

The Role of the Saidina Ali Institute in Staging the *Dzikir Bermadah* Education on Lengkang Island, Belakang Padang Sub-district

*Sofia Madonna, Ardipal, Syeilendra

Master Program of Social Science, Postgraduate School - Universitas Negeri Padang
*E-mail: donadisra@gmail.com

Received: 10 Jan. 2022, Revised: 15 Jun. 2022, Accepted: 20 Jun. 2022

ABSTRACT

Belakang Padang is one of the sub-districts in Batam City which is famous for having various types of art that are different from other regions and are a hallmark of the region. One of the traditional arts originating from Belakang Padang Sub-district and very famous for its uniqueness, skill, skill and second to none is *Dzikir Bermadah* from Lengkang Island. *Dzikir Bermadah* art is a Malay performing art that is highly developed at this time and has become the pride of the community, especially in Belakang Padang Sub-district as a medium for conveying aspirations through poetry that will be conveyed in this *Dzikir Bermadah* performance. As an island directly facing Singapore, this art is expected to be an asset that can attract tourists to always come to the islands in the Belakang Padang Sub-district. In preserving and developing the *Dzikir Bermadah* art, an institution that plays an important role is needed, namely the Saidina Ali Institute. The Saidina Ali Institute as a cultural institution has the role of managing local cultural diversity, preserving Malay culture in society as a legacy left behind, and passing on and developing Malay culture from generation to generation. In addition, the Saidina Ali institution also plays a role in the development of existing culture, both for development and as a regional asset in Belakang Padang Sub-district.

Keywords: *Saidina Ali Institute, Dzikir Bermadah, Lengkang Island, Belakang Padang.*



This work is licensed under the Creative Commons Attribution-ShareAlike 4.0 International License

INTRODUCTION

One of the oldest tribes and indigenous tribes in the Riau Islands is the Malay tribe. The existence of this Malay tribe can be seen in the Malay kingdoms that have existed for a very long time in the Riau Islands, especially the Riau-Lingga Kingdom and the Riau Sultan Grand Mosque on Penyengat Island, Tanjung Pinang which is the capital of the Riau Islands so that the culture that has existed from the time of the kingdom is still very strong in island areas, especially the Belakang Padang Sub-district of Batam City. The cultural diversity of the Malay community, ranging from music, dance, and singing, is still very common, especially in hinterland areas such as Belakang Padang Sub-district. This culture is still preserved around the islands with evidence that there are still many events featuring traditional Malay arts of music, singing, and dance.

Talking about traditional performing arts, we encounter many types of performances in our country with different forms and structures. In Indonesia, differences in traditional arts are characteristic of one region or community and other regions or communities and develop in areas where traditional arts are located. So that if these traditional arts are maintained, developed, and preserved, then these arts cannot be separated and released from the area or community where they traditionally arts develop. Like the traditional arts

on Lenggang Island, Belakang Padang Sub-district, of the many Malay arts that developed on this island, the most famous today is the *Dzikir Bermadah* art. *Dzikir Bermadah* is a complex performance art in which there are dances, music as well as songs, songs are conveyed containing advice or messages, requests, satire, and rhymes. In the *Dzikir Bermadah* performance, *Dzikir Bermadah* consists of 15-30 people including 1 carpenter (singer/messenger), 5-6 musicians, and the rest as crew members (dancers), between carpenters and crew members singing back and forth. Initially, the *Dzikir Bermadah* performance was only used in religious events such as the Prophet's Birthday and Islamic holidays as a medium of entertainment, but eventually, it has good potential to continue to grow and develop on Lenggang Island, Belakang Padang Sub-district, and the surrounding islands.

This *Dzikir Bermadah* art was born and developed on the islands in Belakang Padang Sub-district, especially Lenggang Island which is still related to traditions and customs which are still very strong. Therefore, this *Dzikir Bermadah* traditional art can be used as a potential that can be used for the needs of the community in carrying out the order in the life of its people so that this art continues to develop and be taught by art galleries around Belakang Padang Sub-district. One of them is the Saidina Ali Institute which is located on Lenggang Island, Belakang Padang Sub-district. According to Muhammad Mizan (Interview, 28 September 2021), one of the artists and owner of the Saidina Ali Institute *Dzikir Bermadah* has always been developed as a form of existence and developing artistic potential in the area where he lives, namely Lenggang Island, Belakang Padang Sub-district. This institution plays an important role in all forms of art, especially in the process of developing and maintaining the culture that is owned in the surrounding islands, especially Lenggang Island, and is expected to become an artistic asset in the Riau Islands. According to Levinson quoted by Soejono Soekanto, namely: Role is a concept about what individuals can do and is important for social structures in society, roles include norms that are developed with one's position or place in society, roles in this sense is a series of rules that guide a person in social life.

From the background described above, the problem can be formulated as follows: "What is the origin of the establishment of the Saidina Ali Institute, what is the role of the Saidina Ali Institute in the *Dzikir Bermadah* Performance on Lenggang Island, Belakang Padang Sub-district". And the study aimed to find out the role of the Saidina Ali Institute in the *Dzikir Bermadah* Performance on Lenggang Island, Belakang Padang Sub-district. After the author conducted a review of the Batam City Tourism Office and interviews with Batam humanist Mr. Raja Mohammad Zen (31 August 2021) until now there have been no studies related to the art of *Dzikir Bermadah*, so the purpose of this research can be used as literacy material, information and knowledge for the people of Batam City, especially Lenggang Island and can be used as a reference for further research.

METHODS

Writing in this research is a qualitative descriptive analysis method, namely research

that is described directly by the author after obtaining information. This is by the opinion of Agam (2008), qualitative research itself is research that is arranged descriptively in the form of a narrative and is creative and in-depth, showing natural characteristics that are full of authenticity. Qualitative research is carried out naturally and is discovery in nature, the key instrument is the researcher himself because he goes directly to the field.

Qualitative research is descriptive, which describes everything that has been designed in research to obtain information during research. As Aminuddin (1990) said, qualitative research is always descriptive, meaning that the data is analyzed and the results are in the form of descriptions in the form of phenomena, not numbers or coefficients about the relationship between variables. The data collected is in the form of words (descriptions) or pictures, not in the form of numbers. Writing research results are excerpts from data sets to provide illustrations and fill-in report material. The author chooses qualitative descriptive research because this research is very good and appropriate to discuss the problems contained in the research. The analytical descriptive method is used to describe the problem after collecting data from research results and interview results so that it can be continued by analyzing with a theoretical approach related to this research so that it is formed in scientific writing (Sayfuddin et al., 2019).

RESULTS

3.1 The Origin of the Saidina Ali Institute

An institution is an institution or institution that has a set of relationships between real norms, values, and beliefs and is centered on various social needs and a series of actions that are important and repeated in society. In life in social institutions or institutions are often associated with social, community, formal, and informal organizations. As stated by Kartodiharjo et.al, institutions are instruments that regulate relationships between individuals in society. Institutions are a set of provisions that exist in society to regulate and direct what society defines in the form of activities or activities that can be carried out by certain parties against other parties, the privileges that have been given, and the responsibilities that must be carried out. In society, institutions are also known as bodies (organizations) that aim to carry out an act of scientific investigation or carry out a business.

Institutions are social interactions that are structured within a framework of relevant values from established patterns of human behavior. Meanwhile, institutions or institutions are something that is institutionalized by law, both in customs or habits among the people (associations, associations, social organizations, and customs as well as culture and arts in society).

In this case, it can be seen that institutions and institutions have similarities in dealing with problems of patterns and human behavior in society, institutions are a collection of laws or rules that are obeyed by society to achieve a certain goal which is in the interests of society including customs and habits, arts and culture. There are many varieties of various cultures and arts in the Riau Islands, one of which is the Belakang Padang Sub-district in

Batam City with its territory covering more than 100 islands. As one of the districts directly adjacent to Singapore, Belakang Padang has various forms of art and a variety of cultures to be proud of, starting from *Hadroh*, *Gazal*, *Gurindam 12*, *Makyong*, *Kompang*, *Dzikir Bermadah*, and others. So it is appropriate for the hinterland people who are on the islands of Belakang Padang Sub-district to preserve and maintain the variety of cultural arts in this area. So it is not impossible because there are many works, inventions, and initiatives in various customs, cultures, and various cultural arts that are owned by this island which are always looked at and used as guidelines by other islands.

The culture that belongs to each region must be preserved, maintained, and developed so that the culture does not fade or disappear. One of the things that can be done to maintain cultural and artistic wealth in society is through cultural (art) institutions in society. Cultural (art) institutions as public institutions in a country that have an important role in the development of culture and arts, the environment, and education and knowledge in society in a region or country. Cultural (art) institutions are needed in society because: First, arts institutions play an important role as the "center" of all artistic activities starting from artistic and aesthetic creation as well to art events. Second, art institutions act as representatives of artists.

As stated by Becker (1974), an art product (in the form of works of art or other forms of activity) cannot be separated from the position of the artist in the larger network, namely the institution itself. This means that art institutions occupy the most important position or place in the ecosystem and existence of art. Likewise, Lengkang Island is one of the small islands directly facing Singapore. This island is included in the Sekanak Raya Village area, Belakang Padang Sub-district, and is known as a center for the development of the arts. Lengkang Island itself is located in the hinterland area which is very thick with Malay culture and has been very ingrained since this island existed. Lengkang Island has one of the arts that shows the culture of this island and is very famous, namely *Dzikir Bermadah* under the auspices of the Saidina Ali Institute.

The Saidina Ali Institute is a legal entity engaged in the field of culture, the Saidina Ali Institute has members of artists who are members of an art community called *Sanggar Saidina Ali* which focuses on moving in the field of Malay music and dance in the Riau Islands. According to Muhammad Mizan (Interview, 28 September 2021), the Saidina Ali Institute was founded to preserve the culture and arts that exist in the community on Lengkang Island in particular and to become a forum for studio children in Belakang Padang Sub-district to return to creativity and become a cultural heritage for studios and the community on Lengkang Island and other islands in the vicinity.

As we know, there are many children nowadays who don't care about culture and the arts, let alone develop their own regional cultures, such as studying regional dance, regional music, and regional culture. Eventually, culture begins to sink and is invincible to technology. This is an opportunity for them to show local (Malay) cultural art to attract tourists to come to Lengkang Island so this is the reason for artists established an art studio on Lengkang Island which has now turned into an institution, namely the Saidina Ali Institute.

PROFIL	
1. Nama Lembaga	: Lembaga Saidina Ali
2. Alamat	
a. Jalan	: Pulau Lengkang RT.001/RW.005
b. Kelurahan	: Sekanak Raya
c. Kecamatan	: Belakang Padang
d. Kota	: Batam
e. Provinsi	: Kepulauan Riau
f. Kode Pos	: 29416
3. No Handphone	: 08117770190
4. Email	: lembagasaidinaali@gmail.com
5. Tahun Berdiri	: 6 September 2013
6. Struktur Kepengurusan	
a. Ketua	: M. Mizan
b. Sekretaris	: M. Zaimiden
c. Bendahara	: Abdul Muthalib bin Abdul Karim
7. Jumlah Anggota	: 30

Figure 1. Profile of Saidina Ali Institute (In Indonesia)

Saidina Ali Institute since its establishment on September 6, 2013, According to Muhammad Mizan (Interview, 28 September 2021), has been actively participating in cultural activities in Batam City such as the Batam City Dance Parade which is routinely held every year, involved in colossal dance works at events big events such as Opening MTQ and STQ Batam City, Batam Dancing, and other activities. The name Saidina Ali on this institution is taken from the name of a merchant on Lengkang Island who during his life devoted and dedicated himself to art on this island named Saidina. During her lifetime, Saidina was always active as an activist in culture or the arts and developed her artistic creativity for the people where she lived. In the past, before Batam City became an Archipelago area, wherever art events took place, Saidina was always the representative from Batam City to Pekanbaru. Saidina often met with artists in Riau and even Saidina had participated in the Malay World Series in Singapore. Saidina also succeeded in bringing dancers, singers, and *Makyong* players from Lengkang Island to perform in areas outside Batam City. At that time, the most famous art from this island was *Hadroh*, so Lengkang Island was known as an arts center in Belakang Padang Sub-district.

Saidina Died on April 7, 2004. Since then, Muhammad Mizan, as the son of Saidina, wanted to continue his father's passion for developing the arts as well as carry out the mandate from his father to continue the arts on Lengkang Island where he was born, on that basis to commemorate his father, finally, Muhammad Mizan gave the name of the studio which has now become an institution with the name Saidina Ali. The addition of the name Ali itself is taken from the name *atok* of Muhammad Mizan. The Ali Saidina Institute functions to preserve regional arts on this island such as *Hadroh*, *Gurindam 12*, *Gazal*, and *Dzikir Bermadah* as the most popular arts at the moment so that they can be used as assets for Lengkang Island in particular and the Riau Islands in general. The Saidina Ali Institute has so far also functioned as the most important element in society which is relatively has concern and concern with the existence and continuity as well as the development of the arts and culture of the region. With the Saidina Ali Institute, it is hoped that regional art and culture will continue to be sustainable and develop on Lengkang Island, Belakang Padang Sub-district.



Figure 2. Saidina Ali Institute (In Indonesia)

The purpose of the establishment of the Saidina Ali Institute is as follows: 1) Improve the quality of human resources (HR) through improving the quality of infrastructure and facilities in the field of arts and culture; 2) Support and participate in making the city of Batam a Madani City; 3) Preserving and developing Malay traditional culture in Batam City; 4) Increasing sensitivity, concern, and loyalty to the Malay socio-cultural flock; 5) Increasing the creativity of studio children in the field of culture; and 6) As a source of learning information for the local community.

3.2 *Dzikir Bermadah* with chants

In the performance of art, especially regional art, it is expected to be able to provide feedback between the artist and the audience so that what is expected from the artist reaches the audience through the artwork. As quoted by Sedyawati (2002), Performing arts are cultural expressions, a vehicle for conveying cultural values, and the embodiment of aesthetic-artistic norms that develop according to the times. The process of acculturation and enculturation is a process of studying values and norms in culture and plays a major role in bringing about change and transformation in various forms of cultural responses, including performing arts. Talking about performing arts, especially traditional performances, the arts owned by each region will continue to develop according to developments that continue to occur with the times. If society changes or accepts new cultural elements, the performing arts will adapt to the changes. If traditional art is always guarded and preserved, of course, traditional art cannot be released, let alone separated from the region or its supporting community. As expressed by Kurniangsih (2013) that; "In essence, performing arts depart, develop and are owned in a certain society, so that art can never be separated from the supporting community that supports its continuity, therefore in that environment an agreement will be created, both demanding on the part of customs, as well as the need for entertainment". From the above understanding, the writer can conclude that performing arts is an expression of works that contain aesthetic-artistic values directly so that they can be enjoyed by the public as the audience. One of them is the *Dzikir Bermadah* performance on Lengkang Island, Belakang Padang Sub-district, where this art has artistic value because of the uniqueness, skill, and skill of the artist in presenting this art.

In the *Dzikir Bermadah* performance itself, dizkir means "praise" and bermadah means "words used to praise or say something to praise". According to Mr. Syamsudin Bin Gani (Interview, 25 September 2021), the meaning of chanting in this art is to convey aspirations. So it can be concluded that *Dzikir Bermadah* is a medium for conveying aspirations in the form of songs in the form of poetry (words) or rhymes that contain praise

to the community according to the moments in the activities or developments that occurred at that time. The *Dzikir Bermadah* performance is a form of performing art that fills all works of art, namely dance, music, and singing. Previously this art was known as "West Dikir", which was brought by one of the residents of Pemping Island in Rear District who migrated to Malaysia, namely the West Kelantan area of Malaysia. However, currently, *Dzikir Bermadah* has undergone many changes and reworks by artists in the Belakang Padang Sub-district, namely combining Jogi movements which are the hallmark of Batam City, with a combination of music composed by movements, compositions, and also verses that are integrated, and it is hoped that this can become an artistic asset in the Riau Islands.

Seeing the potential and enthusiasm possessed by the people in the Belakang Padang Sub-district in developing this art, moreover seeing that the contents and messages conveyed are generally positive advice and messages, the Batam City Tourism Office annually holds the *Dzikir Bermadah* festival which is attended by all art galleries. to preserve and awaken the people's passion for this art. This activity is made into an annual agenda whose implementation takes place in Belakang Padang Sub-district, Tanjung Sari Village area. And precisely in 2013 the Head of the Riau Islands Province Tourism Office Mr. Drs. H. Arifin Nasir, M. Si set the name "Dikir Barat" to become Dhikr with chants. This name change was made so that children in the Riau Islands have an identity for the culture and arts of their regional traditions. Without an identity, the children of the Riau Islands can feel foreign to their own regional culture and arts.



Figure 4. *Dzikir Bermadah* Festival in Belakang Padang Sub-district.

The *Dzikir Bermadah* performance consists of 15-30 people consisting of a mixture of men and women. Together they performed harmonious movements and songs accompanied by traditional Malay musical instruments (*darbuka*, *babano*, *kompang/tambourine*, *canang*, *kerincing*) with Malay song lyrics containing messages or advice including praises to Allah SWT in costumes. dancers who wear typical Malay clothing. Compositionally, the *Dzikir Bermadah* art was originally similar to the Saman dance from Aceh, but eventually underwent changes and developments so that the resulting compositions were more varied and attractive according to regional characteristics, namely Malay. An example of a poem in the *Dzikir Bermadah* performance that contains a message or advice is as follows:

“Wahai anakku rajinlah engkau ke sekolah
Biar besar nanti engkau bisa jadi lurah
Jangan-jangan engkau ikut jejak ayah
Karena nelayan makin hari makin susah”



Figure 3. Performance of *Dzikir Bermadah Sanggar Saidina Ali*

3.3 The Role of the Saidina Ali Institute in *Dzikir Bermadah* with chants

The role is a dynamic aspect of the position, in carrying out rights and obligations according to their position, so someone who has a role, especially in society, must be able to carry out his rights and obligations simultaneously. This is to Harré et al (2009) Role is a dynamic process in position (status). If a person can carry out his rights and obligations according to his position or position, then that person is carrying out a role. There is a difference between position and role for the benefit of science but both are interdependent on one another.

Roles can also be in the form of completeness of relationships based on the role that someone has because they occupy a special social status in society. In the role there are two types of the most important expectations, namely: first, expectations for role holders and obligations from role holders to society, and secondly, expectations for people who are directly related to carrying out their roles or obligations belonging to role holders. Like David Berry's statement, roles can be seen as part of the structure that exists in society so the structure of society is seen as patterns of roles that are interconnected with one another. Role Identity is a pattern of certain attitudes and behavior that is actual and consistent in a role, giving rise to role identity. One can quickly switch roles when one recognizes an impending situation and demands that require major changes.

In art, changes can occur as society develops so the role of an institution is needed to oversee the changes that may occur so that the existence of art is maintained. Because the institution has a position that plays a role in maintaining the existence of regional arts in society. The opinion of Raho (2007) Role is a pattern of behavior expected by society from people who occupy a certain status. Several roles are referred to as a role set. Thus that the set of roles is the completeness that exists from relationships based on the role that someone has because he has a position in special social status. So that some of the expert opinions above can be stated that a role is an action or involvement carried out by each

individual due to certain factors, one of which is the factor of social status and the social role he has, one of which is work organization.

Cultural institutions in society are elements that have a role in preserving art and culture in society, such as those in the form of non-governmental organizations (NGOs), studios, organizations, or associations. Cultural institutions are considered very important elements in a society that relatively have concern, attention, and activeness towards the existence and sustainability of local arts and culture to date. With the existence of cultural institutions like this in society, it is hoped that art and culture, both regional and national arts and culture, will still be preserved and continue to develop. So in every region in Indonesia, there are many institutions engaged in culture as an effort to preserve the culture of their respective regions.

The Saidina Ali Institute is one of the institutions in which there are work organizations that have their respective roles in the development and preservation of cultural works of art, especially the art of *Dzikir Bermadah*. Since its establishment, Saidina Ali Institute has always been involved in artistic activities in Batam City, especially in Belakang Padang Sub-district. Belakang Padang Sub-district has six sub-districts separated from one island to another, namely Tanjung Sari sub-district, Kasu sub-district, Sekanak Raya sub-district, Pemping sub-district, Pulau Terong sub-district, and Pulau Pecong sub-district. The majority of the native tribes in Belakang Padang Sub-district are Malays. The Malay ethnic identity in the Belakang Padang area is a tribe that lives and develops with culture. The Malay identity that characterizes this area is the result of a cultural and artistic product of artists whose presence can be in any art and culture. Cultural products will continue to take place repeatedly so that they don't feel foreign anymore and are recognized as a form of regional identity that is always attached to a group of people in Belakang Padang Sub-district. Cultural products produced in the form of art are present in existing studios and continue to develop in the six Villages of the Belakang Padang Sub-district.

A studio is a place or facility used to carry out an activity, both artistic and cultural, by a community or a group of people. One of the studios that are used as a forum or facility for the development of arts used by a community or group of people for artistic activities such as dance, painting, crafts or crafts, theater arts, acting, and others is an art studio. Activities that are usually carried out in an art gallery can be in the form of learning activities and knowledge about art, while the process can start from learning, and creating to producing works of art, and all processes are mostly carried out in the studio (available facilities depend on the studio).

Art Studio is a means or place for creativity, work, and getting to know local arts and even arts in Indonesia. There are many art galleries in Batam City, one of which is in Belakang Padang Sub-district. The existing art galleries include the Lang Mude art studio on Pemping Island, the Tun Fatimah studio in Belakang Padang, the Dang Gemini studio on Kasu Island, and the Saidina Ali studio on Pemping Island. These studios in Belakang Padang Sub-district are under the leadership of the Saidina Ali Institute which is an institution engaged in the field of culture.



Figure 5. Lang Mude Art Gallery, Pemping Island, Belakang Padang Sub-district.

Saidina Ali Institute is a forum or facility that plays an important role in developing studios and awakening the creativity of children in Belakang Padang Sub-district in creating art. According to Dougherty & Pritchard (1985); Bauer (2003) suggests that the role emphasis is on assessors and observers (usually supervisors and school principals) on the product or outcome produced and depends on the relevance of a role. So in this case, strategy and organizational structure are proven to influence roles and role perception (Kahn et al., 1964; Oswald et al., 1997; Bauer, 2003).

In its position as a cultural institution, the Saidina Ali Institute plays a role in the process of maintaining the culture and arts that it already has, especially the *Dzikir Bermadah* art as an asset from Belakang Padang Sub-district, especially Lengkang Island. As according to Soehendy (1997) participation can be identified from involvement, a form of contribution, work organization, goal setting, and role in society. And the role of the Saidina Ali Institute as a cultural institution that oversees all kinds of culture and arts in Belakang Padang Sub-district, especially in the *Dzikir Bermadah* performance, namely: 1) Managing the *Dzikir Bermadah* Show: As a performing art that has the biggest function in communication media, namely conveying messages through poetry that is delivered at the *Dzikir Bermadah* With chants, this institution has the role of managing every form of poetry that will be created and will be sung by artists so that at the time of delivery they still use polite and cultured poetry. In addition, the Saidina Ali institution also plays a role in managing the *Dzikir Bermadah* performance during the activity; 2) Preserving the *Dzikir Bermadah* Art: In carrying out the mandate left behind, this institution has a role in preserving the *Dzikir Bermadah* art so that its existence is maintained so that it can become an asset and regional pride, especially Lengkang Island; and 3) Inheriting and Developing *Dzikir Bermadah*: Concerns that the activities carried out by children currently on Lengkang Island use more technology, this institution continues to strive to preserve and develop the art of *Dzikir Bermadah* through outreach and exercises for children so that performances *Dzikir Bermadah* is still inherited by the next generations from generation to generation.

Apart from that, as stated by Muhammad Mizan as chairman, Saidina Ali's institution also plays a role in the development of existing Malay culture and art, both for development and as a regional asset as well as helping the development of studios in Belakang Padang Sub-district.

CONCLUSIONS

The Saidina Ali Institute is a legal entity engaged in the field of culture, the Saidina Ali Institute has members of artists who are members of an art community called *Sanggar Saidina Ali* which focuses on moving in the field of Malay music and dance in the Riau Archipelago. Seeing the potential and enthusiasm possessed by the people in Belakang Padang Sub-district in developing this art, moreover seeing that the content and messages conveyed are generally positive advice and messages, the Batam City Tourism Office held a festival in Tanjung Sari Village, Belakang Padang Sub-district and became an annual agenda to be followed by all art galleries to preserve and awaken people's enthusiasm for this art. In its position as a cultural institution, the Saidina Ali Institute plays a role in the process of maintaining the culture that it already has, especially the *Dzikir Bermadah* art as an asset from Belakang Padang Sub-district, especially Lengkang Island. And the Saidina Ali Institute as a cultural institution has the role of managing cultural diversity, preserving the existing culture in society, and passing on and developing culture from generation to generation.

REFERENCES

- Aminuddin. (1990). *Pengembangan Penelitian Kualitatif dalam Bidang Bahasa dan Sastra*. Malang. Yayasan Asih Asah Asuh.
- Bauer, D. J. (2003). Estimating multilevel linear models as structural equation models. *Journal of Educational and Behavioral Statistics*, 28(2), 135-167.
- Dougherty, T. W., & Pritchard, R. D. (1985). The measurement of role variables: Exploratory examination of a new approach. *Organizational behavior and human decision processes*, 35(2), 141-155.
- Harré, R., Moghaddam, F. M., Cairnie, T. P., Rothbart, D., & Sabat, S. R. (2009). Recent advances in positioning theory. *Theory & psychology*, 19(1), 5-31.
- Kartodihardjo, H., Darusman, D., & Adiwibowo, S. (2007). *Adaptasi Kelembagaan dalam Strategi Kebijakan Pengelolaan Hutan (Studi Kasus Taman Hutan Raya Sultan Thaha Syaifudin Di Kabupaten Batanghari)* (Doctoral dissertation, IPB).
- Kahn, R. L., Wolfe, D. M., Quinn, R. P., Snoek, J. D., & Rosenthal, R. A. (1964). *Organizational stress: Studies in role conflict and ambiguity*.
- Kurnianingsih, N. A. (2013). *Klasifikasi tipologi zona perwilayahan wilayah peri-urban di Kecamatan Kartasura, Kabupaten Sukoharjo*. *Jurnal Wilayah dan Lingkungan*, 1(3), 251-264.
- Oswald, S. L., Mossholder, K. W., & Harris, S. G. (1997). Relations between strategic involvement and managers' perceptions of environment and competitive strengths: The effect of vision salience. *Group & Organization Management*, 22(3), 343-365.
- Raho, B. (2007). *Teori Sosiologi Modern*. Jakarta: Prestasi Pustakaraya.

- Sayfuddin, I., Taufan, T., Apriyanti, L. O., Rahayu, G., Elnando, R., Khairatunnisa, M., & Putra, A. (2019). Tingkat Kebisingan Suara Transportasi di Kota Padang. *Jurnal Kapita Selekta Geografi*, 2(6), 13-18.
- Soehendy, J. (1997). Partisipasi Masyarakat dalam Program Pengembangan Lahan Terkendali di Kawasan Pinggiran Kota (Studi Kasus: Desa Ciboga, Kab. Tangerang). Jabar (Doctoral dissertation, Tesis)