

SEMIOTIC ANALYSIS ON THE SERIES OF “TEMU MANTEN” IN MALANG

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SUBMISSION TRACK	A B S T R A C T
Submitted : 4 July 2022 Accepted : 20 September 2022 Published : 18 October 2022	Indonesia has lots of culture, especially in Java. Javanese people still uphold their culture, it can be seen from the many ceremonies and rituals they do. There is one ceremony that is still held up until now, and that is Temu Manten. Temu Manten is a highlight of the Javanese traditional wedding, which has meaning as the meeting of the bride and the groom. There are lots of symbols there that represent the marriage life. The study related to symbols is semiotic. Based on Barthes’s theory, semiotic consists of denotative, connotative, and myths. This study aims to analyze the semiotic meaning on the series of <i>Temu Manten</i> that occurs in Malang. This study used qualitative method and used Barthes’s theory to analyze the data. The source of the data is from the interviewing the informant and some books that related to <i>Temu Manten</i> . The data collected in May 11 th , 2022 in Kepuharjo, Malang, East Java. The data collected by using these techniques, such as: 1) Observing and taking notes; 2) Interviewing the informant.; 3) Recording and taking note.; 4) Transcribing. The data was analyzed by using Roland Barthes’s theory about denotative, connotative and myth. The result showed that the groom and the bride must be nice family and helpful to others. Where the family will always support and guide them to face a harmonious home life. In facing domestic life, keep learning to process the feelings and intentions that have been given by God to be able to understand one another.
KEYWORDS	
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Introduction

Indonesia is a country that has lots of islands, tribes, and cultures. Based on the Central Bureau of Statistics (2019) stated that there are 16.056 islands in Indonesia. Every island in Indonesia has its own culture. Even on the same island, there are some different cultures. Koentjaraningrat (1990:180) said that culture is the entire framework of human thoughts, behaviors, and outcomes within the setting of community life that is theirs through learning. Culture in an area reflects the behavior of the local community, including efforts to preserve the culture that has been handed down by the ancestors. Culture is still often associated with mystical things because there are still many animists and dynamists, especially those on the island of Java (Subandi, 2018).

Javanese culture is getting faded because of technological development and globalization. Alda (2021) said that Due to the impact of modern advancements, which have caused today's younger generations to forget about Indonesian culture, Indonesian culture is currently fading. Based on the statement of Agus Subandi (2018), Technological advancements that can show various types of art and culture have overcome Javanese culture in this evolution. Guidance is significant for this era to bring the reflection of the value for the better, wise, peaceful, and having high tolerance in each ethnic group. For this reason, it is necessary to explore and develop local wisdom in any form that contains high cultural values. Javanese people still uphold cultural values, it can be seen from many rituals they do. An example is the Javanese wedding procession. It is

a symbol reflecting Javanese life, representing human behavior and feelings through traditional rituals.

Marriage in Javanese is sacred and holy, because the couple will start a new life after getting married. Usfatun Zannah (2014) stated that marriage is the culmination of matchmaking events between a man and a woman, through a series of actions from both parties. During the wedding process, the Javanese call it *Temu Manten* or *Panggih*, which means to meet. Based on Mulyono (2002) *Temu Manten* means the meeting of the bride and the groom and it is the highlight of the event in a series of Javanese traditional weddings. According to Agus Supandi (2018), the *Temu Manten* tradition is one of the traditions carried out by the people in Semarang Regency. Actually, *Temu Manten* is not only done in Semarang but also in Yogyakarta and East Java, even though there will be differences in every series of it. Rosi (2018:5) said that *Temu Manten* or *Panggih* in Javanese means "to meet". The meaning of "meeting" here is the meeting of two pairs of brides (male and female) at a woman's house, to carry out a traditional marriage procession. In the course of *Temu Manten*, there are symbols that reflect the way of married life in the future.

There is a study related to analyzing symbols or signs that is semiotic. Based on Rokhyanto (2021) semiotic approach is one that uses a sign system as its own internal framework. A symbol is a tool for humans as an effort to understand the meaning conveyed between people. Sobur (2009:15) said that basically, these semiotics studies are about how humanity interprets things. Based on Rokhyanto (2021) semiotic approach is one that uses a sign system as its own internal framework. In semiotics, a symbol is understood as a symbol that is determined by its dynamic object in the sense that it must be truly interpreted. Interpret means the elements of the learning process and the growth or development of experiences and agreements in society. This research will use Roland Barthes' theory to define denotative and connotative meaning.

This research is motivated by previous studies that has been done by Anugrah (2016) entitled "Analisis Semiotika Terhadap Prosesi Pernikahan Adat Jawa "Temu Manten" Di Samarinda", Zannah (2014) entitled "*Makna Prosesi Perkawinan Jawa Timur Sebagai Kearifan Lokal (Pendekatan Etnografi Komunikasi Dalam Upacara Tebus Kembar Mayang Di Desa Jatibaru Kecamatan Bungaraya Kabupaten Siak Provinsi Riau)*", and Subandi (2018) and is entitled "Nilai Spiritual Tradisi Temu Manten Adat Jawa Dalam Perspektif Masyarakat Buddhis". Those previous studies have the same method that is qualitative. Those previous studies did not mention the style of the Javanese tradition wedding while this recent study will discuss *Temu Manten* based on *Keraton Surakarta* style that had been adapted over time and had been applied by East Javanese citizens until now. This recent study also used qualitative method while had different focused. Therefore, the researcher focused on the semiotic analysis by using Barthes' theory on the series of *Temu Manten* in Java, especially in East Java, Malang.

Theory of Roland Barthes

The study of sign meaning is known as semiotics. In addition to visual signs, signs can also include sounds, gestures, body language, clothing, paint, etc. Delivering information is its main goal. According to Barthes (1957) It is the study of symbolic processes, what symbols represent and how they communicate, as well as how meaning is created and comprehended. It has been said before that signs are not only visual. For example, an apple represents health and a crown represents a king.

Because Roland Barthes' semiotic theory was more insightful than others, it was adopted in this research. Ferdinand de Saussure's idea was embraced by Roland Barthes. The connotative sign was added by Barthes to complete Saussure's theory, which had only focused on the denotative sign. Myth also has another side that represents society. According

to Barthes as cited by Lustyantje (2014), Barthes created a phase that clarifies denotative and connotative indicators. The level of denotation produces an explicit, direct, and definite meaning. Connotation is the true meaning, which is accepted by society and applied in the real world. A connotative sign is one in which the marker carries an implicit, indirect, and uncertain meaning that is open to many interpretations.

Roland Barthes' semiology, the first stage of signification is called denotation, the second is connotation, and the third is myth. Denotation uses the meaning of the sign as a literal definition of the real. Connotation refers to socio-cultural conditions and personal associations.

1. Signifier (Penanda)	2. Signified (petanda)
3. Denotative Sign (Tanda Denotatif)	
4. CONNOTATIVE SIGNIFIER (PENANDA KONOTATIF)	5. CONNOTATIVE SIGNIFIED (PETANDA KONOTATIF)
6. CONNOTATIVE SIGN (TANDA KONOTATIF)	

Table 1. Map of Roland Barthes Theory

From the Barthes map above, it can be seen that the denotative sign (3) consists of a signifier (1) and a signified (2). But the denotative sign also functions as a connotative marker (4). Therefore, in Barthes' concept, connotative signs do not only have additional meanings but also contain both parts of the denotative signs that underlie their existence (Sobur, 2009: 69).

Temu Manten

In Javanese culture, marriage is an important thing because the main meaning of the marriage ceremony is to shape a new family and a new house. Marriage ordinances are a cultural product that generally exists in every society. It is inseparable from the existence of marriage as a form of institutionalization of a relationship between two people, male and female.

In Javanese traditional marriage there are several sequences such as pre-wedding, wedding procession, and post-wedding. Based on Rohman (2015) Javanese traditional marriage ceremony starts from the introduction between the groom's family and the bride's family until the wedding procession. In pre-wedding there are some procession such as *Nontoni*, *Nembung*, *Pasang Tarub*, *Siraman*, and *Midodareni*. In wedding procession there are *Akad* and *Temu Manten*. In the post-wedding there are *Jenang Sumsuman* and *Ngunduh Mantu*. There is a highlight of Javanese traditional marriage that is *Temu Manten*. *Temu Manten* means the meeting of the bride and the groom. The word "*temu*" means meet, and "*manten*" means the bridegroom. In the process of *temu manten*, there are some steps that must be done coherently, such as: 1) *Ijol Kembar Mayang* means

exchanging twin flowers.; 2) *Balangan Gantal* means throwing betel.; 3) *Tangkep Asta* means bride and groom shaking hands.; 4) *Ngidak Endog* means the groom steps on an egg.; 5) *Wijikan* means the bride washes the groom's foot after stepping on an egg.; 6) *Junjung Derajat* means the groom helps the bride to stand up after washing his foot.; 7) *Apradak Sina* means the bride walks around the groom three times in a clockwise-turn.; 8) *Sinduran* means the bride and groom are put on red and white fabric.; 9) *Timbang Pangkon* means the bride and groom sit on the father's lap.; 10) *Tanem Jeru* means the bride's father sat the bride and groom on marriage dais.; 11) *Kacar Kucur* means the groom gives rice, red beans, mung beans, and coins to the bride.; 12) *Dulangan* means the groom feeds the bride and vice versa.; 13) *Mapak Besan* means picking up parents from son-in-law.; 14) *Sungkeman* means asking for blessings from both parents.

Javanese traditional wedding especially *Temu Manten* was carried out in the palace only and only royal family could do that. According to Wicaksono (2004) initially, only the royal family had the right to marry in Javanese traditional ways. In the process of *Temu Manten* carried out by the Keraton family, it can take up to a full day. However, over time, *Temu Manten* is not only done by the royal family but the residents can also do it even though there are some things that have been changed and have become a hereditary tradition until now. In Java especially East Java and Central Java, there are two wedding tradition styles that are generally used, those are from *Keraton Yogya* and *Keraton Surakarta*. Both of them have differences in the procession of *Temu Manten*. Based on (Rohman, 2015) there are some differences between them, those are : 1) In *balangan gantal* procession, it happens once in *Keraton Surakarta* but in *Keraton Yogya* it happens four times.; 2) In *Keraton Surakarta* there is *sinduran* procession while in *Keraton Yogya* the bride and groom go straight to the marriage dais without *sinduran* procession; 3) In *Keraton Surakarta* there are *timbang pangkon* procession and *tanem jeru* procession but in *Keraton Yogya* those processions are skipped.; 4) In *Keraton Surakarta* there is *dulangan* procession which the bride and groom feed each other while in *Keraton Yogya* only the groom feeds the bride.

Research Method

This research is a cultural paradigm research, so the research design has qualitative characteristics. Kirk and Miller (cited by Moleong, 2013; 4) stated that qualitative research is a particular tradition in social science that is fundamentally dependent on human observation in its own area and relates to these people in their language and in their terminology. The data for this study came from interviews with people who had knowledge of the issue in order to learn about the history of the *temu manten* tradition, its spiritual significance, and certain literature from Keraton that cover the order of the wedding procession.

The data was collected at an event wedding in May 11th, 2022 at Kepuharjo, Malang. The researcher chose an informant who works in the field of traditional ceremony and knowledgeable in Javanese culture and language. There is an informant here, called *Pambiwara/Pranatacara*. *Pambiwara* is a person with specialized knowledge of Javanese literature and language who may rule over traditional events like weddings ceremony. The informant is a male and his initial is KES. He works as *Pambiwara* since 2012. The researcher uses these techniques in collecting data, such as: 1) Observing and taking note of the symbols presented at the ceremony.; 2) Interviewing the informant.; 3) Recording and taking note the responses of the informant.; 4) Transcribing the recording the responses of the informant.

After collecting the data, the data analyzed using Barthes' theory to understand the meaning contained in the Javanese traditional wedding procession of Temu Manten. He developed this technique into two levels, namely denotation and connotation. These stages are : 1) Analyzing the data using the first stage, namely denotation.; 2) Analyzing data with connotations.; 3) When the first and second analyzes are completed, the researcher conducts a meaning analysis in the form of myths.; 4) The data is interpreted thoroughly, then the researcher draws conclusions based on the results of the analysis.

Result and Discussion

The researcher defined the analysis of the data that have been collected by doing interview with *Pambiwara*. The researcher explained the denotative meaning and connotative meaning on the series of *Temu Manten* sequentially.

No.	Temu Manten Procession	Denotative	Connotative
1	<i>Ijol Kembar Mayang</i>	It is a process of exchanging of the bouquet of twin flowers. the bouquet should be brought by <i>pager bagus</i> (bride's nephews) and <i>pager ayu</i> (bride's nieces). There are two <i>pager bagus</i> who stand in front of the groom and two <i>pager ayu</i> who stand in front of the bride. <i>Pager bagus</i> and <i>pager ayu</i> exchange the bouquet with one another and started from the right side. The bouquet of flowers consist of young coconut leaf, reed leaf, banyan leaf, croton leaf, and coconut flower and those leaves are pinned on the banana stem.	<i>Kembar Mayang</i> exchanges as a sign of a unity between groom's family and bride's family through marriage that is bound by religious law and state law. The meaning of <i>Kembar Mayang</i> itself is from the word "kembar" means twin or same and the word "mayang" means flowers. The flowers consist of young coconut leaf, reed leaf, banyan leaf, croton leaf, and coconut flower. Each of them has a meaning as protection or as a shade and always helping each other.
2	<i>Balangan Gantal</i>	It is a process when the bride and groom throw <i>gantel</i> each other. It is occurred once. The groom throws the <i>gantel</i> first on the chest of the bride. The bride throws the <i>gantel</i> on the groom's foot. <i>Gantel</i> is a betel which rolled up in reverse (the dark green side is inside), then the betel leaf tip folded into the center so the leaf tip will meet and tie it up with white thread.	<i>Gantel</i> is made from betel which has a unique plant where the upper and lower leaves are different but when it is bitten they have the same taste. When throwing the <i>gantel</i> , the groom throws it at the breast of the bride, it has the meaning of being the mother of my child. Then the bride throws a <i>gantel</i> at the groom's foot which means you are the pillar of the family, because the foot here is symbolized as a pillar.
3	<i>Tangkep Asta</i>	This is a process when the bride and the groom are shaking hands each other. In this procession there is <i>dhukun manten</i> who will grab their hands while praying for them. <i>Dhukun manten</i> is someone who is 'knowledgeable in spiritual thing' as well as a makeup artist.	When shaking hands has a meaning as newlyweds must understand and forgive each other when in domestic life later. When the <i>dhukun manten</i> holds the hands of the bride and groom by doing prayers, it means that the newlyweds still need to be guided to lead to a harmonious domestic life later.

4	<i>Ngidak Endog</i>	This is a process when the groom steps on the egg until the egg breaks. The groom takes off the slipper then steps on the egg that is layered with flowers. In this procession usually uses an egg that is produced by the local breed chicken.	The egg here is a symbol of the union of men and women. Where the egg yolk indicates (mother's color) in medical terms is called the blood membrane and egg white indicates (father's color) in medical terms it is also referred to as sperm cells. If the egg is stepped on until it breaks, it means that a woman's blood membrane breaks when she first has intercourse with her husband. It can be said as the union of father and mother that produces children.
5	<i>Wijakan</i>	In this procession, the bride is in the squatting position while washing the groom's foot after stepping on egg. The bride washes the groom's foot three times. After washing it, the bride wipes the groom's foot until dry. After that the bride offers worship as her devotion. In the water that is used to wash the groom's feet, there are some flowers such as rose petals, jasmines, and ylang flowers.	In this procession is a form of devotion to their husband, as well as a willingness to accept responsibility for the fertilization they do.
6	<i>Junjung Derajat</i>	This is a process when the groom helps the bride to stand up after washing his foot.	This procession has the meaning of emancipation. Men and women are equal, no one is higher and no one is lower, all are equal. But a wife also must not forget her nature as a wife and housewife.
7	<i>Apradak Sina</i>	This is a process when the bride walk around the groom for three times while her hands like doing worship. The bride must walks around in a clockwise direction. After that, the bride stops on the left side of the groom.	Humans are given the creation of taste and intention by God which must always be processed and always studied about how to interpret this life, especially in married life. This is symbolized by turning clockwise where learning to process sense and intentions does not stop.
8	<i>Sinduran</i>	In this procession, the bride and the groom are shrouded with <i>sindur</i> linens by the bride's parents. The bride's parents are behind the groom and the bride to hold the linens while the groom is on the right side and the bride is on the left side. <i>Sindur</i> linens is a linen that has red and white color. After that, they are walking together towards marriage dais.	Red and white linen is the symbol of humans, the combination of sperm cells and egg cells. The mother of the bride covering the bride's and groom's arms means that the mother has accepted the groom as her child and becomes part of the family. Both parents are behind the bride and groom.
9	<i>Timbang Pangkon</i>	After arriving at marriage dais, the bride's father will sit on the couch first in marriage dais and then the groom sits on the right thigh of father in law while the bride sits on the left thigh of his father. The bride's mother stands next to the groom.	This means that the parents of the bride must be fair and do not discriminate between their son-in-law and their own daughter. It can be said that the

10	<i>Tanem Jeru</i>	It is a process when the bride's father helps the bride and the groom to sit on the couch in the marriage dais. The bride's father stands facing the bride and groom while holding their arms and then sat them on the couch. After that, the father shifts to the left side of the bride.	son-in-law is also considered as their own child. In this procession has the meaning that parents will always give advice when children make mistakes. Parents will always guide their children to face domestic life.
11	<i>Kacar Kucur</i>	In this procession, the groom pours out the rice, red beans, mung beans, and coins to the bride's lap with the bride is holding a linen. After that, it is wrapped up and the bride and groom hold it together then it is given to the bride's parents.	This process means as a form of husband's responsibility to his wife. In other words, the form of a husband providing a living for his wife. From those coins, it means that the results of the husband's work or his salary will be given to his wife. Then, there are the rice, red beans, and mung beans, which symbolize as staples, which means that the husband must looking for those staples so that the needs of his wife and children can be fulfilled.
12	<i>Dulangan</i>	This is a process where the groom and the bride feed each other. The groom feeds the bride first and then the bride feeds the groom. Not to forget, after eating they drink each other like the process when they feed each other.	In this procession, it is a form of love for the bride and groom. The groom and the bride give each other attention, love, and affection with this symbol of feeding each other.
13	<i>Mapag Besan</i>	In this process, the bride's parents go to the gate of marriage dais to fetch the groom's parents. After that they shake hands each other and walk to the marriage dais together.	This process has a meaning as a form of respect from the bride's parents to the groom's parents. Because those who have the intention are the parents of the bride and then invite parents of the groom to join the event and unite into one big family. It can be said that by their children marriage, they can be one big family.
14	<i>Sungkeman</i>	This is a process when the bride and groom asks blessing from their parents. First, the bride's mother sits on the left side of the bride's father. The bride and groom stand up and go towards the bride's parents. The groom kneels to the right thigh of the bride's father and asks blessing from him and the bride's father holds the groom's right arm. After that the groom squats while go towards the bride's mother and do the same thing like he does with bride's father and also the bride's mother hold his right arm. The bride follows what the groom does.	In this procession, the bride and groom ask for the blessing of their parents, which is expected to last forever and have children. And also this process as a form of child devotion to parents who have raised them to lead them to continue into married life.

Table 2. Denotative and Connotative Meaning of *Temu Manten* Procession

After analyzing the denotative and connotative meaning, the researcher found the myth that is consist in the process of *Temu Manten*. According to Barthes, myth is a signification in the level of connotation. Based on Barthes' research, a myth is a culture

(derived from another culture) that is used to describe a symptom or reality that is symbolized. The researcher found some myths that is found and believed by Javanese people. There is a myth that if the *Kembar Mayang* have been exchanged are usually thrown on the roof, if one of the *Kembar Mayang* falls then the married life of the bride and groom will not last. The other myth is when the process of *ngidak endog* then the egg does not break or the yolk does not break, it means that the bride is not a virgin anymore. There is a myth that is generally believed by Javanese people, it is when for those who have not found or got a mate, they will take the jasmine flower arrangement used by the bride, this is done in the hope of getting a mate soon and to be married soon. *Temu Manten* also believed as the sequence to get the best marriage life later. In every step of *Temu Manten* symbolize kindness of marriage life and what the marriage life supposed to run in the future. In other words the Javanese people believe and hope that after this procession done, the bride and the groom will run the household life harmoniously and can solve their problems without bothering others and can be useful partner for others.

Conclusion

In here, the researcher tried to find the denotative meaning and connotative meaning in the series of *Temu Manten*. The researcher explained it based on the interview that is done with *Pambiwara* and some books that discuss about *Temu Manten*. The researcher found that in the series of *Temu Manten* there are some values can be got to represent the household life later. From the explanation of the connotative meaning on the series of *Temu Manten* can be concluded that when you become a family, be a good family and be useful for others. After becoming husband and wife, live a household life according to their nature, the husband earns a living for his wife to provide for the household life and the wife also helps her husband by serving him and being a good mother for their children. Where the family will always support and guide them to face a harmonious home life. In facing domestic life, keep learning to process the feelings and intentions that have been given by God to be able to understand each other between partners. A myth that can be found is after doing the *Temu Manten* the bride and groom can be peaceful and harmonious family.

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