

SYMBOLIC MEANING IN THE COMMEMORATION CEREMONY OF SULTAN HAMENGKU BUWONO X CORONATION IN COVID-19 PANDEMIC

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ABSTRACT

The research aimed to (1) describe the procession and ubarampe offerings in the commemoration ceremony of Sultan Hamengku Buwono X's coronation during the COVID-19 pandemic, and (2) analyze the symbolic meaning of it. The research applied a qualitative research that used an ethnographic approach. Data collection techniques used were passive participant observation techniques and in-depth interviews with abdi dalem (courtier) of Yogyakarta palace and cultural experts. So, the selection of research subjects used the snowball sampling technique. The data obtained were validated by the source triangulation method, and it was then analyzed using the Spradley model research method, which included domain analysis, taxonomic analysis, compensatory analysis, and analysis of cultural themes. The research result show that (1) the procession of the commemoration of the coronation of Sultan Hamengku Buwono X consists of a series of ceremonies, including ngebluk, ngapem, sugengan, and labuhan. The ceremony is organized well during the COVID-19 pandemic by wearing a mask when carrying out daily activities, washing hands often, especially after outdoor activities, social distancing, avoiding crowds, and restricting mobilization and interaction, (2) the symbolic meaning of the procession and ubarampe offerings Sultan Hamengku Buwono X is asking God for the safety and welfare of the Sultan and his family in particular and Yogyakarta people in general.

Keywords: *symbolic meaning, ceremony commemoration, Sultan Hamengku Buwono X coronation*

INTRODUCTION

Indonesia has entered the era of globalization which allows the exchange of information and culture in various aspects from all over the world, even those related to local culture. Local culture refers to the original local tradition. The traditional knowledge is ancestral heritage (Saddhono & Pramestuti, 2018). According to Syaiful (2013), culture is a concept generating interest and pertaining to how human beings live, learn, think, feel, believe in, and attempt to do what is proper according to their culture. In other words, it relates to social behavior and phenomenon representing a community's identity and image. So, culture is a product of human cultivation and thinking

that can reflect its owner's character.

Considering the condition today, having entered the globalization era and the rapid development of communication technology in the industrial revolution 4.0 era impacts cultural preservation, the number of local cultural performers is getting smaller. Local culture will be replaced by a modern one. Thus, preserving local culture actively is considered traditional and left behind (Rouf, 2019). The young generations have begun to abandon local culture today, and tend to learn foreign ones incompatible with Indonesian personality (Sumarwati et al., 2020).

Moreover, since early 2020, all countries in the world have been facing the COVID-19 pandemic. The coronavirus pandemic, having spread to almost

all countries in the world, departed from an animal market in Wuhan Province, China (Nugraha, 2020). The Indonesian government has assigned Corona Virus Disease 2019 (COVID-19) a pandemic based on Presidential Decree Number 11 of 2020 about the Assignment of Public Health Emergency Corona Virus Disease 2019 (COVID-19) (The Republic of Indonesia, 2020).

The decree states that COVID-19 has been considered a public health emergency that must be treated in a mandatory manner. So people are required to do more learning activities and work from home. In fact, traditions have changed during the COVID-19 pandemic (Kusuma, 2021). Meanwhile, several community groups in Java believe that traditional ceremonies must still be carried out because these contain philosophical and symbolic meanings that contain values and teachings of life behavior.

Several researchers have conducted research related to traditional ceremonies during the COVID-19 pandemic and the symbolic meaning of traditional ceremonies. First, Wardhana and Farokhah (2021) have conducted research on the Suran tradition. Suran is a Javanese tradition to welcome the new year in Java which is carried out with slametan ceremonies. Implementation of Suran tradition when the COVID-19 pandemic experienced changes because they have to comply with government policies and protocols health. However, the meaning of the Suran tradition does not experience change, namely concerned and introspective behavior in order to obtain safety.

Furthermore, Azahra, Irawan, and Widiyanto (2021) have discussed the tradition of *Pethik Pari* in Karangrejo village. The pethik pari tradition for farming communities in Karangrejo, Malang, is a form of gratitude for the abundant harvest but has the value and meaning of sacredness constructed by the farming community in their environment. During the COVID-19 pandemic, the community simplifies offerings, and the sequence of rituals carried out during the pandemic is according to the direction of the local shaman.

Next, Wahyuti, Syafrial, and Rumadi (2019) have studied the symbolic meaning of the Javanese traditional wedding ceremony in Tegal Rejo Hamlet Padang Tualang district, Langkat regency, North Sumatra. The research has found that symbolic meaning is obtained based on three categories: objects, events, and language in the wedding ceremony.

Then, research is conducted by Marverial, Astuti, and Meilina (2019) regarding the meaning of symbols in the ritual of a traditional wedding in Central Java. The results of this research have found that in the ritual of *siraman* in marriage, there are symbolic meanings, verbal and nonverbal messages, each of which has a mandatory and important meaning for the Javanese people to know. The meaning of the utensils of *siraman*, offerings of *siraman*, clothes of *siraman*, and rules of *siraman* are believed to have a good impact on the new life that will be carried out by the bride and groom.

Another research relates to one of the processions in a series of ceremonies commemorating the coronation of the throne of Sultan Hamengku Buwono X, namely the *labuhan* ceremony. This research is conducted by Jalil (2015) to know the meaning of the *labuhan* ceremony tradition and its impact on the Parangtritis community. The research results show that the implementation of *labuhan* is interpreted as a form of gratitude for the Parangtritis community to God for the bestowing of grace. The *labuhan* ceremony is held several times every year by the Yogyakarta Palace, for example, during the commemoration of the coronation of Sultan Hamengku Buwono X and the *labuhan* ceremony performed by the Parangtritis community.

Until now, researchers have not found any research that discusses in detail a series of processions at the commemoration of the coronation of Sultan Hamengku Buwono X or called *Tingalan Jumenengan Dalem*, especially during the COVID-19 pandemic and its symbolic meaning. The ceremony is intended to commemorate the Sultan ascending the throne's coronation, in this case, Sultan Hamengku Buwono X (HB X) as the leader of Yogyakarta Palace (Keraton Yogya, 2017).

In addition, although this ceremony is held annually by the Yogyakarta Palace, many people in Yogyakarta are not even aware of this ceremony. Therefore, the research has become an interesting topic of discussion that has never been studied before.

So the research is one way to preserve Javanese culture. Preserving culture can be done in various ways, but the most important thing that must first be possessed is to foster awareness and a sense of belonging to the culture so that with a sense of belonging and love of one's own culture, people will be motivated to learn it so that the culture will still exist (Nahak, 2019).

Although the continuity of the commemoration of the coronation of Sultan Hamengku Buwono X is affected by the COVID-19 pandemic and various cultural influences from outside the Yogyakarta palace, this cultural influence does not eliminate Javanese cultural values that are deeply rooted because they were full of life philosophies, and beliefs contained in a tradition (Ma'as & Yuliati, 2020). At the commemoration of the coronation of Sultan Hamengku Buwono X, there are a series of interrelated activities. The implementation of the ceremony is full of symbolic meanings and values that reflect the life of the Javanese people. Symbols are objects, events, speech sounds, or written forms that are given meaning by humans (Hendro, 2020). The symbols used in a ceremony are a form of indirect communication addressed to God, fellow humans, and other God's creatures (Pradanta, Sudardi, & Subiyantoro, 2015).

The symbols at the ceremony are usually represented by the ceremonial equipment that needs to be studied the meaning implied in it. It aims to provide an understanding for the community that owns it, as well as to enrich the treasures of heritage ancestral culture, which is seen as a human effort to be able to

connect with ancestral spirits. In addition, the analysis of the meaning of the symbols is also a way for the messenger to be easily accepted through goods and rituals (Wahyuti, Syafril, & Rumadi, 2019).

Therefore, based on the meaning of the symbols in the *ubarampe* procession and ceremony, values can be taken that are useful for re-education, especially for the younger generation. In addition, the people of Yogyakarta believe that the Sultan's Coronation Ceremony should still be held as an expression of gratitude and prayer for safety despite some adjustments during the COVID-19 pandemic. This is related to the importance of reintroducing and teaching the procession of the Sultan's coronation commemoration ceremony to the Javanese people as one of the inner meanings in order to get closer to God and ask for all the goodness in life. In addition, it is important to be held because the ceremony contains the meaning of symbols and values hidden in the procession and offerings. This is intended as an effort to preserve the traditional values and character of the Javanese people.

Finally, the research is important to provide general insight to readers. In summary, the research aims to describe the traditional ceremony commemorating Sultan Hamengku Buwono X's coronation and the symbolic meaning of the procession and *ubarampe* of ceremonial offerings.

METHODS

The research focuses on the ceremony to commemorate the coronation of Sultan Hamengku Buwono X (HB X), or by the Court called *Tingalan Jumenengan Dalem* of Yogyakarta Palace. The research was carried out in March 2021 to coincide with the Commemoration of the Coronation of the Throne of Sultan Hamengku Buwono X.

The research applies a descriptive qualitative research studying *Tingalan Jumenengan Dalem* of the Palace through an ethnographic approach. Supiarza and Sobarna (2019) have proposed that the descriptive method is a work step used to describe the cultural system and activities of a community environment life. Ethnographic study has a particular function in describing and interpreting a cultural, social group, or system. Although the meaning of culture is vast, ethnographic studies usually focus on activity, language, beliefs, rituals, and ways of living ethnographic studies usually focus on activity, language, beliefs, rituals, and ways of living (Setyawan & Saddhono, 2017). Therefore, the research aims to describe the procession and to explain the meaning of procession and *ubarampe* used in the ceremony of Sultan Hamengku Buwono X's coronation commemoration during the COVID-19 pandemic.

The sampling technique used is purposive sampling, a sampling technique data with certain considerations (Sugiyono, 2012). Hence, the informants selected are *juru kunci* (custodian), *abdi*

dalem (courtier), and the family of Yogyakarta Palace, who are capable of giving information relevant to the research. The data source are the event or procession of Sultan Hamengku Buwono X's coronation commemoration ceremony, cultural objects including *ubarampe* (property) and *sesaji*, informants, and literature sources like books, journals, and notes.

Data are collected through document analysis and direct observation, as well as analyzing video recordings and in-depth interviews with ten people consisting of *abdi dalem* (courtiers), *juru kunci* (custodians), and cultural experts. Therefore, data are obtained in the form of (1) processions and *ubarampe* (treasures) used in the commemoration ceremony of the coronation of Sultan Hamengku Buwono X during the COVID-19 pandemic; (2) The symbolic meaning of the procession and *ubarampe* (treasure) used in the commemoration ceremony of the coronation of Sultan Hamengku Buwono X.

Data analysis is conducted by referring to the interactive analysis technique. In the research, the analytical technique refers to Spradely's theory (as cited by Sugiyono, 2012), which says qualitative research should use data analysis techniques that show the differences between social situations and cultural scenes. In accordance with the stages in qualitative research, data analysis of the Spradley model includes domain analysis, taxonomy analysis, componential analysis, and analysis of cultural themes.

RESULTS AND DISCUSSIONS

Yogyakarta Palace, as one of the cultural centers in Yogyakarta, of course, affects the development and the movement of Javanese culture preservation. Sultan Hamengku Buwono X serves not only as a King (Sultan) leading the palace but also as the governor of Daerah Istimewa Yogyakarta (Special Region of Yogyakarta) province. This certainly provides benefits in terms of material and political. The advantage of the material side is the land's geographical location in many areas of Yogyakarta City belonging to the Sultanate, the political superiority, leader of the Sultanate of Yogyakarta, and governor of the Special Region of Yogyakarta (Surahman, 2020).

Every Sultan in the Yogyakarta Palace reigning will hold the commemoration of the Sultan's coronation annually on the day of the coronation or called *the Tingalan Jumenengan Dalem* ceremony. The history of holding a memorial ceremony for the coronation of Sultan Hamengku Buwono is closely related to the establishment of the Islamic Mataram Palace by Panembahan Senopati. In order to honor and remember the reign of Panembahan Senopati, the Yogyakarta Palace, one of the successors of Mataram Palace, continues to maintain and carry out existing traditional ceremonies so that the ceremonies will still exist even though they are experiencing a pandemic with some adjustments.

The ceremony consists of several events,

including *ngebluk*, *ngapem*, *sugengan*, and *labuhan*. During the COVID-19 pandemic, all aspects of life undergo adjustments, including the Commemoration Ceremony of the Coronation of Sultan Hamengku Buwono X. This does not prevent the Yogyakarta Palace from carrying out the ceremony in order to carry out hereditary traditions, interpreting the various values contained in the symbols of the procession and ceremonial equipment, as well as the introduction and preservation of traditions in the era of globalization with the pandemic situation. So in this section, the researchers explain the ceremonial procession during the COVID-19 pandemic and the symbolic meaning of the procession and the offerings.

The *Tingalan Jumenengan Dalem* ceremony begins with the *Ngebluk* procession. *Ngebluk* is a procession to prepare *apem* cake dough held in Bangsal Sekar Kedhaton, Keputren complex. This procession is held in a closed-door manner. Despite its closed-door characteristic from the beginning, some adjustments are made related to the policy during a pandemic. In its process, the palace also implements wearing masks, washing hands with soap and flowing water, social distancing, avoiding crowds, and restricting mobilization and interaction.

This rite is held on Thursday, March 11, 2021, or 27 Rejeb Jimakir 1954. The *ngebluk* procession is carried out in a closed manner so that it does not allow the general public to attend the ceremony. *Ngebluk* may be performed by women only led by the Permaisuri (Consort of King), i.e., GKR Hemas, and the King's oldest daughter, i.e., GKR Mangkubumi. *Ngebluk* starts at 09.00 until finished. The essence of this procession is to prepare the dough as an ingredient for making *apem* cakes which will be cooked the next day.

The word *ngebluk*, in the Bausastrajawa dictionary, means stirring. It is reasonable that the process of stirring the dough using a hand inside *pengaron* (a large earthenware pot for cooking rice) results in a "bluk bluk" sound, so this procession is called *Ngebluk*. The finished dough is then moved to *enceh* (a large earthenware bowl) and left for a night. Figure 1 shows *abdi dalem keparak* mix all the dough ingredients (*jladren*) *apem*.



Figure 1 The *Abdi Dalem Keparak* Mix All the Dough Ingredients (*jladren*) *Apem*

Second, the *ngapem* procession. The *Ngapem* procession is held on Friday, March 12, 2021, or 28

Rejeb Jimakir 1954, in Bangsal Sekar Kedhaton, one day following the *ngebluk* procession. The meaning of this ceremony is to ask for salvation and forgiveness from God. Then it is realized by making *apem* cake which will later be distributed during the *sugengan* procession and the *labuhan* procession.

Ngapem is the procession to prepare *apem* (pancake). It is a kind of traditional Javanese cake made of rice flour as its basic ingredient. The ingredients needed to prepare *apem* are rice flour, starch, sugar, coconut milk, yeast, salt as necessary, egg, and grated coconut.

The *apem* prepared contains such materials as rice flour, sugar, fermented cassava dough, and *juruh* (liquid palm sugar). Water is added to the dough and stirred evenly later. The tools used are still very traditional, including a small wok with its clay-based cover, small spatula, and *anglo* (the brazier) or clay-based stove.

Anglo (the brazier) is one of the tools used in the process of producing *apem*. *Anglo* is a kind of ancient stove made of clay. At the *Ngapem* ceremony, the brazier symbolizes stability and self-reflection. It can be concluded that *apem* made using *anglo* and then served in this coronation ceremony should symbolize self-reflection and apology for the mistakes made by Sultan, family, and Yogyakarta people.

Sesaji with *apem* cake differs between regions, corresponding to the local community's beliefs and traditions. Sujaelanto (2018) has revealed that to Javanese people, *apem* cake is often used as the property (*ubarampe*) in a variety of *sesaji* (offering). *Apem* is believed to derive from the Arabic word *afium*, meaning forgiving or protection, but the Javanese simplify the pronunciation to *apem*. So in Javanese philosophy, *apem* cake symbolizes forgiveness or asking forgiveness for various mistakes. So the meaning of *apem* is believed to be the manifestation of God's forgiveness (Ma'as & Yuliati, 2020). *Apem* prepared is divided into two sizes: the small one called *apem alit* in 10 cm size and the big one in about 20 cm size. Figure 2 shows GKR Hemas, along with *para pendherek putri* are making *apem* cake.



Figure 2 GKR Hemas with *Para Pendherek Putri* in Making *Apem* Cake

The procession of making *apem* is called *marak ngapem* (Figure 1). The clothes are worn by the *abdi dalem putri*, who helps the *ngapem* procession wearing *ubed* (long cloth) and *kemben* (breast cloth). Especially

for *apem mustaka*, it is made by the princess of the palace (*para putri* and *garwa dalem*), who is already holy (no longer menstruating). The princesses of the palace are in charge of making the *apem mustaka* not be in a state of menstruation. Before carrying out their duties, they must purify themselves with *siramjamas* or cleaning by taking a bath (Departemen Kebudayaan dan Pariwisata, 2005). At the time of cooking *apem*, taking *gladren* (dough) for the first time to be fried is done by the *Garwa Dalem*; after that only the other princesses. The finished *apem*, *alit apem* and *apem mustaka*, are placed in a *tambir*, then stored in a cupboard in Sekar Kedhaton.

Next is the *sugengan* procession. *Sugengan Tingalan Jumenengan Dalem* Sultan Hamengku Buwono X ceremony is held on Saturday morning, March 13, 2021, in Trtatag Bangsal Kencana. This ceremony is held exactly on the day of the Sultan's coronation in the Javanese calendar. The ceremony is started in the morning before 06.00 a.m., in which *abdi dalem Boja* prepares a variety of *tumpeng* (ceremonial dish of yellow rice served in a cone shape) and a meal from Pawon Sekullanggen and Gebulen. After everything has been ready, *abdi dalem Widyabudaya* is coming in to check all properties of the ceremony.

On the day of the *sugengan plataran* ceremony, around 08.00 a.m., the princesses of the palace and the *garwa dalem* carry out the task of arranging the *apem mustaka* at Gedhong Prabayeksa. How to put it in such a way that it resembles the shape of the human body and is considered a manifestation of the body image of Sri Sultan Hamengku Buwono X. This is a symbol that the people respect the king. Especially if remember that it is the *garwa dalem* that regulates the upper part while the lower (body) arrangement is carried out by the princesses of the palace, this indicates that they have great respect for their king (Departemen Kebudayaan dan Pariwisata, 2005). After finishing the arrangement, the *apem mustaka* is taken one by one carefully so that the other *apem* does not fall. The collection of *apem mustaka* starts from the bottom. Next, it is placed in a *blawong*. Each *blawong* is covered with a white cloth to be brought to the *sugengan plataran* ceremony.

The essence of the implementation of the *sugengan* procession is begun at 10.00 a.m. The procession is led by GKR Mangkubumi and attended by Abdi Dalem Kaji, Suranata, Pengulon, and Sentana Dalem. This *sugengan* or *selamatan* ceremony is intended to pray to God the Almighty for the safety of the Sultan, the palace in particular, and the Yogyakarta people in general.

Three basic prayers are raised during the *Sugengan* procession: (1) prayer for safety and long life for *Ngarsa Dalem* Sri Sultan as the king reigning, (2) prayer for safety and welfare for the family of Sultan as either leader or king, (3) prayer for safety and wellbeing for Ngayogyakarta Hadiningrat people. In *Sugengan* ceremony, a variety of *sesaji* (offerings) are served, consisting of *dhahar rasulan*, *gula*, *ketan kolak*, and various *dhahar* (rice, two *cething sumbul*,

certain food, *apem*, *ketan kolak*, and *sajen buangan*). *Tumpeng* means *metu dalam kang lempeng* (on the right way). According to Irmawati (2013), the meaning of such a statement is that in their life, human beings should pay attention to the right behavior, undertake His instruction, and avoid His prohibition. In this case, the ceremony of Sultan Hamengku Buwono X's coronation commemoration contains an expectation for Sultan and his family and Yogyakarta people to be on the right way, to act corresponding to social and religious norms, and to avoid anything that can lead them to contemptible way.

White rice arranged in a *tumpeng*/cone shape symbolizes the mount indicating that *tumpeng* is an interpretation of humans' prayer going up (to God), *Tumuju marang pengeran* (intended to God). The cone shape of *tumpeng* symbolizes the characteristics of human beings and the universe. Human beings derive from God and will go back to God. The cone shape also symbolizes God's loftiness. Meanwhile, side dishes and vegetables symbolize the universe's contents (Achroni, 2017).

There are various kinds of *tumpeng* served at the Commemoration of the Coronation of Sultan Hamengku Buwono X, for example, *tumpeng Jene* or *Punar* (Figure 3), which is processed rice with spices, coconut milk, and turmeric until the color is yellow (*jene*). The bright yellow color that resembles gold means prosperity and wealth, so the serving of this *tumpeng* is expected to be able to provide abundance for the owner of the intention. While *tumpeng urubing damar* (Figure 4) means a person can be a bright light for those around him.

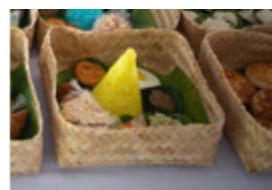


Figure 3
Tumpeng Punar Dish



Figure 4 *Tumpeng Urubing Damar* Dish



Figure 5
Tumpeng Kendhit Dish



Figure 6
Tumpeng Ropoh Dish

They also serve *tumpeng kendit* (Figure 5) made of white rice and surrounded by grated turmeric juice in the middle of the *tumpeng* like a *kendit* (belt). The yellow turmeric coils symbolize difficulties, and the various side dishes reflect the various efforts to overcome them. *Tumpeng kendit* is a form of hope for a way

out of various difficulties. *Tumpeng ropoh* (Figure 6) is also served, made from white rice served with various side dishes and a slice of plantain, *sundukan* flower, *salak*, sapodilla, and pineapple. This *tumpeng* is a symbol of true togetherness, a sense of shared destiny between the owner of the intention and the guests present. There are various other types of cones.

The next offering is *Sega Golong* (Figure 7). *Sega golong* is round-shaped rice. *Golong* means to unite, that is, to unite with human beings and with God. It implies that human beings are inseparable from their relation to others and God, in Islam religion called *habbluminannas* and *habbluminallah*.

Further, the offering *Gedhang Sanggan* (banana) (Figure 8) symbolizes an expectation for being the *sesanggung* (the one supporting) family; in other words, it is an expectation to get a bright way and to meet all desires successfully. The type of banana used is the *raja* (king) banana. It symbolizes that a King or Sultan assumes high responsibility for his family and people.



Figure 7
Sega Golong Dish



Figure 8
Gedhang Sanggan Dish

A variety of *jajan pasar* (snacks purchased at traditional markets, for example, *klepon*, which is round with brown sugar filling and has a chewy texture with a sprinkling of grated coconut on top, *serabi* made from rice flour mixed with coconut milk and baked like *apem*, *nagasari* is a thick dough food that sticky and stuffed with bananas, etc.) are provided for *sesaji* and *sugengan* symbolizing the expectation for the successful commercial life for the Yogyakarta people. The use of *jajan pasar* in *sesaji* symbolizes the expectation for a successful commercial life for Javanese people. In addition, *jajan pasar* symbolizes that people must be able to be part of other people, meaning to feel what other people feel. This is the meaning of togetherness and helping each other in order to obtain a prosperous life (Umam, 2021). In its period, *jajanan pasar* has ever been used as a medium of proselytizing Islam religion in Java by *Walisanga* (nine religious leaders) (Achroni, 2017). Therefore, it is unsurprising that the snacks are often found in Javanese customary rites.

Next, at the *sugengan* procession, *ketan* (sticky rice) is also served. It comes from the Arabic word *khatha-an*, meaning mistake. Therefore, it means sending prayers to ancestors to keep close to God and be forgiven by God. In addition, it is intended to ask God to forgive the mistakes that have ever been made by Sultan and Yogya people.

Usually, sticky rice (*ketan*) will be served in one place with *apem* and *kolak*. *Kolak* (sweet compote made of starchy fruits like cassava, and bananas, stewed in coconut milk and sugar) is derived from the Arabic word *Qola*, meaning saying. Therefore, *kolak* symbolizes a medium to ward off any badness in order to keep close to God through reading many prayers. Achroni (2017) has stated that the name *kolak* is taken from the word *kholaqa*, meaning 'to create'. The name *kolak* is also derived from the word *khaliq*, meaning 'the creator'. This offering is expected to symbolize a close relationship with the creator. This opinion is also supported by the opinion of Kusumaningtyas, Wibisono, and Kusnadi (2013) that compote is defined as getting closer to the creator of the universe. It means serving *ketan* and *kolak* symbolizes the close relationship with God. It, of course, contains Sultan's prayer and expectation that his family and people will always be with God. Figure 9 shows the *ketan kolak apem* dish.



Figure 9 *Ketan Kolak Apem* Dish

In addition to some of the foods that have been mentioned, at the celebration procession to commemorate the coronation of the throne of Sultan Hamengku Buwono X, usually, a *yatra tindih* and *juplak ajuk-ajuk* will also be given. *Yatra tindih* is the money put on *sesaji*. It is usually in coin form. The money is given to the one in charge of praying in *sugengan* and *labuhan* ceremonies symbolizing the livelihood from God.

Meanwhile, *juplak ajuk-ajuk* contains *lisah* (oil), *tigan* (egg), and *yatra tindih* (money). *Juplak ajuk-ajuk* symbolizes light or an oil lamp. It implies an expectation for Sultan Hamengku Buwono X and his family to get light from God to undertake a good life and lead his people in good light.

So, based on prayers and meanings on some of the foods and offerings served at the *sugengan* procession, the meaning of *sugengan* procession is intended to ask for safety and to express gratitude for God's blessing given to Sultan's family and courtier, and Yogyakarta people in general. *Sugengan* procession is also the expression of any crops given by God. The gratitude is manifested into *ubarampe* coming from various crops symbolizing wellbeing.

Last, *labuhan* is a ceremony of disposing of the court's objects in certain forms to the South Sea, Mount Lawu, Mount Merapi, and other special places. Starting the procession of *labuhan Tingalan Jumenengan Dalem*, the event is held in the first place,

Parangkusumo beach. The procession of *labuhan* in Parangkusumo beach starts with the handover of *ubarampe labuhan* by Sri Sultan Hamengku Buwono X's messenger to the representative of Bantul Regency in *Pendopo* of Kretek subdistrict a day before the implementation of *labuhan alit* at the time before the pandemic.

Meanwhile, during the COVID-19 pandemic, the handover of *ubarampe labuhan* is held on the same day when *labuhan* is held. Thereafter, *ubarampe* consisting of the Sultan's properties and *sesaji* are brought to *pendopo* Parangkusumo to be carried later to *Cepuri* Parangkusumo. *Ubarampe* prepared before is carried by the courtier to *Pendopo* of Kretek subdistrict. In detail, *the ubarampe labuhan* used in Parangkusumo is presented in Table 1.

The *ubarampe* is not floated or disposed to Parangkusumo beach entirely. *Lorodan agem dalem* (used apparel) of the Sultan, his *rikma* (hair), *kenaka* (nail), and rose (*layon sekar*), having been used for *sesajen* of the palace heirloom are not disposed to the beach but put into a case to be buried or planted in *Cepuri* Parangkusumo. It is intended based on a belief that certain body segments of the reigning Sultan may not be disposed in any places or at any time haphazardly. Meanwhile, *semekan* (breast cover for women), *nyamping* (long cloth for women), *yatra* (money), *sela* (incense), and *lisah konyoh* (perfume) are disposed to the middle of shore to be competed for by the people coming.

When arriving at the Parangkusumo beach area, the properties are taken to *Joglo*, where prayer is done. Then, the property of *labuhan* is put into

Cepuri Parangkusumo. In the *cepuri*, the *Juru Kunci nyuwun lillah* asks Kanjeng Panembahan Senapati for permission. *Labuhan* to Parangkusumo is also interpreted as tracing back the locations having historical values to Yogyakarta Palace. *Cepuri* Parangkusumo is believed to be the location where Panembahan Senapati as the founder of Mataram Kingdom, meditated in the early times of kingdom establishment.



Figure 10 Disposal of *Ubarampe* in Parangkusumo Beach

There are several taboos for *abdi dalem* in the harbor ceremony. For example, it is not allowed to wear green clothes, be it cloth or headbands (*iket*). According to *juru kunci parangkusumo*, it reveals that:

“Tidak boleh orang mengenakan baju yang biasanya diagem (digunakan) para Raja. Misalnya kalau ke pantai jangan pakai baju warna hijau, itu kalau dilihat filosofinya baju hijau warna kesukaan Kanjeng Ratu Kidul,

Table 1 *Ubarampe* or Properties of *Labuhan* Parangkusumo

No.	<i>Pengajeng</i>	<i>Pendherek</i>	<i>Lorodan Agem Dalem</i>	<i>Sanese</i>
1.	<i>Nyamping cidhe abrit</i> 1 lembar	<i>Nyamping poleng</i> 1 lembar	<i>Dhestar</i> 1 iji	<i>Rikma Dalem</i> 1 wadhah
2.	<i>Nyamping cidhe ijem</i> 1 lembar	<i>Nyamping teluhwatu</i> 1 lembar	<i>Rasukan surjan</i> 1 lembar	<i>Kenaka Dalem</i> 1 wadhah
3.	<i>Nyamping cangkring</i> 1 lembar	<i>Semekan dringin</i> 1 lembar	<i>Nyamping</i> 1 lembar	<i>Layon sekar</i> 1 karung
4.	<i>Semekan solok</i> 1 lembar	<i>Semekan songer</i> 1 lembar	<i>Rasukan Hem</i> 1 lembar	<i>Layon sekar</i> 4 goni
5.	<i>Semekan gadhung</i> 1 lembar	<i>Semekan pandhan binethot</i> 1 lembar	<i>Lancingan panjang</i> 1 lembar	
6.	<i>Semekan gadhung mlati</i> 1 lembar	<i>Semekan podhang ngisepsari</i> 1 lembar	<i>Lancingan lebet</i> 1 lembar	
7.	<i>Semekan jingga</i> 1 lembar	<i>Semekan untulak</i> 1 lembar		
8.	<i>Semekan udaraga</i> 1 lembar	<i>Sela, Ratus, Lisah konyoh</i>		
9.	<i>Semekan banguntulak</i> 1 lembar	<i>Yatra tindhih</i>		
10.	<i>Sela, Ratus, Lisah konyoh</i>			
11.	<i>Yatra tindhih</i>			

tidaklah elok seorang warga manusia biasa menyamai seorang Ratu.” (Informant 1, 14 Maret 2021)

Translation:

“People are not allowed to wear clothes that are usually reserved for the kings. For example, if you go to the beach, don’t wear green clothes, if you look at the philosophy, green clothes are Kanjeng Ratu Kidul’s favorite color, it’s not good for an ordinary human being to emulate a Queen.” (Informant 1, March 14, 2021)

During the *labuhan* event at Parangkusumo beach, the Palace and the local government have released a policy stating that the invited guests and people who may come to Parangkusumo are only 50% of capacity. Even the committee prepares only 50 guest seats. So, about 200-300 visitors attend the event, including the invited guests.

In fact, many non-invited visitors are still present to watch the procession, the number of which is even larger than that specified by the government but smaller than those present before the pandemic. Nevertheless, the security personnel control the number of people who want to participate in the procession. Finally, they let the people come in and attend a series of activities on Parangkusumo beach but kept appealing to the people to perform social distancing and wear masks.

The second *labuhan* procession is held in Mount Merapi (Figure 12). Having been delivered from the Palace, *ubarampe labuhan Merapi* is handed over to the Sleman regency government in the Kapanewon office of Depok. Then, the courtier company delivers *ubarampe labuhan* from the palace to the *juru kunci* of Mount Merapi in the Kapanewon office of Cangkringan on the day before zuhr time.

After zuhr time, around 1.00 p.m, *ubarampe labuhan Merapi* is brought to the former house of Mbah Maridjan in Kinahrejo village. The *ubarampe* is stored there for a night to be disposed of the following day. Recalling the pandemic, the *wayang kulit* (leather puppet) performance is not held in Kinahrejo. The programs held are praying together, *macapatan*, and *tahlilan* until late at night (Figure 11).



Figure 11 Implementation of Prayer Together (*slametan*), *Macapatan*, and *Tahlilan*

On the following day, at 06.30 a.m., *Labuhan Merapi* is held. Before climbing the peak of Merapi,

Mas Asih informs that no one but the courtier on duty is allowed to climb because the status of Mount Merapi is alert at that time. Only about 20 courtiers and ten volunteers deliver *ubarampe labuhan* to the place called Sri Manganti.



Figure 12 Preparation of *Labuhan* in Mount Merapi

Public participation seems to be restricted tightly. Everyone who wanted to go up to Kinahrejo village, other than the native people living around the Mount, is told to show a permit or assignment letter from the affiliated institution. In addition, because of the pandemic, the condition of Mount Merapi is at alert status at that time, and the area passed through is dangerous. Therefore, people are prohibited from climbing the Mount to the *labuhan* venue in *bangsal Sri Manganti*. The objects disposed of in the process of *Labuhan* in Merapi are shown in Table 2.

Table 2 *Ubarampe* or Properties of *Labuhan* in Mount Merapi

No	<i>Ubarampe labuhan</i> in Mount Merapi
1.	<i>Nyamping cangkring 1 lembar</i>
2.	<i>Nyamping kawung kemplang 1 lembar</i>
3.	<i>Semekan Gadung Mlati 1 lembar</i>
4.	<i>Semekan Bangun Tulak 1 lembar</i>
5.	<i>Semekan Gadung</i>
6.	<i>Kampuh poleng 1 lembar</i>
7.	<i>Destar Daramuluk 1 lembar</i>
8.	<i>Paningset udaraga 1 lembar</i>
9.	<i>Seswangen</i>
10.	<i>Sela, Ratus, Lisah konyoh</i>
11.	<i>Yatra tindih</i>

The port is held at Mount Merapi because the place is said to be the place where Ki Juru Martani, Panembahan Senopati’s uncle, is imprisoned. In that place, Ki Juru Martani receives a magical clue that Panembahan Senopati wants to become king and establish Mataram would come true.

The last location of *labuhan* is Mount Lawu. The Yogyakarta Kraton held a *labuhan* ceremony on Mount Lawu because Prabu Brawijaya, King of Majapahit, is the ancestor of the kings of Java, including the king of the Yogyakarta Palace. The implementation of the

labuhan at Mount Lawu begins with the departure of *Ubarampe* from the Yogyakarta Palace, which is handed over to the Karanganyar regional government.

Ubarampe delivered from Yogyakarta Palace is handed over to Karanganyar local regency. *Ubarampe labuhan* is given to the custodian of Mount Lawu, existing in Tawangmangu. *Ubarampe* disposed of in Mount Lawu is put and stored there for a year. The *ubarampe* disposed in the previous year would usually be taken outside first and given to those having ordered. The objects of *labuhan* in Mount Lawu are shown in Table 3.

Table 3 *Ubarampe* or Properties of *Labuhan* in Mount Lawu

No.	<i>Pendherek yang dilabuh di Kasepuhan</i>	<i>Pendherek yang dilabuh di Kaneman</i>
1.	<i>Kampuh poleng</i> 1 lembar	<i>Nyamping cangkring</i> 1 lembar
2.	<i>Destar bangutalak</i> 1 lembar	<i>Nyamping gadung</i> 1 lembar
3.	<i>Peningset Jinggo</i> 1 lembar	<i>Nyamping teluhwatu</i> 1 lembar
4.		<i>Semekan beringin</i> 1 lembar
5.		<i>Semekan songer</i> 1 lembar
6.		<i>Sela, Ratus, Lisah konyoh</i>
7.		<i>Yatra tindih</i>

Due to the pandemic and extreme weather in Mount Lawu, *labuhan* is held in Cemara Kandang (Figure 13). This is in accordance with the statement of the *juru kunci* of the *Lawu Utusan* Kraton Yogyakarta interviewees.

“*Menawi wontenipun pandhemi sampun kalih tumapak ing tata cara kapeksa dipuntindakaken wonten Cemara Kandhang.*” (Informant 2, 30 September 2021)

Translation:

“During the pandemic, this is the second time the ceremony to be held at Cemara Kandang.” (Informant 2, September 30, 2021)

In ordinary conditions, the custodian of Lawu, constituting the messenger of Yogyakarta palace, has his own way, the Mongkangan path. Thus, during the COVID-19 pandemic, *labuhan* is held in *petilasan* (remains) *Cemara Kandang* with only a few people attending. The local community believes that the *labuhan* ceremony is a traditional means to foster the safety, peace, and welfare of the community and the state as an embodiment of *Hamemayu hayuning*

bawana's philosophy.

Hamemayu hayuning bawana means efforts to improve people's welfare and encourage the creation of individual attitudes and behavior that emphasizes harmony between humans, humans and nature, and humans with God. Humans must have good ethics to protect nature. If humans do not have ethics for nature, then natural disasters often come their way, such as floods, landslides, and so on (Setiawan, 2020).

Kanjeng Ratu Kidul as a symbol of *Hamemayu hayuning bawana*, which means something beautiful that God created, and the Sultan as king, is tasked with beautifying it. Kanjeng Ratu Kidul is described as a woman with great strength who is beautiful, can give offspring, and never gets old. *Labuhan* is also a symbol that the Sultan throws away bad things, which is symbolized by the landing of objects that the Sultan has used, for example, *kenaka* (nails), *rikma* (hair), and *layon sekar*. It replaces them with better things, symbolized by *nyamping*, *semekan*, *ageman*, and others.

So the purpose of the object being anchored is symbolized as a way to beautify, namely *kawung*, which is a high spiritual symbol and respects religious values. Second, *limar* is the embodiment of Moringa leaves that can be used as medicine. Then *limar* is a symbol of health. Finally, *cangkring* symbolizes security. This is based on the idea that the cauldron from the bottom to the top is thorny, so it cannot be disturbed and must be safe.

A variety of *sesajis* is provided in the *labuhan* ceremony, consisting of *Sanggan*, two bunches of *raja* banana, *kinang*, *abon-abon* containing rose, jasmine, *kanthil*, and yellow sandalwood powder, *jajan pasar*, and the similar, and *pala gumantung*, *kependhem*, and *pala kesimpar*. The meanings of some objects or *sesajis* have been explained in *Sugengan* procession.

Ubarampe labuhan to be disposed of in certain places called *petilasan* are, among others, stuff belonging to the Sultan reigning and flowers having been used in some ceremonies in Yogyakarta palace. Some properties and offerings in the *Sugengan* ceremony are also provided in the *labuhan* ceremony. Some flowers contained in *abon-abon* are, one of the flowers disposed of is *mawar* (rose), symbolizing the antidote for any negative lusts, deriving from the words *awar-awar*, meaning to be warded off. Therefore, an individual who wants to achieve his/her objective or ideal should be able to resist unexpected temptation.

The next flower is *Melati* (Jasmine). *Melati* is derived from the words *melat-melat ning ati*. It means advice for human beings to keep remembering and alert. *Melati* is also associated with its fragrance, so human beings should maintain their reputation and purity. The last flower is *Kanthil*. *Kanthil* (Magnolia) is derived from the words *tansah kumanthil*, meaning an expectation for human beings to have the feeling of being bonded to their God and predecessors. The meaning of *kanthil* is also associated with the word *katut* (following), so people are expected to gain the success they want (Pradanta, Sudardi, & Subiyantoro,

2015).

Overall, during the COVID-19 pandemic, community participation has changed, of course. On an ordinary day, in this case, before the pandemic, the *labuhan* ceremony is the favorite one of the public. Even people from outside Yogyakarta come to the city to watch this ceremony. Therefore, *labuhan* is considered the culmination of the *Tingalan Jumenengan Dalem* event in Yogyakarta palace and as the people feast all at once.

People view the *labuhan* procession as the ceremony for *ngalap berkah* or getting the blessing. Many people come to this place based on the high belief that procession and *ubarampe* or properties floated can bring blessing to their life. However, public participation is different during this pandemic (Jalil, 2015). The people's belief is so strong that it affects the people surrounding the *labuhan* places in religious aspects related to asking God for the blessing of life so that the economy will be launched, given safety to avoid danger from humans and nature, and given welfare in living life.

In relation to health protocol implementation during *labuhan*, the organizing committee attempted to implement wearing a mask, washing hands with soap and flowing water, social distancing, avoiding crowds, and restricting mobilization and interaction as well as possible. The actual condition shows that the guests and everyone attending the event should wear masks. The application of hand washing protocols in running water is replaced by the provision of hand sanitizer in some spots where the *labuhan* procession is held to be used by committee members, invited guests, and people.

Furthermore, regarding the behaviors of social distancing and restricting interaction have not been performed maximally during *labuhan parangkusumo*. Many people in the throng witnessed the *labuhan* procession directly, particularly during the procession of *melabuh* or *melarung* (disposing) *ubarampe* on the beach. Health protocol of social distancing is difficult to implement for the public because they are not under control during *labuhan* in Parangkusuma beach.

People's low awareness and high enthusiasm for witnessing the procession and taking the objects disposed of are the main factors making the people uncontrolled in terms of social distancing. Meanwhile, in *labuhan* Merapi and *labuhan* Lawu, the people attending are limited, so the health protocol of social distancing could be implemented.

CONCLUSIONS

In this COVID-19 pandemic, the ceremony of Sultan Hamengku Buwono X's coronation commemoration remains to be held because the ceremony is a tradition that is carried out once a year and that cannot be abandoned by the court. In addition, this ceremony is intended to trace back to the establishment of the Yogyakarta court. The procession

is held by implementing 5Ms and health protocols to mitigate the impact and comply with the government's recommendation. The ceremony is started with *Ngebluk* (preparing dough for *apem* cake), *Ngapem* (making *apem* cake), *Sugengan* (*slametan*), and the last, *Labuhan* rites in Parangkusumo Beach, Mount Merapi, and Mount Lawu.

In undertaking life, Javanese people express their feeling and behavior, such as using food, clothing, and other objects and then connecting them as embodiments for forgiveness, prayer, hope, and efforts to get closer to God. The habits they usually do are often put onto some ceremonies or rites. The symbolic meaning of the Sultan Hamengku Buwono X coronation ceremony can be found in the *ubarampe* or properties and *sesaji* provided in the ceremony, like *tumpeng*, *jajan pasar*, *ketan*, *kolak*, etc. Essentially, the symbolic meanings in the procession and *ubarampe* offerings in the ceremony ask God for the safety and welfare of the Sultan and his family in particular and the Yogyakarta people in general.

The results of the research indicate that the commemoration of the coronation of Sultan Hamengku Buwono X is not only a tradition carried out, but there is a meaning of prayer and supplication to God. So, the symbolic meaning of the commemoration of the coronation of Sultan Hamengku Buwono X needs to be maintained, preserved, and re-taught so that the values contained in the meaning of the ceremonial procession can be understood and actualized in the life of the Javanese people.

The research contributes to the field of culture. The analysis provides an overview of the values of symbolic meaning in the coronation commemoration traditional ceremony. The limitations of the research are expected to be an evaluation for further research related to symbolic meaning values in Javanese traditional ceremonies in Kraton Yogyakarta, especially those related to the coronation commemoration of Sultan Hamengku Buwono X.

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