

# Storytelling of the Religious Meaning of Sunan Kalijaga's Heirloom Washing Tourist Attraction: A Phenomenological Perspective

## Abstract

The tourist attraction of the heirloom washing ceremony is very popular in Indonesia, but few researchers know about the meaning contained in each heirloom washing symbol. Based on a phenomenological perspective, this research sought to analyze the meaning of symbols, especially the religious meanings in the Sunan Kalijaga's heirloom washing tourist attraction. In-depth interviews revealed that the religious values such as an invitation to worship Allah SWT and the importance of prayer are the main meanings of Sunan Kalijaga's heirloom washing. Storytelling is a tool to convey the religious meaning both online and offline. The main contribution of this research is the importance of analyzing the symbols of heirloom washing that are meaningful. The results also have implications for the management of the tourist attraction of heirloom washing, in order to convince more tourists to visit this destination.

**Keywords:** storytelling, religious meaning, tourist attraction, phenomenological perspective.

## 1. INTRODUCTION

Cultural tourism is one of the fastest growing and largest global tourism markets in terms of promoting tourist attraction (1). Cultural resources are considered as part of the cultural heritage of the destination which is broadly related to the education of local communities and the foundation of the local and national cultural identity. The relationship between culture and tourism shows a positive thing as an engine that drives a country's economy (2). Even for the case in Europe, more than 50% of tourist activities are dominated by cultural heritage and cultural tourism. The same idea is highlighted by data released by UNWTO (United Nations World Tourism Organization) which estimates that cultural tourism has a market share of 40% of international tourism(3). Meanwhile, cultural tourism trips carried out by foreign tourists in Indonesia reached 60%, 35% of natural tourism and 5% of man-made tourism.

Related to cultural tourism, Demak, is one of the districts in Central Java, Indonesia, which offers a lot of cultural tourism, one of which is the heirloom of Sunan Kalijaga. Sunan Kalijaga

is one of the nine guardians who spread Islam, especially in Demak. The spread of Islam carried out by Sunan Kalijaga has a different character from other guardians. The difference can be seen from the media used by Sunan Kalijaga to preach such as songs, shadow puppets, and *gamelan* (4).

The success of Sunan Kalijaga in broadcasting Islam was felt not only at that time, but **it is** also **felt** today. Sunan Kalijaga spreads Islam **by putting** forward tolerance **mingled** with the nobility and the lower layers who at that time still embraced Hinduism and Buddhism. Sunan Kalijaga was born in Tuban in 1450 AD and died in 1586 AD and was buried in Kadilangu, Demak. Sunan Kalijaga, also known as Raden Sahid, Syeh Malaya and Lokajaya, is the son of the 8th Duke of Tuban, namely Raden Ahmad Sahuri (Tumenggung Wilwatikta) and Dewi Nawangarum (5). One of the interesting things related to Sunan Kalijaga is a message to the posterity to carry out **the** washing ceremony on his heirlooms when he passed way.

The word "*ageman*" is interpreted by the descendants of Sunan Kalijaga as heirlooms, namely *Kutang Ontokusumo* and *Kris Kiai Cubruk*. This kris is held by the students (*santri*) that Sunan Kalijaga uses in every *da'wah*, as an impetus for *da'wah*. The two heirlooms, namely *Ageman Ontokusumo* and *Kris Kiai Cubruk*, are washed in special ceremony in the Sunan Kalijaga cupola. Then there is another heirloom, namely the *Kris Kiai Sirik'an*, which is used by the elders of Kadilangu when leaving and returning home to carry out the washing ceremony task. The *Ageman Ontokusumo* and the *Kris Kiai Crubuk* washing ceremony **have been** performed from generation to generation since the 17th century by Prince Wijil every Eid al-Adha (10 Dzulhijjah).

**The** Washing ceremony of Sunan Kalijaga's heirloom is the highlight of the event **known as** *Grebeg Besar*. The meaning of the words *Garebeg*, *Grebeg* and *Gerbeg* in Javanese is the sound

of a roaring wind and *Besar* in Javanese means the month of Dzulhijah (6). The purpose of holding the *Grebeg Besar* event is to commemorate the services of the guardians, to spread Islam and to preserve historical values. In the *Grebeg Besar* celebration, there are seven main components, namely (1) a pilgrimage to the tombs of the sultans of Demak and Sunan Kalijaga, (2) the people's night market in Tembiring Jogo Indah, (3) *Selamatan tumpeng songo*, (4) *Selamatan ancaan* in Notobratan, (5) Eid al-Adha prayers, (6) cultural carnival, and the (7) washing ceremony of Sunan Kalijaga's heirloom.

In general, every heirloom collection is meaningful and Sunan Kalijaga's heirloom is no exception. One of the attractions of Sunan Kalijaga's heirlooms is the philosophical values behind the symbols in heirlooms. Therefore, the philosophical values in the symbols from the Sunan Kalijaga heritage collection need to be conveyed to tourists through interesting storytelling both offline and online, in order to build new awareness and a spiritual experience for tourists. When tourists get a pleasant experience, the potential to repeat their visit gets higher the level of tourist visits to the tourist attraction of Sunan Kalijaga's heirloom washing ceremony increases. In this regards, there are push factors (motivations) and pull factors (perceptions), both in terms of destinations and tourists (7). The push factor focuses on the socio-psychological elements of visitors, such as peacefulness, loneliness and new experiences, moving on their motivation to visit an attraction. The pull factor is about the image of the destination. The push factor focuses on tourists who want to get a religious experience through storytelling, which can be shared either on social media or offline. The pull factor that attracts tourists to visit the Sunan Kalijaga heirloom tourist attraction is related to destination image elements such as information center, physical characteristics, services, infrastructure and recreation facilities. This factor greatly determines tourist satisfaction so that it has the potential make tourists to come back.

There is a positive relationship between image and satisfaction so that it has an indirect effect on loyalty (8).

This research will help to understand, more importantly, storytelling as a medium to convey the religious meaning of the washing ceremony tourist attraction of Sunan Kalijaga's heirloom both through social media and offline. This research aims to fill in the research gap because this subject has not received the attention of domestic tourism scholars or of foreign tourism scholars. The main purpose of this study is to analyze the religious meaning of the symbols in the washing ceremony tourist attraction of Sunan Kalijaga's heirloom and use the meaning of the religious value as materials in storytelling both online and offline, in order to attract more tourists.

## **2. LITERATURE REVIEW**

### **2.1. Storytelling**

Storytelling is defined as telling an experience that takes into account the audience it is shared with (9). The most basic thing in the context of storytelling is sharing experiences with others. Experience is an urgent matter in human life. Experience is an inseparable entity in the history of human life which can then be presented in the form of stories that are remembered in every space and time. So it is not surprising that humans are called homo narrans who place stories as an important part of their lives (10). Communication from one person to another can be through exchanging one story with another so that they find their roles in society. They cannot be separated, as stories are the foundation of human identity. Identity that is inherent in humans will describe a lot related to the attitudes and behavior of humans themselves. Stories offer a number of values and prohibitions related to the good and bad things that happen in human life.

Furthermore, the story also presents something that is entertaining and something to do in your spare time.

## **2.2. Tourist Attraction**

Tourist attractions play a significant role in the development of tourism and the tourism industry (11). Moreover, tourist attraction also make a significant economic contribution (12). Tourist attractions such as theme parks, museums, botanic gardens, and aquariums are among the most important businesses in tourism (13). Meanwhile, there are other opinions that tourist attractions include theme parks or amusement parks, museums and galleries, natural landscapes, heritage sites, religious sites, cultural and industrial visitor centers, and animal facilities (13).

## **2.3 Heirlooms Washing Ceremony**

One of the traditions of the Indonesian people which is full of meaning is the matching of heritage. This tradition has been going on for hundreds of years along with the local wisdom of the community and even today it is still running not only in the context of spiritual rituals, but it has also been included in the tourism industry. The shifting of heritage matching activities to the realm of tourism (which has become a tourist attraction to attract tourists) is an effort made by the local government which aims not only to preserve cultural values, but also to generate regional income (14). Thus, it is not surprising that an heirloom washing is included in the event calendar, which has become a cultural icon in the area. In general, the heirlooms washing tradition is carried out in the month of Suro which is the first month in the Javanese calendar. The month of Suro is also known as the month of Muharram in the Islamic calendar. Not only does the heirloom washing performed at the beginning of this year have a spiritual meaning, but it also highlights the meaning of human life.

## 2.4 Phenomenology

Phenomenology appeared in philosophical discourse in 1765 and also in the writings of the philosopher Immanuel Kant. The formulation of the word phenomenology was emphasized when Hegel tried to define phenomenology as knowledge as it appears to consciousness. Edmund Husserl (1859–1938), a German-Jewish figure, was a pioneer of the 20th century phenomenological approach whose thoughts were heavily influenced by the French philosopher, Rene Descartes (15). Husserl's works are divided into three periods, namely pre-transcendental or epistemological phenomenology, fully trans-scendental phenomenology, and genetic phenomenology (16). Husserl's phenomenology refers to an essential understanding of human consciousness and experience (17). Husserl interprets phenomenology as the science of consciousness, namely awareness of something (consciousness of something). The purpose of phenomenology is to describe as well as possible not to analyze a phenomenon (18).

## 3. METHODOLOGY

### *3.1 Phenomenology Approach*

This research uses a psychological phenomenological approach to explore the religious meaning of each symbol in the Sunan Kalijaga's heirloom washing tourist attraction. **In orde to collect data** for this research, **researchers** used in-depth interviews and documentation. Researchers conducted interviews with five key informants related to heirloom preservation. According to Polkinghorne (1989), the phenomenological approach uses at least five informants (19). **The interview material was** related to several things such as:

- i. The history of Sunan Kalijaga's heirloom washing ceremony
- ii. The materials used in Sunan Kalijaga's heirloom washing ceremony
- iii. The ritual of Sunan Kalijaga's heirloom washing ceremony

- iv. Who does Sunan Kalijaga's heirloom washing ceremony
- v. The religious meaning of each symbol in Sunan Kalijaga's heirloom washing ceremony.

The researcher **listened** carefully and **took** notes on what the informants said. In this context, researchers **had to stop the informants from time to time** so that **they could get** complete data related to the religious meaning of Sunan Kalijaga's heirloom washing ceremony.

### 3.2 Data Analysis

For data analysis, researchers used psychological phenomenology rather than hermeneutic phenomenology because psychological phenomenology has systematic steps in data analysis procedures and guidelines for combining the textual and structural descriptions and a combination of both to convey an overall essence of the experience.

## 3. Results and discussion

### 3.1. Symbol and Religious Meaning of Heirloom Washing

The symbol has an important meaning, especially in the tourist attraction of heirlooms (20). Each symbol has a different meaning so that it becomes the main attraction for tourists to come to the Sunan Kalijaga's heirloom washing ceremony. Basically, **the** tourists who visit this attraction are the lower middle group which is divided into recitation groups or *majelis taklim*, students (*santri*) and people who want to get **peace in their lives**. The Sunan Kalijaga's heirloom washing ceremony implies many meanings so that it becomes a magnet for tourists to always visit attraction. Based on the author's interview with **R.WS** (Supervisor of the Sunan Kalidjogo Foundation) on August 7, 2021 and **the** interviews with **R.WS and R.AS** (Supervisor of the Sunan Kalidjogo Foundation) on September 11, 2021, **it was inferred** that Sunan Kalijaga's biography was written by Sunan Kalijaga's first son named Panembahan Hadi, and **it was entitled** "*Serat Kaki Walaka*". The ancient book contains the will of Sunan Kalijaga to his son before his

death on 10 Muharram. The will that came from "Serat Kaki Walaka" delivered by R.WS during the interview, is the following:

“Keep my heirloom above my head, if *anggoro kasih (Seloso Kliwon)* comes, please wash it, my descendants don't forget my heirloom, when you wash it, you can't see my heirloom, if you see you will be blind”

The meaning of the will is to hold heirloom above the grave (head), every *Seloso Kliwon*, to clean it, not to let all the descendants see it, if anyone sees it, they will get blind. In ancient times, there was once a family, who became blind when looked at it. But in the existing study, the meaning of "shouldn't see", transmitted by Sunan Kalijaga, refers to the fact, that the person is blind in faith, which means the depletion of faith and uncontrollable passions so as to create duplicate heirlooms and exchange the original heirloom with a fake one.

In an interview, R.WS, explained that the heirloom washing ceremony means *attoharoh* (purification). This cannot be separated from the long history related to the beginning of the washing ceremony of *Ontokusumo ageman*. Historically, this *ageman* was borrowed by a village headman to fight with his enemy and on paper he won and then the demon was arrogant by saying that using *Ontokusumo* could not be defeated. But because he behaved arrogantly then he could be defeated by his enemy. Then *Ageman Ontokusumo* returned to Kadilangu in a dirty condition.

Sunan Kalijaga's heirloom washing ceremony is a cultural tradition with religious nuances that can be seen from the existence of *tahlil* (chanting prayers) activities before opening the door of the tomb to perform heirlooms. According to the author's interview with R.Ay Hermin on June 11, 2022 and based on the document "Organizing the Traditional Ceremony Procession of Heirlooms of Sunan Kalijaga Kadilangu (no year)", there are several stages in preparing the washing ceremony of Sunan Kalijaga's heirlooms:

- a. **Picking** coconuts **to make** *lisah klentik* (coconut oil) should be done on *Seloso Kliwon* (name in Javanese calendar). The selected coconut fruit is green, not red or otherwise because green coconuts have thick flesh and **when making** *klentik* the color is clean. **Moreover**, the selected green coconuts must also lean towards the northeast because in general these coconuts get a lot of morning sun so that the fruit is healthy and fertile. At least nine green coconuts are selected in one bunch and are in an old state. **One must pick** the coconuts carefully so they **do not** fall. The following is a picture of the coconut fruit **picking** by lowering it with a slap rope.



Fig.1. **Picking** coconuts **using** a rope.

Source: R.Ay Hermin's documentation

- b. **Lisah klentik** must be done on *Seloso Kliwon* because they have to pray so that the making of oil can run smoothly. *Lisah klentik* or also referred to as *lisah tuwo*

because the ones who make the oil are 7-9 old women. The female elders must fast on the day of making *lisah klentik*. Moreover, while stirring in order to make the oil, the *pinisepuh* (old women) also read certain prayers. When the *pinisepuh* feel tired of stirring, it will be continued by *sentono* (royal servants). *Lisah klentik* is made by mothers who are no longer menstruating, because the making of *lisah klentik* is based on holiness. Heirloom washing oil makers must fast 7 Mondays and 7 Thursdays.

- c. Making *ancak* as a base for making threats. *Ancak* is made of woven bamboo with a length and width of 45 cm x 45 cm, with an arrangement of 5 blades plus 5 blades which symbolize the pillars of Islam and the importance of praying five times a day. The random amount each year differs depending on the funds owned by the foundation. For 2022, approximately 340 *ancak* will be provided.



Fig.2. The process of making the *ancak*  
Source: R.AY Hermin's documentation

- d. The delivery of the heirloom washing oil from the Surakarta Palace. During the Dutch era, the Surakarta Palace helped finance the closing of Sunan Kalijaga for 40

gulden. However, after the abolition of the autonomous region of Surakarta, the cost of preserving the inheritance was borne by Sunan Kalijaga's heirs and family. However, until now the Surakarta Palace still provides shredded and *beskap and nyamping* (Javanese traditional clothes).

- e. Making *ancak* from bamboo as a base for **the** *ancakan* salvation. **The** *ancaan* size is 45 cm x 45 cm with an arrangement of 5 blades plus 5 blades. On top of the *ancak* there are teaks leaves **where** rice, ointment and fish **are placed** and covered with teak leaves. The main purpose of the threat activities carried out by the elders of Kadilangu is to entertain **the** guests who are friendly with the elders and ask Allah SWT that the elders and the heirloom washing team **carry out** smoothly their tasks the next day. **On the night of the heirloom washing**, the elder as a representative of Sunan Kalijaga got many guests for the gathering from the family group which reached its peak at 20.00 P.M.
- f. **After the Eid al-Adha** prayer was completed, at the Demak Regency pavilion, **the** *Patangpuluhan* soldiers arrived in order to **escort** the regent carrying *setaman* flowers and coconut oil. The thing to note is that the heirloom washing oil that the regent brought was oil borrowed from Kadilangu before **the respective** day. **The** performance of *bedhaya tunggal jiwa* dance is the opening before the Demak regent and his wife boarded the *Kiai Bintoro* golden train and 35 other trains were taken by the Demak regional leaders.
- g. The implementation of the heirloom preservation was led by the heirloom washing team led by the elders of Kadilangu in the cupola of Sunan Kalijaga's tomb. **The** **team is composed** of 7 people who **had** previously fasted for 7 days and didn't sleep

a day and night which aimed to suppress their lust. However, in 2021, due to the Covid-19 pandemic situation, the team only has four people.

- h. After **the** heirloom washing ceremony. After the team **had** finished their task of protecting *Ageman Ontokusumo* and *Kiai Crubuk*, **the** used coconut oil is brought out, the elders received congratulations from the regent and **the** VIP guests after that the elders went to the Notobratan *Pendopo*, escorted by Demak Police officers and soldiers in the following order: the flying arts troupe , *Satrio Manggolo*, *Putri Domas*, the group carrying **the** used coconut oil, the group of elders flanked by *Sentono* with spears, the group of elders, family and guests.
- i. *Selamatan Riyayan* (Eid al-Adha). As an expression of gratitude to the elders and the team who have carried out the Sunan Kalijaga inheritance smoothly, the elders issue alms which are manifested by *selamatan riyayan* as many as 12 *dulang* (types) which are divided into three namely three *dulang wilujengan Rasulan* (honoring Prophet Muhammad SAW), *three dulang wilujengan caos dahar* (honoring *Waliullah* Sunan Kaljaga) and *six dulang wilujengan* to send prayers to the ancestors. The hope of this event is that the elders and **the** heirs of Sunan Kalijaga and the people of Indonesia will always get peace, harmony, and prosperity in life.

The stages of **the** heirloom sanctioning illustrate the many religious meanings contained in the symbols of heirlooms. Some of the meanings of the symbols are as follows:

Table 1. Symbols and religious meanings of **the** heirloom washing ceremony attractions

Number	Symbol	<b>The religious meaning</b>
1	Heirloom washing ceremony	<i>At-toharoh</i> (wash up)
2	Old coconut oil	we are getting old
3	The coconut must be hoisted so it doesn't fall	Life can't be reckless
4	<i>Ageman</i> Ontokusumo feels rough	There is a problem in Indonesia

5	<i>Kiai Crubuk 's kris can't be re-entered during curing</i>	The importance of sincerity
6	1 <i>janjang</i> (stalk) contains 5 and is taken down one by one	Five Times Prayers
7	Coconut oil maker is menopausal	Holy from big hadas
8	Coconut oil maker fasting 3 days or 7 days	Get closer to Allah SWT
9	<i>Kiai Crubuk</i> like a knife	Peeling religion
10	Vest	Cover your genitals
11	<i>Klenteng</i> seeds (cottonwood tree) for making <i>Kiai Carubuk's kris</i>	<i>lahaula walakuata illabillaah (only God has power)</i>
12	Shelf	Compulsory prayers and pillars of Islam
13	<i>Ageman</i> washed	Purify yourself and increase faith and piety in Allah SWT
14	<i>Ageman</i>	Religion of Islam
15	<i>Selamatan Ancaan</i>	Praying to Allah SWT that the jamming event can run smoothly and also to honor guests (alms)
16	Woven bamboo	Human life: life is above and below
17	Washer of heirloom can't see when washing heirloom	Muslims, especially the heirs of Sunan Kalijaga, will not look around for other religious teachings
18	Teak leaves	Identity to believe in the existence of Allah SWT
19	Rice balls	Congregational prayer
20	Bamboo	Living together
21	<i>Ros</i> bamboo	Feeling of worship
22	<i>Tahlil</i> before opening the door of the tomb	Sending prayers to sunan kalijaga and ancestors
23	<i>Selamatan</i>	Pray to Allah SWT to be safe
24	Washer of heirloom doing fasting	To resist lust

Source: Interview with R. Wahyu Sugiantoro and R.Ay. Hermin

### 5.1.3 Potential Effects of Storytelling on Tourists

Storytelling is a tool for conveying knowledge that can help people share experiences or points of view and learn from the experiences and perspectives of others (21). Storytelling is a strategic medium to attract tourist visits. Storytelling is defined as an all kinds of combined action of

delivering a destination's story by **appealing to** a vivid story persuasively through senses such as vision, hearing and smell (22). This is because stories are not only used to inform, share or learn, but also to persuade (23). There are several factors that influence whether the story told by the storyteller can invite tourists or vice versa. Some of these factors are as follows:

- a) *Actions of signifying agents.* Marking agents are key people or groups who take the initiative and actively pursue **storytelling**, which is fundamental to mobilizing adherents for support. Stories also have a function to bind actors or bridge new bonds of actors.
- b) *Credible and salient stories.* Credibility includes empirical credibility, the credibility of the articulators, or claim-makers, the consistency between beliefs, claims and actions. Salience focuses on whether the idea or vision conveyed through the story is important and **useful to the concerned actor**.
- c) *Strategically selective stories.* Stories are sometimes selective or partial, **in order** to meet market needs. **They are used in order to** emphasize the importance of the desired development. **However**, if the story is too specific then **it will** lose its main substance (21).

These three factors can be a 'mobilising capacity' so that tourists can be interested in the storyline. In this context, storytelling can be a tool to increase the brand value of a company or destination (24). It can even be said that the company is actively using storytelling strategies to convey brand value and **increase it**. In the world of tourism, tourism storytelling is a process of building shared values by interacting **while** discovering stories, experiencing and sharing a story. Generally, tourism storytelling has a broader **meaning which contains both** verbal narratives, folklore, etc., **and** nonverbal narratives as a new way of communicating with the modern society

such as films and dramas related to destinations so that tourists and local residents can share experiences and stories related to the destination (22).

Storytelling has five main components that we must know. These are understandability, attractiveness, educability, uniqueness and sensibility (22). The five components must be well integrated so that storytelling can be well understood by tourists. When storytelling involves these five components, the messages in storytelling will be easily accepted by tourists so that they feel satisfied with the content of the storytelling. These components have an influence on the brand value of tourist destinations so as to make tourists visit these destinations again. For convenience, the author will display the following chart:

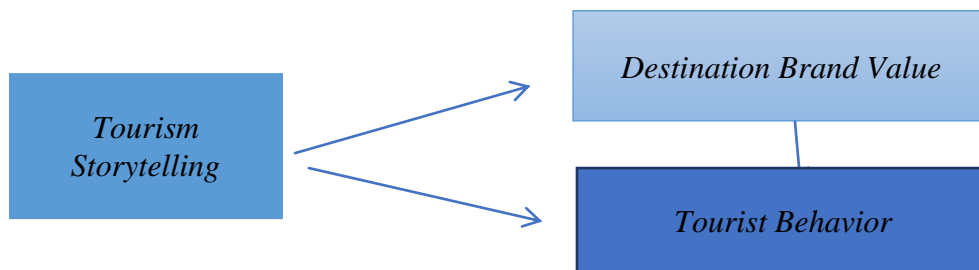


Fig.3. The effect of tourism storytelling on destination brand value and tourist behavior

The power of storytelling will be the spearhead for increasing tourist visits to a destination. Tourists are expected to make return visits to a destination so that the economic growth of the community can increase significantly (25). In addition, it is also hoped that social interaction between tourists and local residents can be realized so that tourists enjoy an impressive living experience. The context of preserving local culture and the environment is also expected to be carried out so that the concept of sustainable tourism development can run well (26).

### 5.1.3.1 Storytelling through Social Media

Social media plays a significant role in global communication (27). Dissemination of information through social media networks can be consumed by the public in seconds. Even

social media is a powerful tool to promote certain brands and get people to buy these products. In the context of the tourism industry, tourists can take advantage of social media to collect information related to the destinations to be visited. The information collected is related to destinations, travel agencies, transportation, accommodation and even photos and videos about the destinations to be visited (28). **Furthermore**, tourists can also compare prices and transportation services that will be used. The use of eWOM (electronic word of mouth) both by tourists and the tourism industry is a necessity in the current digital era.

The influence of the social media is quite significant for tourists and tourism industry players. From the perspective of tourists, they can search for information through social media **to look for** transportation and accommodation, while on the other hand, industry players or destination owners can use social media to influence the choice of tourist destinations by displaying them in the form of text, images or videos (29). In this case, tourists can often even use social media to upload experiences at destinations, **regarding** both **tourist attractions and hospitality**. This will certainly encourage people who will travel to get more choices regarding destinations, and the travel planning process. Tourists who create and share their travel experiences which then get positive or negative responses are referred to as user-generated content (UGC) (28). **Therefore**, **in addition to using** social media platforms to promote destinations, destination management can also be used to encourage tourists to upload videos or photos so that their friends can see and live experiences even though **they are not physically**. For this reason, the destination management needs to develop the importance of storybuilding, storytelling and storylistening in the context of place storytelling management (30).

In this case, tourists can tell each other about the experiences and religious meanings contained in the heritage penjamasan tourist attraction more quickly and efficiently by using social media

such as Instagram, Facebook, Twitter, YouTube, TikTok and WhatApps. The religious experiences and meanings of the symbols of heirlooms are conveyed massively and complement each other from one social media user to another. Quick access to information makes the religious meaning of the symbol known to many people not only in Indonesia but also in the **entire** world. This will also be a preference for foreign tourists to come to the heritage conservation tourist attraction and will be a distinct advantage for the people of Kadilangu and the manager of the Sunan Kalijaga heritage preservation tourist attraction.

#### **5.1.3.2 Offline storytelling**

The tourists who visit Sunan Kalijaga's heirlooms are generally from the lower middle class. In **this regard, the** tourists in this group are not very familiar with social media. **Thus, in order** to attract **a greater number** of **tourists to the heirloom washing ceremony, one can** rely on personal sources or word of mouth (WOM). **WOM is defined** as the communication **between consumers** about a product, service, or company, which is independent of commercial influence (28). Sources of information that come from close friends and relatives have a major contribution to determining the choice of destination. This means that **the** information related to destinations from close people influences tourists in determining various things when choosing a destination. One of the destinations that rely on WOM is the preservation of Sunan Kalijaga's heirlooms. The use of storybuilding that emphasizes cultural uniqueness, especially visualization symbols and interesting narratives, is expected to be a special attraction for tourists to come. In addition to storybuilding, there is also storytelling that will be narrated both in online and offline media and stroylistening in terms of monitoring the storyline.

The uniqueness of Sunan Kalijaga's inheritance is found in the symbols full of food, starting from before heirloom washing, during heirloom washing and after heirloom washing. These

symbols imply religious meanings that not many people know about. This uniqueness will make many people come to the attraction of Sunan Kalijaga's heirlooms. So far, tourists come to the heirloom penjamasan attraction only for the sake of blessing, as they do not really understand the symbols of heirloom washing. This story building needs to be emphasized in order to reveal the uniqueness that exists in heirloom washing so that it could both preserves the culture of heirloom washing and, also make people understand the meaning contained in heirloom washing. The meanings contained in each symbol of Sunan Kalijaga's inheritance can be conveyed by the guide or manager, namely from the *panembahan* or from the *kasepuhan* Sunan Kalijaga as the heir of Sunan Kalijaga because those who understand better are related to the symbols of heirloom preservation. In addition, tourists can also tell each other about their experiences while participating in heirlooms and they can even discuss about the meanings of the symbols of heirloom restorations themselves.

#### 4. Conclusion

Sunan Kalijaga's heirloom washing tourist attraction is an alternative tourism for tourists. Some of the strengths of this tourist attraction are represented by its uniqueness, beauty and value. The religious meanings contained in each symbol of heirloom washing can attract tourists to come to the heirloom washing event. Religious values can then be told through storytelling both offline and online. The excavation of the religious meaning of each symbol of heirlooms is explored through a phenomenological approach so as to obtain a reliable source of information. The use of storytelling is expected to make more tourists to visit this tourist attraction. The tourist visits are expected to have positive impact not only on the economic growth of the community, but also on the preservation of the culture related to the heirloom washing that has been carried out since the 17th century.

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