

SYMBOLIC PHILOSOPHICAL ANALYSIS IN THE BEGALAN TRADITION IN BANYUMAS DISTRICT

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Abstract: In the marriage ceremony Banyumas, known begalan tradition is believed to be starting reinforcements for both the bride and groom. Begalan also serves as a cue for the provision of family life both bride and groom. Begalan played by Joko Sengkolo and Kelantung. Both plays begalan by way of dialogue, they become media transformation of symbolic values contained in begalan equipment. When viewed from the side of the sociological meaning contained in begalan have met nine family functions ie , functions of Biological, Economic, Love, Education, Protection, Socializing, Recreation, Family Status and Function of Religion. If what is in begalan be accepted and executed by both the bride and groom do not rule out the possibility that the function of the family will go well and undoubtedly happy family life and prosperity will be formed.

Keywords: Philosophical Analysis, Symbolic, Begalan Tradition

INTRODUCTION

Studying and understanding Javanese culture (Susanto, 1979), is like entering a lush forest of symbols, inside which is full of challenges, uniqueness and at the same time seductive appeal. Consciously or not, many philosophies in Javanese culture still have a pulse of actuality. Not all Javanese philosophies are obsolete, but if re-actualization is carried out there will be more clarity of meaning. A forest of lush symbols filled with pseudo signs, antiques, artistic ones, which have aesthetic and ethical values will not be able to grasp its meaning and meaning if it is not disclosed comprehensively, it may even result in fragmentary understanding or only getting caught on the skin.

Many people see and carry out the traditional begalan tradition when there is a wedding ceremony procession, but many also do not know the meaning, meaning and purpose, even though it is full of symbols that need to be understood. Each symbol in the flow of the series of implementations and the equipment is full of meaning, so a study must be carried out so that the meaning and symbols become clear, the meaning, intent and purpose, so that the

begalan tradition is not only used as entertainment and removes bad luck for the bride and those who have needs, but the begalan tradition held in order to preserve customs which are full of meaning.

As part of a culture, the Begalan traditional ceremony that developed in the former Banyumas Residency area covering Purbalingga, Banyumas, Cilacap and Banjarnegara districts needs to be preserved and introduced to the younger generation so that it will not be eroded by the times. According to (Nasruloh, 2018) culture is basically values that arise from the process of inter-individual relations. These values are recognized, either directly or indirectly, over time in the relationship. In fact, sometimes these values reside in the individual's subconscious and are passed on to the next generation. Sometimes the meeting between local culture and religious teachings seems inconsistent with the rules of religious teachings. But long historical experience in terms of integration of local culture with immigrant cultural elements is able to present a nation's cultural wealth even as a unifying tool for the nation, (Suratno, 2002) because culture is the work of humans, so that humans alone can accept, reject or change the culture.

One form of integration of local culture with immigrant culture is holding begalan when carrying out marriages. The begalan tradition, which contains philosophical and religious (religious) values, regardless of pros and cons, shirk or not shirk, is a fact that this begalan tradition exists in and is carried out by the Javanese people. The Islamic religious values are contained in the tools and equipment that are brought to the begalan traditional ceremony, which is about philosophical values that aim to form a *sakinah, mawadah* and *wa rahmah* family as the ultimate goal of Muslim family marriages.

Symbolic meanings are shown in properties, such as *ian, ilir, steamed, layah, pedaringan, muthu, irus, siwur, rice, broom, wangkring, suket, cething, salam leaves*, and the art of *tampah Begalan* can provide religious value education for the Banyumas Muslim community namely about the concept of the purpose of marriage in Islam, namely the formation of a *sakinah, mawadah, wa rahmah* family as a form of faith in God Almighty. In order to reveal the symbolic meaning contained in the begalan tradition which is full of symbols and needs meaning, a research on begalan is important to do so that the people who perform this ceremony understand what is being done.

RESEARCH METHOD

In this study the authors used qualitative-descriptive research, which focused on understanding phenomena about what was experienced by research subjects, for example behavior, perceptions, motivations, actions, etc., holistically, and by means of descriptions in the form of words and language, in a special natural context and by utilizing various natural methods. (Moloeng, 2013). In the process of the stages of this research, it summarizes activities, such as data collection, compilation, selection, analysis, and conclusion. In order to obtain the results of the problems that are processed, namely a description of the objective representation of the phenomenon under study. From this description, the appropriate method

for this study is the descriptive method, which systematically describes the facts and characteristics of research data sources.

In this case what is described is the function, form, and meaning of the begalan tradition which contains cultural values and the mindset of the people who use it.

RESULTS AND DISCUSSION

1.1. Definition and History of the Begalan Tradition

Begalan is a type of art that is usually performed in a series of traditional Banyumas wedding ceremonies, namely when the groom and his entourage enter the court of the bride's house. *Begalan* comes from the word *begal* and the ending "an", which means deprivation or robbery in the middle of the road. *Begalan* here only robs the bride and groom of time to give them lessons/advice to prepare them for a household. In the *begalan* performance, the interesting thing is the dialogue between the *begal* and the *begal*, usually containing criticism and advice for the bride and groom and delivered in a witty Banyumas style full of humor. (Besperunsoed.blogspot.com, 2012). *Begalan* has a very interesting historical value. This tradition has been going on from generation to generation, so there are several versions about the beginning of the *begalan* tradition. The version that is most widely believed by the public is the incident of the Duke of Banyumas when he was about to download his bride. After the eldest son of the Duke of Banyumas named Prince Tirtokencono married the youngest daughter of the Duke of Wirasaba named Dewi Sukesi, the Duke of Banyumas intended to bring the bride and groom to Banyumas under the escort of the Sentana Duchy.

The trip was made on foot because the road at that time was still difficult to pass; must cross the Serayu river and enter a dense forest area. On the way, they were suddenly intercepted by robbers. Immediately there was a fight between the guards and the robbers which ended in victory for the bride's bodyguard. The bridal group then continued their journey to Banyumas. Since then, the Banyumas elders advised, when marrying their eldest child to get the youngest child, *begalan* should be held, so that the wedding couple is safe from all kinds of disturbances in their marriage. By the next generation *begalan* is not only done for marriages between the eldest child and the youngest child, but between the eldest child and the eldest child and the youngest child and the youngest child. Perhaps the instincts that are ingrained in society think that the life partner has a higher risk of life, so serious preparation is needed to deal with it.

From that incident, the *begalan* tradition was born, a new tradition passed down by the Banyumas Regent Joko Kaiman for the children and grandchildren of the Banyumas people. The *begalan* tradition is believed by the people of Banyumas as a media tradition to repel reinforcements and contains good advice for the two bride and groom.

1.2. Faulty Implementation

The begalan tradition is commonly held in wedding ceremonies, to be precise during walimah al-'ursy and after the marriage contract. Even so, not all marriage ceremonies are held in begalan. In its implementation, robbery has several stages that are carried out by robbers in carrying out their duties. First, the preparatory and introductory stages. At this stage, the most important thing is the luggage (Uba Rampe/Brenong Kepang). Luggage is the obligation of the groom. The robbers wear traditional Javanese clothing that is appropriate and in accordance with the begalan tradition. Second, the stage of elaborating the symbols of begalan. It can be said, at this stage is the core stage in staging or begalan performances. When the Banyumas Javanese gending music is played, the robbers will dance carelessly while carrying brenong braids. One of them, namely Joko Sengkolo, as the bride's representative intercepted the arrival of the groom's entourage represented by Joko Kelantung.

After that, Joko Kelantung and Joko Sengkolo sang Javanese songs as a start while continuing to dance. Then there was a dialogue with the Banyumas Javanese accent known as "ngapak". After an introductory dialogue between Joko Klantung and Joko Sengkolo, they asked each other about the meaning of the symbols of the items they were carrying. When the symbol deciphering stage is finished, the robber will close the show by hitting the kendhil they are carrying, then praying for the safety of the two bride and groom. Brenong braids or equipment used in begalan are then contested by the people who come to take advantage of the goods. There are two main figures in the begalan tradition, namely Joko Sengkolo with his Wlira Sword and Joko Klantung and the brenong kepong (kitchen utensils) he carries. Brenong braids or kitchen utensils used in the begalan tradition consist of 13 kinds of objects, including: Wangkring/mbatan, Ian, Ilir, Steamer, Kekeb, Boy and muthu, Centhong, Siwur, Irus, Pari, Tali, Kendhil or genuk Lan Whira Sword or Sword of Kang Pamor Kancono.

1.3. Symbolic Analysis of Begalan Actors

The names of Joko Kelantung and Joko Sengkolo are not names taken at random. The two names are taken from the historical and philosophical perspective of the begalan tradition itself. Joko Kelantung is taken from the name of the first Banyumas Regent as well as the first Regent who handed down the begalan tradition to the people of Banyumas, namely Joko Kaiman. In Joko Kelantung there is a deep meaning, or a certain philosophical meaning in the form of the meaning of kindness. Joko himself means young people and Kelantung means people who are walking. However, in the middle of his journey he was asked for help by people who were facing difficulties. With the kindness of his heart, Joko Kelantung complied with the request. In the begalan tradition, Joko Kelantung acts as the representative of the groom. Meanwhile, the name Joko Sengkolo symbolizes the meaning of ugliness. This is motivated by history or an incident when the Regent of Banyumas was going to marry his son to the son of the Regent of Wirasaba but the event was interrupted or hampered. Sengkolo itself means a disturbance or disturbance. Joko Sengkolo acts as the representative of the bride.

These two figures play an important role in the begalan tradition. Both are in dialogue and become a medium for transforming the symbolic values contained in begalan equipment. In this way, the message to be conveyed can be received clearly. Things that were initially difficult to understand or difficult to understand became clear and easily understood by the general public, especially the bride and groom.

1.4. Analysis of Symbols in the Begalan Tradition

The begalan tradition is a tradition rich in symbolic meanings. In every object in the begalan tradition or what is commonly called *brenong kepang*, has its own meanings. Of the thirteen begal objects, all of them have a meaning which, if put together with one another, will form a concept of an ideal family or what is commonly referred to as a *sakinah* family. If it is related to the fulfillment of family functions, the family concept in the begalan tradition can be mapped into nine family functions. *First*, biological function. Objects in the begalan tradition that are included in this function are *Guy* and *Muthu*. *Guy*s are likened to women's property while *muthu* is likened to men's property.

Second, economic function. The objects included in the economic function are: (1) *Ian*, which means: [a] parents must understand their function as parents and are responsible for meeting family needs such as clothing, food and shelter; and [b] wherever looking for sustenance one must have a strong intention and must be serious. (2) *Centhong* means that the wife must be good at managing and managing her husband's income and family expenses, because the wife's hands are wasteful or economical. (3) *Pari* means not to squander the wealth that has been obtained for things that are not important. (4) *Kendhil* or *Genuk* means: [a] a husband and wife must be thrifty and careful in managing their assets and are also encouraged to save. So that when you are married and have goals to achieve, the assets that have been collected will be able to fulfill that purpose; and [b] husband and wife should work hard, so that what the family needs can be fulfilled.

Third, affection function. Objects included in the function of affection in the family are: (1) *Wangkring* or *Mbatan*. This object is a symbol that the love and affection of both parties must be balanced, and there is no compulsion in doing it. Both husband and wife families also support each other. (2) *Irus*, which indicates that parents should not discriminate between children. In terms of affection, parents must be fair or equal treatment. If parents cannot do justice to their children, the household will not be able to find peace, tranquility, and will have an impact on the emergence of commotion between parents and children.

Fourth, educational function. Objects included in the educational function are: (1) *Wlera* sword or *kang pamor kancono* sword, which means that a husband and wife must be able to provide education for each other, so that their lives can complement each other's deficiencies; (2) *Ian*, which means that the pattern of thinking must be changed, unlike young people who have not played the role of parents and have family burdens; (3) *Pari*, which means that every

couple before being bound in a marriage bond needs to seek the highest knowledge first. Knowledge is a provision in sailing the household ark. Because of the readiness of everything, both knowledge, psychology, age and others will affect the family that is formed.

Fifth, protection function. Objects included in the protection function are: (1) Wlera sword or Kang pamor kancono sword, which means [a] a medium to drive away lust, [b] if in the household the husband or wife is not feeling well then one of them must be able to make his heart calm; and [c] husband and wife must be able to prevent bad actions and keep their words from hurting each other. (2) Ian, means that [a] as parents cannot leave their family and relinquish their obligations and [b] the west of the earth or the place where husband and wife live in running a family. (3) Ilir means [a] a husband and wife must be able to control each other's emotions in dealing with problems; [b] if one of them is hot in his mind, then the other one must be able to cool his heart and mind; [c] if one of you is emotional, don't get emotional because it can lead to the end of a family, and if one of you makes a mistake, the other one has to be open-minded about forgiving, don't harbor feelings of revenge. (4) kekeb means that as a family you have to be good at keeping your words. Do not indulge in each other's disgrace or indulge in family disgrace to neighbors or the environment which can defame the family's own name. [b] Do not also talk about the bad things of other people or neighbors which can lead to slander. (5) Guys and muthu, namely: If the husband or wife is rough in mind, one must be able to give in and soften the rough nature. let there be no revenge. (4) kekeb means that as a family you have to be good at keeping your words. Do not indulge in each other's disgrace or indulge in family disgrace to neighbors or the environment which can defame the family's own name. [b] Do not also talk about the bad things of other people or neighbors which can lead to slander. (5) Guys and muthu, namely: If the husband or wife is rough in mind, one must be able to give in and soften the rough nature. (4) kekeb means that as a family you have to be good at keeping your words. Do not indulge in each other's disgrace or indulge in family disgrace to neighbors or the environment which can defame the family's own name. [b] Do not also talk about the bad things of other people or neighbors which can lead to slander. (5) Guys and muthu, namely: If the husband or wife is rough in mind, one must be able to give in and soften the rough nature.

Sixth, socializing function. Objects that are included in the socialization function are: (1) Steaming, which has the meaning: [a] in fostering a family one must not be greedy towards neighbors, greedy in the sense of taking other people's property; [b] do not do evil to your neighbors; [c] as humans we must also be aware that humans are social beings who cannot live individually, so they need association; [d] in social life, if there are any activities, you must participate as part of the community members; and [e] must always work together and help each other, not to be hated by the community for being a useless family and not caring about their neighbors and the environment.

Seventh, leisure function. The objects included in this recreational function are: (1) Pari means that marriage is expected as a medium for obtaining happiness in this world and the

hereafter; (2) Wangkring or mbatan means husband and wife, what is expected from the marriage is a strong and lasting marriage in the sense that it is not separated due to divorce; (3) Ilir means husband and wife must understand each other, respect each other and complement each other; (4) Irus means that parents must be fair to their children; and (5) Kekeb means: [a] the wife must also be devoted to her husband, whatever the husband says must be listened to; [b] husband and wife must complement each other and make up for each other's shortcomings, because no creature is perfect; [c] in establishing family relationships, it is recommended to be honest with your spouse and family. (6) Guys and Muthu mean [a] the good and bad of a partner's character must also be felt together, don't want the good but don't want to feel the bad, and [b] in a family there is also a time to feel sweet and bitter. If you are feeling bitter, you must still feel it and live it together with patience.

Eighth, family status function. Objects included in the family status function are Centhong. This object in the begalan tradition is interpreted as if it is successful and able to build a decent place to live and is able to meet all the needs of the family, not arrogant, because there are no rich people if there are no poor people and there are no poor people if there are no rich people. Both need each other. *Ninth*, religious function. Objects included in the function of religion are: (1) the wlira sword or the kang pamor kancono sword, which means that husband and wife must stick to their religion; (2) Kukusan which means husband and wife must always remember the creator of God Almighty; and (3) Siwur which means no matter how much the husband and wife desire to seek sustenance, God has already determined the amount of sustenance they will receive, and whether a little or a lot they earn, they must still be grateful for the blessings God has bestowed on them.

CONCLUSION

Begalanis a tradition that is inherent or ingrained in the life of the Banyumas people, so that its implementation becomes the demands of the community. In addition, begalan has also been carried out from generation to generation and as if it had become an obligation or customary law, which if not implemented will have an impact on the emergence of social sanctions in the form of ridicule and fears that something unwanted or unwanted will occur. will befall the bride's family, because begalan is also believed to be a means of repelling reinforcements.

From the explanation of the symbolic meaning of each piece of equipment in the begalan tradition, it can be said that there are meanings related to the family. In the existing tradition there is a meaning in which there is a concept for the formation of a sakinah family. If in the past the begalan tradition was considered as a starting point for the two bride and groom, nowadays, the begalan tradition is understood more rationally. Now, begalan can be said as a medium that is used to transform noble values which contain the concept of forming a family full of goodness, happiness, prosperity, and safety, both in this world and the hereafter.

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