



Traditional Marriage of Wayah Dalem Keraton Surakarta Hadiningrat in the Perspective of Islamic Law

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ABSTRACT

The marriage is something that is sacred, great, and monumental for every spouse. Marriage is not just following religion and continuing the instincts of the ancestors to form a family in a legal bond between men and women, but also has a very deep and broad meaning for human life towards the ark of life as it aspires to be. The Keraton Surakarta Hadiningrat Traditional Marriage has a unique procedure. In traditional families, the wedding ceremony is carried out according to hereditary tradition which consists of many sub-ceremonies, namely *penembung*, *paningset*, *liru kalpika*, *sawon* ancestors, *wilujengan*, *pasang tarub*, *tuwuhan*, *siraman*, *paes*, *sesadayan dawet*, *sengkeran*, *mindodareni*, *ijab/marriage*, *panggih*, *separasan*, and *wilujengan*. Javanese traditional wedding procedures with Islamic wedding procedures need to be studied more deeply, because the Javanese Muslim community can adjust the style of dress and decoration in accordance with Islamic provisions. This study uses qualitative methods to answer research questions: How is the customary marriage procession of the Keraton Surakarta Hadiningrat? What are the stages of the Keraton Surakarta Hadiningrat customary court with Islamic law? What is the meaning of the symbols of the Keraton Surakarta Hadiningrat customary procession? The results of the study show that the custom of the great marriage at the Keraton Surakarta Hadiningrat does not conflict with the provisions of Islamic law; the conditions for harmonious marriage are met; and according to the laws in force in Indonesia, it is also appropriate.

Keywords

Islamic law; Keraton Surakarta Hadiningrat; traditional marriage; Wayah Dalem

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INTRODUCTION

Marriage is a sacred, noble, and monumental event in every person's life. It not only adheres to religious beliefs and the instinct of ancestors to build a family, creating a legitimate bond between a man and a woman, but also holds profound and extensive meaning for human life in pursuit of their desired future. In the specific context of Javanese culture, marriage goes beyond merely forming a new household; it signifies the union of two distinct large families with differences in various aspects, including economic, social, cultural, and more. Like a school graduation, a wedding ceremony serves as a graduation for young couples to face the higher and more challenging "educational" trials of life. The graduation of life is celebrated through a long and intricate procession in the journey of their new life (Kamal, 2014; Pratama & Wahyuningsih, 2018).

Each individual or family conducting a wedding celebration will do so according to their respective cultural backgrounds, such as Javanese, Sundanese, Balinese, Sumatran, and others. Some perform the wedding ceremony in its entirety, where all the party elements and sequences are carried out. However, others participate in the cultural wedding ceremonies partially, according to their abilities and preferences (Amrin et al., 2020; Daryanti & Nurjannah, 2021; Maulana, 2013; Qatrunnada et al., 2022).

The traditional wedding ceremony of the Keraton Surakarta Hadiningrat involves a very long and time-consuming ritual, lasting about one week, usually reserved for royal or noble-blooded couples. Nevertheless, nowadays, there are instances of non-noble couples conducting wedding ceremonies according to the Keraton Surakarta Hadiningrat customs purely to follow Javanese cultural practices. The wedding at the Keraton Surakarta Hadiningrat follows a distinctive procedure. In traditional families, the wedding ceremony follows ancestral traditions handed down through generations, involving various ceremonial customs, such as *penembung*, *paningset*, *sawon leluhur*, *wilujengan*, *pasang tarub*, *tuwuhan*, *siraman*, *paes*, *sesadayan dawet*, *temu panggih*, *penyerahan cikal*, *penyerahan jago kiso*, *tukar manuk cengkir gading sengkeran*, *mindodareni*, *ijab/nikah*, *panggih*, *sepasaran*, and *wilujengan* (Anggraini et al., 2018; Iriyansah, 2017; Maida & Muslich KS, 2022).

In the past, grand wedding celebrations were predominantly organized by nobility, particularly kings and their descendants. The nobility or *priyayi* took great care in choosing a suitable match for their children. They carefully considered *bibit* (lineage), *bebet* (social status of the bride and her family), and *bobot* (material wealth). It was often interpreted that a man from the noble class should marry a noble woman as well. Similarly, wealthy families were expected to marry into other affluent families. The objective was the well-being of both couples in the future (Fachrodin & Chabib, 2022; Haryoto, 2016; Lastarya, 2018; Masfiah, 2022). Unfortunately, this practice was often mixed with prestige and family pride, especially when the bride's family had a higher social status. In such cases, it was considered as "*walang gambuh*," an idiom referring to a grasshopper whose female is much larger than its male counterpart. Consequently, the bride's family would carefully select and

consider potential grooms for their daughters based on social status or even choose a man with higher status than the bride.

However, this practice has gradually diminished over time, following the social development and changes in mentality. Currently, many people outside the Keraton Surakarta Hadiningrat conduct their weddings according to its customs to honor and preserve Javanese cultural heritage (Listyana & Hartono, 2015; Mahfudin & Firdaus, 2022; Sapriani et al., 2022). The implementation of the Keraton Surakarta Hadiningrat wedding customs by the broader Muslim community in Java requires further examination since some believe that certain aspects of the Javanese wedding customs do not align with Islamic principles. Muslims who view the Javanese wedding customs as un-Islamic opt for a simpler Islamic wedding ceremony. Others may still incorporate Javanese wedding customs, either partially or completely, while adhering to Islamic wedding guidelines. As such, there are still many people who do not fully understand how Islamic wedding guidelines should govern Javanese wedding customs.

Therefore, it is essential to delve deeper into the wedding customs of Javanese culture, whether conducted according to Javanese or Islamic wedding customs. It is crucial to examine the significance of the various symbols used in Javanese traditional wedding ceremonies to determine their alignment with Islamic tenets. By understanding these meanings, the community can make well-informed decisions. As such, this study aims to explore the similarities and differences between Javanese wedding customs in the Keraton Surakarta Hadiningrat and Islamic wedding customs. If any aspects of the Javanese customs are found to be inconsistent with Islamic wedding practices, the application of customary wedding laws depends on the societal structure of the community. Without understanding the structure of the community's customs, it is challenging to determine the applicable wedding laws. Therefore, recommendations and teachings stipulated in the Al-Quran regarding Islamic wedding practices should guide Muslim communities in conducting Javanese wedding ceremonies in accordance with Islamic principles, embodying faith and devotion to Allah SWT. By following these rules, it is hoped that Javanese communities, especially those of Islamic faith, will realize that even the slightest deviation from their beliefs can jeopardize the divine gift of Islam, which is believed to be a mercy for all mankind.

METHOD

This research employs a primary strategy to gather necessary data to address the issues at hand. The pursuit in this study involves the acquisition of knowledge to answer certain questions or uncertainties. Research is an empirical activity that relates to analysis and construction systematically. In this study, the researcher employs an approach from the perspective of legal norms, supported by empirical data, namely the approach from the standpoint of the currently applied legal norms in society.

RESULTS AND DISCUSSION

The traditional wedding ceremony at the Surakarta Hadiningrat Palace is one of the branches of Javanese culture originating from the Surakarta Hadiningrat Palace. As part of the palace's customs and traditions, the traditional wedding ceremony not only showcases festivity and beauty but also encompasses various guidelines for a meaningful life, particularly for the bride and groom, as well as for human life in general. This aspect is also evident in all branches of Surakarta Hadiningrat Javanese culture, such as architecture, traditional attire, *gendhing* (traditional Javanese music), *tembang* (Javanese songs), *wayang* (shadow puppetry), dance, *subasita* (proverbs), and others. This reflects the tangible manifestation of Javanese culture, which always encompasses both the outward and inward aspects (Wandansari, 2015).

KRMH. Satryo Hadinagoro's willingness to share knowledge about the symbolic meanings contained in the traditional wedding ceremony at the Surakarta Hadiningrat Palace necessitates assistance and support in communicating and socializing various cultural treasures that are beneficial to the wider community. Efforts to communicate and socialize as a form of cultural wealth of the Surakarta Hadiningrat Palace to the broader public must indeed be undertaken by the Surakarta Hadiningrat Palace amidst the currents of globalization, which pose potential threats to the noble values and cultural heritage of the nation. This presents an opportune moment as the ongoing traditional ceremonies serve as a "living monument" that is still preserved and upheld by the Surakarta Hadiningrat Palace (Wandansari, 2015).

The grand wedding ceremony, known as the "Upacara Adat Pernikahan Agung" in the Keraton Surakarta Hadiningrat, is not only reserved for the Putri Dalem (Princess of the Palace) or Putri Raja (King's Daughter) but is also permitted by tradition to be applied to the Wayah Dalem (Grandchildren of the King). However, this permission is granted only to the Wayah Dalem born as the first child of Putra Dalem (Prince of the Palace) or Putri Dalem (Princess of the Palace). Although allowed, there are certain distinctions in the ceremony when compared to the wedding of the Putri Dalem, such as the procession of the bridal entourage and the location of the "Ijab" wedding solemnization, among others. This is what makes the wedding ceremony of BRAJ. Salindri Kusumo Dyah Ayuningrum, the daughter of KRMH. Satryo Hadinagoro, and GKR. Galuh Kencono, as the Wayah Dalem of ISKS Pakoe Boewono XII, a unique and intriguing event worthy of study (Wandansari, 2015).

Wayah Dalem Keraton Surakarta Hadiningrat

Ingkang Sinuhun Pakoe Buwono XII and Ampil Dalem Kanjeng Ratu Ageng have a daughter named GKR Galuh Kencono. After marrying KRMH Setyo Hadinegoro, they were blessed with a child named BRAJ. Salindri Kusumo Dyah Ayuningrum, who was born on January 26, 1989. Salindri, as she is commonly called, is a person who is deeply passionate about and proficient in the art of dance, particularly the dances of the Keraton (royal palace). Her talent for dancing comes from her ancestors and her mother, who is also a dancer at the Keraton. Since attending TK Taman Putra Pura

Mangkunegaran, every Sunday, Salindri has been learning dance at Bangsal Smarakata, under the guidance of KMAY Prabanigrum, Bu Indri, and Gusti Mung, as well as her own mother ([Sasongka & Renggodipuro, 2015](#)).

Salindri was also taught various types of Keraton dances, such as the Sukoharjo culture and Bedaya Ratih, which is her favorite dance. Salindri's journey as a dancer began when she was invited by the TVRI Yogyakarta TV station. During her elementary school years, Salindri often performed at Keraton events with her school friends. Besides performing within the Keraton community, Salindri was frequently invited to perform in other kingdoms across Indonesia, such as Kerajaan Kutai, Kerajaan Bima, Kerajaan Bau-bau, and Kerajaan Bali. Salindri started performing internationally during her time in junior high school. She was frequently invited to perform in other countries such as Malaysia, Japan, Korea, the Netherlands, France, England, and Germany ([Sasongka & Renggodipuro, 2015](#)).

When Salindri was in the early years of junior high school, she initially decided not to pursue her dance art anymore. She admitted to lacking self-confidence in that area. However, with a growing awareness of the importance of respecting and preserving ancestral culture, as well as the support from her parents, Salindri returned to embrace the art of dance and eventually achieved remarkable success. For Salindri, it was a calling of the soul as a Princess of Karaton lineage to uphold the heritage culture, to pass on the culture and traditions created by her ancestors, which hold profound and truly meaningful values for human life itself. She confesses that dancing brings her tranquility and focus, as when she dances, her heart or "roso" is deeply engaged, just like when dancing "Nyenyuhun menepke Ati marang Gusti Allah" (conveying devotion to God). Therefore, she is committed to continuously preserving ancestral traditions, particularly the art of dance ([Sasongka & Renggodipuro, 2015](#)).

Traditional Wedding Procession of Wayah Dalem Karaton Surakarta Hadiningrat

Panembungan or Proposal

In ancient times, before the Panembungan or proposal ceremony took place, there was a tradition called "nontoni." Nontoni was carried out because in the past, the young man and woman who were to be betrothed did not know each other. Nontoni was not actually a part of the wedding ceremony; rather, it was a long-standing tradition that occurred before a young man's parents proposed or "nembung" to the young woman's parents to arrange a match between their daughter and the young man. In the Karaton Surakarta Hadiningrat, this tradition was not officially recorded as part of the customary wedding procedures, as in the past, it was the prerogative of the Rajah to decide whom the Putri Dalem (royal princess) would be betrothed to, and it was not feasible for her to leave the Karaton environment (even the Keputren) without the permission of the King ([Suseno, 2001](#)).

"Nontoni" is carried out by the parents of a young man, usually by sending representatives along with the young man who is proposed to visit the home of the parents who have a daughter to be betrothed. The purpose is to allow the young man to see and get to know the prospective bride if his proposal is accepted, and vice

versa, the young woman can see and get to know the young man who may become her husband in the future. Upon arriving at the intended home, in the midst of the visit, the host's daughter is asked to come out while serving drinks and food to the guests. This way, they can be introduced and get to know each other. When the opportunity arises, the young man's family, usually the young man himself, also proposes or "nembung" to the parents of the young woman during the Panembungan or proposal ceremony. The essence of this Panembungan ceremony is for the parents of the young man to propose or express their intention and desire for a marriage alliance. "Nembung" in Javanese means to ask or formally request something using words, so in this ceremony, the interests of the parents who will form a marriage alliance are conveyed (Suseno, 2001).

Although it can be carried out through direct verbal expression by the parents of the young man or through their representatives, it would be stronger if the words of proposal are also documented in writing, in the form of a "Surat Penembung" or an Engagement Letter. Having this Engagement Letter can serve as a basis for the parents of the young couple to discuss with other family members and make a decision. So, if the parents decide to proceed with the marriage proposal, in addition to delivering the Engagement Letter, the representative should verbally convey the content of the letter. Typically, there are more than one representative, often three, in which one serves as the leader of the group and delivers the Engagement Letter, while the other two act as witnesses to the Panembungan ceremony (Suseno, 2001).

After discussing with other family members and making a decision in response to the Engagement Letter, the parents of the young woman proceed to create a response letter addressed to the parents of the young man. This response letter is then delivered by the parents of the young woman themselves or through a representative. In the Karaton Surakarta Hadiningrat, the Engagement Letter is usually presented to ISKS Pakoe Boewono through Pengageng Putra Sentana (formerly Kesentanan, now Kusuma Wandawa), while the response letter will also be delivered by Pengageng Putra Sentana or a representative appointed by the reigning monarch (Sasongka & Renggodipuro, 2015).

Paningset or Engagement

Paningset comes from the word "Singset," which means firm or fast, so Paningset means strengthening or firming. The Paningset ceremony is performed by the parents of the young man after his engagement or proposal to the parents of the young woman, who is intended to be his wife, is officially accepted. Paningset, derived from "Singset," which means firm or fast, thus refers to the parental engagement that has been accepted and agreed upon by the parents of the young woman who is proposed to. Therefore, this Paningset ceremony is also known as the ceremony to strengthen the agreement or "haningseti rembag" or "sra-srahan aningset" or "asrahan aningset." It is also referred to as the "Asok tukon" ceremony (Sasongka & Renggodipuro, 2015).

According to KRMH. Yosodipuro, the cultural spokesperson of the Karaton Surakarta Hadiningrat, the Paningset ceremony is based on the views of ISKS Pakoe

Boewono V, in which Paningset signifies strengthening the agreed-upon resolution, "Haningseti Rembag," between the parents who are going to become in-laws by marrying their children. Thus, this ceremony essentially reinforces the intention and statements expressed during the proposal. The Paningset takes the form of three parts: (1) Paningset, (2) Abon-Abon, and (3) Pangiring ([Sasongka & Renggodipuro, 2015](#)).

Paningset consists of several components, namely:

- a. Kalpika or Sesupe Sesor, which is a ring without any gemstone or ornament. Its symbolic meaning is a never-ending circular ring, representing the sincerity of the intention and the firmness of the heart in uniting the young man and young woman. Before marriage (worn during the Kalpika exchange or ring exchange ceremony), it is worn on the left ring finger. After the wedding ceremony, it is worn on the right ring finger.
- b. Stagen or Paningset. The essence of the Stagen fabric lies in the lawe or thread, which serves as the raw material for making various types of clothing. It symbolizes prayers and hopes for the couple to have sufficient provisions (material wealth) in their life. The deeper meaning is a prayer and hope that the couple will be given strength to face all the joys and challenges of married life.
- c. Sindur or Slindur. The meaning is derived from the colors red and white, where red symbolizes the woman, and white symbolizes the man. The tying of the knot in the marriage is expected to lead to the birth of offspring.
- d. Semekan or Kemben, which is a batik cloth used to cover a woman's body from the hips to the chest. Before bras existed, Kemben served as protection for breastfeeding, symbolizing modesty in dressing, particularly for women.
- e. Sinjang Truntum, which is a batik cloth with a truntum motif, featuring scattered animal figures in the sky. This cloth symbolizes that life cannot escape from both darkness and light, with clear distinctions between them, and thus, one should always strive for positivity. The motif of animals scattered in the sky represents life where, in times of darkness (difficulties), one will soon find enlightenment. Similarly, during times of happiness or pleasure, one should always remember that the situation can change as part of life's journey ([Sasongka & Renggodipuro, 2015](#)).

Abon-Abon also consists of several components, namely:

- a. Pisang Ayu - Suruh Ayu (A Raja banana and betel leaf that grace your eyes). The word "pisang" (banana) is derived from the banana flower called "tuntut," which symbolizes the human heart. It symbolizes the constant remembrance of the One Almighty God. In Javanese cultural heritage, it signifies knowledge of the perfection of life. Additionally, the royal banana symbolizes that one's life should not be filled with arrogance or a sense of

being a "pseudo-king." A pair of royal bananas (held together) signifies that the husband and wife should mutually respect, honor, and understand each other in their journey of life. The betel leaf, with its bright red color, symbolizes the unity of feelings between the bride and groom. This symbolism is derived from the essence of the betel leaf, which despite having different upper and lower surfaces, tastes the same. An expression in Javanese goes, "Suruh nadyan beda lumah lan kurepe, nanging yen ginigit padha rasane."

- b. Jeram Gulung (Balinese orange). It symbolizes a firm commitment to unite the young man and young woman in marriage. It also signifies a resolute decision to move forward with the marriage alliance without hesitation.
- c. Sekul Golong (rice shaped like a tennis ball). Rice symbolizes delicious sustenance. It also signifies prayers and hopes that in married life, both will find happiness (Sasongka & Renggodipuro, 2015).

Pangiring is a collection of items related to a man's responsibility towards women, including the necessities required by women in the household. These items may include beauty products, jewelry, women's clothing, and other similar items. This tradition symbolizes a husband's responsibility to fulfill the needs of his wife and the household in general (Sasongka & Renggodipuro, 2015).

Paningset is usually concluded with an exchange of rings, symbolizing that the young man and woman have been officially engaged. As mentioned earlier, the rings are worn on the left ring finger, starting with the prospective groom placing the ring on the prospective bride's finger first, followed by the prospective bride placing the ring on the prospective groom's finger. However, in the Karaton Surakarta Hadiningrat, the complete set of paningset is not presented or destroyed before the royal family. Instead, only a symbolic item, such as Pisang Ayu Suruh Ayu, is offered as a representation of the paningset of the house. The presentation is made by a respected elder from the prospective groom's family to the Prameswari or queen consort, who in this case is GKR Pakoe Boewono. According to GKR Galuh Kencono's explanation, this tradition was observed during her own wedding as well as during the wedding of GKR Wandansari. The only difference was that, due to the passing of GKR Pakoe Boewono XI, the recipient of the symbolic item was GKR Alit (the eldest daughter of Sinuhun Pakoe Boewono XII) (Sasongka & Renggodipuro, 2015).

Mantu or Wedding

The series of Mantu ceremonies that have become customs and traditions of the Karaton Surakarta Hadiningrat include the following stages (Sasongka & Renggodipuro, 2015):

Sowan or Ancestral Pilgrimage

This pilgrimage aims to seek advice, counsel, and guidance for the future well-being of the prospective couple's household. Ancestral pilgrimage is an age-old tradition in the Karaton Surakarta Hadiningrat since the time of the Karaton Mataram. It involves

visiting the graves of ancestors or predecessors who are the ancestors of the prospective bride. The significance of this tradition lies in praying for the souls of the ancestors and acknowledging the contributions they made for the well-being of the family and community, inspiring future generations to emulate their actions. Accompanying this tradition is the presence of respected elders and dignitaries, who are believed to offer prayers and blessings to the prospective couple. The essence of this tradition is to seek advice, counsel, and guidance for the future well-being of the prospective couple's household. This custom is not only preserved within the Karaton Surakarta Hadiningrat but is also practiced by the Javanese community at large.

Wilujengan or Selamatan

Selamatan is a common tradition conducted in the Karaton Surakarta Hadiningrat and among the Javanese community in general. It is performed before commencing a ceremony or event. The essence of this tradition lies in gathering family and close neighbors for communal bonding, praying together, and expressing gratitude for the well-being of the event. Prayers are offered to the Almighty, seeking blessings for the safety and harmony of the wedding ceremony from beginning to end.

Pasang Tarub

Tarub refers to the arrangement on Bleketepe, derived from "Ketepe," which means a woven coconut leaf in a single stem. "Ketepe" is arranged around the house, and in Javanese, it is called "Blek." Thus, Taruk is Bleketepe with its top used as the roof and also employed as a fence or partition. The tradition of Pasang Tarub in the Karaton Surakarta Hadiningrat is carried out to honor, emulate, and preserve the actions of one of the ancestors of the Karaton from ancient times, Ki Ageng Tarub, when he wanted to marry his daughter. Realizing that his house was small, he created Bleketepe, which was arranged and installed around the roof and used as a fence. His house, which was initially small, appeared more spacious with the added roof and became a venue to honor guests. This tradition has been preserved through generations. The significance of Pasang Tarub is twofold: firstly, Tarub serves as an additional roof in front of the house, symbolizing respect and seating for guests. Secondly, the Tarub installed behind the house (usually to expand the cooking area) indicates that the host has fulfilled ethical obligations in entertaining guests.

Pasang Tuwuhan

Pasang Tuwuh is intended as a ritual of prayer by the parents of the prospective bride to the Almighty, seeking blessings for their child's future descendants. "Tuwuhan" originates from the word "tuwuh," which means plants. It refers to an arrangement or composition of various specific plants and fruits, meticulously assembled and bound into a large bundle. This bundle is then placed on the right and left sides of the entrance to the host's house and also on the right and left sides of the bathroom door of the prospective bride. Therefore, "tuwuhan" is primarily installed in two locations: the right and left sides of the front door of the house and the right and left sides of the bathroom door of the prospective bride. The materials used for "tuwuhan" include the following:

- a. Ripe Raja Bananas along with the fruit's stem and the flower bud (tuntut). Raja signifies the ruler under the Almighty and symbolizes nobility in character. The core symbol represents prayers for the future bride to lead an honorable life akin to royalty. "Ripe" implies the hope that the matched couple will mature emotionally, becoming exemplary parents for their future generations. The Banana fruit signifies prayers and hopes for a swift gift of offspring. The Flower Bud (tuntut) symbolizes the heart, with the term "tuntut-atut" denoting harmony and lasting entreaties to the Almighty for a harmonious and enduring marital life.
- b. Tebu Wulung (dark bluish sugarcane). Sugarcane represents a sweet fruit and is a raw material for sugar. This signifies prayers and supplications for the prospective couple to be blessed with a sweet (good) life both physically and emotionally. Wulung denotes the color black, representing maturity of character. Prayers and hopes are offered for the couple to fulfill their parental duties.
- c. Daun Randu / Cotton. Cotton is a fundamental material for clothing, derived from "sadhang" and then "penandhang" (difficulties or trials in life). Prayers and hopes are offered for the couple to receive strength and resilience in facing life's hardships.
- d. Cangkir Gadhing (young coconut with yellowish ivory shell from the ivory coconut tree). Cangkir symbolizes the womb, and Gadhing represents the good and beautiful color yellowish ivory. Cangkir Gadhing signifies the hope for a healthy womb and, by extension, the health and safety of their future descendants.
- e. Pari Sawuli (Clustered Rice). Rice symbolizes sustenance, and this signifies prayers and hopes for the couple to have sufficient food and to be endowed with strength in navigating through life.
- f. Ron Apa-Apa (leaves of various kinds). Beringin leaves symbolize shade, protection, and justice (in the past, people would seek justice from the king while sitting beneath the Beringin tree at the North Square). Prayers and hopes are expressed for the couple to receive protection and justice from the Almighty. Kere leaves, derived from "kere" meaning to become "sakara-kara" (facing various hindrances and obstacles). Prayers and hopes are offered for the couple to always avoid any hindrance or obstacle in life.
- g. Bunga Kemuning (Frangipani Flower). This fragrant flower symbolizes prayers and hopes for the couple to achieve an esteemed life in their marital journey.

Siraman

"Siraman" is a means of purifying oneself physically and spiritually to obtain good offspring both physically and emotionally. "Siraman" is a term in Javanese krama

inggil which means "bathing." It represents a traditional ceremony to bathe the prospective bride, typically performed in the morning or evening before the "midodareni" ceremony. The meaning of this tradition includes, firstly, physically cleansing the body from various impurities, and secondly, symbolically purifying the soul. "Siraman" serves as a means of cleansing oneself physically and spiritually to obtain good offspring both physically and emotionally.

The individuals requested to bathe the prospective bride are the respected elders who serve as role models for the future bride and are believed to bestow prayers and blessings upon her, including her parents. The number of elders participating in the bathing ceremony is typically an odd number, with nine being the common choice. The number nine symbolizes cleansing the nine holes in the body, representing physical attributes of humans towards achieving a perfected life. However, some may use five elders based on the symbolism of the five market days (*pancawara*), or seven elders based on the number of days in a week (*Septawara*). Regardless of the chosen number, the core meaning remains a prayer to the Almighty for the well-being of the prospective couple throughout their life journey.

The water used for bathing during the "Siraman" ceremony is usually taken from natural sources such as the *Sendhang* well or *Unbul*. It is then sprinkled with various types of flowers (*Kembang Setaman*), such as roses, to make the water fragrant. In the past, a coconut cut in half (*Tirisan*) or a coconut shell (*Bathok*) was used as a dipper (*gayung*). The bathing ritual starts with the eldest or most respected elder and ends with the father of the prospective bride. Each elder pours water on the prospective bride three times. For unmarried prospective brides, the "Mecah Kendhi or Mecah Klenthing" tradition is performed. "Kendhi and Klenthing" are clay water containers. "Mecah Kendhi" symbolizes that the parents of the prospective bride have accepted her transition from being a maiden.

In the Surakarta Hadiningrat wedding tradition, the prospective groom also participates in the "Siraman" ceremony. It usually takes place in the *Sasanamulya*, where the prospective groom stays. *Sengker* means the prospective groom must not leave the location or the temporary accommodation provided by the prospective in-laws until all the wedding ceremonies are completed. This is called "Manuhaken," where water from the prospective bride's "Siraman" is added or mixed with water for the prospective groom's "Siraman."

After the "Siraman" ceremony, the prospective bride has her face painted with a basic makeup pattern called "Cengkorong Paes," which serves as the foundation for the bridal makeup. The "Siraman" ceremony for the prospective bride concludes with the tradition of eating "nasi tumpang" (rice stacked together). "Tumpang" means overlapping, signifying the transition from removing all impurities and negative aspects to proceeding with goodness. The attire for the prospective groom after the "Siraman" includes: (1) *Beskap Motif Bunga*, (2) *Udhek Mondang Motif Bunga*, and (3) *Nyamping/Kain Motif Bunga*. For the prospective bride, the attire after the "Siraman" consists of: (1) *Kebaya Motif Bunga*, (2) *Ukel/Gulungan, Susuk/Tusuk Kondhe Penyusuk*, and (3) *Nyamping/Kain Motif Bunga*.

Following the "Siraman," the next part of the ritual is "Sedayan Dawet" or selling Dhawet Kan. The money used to buy Dhawet Kan is "Kreweng," small pieces of new clay materials, commonly from new tiles. The symbolic meaning of "Kreweng" is a reminder that humans originate from the earth and will return to it. It also symbolizes the purity of the hearts of the host and prospective bride. During "Sedayan Dawet," the prospective bride's mother sells the dhawet, and her husband stands behind her to provide shade and receive payment from the buyers. This demonstrates cooperation between husband and wife. The symbolic meaning of "Dhawet" is as follows: Cendhol or Cendol represents a rounded shape, symbolizing the unity of purpose in uniting their daughter in marriage. The sweet and savory taste represents prayers and requests to the Almighty for the couple to find happiness and pleasure in their married life.

Paes

Paes is the facial makeup done on the upper part of the nose and eyebrows, resembling hair-like eyebrows on the prospective bride's face. Paes Penganten or simply Paes is also referred to as Mahkota Ratu Putri. It consists of four parts: 1) Gajah, which is in the center and the largest; 2) Pengapit, located on the right and left sides of the Gajah, smaller than Gajah, with a flat and blunt tip; 3) Penitis, situated on the right and left sides of the Pengapit, flat with a pointed tip; and 4) Ghonhek, positioned at the far sides, draping in front of the ears, elongated and pointed.

The complete set of makeup accessories includes a headdress called Ungkel Bokor with Rinjut Melathi Acakrik Kawung, Cundhuk Mentul, a necklace called "sangsangan wulan tumanggal," a garland of jasmine called Sekar Tiba Dhadha, and finally, an image resembling a fly, known as Pepethan Laler Mencok, located beside the nose. Each makeup accessory is composed of several makeup items and carries its own symbolic meaning: Gajah symbolizes the royal chariot, where the king is the representative of God, implying the symbol of God's power. Pengapit represents women. Penitis symbolizes men. Godhek stands for offspring. Overall, this makeup signifies the earnestness of prayers and requests to the Almighty for the marriage to be blessed with good offspring.

Sengkeran

Sengkeran means that the prospective bride or groom is not allowed to leave the house compound (the area around the house) until the entire series of wedding ceremonies is completed. Sengkeran is conducted to ensure the safety and well-being of the prospective bride until the wedding ceremony takes place. It is important to note that the "official" Sengkeran for the prospective bride begins after the Siraman ceremony, although in the past, the prospective bride was secluded, meaning that a girl should not leave the house compound until she finds a partner, which culminates in the Panggih ceremony.

For the prospective groom, the Sengkeran usually begins after the nyantri or ngenger ceremony, where the groom-to-be visits the prospective in-laws' house to declare his readiness for marriage and to undergo a period of "apprenticeship" or stay in the in-laws' compound, often provided with a separate hut. The Siraman

ceremony serves as a "marker" for the start of the Sengkeran, indicating that the prospective bride or groom has been cleansed physically and spiritually and should avoid any negative influences that might affect the marriage.

Attire for the Sengkeran of the Prospective Bride includes: (1) Ukel Ageng Banguntulak (a traditional headdress), Pandhan Binethot (a traditional sash), Bros Penetep (brooch), (2) Nyamping/Sinjang/Kain Wahyu Tumurun (a traditional batik cloth), (3) Jewelry: Cundhuk Jungkat (a type of necklace), Giwangan (bracelet), Kalpika (a type of headdress), Cincin (ring), (4) Dodot Semekan (traditional attire), Kancing Wangking (traditional buttons), Bros (brooch).

Attire for the Sengkeran of the Prospective Groom includes: (1) Beskap Padintenan (traditional attire), (2) Udheng/Blangkon Motif Modang (a traditional Javanese headgear), (3) Nyamping/Sinjang/Kain Wahyu Tumurun (a traditional batik cloth), (4) Dhuwung/Keris (traditional dagger), (5) Empek Timang Motif Untu Walang/Lung-Lung (a type of traditional belt), (6) Sabuk Motif Cindhe (a traditional belt with specific motif).

Mindodareni

Mindodareni or Malam Mindodareni is the term used for a series of ceremonies held at the prospective bride's house on the evening before the wedding and Panggih ceremony the next day. The essence of this event is a night when the parents provide advice to the prospective bride on various matters related to married life and being a spouse. In the past, the advice was conveyed in the form of Sanepan or symbols. Thus, the attendees at Malam Mindodareni are usually elderly guests, including the elders. Additionally, Malam Mindodareni is often used to check all the preparations for the wedding ceremony. During this night, the Jonggolan ceremony, Turunan Kembar Mayang, and Majemukan are also conducted.

In the traditional wedding ceremony at Karaton Surakarta, only the Jonggolan and Majemukan ceremonies are performed, and the Turunan Kembar Mayang ceremony is not held. The Kembar Mayang will be included in the kirab pengantin (wedding procession) carried by Adi dalem ngulama, who walks in front of the bride's Joli, and will be met in front of the Krobogan or Petanen. Kembar Mayang is an essential item in the Javanese traditional wedding ceremony. Titi Kembar Mayang has at least three symbolic meanings: (a) as an umbarampe that strengthens the purpose of human life, especially for those entering married life; (b) as a symbol of God's authority entrusted to the pemangku hajat (the hosts of the ceremony); and (c) as a means to study the science of perfection or the science of living in harmony.

As Kembar Mayang is a symbol of God's grace, it is not obtained through purchase or redemption; rather, it must be requested from God, and then Kembar Mayang is bestowed. Thus, the ceremony is called "Tumedahkipun Kembar Mayang" or the descent of Kembar Mayang. Two pieces of Kembar Mayang are placed on the right and left of the Krobogan or tetanen, each named Dewandaru and Kalpandaru. The symbolic meanings of the names are as follows:

- a. Dewadaru: means a human being who is blessed by God (in Javanese, it can be referred to as Pepadhang). It represents the authority to organize, regulate, and provide sanctions and protection to all creatures.
- b. Kalpandaru: symbolizes the continuity of God's blessings (in Javanese, it means langgenging Pepadhang).

Thus, the significance of Kembar Mayang is that in married life, to meet life's needs, one must always possess qualities of compassion towards all creatures. The accompanying items (Ubarampe) for the Turunan Kembar Mayang ceremony are Kembar Mayang, 1 banana, 2 cangkir Gadhing, and Ayu and Suruh Ayu bananas. The meaning of cangkir Gadhing has been previously mentioned, while the Ayu banana symbolically represents the tuntut or the body of the flower, symbolizing the human heart as the center of emotions towards the Divine. Suruh Ayu represents the unity of emotions between the man and woman and symbolizes the prayer for the swift arrival of offspring.

At the end of the Pitutur or advice given by the parents of the prospective bride to their daughter before her marriage, and also approved by the prospective groom (as the prospective groom is also present in the Jonggolan ceremony), there is a set of advice called Catur Wedha. Catur Wedha in Bahasa Indonesia is as follows:

- a. A man who has married a woman should behave differently from when he was single, just as a woman who has married a man should behave as a married woman and not as a single person.
- b. Both the bride and groom should serve their in-laws with sincerity, just as they would serve their own parents because in-laws have embraced their children-in-law as their own.
- c. While living in society, it is essential to obey the laws and regulations of the country, to get close to respected and beloved leaders, and to be respected by others in society, which will facilitate their livelihood.
- d. Follow God's commands and stay away from prohibitions. Practice the religious guidance followed in daily life to attain a peaceful and safe life.

Attire for Mindodareni of the Bride: (1) Kebaya with Floral Pattern, (2) Ukel / Gelungan (Headpiece), Susuk / Tusuk Kondhe Penyu (Hairpin with Tortoiseshell Design), (3) Nyamping / Cloth with Floral Pattern. While attire for Mindodareni of the Groom: (1) Beskap with Floral Pattern, (2) Udheng Modang with Floral Pattern, (3) Nyamping / Cloth with Floral Pattern.

Jonggolan

Jonggolan originates from the word "Jonggol," which means to present oneself. The Jonggolan ceremony is marked by the arrival of the prospective groom at the house of the prospective in-laws on the night of Mindodareni, to inform them that he is in good and safe condition during Sengker (the period when the groom stays in the bride's house as a guest before the wedding), and that he is ready to be married the next day. Usually, during the Jonggolan event, there is also a check of the

administrative completeness by the authorized government authorities. Attire for Jonggolan of the Groom: (1) Beskap Pethak Padintenan (Traditional Formal Jacket), (2) Blangkon Kasatriyan with Sida Mulya Motif (Traditional Javanese Headdress with Sida Mulya Pattern), (3) Keris / Dhuwung with Plain Warangka Landrang (Traditional Javanese Dagger with Plain Wooden Handle), (4) Empek Timang with Lung-Lungan Motif (Traditional Javanese Sash with Lung-Lungan Pattern), (5) Sabuk Cindhe (Cindhe Belt), (6) Boro Cindhe (Cindhe Cloth).

Majemukan

Upacara Majemukan di laksanakan tengah malam di malam midodareni. wujudnya adalah keselamatan (wilujengan) dan Tirakatan. natinya adalah memohon kepada Tuhan Yang Maha Esa. Agar semua rangkaian upacara pernikahan yang diniatkan pemangku hajut dikaruniai keselamatan dari awal hingga akhir.

Nikah

Nikah serves the ultimate purpose of formalizing and legalizing the union according to religious and governmental regulations. The wedding ceremony, also known as Nikah or Ijab in the context of Surakarta Karaton, is a significant traditional ritual in Javanese marriage customs, conducted to adhere to religious principles and comply with legal requirements. In Surakarta Karaton, the Nikah ceremony follows Islamic religious practices, hence the term Ijab for the wedding ceremony. While each religion has its own rules and customs, the implementation of the Nikah ceremony typically involves the following participants: representatives from government institutions or official appointees, the bride-to-be and groom-to-be, witnesses, and the parents or guardians of the couple.

The Nikah ceremony is usually held before the Panggih ceremony, either on the same day or a different day. The timing of the Nikah is considered crucial in Javanese belief, and often, people pay close attention to auspicious moments for conducting the ceremony. According to Kejawen belief, the Ijab or Dhup, in Javanese, is a moment of great significance. Therefore, many communities meticulously select the most propitious time and place for the Nikah ceremony, often seeking guidance from astrological calculations.

Attire for the Bride during the Nikah: (1) Kebaya Cekak, Brooch, (2) Ukel Ageng Banguntulak with Padhan Binethot and Brooch, Pantek, (3) Nyaping / Sidamukti Pattern Cloth, (4) Adornments: Cundhuk Jungkat, Sengkang / Giwangan, Necklace, Bracelet, Kalpika / Ring. Attire for the Groom during the Nikah: (1) Beskap Lengen Harjan with Rompi Petak and Black Bowtie, (2) Udheng / Blangkon Modang, (3) Nyamping / Sidaluring Pattern Cloth, (4) Dhuwung Warangka Landra, (5) Kalpika / Ring, (6) Epek Timang with Untu Walang Pattern, (7) Boro Cindhe, (8) Sabuk Cindhe..

Panggih

The Panggih ceremony is the culmination of the Javanese traditional wedding ritual. Generally, nowadays, the Panggih ceremony is combined with the wedding reception. The Panggih ceremony comprises several sub-ceremonies: Panggih, Krobongan, Sungkeman, and Tumpak Punden for the last son-in-law.

The Panggih ceremony begins with the bride and groom walking slowly towards each other to meet face to face, precisely in the middle of the pendhapa or the building used for the reception, with a distance of about 2 to 3 meters between them. They exchange gantalan. The act of exchanging gantalan can be done simultaneously or one after the other. After they truly face each other, the groom steps on the egg (Midak Tingan or Midak Wiji Dadi), and then the bride kneels to wash the groom's feet. According to the account of KPH. Brotoadiningrat, the mother of Gusti Panembahan Brotoadiningrat, before the groom steps on the egg, the bride first washes and cleans the groom's feet. Likewise, before and after washing the groom's feet, the bride pays her respects by bowing or prostrating.

After the Midak Wiji Dadi ceremony is completed, the bride stands, and the Seseputri (the leading elder) attaches the flower water used to wash the groom's feet to the back of both bride and groom's necks. Then, the bride walks clockwise around the groom and stops at the groom's left side. Before proceeding towards the pelaminan (wedding dais), the bride's mother wraps Sindur or slindur cloth around the backs of the couple, and then the couple walks with grace towards the pelaminan. Meanwhile, the bride's father follows and walks behind the mother.

The Panggih ceremony has some symbolic meanings as follow:

- a. Gantalan, which are two betel leaves taken from one end of a branch and a piece of Jambe fruit. The betel leaves are combined, one facing up and the other down, with Jambe placed in the middle, then rolled and tied with a string. The number of gantalan can be either two or four. Gantalan symbolizes the precise moment or time, referred to as Takdir Ilahi, during Panggih, which is brief and cannot be repeated. Gondhang Asih, thrown by the groom to the bride, represents the husband's affection toward his wife. Gondhang Tukur, thrown by the bride to the groom's feet, symbolizes the wife's obedience to her husband's words. The meeting of rose-shaped betel leaves signifies the unity of feelings between the bride and groom. The saying in Javanese is "Suruh Nadya Beda Lumah Lan Kurupe, Nanging Yen Ginigit Padha Rasane." The Jambe fruit symbolizes a harmonious and compatible match between the man and woman. The fruit can be divided into two parts while remaining one whole, one color, and one heart. The Javanese saying is "Kaya Jambe sinigar," where Jambe also represents a good appearance.
- b. The Midak Tingan or Midak Wiji Dadi, also known as Injak Telur, symbolizes the seed of life, the beginning of the formation of a human fetus from the union of male sperm (represented by the egg white) and female ovum (represented by the egg yolk). The groom steps on the egg until the yolk and white are mixed, signifying a prayer to God for the union of sperm and ovum to produce a good offspring. Before and after stepping on the egg, the bride shows respect and obedience to her husband by giving a bow or washing his feet with water from the Bokor. The act of applying water kembang by

the Sesepuh Putri to their foreheads symbolizes the introduction between the man and woman.

- c. The Sindur or Slindur wrapped on the backs of the couple by the bride's mother represents the union of the man and woman. Sindur or Slindur is a scarf-like cloth, approximately 1-1.5 meters long and 60 cm wide, with red borders on both sides and a white center. After the Midak Tingan is complete, the bride walks to the left, turns back, and stops on the left side of the groom, signifying the woman's respect and prioritization of her husband. The mother wraps Sindur on their backs, and the father walks behind, symbolizing the willingness and moral support of the bride's parents for their married child.

Krobongan

The Krobongan ceremony is performed shortly after the couple arrives at the wedding dais. It is called Krobongan because in the past, it was conducted in front of the Krobongan, a small carved romantic house symbolizing the union of the couple's feelings and the expression of passion as a request for offspring. The sequence of the Krobongan ceremony includes bobot timbang, kacar-kucur, and then dulangan.

Once the couple reaches the wedding dais, the bobot timbang ceremony is conducted before they are seated. This ceremony symbolizes that the bride's parents consider their son-in-law as their own child, resulting in an equal and balanced affection towards both their daughter and son-in-law. During the ceremony, the father of the bride sits at the center of the dais. Then, the groom is asked to sit on the right side near the Tempurung (a coconut shell), while the bride is asked to sit on the left side near the Tempurung. The mother of the bride stands in front of them and asks her husband, "which one is heavier, Kakanda (brother)?" The answer from the husband is "the same, Dinda (sister)."

After the bobot timbang is performed, the couple is seated on the dais, with the groom on the right and the bride on the left. Traditionally, the parents of the bride sit on the right side, facing 90° towards the couple. However, in modern times, as wedding receptions are held in meeting halls, the seating arrangement of the parents is positioned on the right and left sides in front of the couple, facing the guests, including the besan (bride's father-in-law). This change is made to honor the guests and create a more aesthetic presentation. The Kacar-Kucur ceremony follows.

The Ubarampe for the Kacar-Kucur ceremony consists of:

- a. Arta Cring: Small change or coins symbolizing appreciation for God-given sustenance and its careful utilization.
- b. Beras Kuning: Yellow rice symbolizing a prayer for safety.
- c. Empon-Empon: Various medicinal herbs like ginger, turmeric, and Puyang, symbolizing a request for safety.
- d. Klasa Kalpa: A small mat made of pandanus leaves measuring about 40 x 50 cm, symbolizing married life.

In the past, the Sungkeman ceremony was performed only by the bride and groom to the bride's parents. The seating arrangement involved the parents and besan facing each other on the left and right sides, respectively. However, in modern times, as receptions take place in meeting halls and the pelaminan is elevated higher than the guests' seats, the Sungkeman ceremony also includes the bride and groom showing respect to the groom's parents. The groom shows respect to his parents and then to his in-laws, followed by the bride's actions in the same order. The symbolic meaning of the Sungkeman ceremony is respect and obedience to parents and seeking their blessings for a harmonious married life.

The Tumulak Punjen ceremony is performed when the wedding is the last one for the daughter of the host (mantu pungkasan). It signifies that the host no longer has unmarried daughters and represents the parents' willingness to share their wealth with their children. The ceremony is performed in front of the Krobongan, and Ubarampe, including coins, yellow rice, and medicinal herbs, is scattered. However, as per the wishes of ISKS Pakoe Boewono IX, the practice has been refined, and the Ubarampe is placed in small pouches and given to children, sons-in-law, grandchildren, and great-grandchildren, symbolizing that humans must always remember that sustenance is arranged by God, as the Javanese saying goes, "Narimo ing pandum."

Kirab Penganten

Kirab, in general Javanese terms, is interpreted as a procession where people walk together in a line, following a specific route from an initial location and then returning to the starting point or proceeding to another location. The purpose of the kirab is to showcase, display, or introduce particular individuals, objects, or events to the public. Examples of kirab include kirab pusaka (heritage procession), kirab pengantin (wedding procession), kirab tumpeng (rice cone procession), and others.

The essence of Kirab Penganten (wedding procession) is to introduce to the public that a couple has officially become husband and wife. In the past, for the princesses or princes of the royal family in Karaton Surakarta Hadiningrat, the Kirab Pengantin route was from Karaton to Kedalam Kepatihan, as the Panggih ceremony and wedding reception were held inside the Kepatihan with the Kepatihan being the host. Since the Kepatihan in Karaton Surakarta Hadiningrat no longer exists, the Kirab Pengantin is now conducted by taking a route from Kamam Kemandungan, walking eastwards around the Karaton, and stopping inside Dalem Sasananmulya, where the Panggih ceremony takes place. In rural areas in the past, the Kirab Penganten was conducted by going around the village, whereas in both cities and villages nowadays, the Kirab Penganten is included as part of the Panggih ceremony held in meeting halls. This is usually done when the couple changes from Basahan attire to Kanarendran or kepangeranan (royal) attire.

The sequence of the Kirab is as follows:

- a. The first row is filled with the KORPS Music of Karaton Surakarta.
- b. The second row is filled with Prajurit Tamtama.
- c. The third row is filled with Prajurit Sarangeni.

- d. The fourth row is filled with Prajurit Prawira Anom.
- e. The fifth row is filled with Prajurit Jayeng Astra.
- f. The sixth row is filled with Edan-edanan.
- g. The seventh row is filled with Kembar Mayang and Dewengan (taken from the main abdi dalem).
- h. The eighth row is filled with Kereta Retno Kumolo (the bride's and groom's parents).
- i. The ninth row is filled with the Bride on the left side of the Kereta Kyai Maraseba, accompanied by the four Bupati Sesejuh.
- j. The tenth row is filled with Pangirit Pengantin Putri and Pengayap cacah 40 Bupati Riyo Nginggil, wearing Dodot Klembrehan.
- k. The eleventh row is filled with Kembar Mayang and Dewangan (taken from the abdi dalem ulama).
- l. The twelfth row is filled with the Groom riding a Kapal (ship) and carrying a Tombak (spear), accompanied by four Bupati Enem.
- m. The thirteenth row is filled with Pangirit and Pengayab Bupati Riyo Ngandap Cacah 40, wearing Beskap Atela.
- n. The fourteenth row (last row) is filled with Prajurit Darapati.

Wilujengan Sepasaran

"Wilujeng selamatan" is held by the bride's family as the host. The "Wilujengan sepasaran" or "selamatan sepasaran" ceremony is a thanksgiving ceremony conducted by the bride's family approximately 5 days after the series of wedding ceremonies is completed, usually after the wedding reception or panggih (wedding procession). Its essence lies in expressing gratitude to the Almighty God for the blessings and grace bestowed, ensuring that all the wedding ceremonies, from beginning to end, were carried out smoothly, successfully, and without hindrances.

During the "Wilujengan sepasaran" ceremony, it is customary to add an additional name, known as "asma sepuh," to the groom's name. The purpose of adding this name is to encourage both spouses to lead a better and more mature married life, as they have stepped into a more mature phase of life. After the "Wilujengan sepasaran" ceremony is completed, generally, the couple returns to the groom's parents' house. The ceremony to welcome the couple back to the groom's parents' house is called "Ngunduh Mantu Penganten" or simply "Ngunduh Mantu."

Sajen

"Sajen" is understood as a cultural tradition and an integral part of Javanese culture. "Sesajen" is one of the components of the "Upacara Ubarampe" in various traditional ceremonies at the Karaton Surakarta Hadiningrat and has been present for a long time, even since before the establishment of the Majapahit Kingdom. It is perceived as an accessory and representation of Javanese culture that holds its own symbolic meaning and significance related to efforts to enhance the quality of life and the safety of individuals, both physically and spiritually. Therefore, "Sajen" is also associated with prayers to the Almighty God as it represents one form of "ubarampe."

"Sajen" can take various forms, such as metals, plants, animals, food items (raw or cooked), and others.

- a. "*Sajen Buncalan*" consists of *buncalan*, *kembar mayang*, *jenang-jenangan*, and *gecok bakalan*.
- b. "*Sajen Nikah*" consists of *klasa bangka*, *pisang ayu*, *sendhah/suruh ayu*, *godhong apa-apa*, *kiang*, and *kembar setaman*.
- c. "*Sajen Siraman*, *Dandos*, and *Kamar Penganten*" consist of Bekakak, (2) Tumpeng Robyong, (3) Jajanan Pasar, (4) Tumpeng Sajen, (5) Ketan, and (5) Ayam Gesang (live chicken).
- d. "*Sajen Nginggahaken (Kenaikan) Bleketepe*" consists of Ketan, Sekul Asahan, Dhawet Ketan, Kolak Apem, Sekul Golong, Pisang Kembang, Kinang, Ingkung, Sekul Wuduk, (9) Bekakak, (10) Jajanan Pasar, (11) Tumpeng Sajen, and (12) Ayam Gesang (live chicken).
- e. "*Dhahar Walimah*" is carried out with *dhulang-dhulangan*. At the Karaton Surakarta Hadiningrat, this event takes place in the bridal chamber after "pangih," which signifies the process of consummation, and in modern times, this procession is included in the "*Kacar-Kucur*" and "*Sungkeman*" ceremonies conducted in front of the guests. The contents of "*Dhahar Walimah*" include Nasi Kuning, Rujak Degan, and Wedang Tape.

Marriage in Islamic Law

The subject of marriage has received significant attention from Islamic scholars, starting from the time of the Prophet, the companions, the *tabi'in*, and subsequent generations until today. The emergence of various classical books on marriage authored by scholars demonstrates the considerable interest in this topic. Marriage is a way chosen by Allah for humans to procreate, multiply, and sustain their lives. This can be achieved when each partner is ready to play a positive role in fulfilling the purpose of marriage. Allah does not intend for humans to live like other creatures, free to follow their instincts and engage in relationships without any rules. To protect human honor and dignity, Allah established laws in accordance with human status. Hence, the relationship between men and women is regulated with respect and mutual consent, symbolized by the "*ijab qobul*" (marriage proposal and acceptance) and witnessed by relevant witnesses, signifying the binding commitment of both partners (Ali et al., 2020; Baihaqi et al., 2022; Sari et al., 2021).

Encouragement for Marriage

In Islam, marriage is highly encouraged, following the footsteps and guidance of the prophets as one of the obligatory *sunnah* (Kazemi, 2000; Marks, 2005). Many people sometimes hesitate to marry due to fear of bearing heavy responsibilities and avoiding difficulties. However, Islam warns that by avoiding marriage, Allah SWT will not grant sufficiency to His people, and their difficulties will not be eased. Marriage provides the means to overcome poverty in one's life.

Legal Status of Marriage

Marriage laws in Islam can be categorized into several levels according to conditions (Atabik & Mudhiyah, 2016; Hasbi, 2011; Suryantoro & Rofiq, 2021).

- a. It is obligatory (*wajib*) for those who are financially capable, with strong sexual desires, and fear falling into adultery, to marry. Abstaining from the forbidden is a duty, and marriage is the right way to fulfil this obligation.
- b. It is recommended (*sunnah*) for those with strong sexual desires and financial capability, but who can restrain themselves from committing adultery, to marry. Marrying is more preferable than being celibate because being celibate, according to Islamic law, is not allowed.
- c. It is forbidden (*haram*) for someone who is financially incapable of providing for their spouse, both financially and emotionally, and has no sexual desire, to marry.
- d. It is disliked (*makruh*) for someone who has weak sexual desires and is unable to support their wife financially, even though it does not harm their wife. Moreover, it becomes more disliked if, due to their weak desires, they abandon any acts of worship or knowledge.
- e. It is permissible (*mubah*) for a man who is not compelled by reasons that obligate immediate marriage or reasons that render marriage prohibited to remain unmarried.

Conditions for a Valid Marriage

The conditions for marriage form the basis for the validity of a marriage. If the conditions are fulfilled, the marriage is considered valid and entails rights and obligations for the parties involved. There are two conditions for a marriage. Firstly, the woman must be permissible to marry the man who intends to make her his wife. In other words, she must not be prohibited from marrying him, either temporarily or permanently. Secondly, the marriage contract must involve a guardian (*wali*) for the woman and at least one witness to the contract (Hengky, 2022; Widiyanto, 2020).

Invalidating a Marriage

Marriage can be invalidated if a man deceives a woman or vice versa (Asnawi, 2020; Badawi & Nasution, 2021; Burlian, 2019; Dahwadin et al., 2020). For example, if a man is impotent, and the woman was unaware of his impotence before marriage, she has the right to cancel the marriage and request a divorce, unless the woman chooses to continue living with him despite his impotence. Similarly, if a woman falsely claims to be a virgin but is proven to be a widow, her husband has the right to annul the marriage and demand the return of the dowry.

If the marriage is annulled before consummation, the woman forfeits her right to the dowry. Moreover, a marriage is considered invalid if the husband discovers that his wife has a physical defect that hinders the proper relationship between husband and wife, for instance, a contagious disease, madness, or ugliness. In this case, the wife has the same right as the husband to annul the marriage if he is mad, ugly, suffering from a contagious disease, impotent, or has a small or curved genital.

Furthermore, if a husband discovers that his wife is impotent, he may also annul the marriage. The validity of a marriage contract is also negated if a woman falsely claims to be unmarried but is found to be a widow. In this case, the husband has the right to annul the marriage and request the return of the dowry.

In conclusion, the subject of marriage in Islam is of great importance and significance. It carries numerous benefits, not only for individuals but also for society as a whole. The legal aspects and requirements of marriage have been carefully outlined, ensuring fairness and respect between spouses, and the marriage contract is established with the consent of both parties and witnessed by relevant individuals. Marriage plays a pivotal role in fulfilling human needs and desires while adhering to the guidance and principles set by Islamic law.

Analysis of Javanese Customary Marriage, Islamic Law, and Law No.1 of 1974

The researchers have analyzed from three sources written by the authors about Wayah Dalem Surakarta Hadiningrat customary marriage, Islamic law, and Law No.1 of 1974. It differs from the customary wedding ceremonies practiced in the traditional communities of Central Java or among those originating from Central Java, which are not significantly different from those observed in the Sundanese traditional community. On the island of Sumatra, there are noticeable differences between one traditional community and another, even though they fall under the same customary law circle as classified by Van Vollenhoven ([Muttaqin & Zaini, 2020](#); [Wijdan, 2021](#)).

For instance, the customary wedding ceremonies for the *pemadun* and *peminggir* communities in the Lampung customary law environment are already quite distinct. The *peminggir* community does not perform the *hibal serba* custom, unlike the Central Javanese traditional community, where, after both the groom and bride agree during the engagement ceremony, and the bride receives gifts (*panjer*) or (*paningset*) from the groom, the engagement period begins, and a suitable date for the wedding is determined ([Habibi & Kusdarini, 2020](#); [Isnaeni & Hakiki, 2016](#); [Iswanto, 2015, 2017](#); [Kurniawan, 2019](#); [Nugroho, 2019](#)).

The bride is then adorned, especially her hair and face, on the night of *midodareni*, a late-night religious ceremony attended by family members and guarded throughout the night. The following day, after the groom bathes and dresses in traditional Javanese attire, arranged by their elders, the couple comes together to conduct the *nikah* (Islamic marriage contract) if they are Muslim or perform the wedding ceremony according to their other beliefs or customs. The "*panggih temanten*" ceremony then follows, where the couple faces each other, holding a betel nut container called "*jambe sinigar*," containing split areca nut for the groom and bride ([Nardilla, 2021](#); [Natsir et al., 2022](#)). They are asked to throw these containers to each other. Afterward, the couple crosses a wooden obstacle placed in front of the entrance to their residence (*pendopo*) to proceed to the next ceremony.

In the following rituals, the groom steps on an egg, symbolizing the beginning of a new life. The couple then performs "*nyungkemi*" or "*ngabekti*," kneeling and seeking blessings from their elders and parents. Subsequently, they enter the bridal chamber for "*dahar kembul*," a meal of yellow rice with grilled chicken ("*ingkung ayam*") ([Aziz &](#)

[Khoiri, 2021](#); [Teti, 2022](#)). In some regions, the couple also participates in "*kirab*," a visit to neighboring family members in the same village.

After the post-marriage rituals, including "*tarub*," the groom's family travels to the bride's residence to invite them for a "*slametan*" ceremony at the groom's place. During this event, if the groom's family is capable, they may also conduct the same ceremonies as those held at the bride's place ([Pujayanti & Ishaq, 2022](#); [Rafianti et al., 2021](#)). Additionally, 35 days after the wedding, a "*selapanan*" ceremony can be held at the groom's place in a simpler form, involving family members from both sides to get to know each other better.

Regarding Islamic law, certain prohibitions exist in marriages, such as when a husband deceives his wife or vice versa, leading to the right to cancel the marriage or request divorce. Similarly, if a woman claims to be a virgin but is later found to be a widow, her husband has the right to cancel the marriage and request the return of the dowry. In Islamic law, marital enjoyment between a husband and wife is encouraged as long as it follows the guidelines of the religion and adheres to what is permissible. Restrictions are placed on a wife leaving the house without her husband's permission. The husband has the obligation to provide *nafaqah* (financial support) to his wife, including clothing, food, and shelter ([Aswat & Rahman, 2021](#); [Hermanto et al., 2021](#); [Hidayatulloh, 2019](#); [Nasution & Jazuli, 2020](#)). However, this obligation may be waived if the wife disobeys her husband.

Marriages are carried out in accordance with Islamic, statutory, and Javanese customary law, with each stage following the prescribed rules. Every community performing a marriage adheres to the current legal regulations ([Anggelia & Purwanti, 2020](#); [Islamy, 2020](#)). The relationship between Islamic law, statutory law, and Javanese customary law complements and reinforces each other in the marriage process. Thus, the justification for the Karaton Surakarta Hadiningrat customary marriage in the perspective of Islamic law lies in its adherence to Islamic principles without discarding cultural traditions. The Karaton Surakarta Hadiningrat upholds long-standing customs with the intention of preserving cultural heritage while ensuring it does not deviate from religious beliefs. Symbolic cultural practices hold their own meanings and are directed towards seeking blessings from the Almighty, allowing good intentions to proceed smoothly without hindrance.

CONCLUSION

The traditional marriage process of Wayah Dalem Karaton Surakarta Hadiningrat is in accordance with the prevailing customs and traditions in Karaton Surakarta Hadiningrat. This tradition has been passed down from one generation to another among the relatives of Karaton Surakarta Hadiningrat who wish to have a grand wedding, namely, the traditional marriage of Wayah Dalem Karaton Surakarta Hadiningrat and its associated customs, which are also used as references for certain Javanese communities in their wedding ceremonies. For instance, there are ceremonies like Pasang Tratatag and Tarub, Kembar Mayang, Pasang Tuwuhan, Siraman, and others.

Wayah Dalem Karaton Surakarta Hadiningrat's traditional marriage involves various cultural symbols that hold philosophical values. When examined closely, these symbols reflect virtues, respect for parents, self-worth, and descendants' dignity. The Wayah Dalem Wedding Ceremony in Karaton Surakarta Hadiningrat enables the future spouse to have good and blessed offspring, happiness in their married life, and the continuation of a virtuous life. Moreover, this ritual is essential for establishing a meaningful connection between human beings and their Creator.

While traditional wedding procedures align with Islamic teachings, and the requirements for a valid marriage are met during the Wayah Dalem Karaton Surakarta ceremony, it is important to acknowledge that each individual may perceive these wedding traditions from different perspectives. Adhering to both customs and Islamic law in the context of these traditional ceremonies is a matter of coexistence as they cannot be fully equated.

To promote a better understanding of the traditional wedding procedures in Karaton Surakarta Hadiningrat, it is essential for the community to carry out these ceremonies without altering the long-standing customs practiced by the *adi dalem* (royal family members) of Karaton Surakarta since ancient times. There is a need for socialization and education on Islamic values, customs, and traditions as well as the philosophical messages conveyed through these customs. This will help prevent misunderstandings and misinterpretations of the symbols present in the series of traditional wedding customs in Karaton Surakarta Hadiningrat.

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