious dimensions embedded within them.

Previous studies have also used the microstructure approach, but they have generally focused on written literary texts such as poetry, short stories, or novels that reflect cultural and religious values in narrative form. For instance, studies by Bagdad (2025), Rosana et al. (2018), and Sukenti (2016) explored microstructure in classical and contemporary literary works that exhibit local cultural representations through written texts. In contrast, this study focuses on oral discourse that is ritualistic in nature and used in direct socio-religious contexts. In other words, this research contributes to expanding the scope of microstructure analysis from written texts to oral texts that carry strong social and spiritual functions.

This study offers a novel approach in the discourse analysis of traditional ceremonies, particularly within the cultural context of Lombok. The analysis of utterances in the *sorong serah* ritual is not only significant for understanding the linguistic structure of ritual speech but also opens up opportunities to interpret the hidden religious values contained within the oral text. By employing a microstructure approach, this research is able to trace how religious meanings are constructed and conveyed implicitly through word choice, sentence structure, and symbolic language used by the speakers. This study follows two research questions.

1. What is the microstructural form of the *sorong serah* ceremonial utterances that reflects the religious dimension?
2. Do the *sorong serah* ceremonial utterances represent the culture of the Sasak community in everyday life?

RESEARCH METHOD

Research Design

This research employs a qualitative approach to investigate the microstructural forms of *sorong serah* ceremonial utterances, which are deeply embedded in the religious and cultural life of the Sasak community on the island of Lombok. The *sorong serah* ceremony, as part of traditional Sasak marriage rituals, serves as a rich linguistic and spiritual site where social values, religious beliefs, and cultural practices are articulated through highly stylized and symbolic language. A qualitative design is considered most suitable for this type of inquiry, as it allows the researcher to interpret language not merely as a communicative tool, but as a reflection of cultural identity and religious worldview. Through qualitative methods, such as close textual analysis and contextual interpretation, the study delves into how sentence structure, word choice, and symbolic expressions in *sorong serah* utterances convey layers of meaning related to faith, humility, respect, divine order, and ethical conduct.

Moreover, qualitative research emphasizes the importance of understanding meaning from the perspective of the participants and their cultural context (Creswell, 2009). It enables the researcher to appreciate the significance of ceremonial utterances as lived, embodied experiences that go beyond the surface level of words. By examining the microstructure—such as syntax, diction, repetition, metaphor, and cohesive devices—this study uncovers the spiritual undertones and ritual functions that give these utterances their sacred weight. In doing so, qualitative inquiry provides the analytical flexibility and interpretive richness necessary to explore the intricate relationship between language, religion, and cultural tradition within the Sasak community.

Instruments and Data Collection Technique

In collecting the data, the researcher was equipped with observation sheets and interview guidelines as instruments. The data were obtained from several texts that presented utterances delivered during the *sorong serah* ceremony. The data consisted of words, phrases, and complete sentences. The researcher collected the data by positioning themselves as a human instrument. This qualitative research emphasizes the central role of the researcher as a human instrument, which is crucial in understanding the cultural and contextual nuances of ritual utterances. The use of observation sheets allowed the researcher to systematically document linguistic features and ceremonial contexts, while interview guidelines helped guide conversations with cultural informants and ritual participants. The data drawn from words, phrases, and sentences were not merely linguistic units, but also carriers of symbolic and religious meaning. By immersing themselves in the field, the researcher was able to observe directly, interpret deeply, and interact responsively with the cultural setting of the Sasak community.

Data Analysis

The data collected in this study were analyzed qualitatively through several key stages: data condensation, data display, and verification and conclusion drawing (Miles et al., 2016). Each of these steps played an essential role in ensuring that the analysis captured the depth and complexity of the *sorong serah* ceremonial utterances. Data condensation involved the process of selecting, simplifying, and organizing the raw data obtained from observations, textual utterances, and interview transcripts. At

this stage, the researcher focused on identifying key linguistic elements—such as specific words, phrases, and sentence structures—that reflected religious values, humility, and ritual functions. Irrelevant or repetitive data were reduced, while meaningful patterns and themes were highlighted to sharpen the focus of analysis.

In the data display stage, the researcher presented the condensed data in structured formats, such as tables, matrices, or narrative descriptions. This step allowed for clearer visualization of emerging categories, including aspects of microstructure like syntax, diction, figurative language, and cohesion. It also helped in tracing how certain utterances were repeatedly used to convey spiritual reverence and cultural norms.

Finally, the process of verification and conclusion drawing involved interpreting the displayed data to confirm findings and draw meaningful conclusions. The researcher compared patterns across data sources to ensure credibility and consistency. The conclusions were not only drawn from linguistic analysis but also grounded in the cultural and religious context of the Sasak community. Through this iterative and reflective process, the study was able to derive nuanced insights into how ritual language functions as a carrier of faith and cultural identity.

RESULTS AND DISCUSSION

Results

What is the microstructural form of the sorong serah ceremonial utterances that reflects the religious dimension?

In the sorong serah ceremonial utterances show religious dimensions as faith, belief systems, moral, ethical teaching, and ritual practices. The utterance of sorong serah are uttered by Pembayun (speakers) can be found as follow.

Inggih mangdane datan kebaos dumrajak, yogye malih titiyang ngatur aken salam panembrame hiking kebaos punang salam adat Sasak rat adat Sasak kang pininjul kakng utami katung dumeteng maring ragendane hagung kang dados panji penampi, kebaos hugi pangarseng wacane, titiyang matur nurge agung-agung nurge. (Kawi Language)

English versions: "Therefore, I am not worthy to speak carelessly or presumptuously; instead, I must first offer my respectful greetings and customary request for permission to all the noble and esteemed Sasak customary leaders who are present and have become the banners of welcome, the dignitaries, and the openers of this discourse. With utmost respect, I extend my highest salutations and noble prayers."

The utterance "*Inggih mangdane datan kebaos dumrajak, yogye malih titiyang ngatur aken salam panembrame hiking kebaos punang salam adat Sasak rat adat Sasak kang pininjul kakng utami katung dumeteng maring ragendane hagung kang dados panji penampi, kebaos hugi pangarseng wacane, titiyang matur nurge agung-agung nurge*" exhibits a rich microstructure characteristic of ritual discourse. The sentence is complex and ceremonial in nature, composed in a long and flowing style typical of traditional speech delivered during sacred or communal events. Its construction involves multiple clauses linked through both coordination and subordination, which collectively create a rhythmic sequence conveying deep respect and humility. The opening clause, "*Inggih mangdane datan kebaos dumrajak*" (Thus, it is not appropriate for me to speak presumptuously), functions as a preface that justifies the speaker's cautious approach before moving toward a formal act of verbal reverence.

Grammatically, the utterance is shaped by passive and reflective forms that emphasize modesty. The speaker deliberately minimizes their position through the use of the humble first-person pronoun *titiyang*, while uplifting the status of the audience – particularly the elders – through third-person references such as *ragendane hagung* (great elders). This linguistic hierarchy underscores the deep cultural value placed on respect for authority and seniority. The presence of honorifics like *hagung* (great), *pininjul* (noble), and *utami* (principal or foremost) highlights a ritual humility that aligns with both cultural and religious norms, particularly those emphasizing submission to divine and communal order.

The diction employed in the utterance is marked by a high degree of formality and sacred tone. Terms such as *dumrajak* (arrogant or presumptuous), *panembrame* (respectful greeting), and *nurge* (to pray or plead) reflect not only linguistic refinement but also spiritual depth. Many of the words draw from archaic registers, particularly Kawi and Old Javanese, which lend the utterance a sacred aura and connect it to a historical continuum of spiritual and cultural expression. The use of reduplication in *agung-agung nurge* intensifies the sentiment, emphasizing sincerity and reverence in a way that is common in both poetic and spiritual traditions. Such repetition serves not just as a linguistic ornament, but as a mechanism for reinforcing the spiritual weight of the speaker's plea.

The utterance also employs rich figurative language and symbolism. The term *panji penampi* (banner of acceptance) functions metaphorically, symbolizing the elders as bearers of tradition and gatekeepers of legitimacy. These figures are not only social authorities but are positioned as spiritual intermediaries, reinforcing their sacred role in the ceremony. Furthermore, the phrase *matur nurge* (delivering exalted prayers) evokes a religious image of supplication, signaling the speaker's dual orientation: humility before the community and surrender before the divine. This reflects a vertical dimension of religiosity, where language becomes a channel for aligning oneself with both societal and cosmic order.

Cohesion in the utterance is achieved through repetition and parallel structure, particularly in the consistent invocation of greetings, prayers, and terms of acknowledgment. The logical flow of the utterance is facilitated by sequencing phrases such as *inggi mangdane* (therefore) and *yogy malih* (more appropriately), guiding the listener from justification to greeting, and finally to a solemn prayer. This structure not only enhances the clarity and gravity of the message but also mirrors the ceremonial nature of the event, where order, intention, and reverence are paramount.

The microstructure of this utterance reflects a deeply spiritual and culturally embedded form of expression. Every linguistic element – from structure and grammar to diction and symbolism – functions in harmony to communicate reverence, humility, and spiritual sincerity. It is through this intricate layering of meaning that the utterance transcends ordinary speech, becoming a ritualized act of devotion and respect within the sacred context of the *sorong serah* ceremony.

How the sorong serah ceremonial utterances represent the culture of the Sasak community in everyday life?

The *sorong serah* ceremonial utterances are rich in lexical choices that reflect the deep cultural values of the Sasak community. Words such as *titiyang*, *ragendane hagung*, and *panji penampi* are not merely honorifics used in ceremonial contexts but

are linguistic representations of the community's hierarchical and communal social structure. These terms mirror everyday interactions where similar language is used when addressing elders, religious leaders, or during community deliberations. Such usage illustrates the deeply rooted values of respect (*tatingai*), humility (*sopan santun*), and social order that govern Sasak social life.

Ritual language used in *sorong serah* is also a reflection of religious practices deeply embedded in daily life. Terms like *nurge* (to pray or plead) and the formulaic patterns of greetings and blessings demonstrate the seamless integration of religious expressions into routine activities. Whether in prayer before meals, travel, or work, Sasak people consistently engage in verbal rituals that echo the ceremonial utterances. This illustrates how Islamic teachings and *adat* (customary traditions) coexist and are internalized in daily habits, forming a spiritual rhythm that underpins their worldview.

The utterances also express a strong sense of kinship and collectivity. Phrases such as *rat adat Sasak* (all of Sasak customs) and *ngatur aken salam panembrame* (deliver respectful greetings) emphasize communal identity and unity. This reflects the broader social practices of cooperation like *begibung* (eating together) and *gotong royong* (mutual assistance), which are fundamental to Sasak social life. Decisions are often made communally, and the language of *sorong serah* reinforces this collective orientation, embedding it within ceremonial speech.

Moreover, the style of language employed reveals a preference for harmony and non-confrontational communication. Expressions like *datan kebaos dumrajak* ("I am not worthy to speak presumptuously") reflect an indirect, deferential style of speaking that aims to avoid conflict and preserve *rukun* (social harmony). This linguistic modesty is not limited to ritual but is a recurring feature in everyday interactions, where indirectness is preferred as a form of social politeness and emotional intelligence.

The aesthetic dimensions of the utterances—seen in the use of Kawi, poetic phrasing, and balanced parallel structures—highlight the Sasak community's strong oral tradition. These stylistic choices demonstrate an appreciation for verbal beauty and storytelling, values that continue in daily life through the performance of *pantun* (rhymed verse), *seloka* (proverbs), and formal orations. These cultural practices not only entertain but also educate and transmit values across generations.

Gender and role dynamics within *sorong serah* also reflect broader societal structures. Men typically take the role of orators and public representatives, while women's roles, though less visible in the ceremony, are crucial in preparation and preservation of the rituals. This mirrors the gendered division of labor and responsibility in Sasak daily life, where both men and women contribute to cultural continuity through their distinct yet complementary roles.

The language of *sorong serah* also connects closely with *awig-awig*, the customary laws that guide behavior in Sasak villages. Principles such as respect for elders, consensus-building, and ethical behavior found in these utterances are also embedded in *awig-awig*. This indicates that ceremonial speech is not isolated from daily practices but rather an extension of a normative system that structures everyday life.

Furthermore, the repetition of religious-cultural concepts like *agung-agung* (great or exalted) in both ritual and daily expressions reveals how spiritual language

permeates all areas of life. Whether in formal ceremonies, personal prayers, or social greetings, these exalted terms reinforce a consistent moral and spiritual vocabulary that shapes the cultural imagination of the Sasak people.

In essence, the *sorong serah* ceremonial utterances function as more than just ritualized language for special occasions. They encapsulate the Sasak worldview, embodying the linguistic, ethical, spiritual, and communal dimensions that define their way of life. The words spoken during the ceremony are not only symbolic but performative—they reaffirm the values lived daily. Thus, what is spoken ritually is indeed a reflection of what is lived communally, serving as a cultural blueprint for Sasak identity and continuity.

Discussion

The *sorong serah* ceremony of the Sasak community is far more than a cultural tradition enacted during marriage; it is a deeply spiritual and linguistic expression of the community's religious worldview. Central to the ceremony is the utterance spoken by the *pembayun*—a ritual speaker who serves as the voice of one family to another—delivered in poetic, elevated language often derived from Kawi, a classical form of Old Javanese. When viewed through a microstructural lens, these utterances reveal the intricately layered religious dimensions embedded in both form and content. The structure of the speech, its diction, and symbolic patterns not only perform ritual functions but also embody a continuous thread of religious belief, moral philosophy, and social order rooted in Sasak Islamic tradition.

The sentence structure of the utterances reveals an elaborate and ceremonial style, marked by long, flowing clauses arranged in a hierarchical and sequential manner (Rosana et al., 2018). The utterance “*Inggih mangdane datan kebaos dumrajak...*” exemplifies this: the speaker opens with an expression of unworthiness to speak presumptuously, thereby establishing a humble stance. This linguistic humility reflects a deep internalization of religious teachings that value modesty before both God and fellow human beings. In Islam, as well as in traditional Sasak values, humility is a moral virtue (Herlina, 2023). The speaker, by presenting themselves as unworthy, aligns with the Qur’anic ethic of *tawadhu'* (humbleness), indicating a spiritual orientation toward submission, reverence, and ethical propriety.

Grammatically, the utterances rely heavily on passive and reflexive forms. The speaker refers to themselves using *titiyang*, a humble pronoun, and elevates the addressee using third-person references like *ragendane hagung* (great elders). This grammatical distancing serves two functions: it positions the speaker as a respectful supplicant, and it sacralizes the audience, who symbolically represent tradition, ancestral legitimacy, and, by extension, divine will. Such linguistic strategies reveal a deeply embedded religious dimension where social interaction becomes a reflection of theological principles (Anwar et al., 2019). In many Islamic traditions, hierarchy and respect are not simply social constructs but mirror the divine order of creation, where each being has a place and function under God’s will. Thus, the microstructure of the utterance reflects an ethics of speech rooted in both *adat* and *agama*.

The diction of the *sorong serah* utterances further emphasizes their spiritual quality. Words such as *panembrame* (respectful greeting) and *nurge* (to pray or plead) are not only high-register terms, but are also infused with religious connotation. The use of *nurge*, particularly in the repeated phrase *agung-agung nurge*, invokes an image

of deep supplication, a theme that resonates strongly within Islamic devotional practice. Repetition, a rhetorical strategy also common in the Qur'an, intensifies emotional sincerity and spiritual resonance. The poetic and formulaic nature of these utterances positions them as verbal rituals—spoken prayers dressed in cultural performance. Each word, each phrase, becomes a vehicle for religious sentiment, conveying more than what is spoken on the surface.

Symbolism is another powerful feature of the microstructure that encodes religious meaning. The metaphor *panji penampi* (banner of acceptance) used to refer to the elders, portrays them not merely as family representatives but as standard-bearers of tradition and legitimacy. In Islamic and Sasak cosmology, the notion of receiving or accepting (*penampi*) carries theological weight—it signals divine approval or societal blessing. The elders, then, become both custodians of ancestral heritage and mediators of divine sanction, suggesting that the ceremony itself is not just a human arrangement but a spiritually endorsed union. The speech of the *pembayun*, therefore, does not merely narrate or explain but performs a sacred function—binding individuals, families, and spiritual realities in one uttered act.

Beyond structure and symbolism, the *sorong serah* utterances are also reflections of the everyday spiritual life of the Sasak people. The same values and expressions found in the ceremony permeate daily speech and behavior. Words such as *titiyang*, used to indicate humility, and the invocation of blessings and prayers in daily greetings mirror the performative aspects of the ritual language. Prayers before meals, before journeys, and in daily interactions represent the continuity of spiritual consciousness beyond ceremonial contexts. Religion, in the Sasak worldview, is not compartmentalized into moments of formal worship but woven into the fabric of social life. Thus, the utterances function as a mirror of the lived religion—a form of *ibadah* (worship) manifested through language.

Communal identity is another religious dimension underscored through the *sorong serah* utterances. Phrases such as *rat adat Sasak* (all of Sasak customs) affirm a collective cultural and spiritual identity. The invocation of shared tradition not only legitimizes the marriage within the community but reinforces a sense of belonging to a larger moral and spiritual order. This collectivism echoes the Islamic principle of *ukhuwah* (brotherhood), where the well-being of the individual is tied to the well-being of the community. The ritual speech thus becomes a moment of reaffirming the bonds of *tauhid*—unity not only with God but with fellow believers.

The preference for harmony and non-confrontational language in the ceremony also carries a religious dimension. Avoiding direct speech, using phrases like *datan kebaos dumrajak*, reflects the Sasak cultural ethic of *rukun* (social harmony), which is supported by Islamic teachings that discourage arrogance and divisiveness. Language becomes a tool of peacekeeping, an instrument for enacting the spiritual principle of *rahmah* (compassion and mercy). In a world where speech has the power to wound or heal, the *sorong serah* utterance opts for healing—upholding not just decorum, but divine ethics.

Even the oral and artistic features of the utterance carry spiritual significance. The use of poetic structures, classical language, and rhythmic repetition reflects an aesthetic that links beauty with truth—a concept resonant in Islamic mysticism. The recitation of such utterances is not unlike the *tilawah* (recitation of Qur'an), where

articulation is an act of devotion. In this sense, the *sorong serah* is not only a cultural performance but a form of oral worship, where speaking becomes sanctified.

Gender dynamics in the *sorong serah* ceremony also reflect religious structure. While men serve as vocal orators, women's contributions through ritual preparation and cultural transmission embody the Quranic concept of complementary roles. Their work, though less visible, is foundational to the ceremony's success and spiritual legitimacy. This reflects the integrated view of labor and piety in Islamic and Sasak thought, where action—seen or unseen—is judged by intention and communal benefit.

The connection between *sorong serah* utterances and *awig-awig* (customary law) further demonstrates the integration of the sacred and the social. Just as Islamic jurisprudence governs behavior based on divine command, so too do Sasak customs regulate moral and social life through spiritual authority. The ceremonial language is not isolated but embedded in a larger normative system that guides everyday behavior. The words of the *pembayun* serve as verbal reminders of what is right, good, and divinely aligned.

In conclusion, the religious dimension in the microstructure of the *sorong serah* utterances is multifaceted, encompassing faith, ethical conduct, prayer, symbolism, and social order. These utterances are far more than ceremonial; they are a condensed expression of the Sasak religious worldview. The language used, the structure it takes, and the values it reflects reveal a community in which religion is not confined to the mosque or the scripture but lives and breathes through ritual, speech, and interaction. In speaking these words, the *pembayun* is not only fulfilling a cultural obligation but enacting a sacred performance—one that unites the human with the divine, the communal with the spiritual, and the spoken with the eternal.

CONCLUSION

This study has demonstrated that the *sorong serah* ceremonial utterances of the Sasak community are not merely cultural artifacts but richly layered linguistic expressions that reflect a deeply rooted religious worldview. Through a microstructure analysis, the utterances reveal intricate sentence constructions, elevated diction, symbolic language, and a consistent tone of reverence—all of which embody the moral, spiritual, and social values upheld by the Sasak people. The use of Kawi and Old Javanese in these utterances enhances their sacred aura and affirms continuity with ancestral tradition. The deliberate choice of humble pronouns, passive structures, and formulaic greetings illustrates how religious humility, respect for elders, and collective identity are woven into the fabric of ritual speech.

More than a linguistic formality, these utterances perform a sacred function: they sanctify the union of families, reinforce social hierarchies grounded in faith, and reflect the principles of *tawadhu'*, *ukhuwah*, and *rukun* as core tenets of both Islamic and Sasak ethical frameworks. The study also finds that these ritual expressions are not isolated from daily life but actively shape and mirror the everyday interactions of the Sasak community. Language used in *sorong serah* ceremonies resonates in ordinary speech, prayers, and social behaviors, proving that the ritual is a microcosm of the community's lived religion and cultural continuity.

Ultimately, the *sorong serah* utterances serve as a form of oral worship—where words become vessels of devotion, cultural memory, and spiritual affirmation. This

research contributes to discourse analysis by expanding the application of microstructure frameworks to oral, culturally embedded texts. It also invites further comparative studies across Indonesian ethnic traditions to uncover how language continues to be a profound medium of faith and identity in pluralistic societies.

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