

THE PERCEPTION OF THE PEOPLE OF TEGOWANU WETAN VILLAGE, INDONESIA TOWARDS THE TRADITION OF CUCUK LAMPAH IN JAVANESE TRADITIONAL WEDDINGS

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ABSTRACT

The cucuk lampah tradition is one of the traditions left by our ancestors that has been passed down from generation to generation in Tegowanu Wetan Village, Indonesia. This tradition is believed to repel evil spirits or interference from evil spirits when holding a wedding. Cucuk lampah is played by a man who has an authoritative character like a senopati or kesatriyo. But the cucuk lampah that is often found in Tegowanu Wetan Village is a man whose character resembles a woman in terms of clothing, speaking style and walking style.

This research aims to determine the perception of the people of Tegowanu Wetan Village regarding the cucuk lampah tradition in traditional Javanese weddings. This research is included in qualitative research and uses a type of field research, namely research carried out by direct observation in the field. Primary data sources were obtained from interviews with community leaders, cucuk lampah dancers, and people related to this tradition, documentation of cucuk lampah, and observations of the cucuk lampah tradition. Meanwhile, secondary data sources were obtained from documents related to the research title. Data collection techniques used were observation, interviews and documentation.

The result of this research is that the cucuk lampah tradition is carried out after the bridal pangih ceremony. The cucuk lampah dancer is followed by two *bridesmaids*, four *ayu pagers*, 2 *satriyo twins*, the bride and groom, each bride's parents, siblings, and *bridesmaids*. The cucuk lampah dancers are also accompanied by music with the aim of dancing to the rhythm of the music and their entourage can also follow their movements. Cucuk lampah's *cross-gender* practice is motivated by people who are starting to get bored with their appearance. The perception of the people of Tegowanu Wetan Village regarding the function of cucuk lampah *crosses gender*, including as a means of friendship, a means of entertainment, a means of economic value, and cultural preservation. Apart from functioning as entertainment for the people who watch the dance, cucuk lampah also functions to *celebrate* culture that has existed since the time of our ancestors.

Keywords : *Community Perception; Tradition; Cucuk Lampah; Cross Gender* .

INTRODUCTION

Indonesia is a country with various ethnic groups surrounded by local traditions and customs. The wealth owned by the Indonesian people is not only the wealth of natural resources, but also other wealth such as the cultural wealth of Indonesian ethnic groups spread throughout the world. islands, and each island has different tribes. This

makes Indonesia have a diverse culture.

According to Koentjaraningrat, culture comes from the Sanskrit word *budhayah*, the plural form of the word *buddhi* which means "mind and reason", meaning that culture is related to mind and reason. So Koentjaraningrat defines culture as

"cultivating power" in the form of creativity, intention and taste, while culture is the result of culture. Another opinion also suggests that culture comes from the compound word *budi-daya*, meaning the power of the mind, the power of reason. Human reasoning power produces three forms, namely ideal forms (cultural systems), behavioral forms (social systems), and material forms (physical development).

Javanese society is a society that still strongly adheres to the customs inherited from its ancestors, this is proven by the many rituals they still carry out, such as rituals in marriage ceremonies, *mitoni* (seven months of pregnancy), *puput puser*, and death. Javanese society is a unitary society that is still bound by norms or rules. Javanese traditions contain various customs, symbols, advice and values in the form of taboos and recommendations. One of the cultural products that is still preserved as cultural heritage, especially in Javanese society today, is the tradition of marriage.

Marriage is a sacred ceremony in Islam, or a happy moment in every couple's life. Therefore, marriage is not just following the Islamic religion or passing on ancestors to form a *sakinah mawaddah warahmah* family, but has a very deep and very broad meaning for human life in moving towards the life one dreams of. In Islam there are strict guidelines

for holding weddings, both in terms of purpose and harmony. This can be seen from the Al-Qur'an and Hadith. Apart from that, marriage is also regulated in Law no. 16 of 2019 (Revision of Law No. 1 of 1974) states that "marriage is an inner and outer bond between a man and a woman as husband or wife by forming the goal of a happy and eternal family based on the belief in the Almighty God". Wirjono Prodjodikoro said that marriage is living together with a man and a woman who have fulfilled certain conditions, and basically marriage is an agreement that is binding physically and mentally on the basis of faith.

Tegowanu Wetan Village, Tegowanu District, Grobogan Regency is one of the villages that still upholds cultural values, where the people still carry out and believe in traditions passed down from their ancestors. Therefore, it is not uncommon when a wedding is held to still use local regional culture. One form of tradition that is still developing and preserved by the people of Tegowanu Wetan Village is the *cucuk lampah* which is danced after the *panggih procession (temu manten)*.

Cucuk lampah is a dance art that people believe can ward off *evil* or any form of interference that disrupts the wedding process. *Cucuk lampah* is the leader of the group and is

responsible for the safety and security of the group he leads, and has the role of directing the bridal carnival after the *panggih procession* (*temu manten*). Apart from that, it functions as a means of one-way communication between the cucuk lampah dancers and the invited guests. The job of the cucuk lampah dancer is to take the bride and groom from the changing place to the wedding paddy field (*padi-padi*) and at the same time pick up the bride and groom from *the padi-padi* to the changing place to change clothes.

In traditional Javanese weddings, the cucuk lampah is played by a man who dresses up with simple makeup so that he has an authoritative character. But the cucuk lampah that is usually found in Tegowanu Wetan Village is a man who resembles a woman's character in terms of clothing, speaking style, walking style, and so on. Then the cucuk lampah dancers in this village performed *crazy dances* with the invited guests who were present with the aim of entertaining and providing jokes to the guests, the cucuk lampah dancers even invited several invited guests to join in dancing together by imitating their movements. The music used in this procession is Javanese gendhing music, such as *kebo giro* (music used when the groom's besan group comes to the bride's house), *campursari*, *kodok ngorek*, even in modern times the cucuk lampah dancers are

accompanied by songs. which went viral on TikTok.

From this problem, researchers are interested in studying the cucuk lampah dancers in the current era, where a cucuk lampah dancer whose character resembles a woman starting from the style of dress, decoration, behavior, even the music to accompany the dance of the cucuk lampah dancer which used to be accompanied by Javanese gendhing music, now along with the development of the era of cucuk lampah dancers accompanied by songs that have gone viral on TikTok.

RESEARCH METHOD

The type of research used in this research is field research, namely research used to understand phenomena experienced in a special natural context. Moloeng (2007) explains that qualitative research is research with the aim of understanding the phenomena experienced by research subjects as a whole by means of descriptions in the form of words and language, in the specific context experienced and by utilizing various scientific methods. This research uses a qualitative research approach, namely a research method used to understand a person's behavior and natural phenomena, so as to obtain descriptive data in the form of written words or writings from sources. The researcher used this type of qualitative research with the aim of looking at the

phenomenon of the *cucuk lampah* tradition in Tegowanu Wetan Village, Indonesia in Javanese traditional weddings and to find out the perceptions of the people of Tegowanu Wetan Village regarding the function of the *cucuk lampah* tradition in Javanese traditional weddings.

The data source in this research uses primary data, namely data sources obtained directly from primary sources, including the parties who were participants in this research such as *cucuk lampah* dancers, *prantacara*, religious leaders, village officials, the Tegowanu Wetan village community. Apart from primary data, researchers also use secondary data to support primary data. According to Sugiyono (2009) secondary data sources are literature, articles, journals, theses, or other websites according to the research being studied.

Data collection techniques in this research used observation, interviews and documentation methods. According to Cartwright in his book Haris Herdiansyah, observation is a process of seeing, observing and observing and recording behavior systematically for a certain purpose. Observation is a data collection tool for an activity that carries out careful and thorough observations and records phenomena (symptoms) seen in a cause and effect relationship. This method is used to observe the ritual procession of the *cucuk lampah* tradition in traditional Javanese weddings. According to Haris Herdiansyah (2019) interviews are data

collection carried out through direct or indirect communication by researchers to respondents or informants by providing a list of questions to be answered directly by the informant. This data collection is used as the main data in the research. The interview method was used to obtain information or data from respondents, namely the people of Tegowanu Wetan Village. And the last one is the documentation method, which is the method used to obtain images or videos of objects in the field.

In this research, researchers used data analysis techniques in the form of descriptive and interpretation. According to Moloeng, data analysis is the process of organizing and sorting data into patterns, categories and basic units of description so that the data can be arranged thematically and can be formulated into a working hypothesis. The descriptive method is used with the aim of fully describing a condition and in depth regarding the facts, circumstances and phenomena that occur in the Tegowanu Wetan Village community who still believe in and carry out the traditions brought by their ancestors, namely the *cucuk lampah* tradition in traditional Javanese weddings. This is inseparable from the beliefs of the people of Tegowanu Wetan village who still adhere to the tradition of *cucuk lampah* in traditional Javanese weddings, because the people believe that *cucuk lampah* can ward off *harm* or any form of interference that

disrupts the progress of the wedding procession. The second method is the data interpretation method. According to K Abror, data interpretation is a stage carried out with the aim of linking the relationship between various research variables and the research hypothesis, whether it is accepted or rejected. So in this case we are able to explain the research phenomenon in depth based on the available data and information. The activity of combining the results of analyzed data with various kinds of questions with the aim of providing meaning that has been collected by researchers to find answers to various problems in the research .

I. Research result

a. Meaning of Cucuk Lampah

Cucuk lampah is a tradition that has been passed down from generation to generation since the time of our ancestors. In general, cucuk lampah is only used when holding weddings. Marriage is a ceremony that is considered sacred by society, because marriage is only done once in a lifetime. Of course, at this wedding event, the bride and groom held a very lively event, one of which was using art to enliven the event, for example the cucuk lampah dance.

In simple terms, cucuk lampah is interpreted as accompanying the journey of the manten. Cucuk lampah or known to the public as *subamanggala* comes

from the words *suba* and *manggala*. *Suba* means manners, while *manggala* means leader. So in conclusion, *Subamanggala* is a leader who is full of manners. Cucuk lampah is the leader of the group during the bridal carnival. Its purpose is as a measuring spear for the bridal carnival. As stated by Mr. Leksono (Community) as follows:

"Cucuk lampah in Javanese terms is called *subamanggala* , meaning the person who leads the group during the bridal procession".

Meanwhile, the meaning of cucuk lampah according to Mr. Maryono (Community Figure) is as follows: "Cucuk lampah is a *dancer* during the bridal procession. Cucuk lampah functions as a guide for the bridal carnival".

Cucuk lampah is a culture that developed in society and is still preserved today. Cucuk lampah is a form of art that is seen by society as containing aesthetic value in terms of appearance. Cucuk lampah has the philosophy of being a line leader who will be responsible for the security of the line he leads, especially for the security of the bride and groom. In Javanese tradition, the bride and groom are likened to a king and queen. Therefore, it is necessary to have a bodyguard or guard for the bride and groom. It is said that cucuk lampah protects the bride and

groom from being kidnapped or disturbed by other people. Therefore, a cucuk lampah must have an alert attitude, which means showing that the cucuk lampah can lead and guard his line.

b. Cucuk Lampah Traditional Procession

The Panggih ceremony is a ceremony carried out with the aim of bringing the groom and bride together. Usually the panggih ceremony will be carried out when the groom and his in-laws arrive at the event venue or at the bride's residence. The in-laws' entourage came along with the groom. Next, the groom goes to the changing room to change into the clothing that has been determined before carrying out the panggih ceremony. Usually what happens in Tegowanu Wetan Village is where the groom's and bride's dresses are in different places.

After finishing getting ready, the groom came out of the dressing room and headed to *the Malang awning* accompanied by his father and mother. Meanwhile, the bride comes out of her house, followed by her parents towards the altar. Then the bride's *manten shaman* invites the bride to meet her husband and is followed by her parents. As explained by Mbak Ayu Damayanti as the bride and groom (the person who hired the cucuk lampah service) regarding the

implementation of the *panggih procession*.

"In my opinion, *panggih* means a meeting between men and women which is held when the in-laws' group arrives at the event venue. The in-laws' entourage came with the groom. Then the groom goes to the changing room to change into the clothes that have been determined. After finishing, the groom left the dressing area and headed to the Malang awning. But if I leave my own house".

After meeting, the bride lines up parallel to the groom to carry out the processions in the panggih ceremony. In *panggih* there are nine processions, namely *balangan betel*, stepping on eggs, being carried using a *sindur shawl*, *kacar-kucur*, *weighing*, *nandur*, *gembul bijana ondrawina*, *drinking wening water*, and *sungkeman*. The first procession is *balangan gantal*. The *balangan betel* procession is carried out after the bride and groom enter *the Malang awning* or *tarub* (woven material made from coconut leaves) to cut the lawe thread. Once finished, the next process continues, namely the procession to reach the egg. Then it continues until the peak of the panggih ceremony, namely the *sungkeman procession*. *Sungkeman* is the peak event of the panggih ceremony, and usually what happens in the Tegowanu Wetan community is that after the panggih ceremony there is a dance performance called

the cucuk lampah dance. As stated by Mrs. Siti Rofiah regarding the sequence of processions in the panggih ceremony.

"In the panggih ceremony there are 9 processions, namely *balangan betel*, *stepping on eggs*, being carried using a *sindur shawl*, *Kacar-kucur*, *weighing*, *nandur*, *gembul bijana ondrawina*, *drinking wening water*, and *sungkeman*".

According to palace custom, the cucuk lampah dance is a dance performed by a man who symbolizes the figure of a dashing *kesatriyo* or *senopati who leads the group*. The dance movements are *lumaksana* movements, meaning that the dance must be danced with polite and polite movements. But as time went by, the cucuk lampah dance performed by men who had a strong soul changed to the cucuk lampah dance performed by a man who resembled a female figure or known as *cross gender*. *Cross gender* or cross-gender is an individual who crosses over appearance, gait, voice, character or role without changing gender. The existence of *cross gender* is caused by people who are bored with the appearance of the cucuk lampah who is only the leader of the group. Finally, the cucuk lampah dancers changed the concept so that they seemed liked

by the public. The appearance of the cucuk lampah depends on the request of the person inviting or using the cucuk lampah service. As stated by Mas Kristi Setiyo Supri Handoko regarding the reason he changed the concept of the cucuk lampah appearance.

"The reason I changed the concept of cucuk lampah is because people are tired of its appearance which only functions as an accompaniment. Therefore, I *cross gender* in terms of appearance, gait and voice with the aim of entertaining the people who watch my performance".

The tradition of cucuk lampah is danced when the panggih ceremony is finished. This dance is attended by two small children, broken twins (*pengapit*), four *dhomas daughters* (*pager ayu*), two *satriyo twins* (*pager good*), the bride and groom, each bride's parents, siblings, several close friends of the bride. The cucuk lampah dancers pick up the second bride and groom from the aisle to the changing room, then take them back to the aisle. This dance is performed along the road that the bride and groom will later pass, namely from *the Malang awning* to the altar. As explained by Mr Maryono regarding the cucuk lampah dance procession at weddings.

“Cucuk lampah dances when the *panggih custom is finished*. In the dance, the cucuk lampah dancer is accompanied by two *bridesmaids*, 4 *dhomas daughters*, 2 *satriyo twins*, the bride and groom, the bride and groom's parents, siblings, and nowadays also accompanied by the bride's friends”.

The cucuk lampah dancers are also played with music to add to the aesthetic value of the appearance. The music used by the cucuk lampah when dancing from *the Malang kajang* to the altar and back again to the dressing area is Javanese music or *pieces such as the Subakastawa piece, Kebo Giro, and the Sri Narendra piece*. The aim is to accompany the music so that the cucuk lampah dancers walk according to the rhythm so that the group they lead can follow their steps.

After arriving at the altar, the cucuk lampah dancers took photos together with the bride and groom and the bride and groom's extended family before dancing. Then the cucuk lampah dancer asked permission and gave respectful greetings to the bride and groom to invite the two *bridesmaids*, four *dhomas daughters*, two *satriyo twins*, and several of the bride's friends to dance with her. Before performing

the dance, the cucuk lampah dancers give a code to *the performers* to introduce the figure of the cucuk lampah. Apart from dancing with *the clamp, putri dhomas, and satriyo twins*, the cucuk lampah dancer also invites invited guests to dance with him. Cucuk lampah danced *wildly* and accompanied by viral songs on TikTok with the aim of making the wedding event more lively and of course making the invited guests entertained. Like the statement from Mas Kristi Setiyo Supri Handoko regarding the cucuk lampah procession as a wedding accompaniment.

"After the group I was leading had arrived at the altar, they continued with a group photo. After that, I asked for permission and greetings from the bride and groom to invite *the bride and groom, dhomas, satriyo twins*, and several of the bride's friends to dance together. I also coded *the host* to introduce myself. Next, I danced *wildly* with the aim of entertaining the guests present”.

c. Tegowanu Wetan Village Community's Perception of the Function of the Cucuk Lampah Tradition

1. As a means of friendship
Linguistically, the word *silaturrahim* means establishing a relationship of affection with brothers or relatives

who are still related to us by blood. Meanwhile, in Indonesian, the word *silaturahmi* has a broad meaning, because it not only establishes relationships with brothers or relatives but also with the community. The *cucuk lampah* tradition functions as a means of friendship with the intention that there is a relationship between the *cucuk lampah* dancers and the people who use the *cucuk lampah* services. The existence of a good relationship between the *cucuk lampah* dancer and the person getting married means that the wedding event goes according to plan and is a matter of satisfaction for the bride and groom. As explained by Mbak Ayu Damayanti as the person who hired the *cucuk lampah* service.

"In my opinion, *cucuk lampah* has a function as a means of friendship because I, who initially did not recognize the *cucuk lampah* dancers, finally got to know them. And of course, this introduction makes us add brothers and strengthen the ties of brotherhood".

Apart from that, Mas Kristi Setiyo Supri Handoko (*cucuk lampah*) also said that:

"In social life, *cucuk lampah* also has a function as a means of friendship, because most of the people who hire my services initially don't know me and they only communicate with me via

social media. With this agreement, the person who hires my services will become closer to me and of course it will increase our brotherhood".

2. As a means of entertainment

The tradition of *cucuk lampah* is believed by the community as a means of repelling evil, driving away evil spirits, or any disturbance that hinders the marriage journey. This can be seen from the words of *the ceremony* (MC) who asked for hope in the form of safety and smooth running of the wedding. *Nyondro* is a Javanese expression which means a request for the event to run smoothly, and to be kept away from all disturbances. Initially, the *cucuk lampah* only functioned as a bridesmaid on the way to the aisle and picking her up from the aisle to the place where she changed clothes. But because people are starting to get bored with the performance of *cucuk lampah* which only functions as an accompaniment, in the end many of today's *cucuk lampah* dancers have changed the concept they display. Initially, those who dressed up by wearing *beskap*, *blangkon*, and using a *keris* have now changed to *cucuk lampah* who wear a *kebaya*, wear *a bun*, and other accessories and dress up like a woman. Like the researcher's interview with Mas

Kristi Setiyo Supri Handoko as the play Cukuk Lampah is as follows.

“Initially, cucuk lampah only functioned as an accompanist *for the manten*. But such a concept is not suitable to be applied today. Therefore, I changed the concept of ancient cucuk lampah to today's cucuk lampah which is in line with people's requests. I had the idea to change my appearance to be like a woman starting from my clothes, voice, and the way I walk. With these changes, people are entertained by my appearance.”

With his appearance like that, the invited guests laughed. Apart from dressing up like a cucuk lampah woman, she also performs jokes that entertain the public, such as dancing in *small increments*, undirected, accompanied by her *rocking movements*. So it makes the wedding party even more lively.

3. As a means of economic value

According to the rules in force in the palace, cucuk lampah is only used as a form of protection for the bride and groom from any disturbance, but nowadays the cucuk lampah profession is used as entertainment for the community and has higher job prospects than other jobs. Cucuk lampah dancers can earn a salary of at least IDR 1.000.000 per event per job/performance, depending on their respective regions. For example, if the Cucuk Lampah puller does 2 jobs a day, then what he gets is IDR

2.000.000. Currently, many people are pursuing the job of cucuk lampah because the salary is higher than the salaries of civil servants, factory workers and students. Even at weddings nowadays, many people use the services of cucuk lampah, even if it's just for entertainment. As explained by Mas Kristi Setiyo Supri Handoko:

"I pursued the profession of cucuk lampah because the salary is large compared to the salaries of students, civil servants, factory workers and other jobs. Many people are interested in Cucuk Lampah nowadays and almost everyone who wants to hold a wedding uses Cucuk Lampah services. In one performance I can reach IDR 1,000,000; and if in one day there are 3 people who use my services, that means I can earn as much as IDR 3,000,000 in a day".

4. As a means of cultural preservation

Cultural preservation is known as cultural *nguri-nguri*. The word *nguri-nguri* comes from Javanese which means to care for or preserve. This means that society must care for and preserve the culture that has existed since their ancestors. Just like a farmer who cares for his plants from seed to harvest. And a farmer also teaches his children how to care for and maintain plants well so they can get satisfactory results.

Likewise with the cucuk lampah which still exists today. This

happens because the people of Tegowanu Wetan village still preserve the traditions of their ancestors. Cucuk lampah is trusted by the community as a *manten's companion* at weddings. Cucuk lampah is only used at weddings and not at other events. As stated by Mr. Maryono regarding the tradition of cucuk lampah which must be preserved.

“One of the traditions that is still preserved in Tegowanu Wetan village is cucuk lampah. This tradition has existed since the time of our ancestors. Cucuk lampah is trusted by the community as a *manten's accompanist* at weddings”.

Chatter also aims to build the character of the Indonesian nation. As a young generation, especially Javanese, they must participate in preserving the culture in their country so that it is never lost or recognized by other countries. Because most teenagers now follow foreign cultural trends and thus forget their own culture. There is a saying that Javanese people always use, namely *wong jowo ojo ilang jowone*. This means that Javanese people cannot lose their Javanese nature and we cannot lose our identity as Javanese even if we migrate outside Java. As Mr. Leksono said regarding the aim of protecting culture.

“As a Javanese person, you have to *enjoy* the existing culture because it

can build character. Especially for today's teenagers. Most teenagers today follow foreign cultural *trends*. There is a Javanese saying, namely *wong jowo ojo ilang jowone*, which means that Javanese people must not lose their identity as Javanese even though we are not in Java”.

Conclusion

Cucuk lampah is the bride's companion on the journey from *Kajang Malang* to the wedding venue. Cucuk lampah has the philosophy of being a line leader who will be responsible for the security of the line he leads, especially for the security of the bride and groom. The tradition of cucuk lampah is danced when the *panggih* ceremony is finished, which is attended by two small children, broken twins (*pengapit*), four *dhomas daughters* (*pager ayu*), two *satriyo twins* (*pager bagus*), the bride and groom, the parents of each bride and groom, siblings, *bridesmaids* or close friends of the bride accompanied by Javanese music or musical pieces such as *gendhing subakastawa*, *kebo giro*, and *gendhing sri narendra*.

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I. RESEARCH DOCUMENTATION



II. THE APPEARANCE OF LAMPAH'S GRANDCHILDREN

