

# REVEALING AN EXAMINATION OF THE JAVANESE PEOPLE'S PERSPECTIVE ON *UBA RAMPE* OF TRADITIONAL MARRIAGE IN KENDAL REGENCY, CENTRAL JAVA

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## ABSTRACT

Marriage is a fundamental aspect of the human life cycle, serving not only as a sacred union between two individuals but also as a cultural tradition rich in symbolism and profound philosophical meanings passed down through generations. In Javanese culture, wedding ceremonies are more than mere rituals; they embody complex philosophies reflected through various elements called 'ubarampe' or ceremonial accessories used during traditional wedding processions. These ubarampe consist of various items that carry specific symbolic functions, collectively demonstrating the synergy of cultural and philosophical values within the community, especially in Boja Village, Kendal, Central Java. They serve as representations of the relationship between humans, nature, and divine principles, emphasizing harmony and balance—core concepts in Javanese cosmology—where elements such as water, fire, earth, and air symbolize fundamental aspects of life and the

universe. Notably, earth and water dominate the ubarampe, symbolizing stability, fertility, and continuity, reflecting the community's view that success and harmony in marriage depend on maintaining equilibrium among these elements. This philosophy underscores the importance of humans aligning themselves with natural forces to achieve a harmonious and blessed life. Studying these symbols and their meanings reveals how traditional cultural practices strengthen local identity, preserve heritage, and foster a deeper understanding of life's interconnectedness, emphasizing that cultural preservation is vital for sustaining community identity and ensuring the continuity of ancestral wisdom in contemporary society.

**Keywords:** traditional wedding, Javanese customs, *ubarampe*, philosophical meaning, four elements of nature, anthropology

## Introduction

Marriage, as one of the most significant and enduring human relationships, serves not only as a foundation for emotional intimacy and companionship but also as a cornerstone for social stability and individual well-being. The integration of passion and commitment within marriage enhances relationship satisfaction and sustains long-term bonds, highlighting its profound importance in human life. (VanderVen, 2021). Marriage is the union of two large

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families of the two brides-to-be. When two people unite through marriage, they can establish a family and achieve shared life objectives (Sadiani, 2020). In weddings, there are a series of processions that must be followed by the bride and groom as something sacred before going through life together. There are several different steps and conditions that must be followed in a traditional marriage (Ambarwati, 2018).

Indonesia has many provinces, in which there are several regions. Each region has its own culture, including in terms of marriage. Customs or culture in terms of weddings of each region have their own characteristics both in terms of event processions, clothing complements, and bridal makeup. Marriage is one of the most important series of human life cycles. As is known, there are many varieties and procedures of marriage in various cultures in the world. Javanese society, that is famous with various kinds of traditions that contain many philosophical elements, is also not spared from these things. Many Javanese people forget for their own culture. If there is someone who still preserves that culture, it is very rare among those who know the philosophical meaning of that culture. In a traditional Javanese wedding, there are traditional stages, namely the conversation stage, testimony stage, standby stage, ceremony series stage, and peak event stage (Gigih, Muhammad Mona Adha, 2020; Hasanah, 2022)

This article discusses the Javanese perspective on *ubarampe* used in traditional Javanese wedding processions in the Boja Village area, Kendal Regency, Central Java Province, which contains philosophical meanings. The absence of a dictionary that gives its own meaning to the *ubarampe* requires the author to explore data based on findings in the field. Most of these meanings are taken from the interaction of the author at the time of listen to lectures from community leaders who gave speeches at the event marriage and library resources related to it.

Belief in local cultural traditions and belief in religion have an interrelated relationship between various aspects of life (Sabardila, 2021). Apart from containing philosophical meaning, the *Ubarampe* used in Javanese traditional wedding processions is also related to the four natural elements that many people know about, according to the opinion of several experts (Musbikin, 2010; Supardi, 1961). There was an opinion from yoga community about the five elements such as water, fire, air, and earth, and space. A long time ago, ancient Javanese people often associated between natural elements and human nature, the most important of which was the nature and character of every leader or king in the kingdom. Every leader who led during the royal era was required to have the eight natural characteristics such as *banju* (water), *agni* (fire), *bayu* (wind), *surja* (sun), *rembulan* (moon), *lintang* (stars), and *mendung* (clouds), to become leaders that could be expected by all their people (Supardi, 1961: 24). Then, what we most often know is the Chinese philosophy about the four elements of nature that affect nature and character in humans, namely the earth, the fire, the water, and the air. As for some opinions that discuss the four elements in humans are as follows:

1. *Ambeging bumi, tansah adedana, karem*

|The nature of the earth is that it always gives|

*ambebungah marang djalma, danane dene*

|joy to humans as well|

*tetuwuhan kang tjukul ing awake, sukalila den alap ing djalma*

|As for the gifts, namely the plants that sprout in their bodies, humans willingly take them|

*Adjaa tetuwuhane jen ora lilaha*

|Never mind that plants are not willing to let them go|

*Nadjan badane dewe den duduki den patjuli, lega lila ora*

|even if they themselves are dug up and dug up|

*nduweni sak serik, malah jen kabeneran bisa*

|being sincere and willing to have no heartache, even if by chance|

*ngatonake pendemane radjabrana, dadi*

|they can reveal treasures|

*kabungahane kang anduduk*

| will be a joy for those who dig them|

2. *Ambeging banju, anggelarake apura para marta,*

|The nature of water, spreading forgiveness and kindness|

*bisa angenaki ati, nora rengatan, tjinibukan pulih ora ana labete*

|can please the heart, never cracks, every time it is scooped up, it recovers without a trace|

3. *Ambeging agni, amisesa ing kalesa, bisa anglebur*

|The nature of fire, nourishes from dirt, can destroy|

*reregeding bumi, ambabadi kang arungkud,*

|the dirt of the earth, cleanse the dense|

*amadangi kang apeteng, jen kalong-longan nora*  
 [illuminate the dark, if reduced does not]  
*suda atine, bisa sareh bisa sereng nora kawistara lakune.*  
 [can be patient can be fierce his steps cannot be seen]

4. *Ambebing angin, tan pegat titpariksa, anggung*  
 [The character of the wind never stops watching]  
*angindjen-idjen solahing djalma, bisa nuksma ing*  
 [always monitors human behavior, can unite]  
*agal-alit, amiguna ing ngaguna, lakune tanpa*  
 [is useful and useful, the steps are limitless, the goal is without]  
*wangenan, pamrihe tanpa tengeran, jen katulak ora esak, jen katarik nora serik*  
 [markers, if it is rejected, don't hate it; if it is pulled, it doesn't hurt]

(Supardi, 1961: 24 as cited by Hartono & Sattar, 2017)

The second opinion (Musbikin, 2010) states that:

1. *bumi* 'earth', *nafsu aluamah* 'biological desire', has a black color and *loba* 'greedy'.
2. *agni* 'fire', *nafsu amarah* 'anger passion', has a red color, angry, brave, and encouraging.
3. *banju* 'water', *nafsu sufiyah* 'sufi passion', has a yellow color, is constantly desired.
4. *bayu* 'air', *nafsu mutmainah* 'spiritual passion', has a white color and a calm and peaceful nature.

Third opinion regarding the four elements in humans (Hartono & Sattar, 2017)

1. The element of fire is described as emotional or angry
2. The element of water is described as an ideal
3. The element of wind is described as a will
4. The earth element is described as patience

In general, it can be concluded that the four elements or elements of the universe can be defined by looking at the components they have. The Javanese people believe that culture is a preventive measure in dealing with a natural phenomenon (Said, 2021). Water relates to people who find it deeply touching their own emotions and those of others. They love engaging in deep conversations are good at listening and empathize. They turn that and emotion into creativity, making songs or painting pictures. Usually, they are more cantered on the needs of others than their own. The element of air means having great communication skills. Each of them may be the preferred means of communicating and sharing important ideas with the other. The shiest are born entertainers. They are truly very wise individuals who carefully weigh the advantages and disadvantages before acting. The element of fire is suitable for those who are confident and unstoppable in their way of acting. They achieve great results by always working hard and attracting others with charismatic behaviour. The roles that work best for them are leader and motivator. They know how to inspire others with their motivational words. They have great intuition and understand details that others usually miss. The earth element can be the most stable and concrete of the four. People who are compatible with the earth's element can happen more severely and rationally than others. They don't move easily from belief. They are people, patients with a lot of practical sense and perseverance. The way they learn something new depends on their actions and the desire to do it. They work strictly and value objects above all else for their usefulness, not aesthetically. They are also loyal and, of course, tolerant.

Research related to traditional Javanese wedding ceremonies has been widely conducted. Research on the comparison of traditional Javanese wedding processions between Surakarta Palace and Yogyakarta Palace states that there are many similarities in the implementation of traditional wedding ceremonies in the two large palaces in Java. The difference lies only in the fashion style and a few terms (Sa'diyah, 2020). The discussion of *Ubarampe* as done by Khoiri, who discovered that the philosophical meaning contained in the event *temu manten* very deep, especially in equipment or *Ubarampe* kembar mayang (Khoiri & Thoriquil Aziz, 2022). In his findings, the symbolic forms on the kembar mayang decorations reflect the hope of the bride's life in sailing the household ark.

Regarding the four important elements in life, Hartono et al. found that the four important elements that exist in the universe greatly influence the idea in a good painting and have deep meaning (Hartono & Sattar, 2017). Based on researchers understanding, there have been no studies that specifically associate philosophical meanings *ubarampe* Javanese traditional marriage with four natural elements that are known deeply. Therefore, researchers are interested in exploring more deeply.

Thus, it can be argued that this cannot be separated from the complex system of life and institutions that apply in accordance with the beliefs held by a particular community. To find His presence as a clear or visible God, humans must use the inner eye, which especially has the power to capture the meaning implied in every wedding ritual (Ridwan, 2019). There are many symbols in the Javanese wedding procession. It is crucial for Javanese traditional wedding processions to have symbolic significance to preserve and enhance cultural identity (Irsyada, 2023).

## Methods

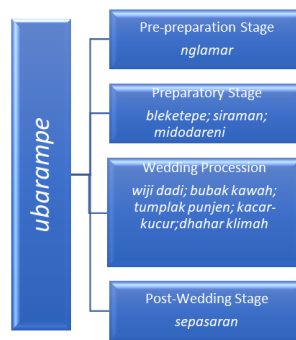
The data collection process begins with direct observation. Researchers carefully observe the traditional Javanese wedding procession at the research site, noting details related to the equipment and ceremonial elements involved. These observations are meticulously recorded on prepared work sheets. In addition to note-taking, researchers also employ audio-visual recording techniques to document the sequence of events and capture utterances that may contain insights into the philosophy behind the wedding procession, particularly concerning the *ubarampe* used.

Furthermore, researchers conduct in-depth interviews with selected resource persons who are directly involved in the traditional Javanese wedding ceremony. These resource persons include: *Pranatacara* (wedding officiants or masters of ceremony), *dukun manten* (traditional healers or spiritual advisors), and community elders or knowledgeable individuals considered to have substantial understanding of the cultural and philosophical significance embedded in *ubarampe*. The researcher also takes the sample and criteria in this research. A total of ten informants were purposively selected based on their expertise, experience, and involvement in the traditional wedding procession. The criteria for the selection included (a) having direct participation or extensive knowledge of the wedding ceremony and *ubarampe*; (b) being recognized within the community as custodian of cultural traditions; (c) willingness to share insights and participate in interviews. The study was conducted over a period of four months, allowing sufficient time for field observations, interviews, and data analysis. This duration also accommodates various wedding ceremonies occurring at different times, ensuring comprehensive data collection. Once data is collected, the researcher classifies the *ubarampe* and categorizes them based on their philosophical meanings using an anthropological approach emphasizing the locality and temporal context. Data reduction techniques are employed to filter relevant information, ensuring that only data pertinent to the research questions are analysed further. To ensure the validity and reliability of the data, the following techniques are employed. The researcher comparing data obtained from different informants and observation methods to check for consistency. The data triangulation process is carried out by means of cross-verifying information from observations, interviews, and recordings. Then, the researcher sharing preliminary findings with some informants to confirm the accuracy of interpretations. This comprehensive approach aims to produce credible and robust findings regarding the philosophical and cultural significance of *ubarampe* in the traditional Javanese wedding procession.

## Result

### *Dominance of The Elements in Ubarampe*

The lexicon in a domain has a common meaning component, namely, a meaning component that unites each semantic device (Nida, 1975: 75, as cited by Girlyastika, 2019). Differences in sub-codes (generic vs. specialized) are usually not covered by existing lexical semantic approaches, and lexical semantic theories that describe the lexicon and the interactions established between lexical units (Barbero, 2024). By having a shared meaning component or time stage, *ubarampe* in Kendal community wedding ceremonies can be classified according to the stages of the ritual process. This classification can reflect the hyponymy relationship, as seen in the following diagram.

Diagram 1. *Ubarampe* 'equipment' of Javanese Wedding Ceremony

After conducting several stages of data analysis, researchers found out that there was a dominance of earth and water elements in the *ubarampe* used in the four stages of the wedding procession with a combination of fire and air elements. The soil element in the form of plants consists of stems, leaves, wood, seeds, flowers, and fruits. The earth element is in the form of animals in the form of chicken meat and eggs. Pottery becomes *ubarampe* that comes purely from the ground. In addition, the category of soil elements in the form of fabrics, processed plants and animals. The water element is in the form of well water and coconut water. The air element is smoke and blowing. The elements of fire are metal and glass. The classification can reflect in the following table.

Table 1. Natural Elements in *Ubarampe* 'equipment' and Their Philosophical Meanings

No	Time Stage and The Kind of <i>ubarampe</i>	Elements of the Universe in <i>Ubarampe</i>				Philosophical Meaning
		Water	Fire	Soil	Air	
1	Pre-preparation Stage: <i>Nglamar</i> 'engagement' procession		Brown sugar <i>jenang</i> , <i>wajik</i> , <i>jadah</i> , ring a pair of engagement	Plants: betel leave, rice, coconut, black sugarcane, <i>empon- empon</i> 'spice.'		Determination to navigate a new life with all risks and hopes for good on all sides.  The dominant elements of fire and earth indicate concrete seriousness and strong intention.
2	Preparatory Stage					
	a. <i>Bleketepe</i>		incense	Plants: coconut palm, bamboo, banyan leaves, <i>dadap srep</i> leaves, <i>kluwih</i> leaves, reeds, rice, coconut, sugar cane, <i>pisang raja</i> 'banana'	Incense smoke	The installation of <i>bleketepe</i> can be interpreted as an announcement or marker of the holding of a big celebration with various good hopes and prayers reflected in the <i>tetuwuhan</i> 'blossom of plants' consisting of various leaves and produce.  The element of fire in the form of burning incense / incense indicates the excitement and enthusiasm of the family for organizing the event. The dominance of the earth element in the form of produce illustrates sincerity, steadiness, and responsibility.

						The air element in the form of incense smoke describes a pattern of communication aimed at the surrounding community for marriage.
	b. <i>Siraman</i>	Bathing water  Green coconut water  <i>Santan kanil</i> 'deep coconut cream'	incense	Plants: <i>Kembang setaman</i> 'bunch of flowers' ( <i>kantil</i> , rose, jasmine, <i>kenanga</i> ), green coconut, <i>konyoh</i> 'rice flour powder'  animal: <i>ayam ingkung</i>  clothes: <i>sindur</i> , <i>batik truntum</i>  pottery: <i>kendi</i> , <i>kreweng</i> , <i>kwali</i>		Cleansing the body and soul to lead an eventful married life. Purity and cleanliness are characteristic of high good expectations reflected in the tools used. Fragrant flowers are the hope of a fragrant name in marriage. Good hope that everything in the household can benefit.  The dominant elements of water and soil reflect sincerity and determination, as well as a deep sense of empathy for the social environment. The earth element in the form of pottery illustrates the attitude of "knowing yourself" that the origin of man is soil.
	C <i>Midodareni</i>	Coffee and tea water	incense	Plants: <i>Kembar mayang</i> , grains, <i>empon-empon</i> 'spice', <i>jajan pasar</i> 'traditional market snacks.'  Binatang: <i>ingkung ayam</i>  pottery: <i>klemuk</i> , <i>kendi</i>	smoke of <i>sembaga</i>  fumigation	A picture of hope for the bride's mental readiness for a more complex stage of life.  The four elements or elements of the universe in the <i>midodareni</i> procession become a strong picture of sincerity and determination in the framework of ultimate submission to God.
3	Wedding Procession					
	A <i>Balangan Gantal</i>			Plants: betel leaves, <i>gambir</i> , <i>injet</i> 'limestone cream', tobacco  Tool: <i>lawe</i> yarn		The embodiment of essential affection  The earth element describes sincerity and responsibility
	B <i>Wiji dadi</i>	<i>Wijikan</i> water is 'the water used to clean the hand or foot'	<i>Ranu</i> 'traditional tray' <i>Bokor</i> 'leak'	Plants: <i>kembang setaman</i>  Animals: chicken eggs  Tool: <i>sindur</i> cloth		Form of filial piety of the wife to the husband and protection of the husband to the wife  The elements of water, fire, and earth portray empathy, sympathy, determination, and steadiness.
	c. <i>Bubak Kawah</i>		traditional lamp coin  bowl	Plants: <i>pisang raja</i> , <i>jajan pasar</i> , <i>palawija</i> , <i>kembang telon</i> ( <i>kenanga</i> , <i>kantil</i> , rose)  Gerabah: studded, jug, mori cloth, steaming, boiler, etc		The adequacy of food, clothing and the fragrance of a good name are things that need to be strived for. A good household is one full of illumination and light of kindness.  The elements of fire and earth are a good combination as a manifestation of sincerity,

						responsibility, and strong determination
	d. <i>Tumplak punjen</i>		Coin	Plants: <i>beras kuning</i> 'yellow rice', <i>kembang setaman</i>  Envelope/cloth filled with money		A form of attention and supervision from parents towards children who will enter a more complex phase of life.  The element of fire and soil signifies seriousness and strong determination.
	e. <i>Kacar-Kucur</i>			Plants: <i>dlingo</i> , <i>bangle</i> , <i>kembang telon</i> flower, grains (soybeans, mung beans, corn, etc.)  Tools: woven bamboo, <i>sindur</i> cloth		The form of responsibility of men as leaders towards women is essential. Strong bonds within a frame of trust.  The dominance of the earth element signifies sincerity.
	f. <i>Dhahar Klimah</i>			<i>tumpeng</i> chicken, <i>kembar mayang</i>		Forms of complementarity and mutual understanding in sailing the household ark  The dominance of the earth element signifies sincerity.
4	Post-Wedding Stage					
	<i>sepasaran</i>			<i>sumsum</i> porridge  <i>Klubanan</i> <i>Jajan pasar</i>		Restoration of energy after performing a big hajjat. The expectation of purity of intention and sincerity help each other.  The dominance of the earth element signifies sincerity.

At a wedding ceremony that still prioritizes traditional customs, of course, using a variety of equipment, equipment, and a long series of processions. This symbolizes how sacred and important the wedding procession containing admonitions is for the bride, family, and people involved in the wedding ceremony, either directly or indirectly (Pranowo & Firdaus, 2020). If all traditional wedding equipment is available, it brings a sense of satisfaction and stability to the owner of the event. This satisfaction will not be separated from the Javanese people's belief in the benefits or blessings obtained if all *ubarampe* can be completed perfectly. On the contrary, there will be worried and disappointment if they are not able to meet the *ubarampe* equipment required by their ancestors. The "message" is part of the oral tradition of the community, which is believed to be down and down. However, with the times, there are some things that are no longer done for reasons of practicality and frugal principles.

This is because there is a belief that all *ubarampe* in the traditional ceremonial procession of the human life cycle, whether pregnancy, birth, marriage, or death of a person, contain deep cultural and philosophical values and are believed to influence the fate of the person who carries out the practice. Various kinds of rituals, spellcasting to hunting for subframe equipment (Bangunjiwo, 2019), are very mandatory to do.

### *The Stages of Wedding Ceremony Procession*

This research will limit the *ubarampe* to traditional Javanese wedding ceremonies associated with the four elements of the universe, in the form of water, fire, earth, and air, so that the discussion carried out is not too wide and focused only on one point which is expected to be a source of reference and information for readers. Researchers will categorize based on the sequence of processions carried out by Javanese people in Boja Village, Kendal Regency, Central Java. In general, there are four stages, namely pre-preparation, preparation, wedding, and post-wedding.<sup>2.1 Pre-Preparation Stage</sup>

The initial stage in the traditional Javanese wedding ceremony is the proposal procession consisting of six processes, including.



a. *ndodhog lawang*

Literally, the lexicon *ndhodhog lawang* means 'knocking on the door', which is the initial procession when the groom's family comes to visit the woman's residence to propose. The lexicon is a symbol of Javanese people who knock on doors when visiting other people's homes. The procession is intended to find information whether the woman has been invited by someone else or not. In the procession, usually the man is represented by the biological father accompanied by several family members. *Ubarampe* brought on *ndhodhog lawang* processions are usually just a few containers of light snacks as a rope of love and a sign of familiarity to establish *ukhuwah*, a 'good relationship'. In general, there is no typical *ubarampe* brought because it still has a prefix only.

b. *congkok*

This procession is basically confidential, where the family of the bridegroom sends a 'messenger' who is trusted to seek accurate information about the condition and situation of the prospective besan 'parents of bride-to-be' whose daughter will be proposed at the *ndhodhog lawang* stage. In general, no *ubarampe* is needed in the procession. However, currently, the existence of *congkok* is not too significant because it has been replaced with information technology, although it still relies on trusted people to get accurate information about the prospective family, especially about the willingness of the bride to the bridegroom's desire to edit (the amount of money requested, dowry, and so on).

c. *salaran*

The meaning of *salar* 'fee/duty' as in Javanese dictionary (Poerwadarminta et al., 1939: 649). The *salaran* procession is carried out when the *congkok* process of the groom's family has not received an answer from the bride's family. The groom's family asks for certainty through the reasoning process by discussing the amount of costs that will be used for the series of processions or requested by the bride-to-be. The *ubarampe* used in this procession is generally just a snack as a form of attention.

d. *nontoni*

The viewing procession or *nontoni* is generally carried out after there is an agreement on costs, dowry, and so on. This procession can be said to be the first meeting between the bride and groom after approval by the bride's side. However, nowadays, this procession is abandoned because usually the bride and groom already know each other deeply with technological advances, although in the Boja region there are still those who carry out, especially in mountainous areas with minimal internet access. Only as a condition because it has become a tradition for generations. This procession does not require special *ubarampe*.

e. *nglamar*

In the *nglamar* 'proposing' procession the parent of the groom sends someone to propose to the woman as well as determining the right time to perform the wedding ceremony. Proposal is the process and act of *nakokake* 'asking' a woman to her parents to be a wife. This procession uses several *peningset* 'binder' that state the bride-to-be has already been proposed, so that it cannot be proposed by other men. The *ubarampe* in the procession comprises several symbolic items: seven betel leaves (*suruh ayu*), representing safety and smoothness, with the number seven (*pitu*) meaning 'help'; batik cloth with motifs like *Sidamukti*, *Satria Wibawa*, *Sidaluhur*, *Sidadrajat*, and *Sidamulya*, symbolizing prosperity and well-being; clothes or kebaya *sapengadeg* 'complete from head to toe' signifying the groom's concern for his bride's elegance; *setagen* or *bengkung* made from white lawe yarn symbolizing strength and purity; fresh fruits and staple foods such as rice, sugar, salt, coconut, and vegetable oil representing basic needs; a plain pair of rings and money as offerings based on ability or agreement; batik cloth with *truntum* motifs for future in-laws; *pecing* cloth and sarongs for grandparents, symbolizing filial piety; snacks like *jadah*, *wajik*, and *jenang* indicating fulfillment of staple foods; two rice *golong* symbolizing mutual agreement; and offerings including spices, young coconuts, black sugarcanes, chickens, and geese, all embodying prosperity, harmony, and readiness for the celebration.

f. *tengeran*

The procession of *tengeran* or *paningset* is an event held if the gap between the engagement and the wedding day is still long

In the six processions show that the philosophy meaning is determination to navigate a new life with all risks and hopes for good on all sides. The dominant elements in *ubarampe* used made of fire and earth element that indicate concrete seriousness and strong intention.

## Preparatory Stage



At this stage, the bride's family carries out a series of events dominated by the installation of wedding ornaments containing certain symbols. The following are pictures of some of the ornaments made, such as *bleketepe*, *kembar mayang*, and *tetuwuhan*.

Picture 1: *Bleketepe*, *kembar mayang*, and *tetuwuhan*  
Source: author's document



a. *gethak dina*

The *gethak dina* stage means the determination of the day of *ijab qabul* and the wedding reception. In Javanese society, *gethak dina* is determined by elders or people who are experts and know about the Javanese calendar.

b. *ulem-ulem*

The procession of *ulem-ulem* is an event when the executor of the wedding reception is the bride-to-be. If the parents of the bride-to-be hold a celebration, then *ulem* (invitations) will be circulated by asking for the help of local youths.

c. *pasang tarub*

The procession is carried out one day before the wedding ceremony, the house of the bride-to-be's parents is installed *tarub* 'party tend'.

d. *kerun*

At the front yard door, there was *kerun* 'gate made of bamboo' is made flanking the *bleketepe* installed above the front entrance or door gate.

e. *bethek*

Apart from *kerun*, it was also installed *bethek* 'bamboo fence'.

f. *bleketepe*

Old woven *janur* 'young coconut leaves' with rectangular shape (Dewabrata, 2023)

The installation of *bleketepe* can be interpreted as an announcement or marker of the holding of a big celebration with various good hopes and prayers reflected in the *tetuwuhan* 'blossom of plants' consisting of various leaves and produce. The element of fire in the form of burning incense/incense indicates the excitement and enthusiasm of the family for organizing the event. The dominance of the earth element in the form of produce illustrates sincerity, steadiness, and responsibility. The air element in the form of incense smoke describes a pattern of communication aimed at the surrounding community for marriage.

g. *tetuwuhan*

The instalation of *tetuwuhan* consist of *pisang raja* 'banana' trees whose fruits have ripened. The purpose of choosing ripe bananas is expected so that the couple to be married has ripened or has adult thoughts. While *pisang raja* 'banana' have the meaning of hope that the bride and groom will be able to build a family anywhere and can adjust themselves to the environment, as is the case with banana trees. Black sugarcane, which means the bride and groom, is expected to carry out everything that has been carefully thought out with determination and never give up. *Cengkir gading* 'yellow coconut' which means that the bride and groom have a strong stance in building a household in the future, sharpening, loving, and nurturing each other. *Randu* leaves from *pari sewuli* rice. *Randu* symbolizes clothing, while *pari* (rice) symbolizes food. So, this these symbols means that the bride and groom are always fulfilled with clothing and food. Various leaves, such as *banyan* leaves, *maja*, *kara*, *andhong*, *alang-alang* 'reeds', and *dadap srep*. The whole can be interpreted so that the bride and groom can grow like a *banyan* tree, can be a protector for all their families and survive forever.

h. *siraman*

The lexicon *siraman* comes from the word *siram* (in Javanese), which means 'soak by water'. The day before the wedding ceremony, the bride and groom perform a *siraman* procession. The bride-to-be and groom are bathed in each other's parents' homes. The goal is to cleanse body and soul as well as ask for the blessings of both parents and relatives.

*Ubarampe* that needs to be prepared in *siraman* ceremonies are clean water from seven sources or wells is used, along with *sritaman* flowers such as *kenanga*, *kantil*, jasmine, and rose, which are combined with a pair of young coconuts tied with coconut fiber and then placed into the water. A mat made from fabric with motifs of *yuyu sekandang*, a brown woven striped cloth with gold thread, is laid out, along with a piece of *pulo watu* fabric featuring white stripes or red and black accents. *Konyoh panca warna*, a mixture of rice flour and turmeric, comes in five colors: red, white, yellow, green, and blue. For bridal cleansing, softening shampoos made from *asem* water, thick grated coconut milk (*santen kanil*), and rice stem ash water (*londho merang*) are used. A jug (*kendi*) filled with clean water and offerings such as *tumpeng robyong*, *tumpeng gundhul*, market snacks, *jenang* (sweet porridge), and live young roosters complete the ceremony.

Cleansing the body and soul to lead an eventful married life. Purity and cleanliness are characteristic of high good expectations reflected in the tools used. Fragrant flowers are the hope of a fragrant name in marriage. Good hope that everything in the household can benefit.

The dominant elements of water and soil reflect sincerity and determination, as well as a deep sense of empathy for the social environment. The earth element in the form of pottery illustrates the attitude of "knowing yourself" that the origin of man is soil.

i. *gendongan*

The procession of *gendongan* 'carry the bride and groom' is carried out after the bride and groom have finished the procession of *siraman*, the bride and groom are carried by their respective parents. This means that parents who have raised their children are ready to release or lift their children to sail on the ark of their household later.

j. *dodol dhawet* 'selling the Javanese traditional ice'

The *dhawet* material in the form of *cendol* is many and countless as a symbol of the guests. The meaning of this procession is so that the guests who come abundantly so that the prayers offered for the bride and groom will be many as well. Father of the bride takes an umbrella to protect his wife when she sells *dhawet* to the guests. The symbolic meaning of this procession is that the mother is the source of affection, and the father is the protective symbol. *Ubarampe* in *dodol dhawet* 'selling' procession:

- Kreweng (broken tile) or shard (broken plate) as a substitute for money to buy *dhawet*, which means human origin from the land. The amount of kreweng money symbolizes the survival of the household that will be lived.
- Pot or *kwali* as a *dhawet* container
- Irus to take *dhawet*

k. *ngerik* and *ngrias*

The procession took place before the bride dressed up. The part of the bride's hair on the forehead will be carefully scraped by the *pemaes* (bridal make up). In Javanese cultural tradition, weddings are always marked by a series of ceremonies that contain noble values. In this case, the function and role of the bridal make-up artist is very important. A make-up artist is not only required to be competent in applying make-up and its fine art but also needs to understand the implementation of traditional wedding processions and the meaning contained therein (Martha, 2013). Then, the hair is dried and then smoked with *ratus* (fragrant incense). The bride-to-be's face is made up and her hair is curled up according to a predetermined wedding ceremony pattern. *Pemaes* makes *cengkorong paes*, 'the pattern of forehead make up'.

- *Ubarampe* for the preparation of *paes manten* comprises several essential items that hold cultural and symbolic significance. These include *sajen*, as noted by Septia (2024) which consists of offerings such as banana *sanggan*, white *tumpeng*, grilled chicken, *jajan pasar* (market snacks), and a *klasaangka*, a traditional mat used for bridal seating, symbolizing prosperity, gratitude, and readiness for the sacred ceremony. Additionally, a *batik truntum* cloth is included, representing the future in-laws' blessings and hope for a harmonious union. Ordinary kebaya clothes are prepared to adorn the bride or groom, signifying elegance and cultural identity. A *gondhel*, or razor, is also part of the equipment, serving as a symbol of purity and the cleansing ritual, while a closed mirror is used for self-reflection and spiritual cleansing during the procession. Lastly, a towel is included, symbolizing cleanliness and purification, completing the set of *ubarampe* necessary for the meaningful and culturally rich *paes manten* ceremony.

l. *midodareni*

The procession is in the form of a ceremony that takes place at night before *ijab, temu manten (panggih temanten)*, and wedding reception. During the *midodareni* stage, which is depicted as 'angelic' or *widodari*, the *ubarampe* includes various symbolic items that emphasize the beauty and blessing of the bride. Among these are a pair of *kembar mayang* and a pair of young coconuts with coir still intact, representing fertility and prosperity. Additionally, there are a pair of *klemuk*, traditional pottery filled with spices, grains, and *empon-empon* (herbal ingredients), covered with batik cloth featuring the *bangun tulak* motif, symbolizing cultural wealth and hope for success. A pair of *kendhi*, jars filled with clean water, with their beaks covered by *dhadhap srep* leaves that meet at the internode, are included to symbolize purity and cleansing. There is also a dish of *savory rice* accompanied by side dishes such as *sambel pecel*, *sambel pencok*, *recek*, and *lalapan*, along with a pair of *ingkung* (traditional roasted chicken), young coconut *rujak*, unsweetened coffee and tea, and a *jlupak* (clay lantern) filled with cotton wick, symbolizing illumination and spiritual guidance. Furthermore, white bread and a handful of brown sugar are present, representing prosperity and blessings. Collectively, these items embody beauty, purity, and good wishes, reinforcing the perception of the bride as an elegant and blessed figure during the *midodareni* ceremony.

A picture of hope for the bride's mental readiness for a more complex stage of life. The four elements or elements of the universe in the *midodareni* procession become a strong picture of sincerity and determination in the framework of ultimate submission to God.

m. *nyantri*

This procession described when the groom's family group returned from the *midodareni* ceremony, the groom was also invited home. However, if the groom is *nyantri*, then he is left at the house of his future in-laws. *Nyantri* comes from the word *santri*, which means someone who lives somewhere, usually a hut, to learn religious knowledge, while *nyantri* is a term for someone who becomes a student. *Nyantri* in a traditional Javanese wedding ceremony means that the bridegroom comes to the house of the prospective in-laws to show himself in the *midodareni* event.

n. *kumbakarnan*

*Kumbakarnan* comes from the words *kumba* and *karna*. *Kumba* means 'head', and *karna* means 'ears'. So, *kumbakarnan* is a fight between heads and ears, meaning exchanging ideas and listening. *Kumbakarnan* was held at the home of the bride-to-be's parents by inviting some 'elders' elders, relatives, and closest neighbours sufficiently. Usually, people who are considered qualified or who are asked to explain divide duties and obligations to people who have been appointed to help carry out the wedding celebration. Usually, there are *lek-lek* 'open eyes because not sleep' events and 'staying up all night for' not sleeping to keep the venue from all kinds of disturbances.

## Wedding Procession

a. *ijab*

*Ijab* or *ijab kabul* is the endorsement of marriage according to the religion of the bride and groom. Traditionally, in this ceremony, the bride's family hands over or marries her child to the groom, and the groom's family receives the bride and is accompanied by the delivery of wedding gold to the bride. The ceremony is witnessed by government officials or civil registry officers who will record their marriage in government records.

b. *panggih temanten*

The procession *panggih* is also called *temu* 'meet'. The traditional procedure of meeting the bride and groom at the door, precisely under the *bleketepe* or in the middle of the wedding celebration.

c. *liru kalpika* 'exchange rings'

The word *liru* means 'to exchange' or 'alternate', while *kalpika* is a 'ring'. *Kalpika* exchange is the process of exchanging rings between the bride and the groom.

d. *balangan suruh/balang gantal*

The procession indicates that when the bride and groom meet and face to face at about two or three meters, they will stop and throw betel leaf ties containing banana flowers, lime betel, gambir, and black tobacco tied with yarn. The contents of the roll betel symbolize *kinang* and *udud*, which are entertainment for men and women. During the *balangan* ceremony, the *ubarampe* includes several symbolic items: seven betel leaves tied with thread representing unity; a pair of *kembar mayang* symbolizing prosperity; *sanggan* with bananas, *lawe* yarn, and *sirih ayu* for fertility and harmony; a *ranupada* tray for *wijikan*; a *bokor* filled with *Sritaman* water and flowers for spiritual cleansing; and chicken eggs in the *bokor*, symbolizing fertility and new beginnings. Together, these items create a sacred atmosphere, emphasizing blessings, renewal, and ancestral

respect. This procession has a philosophy meaning to throw affection at each other (Antikasari, 2023). The embodiment of essential affection. The earth element describes sincerity and responsibility.

e. *wiji dadi*

The procession describes the groom stepped on a chicken egg until it broke with the sole of his right foot. Then, the bride washes the groom's right foot with flower water. Symbolizes each other's loyalty and the hope of offspring. Form of filial piety of the wife to the husband and protection of the husband to the wife. The elements of water, fire, and earth portray empathy, sympathy, determination, and steadiness.

f. *sindhur binayang*

This procession described when the father of the bride walks in front of the bride and groom to the bridal chair. Meanwhile, the mother of the bride walks behind the bride and groom while covering the shoulders of the bride and groom with a *sindur* cloth. So that the bride and groom can pass every test.

g. *mertui*

Means a meeting between in-laws. This meeting begins with the bride's parents picking up the groom's parents in front of the house to walk together to the wedding ceremony. The bride's mother and the groom's mother walk together in front, followed by the groom's father and the bride's father walking behind.

g. *timbang*

The bride and groom together sat on the lap of the bride's father. After a moment of deliberation, the bride's father stated that both brides were equally heavy.

h. *tanem*

The father of the bride and groom seated the bride and groom in the wedding chair. This symbolizes that the father of the bride and groom approves the marriage.

i. *bubak kawah*

A ceremony performed if the father first marries his daughter. This ceremony is held after the bridal ceremony. The father of the bride drank a young coconut rojak in front of the display. The mother of the bride asked about the taste of the rojak; then, the father replied that it tasted fresh. Then, the bride's mother and the bride and groom also tasted the rojak. In the *bubak kawah* ceremony, the *ubarampe* used includes various symbolic elements representing blessings and purity. These consist of two *kendhil* painted with *labur* in white limestone color, accompanied by a half-meter white cloth to cover the *kendhil*, and *lawe* yarn symbolizing good fortune. A *teplok*, a traditional lamp, is used for illumination and represents spiritual light. Additionally, there are bananas (*pisang raja*) and market snacks (*tukon/jajan pasar*) symbolizing sustenance and prosperity. A *kendhi* filled with clean water serves as a source of blessing, while a bowl containing yellow rice and coins signifies wealth and good luck. Dried crops (*palawija*) such as green beans, peanuts, rice, soybeans, and corn, placed in two small bags and inserted into the *kendhil*, symbolize harvest and prosperity. Kitchen utensils like a boiler, steamer, *cowek*, *munthu*, *irus*, *enthong*, and *kalo* represent readiness and daily life. Lastly, flowers known as *telon* (*kenanga*, *kantil*, and roses) soaked in clean water enhance the meaning of purity and spiritual fragrance within the ritual. These *ubarampe* collectively create a sacred atmosphere filled with profound symbolism, connecting the worldly and spiritual realms during the *bubak kawah* ceremony.

The adequacy of food, clothing and the fragrance of a good name are things that need to be strived for. A good household is one full of illumination and light of kindness. The elements of fire and earth are a good combination as a manifestation of sincerity, responsibility, and strong determination.

j. *tumplak punjen*

*Tumplak* means to pour or give all. Meanwhile, *punjen* means the property of parents that has been collected since they were married. In this ceremony, both parents of the bride and groom give all their possessions to all their children and offspring. Symbolically, each of his descendants was given a small package containing spices, yellow rice, coins, and so on.

During the *Tumplak Punjen* ceremony, the *ubarampe* includes several symbolic items that hold significant meaning. These consist of a *bokor kencana*, which contains various small bags filled with grains such as yellow rice, soybeans, corn, along with *empon-empon* (traditional herbs), *kembang sritaman* (flower offerings), and money, collectively called *udhik-udhik*. Additionally, there are *angpau* envelopes given to children, containing money as a symbol of prosperity and blessing. A one-meter white cloth is also part of the offerings, representing purity and spiritual cleanliness, while a glass of yellow rice that has been dyed yellow signifies abundance and good fortune. Together, these *ubarampe* create a sacred and meaningful atmosphere during the *Tumplak Punjen* ceremony, blending elements of prosperity, purity, and spiritual harmony.

A form of attention and supervision from parents towards children who will enter a more complex phase of life. The element of fire and soil signifies seriousness and strong determination.

k. *kacar-kucur*

*Kacar-kucur* can also be called *tampa kaya* and *tandur*. This process is carried out with the help of *Pemaes*. The trick, the bride and groom walk by, holding their partner's little finger, to the place of *kacar-kucur* ritual or *tampa kaya*. The groom will pour soybeans, peanuts, rice, corn, glutinous rice, flowers, and coins (the amount must be even) onto the bride's lap. The bride receives with a shawl or *sindur* motif *bango tulak*; then, the gift is wrapped and tied firmly. After being tied and then given to the bride's mother to be kept in the bride's room.

During the *Tampa Kaya* ceremony, the equipment used includes a white mori cloth measuring 25 cm x 25 cm or a red and white *sindur* cloth, symbolizing purity and protection, and *kaya*, which consists of various grains such as corn kernels, soybeans, *koro* beans, rice, nickels or metals of different sizes, *dlingo* or *bengle*, and *telon* flowers, representing prosperity and harmony. The ceremony emphasizes the responsibility of men as leaders towards women, highlighting the importance of strong bonds built on trust, with the dominance of the earth element signifying sincerity and stability in their relationship.

#### l. *dhahar kembul/dhahar klimah/ dulangan*

The bride and groom ate together and fed each other. The groom makes three balls of yellow rice and side dishes in the form of fried eggs, *tempe*, soybeans, shredded and chicken liver. Then the food is fed to his wife, then the bride changes to feed her husband and ends with drinking sweet tea together. Always get along peacefully and always deliberate every time there is a problem.

- During the *Dhahar Klimah* ceremony, *ubarampe* includes empty plates and spoons, various types of *tumpeng* such as *Tumpeng Bedhah Negara*, which symbolizes the unity of men and women; *Tumpeng Sangga Langit*, as a sign of respect for origins and ancestors; *Tumpeng Pangapit*, representing the belief in good and bad from God; *Tumpeng Pangruwa*, to encourage children to be filial; and two glasses of tea as a complement. According to Hartono (2022), *Tumpeng Kesawa* serves as an admonition to always benefit the community and *Tumpeng Bedhah Negara* symbolizes the unity between men and women. These *ubarampe* reflect profound meanings of harmony, respect, and trust within society and family life.

*Sega tumpeng* in the life cycle ritual is a part that is often mandatory and is a superior *ubarampe*. In Javanese society, there are various types of *tumpeng*, each of which has a different philosophical function (Dwijonagoro, 2023)

Forms of complementarity and mutual understanding in sailing the household ark. The dominance of the earth element signifies sincerity.

#### m. *sungkeman*

It is a sincere form of respect for parents and elders. The bride and groom perform *sungkem* to both parents. From the bride's parents, then the groom's parents.

### Post-Wedding Stage

At this stage, *sepasaran* event is usually carried out, which is a kind of *kenduri* or *selamatan* (Rohman, 2019) after seven days of marriage. The bride and groom are not allowed to go far if there is no *selamatan sepasaran*. If violated, there is a myth that there will be bad luck or accidents that befall the bride and groom. The *ubarampe* in the *selamatan sepasaran* event is the manufacture of *sumsum* porridge. The porridge in the form of rice flour poured with brown sugar sauce. The meaning of the philosophy contained in the *sepasaran* event is the completeness of work; *sumsum* porridge becomes a symbol of replenishment of exhausted energy in preparation and holding of marriage. The white colour of the porridge becomes a symbol of returning clean and holy.

Restoration of energy after performing a big procession. The expectation of purity of intention and sincerity help each other. The dominance of the earth element signifies sincerity.

### Conclusion

The study reveals that the philosophy embedded in the *ubarampe* during the four stages of a traditional Javanese wedding primarily embodies hope and prayer from the family and community, symbolized through various materials, colors, and types of offerings. The cultural symbols reflect a harmonious relationship with the universe, dominated by earth and water elements, which signify sincerity, empathy, and strong determination within the community's worldview.

Further research could explore the evolving interpretations of *ubarampe* in contemporary society and how modernization influences these traditional symbols. Additionally, a comparative study between different regions in Java or other Indonesian cultures could provide deeper insights into the universality and diversity of these symbolic practices, enriching understanding of their socio-cultural significance.

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