

JAVA TRADITIONAL COMMUNITY WEDDING CEREMONY TRADITION IN BANDAR JAWA III HUTA, BANDAR SUB-DISTRICT, SIMALUNGUN REGENCY

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ABSTRACT. This research aimed at describe the tradition of the Javanese traditional community wedding ceremony at Huta III Bandar Jawa, Bandar Subdistrict, Simalungun Regency. This research used descriptive qualitative approach. The results of the research were carried out by observation, interviews, and documentation. This research found that the Javanese traditional wedding tradition in Huta III generally consists of eleven processions, namely 1) peningsetan, 2) saserahan, 3) pasangtarub or tratag, 4) malam lamaran, 5) kerik-an, 6) ijab kabul, 7) temu manten, 8) lemparsirih, 9) injaktelur (wijidadi), 10) sungkeman, 11) tepungtawar and marhaban. The tradition of Javanese traditional ceremonies in Huta III is not the same as the wedding traditions in Central Java, there are several traditions or processions that have been abandoned. Not only that, the Javanese traditional wedding tradition in Huta III has now experienced a combination or acculturation of the surrounding culture, one of the acculturations of the Malay culture which has now been adopted or carried out by the Javanese people of Huta III in the Javanese traditional wedding procession.

Keywords: Wedding Tradition; Javanese Customs Huta III Bandar Jawa

ADAT UPACARA PERNIKAHAN JAWA DI BANDAR JAWA III KABUPATEN SIMALUNGUN

ABSTRAK. Penelitian ini bertujuan untuk mendeskripsikan tradisi upacara pernikahan masyarakat adat Jawa di Huta III Bandar Jawa, Kecamatan Bandar, Kabupaten Simalungun. Penelitian ini menggunakan pendekatan kualitatif deskriptif. Hasil penelitian dilakukan dengan observasi, wawancara, dan dokumentasi. Penelitian ini menemukan bahwa tradisi pernikahan adat Jawa di Huta III secara umum terdiri dari sebelas prosesi, yaitu 1) peningsetan, 2) saserahan, 3) pasang tarub atau tratag, 4) malam lamaran, 5) kerik-an, 6) ijab kabul, 7) temu manten, 8) lempar sirih, 9) injak telur (wiji dadi), 10) sungkeman, 11) tepung tawar dan marhaban. Tradisi upacara adat Jawa di Huta III Bandar Jawa Kabupaten Simalungun Provinsi Sumatera Utara tidak sama dengan tradisi pernikahan di Jawa Tengah, ada beberapa tradisi atau prosesi yang sudah ditinggalkan. Tidak hanya itu, tradisi pernikahan adat Jawa di Huta III Bandar Jawa Kabupaten Simalungun kini telah mengalami perpaduan atau akulturasi budaya sekitar, salah satunya akulturasi budaya melayu yang kini telah diadopsi atau dilakukan oleh masyarakat Jawa Huta III di Jawa. prosesi pernikahan adat.

Kata kunci: Tradisi Pernikahan; Adat Jawa Huta III Bandar Jawa

INTRODUCTION

Indonesia is a country that is known to have various ethnicities and cultures. Each tribe has its own culture with different characteristics. Therefore, there is the motto *Bhineka Tunggal Ika* which means different but still one. Huta III Bandar Jawa is one of the areas that are mostly occupied by Javanese tribes according to the symbol of the name of the village, (Wahyudin Dinn, 2017). Huta III Bandar Jawa is located in Bandar Subdistrict, Simalungun Regency, North Sumatra Province. This village has Javanese customs, still used in traditional ceremony activities, one of which is in the tradition of wedding ceremonies. The people of Huta III Bandar Jawa as a whole are Muslim and the dominant ethnicity is the Javanese ethnic group and there are several other ethnicities, one of which is the Malay ethnicity. Marriage is a marriage vow ceremony to bind both parties legally and religiously. In Law No.1 of 1974 Article 1 states

that marriage is a physical and spiritual bond between a man and a woman as husband and wife with the aim of forming a happy and eternal family (household) based on God Almighty. Marriage is where a bride and groom pair or a prospective husband and wife are formally met in front of the head, witnesses and all those who attend the marriage, to be legally legalized as husband and wife with various ceremonies certain rites, (Ningsih Dita Septia, 2017).

Weddings are generally celebrated with great fanfare, accompanied by ceremonies, events of serving food and drinks and celebrations or some crowd. Javanese traditional wedding ceremonies are known to be very distinctive, for example in the ceremony of *temu manten*. *Temu manten* is a ceremony that finds the bride and groom, usually performed at the bride's house and performed after the marriage contract. Gathering Javanese traditional *manten* in it has several more rituals, namely the exchange of *kembarmayang*, *balangansuruh* (lempar sirih), *wiji dadi* (injak telur),

sinduran (sinduran manten), timbangan, kacar kucur, dahar kembul (feeding each other), mapag besan, and sungkeman. Until now, the Javanese people in Huta III Bandar Jawa still carry out some of these traditions. The tradition of Javanese traditional wedding ceremony in the third anniversary of Bandar Jawa is no longer carried out in its entirety, some have experienced acculturation and even permeation of traditions. One of the reasons for this is because the people in Huta III Bandar Jawa have mingled with other cultures and follow modern trends. But interestingly, in the context of adaptation to the surrounding cultures, some cultural elements in the Huta III Bandar Jawa area were adopted in this Javanese traditional wedding ritual. One of them is the implementation of tepungtawar and marhaban which basically comes from the Malay culture. Likewise, in the entertainment provided, not all Javanese songs are presented, but contemporary trend songs, mandailing songs, Malay and others. Based on the background described above, the problem formulations in writing this article, namely what is the tradition of the Javanese traditional wedding ceremony in Huta III, Bandar Subdistrict, Simalungun Regency, (Hidayat, 2018).

METHOD

The method used in writing this article is a qualitative approach with the aimed at describing the tradition of Javanese wedding ceremonies at Huta III Bandar Jawa, Bandar Subdistrict, Simalungun Regency. According to , qualitative research produces descriptions in the form of written or spoken words from the supporting community and observed behavior. In this context, (Moleong, 2000) the writer tries to understand and explain the marriage process of Javanese people in Huta III Bandar Jawa, Bandar Subdistrict, Simalungun Regency.

The data collection tools used in writing this article were observation, interviews, and documentation. After the data is collected from the research location, then the grouping (data reduction) is not important. If the data is sufficient to answer the problems posed in the study, then it is followed by data analysis and interpretation. The final step is to summarize overall in the preparation and organization of the data in the article writing report.

RESULTS AND DISCUSSION

1. History Of Javanese Marriage Custom In Java

Javanese Traditional Wedding Traditions According to history, the customs of Javanese wedding procedures came from the palace. The “tempo doeloe” customary procedure for the greatness of Javanese

weddings, could only be carried out within the walls of the palace or people who were descendants or courtiers of the palace, who in Java came to be known as priyayi (II, 1974). The results of the interview with Nek Ngatmi, one of the Javanese traditional leaders in Huta III Bandar Jawa, that Javanese traditional marriage has its own meaning in every process. In addition, Nek Ngatmi would like to express that Javanese traditional culture is very important and must be preserved so that it can be passed on to posterity. Systematically, Javanese traditional wedding rituals essentially contain the following parts:

First, watch is to see the prospective bride and groom up close. The procession of watching is technically done in various ways. Some are invited by their father and mother or their relatives to visit the young woman’s house. Then after the guests sat down, the young woman was asked by her parents to serve drinks. At that time the young man saw and was introduced to the young woman as his future wife.

Second, the petung (calculation) of salakirabi is a guide to determining a mate based on name, day, birth and neptu. The basis for calculating the salaki rabbi is using Primbon Betalbas. There is a meaning. Calculating matchmaking with primbon is done by combining the value of the first letter of the name of the bride and groom, then dividing by 5. The rest of the division is the symbol of matchmaking. Third Next is the calculation of the day of birth and neptu. The birthdays of the two prospective spouses are combined, so that the combined meaning will be seen (Ada, 2017). Third, the tarub pair, namely the male or female family who are going to get married, usually put a tarub (tratag) as an official sign that they will hold a celebration. The word tarub in the general public is often termed as ben ketok murub (arranged to make it look shiny and luxurious) to show the public that a family is having the intention of manten, (Bratawijaya, 2006: 47). ” or woven coconut leaves to be used as a roof (Javanese called payon) for shade which is installed in the yard of the house for the reception.

This procedure takes the “wewarah” of Page or the teachings of Ki Ageng Tarub, one of the ancestors of the Mataram kings when he had the wedding anniversary of his son Raden Bondan Kejawen and Dewi Nawangsasih, (Setyaningsih, 2015: 70).

Fourth, handover, in which the groom’s family gives goods to the bride’s family. In general, the handovers contain a complete set of clothes, jewelry, rice, coconut, household utensils, livestock and some money (Endah, 2006: 146). The srah-srahan tradition aims to help prepare for weddings as well as some items that have philosophical values as well as hope in God.

Fifth, the bridal shower “Siraman” from the word flush (Javanese) which in the Indonesian sense bathes the bride and groom so that the bride and groom are clean, pure physically and mentally, (Marriage, 2012: 111). According to the Siraman ceremony for the candidate pair, it is based on a clean and holy heart. The Siraman Ceremony. During the day some elders (people who elder/honored) in a family is invited to carry out the siraman ceremony with the parents of the bride and groom at her house.

The bride-to-be wearing batik cloth is accompanied by an officer (usually a make-up artist) holding a sungkem first to her parents and to the family elders who bathe. After that the bride goes to the bathroom or another place that is held and arranged to carry out the siraman ceremony. The number of people who bathe is usually odd or not even. The pini sepuh take turns pouring flower water on the bride and groom. The last party to do the siraman is the parents of the bride. Usually the parents of the bride and groom pour a little water, this shower is not a bath in the true sense, but a symbol of physical and spiritual cleansing so that the mind becomes clear.

Sixth, Kembar Mayang or Kembang Mayang is one of the accessories for the wedding ceremony in Javanese custom. Kembar Mayang is made with a series of young coconut leaves called janur accompanied by strands of flowers, fruits, and leaves. Mayang twins are two pieces of the same shape and size. The flower of Mayang philosophically has a fundamental value for the life of the bride and groom, namely as a tree of life that can provide everything that is desired. Twin Mayang is often also called Megar Mayang or Gagar Mayang which symbolizes the blooming of areca nut. Its meaning is to lead to a new life of adults in society, so that people can reap their devotion and dharma, (Panjaitan, 2019).

Seventh, Midadareni night is the night of tirakata where guests hold a wugon or lek-lekan which means not sleeping. It means that the angels come down from heaven to give blessings to the bride and groom. So midadareni night is a solemn, quiet night and the guests and families of the bride and groom each pray to the Most Merciful God to give safety to all families and invited guests. Midodareni was originally a penance event. In this ceremony, all those present are advised not to sleep at least until 24.00 WIB, including the bride and groom. On Midodareni night, the groom is not allowed to meet the bride. Midodareni is a sacred dimension of the marriage ceremony process.

Eighth, the Panggih ceremony or the bridal meeting ceremony is the culmination of a long

series of Javanese traditional wedding ceremonies in Bandar Huta III, Simalungun Regency. By this Panggih involves many parties and is attended by many people or invited guests. Because it will be witnessed by many invited guests, the entire series of events, especially the Panggih ceremony, must be carried out perfectly.

Ninth, Ceremony This “Ngidak Tigan” ritual also has an important symbolic meaning for the bride and groom. Tigan or eggs, usually using free-range chicken eggs, which will be stepped on by the groom placed on a tray. The egg was stepped on with the groom’s right foot until it broke. Therefore, the groom’s right foot was considered dirty from broken eggs. To anticipate this, the bride is ready to clean the groom’s feet with flower water which is called WijkSekarsetaman. After drying the groom’s feet and putting them in the “Selop” bridal sandals, the bride performs sungkem as a sign of a wife’s devotion to her husband.

This Ngadak Tigan ritual has a double meaning. First, it is a symbol of transition from singleness for the bride and groom to enter a new world of life that is difficult and full of challenges. Second, this ritual has a philosophical value as breaking the bride’s hymen. Both bride and groom have a biological obligation as husband and wife to fulfill biological needs with the aim of obtaining offspring.

2. The Meaning Of Javanese Marriage Custom In Nort Sumatera

Happiness can also be felt in something sacred. For example, marriage is an example of a ritual for Javanese people which is considered as the climax of their trilogy of life rites: metu-in-law-death or born-nikah mati. This marriage is an important phase in the process of integrating humans into the sacred natural order. People say that marriage is covering up the old standard of living and opening up a new standard of living. Therefore, in its implementation this ceremony is the largest and most lively ceremony when compared to other initiation ceremonies, (Ministry of Education and Culture, 1997/1998:187).

The customs of Javanese marriage procedures used to come from the palace. The customary procedures for the greatness of Javanese marriages can only be carried out within the walls of the palace or people who are still descendants or courtiers of the palace, who in Java came to be known as priyayi. When then Islam was held in the Javanese palaces, especially in the Yogyakarta palace, since then the Javanese marriage customs have blended between Hindu and Islamic cultures, so that everyone can carry out the traditional ceremonies of the Yogyakarta

palace. . Stage by stage as well as knick-knacks of traditional ceremonies of each region throughout the archipelago, each has its own level. From the moment the groom's family asks whether the woman already has one or not, the application ceremony, delivery ceremony, determining the time and date of the wedding, the bleketepe installation ceremony, the siraman ceremony, the wedding ceremony, the party, until the committee's disbandment ceremony, (Jumino, 2019).

Nowadays, there are fewer and fewer marriages that use traditional ceremonies, because many people think that marriage using adat is an ancient thing. Now many have used marriage in a modern way, including bridal arias or dukun manten, many forget the rituals that have always been carried out before making up the bride. Marriage is an inner and outer bond between a man and a woman as husband and wife, with the aim of forming a happy and eternal family. . From pair to pair, the next offspring are born which will eventually fill and change the color of this life.

Customary marriage is a very interesting thing to study in a study of history and culture, especially those carried out in certain areas of the kingdom, for example in Java with the Yogyakarta Kraton. This can provide a lot of studies about local culture (local genius), the values contained in the ceremony reflect social, philosophical conditions, and people's beliefs about the view of life, (Rahutami, 2018).

There are many ways people do to hold a wedding ceremony. From the simplest to the most luxurious, both in traditional and modern ways. Even though the era is getting more advanced, it turns out that the tendency of people to hold weddings traditionally has not decreased. Currently, there are still many people who think that traditional wedding ceremonies will feel more grand and sacred. Nowadays, not so many people carry out wedding receptions using Javanese customs, because they are more interested in a more modern wedding reception procession. and many also use western style because it is simpler and many think that western style weddings are more attractive. Even though there are many Javanese traditional marriages that are more interesting and of course there is always a philosophy or meaning in each procession.

The first is midodareni. Midodareni comes from the word widodari or an angel who descends from the sky. This procession is carried out after the bride and groom perform the siraman ceremony, which is the cleansing stage for the two brides-to-be before the sacred day of the wedding. The Midodareni tradition comes from the legend of Jaka Tarub and Nawangwulan. It is said that from the

story, the angels came to earth to visit the prospective bride who was sitting quietly in the room before the wedding night.

Javanese people who hold this tradition believe that this is the night when angels beautify the bride to be more beautiful. The bride-to-be does not sleep and is accompanied by relatives and elder pini. She listens to the advice of her ancestors and female guests on how to run a household life. This procession also contains prayers to the Creator for the prospective bride and groom to always be given blessings, grace, and happiness. The second is the paes makeup on the bride's forehead there is Paes Prada This is the makeup made on the bride's forehead. Usually black and shaped curved lines. If we look, the size of the curvature on the forehead is different. There is one large arch made in the middle, and flanked by smaller arches. The big arch is a symbol of the greatness of God. While the small arch is called clamp, as a symbol that a wife must be ready to be a balancer in the household, then this Citak is painted in the middle of the forehead like Indian makeup.

Citak is right in the middle. As a symbol that a woman must be focused, forward-looking, and loyal. Furthermore, long eyebrows are eyebrows that are branched like deer antlers. This shape is indeed inspired by the deer. Because, deer are smart, intelligent and graceful animals. This means that women must have these three characters, smart, intelligent and elegant. The third is the makeup on the hair or head of the bride. The first is Cunduk Mentul, Cunduk Mentul is an attribute that is located on the head that towers upwards. Cunduk Mentul usually consists of 5 to 7 circles. However, the actual number of cunduk mentul can be 1, 3, 5, 7 or 9. The number of cunduk mentul is a symbol of the oneness of God. There are three as a symbol of the Trinity. If there are 5, it is a symbol of the pillars of Islam. If there are 7 as a symbol of help because seven in Javanese is "pitu" which is believed to be a symbol of "pitulungan". The maximum number is 9, as a symbol of walisongo. In addition, the spikes should be mounted facing the rear. As a symbol that women must be beautiful when seen from the front and back. The second is Gunungan, Gunungan is also placed on the head and is shaped like a mountain. Why is it a mountain? Because the mountain was believed by the ancient people as a sacred place and the shelter of the gods. This symbol placed on a woman's head signifies that women must also be respected by their husbands.

The third is Centhung, Centhung is shaped like two gates installed on the right and left sides. It is a symbol of the gate of life. This means that women

must be ready to enter new gates in their lives. Women must be ready to enter life in the household and play themselves as a wife. The fourth in the first Javanese traditional reception procession, *Pasang tarub*, *bleketepe*, and *tuwuhan* is the beginning of the Javanese traditional marriage process. *Tarub* installed on the fence or entrance has the meaning of a temporary roof or house shade. The installation of this *tarub* is accompanied by the installation of this *bleketepe* as a sign that the house is doing a wedding ceremony. *Bleketepe*, *Tarub*, and *Tuwuhan* are also symbols of rejecting reinforcements. *Bleketepe* made from woven coconut leaves will be paired with *tuwuhan*.

Tuwuhan installed on the left and right of the gate usually contains plants. One of the must-haves is plantain, young coconut, rice stalks, and coconut leaves. The installation of *bleketepe*, *tarub*, and *tuwuhan* contains the hope of a couple who will soon get married. It is hoped that the prospective bride and groom will obtain offspring who are healthy, well-mannered, affluent and always happy. Second, *Sungkeman* may be something you have often heard because this procession is not only in wedding processions.

Sungkeman is proof of respect for parents and elders. This procession usually feels more intimate because the bride and groom will apologize and ask for permission to start a new life. Third, *Siraman* is interpreted as self-purification or cleaning oneself before a sacred ceremony. Water for spraying is filled with flowers as a symbol of prayer so that the child's household is always beautiful like flowers. Only people who are older and married are allowed to pour water on the bride and groom. Usually 7 family representatives will pour water with the aim of asking for blessings and prayers at the wedding.

Fourth, after the *siraman* event ends, the parents of the bride and groom sell *dawet* or known as *dodol dawet*. The mother of the bride and groom will sell while being under the umbrella of her husband. *Dodol dawet* means the unanimous will of parents to match or release their children. Guests who want to buy this *dawet* or *cendol* must pay with *kreweng* made of clay. This *kreweng* shows human life that comes from the ground. During the procession, the mother will serve the buyer and the father will receive the payment. This has the meaning of teaching the bride and groom to earn a living and help each other.

The fifth *Ngindak endhong* in Indonesian means stepping on an egg. This procession has the meaning of hope for the two new couples to get offspring which is a sign of love. In addition, this is also symbolized as a wife's loyalty to her husband.

The sixth, After the egg stamping procession is complete, the bride and groom will continue with the *sindur* procession. The *sindur* cloth will be shouted at the bride by the mother and together the father will lead him to walk to the wedding.

It is the hope that the newlyweds are ready to face all the difficulties in life. Seventh, Before the *kart kucur* procession was held, there was a weighing procession where the new couple sat on the lap of the bride's father. After that, the traditional process of *Kacar kucur* is carried out, the groom will pour seeds and loose change which is symbolized as income. This shows that the man is responsible for providing for his family.

The eighth, the process of bribery or *dulang-dulangan* is also in the Javanese traditional wedding procession. This play has a figurative meaning that male and female partners are expected to always be in harmony and understanding. The ninth, *Sungkeman* is the last procession of a traditional Javanese wedding. *Sungkeman* of the bride and groom to these parents to ask for prayer and apologize for the mistakes that have been made, the bride and groom worship *sungkem* to both pairs of parents. If grandparents are also present, the order of the *sungkem* prayer begins with grandmother and grandfather, then both parents.

Javanese marriage in Huta III, Bandar Subdistrict, Simalungun Regency, is admittedly not similar to Javanese customs in parts of Central Java. The tradition of the Javanese traditional wedding ceremony at Huta III has now experienced a fusion or acculturation with other cultures in the surrounding environment. Javanese society today recognizes that the elements adopted from Malay culture are inseparable parts of their own culture.

Pening setan. *Peningsetan* is the installation of rings for the prospective bride. The ringing is done with the intention of binding the bride and groom or giving a sign that the woman is proposing. Most people call it an application ceremony.

Saserahan. *Saserahan* means the delivery of several items such as a set of toiletries, clothes, make-up tools, fruit and furniture to the bride and groom. Some Javanese people in Huta III call it a delivery, which is done before carrying out a wedding. *Saserahan* or delivery is a necessity that must be fulfilled by the man to give to the woman, usually two weeks or three weeks before the wedding ceremony. The male family usually consists of the father, mother, and other families from the father's and the mother's side. At this event, the family from the male side comes to visit the family of the prospective bride with the equipment that has been prepared. Even in some people of Java Huta III there are still those who

do Saserahan in the form of rice, coconut, free-range chicken, eggs, pulut, noodles, etc. which symbolize their basic daily needs. Then the man also provides material assistance in the form of a sum of money to the family of the prospective bride, this is intended as assistance from the male side for the family of the bride and groom in carrying out a wedding ceremony or wedding reception.

Pasang Tarub or Tratatag. Pasangtarub or tratag is a decoration made of coconut leaves or coconut leaves that are shredded and attached to the side of the tratag and attached to the entrance gate where the wedding reception is held, this is meant to beautify the reception venue to make it look festive. Currently, the tratag is only used in the kitchen for cooking, and in the front, it is replaced by aisle tents decorated with plastic flower decorations. Currently the wedding aisle is getting more beautiful and luxurious.

Malam Lalaran. Malam lalaran is a kind of scrub that is mixed and then smeared all over the body of the prospective bride. This scrub usually consists of kemuning, jlingobengle, powder, rice, and turmeric which are all mashed together by grinding and then rubbing it all over the body of the prospective bride and groom. This scrub is assisted by young people or teenagers who are still girls, usually friends of the prospective bride. Furthermore, giving henna on each nail of the prospective bride. The main ingredient of the henna is henna leaves which are gently ground and then attached to the nails and hands of the bride and groom. But over time, nowadays lalaran is no longer done traditionally, but is replaced by spa scrubs in salons or using instant scrubs. Likewise, with henna which is no longer practiced traditionally, but uses henna carving services on every nail, hand and foot of the prospective bride.

Kerik-an. Kerik-an is cleaning or shaving the fine facial hair on the forehead, eyebrows and sideburns. Kerik-an is done before the make-up is done, with the aim of making it easier to make up the bride and groom's face and to make it visible that the make-up gives the impression of a difference to the bride's face before the groom, usually called manglingi. However, in modern times, the Javanese people of Huta III are not doing kerik-an many times, but there are still some who do this activity. This is because the current make-up is increasingly sophisticated and has many tricks, even brides who don't do kerik-an can become flawless when they are made up with professional make-up services, (Auwalin, 2020)

Ijab Kabul. Ijab means a sign of submission from the female guardian to the groom, and qabul means acceptance. Then the consent of the qabul is a form of agreement to accept all responsibilities of

the bride which has been carried out by the parents so that after the consent of the ijabqabul takes place, the responsibility of the bride passes to the groom or husband. Ijabqabul is the most sacred activity, and usually there will be a sound of emotional tears from both the female and male families.

Temu manten. Temumanten is to bring together the two brides and their families before the bride and groom sit in the aisle. The process of temumanten begins with the arrival of a group of the groom who brings kembarmayang. Kembarmayang is kind of bouquet of coconut leaves (janur) with several types of leaves and mayang flowers or pudak flowers (such as pandanus). Kembarmayang have the same shape and content, and have a meaning as a tree of life that can provide everything.

Lemparsirih. Lemparsirih is done by the bride and groom facing each other with a distance of about 3 to 5 steps, including throwing betel leaf ties to each other. The groom rolls the betel tie towards the bride's heart, while the bride throws the betel tie at the groom's feet. The bride and groom are accompanied by their parents on the right and left, then followed by the nuclear family or the immediate family of the bride and groom behind the bride and groom.

Injak Telur (Wiji Dadi). Injaktelur ritual is carried out by the groom by removing his footwear to stomp the eggs. In front of the groom, a container filled with flower water is provided for the ritual of stepping on an egg. This means that the bride and groom will soon have a baby and also as a symbol of the groom's breaking of the bride's blood membrane. Then after stepping on the eggs by the groom, the bride and groom wash the feet of the groom.

Sungkeman. Sungkeman is kneeling to the parents of the bride and groom, both the bride and the groom. In this procession, the bride and groom kneel in front of the two parents who have sat on a chair, then the bride and groom kneel down facing the parents while grabbing the parents' hand to shake hands. Sungkeman is done as a sign of filial piety to both parents who have educated and cared for them from childhood to adulthood, and until they are ready to start a family. The bride and groom ask for blessings to live their household well and according to the expectations and prayers of the parents and apologize for all the mistakes they have made while they are cared for and raised by their parents. Then the parents reply by whispering advice to the bride and groom with the aim that their household will last until the children and grandchildren of the afterlife.

Tepung Tawar and Marhaban. Tepung Tawar or Marhaban actually does not exist in Javanese traditional wedding customs. However, because

there was a combination or acculturation of culture in the surrounding area, the traditional Javanese wedding reception at Huta III Bandar Jawa, Bandar Subdistrict, Simalungun Regency, used the ceremony of tepungtawar and marhaban. This ritual was adopted from the Malay culture, even now the Javanese people consider that tepungtawar and marhaban are part of the Javanese traditional wedding tradition. During tepungtawar event, the bride and groom still wear Javanese traditional clothes, this shows that although tepungtawar is derived from Malay culture, the original cultural values of the Javanese people are still preserved. This can be seen from the use of Javanese traditional clothes when tepung tawar. When tepungtawar event is held, it is always accompanied by marhaban which is usually performed by a group of reciting women accompanied by rebhana music. Marhaban is carried out with the intention of asking Allah Subhanahu Wata'ala for the blessings and safety of the bride and groom and the invited guests who attended.

The era of globalization can lead to changes in the lifestyle of a more modern society. As a result, people tend to choose new cultures that are considered more practical than local cultures. One of the factors causing local culture to be forgotten in the present are; the lack of future generations who have an interest in learning and inheriting their own culture. Therefore, the writing of this article aims to describe the efforts to preserve and maintain culture and the dense creation of the Javanese tradition of marriage in the village of Bandar Jawa Huta III Simalungun. There are several steps to maintain the culture and creation of Javanese wedding customs in the village of Bandar JawaHuta III, Simalungun Regency, which are still being carried out, namely by continuing to promote and perpetuate Javanese marriage customs to the younger generation by:

1. Conducting a customary learning night, namely (Delivery of meaning messages) contained in each process of marriage activities to each couple who is getting married.
2. Take advantage of the "meeting sedulor" night or study night after the marriage contract is carried out. This serves to provide experience and knowledge of the importance of a known Javanese wedding tradition and the meaning and meaning of each ritual that is carried out and is usually attended by young people aged 19-30 years who have entered the period of building a household or family.
3. Doing documentation through the "Shooting Wedding" activity carried out by the family as a memento which can then be disseminated through

the media as a form of introduction and learning to the younger generation, this is also done by the Javanese youth association Huta III Simalungun as a form of defense. and creativity of young people. There are characteristics of the defense and creation of Javanese culture in the village of Bandar JawaHuta III, Simalungun Regency is the open attitude of the Javanese people in the village of Bandar Java Huta III who are quite wise in preserving and perpetuating Javanese traditional culture of marriage which is quite creative by making innovations. learning to and documentation that currently not many other tribes in Indonesia. In addition, other characteristics are able to accept cultural collaboration with other tribal customs without reducing the meaning and essence of Javanese marriage culture that has been regenerating from generation to generation.

CONCLUSION

Based on the results of the discussion that has been described, it can be concluded that the Javanese traditional community wedding ceremony in Huta III Bandar Jawa, Bandar District, Simalungun Regency, there are eleven processions, including: 1) Pening setan, 2) Saserahan, 3) Pasang Tarubatau Tradag, 4) Malam Lalaran, 5) Kerik-an, 6) Ijab Kabul, 7) Temumanten, 8) Lempar Sirih, 9) Injak Telur (Wiji Dadi), 10) Sungkeman, 11) Tepung Tawar and Marhaban. The traditional Javanese wedding tradition at Huta III Bandar Jawa has now experienced a fusion or acculturation of the surrounding culture, one of which is Malay culture. But even though it has experienced acculturation, the Javanese people of Huta III still uphold Javanese customs, one of which is to keep using Javanese traditional clothes in the implementation of plain flour. This indicates that the Javanese people in Huta III Bandar Jawa, Bandar Subdistrict, Simalungun Regency still love their customs and culture.

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