

Showcasing Parade in Indonesia: Representing Culture from Local Government's Social Media

Présentation de la Parade en Indonésie : Représentation de la Culture à travers les Réseaux Sociaux du Gouvernement Local

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Abstract

This research investigates how local governments in Indonesia promote cultural programs and representing traditions on social media. Specifically, it examines the Heritage Carnival procession (Kirab Pusaka), a key event in the series of celebrations for the 449th Anniversary of Banyumas, featured prominently on the local government's official social media account managed by Dinporabudpar. Employing a qualitative approach to analyze social media as a communicative text, this article highlights how Kirab Pusaka, as an annual celebration organized by the local government, plays a vital role in fostering sustainable knowledge about Banyumas' cultural heritage. Kirab serves as a cultural performance, transcending everyday activities and preserving historical memories that connect contemporary society to its past. On social media, the origins, history, and significance of Kirab Pusaka are not only showcased but also contextualized within a global framework through the use of hashtags and translingual languages.

Keywords: Banyumas Anniversary - Heritage Carnival - Kirab Pusaka - Purwokerto - Social Media Representation

Résumé : Cette recherche examine comment les gouvernements locaux en Indonésie promeuvent des programmes culturels et représentent des traditions sur les réseaux sociaux. Elle se concentre spécifiquement sur le défilé du *Kirab Pusaka*, événement phare des célébrations marquant le 449^e anniversaire de Banyumas, mis en avant sur le compte officiel des réseaux sociaux géré par Dinporabudpar. En adoptant une approche qualitative pour analyser les réseaux sociaux en tant que texte communicatif, cet article souligne le rôle essentiel du Kirab Pusaka, en tant que célébration

annuelle organisée par le gouvernement local, dans la transmission durable des connaissances sur le patrimoine culturel de Banyumas. Le Kirab se présente comme une performance culturelle, transcendant les activités quotidiennes et préservant des souvenirs historiques qui relient la société contemporaine à son passé. Sur les réseaux sociaux, les origines, l'histoire et la signification du *Kirab Pusaka* sont non seulement mises en avant, mais aussi contextualisées dans un cadre global grâce à l'utilisation de hashtags et de langues translinguistiques.

Mots- clés : Anniversaire de Banyumas - Carnaval du Patrimoine - Kirab Pusaka - Purwokerto - Représentation sur les Réseaux Sociaux

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Introduction

Today, the promotion of tourism materials is significantly influenced by the digitization of information, with the internet playing a pivotal role and supplanting traditional media such as brochures, posters, postcards, and banners. Social media platforms, particularly Facebook and Instagram, have emerged as primary vehicles for tourism promotion, exemplified by the utilization of these platforms by the Banyumas Regency in Indonesia to publicize its anniversary celebrations and cultural activities.

The Kirab Pusaka, a tradition highlighted on social media as part of the Banyumas anniversary celebrations, presents an interesting subject for examination based on three key factors. Firstly, its posting on the official social media account of the Banyumas Regency Government, through Dinporabupar, is intertwined with the obligatory disclosure of public information by public bodies in accordance with Law No.14 of 2008 concerning Public Information Disclosure. Secondly, the interpretation of the parade serves as a means to discern the amalgamation of iconographic elements and the urban heterogeneity during the parade. Finally, the act of posting or representing the Kirab Pusaka on Facebook or Instagram involves a discerning exercise to select the most fitting image to represent Banyumas culture, amounting to a political action carried out by the official social media account of the local government.

This article focuses on the representation of the Kirab Pusaka procession on the official social media account of the local government, exploring the local government's strategy for promoting cultural programs on social media and the implications of representing a tradition on these platforms. Furthermore, it seeks to probe the role of social media in shaping Banyumas' cultural identity.

Parades have been widely studied in academia, including how parades construct local identities, such as the parade in Köln, Germany (DeWaal, 2013), Norwegian immigrant parades

(Schultz, 1994), Irish immigrant parades (Marston, 2002), or Iranian immigrant parades (Malek, 2011) in the United States. From an Indonesian perspective, there are several articles discussing how the tradition of *kirab* (processions or parades) can create togetherness and construct identities in public spaces, such as the Gotong Toa Pe Kong parade in Slawi (Alkatiri & Koesoemadinata, 2012) and the ogoh-ogoh parade in Bali and Lombok (Budiwanti, 2018). However, there are very few writings specifically discussing parades or *kirab* in Banyumas. The majority of local research in Banyumas only focuses on the potential or promotion of regional tourism, such as Maudyakasih & Nuraeni's (2018) and Anindyarani, Widjanarko, & Widodo's (2021). Generally, they describe the management of tourism promotion material in a normative manner. These studies emphasize that social media indeed plays a strategic role in promotional activities, but they have not yet thoroughly measured and evaluated the effectiveness and accuracy of these activities. A different claim is made by Ahdiati (2020), stating that tourism promotion in Banyumas is still not going well. Still, this claim is based only on rough observations and lacks convincing quantitative data. One in-depth research that can be used as a benchmark in this study is Quinn's research, "The role of Javanese burial ground in local government" (2002), which tells the story of the initiation process of the Banyumas Anniversary tradition by Bupati Djoko Sudantoko and describes the atmosphere of the *kirab* in 1994. This research is instrumental in understanding how revived elements and symbols from local history can be used to legitimize and strengthen the position of the regent (*bupati*) and provide momentum for his government programs.

To examine how parades are represented in the media, one can refer to a chapter titled "The Construction of Public Identities: Media Representations of Protest" in *Media Practices and Protest Politics* (Mattoni, 2016, 125-154). Focusing on the Euro Mayday Parade, Mattoni analyzes how three categories of media organizations – right-wing, left-wing, and alternative – shape the identity of demonstrators and activists who mobilize for the parade. Then, Becker's study (1995) can help understand the development of identity symbols in cultural performances that are reflected, interpreted, and given new contexts by mass media. Finally, Waitt & Stapel's study (2011) discusses how television reconfigures space in the Pride Parade, specifically the Mardi Gras Parade in Sydney. Although research on parades and their representations is not limited to what has been mentioned here, they are valuable in providing the foundations for analyzing the topic in this article.

In Indonesia, a country known for its diverse cultures, rich history, and over 17,000 islands, such cultural festivities are essential in reinforcing local identity and heritage. The Banyumas area, located in Central Java, is renowned for its unique customs and traditions, which are celebrated in events like the *Kirab Pusaka*. The integration of modern technology and social media into these traditional celebrations not only helps preserve culture but also allows local communities to share their rich heritage with a global audience.

Method

This article is the result of observations on the 449th anniversary of Banyumas and its promotion on the official social media of Banyumas Regency. The method used in this article is descriptive-qualitative. Data was collected through field observation by watching the *Kirab*

Pusaka during the 449th anniversary of Banyumas. Then, data was taken from the social media of the Department of Youth, Sports, Culture, and Tourism of Banyumas. Interviews were also conducted with the officials responsible for managing social media and organizing information and promotional content. Observations focused on the elements and components present during the Kirab Pusaka, as well as the language or copywriting used when promoting the event on social media. These two aspects were then compared to see how the Kirab Pusaka held on the city streets was represented on social media.

Brief History of Determining Banyumas Anniversary

Just like in any other region in the world, power in Indonesia is based on an interest in the "supernatural" power of deceased figures as a means of forming solidarity and symbolizing national unity and identity (Schreiner, 2002), as well as a way of strengthening and legitimizing the position of local officials (Quinn, 2002, pp. 181-182). According to Schreiner (pp. 183-184), there are generally three dimensions to remembering history in Indonesia. First, there are burial sites or tombs that are specifically designed for specific purposes. Second, some rituals are regularly performed at these sites, culminating in the celebration of Heroes' Day (November 10) and the Anniversary of the Sanctity of Pancasila (October 1). Third, there are symbols in the worship of heroes. These dimensions are clearly evident in the celebration of the anniversary of Banyumas, which centers its main procession on a pilgrimage to the tomb of Adipati Warga Utama II, also known as Jaka Kaiman, the first regent of Banyumas.

The determination of the anniversary of Banyumas began when the 28th regent, Colonel Djoko Sudantoko, formed a special committee (*pansus*) in August 1988 to determine the official date of the establishment of Banyumas Regency (see Quinn, 2002). The committee consisted of Karsidi (chairman), M. Soekarto Kartoatodjo, Soesanto, Sujono Wiwoho, and Sudarmadji. In a dissemination in the form of an open seminar on November 14, 1989, in Purwokerto, attended by about 250 people, the committee stated that Jaka Kaiman was appointed as regent in the area now known as Banyumas (at that time named Wirasaba under the rule of Sultan Adiwijaya of Pajang) on 12 Rabiulawal in the year 990 Hijriah or on April 6, 1582. The determination of this date was based on the estimated time of the death of Sultan Adiwijaya, which was believed to have occurred around 1583. The common tradition in Java at that time was for the regents to visit the palace during the month of Rabiulawal, and the coronation ceremony of the new sultan was held during the celebration of the gerebeg in the month of the Prophet Muhammad SAW's birth. The committee assumed that, according to the common tradition at the time, Jaka Kaiman was appointed at the peak of the gerebeg celebration. This allowed the committee to count back to the previous gerebeg when Joko Kaiman was inaugurated, based on the year of Sultan Adiwijaya's death. However, the committee's calculation was followed by a note indicating that the evidence obtained was not strong enough, and the date of Banyumas' birthday could be corrected if new, more substantial evidence emerged. Nevertheless, April 6 was then established as Banyumas Regency's anniversary through Regional Regulation No. 2 of 1990 on the Anniversary of Banyumas Regency.

Then, the Banyumas Regency Government established a change in the Banyumas Anniversary to February 22 through the Banyumas Regency Regulation No.10 of 2015 regarding the

Anniversary of Banyumas Regency (*Mulai 2016, Hari Jadi Banyumas Tanggal 22 Februari*, banyumaskab.go.id, 2016). In the general explanation of the regulation, it is stated that the basis for changing the Banyumas anniversary date is another sacred text called the Kalibening Manuscript, which should not be opened and read at any time, thus it was not used as a reference when the Pansus (Special Committee) was established in 1988. Based on that manuscript, the determination of the Banyumas Anniversary is based on the event of delivering tribute to Sultan Pajang on the 27th day of the Pasa month, Wednesday afternoon. Based on other texts, namely the Krandji-Kedhungwuluh Manuscript and traditional notes at the Adipati Mrapat Tomb in Dawuhan, which state that 1571 is the beginning of Adipati Mrapat's (Jaka Kaiman) reign, it can be determined that the Banyumas Anniversary is on 27 Pasa 1571 AD or coincides with February 22, 1571. The change in the date was then formalized through Regency Regulation No.10 of 2015 regarding the Anniversary of Banyumas Regency, which also revised Regency Regulation No.2 of 1990. The general explanation in the regulation explicitly states that the determination of April 6 as the Banyumas anniversary "apparently is not based on adequate historical sources, and was not obtained through historical research that complies with proper historical research methods or principles. However, ironically, when this article was written, it was difficult to find critical reviews of the manuscript. A search for the Kalibening Manuscript on search engines did not yield many scholars who reviewed the manuscript, except for one source, Sugeng Priyadi from Muhammadiyah University in Purwokerto. Since there is only one academic source of knowledge on the manuscript, it is difficult to verify and determine the extent to which the differences in scientific methods used in the two versions of determining the Banyumas anniversary.

The celebration of Banyumas Anniversary, which was first held in 1990, generally consists of four main parts: a pilgrimage to the tomb of Jaka Kaiman, the first regent of Banyumas, a procession of heirlooms on the streets of Purwokerto, a commemorative ceremony, and a cultural night (see Quinn, 2002, p.177). However, in 2021, amidst the COVID-19 pandemic, the anniversary celebration was limited to pilgrimage and the commemorative ceremony only (*Hari Jadi Banyumas, Bupati Ziarah Ke Makam Joko Kaiman*, banyumaskab.go.id, 2021). The event was not announced on official social media accounts to avoid mass gatherings in the midst of the pandemic. Thus, the pandemic affirms Schreiner's observation regarding how Indonesians remember history, as mentioned earlier in this article, that the core of the anniversary celebration remains the ritual at the tomb on special days. Moreover, the pilgrimage activities are not limited to Jaka Kaiman's tomb alone but also include the tombs of past regents such as Martadireja I (13th regent), Martadireja III (17th regent), Poedjadi Djaringbandayuda (26th regent), and Rudjito (27th regent) (*Ini Dia Daftar Kegiatan Hari Jadi Ke 450 Kabupaten Banyumas*, LensaBanyumas, 2021).



Image 1 : Commemoration of Banyumas Anniversary 2021. Source: Instagram account @dinporabudpar_banyumas, posted on February 22, 2021.

Commemorating Banyumas Anniversary: Kirab on the Street

The core celebration of Banyumas Anniversary starts with a pilgrimage to the tomb of Jaka Kaiman in Dawuhan, a day before the Banyumas Anniversary, by the regent and the officials of the district government, the Regional People's Representative Council (DPRD), the Regional Leadership Communication Forum (Forkominda), and other relevant institutions. The pilgrims are men, and no women are allowed inside the building where the tomb of Jaka Kaiman is located. They wear traditional Banyumas clothing. Inside the tomb building, the pilgrims perform the *nyekar* procession, sprinkle flowers on the tomb, and then continue with a *selamatan* or a feast. Then, on the same day, there is an event called *rengos* or *boyongan* that commemorates the relocation of Saka Guru Si Panji, which symbolizes the transfer of the administrative center from Banyumas to Purwokerto on January 7, 1937. In the procession, the pillar or saka guru used is not the real saka guru from Pendopo Si Panji, which is now located in Purwokerto, but its replica. The next day, a ceremony is held at the district hall, attended by government officials, civil servants, police and military personnel, and guests. The basis or reason for having the Banyumas Anniversary is stated in the Book of Anniversary Celebration Guidelines (in Quinn, 2002, p.180), namely, to participate in government development programs and to strengthen pride in local culture.

On Sunday afternoon, February 16th, 2020, a parade or procession of local heritage items was held on the main streets of Purwokerto city. The parade began at the deputy regent's official residence and headed towards Pendopo Si Panji, located in the regent's office, featuring the district's heritage items such as the Kiai Genjring spear (*tombak*), the Kiai Nala Praja and Kiai Gajah Endra daggers (*keris*), and the Stambul manuscript (*kitab*). The parade was opened with a ceremony, speeches, and traditional Banyumas dance performances. The district's heritage items carried in front of the procession were treated with great reverence. The procession was led by high-ranking military officers, followed by the regency emblem, flags, four heritage items, pictures and photographs of the regents of Banyumas from past to present, and horse-drawn carriages carrying representatives of tourism ambassadors (*kakang* and *mbekayu*). The procession also included groups presenting various art performances that were considered to represent the unique arts and culture of Banyumas, each dressed in their own traditional attire.



Image 2 (left) is the schedule of events for the Banyumas Anniversary in 2020. Image 3 (right) shows the procession of handing over the heirlooms included in the Kirab Pusaka – source: Facebook account of Dinporabudpar Kabupaten Banyumas, dinporabudparkabbanyumas, February 2020.

Roads play an essential role in interpreting parades because parades are not a single entity. The meaning and life of a parade in a city depend on the route it takes (Bonnemaison, 1990). The path taken in the Kirab Pusaka is the central business district (CBD) in the city of Purwokerto, namely Jenderal Soedirman Street. In this area, there are government offices and public agencies, including the regent's office and the regional secretary's office, as well as the DPRD building. Additionally, there are many commercial activities and buildings, such as shopping centers, malls, banks, and restaurants. In addition, there is also a public space in the form of the city square (*alun-alun*) and the Baitussalam Great Mosque (*Masjid Agung Baitussalam*). Moreover, not far from there, on Dr. Ir. Soekarno Street, the Purwokerto Great Mosque and Islamic Center and a new DPRD building will be built, which is expected to become a new city landscape in Purwokerto (*Ganjar Resmikan Pembangunan Masjid Agung Purwokerto*, jatengprov.go.id, 2021). Then, there is the Purwokerto City Square, which is always a crowded public space. Jenderal Soedirman Street is the central place for the circulation of money, people, ideas, and desires in Purwokerto. The primary focus of physical/spatial urban development in Purwokerto tends to spread along Jenderal Soedirman (Laily & Rudiarto, 2019).

By choosing the Purwokerto CBD, specifically Jenderal Soedirman Street, as the route for the Kirab Pusaka, it becomes evident that attending the Kirab Pusaka HUT Banyumas is integral to the city's image as a central hub of modern consumerism (Jansson, 2003). By involving the cultural industry, the city becomes the epicenter of the dissemination and flow of identity symbols. Then, when it is made a tourist destination, the town turns into a direct consumption object. The dominant image of the city, including historical narratives, characters, buildings, and businesses, is consumed in a way influenced by commercial actors through mediated signs, such as the Kirab Pusaka. Watching the Kirab Pusaka procession in the city center not only

involves seeing cultural performances and symbols but also observing the physical development and construction of the city of Purwokerto.

In the implementation of the Kirab Pusaka parade, borders become an essential aspect. By looking at the borders, the parade becomes interesting to study. The tourism experience gained from the parade arises from the disruption of boundaries that are never stable between parade participants and tourists, involving bodies (normal or abnormal; ordinary or extraordinary; queer or heteronormative) and places (the streets where the parade takes place). Therefore, the parade can be understood through related elements and tensions between them, which collectively form an event (Ashkenazi, 1987). The parade displays the body in front of many gazes, subjectifying differences and dichotomies between "me" and "him/her/they", a concept rooted in the Lacanian perspective (see Lacan, 2001, 223-249) and then developed into tourist gaze (see Urry & Larsen, 2011). This is what creates the experience of watching the parade. In the 19th century, parades that exhibited "savages" such as native tribes of Africa, America, or Asia perpetuated the idea of Western superiority (colonial or imperial) by forming, reinforcing, and popularizing racial hierarchies (Qureshi, 2011, 274-275). The exhibition of savages became a space for individuals to gaze and observe others, creating dichotomies based on white and black colors, which were associated with the classification of human types and races in the past. Then, gay pride parades like those generally discussed by Johnston (Johnston, 2005, 54) or specifically the Mardi Gras Sydney Parade discussed by Waitt & Stapel (2011), construct "bad", "dirty", and "odd" bodies like BDSM fashion and performance, trans men and women, or HIV-AIDS patients in front of the eyes of tourists.

Therefore, the Kirab Pusaka parade can be seen as a structured spatial event. The boundary between the participants and the parade spectators is realized both physically by the street and sidewalk, red plastic road barriers, or parade and police officers, and abstractly by the awareness of the Kirab participants and spectators themselves. With this spatial separation, spectators can identify "me" as a spectator and "them" as parade participants. "They" are seen as "foreign" bodies, with clothing, symbols, and movements that do not appear in everyday life. "They" are marked as something different from "me". Their bodies become a unique tourist attraction. This happens because of the binary opposition between "the usual," or "everyday," and "the extraordinary," or "unique." Therefore, what is unique will be affirmed as part of Banyumas culture. However, the Banyumas cultural entity is never stable because it is in the background of a modern city, so the images that emerge are anachronistic: symbols from the past, such as heirlooms, photos of past regents, horse-drawn carriages, clothing from the Mataram era, blend with sidewalks, roads, malls, shopping centers, modern transportation, and CBD areas.

Commemorating Banyumas' Anniversary on Social Media

Managing social media is not always easy. In managing social media to promote cultural programs and events, the Cultural and Tourism Office of Banyumas Regency still faces several challenges. The management of social media by the office is still in the early stages of understanding and experimenting with it. This is evident from the fact that the official Facebook and Instagram accounts of the office were only created in 2016, and the number of

personnel to manage social media is limited. Moreover, the office's duty area covers the vast Banyumas Regency, which has an area of 1,327.60 km² and consists of 27 districts. It is challenging to cover or post cultural events throughout Banyumas with a limited administrative staff. As a result, most of the activities or locations posted on social media are centered in government areas such as Purwokerto City or Baturraden District, which are the main tourism areas in Banyumas Regency. The digitization equipment used by the administrative staff is also inadequate for recording and documenting cultural activities in Banyumas. For example, it takes two hours to render a 15-minute video with the available equipment. In addition, there is no online meeting facility like Zoom for discussion or conducting cultural activities.

This situation indicates that, firstly, the full potential of social media for interaction and attracting consumers has not been fully realized, making its use ineffective. Secondly, social media is not yet considered an essential tool in marketing strategy, which often leads to inadequate budget and/or neglect. This has been a long-standing problem in the use of social media by destination marketers (see Hays et al., 2012). However, if used correctly, social media can provide a low-cost yet highly effective platform for global marketing, communication, and customer engagement for local tourism (Hamill & Stevenson, 2016).

With all its limitations, Dinporabudpar tries its best to document the Kirab Pusaka procession. By reporting the Kirab Pusaka from the streets to social media, Dinporabudpar also anticipates the celebration of Banyumas' anniversary from afar. Two weeks prior to the event, the @dinporabudpar_banyumas account has been making countdown posts towards the day of the festival. The posts emphasize that this is not an ordinary event, which is reinforced by photos of the *boyongan* procession and other posts explaining its origins. On the day of the event, three camera operators and one unmanned aerial vehicle (drone) were deployed to record and photograph the Kirab. The administrators then selected the best photos to be uploaded to social media. If a post has been approved by the head of the agency and is ready with a narrative or copywriting, it will be posted on Facebook or Instagram. When asked about specific criteria or rules regarding which posts can be uploaded to social media, a Dinporabudpar source stated that as long as it does not violate Law No. 11 of 2008 on Electronic Information and Transactions (UU ITE), the post can be uploaded to social media.

Media plays a significant role in constructing contemporary urban background rituals (Becker, 1995). Ritual events or cultural performances have characteristics that are beyond the ordinary. They are bound by rules, separate from daily routines, and structured. These events contain elements that are repeated and exaggerated, and they are constructed through a complex and continuous accumulation of character and meaning from previous performances or other domains. Here, the media plays a role in transforming public events into rituals in two ways: first, by distinguishing them from daily activities, and second, by contributing to the internal structure of the ritual through recognizable patterns of activity, which result from the selection and recording of specific parts of the public event. With the presence of media, participants become aware that the event carries symbolic meaning beyond its scope. The transfer or dislocation of public events from one domain to another, or from one medium to another, is at the core of symbolization or ritualization.



Image 4 (left): Countdown to the Banyumas Anniversary Celebration 2020. Image 5 (right): Explanation about one of the processions in the Banyumas Anniversary, namely Boyongan Saka Guru. Source: Instagram account of Dinporabudpar Kabupaten Banyumas, @dinporabudpar_banyumas, February 2020.

Observing how the Kirab is represented on social media can be done through the use of hashtags (#). As a dynamic feature of social software and technology, hashtags allow users to construct implicit and repetitive meanings (Daer et al., 2014) and serve as entry points to more complex, intertextual, and inter-discursive information and concepts (Bonilla & Rosa, 2015). The hashtags used in each post by @dinporabudpar_banyumas regarding HUT Banyumas are #hutbanyumas449, #visitjateng, and #wonderfullindonesia. The first hashtag is a specific slogan to commemorate the HUT Banyumas edition, while the latter two are slogans used to promote tourism at the provincial and national levels. "Visit Jateng" and "Wonderful Indonesia" are developments of Indonesia's tourism campaign that not only change the aspirations and activities of Indonesia's middle-income class but also implicitly reconfigure how local groups imagine and envision themselves and their relations to the nation (Adams, 2018, 197) or become a medium to make the memory of urban space the primary material for strengthening identity (Nursanty et al., 2017). Branding or launching tourism slogans in Indonesia can arise from a desire to showcase or exhibit diversity (*kebhinnekaan*) through villages, local ethnic communities, and nostalgia as an "agrarian nation" (Yamashita, 2013) such as the "tourist village" slogan or from a desire to appear and gain recognition globally, leading to foreign language slogans such as "Visit Indonesia Year," "Visit Jateng," or "Wonderful Indonesia."

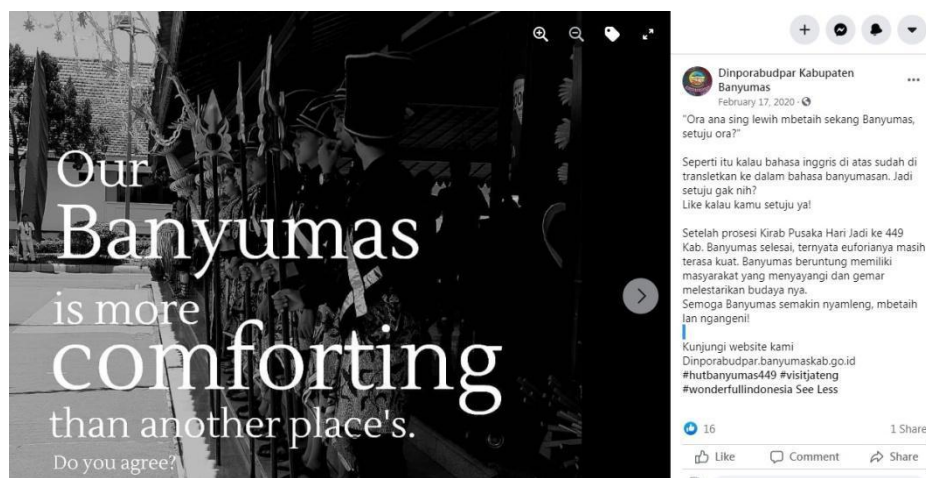


Image 6: Language mixing of English, Indonesian, and Banyumasan in social media. Source: Instagram account of Dinporabudpar Kabupaten Banyumas, @dinporabudpar_banyumas, February 2020.

The local and global impressions in the celebration of Banyumas' Anniversary can also be seen in the use of language in Dinporabudpar's social media posts (image 6). As a language for tourism promotion, the narrative in the image can be analyzed through three sociological perspectives: strangeness, authenticity, and play (Wilson & Sulaiman, 2019, 22). In one post, a sentence in the Banyumasan language, "*Ora ana sing lewih mbetaih sekang Banyumas, setuju ora?*" which means "There is nothing more comforting than Banyumas, agree?" is juxtaposed with an English sentence, "Our Banyumas is more comforting than another place's [sic]" which is placed in the photo in a reasonably large font size. Tourism promotion material uses "language of differentiation" to find a balance between strangeness and closeness to attract tourists. In image 6, which is likely aimed at local tourists, the atmosphere of familiarity is seen through the use of casual and non-formal language that mixes Indonesian and Banyumasan language into a more relaxed and casual social media platform. The use of the Banyumasan language not only gives the impression of "authentic" or "local" in tourism promotion but also, by juxtaposing it with English sentences in the photo, creates a 'global' impression. The use of the words comforting, *mbetaih*, *nyamleng*, and *ngangeni*, which have meanings related to 'comfortable' is a form of play with recreational language. However, the combination of English, Indonesian, and Banyumasan languages in one post can also be seen from the perspective of the use of social media as a vital domain for linguistic creativity and cultural positioning (Dovchin, 2019, 76-78). By combining local and global modes oriented towards the English language, the post displaces Kirab Pusaka from one domain to another, from the street, which is the medium for the construction of formal and ritualistic Banyumas culture, to a more relaxed and casual social media platform.

Conclusion

This article emphasizes that as part of the annual routine activities held by the local government, Kirab Pusaka contributes to continuously shaping knowledge about Banyumas culture. Kirab is a cultural performance, an extraordinary activity beyond daily routines, to preserve memories of the past and connect today's Banyumas community with history. Tombs, rituals, and symbols bind this relationship from the past, and then all are presented together in Kirab. Respect for the past, in the form of a pilgrimage to the tombs of previous Banyumas regents a day before Kirab, is then continued by parading heirlooms in the center of Purwokerto city, symbolizing the legacy of past leaders for this city. Not only that, parading portraits of former regents along the Kirab route also becomes a sign of connection between the present and the past.

Furthermore, it has been explained that watching Kirab Budaya involves differentiating "I" as a parade viewer and "them" as parade participants, who then construct an image of "Banyumas culture". By adopting the approach of gaze theory, Kirab serves as the arena for the formation of subject-object relations between the "ordinary/everyday" and the "unique". Boundaries, both physical and non-physical, between the Kirab procession and its audience also help in this differentiation. By objectifying Kirab as a spectacle, the "unique" will be affirmed as Banyumas culture. However, Kirab is not detached from its physical location, namely on the streets of a

modern city, so in Kirab, elements of the past blend with elements of the present. As a result, the constructed entity of Banyumas culture is never stable because it exists in the background of a modern city, creating an anachronistic image.

Lastly, the representation of Kirab on social media has also been discussed. Moving Kirab Pusaka from its original domain, the streets, to another domain, social media, reconfigures its meaning. As previously discussed, when on the roads, Kirab is very much tied to its place and history. However, when represented on social media, Kirab gains a new space and context. On social media, the origin, history, and past of Kirab Pusaka Banyumas can still be presented. Still, now it is repositioned in a global context through the use of hashtags and translingual language. Furthermore, with the participatory nature of social media, users can also affirm (or reaffirm) the meanings that emerge in social media posts. Thus, seeing Kirab Pusaka on Instagram or Facebook and then hitting the like button means imagining that this is what is called as Banyumas identity or culture.

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