

Cultural Values in the Javanese 'Temu Manten' Ceremony Process: A Case Study in Simalungun Regency

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Abstract

The "Temu Manten" tradition is a Javanese tradition, one of which is practiced in the Simalungun Regency. This tradition is usually followed when someone wants to marry off their son or daughter. "Temu Manten" is also often referred to as the "Panggih Ceremony," which means the ceremony of the meeting of the prospective groom and bride at the bride's residence. The research aims to describe the values embedded in the traditional Javanese culture of "Temu Manten" in the Simalungun Regency. The researcher used a qualitative descriptive research method. Data collection involved face-to-face interviews with cultural experts and wedding guides at several pavilions in the Simalungun Regency, as well as online interviews. The study's results show that in the implementation of the "Temu Manten" tradition in the Simalungun Regency, there are several processes such as "Tukar Kembar Sanggan" and "Mayang," "Balangan Gantal," "Ranupada," "Sinduran," "Pangkong Timbang," "Kacar Kucur," "Dulangan," "Mapag Besan," and "Sungkem." However, before these sequences are carried out, several preliminary processes must be performed, such as "Bedol Kembar Mayang," which is the process of throwing the "Mayang Kembar" on the roof of the house, symbolizing the return of plants from heaven to the gods. Each step of the "Temu Manten" ceremony has its own meaning, which is a prayer for the newlyweds. The survey results above can be concluded that the betrothal ceremony in the Simalungun Regency has distinctive characteristics. In this region, the betrothal ceremony involves a unique "bodol kembar mayang" ritual, which is used as a symbol of the return of sacred plants to the gods or as an expression of gratitude to the Creator. Additionally, it marks the first meeting of the bride and groom through the "Bubak Kawah" marriage, signifying the first child-in-law or the final closing of the in-law relationship.

Keyword: Marriage, Temu Manten, Cultural Values

Abstrak

Tradisi "Temu Manten" adalah tradisi Jawa, salah satu di antaranya dipraktikkan di Kabupaten Simalungun. Tradisi ini biasanya dilakukan

ketika seseorang ingin mengawinkan putra atau putrinya. "Temu Manten" juga sering disebut sebagai "Upacara Panggih," yang berarti upacara pertemuan calon pengantin pria dan calon pengantin wanita di rumah pengantin wanita. Penelitian ini bertujuan untuk menggambarkan nilai-nilai yang terkandung dalam proses budaya tradisional Jawa "Temu Manten" di Kabupaten Simalungun. Peneliti menggunakan metode penelitian deskriptif kualitatif. Pengumpulan data melibatkan wawancara tatap muka dengan pakar budaya dan pemandu pernikahan di beberapa pelataran di Kabupaten Simalungun, serta wawancara online. Hasil studi menunjukkan bahwa dalam pelaksanaan tradisi "Temu Manten" di Kabupaten Simalungun, terdapat beberapa proses seperti "Tukar Kembar Sanggan" dan "Mayang," "Balangan Gantal," "Ranupada," "Sinduran," "Pangkong Timbang," "Kacar Kucur," "Dulangan," "Mapag Besan," dan "Sungkem." Namun, sebelum rangkaian ini dilaksanakan, beberapa proses awal harus dilakukan, seperti "Bedol Kembar Mayang," yang merupakan proses melemparkan "Mayang Kembar" ke atap rumah, melambungkan kembalinya tanaman dari surga kepada para dewa. Setiap langkah upacara "Temu Manten" memiliki makna tersendiri, yaitu doa untuk kedua mempelai baru. Hasil survei di atas dapat disimpulkan bahwa upacara pertunangan di Kabupaten Simalungun memiliki nilai khas. Di wilayah ini, upacara pertunangan melibatkan ritual unik "bedol kembar mayang," yang digunakan sebagai simbol kembalinya tanaman suci kepada para dewa atau sebagai ungkapan rasa syukur kepada Sang Pencipta. Selain itu, ini menandai pertemuan pertama pengantin pria dan pengantin wanita melalui pernikahan "bubak kawah," menandakan anak menantu pertama atau penutupan akhir hubungan mertua.

KataKunci: Pernikahan, Temu Manten, Nilai-nilai Budaya

Introduction

Marriage is a sacred institution that fundamentally involves the physical and mental union of two individuals. Everyone has a duty to get married, and our responsibility as parents is to marry off our children. Marriage is defined by Law Number 1 of 1974 as a union of body and soul between a husband and wife with the purpose of forming a family based on the one and only God. To form a family, a man and a woman must come together both physically and spiritually during the marriage process. The bride and their extended families are the primary beneficiaries of all prayers and ceremonies. Therefore, marriage is a sacred event that should not be taken lightly, as every celebration is a prayer and a hope to God.

The study of language in the field of anthropolinguistics is related to the role of language in the intricacies of human life, because culture is the most dominant or core aspect of human life. All language studies in the field of anthropolinguistics are more often analyzed within a cultural framework, this language study is called understanding language in a cultural context. Cultural

studies in the field of anthropolinguistics mean understanding the ins and outs of culture from language studies or understanding culture through language from a linguistic perspective. Other aspects of human life besides culture such as politics, religion, history and marketing can also be studied through language so they are also interesting in anthropolinguistic studies. In the use of language in a cultural activity, there is also a need for a language structure that must be adapted to the traditions and customs that develop in society. With this anthropolinguistic study, it can provide clarity and a full picture of language use in terms of several theoretical elements and also in terms of tradition. and culture that develops in society.

Traditional and cultural marriages are essential aspects of the lives of the native Javanese community. Marriages are conducted with respect and contain sacred values. Additionally, the Javanese people use various meaningful and practical objects in their daily lives to ensure that the husband and wife can live in harmony and peace and avoid negative situations. The wedding procession has its roots in the palace tradition, but the common people have modified it by incorporating sacred elements based on signs, prayers, and beliefs.

Such traditions will always be ingrained in every aspect of Javanese society because they encourage people to express their prayers through the act of prayer, giving them more reasons to believe in prayer. This aligns with Endraswara's statement in (Suprayitno et al., 2018) that this culture, with its aspirations, ideas, concepts, and spirit, achieves virtue, fortune, and security in all aspects of life, both physical and spiritual, and is renowned. This includes traditional wedding ceremonies.

According to me, there is currently a significant gap in knowledge among the general public and the philosophical principles in the customs and cultural heritage of the Temu Manten ceremony in Kediri. This includes the history of the Temu Manten ceremony as a whole and its procedures that occur during the gathering in Kediri. The correct Kediri grooming sequence and the cultural values within each grooming step are factors that need to be considered. This is done so that the practitioners of the tradition and ceremony do not perform it without understanding its meaning and significance, which must be understood before conducting the gathering process.

"Temu Manten," also known as "Panggih," is the Javanese term for the verb "to meet" (Krama Inggil). According to the traditional wedding procession, this expression refers to the meeting of the two betrothed at the bride's residence. Even after the *ijab* and *qabul* itself become valid and official, the *panggih* procession is remembered as a representation of the two betrothed individuals who have become a lawful couple. According to Geertz (1981), "*panggih*" is the Javanese word for "meeting." Therefore, the *panggih* ceremony, also known as "*temu manten*" in Javanese tradition, is a cultural tradition that unites two

families in an effort to preserve ancestral customs. As Suwarna's story in Zaidah (2016:69) suggests, the ceremony also marks the beginning of a new chapter in the lives of the invited guests. Each ritual of the "temu manten" expresses cultural values in the form of a chronological execution, all of which have specific meanings. Conversely, prayer is the definition of a ritual in a social context. Javanese people are careful to agree that they will have great faith in prayer if it can be seen, felt, and heard with the senses.

Younger generations often fail to realize the noble values embedded in the "Temu Manten" procession and consider the tasks related to the "Temu Manten" processions as mere formalities and desires of the elder family members. The researcher is interested in discussing this because it involves: a) Considerations related to the processions; b) Sequence-related to the processions. c) cultural values reflected in each procession of the "Temu Manten." d) Differences between the first and last child of the "Temu Manten."

This time, the researcher looks at the "popular" culture of "Temu Manten," especially the "Panggih" procession, to gain a deeper understanding of the cultural values present in the Javanese traditional wedding processions. This study aims to raise awareness among the community and the younger generation about the importance of the "Temu Manten" processions; in other words, actively supporting the "Panggih" procession.

In contrast to the research conducted by Widya Nirmalasari, the study conducted by Rosi Rosita revealed that in the customs of the Central Javanese wedding betrothal ceremony, there are expressions and cultural values that reflect the Central Javanese community. Among the ten stages of the traditional Central Javanese betrothal ceremony, four stages express expectations, and ten stages provide guidance in the panggih wedding ceremony of Central Javanese customs. Furthermore, within the cultural data of the Central Javanese wedding betrothal ceremony, there are cultural values present in the ten stages of the panggih wedding ceremony, including two achievement values and eight commitment values in the customary Central Javanese wedding panggih ceremony.

Methods

The research process for this study, which employs a qualitative descriptive approach, involves data presented descriptively, including written words referring to specific events. Researchers can present research data that describe the subject of study, namely cultural values in the traditional Temu Manten ceremony in the Simalungun region, using a qualitative descriptive approach. The research is based on two types of information: primary data and secondary data. A cultural expert and another individual working as a marriage counselor in the

Simalungun Regency were directly interviewed by the researcher to provide primary data. Secondary data was collected through further research in several articles or journals discussing North Sumatra culture and traditional gatherings. Other locations, such as bridal salons, were also objects of research observation. To gather the necessary data to support the research, interviews and documentation are required.

According to (sugiyono, 2008), participant observation is the method used to collect data because it aligns with the researcher, both insiders and outsiders. This implies that the researcher engages in some common activities but not all, in addition to being an observer. This research also utilizes field research methodology, which aligns with the characteristics of qualitative research based on field observations. Researchers can gain further insight into the Javanese traditional wedding ceremony in the Simalungun administrative region from the interview findings they conduct. In this activity, the researcher and informants meet directly with the aim of obtaining direct verbal information from the informants to address the problems faced during the research. Additionally, unstructured interviews are conducted where the interviewee's questions are more relaxed and non-intrusive. Researchers use systematically prepared interview instructions and prioritize them. Here are the cultural values discussed in the interviews about the Javanese traditional wedding ceremony in the Simalungun region: a) Things to be noted in the procession. b) The sequence of the procession. c) Cultural values reflected in each Temu Manten procession. d) Differences between the first and last child of the Temu Manten.

Data triangulation is the method the author uses to collect data. Triangulation of sources, techniques, and time is all used in data triangulation. To assess the reliability of the same information, more than one informant is used in the research, not just one. Valid data is created by combining all interview results. Observation, interviews, and documentation with a focus on the questions asked are one of the techniques used in triangulation research. The best time to perform triangulation is the availability of informants and ensuring they are comfortable sharing information when both are present.

Result and Discussion

Activities that emphasize cultural values are still closely tied to the Javanese language to this day. Various traditions that are still practiced today, including wedding ceremonies, tedak siten, tingkeban, grebeg suro, and other customs, are proof of this. Wedding ceremonies, especially the first meeting of the groom, are one of the traditions that continue to be practiced. The act of marriage itself is an effort to create a family motivated by human emotions. Before marrying off their children, Javanese customs take into account the weight, quality of sperm, and the marriage of prospective in-laws. The background of the prospective in-laws,

analyzed from their lineage and family situation, is the seed itself. Occupation, rank, and the future in-laws' family situation all come into consideration. Moreover, custom and the behavior of the prospective in-laws and their family are considered factors. A wedding ceremony can be planned if the seed, blow, and weight meet the requirements of both families, and they agree to proceed to the next stage. The Temengi or Temu Manten ceremony is one of several rituals that are part of a traditional Javanese wedding ceremony. According to (Hidaya et al., 2016), the purpose of the groom's first meeting procession is to separate the two betrothed from the Mayang twin to enhance their aura and help them form a happy, peaceful, and prosperous family. (Akhsan et al., 2022) claims that "kegengeng" or "kegengeng" means gathering. Thus, the Tangeng ceremony serves as a means to bring the two betrothed together.

The culmination of a Javanese wedding tradition is the Tangeng ceremony. The two betrothed sit side by side on the bridal dais during the Panggih or Temu Manten ceremony, followed by their respective extended families and invited guests. The Panggih ceremony essentially signifies to those present that the couple has become legally and formally married. Each stage of the Tangeng ceremony incorporates cultural and religious values, including prayers and wishes for the two betrothed to live happily as husband and wife until death separates them. Panggih represents the journey of a community traveling in a small boat, so it is fitting that it appears in the "Panggih" meeting procession. However, today, this ego begins to crumble as people realize that everything rooted in traditional culture is becoming outdated. The physical and spiritual connection of an individual to the new order known as "Ambang Bale Wisma" is also symbolized by the Panggih procession. After receiving the "qabul" (acceptance) consent, the event occurs. But first, while waiting for the groom's family to arrive, the two betrothed reconcile. "Panggih" is the name of the Temu Manten ceremony in Java, originating from the word "meeting" (krama inggil).

a. Things to Consider During the Procession

According to Koentjaraningrat, as cited in (Oleh et al., n.d. 2017), the elements of traditional ceremonies can be categorized into several categories, including location and timing, tools used, and participants. These elements of traditional ceremonies are outlined as follows:

1. Any place can be used for a Javanese traditional wedding ceremony. Wedding ceremonies are usually held indoors or in private residences. However, the wedding ceremony must be conducted at the bride's home if the Panggih ceremony is held there. Since the event held at the groom's home is often referred to as "Ngunduh Mantu," the Panggih ceremony cannot be held there according to the rules set by the local customs. This expression refers to celebrations organized by the bride's family for their son-in-law.

2. During the ceremony, when conducting a wedding ceremony, Javanese people generally still believe that the elders calculate auspicious and inauspicious days. In a year, each month has a Javanese date. According to ancestral calculations, Mulud, Syawal, Besar, Jumadil Akhir, and Rabiul Awal are considered auspicious days for celebrations, including the Tange ceremony. Additionally, Javanese people believe that holding festivities in the months of Sapar and Syuro is less auspicious because these months are considered hot months. Therefore, organizing events in these months is believed to bring misfortune and disaster.
3. Equipment for the Panggih Ceremony Of course, the bridal couple attaches great importance to the execution of the Panggih ceremony. The bride's parents are responsible for organizing the invitation ceremony. Various traditional Javanese wedding attire must be prepared. There are double mayangs, leaf ornaments, and decorations on each side of the chairs. For the Balanga Gantal celebration, walimah rice, Sindur shawl, and two betel leaves are also provided.
4. The person responsible for the Panggih ritual. The Panggih ceremony varies depending on the background of the seamstress or makeup artist in different regions in Java. The Mantenga Manten procession and other Javanese traditional wedding ceremonies are performed under the guidance of a makeup artist.

b. Sequences and the Procession

According to Soedjarwo S. Hardjo, as cited by Hadiyana (2010: 41-42), in every implementation of Temengi or Temu Manten ceremonies in each region in Java, there is great flexibility, and they follow the customs of their respective regions. The "Panggih" procession, in general, can be outlined as follows: (1) Sanggan and the Exchange of Kembang Mayang, (2) Balangan Ganthala, (3) Wiji Dadi, (4) Sinduran, (5) Pangkon Timbang/Mangku, (6) Tanem jero, (7) Kacar Kucur, (8) Dhahar Walimah/Dulangan, (9) Menjemput Besan, (10) Sungkeman. Balang sadak/balangan serves as the initial step in the groom's procession in Simalungun Regency. This is followed by Wiji Dadi, which involves hand-holding with the bride's family. Then, a ritual is conducted to replace the twin Mayang and introduce the distinctive Simalungun twin Mayang bedol. The practice of holding hands during wedding celebrations, which has been in place since 1988 and was the idea of Mulyadi (a Ketoprak performer), symbolizes the readiness of the bride to be touched by the groom. The Twin Mayang is featured in a procession called Bedol Kembar Mayang, which takes place on the rooftop of the house. It has the purpose of reincarnating plants from the gods to the sky. The entrance of the twin Mayang into the wedding symbolizes a blessing from God, while their departure from the center of the wedding signifies the anger of Arwana due to the allure of Rawarontek (which prevents it from dying if its body touches the ground).

c. Cultural Values in the Betrothal Procession

The principles encompassed in "Panggih" are broadly related to principles concerning the Creator God, human beings and their relationships with each other, as well as humans and the natural world. Cultural values can be categorized into these three aspects. This procession serves as an example of how couples should learn to complement each other in accordance with the traditions and laws that must be followed during the Betrothal Meeting. The Betrothal Procession fulfills several ceremonial functions using symbolic objects. The description above can be organized into a conceptual framework, which aims to facilitate researchers in explaining the scope and framework.

As Koentjaraningrat mentioned in (Yusuf, M. A., & Fidyansari, 2018), culture is something considered sacred by society. Therefore, cultural values can influence human actions. Javanese culture is exceptionally unique, where symbols and idioms are frequently used as a means of conveying messages. These meaningful symbols often appear in society, including in art, literature, gatherings, and traditional ceremonies. Based on cultural interviews and meetings with Manten guides in Simalungun Regency, the following conclusions can be drawn:

1) Support and Exchange of Twin Mayang Suwarna claims that

According to Hidayat (2016), the exchange of the twin Mayang brought by the groom Domas with the twin Mayang brought by his groom, Manggolo, is conducted. With the help of prayer songs, this exchange is intended to ward off all evil, ensure the safety and prosperity of both newlyweds' homes. The beautiful areca nut and bananas used as support, arranged on a tray and lined with banana leaves, are seen as symbols of luck and prosperity for the homes they will step into. Living together requires perseverance, fortitude, and peace, which are symbolically represented by the mature banana tree trunk. The flowers of the banana tree symbolize beauty and luck. Men and women must support and stand up for each other, just as the banyan tree symbolizes the nation. As for the word "nanas," it carries a beautiful and alluring meaning. Also known as "Janur Kuning," this term signifies wealth and sustenance, like rice and cotton surrounded by grandeur. The choice of the banana bunch is based on the number of stems on the plant. The chosen bananas should be large, ripe, and clean. Pisang sanggan translates to "eternal happiness for the newlyweds." Both newlyweds are given the plant to live as king and queen. However, symmetrical bananas indicate that the prospective in-laws have begun discussing the marriage of their children. The act of giving pisang sanggan holds a special meaning as a way for the prospective bridegroom to redeem himself. A procession of panggih signifies that the prospective bridegroom is ready and eager to become panggih. When Pisang Sanggan is mentioned, a Hanampi song is sung. This conveys that the groom is ready to receive and protect the bride and comes from the Javanese Kreta Basa.

The union of these two individuals is the essence of the subsequent Suruh Ayu. Just like betel leaves that have two distinct sides, each with a different surface color but the same taste, this symbolizes how God unites one's body and soul. The sanggan is given to the bride's mother as a token of gratitude for her welcome. Before the groom acts, the wild bexa is heard with the rhythm of Klenenga Ladrang Kebo Giro. Two elders and Gendhing Bindri follow the groom to the right and left. The groom's entourage briefly stops in front of the tarubi, and the bearer of pisang sanggan then presents the pisang sanggan to the father-in-law and mother-in-law of the groom. The twin bearers then approach and touch the right and left shoulders of the groom. This is believed to be able to remove bad luck, enabling one to stop facing it and lead a happy life thereafter.

2) Balangan Gantal

Balangan Gantal is a procession that leads both newlyweds to the meeting gate. The newlyweds walk slowly, accompanied by musical accompaniment. Balangan Gantal consists of rolled betel leaves with areca nuts or kantil flowers and yellow rice tied with a string. The tossing of gantal symbolizes the love that arises from the clear minds of the husband and wife (Suwarna, 2006). The betel leaves used are not random; instead, they are betel leaves or urat temu rosi. This symbolizes the physical and spiritual connection of the two newlyweds, ready to face the ups and downs of married life together. Men and women, unified by their marital status, are likened to two different sides of betel leaves but are essentially one. The same goes for men and women who have become one in creation, spirit, and purpose. In the gantal, a small amount of betel nut, lime, gambir, black tobacco, and yellow rice are placed, then tied with a string. Betel nut represents a woman's beauty, lime represents purity, the yellow color of gambir symbolizes beauty, and the black color of tobacco represents harmony of hearts. The tossing of gantal is almost simultaneous from both sides. In this toss, each person, be it the man or woman, has their own intention. The toss is also done with both the right and left hands. The groom tosses gantal first. The groom's cloth is directed toward the forehead, chest, and knees. It is believed to symbolize the household, where women should always foster their spirits and strength. When there are problems, women are expected to be easily saddened but should be able to seek solutions to the issues at hand. After the groom tosses gantal, the bride follows suit, tossing gantal toward the chest, forehead, and knees. This is done with the hope that the husband can stir up love and affection for his wife so that his actions are not only perceived but known. Kneeling (krama) signifies that the wife should receive protection from her husband.

3) Wiji Dadi

Wiji Dadi is a procession of breaking an egg, where the groom steps on the egg. The shell is broken open. This symbolizes the preparation of the bride for giving

birth, as proven by this procession. According to Suwarna, as cited by Hidayat (2016), the Tedak Tigan and Wijikan Procession is another name for this ritual. The description is the image of the bride's egg being broken by the groom to bear a child. The couple touches the egg before it breaks. The act is symbolized by wijen dadi. The newlyweds hope to start a family soon. Sharing ideas between the two newlyweds is another symbol of breaking the egg, so they are ready and capable of making independent decisions later at home. The phrase "opening the door of heaven" is uttered by the groom when he steps on the egg and breaks it. The bride's hymen is torn during this procession, similar to the biological symbolism of the groom to continue his lineage. Additionally, this occasion symbolizes the end of the single lives of both newlyweds and the beginning of a new and challenging phase in their lives. Wijikan is also known by the name Ranupada. In its meaning, "kaki" means feet and "Ranu" means water. This procession symbolizes the removal of obstacles or secrets preventing happiness in the family, and all actions are based on the fragrance aspiration, that is, a family that can be emulated by others. Flowers setaman are the flowers used in wijikan. Both newlyweds are assisted in standing by the groom's child after the wijikan is completed. The intention is for the husband and wife to support each other as they strive to live together in the future. At least three times, they symbolically wash the soles of their feet after performing the husband's duties. The husband must then support his wife as she stands up by holding her shoulders.

4) Sinduran

The bride's path includes a presentation step called Singep Sindur. The bride's father wears the bride, accompanied behind his back by the bride's mother and her fiancé. In this procession, the parents are meant to be role models for the groom (Suwarna in Hidayat, 2016). Sindur Sindura" originates from Sanskrit. "Sindora," which is used to represent both men and women in red and white colors, means "Bearer of Red." It symbolizes that women and men will get married and have children.

Bobot Timbang or Mangku

Both the bride and groom sit on the bridal dais during the procession of weighing the "Pangkon" on the bride's father. In other words, without parting ways, the bride's parents raise their in-law as their own child (Suwarna in Hidayat, 2016).

Kacar Kucur

In this procession, the groom scatters coins mixed with other irregular materials on the laps of the newlyweds, on a Sindur mat. The makeup artist or MC recites the words: "Kacar-kucur wong liyo dadi sudar" (others become siblings), "kacang kawak dele kawak, wong liyo dadi saudara" (peanuts mixed with peanuts, others

become siblings). Sindur is sprinkled to protect the couple. This is a symbol that the husband willingly lets go of his earnings to support his wife.

Dahar Klimah or Dulangan

"Dulangan" is a procession where the couple exchanges bites of food to show that they love each other and are harmonious in their married life. Suwarna in Hidayat (2008) says "Dahar Klimah" means that husband and wife can live in harmony, complementing and helping each other. Flowers of love are supposed to unite them in joy and sorrow. The couple begins by preparing a plate of yellow rice and then feed each other three times. The couple must build physical and emotional intimacy to accept each other as they are.

Mapag Besan

"Mapag Besan" symbolizes the harmony between two families connected by marriage. The procession starts with the parents of the newlyweds, accompanied by "Ladrang Sri Wilueng" or "Ladrang Slamet," standing on the right side of the newlyweds to welcome the arrival of the in-laws. The Besan stands in front of Tarubi and then shakes hands. Wearing "Ladrang Sri Wilugen" or "Ladrang Slamet" symbolizes a warm welcome, health, and happiness from "Pambagya Kawilujengani Jawa." The mothers of both newlyweds walk in front, and the fathers of both newlyweds walk behind them. The Besan is taken to a chair on the left side of the aisle. Then the parents of the bride return and sit on the right side of the dais.

Sungkeman

"Sungkem" or "Hangabekti" is a procession to request blessings and prayers between the couple and their parents. Suwarna in Hidayat (2008). When both sets of parents and the Besan have sat down, the groom removes his sandals and his keris. The Sungkem procession starts with the in-laws. The couple prostrates to the mother-in-law, then to the father-in-law, then to their own mother, and lastly to their own father. The Sungkem ritual involves the couple praying for blessings and seeking forgiveness from their parents for any mistakes they've made in their upbringing from childhood to marriage. The couple prays for a smooth married life.

Traditional wedding ceremonies in Sumatra, especially in the Simalungun regency, are incredibly complex. From the preparations to the required materials, they hold their unique meanings and philosophies as prayers and protections for both the bride and groom and their families. However, not all bride and groom meetings are held due to the limited time available and also depend on the wishes of both families.

In the Simalungun region, the process is often carried out by stepping on an egg, removing the pangko scales, planting jeru, and papak besan. Then, the mediator immediately sits in the corridor, preparing for the sungkeman. Essentially, the processions performed by those considered to be polytheistic and under a taboo are rejected.

The traditional Javanese wedding ceremony remains relevant to today's society and life. This belief is rooted in the fact that the noble values within the culture are universal. In other words, Javanese wedding customs can continue to be applied in national development. These noble values can serve as a bulwark or filter against negative influences that do not align with the lives of the Javanese people who are part of the Indonesian nation (Sunoto in Hadiyana, 2010: 28-29). This is also due to the meticulous and cautious nature of Javanese society. One example is the Javanese lunar calendar culture. All activities and things to be done are calculated carefully. This calculation includes the month, the steps, and even the hours, which are considered suitable for hosting celebrations, especially weddings. A strong adherence to time constraints is believed to avert disasters, such as disharmonious households, livelihood challenges, and even death.

d. Differences in "Temu Manten" Performed by the First Child and the Last Child

Poerwadarminta in Dewi (2016) mentions that "Tumplak Punjen" and "Bubak Kawah" are alternative names for Javanese traditional weddings. "Tumplak" means to get rid of everything. In other words, "tumplak punjen" means parents are marrying off their child for the last time. "Bubak Kawah" means the opening of the water kettle that appears before a baby is born, while "Kawah Bubak" means the opening of a son-in-law or daughter-in-law in the first marriage. (Wisnu Wardani, 2019) explain that "Bubak Kawah" is a traditional ceremony performed when the first or last in-laws are referred to as "Bubak Kawah," while the last in-law is named "tumplak punjen." Bapak Parmen, a Simalungun cultural expert, specifically elaborates on the additional processes in the meeting of the groom for the first child's wedding and the last child's wedding:

- a) For the first child's wedding, it includes "Kawah Bubak," which is a procession involving the display of kitchen utensils and intended as a donation to the poor.
- b) As for the distribution of "tumplek punje," which consists of wrapped coins and banknotes, it is added when the last child gets married to provide donations to those in need.

Conclusion

From the conclusions and research results obtained, then there are suggestions that the researcher would like to convey, it would be better to carry out similar

research on other tribes or ethnicities in wedding ceremonies with anthropolinguistic studies. Even though it is an anthropolinguistic study, in this research the linguistic study is deeper than the anthropological study. The survey results above can be concluded that the betrothal ceremony in the Simalungun Regency has distinctive characteristics. In this region, the betrothal ceremony involves a unique "bodol kembar mayang" ritual, which is used as a symbol of the return of sacred plants to the gods or as an expression of gratitude to the Creator. Additionally, it marks the first meeting of the bride and groom through the "Bubak Kawah" marriage, signifying the first child-in-law or the final closing of the in-law relationship.

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