

## THE SYMBOLIC MEANING OF EDUCATION IN THE ARTS OF BEGALAN IN WEDDING EVENTS IN BANYUMAS REGENCY

Munawaroh  
{1972munawaroh@gmail.com}

UIN Prof. K.H. Saifuddin Zuhri Purwokerto

**Abstract.** Begalan art is an art activity that is often displayed at weddings, especially in the Banyumas Regency area. In begalan art activities that are displayed at weddings there are usually special rituals and there are also objects used in the begalan art activities. The purpose of this study is to find out more about begalan art, about the meaning of the symbols contained in every object used in begalan performances and the educational values that can be taken from begalan art. This study uses descriptive textual methods in journals and looks directly at the begalan event at the wedding ceremony with data collection techniques using a literature review system with sources relevant to research by reading, listening, taking notes, analyzing and concluding. The results that we were able to obtain in this study were the existence of educational values for the community from begalan art activities, both in terms of rituals and from the objects used in begalan art activities.

**Keywords:** Please list your keywords in this section.

### INTRODUCTION

Marriage is a very important thing for the life of men and women in their efforts to navigate life together. With marriage a person will get a balance of life both socially and biologically. After marriage, there will be a change in a person's status from bachelor status to family status, recognized as a legally married couple, so that in social life they are treated as full members of society both administratively and socially in society.

Many things that lie behind the success in fostering one's marriage are the basis or reasons for getting married with good intentions. One of these reasons, among other things, is wanting to build a family which in Islam is called a family that is *sakinah mawadah warokhmah*, so that they will live a household life which in Javanese terms is up to *kaken kaken* and *ninen-ninen*. If a couple of bride and groom have good intentions and strong goals, they will try to maintain the integrity of their household by fulfilling their rights and obligations equally between husband and wife.

Nowadays we often hear the reasons for a marriage are very diverse. There are brides who enter the marriage ladder with very strong goals, but not a few brides get married in very unprepared conditions, even forced. It is not uncommon for a pair of bride and groom to get married as a result of promiscuity because in the current global era, it can be seen that promiscuity is very prevalent. The flow of information technology which is very easy to access, contributes to changing patterns and lifestyles society from traditional to following the lifestyle trend of the global era, so that it has an impact on moral decadence, decline and damage to ethical, moral and human moral values. and other norms in accordance with the ethics and norms prevailing in society.

The difference in the background of one's intentions and goals in entering the family life stage is what makes the need for marriage advice which is very much needed. Marriage advice is useful in providing an overview and direction for the bride and groom to enter family life, so that the bride and groom know their rights and obligations as husband and wife in a household. Marriage

advice should ideally be given by both parents of the bride and groom, but it is also possible to get it from other people with different media. One way to get marriage advice is through entertainment media. With entertainment media, marriage advice is conveyed in a light and entertaining manner, without offending or giving the impression of being patronizing, and also without neglecting the essence of marriage advice. One example of entertainment that contains marriage advice is the traditional art of *begalan*.

*Begalan* art performances not only discuss marriage advice but also provide teachings that must be carried out in the socialization process of social life and obligations that must be carried out to God after living in a family. for the daily actions of humans both as God's creatures and as members of society. *Begalan* art as a result of culture is related to symbols. Culture as a symbol system is a reference and guide for people's lives. The giving of meaning and cultural models is shown through symbolic codes. Understanding culture as a system of symbols gives the connotation that culture is a form of community expression in the form of ideas and human behavior in their communities (Rohidi, 2000:3). Symbolism in Javanese culture is used as a medium or intermediary just like the Javanese language which is full of flowers, symbols and *sinamuning samudana* or hidden in figures of speech which must be discussed and discussed with deep feelings. as well as being responsive to *ing sasmita* or being able to catch the true meaning/meaning, which is hidden. This can be seen in their religious language, the Javanese never or rarely mention the word God or Allah directly and frankly. The Javanese take their own personal, personal terms as symbols of God, such as *Gusti Kang Maha Agung*, *Prince Kang Murbeng Dumadi*, *Prince Kang Maha Tunggal* and *Gusti Allah*. And its mystical and magical properties are expressed in the terms *Sing Mbahu Rekso*, *Sing Momong* and *Mbahe* (Sedyawati, 1981: 40).

Forms of symbolism in Javanese culture are very dominant in all things and in all fields. This can be seen in the daily actions of the Javanese, as a realization of their multiple views and attitudes in life. These symbolic forms can be grouped into three types, namely: acts of symbolism in religion, acts of symbolism in tradition and acts of symbolism in art (Herusatoto, 1987: 88). Javanese religious symbolic actions are grouped into three groups, namely:

- 1) Religious symbolic actions formed due to the influence of the mythical era, or what is referred to as the original Javanese cultural era,
- 2) Religious symbolic actions formed due to the influence of the Hindu-Javanese cultural era,
- 3) Religious symbolic actions formed due to the influence of the Hindu-Javanese and Hindu-Islamic cultural eras.

The symbolic actions of the Javanese tradition are divided into four levels, namely:

- 1) The level of cultural values in the form of ideas, in the form of concepts about the things that are most valuable in people's lives and rooted in emotions from within the human soul, for example mutual cooperation, or the nature of cooperation based on great solidarity.
- 2) Levels of normative values, in the form of cultural values that are related to roles as superiors and subordinates in the job ladder, as parents and children, teachers and students. Each role has a number of norms that guide behavior and in Javanese it is called *upload-ungguh*.
- 3) legal level,
- 4) Special level, regulates activities whose scope is limited in society and is concrete, for example etiquette. The act of symbolism in art consists of elements of fine arts, literature, sound, dance and drama (Herusatoto, 1987: 88-105).

*Begalan* art is part of traditional art which is inherited from ancestors which has been passed down from generation to generation, is an art form that is very integrated with society, is closely related to customs and is closely related to regional characteristics. Traditional art that grows and develops from the community has a very important function in its supporting community (Sedyawati, 1981: 40). Populist traditional art is also called folk art.

Traditional folk arts are dances that have experienced developments in primitive society until now. Populist traditional dances are very simple and pay little heed to the norms of beauty and standard forms, so they have many variations from one place to another. Folk dance is a sacred

dance that contains magical powers. The dance movements are very simple because what matters is the belief behind the dance, for example the dance to ask for rain (Soedarsono, 1972: 20-21).

A symbol is a thing or a situation that is an understanding of an object. The embodiment and characteristics of a symbol are not limited to physical cues, but can also be in the form of the use of words, namely sound symbols which carry a shared meaning and are standard in nature. The symbol serves to lead the understanding of the subject to the object. In a certain meaning, the symbol has a deep meaning, which is a concept that is most valuable in people's lives. Symbols are the main components in culture. Every thing that is seen and experienced by humans is processed into a series of symbols that are understood by humans. In symbols, including expressive symbols, various meanings are stored, including in the form of ideas, abstractions, convictions, considerations, desires, beliefs, and certain experiences in a form that is understood. Therefore, art as well as culture can be responded to as symbol systems (Rohidi, 2000: 31).

Based on several opinions about the notion of community education, it can be concluded that community education is education through family and environmental education in the form of independent learning activities. Citizens learn unintentionally and students do not intentionally help citizens learn. One example of informal education is education obtained through watching art performances.

Ethics is a systematic thought about morality, which results directly not goodness, but a more fundamental and critical understanding. Ethics is also defined as a science, not a teaching. So ethics and moral teachings are not on the same level. To understand ethics, we must understand morals. Ethics is essentially observing moral reality critically. Ethics does not provide teachings, but examines habits, values, norms and moral views critically. Ethics demands responsibility and wants to reveal the confusion on something. Ethics does not let moral opinions go unpunished but demands that the moral opinions put forward are accounted for. Ethics seeks to clarify moral issues (Suseno, 1989).

Rukun rukun require humans to behave in such a way so as not to cause conflict. Rukun aims to maintain a state of harmony. Rukun means being in harmony, calm and peaceful without disputes and contradictions (Suseno, 2001: 39). The rule of respect states that in speaking and carrying oneself always show respect for others according to their rank and position.

The rule of respect is based on the opinion that all relations in society are hierarchically ordered. Hierarchical order originates in society, so that everyone is obliged to maintain and adapt according to their degree and position (Suseno, 2001: 60).

## RESEARCH METHOD

This research uses qualitative methods, library research, the main targets of this research are:

- 1) the form of begalan art performance at a wedding ceremony in Babakan Village, Karanglewas District, Banyumas Regency
- 2) the meaning of the symbols contained in the begalan art performance in Babakan Village, Karanglewas District, Banyumas Regency
- 3) The value of community ethics education contained in the begalan art performance in Babakan Village, Karanglewas District, Banyumas Regency

To obtain the data needed in this study, it was carried out by observation, documentation of literature studies. The data analysis used in this study refers to the analysis of Miles and Huberman (Rohidi, 1992: 16-20), namely reducing data, presenting data and drawing conclusions.

## RESULT AND ANALYSIS

### 1.1 Forms of Begalan Performing Arts

The discussion on the form of the begalan art performance in Babakan Village, Karanglewas District, Banyumas Regency describes everything related to the begalan art performance and the

presence of the performance can be sensed. The discussion on the form of begalan art performance will explain:



Fig. 1. Begalan

#### 1.1.1 Show Time

The time for the begalan art performance in Babakan Village, Karanglewas District, corresponds to the panggih bride ceremony. Usually the begalan event is held at the wedding of the first child and also the youngest child, and the timing of the begalan also depends on the wedding ceremony itself. If the panggih bride ceremony is held during the day, then the begalan art is performed during the day. However, if the panggih bride ceremony is held at night, the begalan art is performed at night. The time for the performance is not mandatory, but really depends on the will of the responder or adjusts to the existing situation and conditions.

#### 1.1.2 Show Order

The begalan art performance begins when the bride and groom enter the place or location of the ceremony, accompanied by their parents and guided by the bridal make-up artist. Usually the performance takes place in the front yard of the bride's house accompanied by the Kebogiro piece, escorted by two begalan performers (begal handlers) complete with their brenong kepang. Begalan performers carrying swords (pembegal) escort the bride, while begalan performers carrying brenong kepang escort the groom. Arriving at the place that was prepared, the bride and groom sat accompanied by the parents of each bride and groom.

After arriving at the prepared place, the groom sits beside his parents, and the bride sits accompanied by her parents in a sitting position facing each other to witness the begalan art together. The begalan art performance is staged in the middle so that both the bride and groom and their parents can clearly follow the show, so that they understand all the contents of the advice explained by the begalan performers. However, there have also been many changes to the seating arrangements now, because during the begalan event in the village of Babakan I saw and documented the begalan event, where you can see the seating arrangements are parallel, meaning they are not facing each other and the begalan officers carry out begalan activities in front of the two the bride and groom and also in front of the extended family of the bride and groom.

The two robbers then danced to the accompaniment of the Banyumasan piece of music. After performing Gendhing Suwuk (stop), the players stop dancing. The player in charge of carrying the braided brenong puts down his luggage. In this part, the two players are already in the arena of performances, but only one player is active. The second player acts as if he has not entered the staging arena. The first player (the emissary from the daughter's side) then performs a monologue.

The next performance depicts the journey of the besan envoy (the groom's side), then continues with the introductions between the two envoys. In this section the second player already started to actively interact with the first players. One of the players (usually the carrier of Brenong Kepang) introduces himself by the name of Surantani, an envoy from the Medang Kamulan kingdom, while the second player (pembegal) claims to be named Sura Dhenta, an emissary from the Kahuripan kingdom

#### 1.1.3 Show Motion

The movements used in the art of begalan have no specific standard of movement. The robbers move and dance according to their wishes and abilities. The movements used are improvisational or spontaneous movements, monotonous, and look at your own will, which is important according to the existing rhythm. Examples of the various movements of begalan art include: jalan or lumaksana, Banyumasan sindhetan, geyol, entrakan, and others. The motions used are not patterned sequentially and are repeated.

#### 1.1.4 Begalan Art

There are accompaniments in traditional arts that use only internal accompaniment, only external accompaniment and some use both. In the Begalan art performance, the accompaniment used is classified as external accompaniment. Before technology developed rapidly accompaniment was performed directly, as technology developed, indirect accompaniment could be used, for example using cassettes and CDs.

#### 1.1.5 Begalan performing arts make-up

In the Begalan art performance, the make-up used includes character make-up because it aims to shape the character of the desired character. There are two characters in Begalan, namely the robber and the robber. Overall, the arias used in Begalan art are simple and straightforward, both in terms of the materials used, the color scheme, and the method of use. Makeup tools used include: loose powder, white sinwit (as a substitute for loose powder), eyebrow pencil, and lipstick. Sinwit and loose powder are used to polish the face so that it looks white. Eyebrow pencil is used to emphasize the eyebrows, sideburns, mustache and beard (if made) to create a dashing character. Lipstick is used to redden the lips and blush on the face. Overall makeup is a kind of dashing makeup. It is enough for male dancers' hair to be left loose and then given an iket or blangkon as a head covering

#### 1.1.6 Fashion

The make-up and clothing used in the art of begalan is very simple and straightforward in terms of appearance and the materials used. The costumes for the Begalan artist consist of: (1) iket, (2) beskap, (3) stagen, (4) jarit, and (5) trousers. Iket is worn on the head according to the player's taste. The use of tickets has no definite provisions, adjusted to the ability of the players. In some begalan shows, iket is used by nempean (tied around the head to form a blangkon). However, in other performances, they are only tied in a simple way to thekapala. The other costumes are worn like Javanese traditional clothes, only the difference is that the cloth tends to be looser to facilitate dancing and long trousers are worn inside.



Fig. 2. Begalan Fashion

#### 1.1.7 Floor pattern

The floor pattern used in the presentation of begalan art in Babakan Village, Karanglegwas District, Banyumas Regency is the floor pattern facing each other. The floor pattern facing forward is used in almost all presentations of Begalan art. The begalan players stand facing each other in dialogue according to the order of the begalan activities

#### 1.1.8 Performance Venue

Begalan art performances are usually held in the yard before the bride and groom go to the aisle or reception building. Along with the development of the era, Begalan art is also often staged inside the building, with a position in front of the bride and groom.

#### 1.1.9 Lighting



Begalan art performances, when staged during the day, only rely on sunlight, and when staged at night, they use lighting from an electric source. Using fluorescent lamps as lighting. Before the era of the use of electric lighting, the Begalan art performance took place at night using petromax, senthir, and blencong lighting.

In order for the performance to run smoothly, the staging of the Begalan art performance must pay attention to the elements of the sound system. Equipment for sound system equipment is very necessary in an implementation of the presentation of the art of begalan. The sound system used includes a microphone which is directly carried by the artist of begalan.

#### 1.1.10 Miscellaneous property

Begalan performing arts property in the form of some kitchen equipment. The types of begalan art groups can be different from one another but the popularity used in begalan art performances includes: Ian, Iilir, Kukusan, Pedaringan, Layah or characteristic, Muthu, Irus, Siwur, Padi, Wangkring, Sapu sada Suket, muthu, cething, Bay Leaves, and Tampah. This luggage is usually called braided brenong. The Pembegal's tool was a wooden sword called a wlira.



Fig. 3. Begalan Fashion

## 1.2 The Symbolic Meaning of the Begalan Art Performance

The symbolic meaning of the begalan art performance in Babakan Village, Karanglewas District, Banyumas Regency, among others, is found in the song lyrics and performance properties. An example of the symbolic meaning of tembang poetry in the Begalan art performance is tembang eling eling poetry. The symbolic meaning of the property of the begalan art performance includes:

1. Ian symbolizes as jagad gumelar (macro cosmos),
2. Iilir describes the source of the wind,
3. Steam describes the four passions namely anger, luamah, supiah, and mutmainah,
4. Pedaringan describes the nature of gemi which means good at saving,
5. Layah or characteristics describe the teachings of introspection,
6. Muthu is a depiction of teachings to be able to solve problems,
7. Irus describes the nature of compassion (effort),
8. Siwur symbolizes teachings so that people are not reckless,
9. Rice is a hope of prosperity,
10. Wangkring describes tolerance in household life,
11. Sapu sada describes mutual cooperation (cooperation),
12. Suket is the hope that the family life that is built is eternal,
13. Cething describes a container or organization in society,
14. Bay leaves depict the hope of salvation,
15. Tampah describes a place to separate good and bad things.

### 1.3 Value of Ethics Education

Based on the results of the researcher's analysis, one of the educational values contained in the Begalan art performance is social ethics education. Community ethics education in question, in the begalan art performance is ethics education or education regarding good and bad teachings that

must be understood by the bride and groom and also the families present to be applied in social life.

Ethics education in the *Begalan* art performance aims to provide learning to the public, especially the bride and groom, so that they can live in harmony and balance in taking on a new life as husband and wife.

The ethical education contained in the *Begalan* art performance belongs to the group of normative ethics because it explains good and bad judgments, and shows what humans should do. Javanese ethics are broadly conveyed in two ways.

- 1) First through *pituduh* (advice, suggestions) whose contents are giving advice in the form of suggestions.
- 2) Second, through *pepali* (*wewaler*) means a prohibition so that Javanese people stay away from bad deeds.

Advice and prohibitions are the core of manners or ethics. The purpose of giving advice and prohibitions is a state of being safe or *slamet*. Character or ethics for the Javanese people is a must. Javanese manners or ethics are conveyed from certain parties to other parties who have different positions (levels). Javanese ethics are carried out as an effort to maintain harmony in human life (Endraswara, 2003: 37). The value of ethics education in the results of this study refers to Javanese ethics which includes two aspects, namely the principles of harmony and respect:

#### 1.3.1 Education

The principle of harmony is the principle of harmony in life to prevent conflict for the community. The principle of harmony of life will be deeply impressed and will always be remembered or hard to forget. Ethical education implied in *begalan* art performances and in accordance with the pillars of harmony, among others:

#### 1.3.2 Surrender and *Eling*

The teachings of *surrender lan eling* are teachings so that humans, especially the bride and groom, in living a married life, always surrender and always remember God, and carry out all the consequences as God's creatures. With an attitude of surrender and *lan eling*, humans become focused and don't just live by looking at things, looking for worldly things. Mindfulness also fosters self-awareness. Understanding and surrender invites Javanese people to always remember God. By remembering God, humans always do good. Humans as God's creatures must always remember the origin of life, that the world and everything in it is God's creation.

In art performances, the advice for the bride and groom to always surrender to the *eling* is implied by the property of *ian, ilir, steamer, and gendhing eling-eling*.

#### 1.3.3 Mutual cooperation

*Gotong-royong* has become the glue of society. People feel bad if they don't practice mutual cooperation. *Gotong-royong* is still often manifested in the form of community service and Autumn Mountain, namely traditional ceremonies aimed at maintaining the safety of the village and the like. The mutual cooperation attitude in the *begalan* art performance can be observed in the symbolic meaning of the properties of *sada brooms and rice*

#### 1.3.4 *Tepa Selira*

*Tepa* means to put down, *Selira* means personal self, so *tepa selira* is an individual attitude to personal control based on self-awareness. *Tepa selira* makes people place themselves in the social interaction system based on self-determination and voluntary heart (Suseno, 2001: 61). *Tepa salira* is the attitude and behavior of someone who is able to understand the feelings of others. *Tepa salira* in the *Begalan* art performance is reflected in the properties: *ceathing, wangkring, siwur, layah* or characteristic, *muthu, irus, suket, bay leaf, winnowing*.

#### 1.3.5 *Gemi*

The nature of *gemi* means clever thrifty. *Gemi* always carefully calculates how to spend money. The definition of *gemi* or saving expenses is not stingy, but rather can distinguish what needs to be bought and what doesn't need to be bought. Stingy is not willing to give assistance in the form of money even though it is really needed, even though you are rich. People who have a *gemi* nature if someone else needs help, they will be happy to provide help without expecting anything. *Gemi* means being able to manage the balance between income and expenses. The passionate nature of the *Begalan* art performance is reflected in the property of the *Pedaringan* performance. *Pedaringan* has the connotation that a wife must be good at saving money. *Gemi*

means being able to manage the balance between income and family financial expenses. A wife who can be able to become a place to store all kinds of fortune that her husband earns. This means that the wife must be able to distinguish between needs and wants in order to be able to save her husband's income and be able to spend it on positive things that are useful for household needs with full control and not seem wasteful. In the view of the Banyumas people, a wife who acts extravagantly is often likened to the expression rich pedaringan perforated (such as pedaringan leaks) which means a woman who is extravagant, cannot save the property or fortune that her husband earns. An extravagant wife cannot become a place for her husband's fortune to reside, because no matter how much income she earns, she will "leak" (run out) for things that are not necessary.

#### 1.3.6 Respect Principle

The principle of respect includes social rules that play a role in the interaction of Javanese society. The principle of respect is a social rule to maintain harmonious relations between members of society. The implication of respect will be related to ethics regarding *ungguh* and Javanese manners. The principle of respect will first be learned by children in the family. The child's relationship with parents indirectly reflects the application of respect. Javanese children learn the principle of respect through communication within the family. In the family there will be contacts that are always related to ethics. The relationship between husband, wife, father and son, the relationship between the nuclear family and other families provides many benefits in studying ethics.

A person's respect for others outside the family is carried out as a step towards social harmony. Mutual respect in all aspects of life will be able to maintain social integrity. Respect is a form of one's appreciation for others through words and actions. Therefore, if someone wants to be *kajen* (respectable) in society, they must also be willing to respect other people. Genuine respect is not formed by coercion due to status or social structure. Respect is not born out of fear or a structural obligation. Respect must come from both sides. For example, a subordinate must respect his superiors, likewise superiors must respect their subordinates. In art performances, the principle of respect is implied in: Opening Greetings, and rhyming song lyrics,

The opening dialogue or opening greeting is done by the *begal* players. At the opening of the show, the performers opened by using the language of *karma inggil*, because it was addressed to the invited guests and the audience as a whole. The use of *base karma* to call on greetings opening is a tribute. In the life of the Banyumas people, respect can be made to people who are older or elders, and people who are not yet known. Meanwhile, people who are considered equal will use *ngoko* language.

*Begalan* art performances that are in accordance with the other principles of respect are implied in *Syair gendhing ricik-ricik*. *Ricik-ricik's* *gendhing* poetry describes the harmonious relationship between nature and the people of Banyumas. *Ricik-ricik* in the Banyumas language means the sound of gurgling water. In the piece, the sound of water gurgling when it rains is drizzling. *Gendhing Ricik-Ricik Gerongan Irama Siji* is a depiction of the natural environment. Through the melody of the *gendhing*, an imagination can be drawn about the drizzling rain, the most beautiful moments experienced by the peasantry which means the return of hope for life. With the arrival of drizzle, the peasants had the opportunity to work on the rice fields or fields which became land for food crops as their livelihood and source of livelihood.

## CONCLUSION

*Begalan* art is a form of populist traditional art that grows and develops in the community of Banyumas district. The art of *begalan* in its presentation is danced by two dancers who act as the robbers and the robbers. Art *begalan* can be held during the day or night. *Begalan* art has simplicity in terms of movement, floor patterns, make-up and clothing, as well as the existence of repeated movements in accordance with the characteristics possessed by traditional populist arts in general.

The dance movements used in the art of *begalan* have no specific standards, because the art of *begalan* basically includes traditional folk art, so the movements used are improvised or



spontaneous, monotonous, and look arbitrary, as long as it is in accordance with the existing rhythm. The accompaniment of begalan art performances is usually accompanied by Javanese gamelan instruments and Banyumasan calung. Apart from live accompaniment, there are also several bandit arts groups that use cassettes. Some of the accompaniments used in Begalan art performances use direct accompaniment, along with the times more indirect accompaniment in the form of tape recorder cassettes and CD cassettes. Gendhings used to accompany begalan art performances classified into three, namely: ricik-ricik telling the gendhing klanganan, the gendhing popular, and the gendhing sesaji. Gendhing poetry is classified into two, namely gendhing gawan poetry and gendhing srambahan poetry. The make-up and clothing of the begalan artist in the show uses simple make-up and clothing. Makeup tools used in performances usually consist of: loose powder, sometimes some use white fingernails, eyebrow pencil, and lipstick. Overall her make-up uses a kind of dashing make-up. The attire of the Begalan Art players consists of: (1) iket, (2) beskap, (3) stagen, (4) jarit, and (5) trousers. The floor pattern for the performance of Begalan art uses many face-to-face floor patterns. The face-to-face floor pattern is used in almost all Begalan art presentations. Begalan art performances are usually held in the yard before the bride and groom go to the aisle or reception building. Lighting when staged during the day only relies on sunlight, and when staged at night it utilizes lighting from electric sources. The sound system at the Begalan show, the players bring a live mike during the show.

The begalan performance contains a symbolic meaning implied in the performance property in which the content is in the form of marriage advice addressed to the bride and groom who are about to enter a new household and also to all those present at the wedding ceremony. The symbolic meaning implied in the performance property of begalan includes: *ian* connotes world or in Javanese it is called *jagat gumelar*. *Iilir* connotes *Susuhiing angin* (wind nest or wind source), *Steamer* connotes *Sometimes papat five pancer* which represents four kinds of lust, namely anger, *luamah*, *supiah*, and *mutmainah*. *Pedaringan* is a symbol of a wife who must have *gemi* characteristics, *Layah* or characteristics of husband and wife must be able to be self-aware, *Muthu* is able to solve all kinds of problems that confront, *Irus* is able to process various kinds of feelings, *Siwur* in family life and in society people are not can be arbitrary, *Rice* teaches married couples to be willing to work hard to cultivate agricultural land, *Wangkring* is able to be tolerant of all circumstances so that the relationship between husband and wife is not broken, *Sapu Sada* in household life must have the nature of mutual cooperation, *Suket* in life householder must have a loyal nature, in hi community members as husband and wife must be able to socialize with the environment and society through certain forums in society. *Daun Salam* in married life must always seek safety, *15. Tampah* in household life must be able to filter out good and bad deeds.

The educational value of community ethics contained in the begalan art performance is in accordance with Javanese ethical principles, namely the principle of harmony and the principle of respect. The principle of harmony is a principle that maintains a situation so that the situation becomes harmonious, full of peace, without any contradictions and disputes. harmony brings logical consequences in various actions or behaviors. The principle of *rukun* can be known and felt by the appearance of *rukun*. The pillars that exist in the Begalan art performance include:

- a. submissive *lan eling* is reflected in the properties of *ian*, *ilir*, *kukusan*, *Gendhing Eling-Eling*.
- b. mutual cooperation, reflected in the properties of *sada* and *rice brooms*,
- c. *Tepa Selira* is reflected in the properties of *Cething*, *Wangkring*, *Siwur*, *Layah* or characteristics, *Muthu*, *Irus*, *Suket*, *Daun Salam*, *Tampah*,
- d. *Gemi* is reflected in the *Pedaringan* property.

The principle of respect is a social rule that plays a role in the interaction of Javanese society. The principle of respect is a social rule to maintain harmonious relations between members of society. The implication of respect will be related to ethics regarding *ungguh* and Javanese manners. In performing arts, the principle of respect is reflected in:

1. Greetings,
2. *Ricik-ricik* song lyrics,

Based on the results of research and phenomena found in the field, there are several suggestions, among others, the perpetrators of begalan should continue to socialize the values contained in the meaning of begalan to the community, by placing an emphasis on narrating the teachings of each performance to users and audiences of begalan art..

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