

V. CONCLUSION

Acculturation of Islam and Javanese culture contained in the *mubeng beteng* ritual is reflected in some respects; firstly, *mubeng beteng* is as a symbol of *tawaf* at the Kaaba. The element of circling the fortress seven times is one form of acculturation. Secondly, both *tawaf* and *mubeng beteng* ritual are equally filled with remembrance and contemplation. Thirdly, in the *mubeng beteng* ritual, the guiding and ritual leader of the parade is *Kyai Tunggul Wulung*, which is a flag to be said as the *kiswah* of Qiblah in Mecca. In this case, *Kyai Tunggul Wulung* is described as a way of life of Moslems, the Qur'an. Thus, to a Moslem, the Qur'an should be the driving directions, compass in life, and distinguishing between right and wrong

REFERENCES

- [1] Sri Sultan Hamengku Buwono I, for example, produced many works of art and architecture., See. Brotodiningrat, *Arti Kraton Yogyakarta* (Yogyakarta: Musium Kraton Yogya, 1978), 3; T. Behrent, *Kraton and Cosmos in Traditional Java* (Paris: Archipel, 1989), pp. 37.
- [2] Kamajaya, *Ajaran Jawa tentang Kepemimpinan Masyarakat dan Negara Yogyakarta* (Yogyakarta: Yayasan Ilmu Pengetahuan, 1985), 45; Dennys Lombar, *Nusa Jawa: silang Budaya (III)* (Jakarta: Gramedia Pustaka, 1986), pp.7; T. Behrent, *Kraton*, pp. 15.
- [3] Soedjipto Abimanyu, *Kitab Terlengkap Sejarah Mataram: Seluk Beluk Berdirinya Kesultanan Yogyakarta dan Kesunanan Surakarta* (Yogyakarta: Saufa, 2015)
- [4] *Tumplak Wajik* ceremony is a ceremony of making *Wajik* (typical food made of glutinous rice with coconut sugar) to initiate the making of parade used in *Garebeg* ceremony. *Ibid*.
- [5] *Gerebeg* is held three times in a year of Javanese calendar which are in twelfth of the *Mulud* month (3rd month), in the first of the *Sawal* month (10th month) and in the tenth of the *Besar* month (12th month). In these days, the Sultan is pleased to give alms to the people as the embodiment of thank to God for the prosperity of the kingdom. These Alms are called *Hajad Dalem*, such *pareden/gunungan* (resembling the form of a mountain) consisting of *Pareden Kakung, Pareden estri, Pareden Pawohan, Pareden Gepak, Pareden Dharat, and Pareden Kutu Bromo* only made once in eight years in *Garebeg Mulud* in Dal year. See. B. Sularto, *Grebeg di Kasultanan Yogyakarta* (Yogyakarta: Kanisius, 1993), pp. 7.
- [6] *Sekaten* is a royal ceremony held for seven days. This ceremony is actually a celebration of the birthday of Prophet Muhammad. According to folklore, *Sekaten* comes from Islamic term *credo*, ie, *Syahadatain*. *Sekaten* begins with the release of two sets of *Gamelan sekati, KK Guntur Madu* and *KK Nagawilaga*, from the palace to be placed in the North and South *Pagongan* in front of *Mesjid Gedhe*. See. A. Sadewa, *Fungsi Serat Piwulang dalam Politik Kerajaan*, (Yogyakarta: Depdikbud, 1989), pp. 16.
- [7] In the first month of the Javanese calendar, Suro, the Yogyakarta Palace has a typical traditional ceremony, i.e., a ceremony of *Siraman/Jamasan Pusaka* and *Labuhan*. *Siraman/Jamasan Pusaka* is a ceremony performed in order to clean and care for the *Pusaka Kerajaan* (Royal Heirlooms). See. T. Behrent, *Kraton*, pp. 50.
- [8] *Labuhan* is an alms giving ceremony conducted at least in two places, *Parang Kusumo* and the slopes of Mount *Merapi*. In those places, the objects owned by the Sultan such as *Nyamping (batik cloth), Rasukan* (clothing) and so on are drowned. The objects are then contested by surrounding community or visitors. See. B. Sularto, *Grebeg di Kasultanan* ; T. Behrent, *Kraton*, pp. 50.
- [9] Currently, the *mubeng beteng* ritual participants actually come from various societies, including those from several regions in Indonesia, and the students studying in the city of Yogyakarta. Thus in general, spiritual traditions of *beteng mubeng* can be accepted by all people, including students and young people. See. Slamet Sutrisno, "1 Sura, Etos Bangsa dan Zaman Waras", dalam *Kedaulatan Rakyat*. 19 January 2007.
- [10] Endah Susilantini, "Mubeng Beteng Aktivitas Masyarakat Yogyakarta", in *Majalah Jantra*. Vol. 3 Juli 2007.
- [11] N N. "Ngibarake Pusaka Dwaja Kanjeng Kiai Tunggul Wulung", in *Majalah Mekar Sari*. Year III No. XIX. Juni 1967, Yogyakarta.
- [12] B. Sularto, *Grebeg di Kasultanan*,
- [13] Winarno Surakhmad, *Pengantar Penelitian Ilmiah, Dasar Metode Teknis*, edisi 7 (Bandung : Tarsito, 1991), pp. 32.
- [14] Currently, the *mubeng beteng* ritual participants actually come from various societies, including those from several regions in Indonesia, and the students studying in the city of Yogyakarta. Thus in general, spiritual traditions of *beteng mubeng* can be accepted by all people, including students and young people. See. Slamet Sutrisno, "1 Sura, Etos Bangsa dan Zaman Waras", dalam *Kedaulatan Rakyat*. 19 January 2007.
- [15] The physical form of Kanjeng Kiai Tunggul Wulung flag is rectangular, with a purlish black background and striped yellow edge; in the midst of the flag has a hawk image with a *rajab* (meaningful letters) in Arabic letters. T. Behrent, *Kraton*, pp. 50.
- [16] Similarly, the incident repeated in 1932, 1946, and 1951 with the same ceremony that Kanjeng Kiai Tunggul Wulung was paraded to prevent the spread of bubonic plague, because the disease had killed so many people. Therefore, the people of Yogyakarta appealed to the Palace demanding that the flag was paraded again, because at that time the health infrastructure was not adequate, therefore the demand became one of the alternatives of the people, in order to cope with the disease.
- [17] Indah Susilantini, "Mubeng Beteng Aktifitas Spiritual masyarakat Yogyakarta", *Jantra*, Vol II. No. 3, June 2007, 171.
- [18] N N. "Ngibarake Pusaka Dwaja Kanjeng Kiai Tunggul Wulung", in *Majalah Mekar Sari*. Year III No. XIX. June 1967, Yogyakarta, pp. 12.
- [19] Indah Susilantini, "Mubeng Beteng, pp. 171.
- [20] *Ibid*.
- [21] *Ibid*.
- [22] Interview with Mr. Mamah, a participant of Mubeng Beteng, 23 August, 2016.
- [23] Fariduddin Abu Hamid Muhammad ibn Ibrahim is better known by the name of Attar, meaning The spreader of fragrance. Although his life is known only a little with certainty, it is safe to say that he was born around the year 506 AH / 1119 AD near Nishapur Northwest Persia and died around the year 607 AH / 1220 AD in Syaikhuhah in a very advanced age. Al-Attar had a title among Sufis with *Saitu al-Salikin* (Whip of Sufis), because he was able to lead them to be in holy guidance and inspire their love in pouring their love into works of beautifully divine poetry and prose. One of Attar's skills having long been known by the population of Nishapur was storytelling. He often served patients and customers by telling stories that captivated their attention. Where there were no customers who came, he wrote a story. Among the works of the famous `Attar are *Thadkira al-Awlya* (anecdote of The Guardian), *Ilahi-namah* (The Godhead), *Musibat-namah* (Book of Adversity) and *Mantiq al-Tayr* (bird parliament). All of his works were written in lovely, rich prose-poem with wisdom and in very interesting parable stories. See. Abdul Hadi W.M., "Cinta Ilahi dalam Tasawuf Menurut Faridudin Attar Melalui Manthiq at-Thair", *diktat* kuliah Sejarah Seni dan Sastra Islam, ICAS-Paramadina Jakarta; Faridu'd-Din Attar, *Musyawah Burung*, translated by Hartojo Andangdjaja (Jakarta: Dunia Pustaka Jaya, 1983)
- [24] Muhammad Roy, *Tasawuf Madzhab Cinta*, (Yogyakarta: PP UII, 2007), pp. 45.
- [25] Interview with Sutono, a participant of *mubeng Beteng* ritual, 25 August 2016
- [26] Interview with Ahmad, a participant of *mubeng Beteng* ritual, 26 August 2016
- [27] Interview with Rahman, a participant of *mubeng Beteng* ritual, 25 August 2016