

Developing Character Education on Symbols of *Begalan* Tradition in Banyumas, Central Java

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Abstract. Symbols of *Begalan* tradition in Banyumas have numbers of great values for the development of character education (PPK). The problems arise later are 1) how is the tradition of *begalan* in Banyumas ?, 2) how are the values of character education development implemented in the symbols of the *Begalan* tradition in Banyumas? This research was conducted with a qualitative descriptive approach. The data obtained were the symbols of the *Begalan* tradition in Banyumas district. The data collection techniques determined was observation and interview techniques. The observation technique was carried out to see directly how the *Begalan* tradition in Banyumas was performed. The interview technique was conducted to see how the origin and response of the people who carried out and saw the performances of the *Begalan* tradition in Banyumas. Data analysis was conducted by describing the symbols of the *Begalan* tradition in Banyumas and explaining the character values available in the *Begalan* tradition symbols. The results of the study indicated that there were some values of the symbols of the *Begalan* tradition in Banyumas which could be utilized to develop character education. Character values presented in the symbols of the *Begalan* tradition were 1) religious, 2) honest, 3) tolerance, 4) discipline, 5) hard work, 6) creative, 7) independent, 8) democratic, 9) nationalism, 10) respecting achievement, 11) friendly/communicative, 12) peace-loving, 13) environment care, 14) social care, and 15) responsible.

Keywords: *implicature, Begalan Tradition in Banyumas, Character Values*

1. INTRODUCTION

Banyumas is a district in central Java region which has a tradition called *Begalan*. When the saw the performance of *Begalan* tradition in Banyumas, the researcher saw kitchenware which was hung onto two "angkring" (many people calling *brenong kepang*). That is property of performance from four-legged bamboo. "*brenong kepang*" hung on two *angkring* and shouldered carried by one player. Other players play a role as a hijacker. From the statement of the actor, the researcher obtained that "*uba rampe*" and the "*angkring*" had an implicit meaning or in pragmatics known as *implicature*. Likewise, "*uba rampe*" brought by *angkring*, all of which have implicit meanings which is very appropriate for the development of human character education in general, and the development of the character of the groom and woman in particular. *Begalan* means to dispose bride and groom bad luck [1]. Habisch and Bachmann stated that there is an meaning to the implicit character reinforcement contained in the "*begalan*" show at Banyumas. The problem is now is what is the characters values from the show *Begalan* tradition in Banyumas? Thus, the

study aimed to describe and explain the various values of characters which emerged from *Begalan* tradition in Banyumas.

Begalan Tradition is one of the distinctive features of the Banyumas wedding ceremony, which includes advice to the two brides symbolically conveyed and visualized in the form of drama fragments by two players [2]. A person portrayed himself as the envoy of the groom who carried *angkring* and *uba rampe* while another person served as a representative of the family of the bride who is in charge of the robber. In the *angkring*, there are housewares as the supplied by the bride and groom. According to Khan & Bughio *begalan* means an attempt to rob the bride and groom's bad luck [3]. So the term *ruwatan* is included in the *Begalan* ceremony.

Character is personality, psychological traits, morals, or characters which distinguish someone from others [4]. Based on this understanding, characters can be positive or negative. However, based on Act No. 20 of 2018 concerning Strengthening Character Education article no 2 paragraph 1, the character developed is a positive character. Characters developed in Act No. 20 is a character to the implementation of *Pancasila* values which consist of eighteen values, namely religious, honest, tolerant, disciplined, hardworking, creative, independent, democratic, curiosity, enthusiasm, nationality, love homeland, respect for achievement, communicative, peace-loving, bibliophile, environmental care, social care, and be responsible [5]. Therefore, the character values examined was the symbols of *Begalan* traditions in Banyumas which are available in character values of *Pancasila* (positive values) as mandated by Permendikbud No. 20 of 2018 relating to the Development of Character Education

2. RESEARCH METHOD

This study was conducted in qualitative descriptive approach. Therefore, the researcher describes, defines, and presents research data. In qualitative approach, researcher interpreted and explained to character values discovered in the research data [6]. The data of this study was obtained from *Begalan* tradition in Banyumas district. The data were collected from observation and interview techniques. The observation was implemented by looking directly at the performances of the *Begalan* tradition in Banyumas. The interview technique was done by the researcher interviewed players, organizers, and spectators of *Begalan* tradition. Interviews with players were carried out to obtain information about how the origin of the tradition was as well as the meanings of various tools used in the performance of *Begalan* tradition. Interview with the organizers was carried out to discover the motivation for organizing *Begalan*. Interviews with the audience were conducted to determine the benefits of *Begalan* tradition for the community, whether it was merely entertainment or there were certain character values internalized in people's lives. Data analysis was carried out by describing the *Begalan* tradition and explaining various character values found in *Begalan* tradition.

3. RESULTS AND DISCUSSION

3.1 *Begalan* Tradition in Banyumas, Central Java

Begalan is an art and form of traditional communication typical of Banyumas which has a long history. The art of *Begalan* was a work of Adipati Banyumas Raden Tumenggung Yudanegara IV (regent in colonial era) around the 1750s [7] [1]. It was originally created to dispose bad luck over the overthrow of itself as Regent of Banyumas which then had become part of the Banyumas culture and associated with wedding ceremony[8] [9]. At the moment, *Begalan* is a Banyumas culture carried out for generations and is believed by the community. *Begalan* can be referred to

as a form of culture, both material and non-material. As Rido, Ibrahim, & Nambiar stated that culture could be seen both materially and non-materially [10]. Material culture appears in material objects produced, then used by humans for example, simple tools such as accessories, household appliances, clothing, architectural design, computers and automotive [11]. Nonmaterial culture is the elements intended in the concepts of norms, values, beliefs, and languages. As a traditional culture, *Begalan* is a form habit or way of thinking displayed through the customs adopted by the Banyumas community. Folk culture according to Novianti was a model of indigenous communities characterized by economic activities for fulfilling their own needs, social intimacy among members, role of strength based on rituals and traditions, and relatively isolated from urban life [12].

Begalan comes from the Javanese word "begal" which means robbing or forcibly seizing in the middle of someone's journey. *Mbegal* or *Begalan* means imitating the way robbers block someone in the middle of their journey. In the area of the former residency of Banyumas, the word *Begalan* is known as an art show with the mission of giving marriage advice to the brides. *Begalan*'s art began to perform on stage after Raden Tumenggung Yudanegara IV was deposed from his position by the British government as duke of Banyumas [11]. The duke of Raden Tumenggung Yudanegara IV as the 10th Duke of Banyumas aspired to have Banyumas to be independent as a private area (free of tax) or become an autonomous region, and no longer be a direct subordinate of the *Surakarta Kasunanan* (Empire). At that time, *Kasunanan* had begun to be subordinate to the Government of the Dutch. By the *Surakarta Kasunanan*, this dream was considered as *mbalelo* (rebel) to the government so that they were reported to the Dutch Governor-General, and suggested to be sentenced with demotion from the Duke to become *Mantri Anom*. Regarding the report and proposal, the Dutch Governor General was welcome to realize and then determine his successor, namely Raden Tumenggung Yudanegara V as the 11th Duke of Banyumas. According to the story (Herusatoto, 2008), the former Duke of Raden Tumenggung Yudanegara IV was praying and obtained an inspiration to create *Begalan* art. The art was intended as a means for self-purification with the aim of removing the bad luck that happened to him so that he would soon get happiness and peace again, both for himself and his children and grandchildren. *Begalan* art in the form of *tutur sembur* (speech spray), which delivers a history of experience, ideas, and advice to children and grandchildren and relatives in order to be able to avoid things that cause *bala* (disasters). By the people of Banyumas, the art was then preserved and staged when carrying out *hajatan mantu kapisan* (marrying the first daughter) with the aim of discarding *suker* (negative things that might hinder), which would hamper the new way of life for the bride and groom.

3.2 Meanings of *Begalan* Tradition Tools in Banyumas, Central Java

Begalan traditions use various tools. In Banyumas's terms, these are called *uba rampe*. The tool (*uba rampe*) is a media which present symbolic messages. The *Uba rampe* is a kitchen ware made entirely from bamboo, wood, and coconut shells. The types of *uba rampe* are: *pari* (paddy) and *palawija* (secondary crops), *tepas* (bamboo fan), *kukusan* (bamboo steamer), *irus* (ladle for soup), *cething* (rice basket), *siwur* (bamboo scoop for bath), *enthong* (ladle for rice), *layah* and *ulegan* (mortar and pestle), *talenan* (cutting boards), and *dingklik* (kitchen stool). All *uba rampe* are hung to *angkring* (double-legged bamboo). *Angkring* is a symbol of family independence which is able to stand alone. Both pair of *angkring* legs is a symbol of brides who is able to support all needs and burdens, which he carries out sincerely. *Pari* (paddy) and *palawija* (various kinds of yams) symbolize Dewi Sri, namely god of fertility and prosperity. *Tepas* (bamboo fan) has a double meaning, something which can be used to reduce hot and raise or burn the furnace fire in

the kitchen. *Irus* helps to flip through or stir the vegetables which are being cooked so that the spices are evenly distributed. It symbolized that the case should be processed (reversed) and thought of as well as possible, not to take unilateral actions which will end in regret. *Layah* and *ulegan* symbolizes *lingga* (male/husband) and *yoni* (female/wife). *Cething* or *bakul nasi* is a symbol of fortune container. *Kukusan* is a place where paddy is cooked into rice. This is a description of the dynamic of life so that it is not to be directly occupied as it is, but take the steam (the implicit meaning of the dynamic) . *Siwur* or *Gayung* helps to flush something (creating a cool atmosphere).

3.3 Development of Character Values in *Begalan* Traditions

Begalan literally means robbery by forcibly seizing the material of someone on the way of journey. In the context of *Begalan* tradition, *membegal* has the same meaning as the common word *begal*, but what is robbed (*begal*) is not the property but *bajang sawan kaki penganten* and *nini penganten* (the brides' bad luck) [13]. *Pembegalan* of *bajang sawan* is a manifestation to the development of the value of religious characters. The religious attitude referred to in this case is an effort to prevent other people from experiencing bad luck or getting danger. *Angkring* symbol presents a meaning of independence. The development of character education from the symbol [5] of *angkring* is a character of independence of a married person. This independence is also implicit as the development of responsibility in character education. The independent character referred to in this opportunity is independence in all things namely personality, social, and economic [14]. A married person is required to be independent as a form of his personal responsibility. Thus, the symbol of *angkring* is able to develop independent and responsibility characters. *Pari* symbol presents fertility. This symbol is able to develop the character of environmental care. Someone who does not care about the environment will not be able to create fertile plant to meet the food needs of his family. *Palawija* symbol means prosperity, which is implicitly able to develop a democratic and friendly character. In running a married life, one should be democratic in solving various problems. In order to make democracy working properly, a person needs to develop a friendly character because democracy without friendship will cause inconvenience[1]. If someone has a friendly character, it will automatically create an atmosphere of prosperity [13]. *Tepas* symbol presents cooling down the atmosphere which implies the development of the character of peaceful because peace will bring cold or cool atmosphere. *Irus* symbol utilized to take vegetables implies the development of creative character education. A man as a bread winner must be creative in order to be able to take the blessing of prosperity prepared by God Almighty on this earth. *Layah* and *ulegan* symbols presented as *lingga* (male/husband) and *yoni* (woman/wife) implicate the development of character of tolerance and democracy. Husbands and wives should be able to role as *ulegan* and *layah*, they must accept their respective positions, *ulegan* on the top and *layah* down. If they have accepted each other's positions, husband and wife can solve all problems democratically [15]. Settlement of the problem is illustrated with grinding chili, salt, union, and shrimp paste. Grinding (problem solving) really requires tolerance so that good democracy will occur. Kamaruddin said, a group of people will live peacefully if there is tolerance among them [9]. *Cething* symbol or *bakul nasi* is a symbol of a place (container) of fortune. This symbol has implications for developing the character of honesty and responsibility; it means that a wife, as a place for a husband to give the income, should be able to manage the income honestly and responsibly. *Kukusan* symbol used as a place to cook rice implies the development of creative characters and appreciates achievement. A wife must be creative to change paddy into rice so that it can be consumed (husband and wife). Besides, a husband must also be able to appreciate the achievements of his wife who has been able to turn paddy into rice.

It supported by Scott-Phillips [16], they mentioned the slightest award to the slightest achievement will lead to a feeling of happiness like someone who respects it. *Siwur* Symbol utilized to water or flush plants means the development of environmentally friendly and socially caring character education. Husbands and wives must often water plants outside the home, meaning that paying attention, or caring to their neighbors. In addition, as the *siwur* functions to water plants, the wife and husband must also be able to maintain the environment and family [17].

4. CONCLUSIONS

Begalan tradition serves to develop religious character education. *Angkring* symbol illustrates the development of independence character education. *Pari* symbol describes the development of environmental care character education. *Palawija* symbol presents the development of democratic and friendly character education. *Tepas* symbol means cooling down or the development of the character of peaceful. *Irus* symbol whose function is to take vegetables illustrates the development of creative character education. *Layah* and *ulegan* symbol symbolize *lingga* (male/husband) and *yoni* (woman/wife) which implicate to the development of tolerance and democracy characters. *Cething* symbol is a symbol of a place (container) of fortune. It implies the development of honesty and responsibility characters; it means that a wife as a place for a husband to give income should be able to manage the income honestly and responsibly. *Kukusan* symbol utilized as a place to cook rice has implications for the development of creative characters and appreciates achievement. *Siwur* symbol used to water or flush plants contains the development of environmentally friendly and socially caring character education.

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