

Consumption Ritual In Javanese Wedding Ceremony: Ethnography Research In *Kabupaten* Ngawi

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Abstract

Consumption ritual gains more attention in consumer behavior study since the trend of ethnic market is ascending for its theoretical enrichment in this topic as well as for its business opportunity. Using ethnography approach, this research aims to reveal the consumption ritual in Javanese wedding ceremony in *Kabupaten* Ngawi. It explores the common season of Javanese wedding ritual, the sequence of the Javanese wedding ritual, what the consumers have in mind, and what the things needed to arrange such Javanese wedding ritual. In conclusion, Javanese people indeed have seasonal marriage time based on their unique calendar system; besides, it also have diverse sequence from one to another region. Yet, the needs to arrange Javanese wedding ritual are almost similar among regions. Furthermore, the consumer's perspective in Javanese wedding ritual ends on some interpretations about the meaning of this ritual for them. Besides the theoretical enrichment in consumer behavior, this ritual involves huge resources that will be a market opportunity that the business practitioners may take this advantage.

Keywords

Javanese, wedding, ritual, consumption, consumer, behavior

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Introduction

Indonesia is one of the countries that has the largest population in the world just like China, India, and The U.S. The total population of Indonesia reaches more than 240 million people that makes this country becomes potential and attractive target market for local and international marketers. Indonesia has countless unique cultures and ethnics; an archipelago various culture and ethics, numerous

local languages that possibly also diverse even within the same island. Culture and intercultural communication get enormous attention in marketing, management, and international business (Fish and Wood, 1997; Thomas and Dyall, 1999). Most of the countries in this world have diverse ethnic groups as the population is composed by two or more ethnic groups. Smith said that there were only 28% among 132 countries surveyed in 1971

having one single group of ethnic that is more than 90% from its total population (Thomas and Dyal, 1999). Furthermore, the trend of single ethnic proportion that dominated the whole population in one country is decreasing, unless for Japan (Schiffman and Kanuk, 2007). In the consumer behavior concept, culture and sub-culture diversity can affect consumers on their behavior to search, purchase, utilize, and evaluate product and service that they expect to satisfy their needs (Schiffman and Kanuk, 2007; Mowen and Minor, 1998; Peter and Olson, 2010). A fact that Indonesia consists of various culture and ethnic brings more challenge for marketers to understand the potentials and the behavior to be successful in achieving the defined target market whether for a new or for an existing product and service. The role of culture in consumer's decision making is an important issue in a study as the trend of global market and global consumer culture emerge (Cleveland and Laroche, 2007; Laroche, 2009).

Ethnic as part of sub-culture, each has its unique way in running the certain ritual. Rituals such as wedding, building a house, burial, leader succession, etc. are the examples of unique rituals that each ethnic may differ from others. The consequence of culture is natural and automatic that its influence is merely accepted (Schiffman and Kanuk, 2007). The ethnic group's members commonly just realize that they have different customs from other ethnic when they get involved in a new culture (just like *halal* food culture that Indonesian people may hard to find when they go abroad just because of cultural differences in perceiving food).

The focus of consumer behavior study is on how individuals make a decision to spend the resources that they have (time, money, and effort) on the things related

to their consumption. Consumer behavior studies about what they purchase, why they purchase, when they purchase, where the purchase, how often they purchase, how often they use the purchased item, how they evaluate after purchasing, the effect of the post-purchase evaluation on the repurchase, as well as how they make a disposal of the product or service that they have purchased (Schiffman and Kanuk, 2007:4-5).

Schiffman and Kanuk (2007: 380) articulated culture in consumer behavior study as the accumulation of beliefs, values, customs, that are learned and have the function to guide the consumer behavior of the particular society member. Wedding ritual occurs as a culturally embedded event in society all over the world, though the arrangements are diverse since it is influenced by the particular culture of the society it self. Wedding – as one of the rituals – happens almost in all culture in the world; furthermore, wedding is a special ritual that represents someone's transition from one stage to the other stage of life as well as defines his social and personal identity (Nelson and Otnes, 2005). In Indonesia, as far as the researcher knows related to consumer behavior study, the exploration in when the consumers held a wedding ritual, how the sequential order of the ritual is, what they have in mind, and what is needed in the rituals from needs greater effort. The essential part in marketing is identifying and fulfilling human needs and social needs (Kotler and Keller, 2009:4). In identifying human and social needs, it should discuss some core concepts in marketing such as: needs, wants, and demands of the consumers. Needs, wants, and demands of the consumer are the things that marketer attempts to find and identify to be the product and service that the marketer markets. The important

fact from the ritual is that this activity is embedded with certain artifacts (product) or supporting service that are commonly associated to the good or bad of the rituals (Schiffman and Kanuk, 2007).

The origin of this Javanese wedding ritual comes from Surakarta's or Yogyakarta's royal family. It is indeed that Javanese wedding ritual may develop that change its sequence as compared to its origin (Masfufah, 2006). Furthermore, Bulcroft et.al. (in Nelson and Otnes, 2005) stated that "Exposure to alternative cultures, values, and people has resulted in a "larger, more amorphous . . . marriage market . . . with a lack of a clear geographical and socially circumscribed context". It results on the possibility that the Javanese wedding ritual differs from one region to another though it has the same background of Javanese culture. The diversity of Javanese wedding ritual is not yet deeply explored. In Javanese culture, wedding ceremony is seasonal because they hold a belief that there are some bad days and lucky days; even, the calendar system is different from the common calendar. To begin exploring the diversity, this research chose Ngawi as its research location, since this region geographically is near with Surakarta and Yogyakarta.

RQ1: When do customers in Ngawi usually held Javanese wedding ritual?

RQ2: How is the sequence of the Javanese wedding ritual in Ngawi?

RQ3: What is the meaning of Javanese wedding ritual for the customers in Ngawi?

In Javanese wedding ritual, the stage decoration is full of traditional artifacts such as *gebyog*, *quade*, *sketsel*, particular dressing, particular make-up, *janur*, etc.

Some of the products are bought; some others are rent. The need on product and service is the key part in marketing study when a marketer tries to identify what consumer wants to fulfill his needs. Ngawi's population is 894,675 people that are dominated by Javanese ethnic (BPS, 2011). Culturally, the wedding party is held by the woman's family. There are 111,776 women who will be mature enough to get married for the next five years (10 – 24 years old). Javanese wedding involves various resources and big expenses. To conduct a Javanese wedding ritual, it needs tens to hundreds billion rupiah from the marketer's side, it is an obvious opportunity. It derives the fourth research question as follow:

RQ4: What are the needs of the customers in arranging Javanese wedding ritual in Kabupaten Ngawi?

The research aims to know the wedding season in Javanese wedding ritual in Kabupaten Ngawi, the sequence of Javanese wedding ritual in Kabupaten Ngawi, the meaning of Javanese wedding ritual for the customers in Kabupaten Ngawi, as well as the needs of the customers in arranging Javanese wedding ritual in Kabupaten Ngawi. From theoretical perspective, it is intended to enrich the reference in consumer behavior study related to Javanese sub-culture about Javanese wedding rituals in Ngawi. Further, it also expects to contribute in practical side to sense the chance in local business empowerment related to Javanese wedding rituals in Ngawi.

Literature Review

Ethnic Market

Kotler and Keller (2009:84) mentioned that marketers should consider more to avoid making over generalization when

send a product or service to target one or more ethnic groups. With the recent development of international trade, globalization, migration, and tourism, it results on high demand to marketing and consumer behavior theories for involving ethnic and ethnical identity (Costa and Bamossy, 1995; Gentry et al, 1995; Penaloza, 1994; Penaloza and Gilly, 1999; Rossiter and Chan, 1998; Webser, 1994 in Jamal: 2003). Contemporary global market has the characteristics of global market integration as well as ethnical diversity as the ethnic, race, religion, and national interest vary (Penaloza and Gilly, in Jamal, 2003). In addition, Greg Macabenta (in Kotler and Keller, 2009) stated that “there is no diversity as what Asian market has”. In the context of Indonesian’s ethnic market, even in one island as Java for example, consumers talk in different language and dialect (Java, Sunda, Madura, Tegal, etc), eat different foods (prefer more salty food, sweet food, or spicy food as the basic taste), and live within various religions (Islam, Christianity, Catholic, Buddhism, Hinduism, Kong Hu Chu). Failure in understanding the diversity and uniqueness of each ethnic causes serious problem on organization performance. Ethnic in Java Island may come from all over Indonesian archipelago, starting from the most western part (Aceh) to the most eastern part (Papua). The ethnic diversity surely affects on different needs in the implementation of marketing approach and marketing efforts.

Ritual

The term ritual refers to various behavioral ranges including the personal and private realm that is general and complicated (Gainer, 1995). Long ago, ritual was used as religious ceremonial activity of a tribe such as casting a magic, repelling

the spell, and the kinds. Freshwater and Biley stated that those rituals were done by cleric, priest, and wizard to prevent bad influence, self-protection, cattle, and things (in Goulding and Shankar, 2011). The definition of ritual are diverse; yet, in general, ritual emphasizes on the well-structured behavior, artifact (product) usage, serious and intense atmosphere, as well as symbolic meaning of an action (Rook:1985). However, the recent definition of ritual term is not merely related to theology or anthropology; it is also used as the foundation to comprehend various contemporary social phenomena (Standfield and Kleine, 1990), including tourism activity and particularly for experience as an effort to obtain refreshment (Rook, 1985). While there are abundant definitions of ritual which are difficult to find the convergent point, this research uses ritual’s definition from Gainer. Next, Goulding and Shankar (2011) divide type of ritual as follow:

1. Daily social interaction ritual (Goffman, 1959) such as giving regard to someone, expression, and non-verbal language.
2. “Performance” or “dramaturgical” ritual (Handleman, 1997; Tuner, 1974) such as religious ceremonial ritual or carnival.
3. Ritual as part of the events of change in life (Van Gennep, 1960) such as celebrating a new born baby, anniversary, wedding, and burial rituals.

In discussing consumption ritual in holiday seasons, Thomas and Peters (2011) stated that there are some research that had tried to reveal the holidays consumption ritual such as Halloween (Belk, 1990), Kwanzaa (Pleck, 2004), Mardi Gras (Shrum, 2004), May Day (Haddad, 1999; McGrath,

2004), Thanksgiving Day (Walleddrouf and Arnold, 1991), as well as Valentine Day (Close and Zinkhan, 2009). Thomas and Peters (2011:523) also mentioned that the ritual theory is also utilized to study various contexts of marketing, including consumption, media, wedding, divorce, holiday, and gift giving, shopping. In wedding ceremony, there are some characteristics that make it being called as ritual such as well-arranged behavior (having sequential event), the use of particular artifact (fashion and make up), and implemented in serious and interns atmosphere, as well as having symbolic meaning. Ritual becomes an interesting phenomenon to study since it contributes on our understanding in consumer behavior that has essential role in marketing (Clark, J, 2007).

Identity and Consumption

When someone has adopted value and beliefs of particular sub-culture, then this person's identity will be bind tighter to the particular sub-culture that he has adopted (Green, 2001). In the sociology perspective, Soekanto (1990) stated that social interaction is the main factor in social life; the form of social interaction can be either associative or dissociative processes. The associative process may guide us to the acculturation and assimilation on certain culture (Seokanto, 1990). The interaction among sub-cultures initially will help people to build then define an identity that someone takes when he joins certain sub-culture (Donnelly and Young, 1988; Hagggar and William, 1992; Holt, 1995 – in Green, 2001). The similar thought came up from Thomas and Peters (2011) and Cronin and McCarthy (2011). According to Shamir (1992) identity has two elements; first, it is an identity that is commonly labeled that shows how far a person reacts to the sub-culture activity

into his self-concept. Second, social identity that is commonly labeled that represents how far this person perceives that other people know them within the activities that he has for the particular sub-culture. Identity plays principal role in consumption (Green, 2001). A person who is culturally embedded with certain sub-culture, such as Javanese for instance, will tend to user product that show his identity as Javanese such as wearing *batik*, having *selamatan* and *tasyakuran* for certain purposes, arranging marriage in Javanese culture, speaking in Javanese language while gathering with the other Javanese people, etc. The study that examines wedding ceremony in Javanese culture is expected to be able to explore the forms of product and service that are consumed as Javanese has wedding rituals in Javanese culture.

Consumer Behavior

Consumer decision making model has various approaches. Schiffman and Kanuk (2007:513) proposed a model that consists of input, process, and output. The inputs include external influence that affect consumer in making decision such as the marketing effort of an organization (product, promotion, price, and place/distribution) as well as the socio-cultural environment (family, informal resource, other non-commercial resource, social class, and culture). The process of consumer behavior decision making consists of needs, recognition, pre-purchase search, alternatives evaluation, psychological realm (motivation, perception, learning, personality, and attitude), as well as experience. The output of consumer decision making is the form of post-purchase behavior in the decision making that is the purchase itself (tries and re-purchase behavior) and post-purchase evaluation.

Javanese Wedding

Wedding ritual in Javanese culture has two typical sources coming from Yogyakarta and Surakarta palaces, particularly for the western part of East Java. Wedding ceremony was held only for royal families; yet, it is common to see common people have their wedding ceremony like what royal family does, even not that precisely the same (Hamidin, 2012). The form of wedding ritual in Javanese culture develops as it is affected by modern environment in its procession (Hamidin, 2012). In general, there are three parts of Javanese wedding ritual consisting of pre-wedding ritual, preparation of the wedding day, and the wedding ceremony itself. Hamidin (2012) said that in the wedding ceremony, the chronological order of the ritual that uses Surakarta model is as follow: *ijab, tukar cincin, panggih, balangan suruh, wiji dadi, dahar kembang, sungkeman*, and *wa'limahan*; meanwhile, Yogyakarta's ritual is arranged as follow: *pasrah tampi, ijab, liru kembar mayang, panggih (balang suruh, mecah wiji dadi, pupuk, sindur binayang, timbang, tanem, tukar kalpika, kacar-kucur, dahar kembang, rujak, degan, bubak kawah, tumplak punjen, mertui, and sungkeman)*, and *reception* (welcoming party). Commonly, in the western part East Java has the wedding ritual just either from Surakarta or Yogyakarta mainstream for the geographical and cultural likeness.

Methods

Research Approach and Ethnography

This research utilizes qualitative approach aiming to explore the consumption rituals related to the Javanese wedding ceremony. Qualitative approach is beneficial as it is used for revealing a phenomenon that needs further detail and complex information which is difficult to be explored using

quantitative approach (Strauss and Corbin, 2003). Furthermore, Sugiyono (2008) stated that qualitative approach empathized on the comprehension of social problems related to the complex and specific reality or natural background. In anthropology literature, the behavior involved in particular celebration gains bigger and more significant attention from researchers (Pettigrew, Ryan, and Oglive, 2001). Ethnography is a job to describe certain culture (Spradley, 2007). Ethnography is a description and interpretation of a social group, cultural group, or social system (Creswell, 1998:58). Ethnography is derived from cultural anthropology in early XX century such as Boas, Malinowski, Radcliffe-Brown, and Mead within their works (Creswell, 1998). In the marketing context, this human behavior is directed to consumer behavior in order to understand deeper on the hidden meaning behind the overt behavior (Spradley, 2007). Ethnography, according to Maulana (in Herdiansyah, 2010), attempts to search for insight from its root about why people do and what they do. It is not merely based on the informant's statement but also enriched by the observation result both in the form of participant observation, photographs, pictures, and symbols relate to the informants. Ethnography tries to look for what the group of people do (behavior), what they speak (language), and what they make or use (artifact). Basically, ethnography is rooted from culture as conceptual-mixed between observation technique and interview to record the behavior dynamics (Malhotra and Birks, 2007:164). Ethnography is chosen as the researcher wants to study the behavior of particular culture-sharing group (Creswell, 1998:39). In this research, ethnography is utilized to explore the Javanese wedding ritual in Ngawi related to when it is held,

how the sequence is, what they have in mind, and what is needed to arrange Javanese wedding ritual.

Research Location

The research location is at *Kabupaten Ngawi* (regency) in East Java. This location is chosen because it represents a location that has Javanese wedding ceremony which looks like what Surakarta's or Yogyakarta's culture does. The geographical nearness with Surakarta city, the demographical profile of the population that mostly consists of native people (BPS:2011), as well as few industrial activities as compared to other regency such as Surabaya, Sidoarjo, Malang, and Kediri that preserve the culture as it is, are some reasons to choose this location. Therefore, choosing this location is expected to be able to represent a region that demonstrates local Javanese wedding ritual from Surakarta and Yogyakarta before we go further to explain the same ritual in all over East Java's parts.

Research Instruments and Key Informant's Selection

There are three key instruments in this research. The first is the researcher himself. As other qualitative method, researcher is the focal instrument to obtain data in the research (Bogdan and Biklen, 2003). Researcher takes the main role in data collection to embody the meaningful and useful data. Researcher ability to obtain, keep, process, and interpret the data, defines the trustworthiness of the data and results. The next is screening form. Screening form contains some ethical principles in ethnography to choose proper informants. The ethical principles (Spradley, 2007:52-59) are a) considering the informant first, b) preserving their right, interest, and

sensitivity, c) explaining the research's objective, d) keeping their privacy, e) not exploiting them, and f) providing report for them. The last is ethnographic interview by making field work and non-formal interview. The important parts of this interview are explicit objective, clear explanation, and containing ethnographic question.

Two groups of informants are interviewed in this research; they are business owners and consumer. From the business owner, the informants are the *dalang* (MC/ Master of Ceremony), makeup artist, and photographer with particular experience. The informant criteria for business owner must be the residents of *Kabupaten Ngawi* and have been actively involved in Javanese culture wedding rituals for more than ten years.

From the consumer side, they should have experienced making Javanese wedding rituals at least once in 2012; the nearness of time is intended to avoid forgetfulness of the informants. The implementation of these criteria is to avoid information bias from the sources.

Research Model

In data collection, the researcher obtains behavioral description through observation, interview, document, and artifact (Hammersley and Atkinson, 1995; Spradley, 2007). In brief, the data collection stage is presented in the research model as displayed in Figure 1 (adopted from Cronin and McCarthy, 2011:726).

Video Ethnography

Shrum, Duque, Ynalvez (2007) explained about the important of video ethnography method and epistemology. Video ethnography related to wedding ceremony in Javanese culture is conducted to build

knowledge foundation related to this culture. There are different nine videos of Javanese wedding ritual that is used as initial step data collection.

Ethnographic Interview

One-to-one interview with the informants in the form of verbal data collection which is essential in ethnography research. The informants were interviewed to provide the answer for the questions proposed by the researcher. It was an open-ended question

was directly involved in the six different wedding rituals in Javanese culture in the six months (from January to September, not including the Fasting Month) at *Kabupaten* Ngawi. The researcher witnessed how the make-up session was done, how the MC delivered his speech to run the ceremony, and how the photographer took pictures on the event. This fieldwork or direct involvement is supported by prior steps in gaining insight about the observed culture.

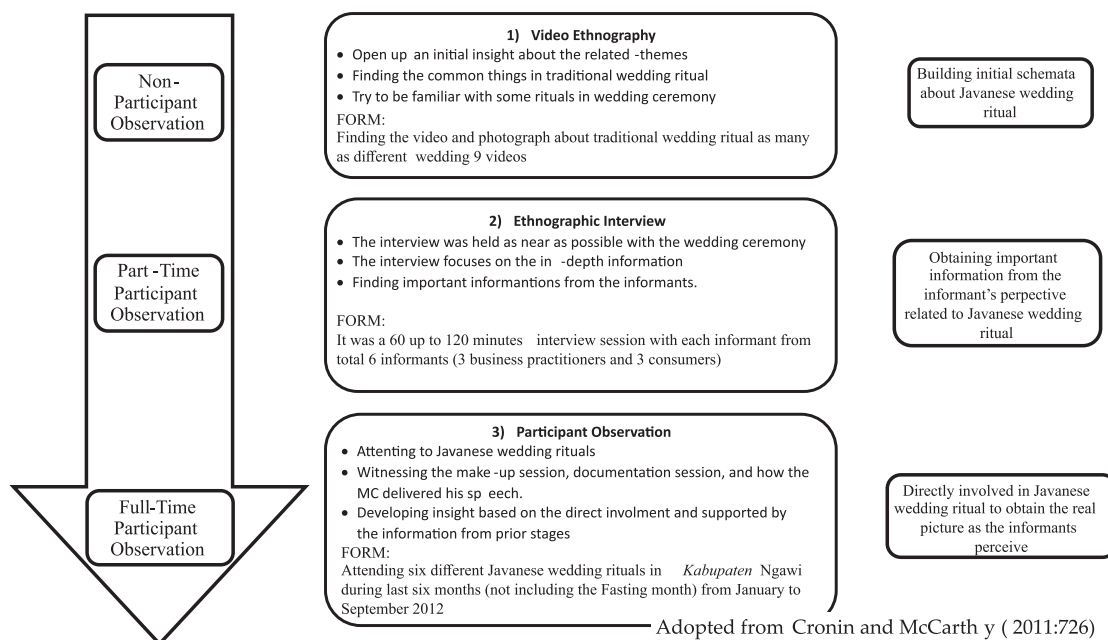


Figure 1. Research Model

to reveal the deeper meaning of particular culture. The interview was held as near as possible with the observed events and focusing on the in-depth information. This was aimed to obtain data from the business practitioners and the consumers of Javanese wedding ritual. The obtained data reflect the informants' perspective.

Participant Observation

Ethnographic data collection is not enough with mere interview. The researcher

Data Analysis

Qualitative data analysis in general, based on Bogdan and Biklen (in Risanto, 2010:86) is an effort that is conducted by working with the data, organizing the data, shorting it into some units that is able to be managed, synthesizing the data, searching and finding the pattern, finding the meaningful and important thing to learn, then deciding what to tell to others. Further more, Creswell (1998:152) mentioned the three aspects

of data transformation for ethnographic data as started from description, analysis, and interpretation of the culture-sharing group.

In this research, the author built his schemata by observing and doing video ethnography approach. Next, the researcher obtained interview data from the business owner's and customer's point of view. The interview data was soon transcribed into written forms; the written form was described then confirmed to the sources for ensuring the content is about what they say and think. The following step was data analysis by finding the important and meaningful statements; it was continued by re-checking the data to the sources as well as asked the unclear statements to the informants. Further, the researcher grouped it into meaning-unit; then, the units were grouped into particular

of the research by peer-researcher) were done to ensure the trustworthiness of the findings.

Javanese Wedding Ritual In Kabupaten Ngawi

About the Research's Informants

During the research process, the researchers got involved in some wedding ceremonials to make participative observation. Wedding ritual is perceived as a sacred ceremonial for Javanese people as the brides are treated like one day king and queen as its symbolism in the ritual. As rooted from the tradition coming from the Surakarta and Jogjakarta palaces, the ritual chronology is more or less similar. In data collection stage, the researcher's effort is briefly described in Figure 1. The research's informants are explained in the following table:

Table 1. Informant's Profile

No	Informant's Name	Code	Description	Notes
1	Siti Komariyah	INF-1	Make-up artist	> 15 years*
2	Paryono, S.Pd	INF-2	<i>Dalang</i> (Master of Ceremony)	> 20 years*
3	Sujadi	INF-3	Photographer	> 22 years*
4	Amin Tohari	INF-4	Consumer	1 x **
5	Harun	INF-5	Consumer	1 x **
6	Agung	INF-6	Consumer	2 x **

Notes: * professional career length in wedding ceremony

** The frequency of the consumers as the host in wedding ceremony

theme based on the research questions. The next step was re-confirming the raw results to check to validity of the findings that must be as what the informants said and thought. Form this point, the researcher began to write rich and clear interpretation. The conformability (final confirmation to the informants about the result and the findings) and peer debriefing (evaluating the methods and procedure

The researcher made field observation by attending to a wedding makeup artist who had more than 15 years of experience in Javanese wedding (INF-1). Next, the researcher also conducted fieldwork (participant observation) by following the *dalang* (Master of Ceremony) who had got involved in this subject for more than 20 years (INF-2). Also, the researcher dug the data from wedding photographer with

more than 23 years experience in Javanese wedding ritual (INF-3). These efforts attempted to deliver the real picture of consumption ritual in Javanese wedding ceremony as it is, since it is sure that in practice, there are diverse perspective related to the sequence of the ritual and embedded symbolic meaning of each chronological order in Javanese wedding though it is not quite sharp.

From the consumer's perspective, the researcher interviewed three people who had ever carried out wedding ceremony in Javanese culture for their daughter. The first consumer (INF-4) is a teacher in one of the elementary schools in Ngawi. The second consumer (INF-5) is a physician. Meanwhile, the third consumer (INF-6) is a business practitioner in agricultural field. INF-4 and INF-5 only have once experience in arranging a wedding ceremony for their daughter; while the INF-6 has twice wedding rituals in Javanese culture for his daughter.

Wedding Seasons in Kabupaten Ngawi

Javanese calendar is also unique as it uses moon rotation to define the change

of the day and date instead of the earth rotation in common. It is like Islam calendar. Generally, Indonesian people are in habit of using *Masehi*/Gregorian calendar that relies on earth rotation to the sun. The particular colloquial term to mention a calendar system that is based on the earth rotation is *syamsiah*/ Gregorian calendar (from Arabic language, *as-syam* which means the sun); in addition, to call a calendar system that is based on the moon rotation is called as *qomariah*/lunar calendar (based on the moon, its origin is from Arabic language). It impacts also on the date and day change; for Javanese, the day is changed when the sun sets and then the moon rises – approximately from 5 p.m. to 6 p.m.; meanwhile for *Masehi* calendar system, the day and date change is from the 12 p.m. to 0 a.m.

The difference in the calendar system is not only about how Javanese defines the change of the date and day; it is also about the sequence of months in one year and the number of the days on each month. While *Masehi* calendar starts from January to December, Javanese start a new year with *Suro* (Arabic: *Muharram*) and end it with *Besar* (Arabic: *Dzulhijjah*).

Table 2. The Month's Name in Each Calendar System

#	Calendar Systems		
	Gregorian	Lunar/Hijriah	Java
1	January	<i>Muharram</i>	<i>Sura</i>
2	February	<i>Safar</i>	<i>Sapar</i>
3	March	<i>Rabiul awal</i>	<i>Mulud</i>
4	April	<i>Rabiul akhir</i>	<i>Bakda Mulud</i>
5	May	<i>Jumadil awal</i>	<i>Jumadilawal</i>
6	June	<i>Jumadil akhir</i>	<i>Jumadilakhir</i>
7	July	<i>Rajab</i>	<i>Rejeb</i>
8	August	<i>Sya'ban</i>	<i>Ruwah</i>
9	September	<i>Ramadhan</i>	<i>Pasa</i>
10	October	<i>Syawal</i>	<i>Bada/Sawal</i>
11	November	<i>Dzulkaidah</i>	<i>Sela</i>
12	December	<i>Dzulhijjah</i>	<i>Besar</i>

Calendar java

Even though it has the similar number of months for one year, the number of the day is not the same; and, this is an important difference. Generally, in odd months (*Sura*, *Mulud*, *Jumadilawal*, *Rejeb*, *Pasa*, and *Sela*), Javanese calendar have 30 days; while in event months (*Sapar*, *Bakda Mulud*, *Jumadilakhir*, *Ruwah*, *Bada/Sawal*, and *Besar*), it has 29 days. It has one day gap with common calendar; so that for one year, the gap will be around 10 to 12 days. This also causes the beginning new year of Javanese calendar is shifting for each year as adjusted to *Masehi* calendar.

Commonly, wedding ritual in Javanese culture is held in *Sapar*, *Bakdamulud*, *Jumadilakhir*, *Rejeb*, *Ruwah*, *Bada/Sawal*, and *Besar* months. The peak season of wedding ritual is in *Ruwah*, *Bada/Sawal*, and *Besar* months. In *Sapar*, *Bakdamulud*, *Jumadilakhir*, and *Rejeb*, there are indeed a lot of wedding rituals; but, it is not as many as what they held in the peak months. There are less-wedding ceremony

in *Mulud* and *Jumadilawal*; moreover, there a few, and almost none, of wedding rituals in *Sura* and *Selo* months. *Sura* is not a preference for the customers since this is the beginning of the Javanese year that implies a meaning as the oldest month among the others. In *Sela*, the trend is just the same with *Sura*; *Sela* is avoided to held such a wedding ritual because the customer perceive that there will be a bad luck in this month (*keseselan barang ala*, meaning: much bad things may occur). Particularly in *Pasa* (Arabic: *Ramadhan*), there is none of traditional wedding ritual to shows their admiration for the holy fasting month as Moslems.

Javanese Wedding Ritual in Kabupaten Ngawi

As those informants said, Javanese wedding ritual in Kabupaten Ngawi tends to imitate Surakarta's culture, at least on its fashion style that we can differentiate. Yogyakarta's fashion style is called as "basahan". The difference on its fashion style can be seen from this figure below:

Figure 2. Javanese Wedding Dress



(a) Yogyakarta's Style (*Basahan*)



(b) Surakarta's Style



(c) Veil for the Bride

Surakarta's style covers more parts of the body; this is one of the reasons why Surakarta's style is more preferred. Closed clothing is more in resemblance with the Islam culture that, particularly for women, a Muslim should wear proper dress as the Islam commandment. Since most population are Muslim, it is more preferred. Yet, Surakarta's style is also modified by adding veils for the bride if the bride has strong Islamic culture. The cross-cultural adoption is unavoidable; it is both because religion awareness and fashion trend in wedding rituals.

Model "basahan" itu memang lebih Njawa, tetapi kan terkesan terbuka dalam berbusana. Biasanya mantennya sendiri yang tidak mau seperti itu.

INF-4

Kalau dari pandangan saya mengapa tidak menggunakan basahan itu karena anak saya berjilbab. INF-5

From the make-up artist's point of view, she said that, in Ngawi, consumers prefer Surakarta's fashion mixed with veils for the bride.

Kalau disini jarang yang menginginkan basahan. Biasanya model Surakarta yang dipadu jilbab kalau menginginkan . INF-1

Kalau dibandingkan, dari sepuluh acara hanya satu-dua yang menghendaki model basahan. INF-1

The Figure 2 (c) is the example of contemporary Javanese

Wedding dress since it adopts Islam culture that a woman should wear a veil to cover her hair.

About the ritual processions or sequences in Javanese wedding ritual that commonly seen in *Kabupaten Ngawi* are as follow:



Figure 3. *Ijab* (Marriage Consent)

1. *Ijab* (marriage consent) and *Tukar Kalpika* (wedding ring exchange)

In the wedding ceremony using Javanese culture, it usually starts with *ijab* or *ijab qobul* that signs the valid legitimating of the wedding as ruled by the formal law. *Tukar kalpika* or wedding ring exchange is perceived to be another cross-cultural adoption since it is not found in Surakarta's fashion but Yogyakarta; yet, this is a common ceremonial sequence in Javanese wedding that we can see in *Kabupaten Ngawi*.

2. *Temu Manten/ Panggih* (Bride and Groom Encounter)

After *ijab*, the groom and bride leave each other and wait at particular point. The next ritual is the central rituals with various symbolic meanings. In *temu/panggih*, there are some processions that occur: *liru kembar mayang*, *balang suruh*, *pidak telor*, *sindur binayang*, *timbang*, and *tanem*.

a. Liru kembar mayang

This is the first event coming after *ijab*. Before both the bridals meet, there is



Figure 4. *Liru Kembar Mayang*

a procession that exchanges what is so called as *kembar mayang* among both parties. This moment represents a meaning that both of the families have become one. It shows the acceptance of both family about the marriage between the bride and the groom.

b. Balang gantalan

Gantalan itself is made of betel leaf. The bride and the groom have each own *gantalan* (a ball-like thing, made of betel leaf) to be thrown to each other. It shows that their love is accepted and taken as a blessing.

c. Pidak telur (wiji dadi)

It is a procession that the groom should step on an egg and break it using his right foot. Next, the bride wash the groom's foot with fresh water filled up with flowers. This represents a meaning that the groom should take responsibility and lead the family; also, the bride must obey and devote herself to serve the husband.



Figure 5. *Pidak telur*



Figure 6. *Sindur Binayang*

d. Sindur binayang

This event has the meaning that the bride and groom are guided by the parents to find

happiness in marriage. It shows support from parents that they will be behind the bride and the groom as their children

e. Timbang

At this event, both the bride and the groom are on the lap of the bride's father. The father should say "*podo abote*" showing that they are equal (about the quality, the position, and other social value). In short, the parent says that the bride and the groom deserve to life together as a husband and a wife.

f. Tanem

This is how the parents ask the bride and groom to take a seat on the throne at the stage. It contains a meaning that the parents welcoming them to enter a new life as a husband and a wife.

3. *Krobongan (Robongan)*

The next sequence is *krobongan*. *Krobongan* consists of some events: *kacar-kucur*, *sungkeman*, and *dahar kembul*. In some wedding ceremony, *sungkeman* comes before *kacar-kucur*, since they perceive that asking for parent's bless is much important than the others. When the first two events are may inter-changeable as seen from the sequence, *dahar kembul* always comes after those two events.

a. Kacar-kucur

The groom pours down the agricultural product (rice, corn, mung bean, soy bean, etc) and money from *tilam lampus* as a symbol of all of the groom's income that is given to the bride. The bride tries to receive carefully on a handkerchief representing the neatness in managing what the husband has provided for her.

Kacar-kucur itu melambangkan tanggung jawab suami dalam menafkahi istri yang ditandai dalam bentuk penyerahan hasil bumi dan uang yang ada di dalam kantung tilam lampus. Semua hasil suami diserahkan ke istri dan istri juga menerimanya dengan hati-hati.

INF-1



Figure 7. kacar-kucur

Figure 8. Sungkeman



(a) To the Parents



(b) To the Groom

b. *Sungkeman* (asking for parent's bless)

Sungkeman shows that the bride and the groom ask for their parent's bless to make their future life bless-full since parents' bless means the bless of God. *Sungkeman* implies children's devotion to their parents before they arrange their own family. This ritual ends with the husband (the groom) blesses the wife (the groom) showing the devotion of the wife to her husband.

Sungkeman itu mengandung makna bhakti dan restu dari kedua mempelai kepada orang tuanya. Selanjutnya, istri sungkem kepada suami sebagai bentuk penghormatan dan kepatuhan kepada suami. INF-2

c. *Dahar kembul* (eating together)

Dahar kembul implies that every single treasure that they get is eaten together. It is served for both, not only for the wife or the husband. It also reflects harmonious and sincere relationship among each other in building their family.

Dahar kembul itu wujud bahwa rizki yang ada itu harus dinikmati bersama-sama oleh kedua mempelai secara adil. INF-1



Figure 9. *Dahar kembul*

4. *Pangayu Bagyo/Atur Pambagyo* (Welcoming the Guests)

The next procession is *pangayu bagyo* which the core meaning is welcoming

the guests. When the bride and the groom change their dress, the ritual presents entertainment session; it can be traditional dance, live music or, digital music. In the traditional sense, wedding ritual in *Kabupaten Ngawi* presents *Karonsih* dance symbolizing the love journey of both bridals. Yet only middle-up social class may have this ceremonial sequence.

Umumnya kalau di sini ya tidak pakai acara tari, kecuali yang mampu. Paling banyak ya elektion atau sekedar musik saja. Kecuali kalau yang punya hajatan itu kaya. INF-2

5. Reception (Banquet) and Documentation

After changing their dress, the bride and the groom are back to the main stage. The next procession is banquet and dishes (local term: *wa'limahan*). The guests are served with some cuisines.

Sebenarnya resepsi itu bukan bagian dari acara adat. Hanya saja ini dinilai sebagai acara yang penting dalam memuliakan tamu yakni memberi jamuan yang layak. INF-3

The banquet and cuisine serves proper food and drink to the guests. It will be a self-service that the guests are free to choose the various menus when the host is a middle-up social class. For the middle-low, the food is served on a dish with – one dish for one guest. During the banquet and cuisine session, the MC asks some important guests, relatives, and others as what the host demand to be photographed. At the end of the ritual, after sending farewell regard to the host and the bridals, the guests leave the place and get a souvenir if there is any (particularly for middle-up social class; the value of the souvenir is based on the host's social status)

Pemberian souvenir juga bukan acara adat; tetapi akhir-akhir ini menjadi kebiasaan tambahan dalam acara nikah, meskipun secara umum hanya membawakan satu kotak kecil makanan ringan sebagai ucapan terima kasih atas kedatangan para tamu. INF-1

What do the Consumers Have in Mind?

The traditional wedding ritual using Javanese culture commonly is held by the bride's side. The results emerge important findings related to what consumers have in mind about when they held Javanese wedding ceremony:

1. As the Representation of Parent's Care in a Sacred Ceremonial

Arranging marriage for their children is a part of the responsibility as the parents. Some informants realize this as part of religious commandment. Most of Ngawi's population chooses Islam as their religion. From the total population, 98.8 percent among them are Muslims, so that the religious norms strongly influence the population (including the parents). Some of the statements below represent the meaning that arranging marriage for their children is part of their responsibility as a parent.

Menikahkan anak itu wajibnya orang tua selain mendidik dan membesarkannya. Dalam agama saya diajarkan demikian. Maka dari itu, kamisebagai orang tua yang hanya memberikan apa yang sudah menjadi hak anak serta menunaikan apa yang sudah menjadi kewajiban kami. INF-6

The statement that sounds similar connotation also comes from the business

practitioners (make-up artist and the MC). Furthermore, some other statements imply that wedding ritual is a sacred event.

Menikah itu bukan hal yang sembarangan karena ini syariat agama. Menikah itu pertalian suci antara dua insan yang berniat baik untuk membangun rumah tangga yang sakinah, mawaddah, warohmah. Ini sunnah penyempurna ibadah.

Dulu saya ini menikah dengan adat Jawa yang sederhana, menunya seadanya wong memang latar belakang keluarga saya tidak cukup mampu. Apa yang kurang ketika saya menjadi pengantin dulu saya genepi disini. INF-6

By conducting wedding ritual in Javanese culture, it also shows their identity as Javanese people.

Menggelar acara seperti ini supaya Njawani alias benar-benar terlihat sebagai orang Jawa asli. Masak orang Jawa ora Njowo. INF-4

2. Preserving the Heritage and Showing Their Identity

Preserving cultural heritage of the ancestor is one the reasons why they held wedding ceremony in Javanese culture. Parents think that by arranging Javanese wedding ritual, it makes them able to remember how they were during their wedding time as they got married within the same culture.

Saya dulu menikah juga dengan menggunakan adat Jawa, tetapi dengan model basahan (adat Jogjakarta) tidak dengan model yang sekarang ini.

Dulu saya ini menikah dengan adat Jawa yang sederhana, menunya

seadanya wong memang latar belakang keluarga saya tidak cukup mampu. Apa yang kurang ketika saya menjadi pengantin dulu saya genepi disini.

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3. As a Symbol of Social Class

The trend to have a complete wedding ceremony in Javanese culture is triggered by their intention to be perceived as wealthy people by their surroundings.

Kalau bisa menggelar pernikahan dengan adat Jawa yang paripurna itu kan gagah. Biayanya tidak sedikit. Coba saja lihat beberapa pejabat dan orang-orang kaya itu menghabiskan uang berapa ketika melangsungkan pernikahan untuk putra-putrinya.

INF-6

The served dishes and banquet as well as its stage decoration are the things that reflect the host's social class because dishes and banquet as well as the stage decoration are the obvious part to be perceived by the guests.

Yang penting jamuan makan dan panggung nikahnya megah kan jelas tidak memalukan. Biasanya banyak yang rasan-rasan kalau jamuannya tidak enak atau tidak nyucuk dengan buwuhannya.

INF-4

Kalau acaranya di gedung, dekorasinya mewah, terus terkesan

banyak pejabat dan tokoh yang datang, kayak begitu kan tidak berani membawa buwuhan sedikit. Paling tidak itu Rp.50.000 sampai Rp. 100.000 lah. Tapi kalau acaranya terlihat sederhana, teropnya saja kumal, kursinya banyak kotornya, ya paling Rp. 20.000. Orang melihatnya begitu.

INF-6

It is justified with the way people perceive a wedding ceremony when it is connected to the social status of the host just as implied in this following sentence:

Jumlah yang datang, keuntungan pagelaran acara, dan makanan yang disajikan itu bisa jadi bahan pembicaraan yang menyebar kemana-mana kalau di desa-desa seperti ini. Bahkan bisa didengar sampai di kecamatan yang lain. Apa tidak malu kalau acara sakral seperti ini tidak sukses kalau dia orang yang dianggap tokoh di masyarakat.

INF-6

4. The Number of Guests Demonstrates the Successfulness of the Event

The number of guest is the most obvious sign to measure the event's successfulness. The more the guests attending to the ceremony, the more success they perceive since it can attract them to attend in this ceremonial event.

Kalau tamunya banyak, ya tandanya manten itu sukses.

INF-4

The attendance of the guest is also perceived that there will be much more bless for the bride and the groom in arranging their household.

Tamu itu datang sambil mendoakan untuk kelanggengan rumah tangga mempelai. Akan semakin baik kalau

didoakan banyak orang.

INF-5

Besides, the number of guests attending the ritual also signs that the host have a good relationship with the surrounding society.

Banyaknya tamu itu juga menunjukkan seberapa penting orang tersebut dimata masyarakat. Biasanya manten kan musiman, dari sekian acara manten, yang dihadiri kan tidak semuanya. Terlebih lagi jika dihadiri hingga acara selesai.

INF-6

The Shift of Consumers' Taste and Local Business Empowerment

During data collection stage, the researcher tried to reveal what are the needed things in Javanese wedding ritual from both consumer and business practitioner's point of views. In short, the needs concluded from the informants' answers are: wedding invitation card and souvenir makeup artist and stage decoration, entertainment (traditional dance, master of ceremony), equipment (wedding tent, chairs, and sound system), dishes and banquet, and photography service. The consumers in *Kabupaten* Ngawi attempt to give the best they can in arranging wedding ceremony for their daughter. They do not doubt to spend huge money to fulfill the standard as what they want. This trend occurs on most consumers that become the informants in this research.

Ini kan sekali seumur hidup, maka pantasnya ya sebagai mungkin.

INF-5

Bahkan ada yang sampai berhutang dan nanti akan dibayar dari uang buwuhan itu untuk menggelar pesta perkawinan yang bagus.

INF-6

The make-up artist (INF-1) said that the trend among customers tend to choose luxurious wedding ritual even the expenditure will be much higher than their income.

Rata-rata yang punya acara itu sudah menabung jauh-jauh hari, kadang juga pinjam saudara, atau menjual harta berharganya misalnya emas atau ternak untuk menutup biaya pernikahan. Meskipun latar belakangnya sederhana, kadang mereka maunya ya yang baik.

INF-1

The Master of Ceremony's (INF-2) perspective also reveals the same trend; the customers want to have a complete traditional wedding ritual as the origin moreover for the middle-up social class.

Bisa menggelar upacara pernikahan dengan adat Jawa yang lengkap ini kebanggaan, kata orang-orang yang sudah mantu itu; apalagi untuk penggede atau pejabat yang kaya.

INF-2

The research's implication can be observed from both theoretical and practical sides. Theoretically, the implication contributes to theoretical enrichment in consumer behavior related to Javanese sub-culture, particularly about Javanese wedding ritual. The population of *Kabupaten* Ngawi in 2011 reaches 894,675 residents; among those number, there are 111,776 women in the age' range from 10 to 24 years old. From practical point of view, those 111,776 women are at the age which is mature enough to marry. Within the assumption that women will have their marriage at Ngawi (where their parents live at) even for just a half of the total number, market potential in wedding

rituals will be that huge. Establishing wedding organizer business is promising as we know how to fulfill the needs and wants of the customer. This is not a trivial business since the average expenditure will range from tens up to hundreds billion rupiah for each ritual. If not all service that we are able to provide, we may focus on the partial service such as wedding invitation card and souvenir, make-up artist, entertainment, equipment, dishes and banquet, as well as photography services. In short, Javanese wedding ritual needs many resources to be involved in answering what the consumers want.

The consumers' worry about traditional wedding organizer's service comes up from the each part of the rituals process: they feel concerned about the professionalism of the service providers as they are partially hired. Luxurious and elegant fashion and stage decoration do not guarantee the satisfaction of the customers if the dishes and banquet are not properly served regarded to the service provider's reputation. Further, if the make-up, fashion, dishes and banquet are well-prepared, consumers may doubt the entertainment and MC's performance. Simple thing but crucial is about the documentation service; what if the photographer is failed to documenting great moments during the event? It will be very much disappointing. To sense the business opportunity, business practitioner should be able to build good image to make them possible in making business service integration (making brand extension by handling all service in the wedding ceremony in one single package of offering). It is a chance to take over market share when the business practitioner is able to fulfill the satisfaction standard based on the consumer's needs and wants.

Conclusion, Limitation, and Recommendation of the Research

Conclusion

There are some essential parts to conclude in the Javanese wedding ritual as seen from the perspective of consumer behavior. First, Javanese wedding rituals commonly have particular season based on the Javanese calendar. It has seasonal pattern. Usually, it is no ceremonial procession of wedding in Javanese culture if it is in *Pasa (Puasa/Ramadhan)* since this is a holy month for Moslem as the majority population in *Kabupaten Ngawi*. In *Suro*, *Mulud*, and *Selo* months, wedding ritual is seldom. The peak season of the Javanese wedding ritual is on *Bada/Sawal* (Arabic: *Syawal*) and *Besar* (Arabic: *Dzulhijjah*) months. These months are perceived to be lucky, bestowed, blessed months. In *Ruwah*, there also a lot of wedding ritual in Javanese culture since this month is a chance to held a wedding ceremony before it is "forbidden" (not common) to held a wedding ceremony for a whole holy month in *Pasa* (Arabic: *Ramadhan*) month. In sum, mostly the wedding season in Javanese culture at *Kabupaten Ngawi* is held in event months (*Sapar*, *Bakdamulud*, *Jumadil Akhir*, *Ruwah*, *Bada/Sawal*, and *Besar*) and we will found less and even nothing in odd months (*Sura*, *Mulud*, *Jumadilawal*, *Rejeb*, *Pasa*, and *Sela*).

The procession in Javanese wedding ritual has particular sequence, which some of the parts is not in resemblance with its origin from Surakarta and Yogyakarta. Mostly, the wedding ritual in Javanese fashion starts with *ijab*, *tukar kalpika*, and *temu/panggih*. The next procession is *atur pambagyo* (welcoming the guests) and entertainment (traditional dance performance, live music, or digital music)

when the bride and the groom change their dress. After the bridal re-enter the stage, the next rituals is reception (dishes and banquets for the guests). At the end of this ritual, there is a documentation session as the guests and hosts, as well as the bridal and the groom are photographed and video-recorded.

Consumers have some perception on the Javanese wedding ritual that they had. They perceive that marriage is the manifestation of their genuine compliance as parents to pay their obligation to their children just as the religion commandment. It is a sacred moment that represents their care to the children as well as their obedience in religious matter. Besides, consumers also think that by arranging Javanese wedding ritual, it shows their action to preserve the heritage as what their ancestor had done; furthermore, it reflects their identity as Javanese people. The shift of the consumer's taste that perceives traditional wedding ritual is more luxurious and elegant affects customer in arranging this event. It symbolizes their social status among the society members. Likewise, the successfulness of the wedding ritual is defined by the numbers of guests attending to the ceremony; the more the guest is, the ritual is perceived to be more successful.

From the business perspective, the general needs of the consumer in arranging wedding ritual using Javanese culture are make-up artist (fashion, stage, other equipments such as *janur*, *kembar mayang*, etc), entertainment (traditional dance, live music, digital music) and MC (*dalang*), *terop* (wedding tent), chairs, sound system, and dishes and banquets for the guests. The needs and wants fulfillment needs many resources that can be a market opportunity since the expenditure to held such traditional wedding starting from tens up to hundreds

billion rupiah. This opportunity can be the key to empower local business when the business practitioner can fulfill the needs and wants of the market based on the satisfaction standard as what the consumers have in mind.

Limitation and Recommendation for Further Research

This research is local so that it is doubtful on its generalization potential as what the nature of qualitative research has. There is a high possibility that we can find different findings as we conduct this research at another location. To ensure the consumer behavior in wedding ritual at the surrounding regions, further research may replicate the same method. The further finding may confirm and strengthen this study; meanwhile, it may also differ so that it will enrich the theory in consumption ritual particularly and in consumer behavior as the broader domain. However, more elaborate research in consumption ritual, mainly in traditional wedding ritual, surely will be an interesting topic to explore deeper as seen both from its theoretical contribution and the business opportunity. From the business point of view, the further research may focus merely on the market potential to sense the chance to make a breakthrough for being successful in building and initiating the business as it can answer what the customers need and want. The business practitioners may also be able to provide better and more proper service as they find some facts and weakness of the existing competitors when the information related to market opportunity is available in detail.

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