

THE SYMBOLIC MEANING STUDY OF JAVA'S PANGGIH WEDDING TRADITIONS IN SURAKARTA

Yustina Denik Risyanti¹, Bonaventura Ngarawula², Junianto³, Ray Octafian⁴

University of Merdeka Malang, Malang, East Java, Indonesia^{1,2,3}

STIEPARI, Semarang, Central Java, Indonesia⁴

Email: denikrisyanti1@gmail.com, bonaventur4@gmail.com, junianto@unmer.ac.id, octafianray@gmail.com

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ABSTRACT

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Javanese Surakarta wedding customs are a cultural heritage sourced from the palace, with unique procedures. Each stage has a special mechanism that contains values and meanings as a guide when the couple builds a family. This qualitative study with a phenomenological approach aims to reveal the symbolic meaning of the Panggih ceremony in Javanese Surakarta wedding customs in the Surakarta City environment. This qualitative research collecting data with participant observation techniques and in-depth interviews obtained from research subjects. Data analysis uses an interactive model. Data analysis is carried out interactively and continuously until complete data is obtained. The informants in this study were two people who lived in Surakarta City by profession as senior make-up artists, both of whom had long-handled the procedures for Javanese Javanese wedding ceremonies in Surakarta. The results of the study found that in the Panggih ritual, Javanese Surakarta wedding customs were included in the core series, which was carried out full of sacredness under the order, before starting with the stage of handing over the banana sanggan, nebus Mayang twins, followed by the main stages consisting of Balangan suruh, and ngidak then. This research is different from previous research. This study examines the reality of the Panggih ceremony, specifically by the rules according to the standard. The conclusion is based on the findings in the field that the Panggih ritual is a core stage carried out according to the rules. Each stage contains symbols with meaningful values as guidelines for couples getting married.

Introduction

Traditional ceremonies are a form of cultural heritage spread in various regions and are a national asset to be preserved. Traditional ceremonies have the power that adherents believe as a guide in social life. Referring to the opinion (Koentjaraningrat, 2015), *adat* (tradition) has the role of regulating behavior, controlling and directing human actions. One of the traditional ceremonies that still has prestige is the Javanese Surakarta wedding ceremony.

Although time currents are developing rapidly, this ancestral heritage is still being carried out by some Surakarta City people who hold fast to customs (Habibi, 2020). A traditional marriage that cannot be abandoned is a marriage that has become a hereditary culture. Ajrin (2017) marriage is carried out to form a family, which is the smallest human community unit that plays a role in the existence of human life. For the people of Surakarta, marriage is an important event interpreted as an outer and inner bond

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between a man and a woman as husband and wife to form a happy and eternal family.

Javanese family life in general, when undergoing several events based on ceremonies, spiritually it is a form of prayer and supplication to achieve perfection and peace both physically and mentally. A person performs a ceremony or ritual to fulfill spiritual needs (Purwadi, 2005). Every implementation of community ceremonies uses symbols to communicate the message or meaning expressed in the ceremony (Jazeri & Susanto, 2020). Moreover, the conduct that emerges in society is a result of previous community behavior that is passed down through generations, such as rituals, magical practices, and religious interests (Satrianegara, Juhannis, Lagu, & Alam, 2021). Likewise, in the people of Surakarta City, when holding a traditional wedding, several series of ceremonies are believed to bring blessings to the bride and groom and their families. Javanese-Surakarta wedding ceremonies have a long series of reverence. Each stage is interrelated, starting from preparation, core to plenary.

According to Supadmi (2012), marriage is one of the important events in a person's life cycle. The marriage ceremony is a fundamental religious and social cultural tradition (Muhammad, Zahari, Ramly, & Ahmad, 2013). Furthermore, (Rohmanu, 2016) explains marriage is a sacred event like birth and death. These three cycles are important in people's social life. In this context, it can be understood that marriage is an event that is considered special. Therefore, in general, this important moment is not passed like ordinary days but is celebrated with a series of ceremonies that are passed full of sacredness. This Javanese cultural heritage has its charm that is never timeless with its distinct advantages, including ceremonial processions, values and meanings on the uborampe symbol and the attributes worn.

The Panggih ceremony, one of the forms of local cultural wisdom part of the Javanese Surakarta wedding customs, has a procession with special characteristics that are continued from the previous series. As explained (Dwijonagoro, 2019), the Panggih ceremony is local wisdom or local genius for the Javanese people. As local wisdom, Javanese brides have a special ceremony that

distinguishes them from other ethnic wedding ceremonies. Furthermore, it is explained that Panggih is a procession of bringing together the bride and groom, which is usually called the bridal meeting (Rahayu, 2019). In this regard, the researcher examines that the Panggih ceremony is part of the core procession before the bride and groom go to the aisle. Several uborampes have previously been prepared to support the ritual used by the bride and groom. The ceremony begins with the handover stages of sanggan bananas and nebus Mayang twins, followed by a series of mainstays consisting of Balangan suruh and ngidak Tigan stages.

This study has different compared to previous research. In this study, the researcher explores the symbolic meaning stored in the Panggih ceremony through key informants who live in Surakarta City. The selected resource persons who understand the Javanese Surakarta wedding customs are senior make-up artists long been involved in wedding ceremonies. This research was conducted because previous researchers have not widely reviewed it. In this case, the study is not combined with other core ceremonies. Specifically, it only reveals at the stage of the Panggih ceremony the symbolic meaning from the point of view of the procession and the uborampe used. Based on the description above, researchers must carry out this study on the grounds of the importance of socialization to the people of Surakarta City because there is still confusion about an understanding of the Javanese Surakarta wedding customs rules. In addition, to support the local cultural love movement to maintain its existence from generation to generation.



Figure 1. Map of Surakarta City, Central Java Province, Indonesia

Method

The research was conducted in Surakarta City, Central Java Province, one of the Javanese culture centers. The study used a qualitative descriptive method and a phenomenological approach to obtain complete data and reveal the existence of Javanese Surakarta wedding customs. Qualitative research aims to understand the phenomena experienced by research subjects described scientifically (Moleong, 2021). Determination of the informants used in this study with special considerations in choosing the needed key informants, namely two senior make-up artists who are still involved in Javanese Surakarta wedding customs activities. As explained by (Sugiyono, 2016), determining informants by purposive sampling is a sampling technique for data sources by considering certain objectives.

Collecting data to obtain complete information with participant observation and in-depth interviews. Furthermore, the data were analyzed using an interactive model (Miles, B, & A Michael Hubberman, 2014) where data analysis was carried out interactively and continuously until the data obtained were complete, including data condensation, data presentation, and drawing conclusions or verification for obtaining all accurate and valid data.

Results And Discussion

A. Results

The people of Surakarta City are very thick with their ceremonial customs. This is the uniqueness and characteristic of a cultural city known as the beginning of the growth of Javanese Surakarta wedding customs originating from the palace. Surakarta, one of the cities in the province of Central Java as a cultural center, has many famous cultural and historical heritages. It is an icon of a cultural city with a palace still maintained to this day. Based on these conditions, this study focuses on revealing the value of meaning contained in the symbols attached to the Panggih ceremony. This series of Javanese wedding customs are closely related to symbols as expressions of messages of meaning. (Herusatoto, 2003) symbol as one of the core cultures and a sign of human action who always

use it as a delivery medium in communicating with each other.

The series of Panggih ceremonies is not just to organize a party. However, behind it, some guidelines need to be followed by the bridal couple and family solemnly. In the Javanese view, the core of a wedding reception is the meeting of the *manten* (the meeting of the two brides) (Aziz, 2021). This event is usually calculated in advance of the time of its implementation. Panggih ceremony is the culmination of a series of traditional ceremonies (Supadmi, 2012). The Panggih procedure is part of a series of core processes before the *krobongan* ceremony. As in the traditional wedding ceremony held by several circles of the people of Surakarta City, the Panggih ceremony is generally carried out solemnly because each stage contains a specific purpose and meaning. Based on the findings in the field, data obtained that the Panggih ceremony is a procedure that is only owned by Javanese wedding customs. The wedding ceremony is the stage of entering the household gate, for that the previous couple has prepared themselves carefully. Likewise, parents and families can establish brotherhood with the *besan* (the groom's parents) and his extended family. Conditions like this in the Surakarta City community are generally well maintained. The kinship relations between the two families are well established.

The Panggih ceremony occurs after the bride and groom reunite, and the two are officially married religiously. The handover ceremony began with the groom's entourage, who came with *banana sanggan*, which the bride's mother then accepted (Herusatoto, 2015). The delivery and acceptance of *sanggan bananas* should be carried out by married elders, especially those with sons. Before the *manten* meeting ceremony (*panggih*) is held, a *banana sanggan* handover ceremony is held (Saryoto, 2012). The purpose of submitting *sanggan bananas*:

"This ceremony is carried out to start the Panggih stage as a symbol for a request for salvation to take the name Ayu (Sedyo Rahayu), which symbolizes salvation" (Endang, 2022).

Traditionally, the Panggih ceremony can only be carried out after the couple is religiously legal. In this case, the ceremony stages are not allowed to be reversed but must be following the stages. After the handover of the sanggan banana was carried out, it continued with the stages of redeeming the Mayang twins. Explained the form of Mayang twins:

"It is made from banana tree trunks and then wrapped with woven coconut leaves (young coconut leaves) resembling a flower crown, on top of the petals are put leaves on the petals. This is a symbol of the union of two hearts in married life (Endang, 2022).

The bride and groom are accompanied by their respective families to meet at the aisle. In the Panggih ceremony, the groom's parents are not allowed to participate in the group. However, those allowed as companions are close relatives and must be older than the bride and groom. After going through several stages, the bride and groom perform the first main stage, when facing each other, throwing betel leaves at each other. As the following explanation:

"Uborampe Balangan suruh consists of rolled betel leaf which contains gambier, whiting, black tobacco, and areca nut flowers, all tied with lawe thread. According to Surakarta custom, the ceremony of throwing betel nut is done by the way the groom throws at the bride's chest while the bride throws at the groom's knees (Endang, 2022).

The Balangan order or gantalan ceremony is alternately by the two bridal couples. The purpose of this stage: "Two chandeliers are made for each bride, and it is a symbol that the bride and groom have found their soul mate; therefore, it is hoped that both of them will be kept away from temptation" (Zestini, 2022).



Figure 2. Stages of Balangan of Bride and Groom

After going through the Balangan event, they were told to continue with the second main event, ngidak Tigan. At this time, the make-up took the setaman flower water to be rubbed on the crown and nape of the bride and groom. Next, the groom steps on the chicken egg with the sole of his foot until it breaks. This ceremony is known as wiji dadi. Further explained:

"The make-up takes the egg from the bowl, then rubs it on the groom's forehead, after which the groom steps on the egg until it breaks. It symbolizes a request to the Creator for the couple to be given offspring (Zestini, 2022).

The bride continued to wash the groom's feet and dry them with a cloth. The purpose of the bride washing the feet of the groom:

"The bride intends to wash the groom's feet after stepping on the egg as a symbol of the wife's obligation to respect her husband regardless of the wife's position" (Zestini, 2022).



Figure 3. Stages of Abstaining and Washing Feet

After the stages are complete, the bride and groom walk hand in hand by linking each little finger to walk towards the aisle. The bride's position is on the left while the groom is on the right. The bride's parents followed behind the bride and groom. The purpose of this sindur singep stage:

"In this singep sindur stage, the bride and groom walk towards the aisle, while the mother of the bride covers the shoulders of the two with a sindur cloth which is a long red cloth and the edges are white, while the father is behind. This

is a symbol as a parent, and Tut Wuri Handayan is obliged to guard and deliver it" (Endang, 2022).



Figure 4. Stages of Singep Sindur Bride and Groom to the Aisle

B. Discussion

The life of the Javanese cannot be separated from the influence of the local social and cultural system, which is motivated by the ties of previous life habits (MH, 2010). The influence of this life can be a hallmark of the extraordinary life of the community, as is the bond of the people of Surakarta City to the heritage of Javanese-Surakarta wedding customs originating from the Surakarta Hadiningrat Kasunanan Palace. The palace was the initial inspiration for the growth of the culture. In connection with this, the center of Javanese culture is generally oriented toward the palace (Saryoto, 2012). Several communities in the City of Surakarta still maintain this ancestral heritage from generation to generation.

Javanese society interprets the wedding event by holding a ceremony starting from the introduction until the wedding (MH, 2010). Marriage has an important meaning in life. Therefore, couples about to get married need to prepare themselves both at birth and birth. When they enter the family, they are fostered and are given smoothness and safety. For the people of Surakarta City, especially those who will build a household, it is necessary to pay close attention to the philosophy of the noble meaning of moral messages before couples step into marriage. The moral message in marriage customs contains teachings that can guide living the married life.

Studying Javanese-Surakarta wedding customs basically cannot be separated from the problems of meaning and symbols attached to each stage. Behind the meanings and symbols, they aim to convey messages useful as a guide for the bride and groom. A symbol is something or a situation that leads the subject's understanding of the object (Herusatoto, 2003). Each individual communicates, strengthens, and develops knowledge in dealing with life with that meaning and symbol (Irianto, 2017). Concerning the value of meaning in the symbol, it is very dominant at every stage of the ceremony of traditional wedding customs as a teaching guide for the bride and groom. This is in the form of equipment and processes that have a special meaning to realize the harmonization of life.

Javanese philosophy emphasizes the importance of the perfection of life by devoting all of its physical and spiritual existence to achieving this goal opinion (Herusatoto, 2003). Likewise, the Panggih ceremony is part of a series of wedding customs as a form of individual interaction that contains a philosophy of life. Interactions between individuals are mediated by the use of symbols, interpretations or by mutually trying to understand the meaning of each other's actions (Anwar, 2017). It is further explained that each stage of the wedding procession in Javanese customs contains semiotic values, full of meaning and life expectancy. In a wedding procession expressed by symbols between a man and a woman united by a bond to live together as husband and wife (Jumino, 2019). The meaning of a symbol is an important factor and is a message addressed to others (Haryanto, 2013).

Further studying the Panggih ceremony, the word Panggih means a meeting. In this case, the meeting of a married couple who have become husband and wife (Saryoto, 2012). This stage is carried out after the religious marriage ceremony. As explained by (Nasution, Rafli, & Setiadi, 2019), it can be seen at the Javanese traditional wedding reception that the bride and groom are held at the bride's house after the wedding ceremony

procession (Supadmi, 2012). This traditional-breathing Panggih ceremony is generally associated with andrawina events or reception parties. On this occasion, attended by guests, the wisdom of holding a wedding ceremony is to announce to the public that the relationship between the bride and groom is legally and legally valid. In addition, the presence of guests is expected to provide prayers for the welfare and safety of the bride and groom and the family who are holding the celebration.

Like other procedures, the Panggih ceremony is carried out in a procession. It takes some equipment or uborampe, symbolically interpreted as a noble hope. The bride and groom are carried out sacred rituals, imitating the implementation in the palace environment. (Fardzilatin & Subiyanto, 2021) this ritual communication can be interpreted as a process of meaning in a message of a group there are religious activities and belief systems adopted. (Janah, 2020) that belief affects the tools used in adat because it is believed that each tool has its value. Likewise, in carrying out the interests of traditional ceremonies, people will choose special tools that are adapted to the purpose of the event. Furthermore, wedding ceremony with various uborampes and offerings is a symbolic representation of the main thing as the embodiment of different hopes to request to the Creator (Pranoto, 2009).

The Panggih formation is carried out with the procession of the sanggan carrier being at the very front, followed by the groom, accompanied by a male companion and then other accompaniments. The process of communicating meaning in the Panggih ceremony symbolically begins with the banana Sanggan handover ceremony. Meaning it is a means to redeem the bride. In other words, it is called a ransom (Saryoto, 2012). Furthermore the delivery of sanggan bananas was interpreted as a sign that the bride and groom were ready to bear the burden of the household (Warpani, 2015).

The flow of the Panggih procession after the handover of the banana sanggan is carried out by a demonstration carrying

the ivory cup placed on the right and left of the aisle. Then the Mayang twins are installed on the right and left near the ivory cup. After that, the bride's carnival entered the aisle, accompanied by a right and left display in front of which there was a cucuk lampah (a demonstration that walked in front of the bride). Behind the bride's accompaniment, the elderly family who is married are escorted to the aisle. Meanwhile, the display leading to the aisle carries the ivory cup from the groom's side. These Mayang twins have been placed on the right and left near the ivory cup, and the Mayang twins from the bride's side have been previously placed.

Next, the groom approaches the aisle in a procession accompanied by the groom's family. Once near the aisle, the bridesmaids retreated. The bride and groom walked alone, approaching without any accompaniment to the uborampe place that had previously been prepared for the next procession. After the bride and groom are close to each other, at this stage, they enter the main Panggih ceremony. The bride and groom throw the betel (Balangan suruh). For the groom, it is directed at the bride's chest, while the bride, when throwing the betel, is directed to the knee. This is done so that her elegance is maintained.

The second main ceremony after Balangan orders to be continued with ngidak threen or wiji dadi, at this stage includes: (1) the bride sits cross-legged while the groom steps on the prepared chicken egg with the sole of his foot until it breaks; (2) after that, the bride's wijikan ceremony is followed by washing the groom's feet and then drying them with a cloth; (3) after that the bride is lanted or carried to stand. Next, the bride walks around the groom to the right and ends at the groom's left.

The main event in the Panggih ceremony is carried out, then the bride and groom stand side by side, the little finger of the groom's left hand is linked to the little finger of the bride's right hand. Walking towards the aisle, the groom's position is on the right, while the bride is on the left. The bride's mother accompanies behind the nyingepi sindur (covers the shoulders) of the bride and

groom. At the same time, the father walked behind the bride's mother, slightly to the right. Then walk hand in hand towards the aisle, which is already available. The bride's parents are on the right side of the bride and groom, while the groom's parents are on the bride's left. It can be said that the Panggih ceremony is an acknowledgment witnessed by

relatives and friends. The event star is considered a king and empress being paraded by an escort, accompanied by a companion, and seated on an ornate throne (Warpani, 2015). Generally, the stage of the core ceremony is witnessed by guests who attend the reception by shaking hands to pay respect and blessing to the bride and groom and their families.

Table 1
Uborampe Traditional Javanese Wedding Ceremony of Surakarta

No.	Symbol	Uborampe
1.	<i>Pisang sanggan</i> (Banana Sanggan)	Banana sanggan contains <i>gedang</i> (banana) <i>ayu, suruh</i> (betel) <i>ayu</i>
2.	<i>Kembar Mayang</i> (Mayang twins)	a. Vases of brass, banana stems; <i>janur</i> (young coconut leaves); <i>sujen</i> (bamboo the size of a finger, a young pineapple, leaves: banyan, yellow, happy; some flowers: jasmine, <i>kantil</i> , rose, daisies, kenikir; needles, threads). b. The twin Mayang ornaments include decorations: kris, walang-walangan, umbrellas, and birds made entirely of <i>janur</i> (young coconut leaves).
3.	<i>Cengkir</i> (young coconut) <i>gadhing</i>	<i>Degan</i> (young coconut) <i>gadhing</i>
4.	<i>Balangan suruh</i>	Gantalan in the form of a roll of betel leaf tied with two rolls of lawe thread.
5.	<i>Ngidak tigan</i>	a. Chicken eggs b. The tray is covered with a white cloth.
6.	Wash the feet	A large bowl containing water and flowers (<i>telon</i> flowers: such as roses, jasmine and ylang).
7.	<i>Singep Sindur</i>	Sindur cloth covers the bride and groom after the Panggih ceremony.

Source: Data processed, 2022

Table 2
The Meaning of the Traditional Javanese Wedding Ceremony in Surakarta

No.	Symbol	Meaning
1.	<i>Pisang sanggan</i> (Banana Sanggan)	Hopefulness that the bride and groom and their families be given safety
2.	<i>Kembar Mayang</i> (Mayang twins)	Unite two hearts in the same goal of married life.
	<i>Janur: nur</i> (young coconut leaves)	Get bright light from the Creator
	<i>Keris-kerisan</i> (Kris)	Strength in the household
	<i>Walang-walangan</i>	Keep away from difficulties.
	<i>Payung-payungan</i> (Umbrellas)	Memperoleh perlindungan Gaining protection
	Burung-burungan (Birds)	Able to achieve high goals in achieving prosperity
3	<i>Cengkir gadhing</i> (young coconut)	Determined to build a household with holy hope.
4.	<i>Balangan suruh</i>	To meet each other in the unification of hearts to create a happy household.
5.	<i>Ngidak tigan/ wiji dadi</i>	Hopefulness that the bride and groom get good offspring.
6.	Washing the feet	The wife and respect for her husband and removing bad things and being kept away from harm.
7.	<i>Singep Sindur</i>	Unites two people in building a new family as husband

and wife. The parents behind the bride, "*tut wuri handayani*" means that they are willing to let their daughter go to build a new family. In contrast, the parents are obliged to guard her.

Source: Data processed, 2022

Conclusion

The Javanese Surakarta wedding ceremony is a cultural heritage interpreted as an important event in the life cycle. Until now, this custom is still inherent in the community of Surakarta City. The implementation is carried out according to standard rules from step to step, coherently and solemnly. Likewise, in the Panggih ceremony, one of the core parts of the Javanese Surakarta wedding ceremony is a series of peaks that cannot be left behind. The procession begins with the handover of sanggan bananas, redeems the Mayang twins, continues with the Balangan order stage, and does not disappear. Each stage implies a sublime meaning to the attributes of the symbols attached as guidance and guided by the bride and groom. Javanese Surakarta wedding customs are a valuable local cultural asset as a guide for the teachings of life. Therefore it should be preserved to enhance inheritors of local culture will continue to exist and be sustainable to future generation.

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