

Correlation of Meaning of The *Garebeg Mulud* Traditional Ceremony Series: *Sekaten*, *Gamelan* and Tourism

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Received: May 2024; Reviewed: May 2024; Accepted: June 2024

Abstract

The Garebeg Mulud celebration is one of a series of traditional ceremonies included in the Yogyakarta Palace Hajad Dalem event which is held annually. Garebeg Mulud itself is one of the celebrations of the Hajad Dalem ceremony whose series of events are quite long because, in the Muludan ceremony, there is a Sekaten celebration whose series of events lasts for 7 days. now many people interpret garebeg mulud as the same as the sekaten night market. at the same time, sekaten is only one of the series of events at gerbeg mulud which is full of meaning. this research aims to explain more about the series of Garebeg Mulud ceremonies and the meaning and philosophy embedded in each series of events from Miyos Gongso to Bedhol Songsong. This series of Hajad Dalem events is not only a celebration but ultimately also a tourist attraction for the community. Public interest in attending the Hajad Dalem ceremony is very high. This positive reaction creates a sense of love, and care and continues to preserve this noble culture.

Keywords: Garebeg Mulud, Traditional ceremony, Sekaten, Tourism, Culture

How to Cite: Hakim, L.M., & Kusumastiti, W., (2024), Correlation of Meaning of The Garebeg Mulud Traditional Ceremony Series: Sekaten, Gamelan and Tourism, *Jurnal Antropologi Sumatera*, 21(2): 73-84

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ISSN 2597-3878 (Print)
ISSN 1693-7317 (Online)



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INTRODUCTIONS

The *Garebeg Mulud* celebration is one of a series of traditional ceremonies included in the Yogyakarta Palace *Hajad Dalem* event which is held annually. This celebration commemorates the birth of the Prophet Muhammad SAW, born on 12 *Rabi'ul Awal*, or in the Javanese calendar called *Mulud* month. The traditional ceremony of *Hajad Dalem Keraton* Yogyakarta which is realized in the *Garebeg* celebration itself is held 3 times a year namely *Garebeg Mulud*, *Grebeg Besar*, and *Garebeg Sawal*. The other two *Garebeg* celebrations are held to commemorate the month of *Syawal* (Eid al-Fitr) and the month of *Dhulhijah* (Eid al-Adha).

Garebeg Mulud itself is one of the celebrations of the *Hajad Dalem* ceremony whose series of events is quite long because, in the *Muludan* ceremony, there is a *Sekaten* celebration whose series lasts for 7 days. The series of events can be written in orderly including: *Miyos Gongso*, *Numplak Wajik*, *Kondur Gongso*, *Garebeg Mulud*, and *Bedhol Songsong* (KratonJogja.id, 2019a). *Sekaten* itself has the meaning of "sekati" which is a shift in the mention of "syahadatain" In this celebration Muslims are encouraged to pray a lot and pray to the Prophet Muhammad SAW so that later he will get intercession and always be blessed and protected by God (KratonJogja.id, 2019b).

Gunakan Mendeley sesuai dengan Gaya APA. During *Miyos Gongso* until *Kondur Gongso*, which means the exit of the *Sekaten* gamelan from the palace and the return of the *Sekaten* gamelan to the palace, the public can enjoy the solemn *Sekaten Gendhing* played by *Abdi Dalem Wiyaga* (*Abdi Dalem* of the palace in charge of playing the gamelan) in the *Kagungan Dalem* complex of the *Gedhe Mosque*. Two typical *Sekaten* gamelan instruments belonging to the Yogyakarta Palace, *Kyai Gunturmadu* and *Kyai Nagawilaga*, are played alternately in two places called *Pagongan Lor* and *Pagongan Kidul* located

in the courtyard of the *Gedhe Mosque*. The sounding of the *sekaten gamelan* that plays the *gendhing-gendhing Sekaten* lasts for 7 days and characterizes the *sekaten* celebration which is held once a year.

In addition to the sounds of *Gamelan*, people can also attend the recitation held at *Kagungan Dalem Masjid Gedhe*. The recitation is held in several sessions, in the afternoon, after *maghrib* until before *isya*, and after *isya*. This recitation is held by the management of the *Kagungan Dalem Gedhe Mosque*, some of whom are also *Abdi Dalem* of the Yogyakarta Palace as *Abdi Dalem Pengulon*. An interesting thing that also marks the *Garebeg Mulud* series of events, although it is not included in the *Hajad Dalem* of the Yogyakarta Palace, is the appearance of *sego gurih* (savory rice) and *endog abang* (red eggs). *Sego gurih* and *endog abang* are then sold by people around the *Kagungan Dalem* complex area of the *Gedhe Mosque* as typical *Sekaten* snacks.

Until 2018, in conjunction with *Hajad Dalem Sekaten*, the Yogyakarta City Government held the *Sekaten* Night Market in the North Square of Yogyakarta. The *Pasar Malam Perayaan Sekaten* (PMPS) event has been held for many years, so many ordinary people identify the night market as *Sekaten* itself, and tend to forget the *Hajad Dalem Sekaten* series which is a traditional ceremony and the essence of *Sekaten* itself. Therefore starting in 2019, seeing the condition of Yogyakarta North Square which is always alarming after the PMPS event, the Yogyakarta Palace decided not to issue a permit to use Yogyakarta North Square for the night market. That way, the series of *Sekaten* events are completely focused on *Hajad Dalem Sekaten*, and this is one of the reasons why the Palace of Yogyakarta does not issue permits, which is to emphasize the true essence of *Sekaten*.

Delivered by KPH Notonegoro at a press conference on Thursday, October 3, 2019, at *Bale Raos Bangsal Kemagangan*,

“The absence of the Sekaten Celebration Night Market (PMPS) is *Dhawuh Dalem*, or the wish of Sri Sultan Hamengku Buwono X. The reason is to restore the spirit of *Hajad Dalem Sekaten*. The reason is to restore the spirit of *Hajad Dalem Sekaten* like the Islamic Mataram Kingdom in Java. He added that the beginning of the *Sekaten* was not accompanied by a night market, only in the last 30 years. Another reason is to keep the square in good condition. KPH Notonegoro also said, “Maybe it will be held every two years. But also, still see the condition of the north square. So, the history is returned, he said (KratonJogja.id, 2019b).

More information was delivered directly by *Ngarsa Dalem* Sri Sultan Hamengku Buwono on October 4, 2019, in *Kepatihan* Ward. He said that there was an agreement with the municipal government to hold the *Sekaten* Night Market twice a year. “We agree that the crowds are only every two years. So, the *Sekaten* Night Market will only be held twice a year starting next year,” delivered by *Ngarsa Dalem*. Other information was also conveyed by *Paniradya Pati* Yogyakarta Province, Benny Suharsono said that his party would review the implementation of PMPS as part of *Hajad Dalem Sekaten*. “*Sekaten* will be eliminated, it is not true and there is no such statement. There needs to be further study by considering various aspects and continuing to dialog with the Yogyakarta City Government as the holder of the night market,” he said.

Yogyakarta Mayor Haryadi Suyuti also said that there is no PMPS, but the *Sekaten* procession itself is still running. He said in the Ward on October 4, 2019, that “the night market will be held in even years, every two years, so this year there is no PMPS, but the *Sekaten* procession itself is still going on. He stated in the *Kepatihan* Ward on October 4, 2019, that “The night market will be held in even years, every two years, so this year there will be none, but

the *Sekaten* procession itself must still exist,” Haryadi said.

GKR Bendara also added in a press conference at *Bale Raos* on October 3, 2019, that her party returned the spirit and tradition of *Sekaten* as it should be, namely religious activities accompanied by arts and culture. In addition, Gusti Bendara also said that during the implementation of the *Sekaten* Procession, the Yogyakarta Palace will hold a *Sekaten* Exhibition which will take place on November 1-9, 2019 which will be held in *Pagelaran* Ward and *Siti Hinggil* Ward of the Yogyakarta Palace with the theme “Sri Sultan Hamengkubuwono I: Facing the Waves of the Age”.

Reporting from the news source of the *detikjogja* online newspaper, informed that in 2023 the *Sekaten* night market celebration was also eliminated. Interviewing one of the Yogyakarta Palace courtiers from *Tepas Tandha Yekti, KMT*. Tirta Wijaya said that the elimination of the night market in 2023 was because the Yogyakarta Palace wanted to restore the values of the true meaning of *Sekaten*. Quoted from *KMT Tirtawijaya* during a Press Conference at the *Kepatihan* Complex on Friday, September 22, 2023, “Actually the Palace is restoring the spirit of the *Sekaten*. If you look at its history, the Jogja Palace is conducting cultural propagation with various things, one of which is the *Sekaten*. In addition, *Kanjeng* Tirta also said that between *Hajad Dalem* and the night market are different things for the Palace. *Kanjeng* Tirta said that the beginning of the night market was during *Hajad Dalem Sekaten*. He said that *Hajad Dalem Sekaten* is a propagation of Islam that begins with *miyos gangsa* and ends with *your gangsa*. In the beginning, the night market was used as entertainment at that time because at that time the community lacked entertainment and it was also used for the propagation of Islam (JogjaProv.go.id, 2019).

But then in the Dutch colonial era, the context was different, *Kanjeng* Tirta said that during the Dutch colonial era, the

colonizers were worried about the crowds of people in the night market, especially if the event was held by the Yogyakarta Palace. Therefore, the Dutch made a tactic to break up the night market with the *Sekaten* celebration, so that people would not focus on Sekaten anymore and would focus on the night market. The information conveyed by *Kanjeng Tirta* is one of the reasons why the Palace has eliminated the night market in the *Sekaten* celebration since 2023 (Rinepta, 2023).

Seeing the phenomenon where most of the public views *Sekaten* as a night market celebration, this research is made to explain more about the series of *Garebeg Mulud* ceremonies and the meaning and philosophy embedded in each series of events from *Miyos Gongso* to *Bedhol Songsong*. This research will also explore the tourism potential that can be developed to address the absence of the *Sekaten* Night Market which only leaves 7 days for the sounding of the *Sekaten* gamelan. Not only that, this research is also a means to educate the public about the meaning of *Garebeg Mulud* itself.

RESEARCH METHODS

This research uses qualitative research methods to explore and understand various social or human phenomena. The approach and type of research used is explanatory research, namely by looking at social phenomena that occur in society, and what the effect of these phenomena is on society (Iskandar, 2009).

This qualitative research involves literature study as primary data and observation as secondary data. The researcher conducted an in-depth literature study on the *Hajad Dalem Sekaten* series in the Yogyakarta Palace as well as various community traditions that accompany the *Hajad Dalem Sekaten* itself. The literature study was also conducted to find appropriate theories and other supporting data regarding the meaning of the *Hajad Dalem Sekaten* series held by the

Yogyakarta Palace through various books, journals, and articles, including news and several social media posts and the official website of *Kraton Jogja*. Then, to complete the data in this study, researchers also made observations about various *Hajad Dalem Sekaten* events at the Yogyakarta Palace both offline and online through regular monitoring of digital media from the 2019 era to the present. Through this observation, researchers were able to collect data related to the dynamics of organizing *Hajad Dalem Sekaten* in the Yogyakarta Palace.

The primary and secondary data were then further elaborated for triangulation. Descriptive analysis techniques were then used to analyze the results. The data was re-evaluated, and then explained or interpreted to get a complete picture of the phenomenon under study (Sugiyono, 2016).

In this research methodology, the concept of cultural tourism in the celebration of *Hajad Dalem Sekatan*, *Garebeg Mulud*, and its series is described. The concept of cultural tourism is related to cultural tourism attractions, in this case, the *Hajad Dalem* ceremony is one of the cultural tourism attractions in the Yogyakarta Palace.

The explanation of cultural tourism is also conveyed by (Damanik, 2013) which explains the visit of people outside the destination which is driven by links to objects or relics of history, art, science, and lifestyle owned by the community groups and institutions. Another explanation is conveyed by (Kristiningrum, 2014) which explains cultural tourism as tourism in which there are cultural values, customs, and cultural heritage of an area.

The 4A tourism concept can be used as a foundation in looking at cultural tourism in this *Hajad Dalem* celebration. The 4A tourism concept is a concept that every tourism activity carried out by tourists is also equipped with supporting facilities provided by tourism stakeholders. These

supporting facilities are contained in the 4A tourism concept, they are:

1. Attraction, is a tourist attraction that can attract tourists to come to the place. In this case, the *Hajad Dalem* celebration is an attraction that attracts tourists to visit.
2. Accessibility, which includes the ease of transportation facilities and systems.
3. Amenity (amenitis) which includes supporting and supporting tourist facilities.
4. Public Facilities (ancillary service), namely facilities that support tourism activities.

In addition to the 4A concept as a pillar in tourism, the author here tries to show something new, namely the role of social media in the development and support of tourism. The Yogyakarta Palace as an actor in cultural tourism also uses social media to document every agenda activity carried out. This aims to introduce to the world community about Indonesian culture, especially the Yogyakarta Palace. It is also intended that everyone can visit easily at any time through social media accounts provided by the Yogyakarta Palace.

As Marshall McLuhan explained on the global village concept brought by him, the 'globalization things' can't be separated from the global village term. This term was coined by communications scientist Marshall McLuhan in the 1960s. (McLuhan, 1962) his book *Gutenberg Galaxy*, explained that the unprecedented phenomenon of electronic interdependence has re-created the world in an imaginary global village. The emergence of an oral society, a society that is dependent on the elements that make it up, is the result of a dialectic between cause and effect due to the dynamics within the interacting structure of society. These characteristics are considered to be the nature of a village community, which is also the nature of a global village community (McLuhan, 1962).

Both the definition of globalization put forward by Held and McGrew and the global village term presented by McLuhan emphasize the existence of power relations that cross the distance of space and time. Thus, both of them see that the 'best things' will always win in this global village and will form a new custom in the community. In other words, those who are superior will dominate the inferior and there will always be a struggle to be the most superior.

In this global village that happens because of globalization, information can be spread very easily without any barriers in the form of space and time. Various information from every region around the world will scramble to fill the spaces in the global village. So does the entertainment as one of the products of culture.

Nowadays, people have many choices to enjoy and access what they want. News, current events, education, entertainment, and even sometimes personal information can be accessed with just a few clicks. Various types of entertainment starting from audio to visual, with different genres, and from various countries of origin, all available in their pocket with a smartphone as the medium.

RESULTS AND DISCUSSION

Many ordinary people understand that *Sekaten* is synonymous with the night market, performances, and exhibitions held in the North Square (*alun-alun utara*) of the Yogyakarta Palace. The night market is just an improvisation of the *Sekaten* celebration itself. In the original rules, the *Sekaten* celebration is marked by the *Miyos Gangsa* and the playing of the *gamelan*. In some ordinary people, the meaning of the *Garebeg Mulud* celebration series is eventually diverted to just visiting the night market and *Grebeg Gunungan*. There are so many meanings hidden in each series of *Sekaten* events. It is called a series of course because it has a unified meaning that is correlated between one event and another, so that if it is understood thoroughly, it will

get a perfect understanding of the meaning of the *Garebeg Mulud* series of events itself.

Meanwhile, Yogyakarta as a leading tourist destination in Indonesia has various tourist attractions that attract both local and foreign tourists. The *Garebeg Mulud* event is one of the tourist attractions that attracts thousands of Muslims in particular and the public in general. The amount of public interest from year to year in this series of traditional ceremonies proves that the *Garebeg Mulud* celebration has not been eroded by the times so that it has become an authentic cultural heritage that has been celebrated for generations by the Yogyakarta Palace and the wider community.

The main point of the *Sekaten* celebration itself is to commemorate the birth of the Prophet Muhammad SAW, as well as being a medium for Islamic religious propagation. However, along with the times the *Sekaten* celebration has developed not only as a medium for Islamic religious propagation but also to introduce the potential of the existing regions with exhibitions, night markets entertainment stages, and many other entertainment offerings including as a means of tourist destinations.

Many people from outside Yogyakarta such as Magelang, Purworejo, Wonogiri, Klaten, and surroundings directly adjacent to Yogyakarta flocked to attend the *Sekaten* celebration or during the *Garebeg Mulud* event. This behavior is also a form of community pattern that makes the celebration of the *Garebeg Mulud* ceremony a tourist destination for the wider community from outside Yogyakarta.

The series of *Hajad Dalem Garebeg Mulud* and *Sekaten* celebrations have a long series of ceremonies. *Sekaten* itself lasts for 7 days identical to the gamelan music called *Miyos Gongso*. *Miyos Gongso* means the process of moving the gamelan belonging to the Yogyakarta Palace from inside the palace to *Kagungan Dalem Masjid Gede Keraton Yogyakarta*. *Gamelan Sekaten* is

played for 7 days, divided into three times each day; morning, afternoon, and evening (Soepanto, 1991).



Figure 1. The Miyos Gangsa Procession
Source: (KratonJogja.id, 2023c)



Figure 2. The Miyos Gangsa Procession around Kagungan Dalem Masjid Gedhe (The Great Mosque)
Source: (KratonJogja.id, 2023c)

The procession of the *Gangsa* or *Gamelan* belonging to the Yogyakarta Palace came out to the *Kagungan Dalem Masjid Gedhe* (The Great Mosque) also marks the beginning of the *Sekaten* celebration. *Miyos Gangsa Kyai Gunturmadu* and *Kyai Nagawilaga* to the *Pagongan Ward* of the *Kagungan Ndalem* complex of the *Gedhe Mosque* is a means for the Yogyakarta Palace to spread the teachings of Islam in the Yogyakarta area. The beating of *Gangsa* in 7 days during the *Sekaten* celebration certainly attracted the attention of the people in the Yogyakarta area. This attention is then used by the Yogyakarta Palace cleric to broadcast the teachings of Islam to the wider community. The Islamic values that are broadcast are contained in the songs performed. In

addition, the *Miyos Gangsa* also provides physical entertainment for the clerics and cultural actors, because in addition to getting spiritual watering from the preaching delivered, they also get entertainment from the strains of *Gangsa* that are beaten during the 7 days of the *Sekaten* celebration.



Figure 3. Abdi Dalem Wiyaga plays *Gangsa* (Gamelan) Sekaten
Source: (KratonJogja.id, 2023c)

In addition to being a medium for the propagation of Islam, the use of *Gangsa* in *Sekaten* celebrations is also a symbol for the King of Yogyakarta Sultanate. The symbols in question are *Gangsa* or *Gamelan* as a symbol of the King's sovereignty which covers the power, recognition, and authority of the King over the Special Region of Yogyakarta, as a symbol of social interaction with the community. Where with the *Miyos Gangsa* and the playing of *Gangsa*, the closeness between the King and his people is built. This point then becomes a symbol that there is a strong bond between *Gamelan*, the sovereignty of the King, the role of the clergy, and the community (Pradoko & Susilo, 1995). The *Gamelan* or *Gangsa* is a symbol of moral and divine values, tolerance, harmony, humanity, and manners contained in each *tembangan* (songs) and *Gamelan* values themselves, thus creating a social life full of peace and tranquility.



Figure 4. *Abdi Dalem Wiyaga* wore new costumes in Hajad Dalem Sekaten 2023
Source: (KratonJogja.id, 2023d)

The second series of events is *Numplak Wajik*. *Numplak* can be interpreted in Indonesian as spilling. *Wajik* is a Javanese snack made of sticky rice, sweet in taste and sticky in texture. So *Numplak Wajik* is a procession of spilling *wajik* on the *gunungan* which will be distributed during the *Garebeg* procession. The series of *tumplak wajik* events are carried out by the *keparak* courtiers led by the daughters of *Ngarsa Dalem* (JogjaTV, 2023).



Figure 5. *Numplak wajik* led by the Daughter of *Ngarsa Dalem* (in frame GKR Mangkubumi)
Source: (KratonJogja.id, 2023d)

Before the *numplak wajik* ceremony itself, of course, prayers and safety requests will be made. This prayer is offered to God Almighty to ask for safety, and smoothness in carrying out all kinds of activities, as well as asking that the King and all his family and people be given health, safety, and welfare.

The *numplak wajik* event is held at *Panti Pareden* in the *Kagungan Ndalem Bangsal Kamandhungan* area accompanied

by *gejug lesung* and *dolanan* songs played by the *keparak* courtiers (JogjaTV, 2023). This aims to drive away the demons at that time. Those songs are chanted until the *Gunungan* putri is finished being prepared or *busanani*. Some of the completeness in the implementation of *tumplak wajik* are; *Wajik*, *Lesung*, red *lurik* cloth, *bangun tulak* cloth, rice, sand ginger, *bengle*, *dlingo*, and bouquets of rose, jasmine, and cantilever. In the *tumplak wajik* ceremony itself, a salvation ceremony is carried out which aims to ask for safety and smoothness in every procession of the *tumplak wajik* itself. The completeness of the salvation includes; *tumpeng robyong*, *rujak-rujukan*, white rice, red rice, black rice, *kebuli* rice, *gemolong* rice, market snacks, roasted live chickens, and other offerings used to support the event. This activity marks 3 days before the start of *Garebeg Mulud*.



Figure 6. The Numplak Wajik Procession
Source: (KratonJogja.id, 2019a)

Towards the peak of the *Hajad Dalem Garebeg Mulud* celebration, there are a series of events that are also an identity for *Garebeg Mulud*, *Ngarsa Dalem Sri Sultan Hamengku Bawono Ka-10* accompanied by the sons-in-law and *sentana dalem* spreading *udhik-udhik* which contains the small change, crops, rice, and flowers which are prayers and symbols that the Yogyakarta Palace is always blessed with glory, blessings, prosperity, and peace (YoutubeKratonJogja, 2023b). The end of the distribution of *udhik-udhik* by *Ngarsa Dalem Sri Sultan Hamengku Buwana X* was also accompanied by the return of the

gamelan Kyai Nagawilaga and *Kyai Gunturmadu* to the Yogyakarta Palace often called *Kondur Gongso*. In this series of events, there was also a reading of the history of the Prophet Muhammad SAW by the *Kanca Kaji* courtiers (YouTube Kraton Jogja, 2023). The reading of the History of the Prophet Muhammad was carried out in the *Kagungan Dalem* portico of the *Gede Mosque* which was attended by *Ngarsa Dalem*, sons of the court, and all courtiers on duty. The reading of this history is intended as a promulgation conducted by the Yogyakarta Palace.



Figure 7. Sri Sultan Hamengku Buwono X spreads *udhik-udhik*
Source: (KratonJogja.id, 2022)



Figure 8. *Ngarsa Dalem* listens to the reading of Prophet Muhammad's History
Source: (KratonJogja.id, 2019a)



Figure 9. Gamelan was brought back to the Palace of Yogyakarta (Kondur Gangsa Procession)
Source: (KratonJogja.id, 2019b)



Figure 11. People are fighting over the Gunungan Garebeg Mulud in 2023
Source: (KratonJogja.id, 2023b)

The highlight of the *Garebeg Mulud* celebration itself is the parading of the *gunungan* from inside the palace to the *Kagungan Dalem* area of the Gedhe Mosque to be taken together by the community, which had previously been prayed for by *Abdi Dalem Kanca Kaji*. There are 6 pieces of *gunungan* that are paraded to the *Kagungan Dalem* area of the Gedhe Mosque, namely *Gunungan Kakung*, *Gunungan Putri*, *Gunungan Dharat*, *Gunungan Gepak*, *Gunungan Pawuhan* and *gunungan picisan* (Soepanto, 1991). Each *gunungan* has its specialty and meaning. The parade of the *gunungan* is also accompanied by the release of soldiers of the Yogyakarta Palace and Pakualaman Duchy, including Mantrijero, Surakarsa, Bugis, Dhaeng, Prawiratama, and others. The soldiers walk led by several captains and *Manggalayudha* who ride a horse as the leader of the palace soldiers in escorting the *Garebeg Mulud Gunungan* (YoutubeKratonJogja, 2023b).

In the evening, an event was held which also marked the end of *Hajad Dalem Grebeg Mulud*, the holding of *bedhol songsong* which is a performance of *ringgit wacucal sedalu natas* (shadow puppet show all night long) performed by *Cerma's abdi dalem* (puppet leader). At *Garebeg Mulud* in 2023, *bedhol songsong* was held with a night-long shadow puppet performance entitled *Pandhawa Mahabhiseka* (YoutubeKratonJogja, 2023a).



Figure 10. Gunungan in Garebeg Mulud 2023
Source: (KratonJogja.id, 2023b)



Figure 12. Bedhol Songsong in a night leather puppet show in the series of Hajad Dalem Sekaten ceremony 2023
Source: (KratonJogja.id, 2023d)

From the description of the series of activities ranging from *Hajad Dalem Sekaten* to *Garebeg Mulud*, referring to the concept of 4A tourism has been very fulfilled. First, the attraction aspect, of course, the series of *Hajad Dalem* which is open to the public starting from *Miyos Gangsa*, the sounding of *Sekaten Gamelan*, *Numplak Wajik*, *Kondur Gangsa*, to *Garebeg Mulud* and *Bedhol Songsong*, is a special

attraction for the community. Added with the supporting attraction in the form of recitation in *Kagungan Dalem Masjid Gedhe* and many sellers of *sego gurih* and *endog abang* that appear only at certain periods, namely when *Hajad Dalem Sekaten* is held.

Second, from the aspect of accessibility. The palace is located in the city center, making it easily accessible by various public vehicles and transportation facilities. Access to the palace area and *Gedhe* Mosque is also disability-friendly. Information about the schedule of activities of the *Hajad Dalem Sekaten* and *Garebeg Mulud* series is also clearly available on various official social media of the Yogyakarta Palace so that it is easily accessible.

Third, is the amenity aspect. Cultural tourism by witnessing the series of *Hajad Dalem Sekaten* to *Garebeg Mulud* is also equipped with adequate supporting facilities. Starting from parking lots that are available close to various activity venues such as in the *Kemagangan* area (for *Numplak Wajik*), *Gedhong Sasana Hinggil Dwi Abad* (for *Bedhol Songsong*), to the *Keben-Pagelaran-Masjid Gedhe* area (for *Miyos Gangsa*, *Tabuhan Gangsa Sekaten*, *Kondur Gangsa*, *Garebeg Mulud*). Both 2-wheel and 4-wheel parking areas can be easily found. For visitors with large fleets, parking pockets, and shuttle vehicles are available to access the venue. The number of toilets is adequate and the cleanliness is well maintained. This includes the security aspect where every activity always involves the authorities.

The fourth aspect is ancillary services, which are facilities that support tourism activities. The presence of *sego gurih* and *endog abang* vendors during *Hajad Dalem Sekaten* is not only an attraction but also part of the supporting facilities for unique tourism activities. The presence of these two sellers is a help when the community in attendance needs food or drink. In an event that can be attended mostly for free, people can adjust their budget by sorting out what

to buy and what not to buy. The organizers only charge a reasonable parking fee. For those who want to get more convenience, for example, watching *Garebeg Mulud* at *Kagungan Dalem Pagelaran* with Rp20,000 as the ticket price, visitors get commensurate facilities such as seats in the *Pagelaran* area that allow visitors to watch *Garebeg Mulud* while sitting and free admission to the *Wahararata* Museum (the Palace's train museum) valid for one entry on the same day.

The role of social media in the *Hajad Dalem Sekaten* and *Garebeg Mulud* series is significant. Social media becomes the main guardian for disseminating information related to the agenda schedule and management of *Hajad Dalem* activities. In addition, social media accounts, especially the palace's official Instagram, @kratonjogja, are also always present in every series of activities and conduct live broadcast sessions (Live Instagram). Judging from netizen comments on social media, this live broadcast session has treated a lot of longing for people who cannot attend directly at the location, as well as sparking the curiosity of other people to attend the upcoming palace activities.

Not only from the official social media managed by the palace, the excitement of each series of processions from *Hajad Dalem Sekaten* to *Garebeg Mulud* is also spread through people's channels. In an era where smartphones are in every person's hands, all parties present at the *Hajad Dalem* series are participating in the euphoria and sharing the festive event from each person's point of view.

CONCLUSIONS

The *Hajad Dalem Garebeg Mulud* ceremony has several series which are connected to a philosophical meaning about the birth of the Prophet Muhammad which is also intended as a means of spreading Islam. Unfortunately, the series of events starting from *Miyos Gongso* to

Bedhol Songsong is still not considered *Sekaten* by the public, because there are still many flooded comments about the question of holding a night market. A strategy and continuous education as well as better packaging are needed so that the *Garebeg Mulud* and *Sekaten* series can be interpreted correctly as becoming a religious tourism attraction in the Yogyakarta Palace, without the need to sacrifice the solemnity and sacredness of carrying out this series of traditional ceremonies.

The correlation of meaning contained in the celebration of the *Garebeg Mulud Dalem* ceremony includes the spiritual and cultural sides. On the spiritual side, *Garebeg Mulud* is carried out as a form of Islamic propagation in Java where the Yogyakarta Palace plays a role as the main actor in the spread of Islam. This is realized in every celebration of the *Hajad Dalem* ceremony there is a reading of the History of the Prophet Muhammad by the scholars of the Yogyakarta Palace, as a form of propagation and the existence of special culinary such as *sega gurih* (savory rice) which symbolizes gratitude to God for providing grace, welfare, safety, and happiness for every creature embodied in the form of *sego gurih*. Another spiritual side that is also broadcasted in the *Sekaten* ceremony is the holding of religious studies held during the 7 days of the *sekaten* implementation in *Kagungan Ndalem Masjid Gedhe* (Gedhe Mosque). This religious speech also coincides with the seven days of the beaten of *Gangsa Kyai Guntur Madu* and *Kyai Nagawilaga*.

In addition to the spiritual values contained in the *Hajad Dalem Garebeg Mulud* celebration, there are also cultural values contained therein. This form is realized by *miyos gangsa*, which in terms of cultural value, *gangsa* as an instrument used to open and close the *sekaten* and *Garebeg Mulud* celebrations using special musical accompaniment for this *Hajad Dalem* ceremony. *Gangsa's* role here was

formerly used as a means to attract public interest and later afterward there was a religious propagation carried out. *Gangsa* is also a form of Javanese art and culture used for generations by the Islamic Mataram Kingdom for art. These spiritual and cultural values are then maintained and continue to be broadcast to the community so that they continue to live and develop.

Furthermore, in terms of history and culture contained in the *Hajad Dalem* celebration, namely the celebration of the *Hajad Dalem* traditional ceremony which has been carried out for generations since the Islamic Mataram era in the *Panembahan Senopati* Era to the *Hamengkubuwono* Era. This explains that the existence of *Hajad Dalem* ceremony has been carried out for generations and is maintained so that it is still maintained today. Culturally, the celebration of *sekaten* and *Grebeg Mulud* is a symbol of the King's sovereignty over the territory and people in Yogyakarta. In addition, it is also a manifestation of the King's care for his people by providing a sense of calm, and welfare for his people. The existence of values in this *Hajad Dalem* ceremony continues to be maintained and preserved so that it is not lost by the development of increasingly modern times which will be passed down to the younger generation.

The last point here is from the various aspects that exist from the *sekaten* celebration to *Garebeg Mulud* which is then able to become a tourist attraction for people in the Yogyakarta area and its surroundings. Public interest in attending the *Hajad Dalem* ceremony is very high. Especially in this modern era, the interest of the younger generation to visit the *Hajad Dalem* celebration is very high. Their presence at the celebration is of course either hereditary or often done with parents, family, and relatives, or indeed just to make it a form of their existence in an event. The content circulating on every social media account will also be crowded when this *Hajad Dalem* celebration is held.

Everyone is busy uploading photos and videos with the content of the celebration. This also has a positive effect on the community and on the Yogyakarta Palace, of course, where things like this can introduce the arts and culture that are still maintained in Yogyakarta and the role of the Palace itself as a cultural actor. For the general public, this positive value creates a sense of love, and care and continues to preserve this noble culture.

However, all of that will boil down to one goal where the *Hajad Dalem* celebration becomes one of the destinations of cultural, artistic, and religious tourism interests that is very interesting to visit and eagerly wait for its presence once a year. Of course, this is a special attraction to attract the younger generation to continue to maintain and preserve their culture so that it is not eroded by the times and this *Hajad Dalem* celebration will become something that the community is waiting to attend.

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