

Religious Aesthetics of Wedding Invitation Cards in East Java Community

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Abstract: The study aims to describe: (1) the aesthetics of style, packaging, shapes, colors, images, photographs, cultural objects, language diversity and typography, trinkets, and (2) religious aesthetics of wedding invitation card based on the perspective of community in East Java. This is descriptive study with the subjects of wedding invitation card documents in East Java, and they were analyzed based on the principles of fine art. The results showed that: (1) the existence of the wedding invitation cards in East Java is a cultural phenomenon product in Indonesia that has developed in terms of creation of models, shapes, sizes and beauty of the visual elements, in line with the advancement of printing and design technology; (2) the wedding invitation cards have the aesthetic impression and the religious meaning based on the expectation, belief or taste from the creators. The aesthetics of the wedding invitation card were determined by the creation of design, packaging, paper type, color, the size of the invitation card, the visualization of images, ornaments, photographs, text, typography, and trinkets displayed.

Keywords: Religious Aesthetic, Wedding Invitation Card, East Java Community

1. Introduction

As one of the prominent provinces in Indonesia, the community in East Java has several ceremonial activities and traditions with meaningful cultural art forms. The community has different culture, and that culture is collection of interactions of several ways of life that apply and are shared among society (Ihromi, 2000). The culture to express the characteristics appearing in a certain group of community members can be used to differentiate with other community groups. Some use the term culture to express the technological advancement supported by certain traditions and may distinguish the underdeveloped culture that has not much utilized machine tools and the technology.

Culture is also viewed as “controlling mechanism” for the behavior and actions of human beings; in other words, the culture is the patterns of human behaviors. In relation with the form of culture the three categories are; ideas, activities and artifacts, while Abdulrahmat (2005) proposes the three forms of culture such as idea, activity, and the forms of things. The nature of culture is conceived as a social institution that is a set of cultural behaviors, cultural products and cultural knowledge. Cultural behavior is with regard to human activities carried out in daily life, cultural products are in the form of works of art which are made or created by the community, and cultural knowledge is any knowledge of science,

knowledge that is able to provide more objective understanding upon the behaviors and the culture products.

One of cultural forms in East Java community that is still preserved is Javanese wedding ceremony. For Javanese and Madurese community, and other ethnic groups who reside in East Java, wedding ceremony is very significant stage of life for bride and groom, as well as their families and the surrounding communities. In carrying out the wedding party needs to choose the *good* day and month (determined according to the Javanese tradition) which then needs all necessary preparations. In the wedding party mostly needs several supplies by considering beauty and meaning impression, starting from the makeup and clothing, catering, decorations for wedding, and also the wedding invitation cards. It is based on a belief or historical, sacred and symbolic significance that the wedding is something religious by nature in the course of their life stage.

In relation with the wedding party, the bride and groom and family should invite families, relatives, acquaintances and relatives with the hope to come or be present at the wedding ceremony. For the community in East Java in delivering the wedding invitation, they also have different ways or may be the same with people in other areas. One example is by direct visit to the close relatives, elders, parents, acquaintances asking for blessing and hope for their presence at the wedding. This practice is still widely conducted in rural areas. For people who already like the modern urban lifestyle seems to tend to prefer the more practical wedding invitation considering some aspects in the form of wedding invitation card, whether it is through online communication platform and traditional ways, namely using a written invitation card, invitations via telephone, fax, short messages and other electronic mails.

Society in East Java with diverse traditions, religious and beliefs, geographical location, socio-economic conditions, occupations, lifestyle, languages, local arts, science, and other factors of cultural influences that come from other areas directly or indirectly affects their attitudes towards implementing the wedding party; and this embodiment attitude in determining wedding party can be observed through the phenomenon such as the creations shown on the wedding invitation cards. The way to invite friends to wedding ceremony is currently experiencing growth and emerging as it is indicated by creative forms of wedding invitation cards; that the wedding invitation card is not merely a sheet of paper that contains a request or an invitation to come to the wedding party, it rather has a deeper meaning than the request. According to Susanto, wedding invitation card is to convey a message of social status (Suara, 2003).

The elaboration above requires the study of aesthetics on the religious meaning of the wedding invitation cards. Aesthetics or beauty is always part of any human activities in fulfilling their needs, desires and feelings, either individually, or in groups or communally in the society. One human activity is that is closely related to the aesthetic aspect is the creation of wedding invitation card, which is part of a complete wedding ceremony. The bride and groom have big hope of celebrating their wedding and inviting and asking for bless and prayer from their family, parents, relatives, neighbors, and friends based on to their (financial) ability or conditions. To realize these desires requires the existence of some form of wedding invitation card that can be used as a means of inviting practically. In Islamic community, the celebration for the bride as the views by some scholars is mandatory, and others say optional. Based on hadith of the Prophet Muhammad pbuh. to Abd. Rohman bin Auf for his wedding: "Hold your celebration even if only to cut a goat" (narrated by Bukhari and Muslim). Discussing the

aesthetic aspect of wedding invitation card is essentially a way to research and understand cultural meanings contained in the invitation card. The discussion may cover some concepts related with aesthetics and the visual arts, aesthetics of wedding invitation cards based on ethnic traditions, aesthetics based nirvana, aesthetics as the symbol of status, and the meaning of happiness.

Study on aesthetic phenomenon of wedding invitation cards is an attempt to describe the card based on the form and structure as ethnic, traditional and modern aesthetics review. Wedding invitation card as an object of study in relation with the religious aesthetics can be analyzed based on the approaches of the art phenomenon and also art criticism. According Sachari (2004) model of aesthetic assessment can be carried out in two ways, namely: (1) cultural objects are analyzed based on the symbolic, cultural, social and economic significances, the meaning of the beauty and religious meaning, (2) cultural objects are observed as they consist of critical dimensions, such as the dynamics of style, presentation technique, the theme of the work, aesthetic ideology, influence on lifestyle, behavior and relationships with a variety of things that have an impact on the environment. Apparently, originally aesthetics review everything related to beauty, but in its development is also seen from the aspect of the sign, trace and meaning (Jazuli, 2008).

Wedding invitation card as part of the fine arts in community in East Java in general is full of aesthetic values and religious significance for the families and also for both bride and groom, and the surrounding communities. Those values are of personal and family expression as well as the artists (the creator of the invitation cards) in the form of work of art. Aesthetic style visualized on the wedding invitation card is essentially the reflection of cultural behaviors and naturally inherited continuously within the community. Wedding invitation card is a work of art that is present in relation with the contexts of space and time of which the work was created. According to Saidi (2007), the creation of a work of art is motivated by a variety of problems that occur in the community, and the appearance can be a representation and abstraction from reality, but it can also breakthrough on the reality. Wedding invitation cards as visual art works are made on the expectation and desire of the bride and groom and also families from both parties. The emergence of the desire is due to the cultural traditions that have been perceived by the community. Related to tradition is a form of representation and abstraction from reality upon the meaning of marriage for people in East Java. Wedding invitation cards are as signs and markers of the dynamics of life running in the beautiful culture system, happiness, family in line with the religion or beliefs.

Due to the limitation of time, energy, and the ability of researcher limited the scope of the research under the title: "Religious Aesthetic of Wedding Invitation Cards in East Java Community". The considerations are namely: (a) aesthetic descriptive information of the wedding invitation card is such science and cultural significance to be discussed and preserved, Fatchan (2004) stated that the regional socio-cultural characteristics of the *mataraman* community (Mataram Kingdom in ancient Central Java) are closely related to the community characteristic of Central Java, while socio-cultural characteristics of the eastern community (eastern part of East Java) are namely Blambangan and Madura. Socio-cultural characteristics of *tengahan* community (central area of East Java) are characterized by the transition between *Mataraman* and eastern Java. The term *Mataraman* is closely related to socio-cultural by Mataram Kingdom and also as part sub-region in East Java.

2. Method

The design of this study is descriptive qualitative with the subjects and data sources include: (a) documents in the form of several wedding invitation cards in East Java in the period of 2000 to 2010, (2) the respondents or informants from the community in East Java, including actors at the printing centers. The research subjects were determined based on the sample representing some area like major cities to small cities in East Java, e.g. Surabaya, City of Malang, Blitar, Malang Regency, Jombang Regency, Bangkalan, Trenggalek and Lumajang. Subjects were selected with the considerations of: (a) feasibility of the researchers to collect documentation forms of the wedding invitation cards over a period of ongoing research; (b) the cities have represented the community in East Java.

The stages of this research are namely (a) collecting data in the form of wedding invitation cards, (b) distributing questionnaires and conducting interviews, (c) reviewing the documents and field notes observation according to the results of the questionnaires and also the interviews, (e) reducing the data based on the needs of this research, (d) presenting and interpreting data. Data analysis was performed through artistic analysis techniques based on the following phases: (1) reviewing and reducing data based on the needs of the research, (2) presenting the data in the form of descriptive elaboration upon the religious aesthetic and meaning of the wedding invitation cards. The outcomes of the research are: (a) final report of this study in the form of descriptive elaboration related to the religious aesthetic and religious significance of wedding invitation cards in East Java community, (b) scientific publication, and (c) textbook entitled “Aesthetics in Wedding Invitation Cards in East Java”.

3. Findings and Discussion

In general, the existence of the wedding invitation cards in the society particularly in East Java is typical phenomenon of cultural product that has developed in terms of models, forms and impression of the beauty. This progress is in line with the enhancement of technological in printing production and design industry. Every wedding invitation card has religious aesthetic and significance in accordance with the hopes, beliefs and the taste the creators. The aesthetics in the wedding invitation cards can be determined by the created the models of the cards, the models of packaging (the envelope), paper type, paper color, shapes and size of the invitation cards, the visualization of images, ornaments, photos, texts and typography, as well as the accessories. Wedding invitation cards reflect how the style of the wedding party that will be held for example whether in traditional style, such as Javanese wedding style, Madurese themes or Balinese theme party or modern or even funky style. Wedding invitation cards apparently contain religious aesthetic values based on the hosts (the family and both bride and groom) and also the surrounding communities. The aesthetic value appears in the wedding cars by personal expression from the bride and groom, and also their parents. In particular, the religious aesthetics in the wedding invitation cards have close relation with the community in East Java, namely as follows.

Model of Aesthetic, Packaging, Color, Images, Cultural Elements, Language and Typography, and Ornaments of Wedding Invitation Cards

First, in terms of models of aesthetic diversity of wedding invitation cards are namely single-sheet, double-sheet, bended, books, seated calendars, photos, pennants, and folded fan invitation models. The diverse model the wedding invitation cards is the visualization of the value and beauty of ethnic or

regional culture according to the beliefs of the host. Regarding the diversity of packaging (the envelope) of wedding invitation cards are, the packaging is either closed, open, tubes, packs of cigarettes. The following are the examples of invitation card model in figure 1.



Figure 1: Wedding Invitation Card Model in the form of Folded Diorama, Book, and Spira

Types of paper used for wedding invitation cards generally are *Yasmin*, *Orien*, *Doop* (fleece), *Tulip*, thick and thin *Buffalo*, *Hawaii*, *Halmer*, *Linen*, and *Cornt'd*. In terms of shapes of the wedding invitation cards, there are landscape square, portrait square, and rectangular. As for the size of the wedding invitation cards is quite varied, ranging from the smallest size (14 cm x 14cm), medium size and large size (25 cm x 25 cm). Landscape square-shaped invitation card with the smallest size is 9 cm x 14 cm, while for the largest size is 26 cm x 18 cm. Portrait square-shaped wedding invitation card with the smallest size is 13 cm x 9 cm, while for the largest size is 55 cm x 26 cm. The common trend of the wedding invitation card is square or rectangular.

Second, the aesthetic composition (basic layout) model, packaging, text, pictures and images, ornaments, visual wedding invitation shows both symmetrical balance and asymmetrical. The beauty of symmetrical balance is suitable for formal, quiet, static particularly in the form of text, images, ornaments, colors, and accessories. The example of wedding invitation with symmetrical style is in the form of double-sheet card bended together with rope on top of it, the model folds left and right, top-bottom folds, forming model of diorama, centered text symmetrical style with ornamental trims, symmetrical composition of texts and images on the invitation folded fan models. Asymmetrical aesthetic (asymmetrical balance) gives impression of the beauty of the space to the left and to the right which is not the same in the arrangement of texts, pictures, ornaments, images and colors; overall it can give the impression of a harmonious aesthetic. Asymmetrical composition is characterized as dynamic, expressive, informal yet beautiful. The main concept of asymmetrical composition is not always in the middle (center) the content of the invitation card; rather it adapts to appeal (accents) which are shown on the invitation. Asymmetric aesthetics tend to be more diverse is asymmetric folded-spiral models, folded twice with the creation of the piece of paper to form an image or ornament, seated-calendar models, books and packaging with ribbon on the left, and the text of the invitation. Aesthetics of the invitation card is also determined the harmony of the composition, and also the proportion and structure of the elements, texts, images or ornaments or photos which are all displayed according to the size of the paper used. The aesthetic structure of the invitation lies in how much paper to be made and put, and how many images, colors, and ornaments that are displayed and used in the cards.

Third, the color aesthetic in wedding invitation cards gives impression of expressing happiness from the couples to the people whom are invited; this is based on the character and symbolism of the colors chosen. Colors which are nice, charming, calm, contrast are preferable as the aesthetic character of the community in East Java in creating wedding invitations. The colors used for the wedding invitation card are plain card with single color with some elements of other color. Others are with combination of colors blended on the paper, texts, images, photos and other ornaments (figure 2).



Figure 2: Combination color and ornament in wedding invitation card

Fourth, the aesthetic element of form of the images chosen are from the Javanese sculpture or idols, pigeons, geese, flora and fauna style ornaments, cap, sword, puppets, mountains, crown, gold rings, images of natural scenery, object such as building, and the other composed with other visual elements. The types are namely (1) picture of a wedding ring, presented in the form of combined rings or parallel position, rings forming monogram or initials, a lion as the symbol of Leo and Gemini, a golden ring, a ring with blue diamonds, and rings brought by a pair of doves flying; (2) Figure of roses, sunflowers, pictures of flowers that have been decorated or distillated. Images of roses dominate the front cover of the wedding invitation card, giving an aesthetic impression of monogram, or filling up the outer surface of the invitations cards; sometimes the pictures of couple are decorated and blended with the flowers; (3) image of pair of face-to-face swans with illustrations of ring with written monogram; (4) figure of hats and military swords are as the symbol of occupation of the groom; (5) Statue of *Roroblonyo* and Bride Idols of East Java have aesthetic meaning of peace in Javanese community and they illustrate the lovely life of the prospective bride and groom; (6) figure of puppets and mountains has an aesthetic impression symbolic meaning, e.g. Rama and Shinta, Arjuna and Sembodro as the epitome of romance and beauty. Kamajaya and Dewi Kamaratih are also the epitome of aesthetic making love romance and fidelity of wives to the husbands. (7) *Gunungan* (mountains) in Javanese puppet describes the universe or the meaning of life in the universe that are part of human life, the mountains mean symbolizing thanksgiving to the God Almighty, as well as begging for safety and security; (8) flora and fauna styled ornaments decorate the wedding invitation card and are displayed in diverse creations. Aesthetics ornament is displayed clearly and gently covering the invitation cards. The motifs are namely containing of flowers, leaves, twigs, combined with curved or straight lines. Aesthetic flora or fauna stylized ornaments, there is formed translucent carving, ornamental monogram and ornament motif. (9) Image of piggy bank expects the symbolic meanings of cash donations and in-kind during the wedding ceremony, (10) white birds or pigeon, pictures of Queen and King Crowns, image of zoo, butterfly and calligraphy (figure 3).



Figure 3: The beautiful pictures of face-to-face swans and monogram, Javanese bride idols, Wayang and Mountains with the picture of the braids

Fifth, the aesthetic picture is important visual element and strong enough on the invitation. Some communities, families, and brides prefer to create an invitation card with the photos of the couple. Various aesthetic photos of the wedding are from traditional photo to modern ones, with the types of the photos are wearing national dress, Javanese custom, typical clothes of the region, military, Islamic fashion, modern fashion, free dress, childhood pictures, teens from both families, casual wearing T-shirt, short sleeve clothes, jacket and others, as well as photo bride old man dressed in batik and *kebaya* (female Javanese dress). There are several poses of the photos namely side by side photos, face to face, or free with a background in the form of paintings of natural scenery, in a room or space, the impression oval mirror, plain colors, modern style that is more free in the atmosphere is more relaxed and do not fully describe the impression of a man / women who will carry out the marriage. There are also photos of the couple in stylish modern, expressive, free style put on the front part of the wedding invitation, like a cover CD (recording) music, or movie posters stories.

Sixth, aesthetic typography on the wedding invitation cards was determined from a variety of font styles to create better, unique, and communicative impression; so the invitation cards should be written with the appropriate texts so that the readers feel comfortable and enjoy reading the invitation. There are some beautiful fonts that are suitable with the invitation card namely Roman, Egyptian, Sans Serif, Book Antiqua, Monotype Corvisa, Miscellaneous, Pristina, and many more. The terms Wedding Invitation have several kinds namely: a sacrament, wedding ceremony, invitations to celebration, wedding love, the wedding, our wedding, *ulem-ulem* (Javanese: invitation), wedding receptions, wedding invitations, *walimatulurus* (Islam: praying for wedding), a marriage license, wedding notification, and others. In terms of the language, mostly the invitation cards are written in fixed and standardized Indonesian, particularly in some cases the use of other languages namely Java, English, Chinese, Sanskrit, informal English of which the sentences are created and modified for the invitation. The scriptures are quoted from Holy Scriptures, prayer, poetry, poetic expression of love, motto and others.

Seventh, aesthetic ornaments on the wedding invitation are namely: (1) a ribbon tied or attached to the invitation or the packaging (envelope), (2) ribbon or paper like belt surrounding the invitation card, (3) colorful patches of sand formed the symbols and images, (4) recording of audio-visual in the form of CDs, (5) map of the building, home, or the place for the wedding party, (6) business cards of the guests should be brought to attend the wedding and instead of a guest book, (7) the sheets invitation of wedding ceremony and also recitation before the wedding.

Religious Aesthetic of Wedding Invitation in East Java

From a variety of models, sizes, colors of the wedding invitation cards showed religious aesthetics which are visualized in the form of religious symbols and beliefs of the hosts. The religious symbols are in the form of excerpts or paragraph of the Holy Scriptures corresponding original language or that have been translated.

Islamic religious aesthetic features excerpts of surah, verses of the Quran, a prayer by Prophet Mohammad pbuh., prayer for salvation and gratitude, and ask forgiveness to God. The surah from the Quran is namely: *Ar-Rum* (The Romans): 21, *An-Nisa* (Women): 1, *Al-Furqan* (The Criterion): 74, *Al-Ahqaaf* (The Wind-Curve Sand hills): 15, *Ibrahim* (Abraham): 7, *Yassin*: 36, and *An-Nahl* (The Bees): 72. (Figure 4).



Figure 4: The beautiful calligraphy of Surah Ar-Ruum (The Romans):21 and its translation composed with a pair of wedding ring, heart, and floral ornament

Hadith and the prayer by Prophet Muhammad SAW in the wedding of his daughter Fatimah Azzahra and Ali Bin Abi Thalib, prayer of *Walimatulurusy*, hadith narrated by Turmuzi, hadith narrated by Al-Bukhari Muslim, lovely and romantic poetry of Al-Arabiyah and poetic expressions with Islamic nuances. The settings of the calligraphies vary created with images and circles, half-circles, squares, mountainous imagery, and others shapes; the calligraphies are either at the middle or in the invitation sheets, or at the back part of the invitation card together with other visual elements. The religious meaning of *Ar-Rum* (The Romans): 21 is the confidence related to each other of human life in order to get peace of mind and mutual affection; so that they are able to find happiness, peace and tranquility of their soul; so it will be able to practice and always be faithful with His Blessings. *Al-Ahqaaf* (The Wind-Curve Sand hills): 15, telling of being devoted to be grateful for His Blessings of Grace and ask the blessing of goodness for the descendants. *An-Nahl* (The Bees): 72, God has made mates for you from yourselves and from your wives, she makes her children and grandchildren for you and provide a good blessings. *Al-Furqon* (The Criterion):74, the prayer of wishing good descendants as to please the hearts and making the couples as pious leaders. *An-Nisa* (Women):1, telling humans to be afraid to their God who created humans from a single soul (Adam), and (God) created the spouse (Eve) from (Himself) and of God blessed many men and women. Be afraid to God, asking each other and (preserve) the relationship of kinship. *Yassin*: 36, telling that God gives life in pairs. *Ibrahim* (Abraham): 7, telling

people to believe in God's promise to the people who are grateful to the blessings; and pain for those who do not want to be grateful for the blessings of God. The diverse religious scriptures are salvation prayer of requests, wishing for happiness, grateful, begging forgiveness, and hope that the couple can raise a happy and lovely family; the beautiful prayers, the language style is very attractive. Religious aesthetics on the wedding invitation card are mainly deliberated according to the family's beliefs.

For the Christian community, the religious aesthetics are embodied in the symbols and quotes or excerpts from Gospel of Matthew 19: 6, Colossians 3: 4, Genesis 2:18, Isaiah 61:10, Mark 10: 9, and Ecclesiastes 3: 11a. The religious meaning as stated in Genesis 2:18 that it is not good for the man being alone. "I will make him a comparable helper to him". Isaiah 61:10, telling that when a grown married man, and the Lord has planned and provided suitable helper (in the same faith), along in to love and mutual help, and complete each other. The meaning of marriage is excitement during a wedding party atmosphere with flickering and charming jewelry. Matthew 19:5, telling about self-resilience that a married man should leave his parents, to be united with his wife; otherwise, there will be problem. Matthew 19:6, a marriage between husband and wife has become one, no longer two, one heart, one mind, sympathetic and lively in everything. Mark 10: 9, telling that marriage is integrity there can be no separation, God has united, and human beings have no right to divorce.

Religious aesthetics on the wedding invitation from Hindu community are shown through the excerpts taken from *Wedha* and The *Manu Smriti* (Sanskrit) and the symbol "*Ongkara*" as the God. The meaning of The *Manu Smriti* 3.60 that in a happy family is in which the husband is happy with his wife, likewise the wife is also happy with her husband, this will lead to certain eternal happiness. The *Manu Smriti* 9.10, telling the importance of having faithful relationship that should last in this short lifetime, and this must be regarded as the highest *law* between husband and wife. Fidelity in family life must be maintained between husband and wife relationship in order to achieve lasting happiness and eternal rest of his life. These beliefs also belong to the people in East Java who are devoted to Hindu religion with regard to the religious meaning of wedding invitation card.

The people in East Java consider that the wedding invitation is an important part of wedding party and it is regarded as a form of notification, requesting someone to attend the wedding, and also as a form of gratitude, blessing, a symbol of contributions, as well as a medium to strengthen the relationships among families. The aesthetic behavior through the invitation cards among the public in the East Java is believed to be more respectful and a form of social behavior in the family, kinship, mutual help, living in harmony, and has become appropriate culture and traditions of the local community. The presence of the invitation cards for someone who has been invited is as a tribute to their presence and prayer to the wedding. Someone, whom is invited to feel more valued, cared for and believed to be the meaning of the beauty of a family in the community. The perspective from the community in East Java is that every wedding invitation card is basically good in terms of shape, beautiful in accordance with its function as an official invitation from the person or family who will host the wedding party. An invitation should be packed in a sealed envelope, with a unique shape or model distinctively, polite, proper, simple, written the clear name and address and time of execution, attracting sympathy to read, looks simple, practical, concise, straightforward, assertive, accompanied by photographs of the couple, and the invitation may look elegant and expensive. The pre-wedding pictures should have not been made within intimate pose as if they have been a legal or legitimate family or between husband and wife; this consideration is based

on the religious value, especially among Muslim community. In terms of the color of the invitation cards by the community of East Java is based on individual taste, and it is based on meaning (sense) of the color itself. The consideration of a good color for the invitation card is important as well as nice and polite; the favorite color of the bride is customizable with the wedding themes, wedding dress, and the color shades of golden yellow, shades of black and white, shades of brown. The color the invitation card is based on the meanings of the color, namely: bright colors depict happiness, pink color as intimacy, domination of blue as the color of the ocean which means a family is like wading through the vast ocean and peace. It is suggested not to use red color as its impression is less mannered for the community.

The beauty of the model and shapes of the invitations cards can be seen from the elements of the paper color, text color, shape or style of text, images, decoration, photo, other objects as long as it is suitable for wedding invitation. The other is based on the beauty of the size of the invitation cards that is appropriate to the context, situation, within reasonable limits for an invitation, matching between images, photographs, writings, and the needs and clear. The good model invitation is like book, with folded model, folded fan, seated calendar models and other models. The beauty of the invitation cards may be better by adding some trimmings, ribbons, a map where the location of the wedding party. The impression of religious meaning on the invitation card is indicated by the symbols or signs by including the translations of Surah *Ar-Rum* (The Romans) 21 telling about the marriage and prayer by Prophet Muhammad on his daughter's wedding, quotes of verses from the Holy Scriptures of each religion. The religious meaning of wedding invitation card is a newly-built family life according the norms of religion, and as an exemplary form for obeying the Prophet's orders, confidence, happiness, maturity and self-reliance, and gratitude to God.

4. Conclusion

The existence of the wedding invitation card in the community of people in East Java has been developing in terms of the models, shapes, sizes and beauty of its visual elements, in line with the enhancement of printing technology. In addition, each wedding invitation card has a religious aesthetic impression as the host's wish, beliefs or taste from the maker. The aesthetics of the wedding invitation card are determined by the model creation invitation design, packaging (envelope), paper type, paper color, shape and size of the invitation, the visualization of images, ornaments, photos, text and typography, as well as the display of trinkets. The phenomenon related to the wedding invitation card may reflect the expression of happiness, confidence and beauty style of the family and both bride and groom as well as the surrounding community.

There are some aesthetics on the wedding invitation card in the community in East Java as follows: (1) the diversity of models of wedding invitations are single-sheet and double-sheet invitation cards, bended, books, calendars seat, photos, pennant, rolled invitation, and folded fans. The packaging (envelope) used are namely: closed or open packaging, tubes, packs of cigarettes and a box. The shapes of the invitation card are namely: portrait and landscape squares, and rectangle. The size of the invitation in the wedding invitation varies, ranging in size from the small, medium and large sizes. The tendency of most is a medium-sized squares or rectangles; (2) the visual aspect of wedding invitation card is based on the color paper, color and type text (text), images, ornaments, photographs, and other trinkets. (A) The color paper of wedding invitation is golden yellow and smooth, soft patterned or shiny, blue, green, red, pink, gray, white, brown, and black. There is no specific text color which tends to adjust the color of the paper

with a harmonious combination or contrast. (B) The text in the wedding invitation is using the standard Indonesian; there are also some texts written in Javanese, English, Arabic or Sanskrit. (C) The images in the wedding invitation are namely the puppet and mountains, ornaments, wedding photos, landscapes and cultural objects. The ornaments which are mostly used on the invitations cards are floral styled ornaments like motifs of flowers, leaves, and twigs combined curved lines and straight lines. There are also some wedding photos wearing national clothes, clothes which are typically in the region, uniform of the police department or army, the Islamic fashion, or plainclothes, posing with side by side, face to face, romantic poses, free and relaxing poses. Pictures of cultural objects are namely animals, piggy bank, and hats with sword, wedding rings, hearts, doves, geese, calligraphy and others. (D) Other visual qualities that are bound with ribbon on invitations, location maps, business cards, invitations sheet spray, and recitals; (3) The behaviors of the people in East Java related to the wedding invitation are as follows: (A) Invitation has become tradition through generations, which is conducted by giving the wedding invitation cards, visiting home of the relatives and friends or via messenger to relatives or the family, and through phone or text messages and direct announcements during community meetings. (B) Inviting through wedding invitation card is commonly done by the community as it is more practical, efficient and cheaper; this can be done immediately and deposited or given at the workplace, as honor and respect each other. (C) The invitation card is very important part to the event as a request to attend the wedding party, written notice to come, a form of gratitude, asking for blessing, and as the symbol to give a donation, and tightening relationship. (D) The form of invitation is good, nice, beautiful, and suitable with the function. The invitation card should be packaged in a sealed envelope with unique model distinctively, polite, proper, simple, straightforward, concise, written with clear name and address. There are also wedding photos, based on the taste and giving elegant impression. (E) The color of the invitation card is based on the individual taste as long as it is polite. The color could be based on the taste or theme wedding party and depicting happiness, intimacy, and peace. (F) The impression of the beauty of the wedding invitation is based on some elements, namely the color of the paper and the text style, images, ornaments, photographs, clarity of the texts, banded or without tape and medium size or any size is good; as long as it fits the context, situation, and reasonable for an invitation. (G) The religious meaning of the wedding invitations by community in East Java is as the symbol of the new life of a family in accordance religion, happiness, maturity and independence. (H) The impression of pride or showing off on the wedding invitation can be both yes or no. The impression of prestige can be shown through the model or shape, and the size of the invitation is large enough, the type of materials used on the invitation, to see the title / position of the family and the bride and groom, uniform of the occupation e.g. police or army on the photo of the bride and groom, the wedding party is hosted at the hotel or conference hall, and excessive accessories. Wedding invitation card can indicate social status, family and the prospective bride and groom.

5. Suggestions

Based on the conclusion above, there are some suggestions as the follow up as follows:

1. There should be further study with the aim to give deeper and comprehensive analysis and information on the study of “the art of visual design of wedding invitation card” in East Java, which includes the study of composition design (basic layout), typography, design, image design, ornament, photo, design trinkets and religious symbols design.

2. Other research areas are namely the research on linguistic style on the text (writing) and variety meaning of the language on the wedding invitation cards.
3. There should be study examining the diversity of invitation models, types and forms another invitation card, such as invitations circumcision, graduation, anniversary, birthday invitations, party invitations and others.

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