

The Diversity of Character Names in the Begalan Tradition in Purbalingga Regency

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Abstract

Purbalingga Regency has a variety of traditions, one of which is still preserved is the Begalan tradition in Banyumasan wedding customs. The Begalan tradition has diverse names of characters and has not been scientifically documented. Therefore, this study aims to determine the diversity of names of characters in the Begalan tradition as well as their contextual and cultural meanings. This study uses a qualitative ethnographic model method with a contextual semantic approach. The data sources in this study are the actors of the Begalan community. Data collection was carried out through interviews, observation, and documentation. Data validity techniques use triangulation of data sources and methods. Data were analyzed using ethnographic analysis methods. The results of this study found 2 types of characters, namely protagonists and antagonists. 4 names of protagonists and 5 names of antagonists were found. The names of the protagonists are Ki Surantani, Jaka Rosa, Ana, and Duta Sura. The names of the antagonists are Joko Lelono, Jaka Sundang, Alif, Suro Dendo, and Suradenta. In the naming of these figures, there are 3 aspects that underlie why they were sent, namely based on orders, duties, and symbols. Contextual and cultural meanings were also found in each character's name. The contextual meanings found were in the form of involvement in the situation/role of the character, the actions of the involvement, and other relevant characteristics of the situation, namely objects in the Begalan tradition. Contextual meanings are dominated by involvement in the situation/role of the character. Meanwhile, the cultural meanings contained in the names of the Begalan traditional figures are quite diverse, namely associated with stories of ancient figures, the character of the Banyumasan wong, the courage of Javanese women, the nature of responsibility of ancient Javanese people, and the religious meanings contained in brenong kepeng. Cultural meanings are dominated by stories of ancient figures.

Keywords: Begalan Tradition, Diversity of Character Names, Contextual Meaning, Cultural Meaning

INTRODUCTION

Purbalingga Regency is located in Central Java province and is part of the Banyumas residency. This region boasts a variety of unique characteristics that distinguish it from other areas of Central Java. These unique characteristics can be seen in its dialect, traditions, and culture. One tradition that is still preserved is the Begalan tradition. Tradition itself is part of culture. According to Koentjaraningrat, culture is the

study of anthropology, which is the study of humanity (Abdullah, 2022) According to Aminuddi Siregar, tradition is part of the customs and traditions of a society which usually have magical and religious elements (Cristie Agustin et al., 2024). Customs are still practiced by the community today when they hold celebrations. According to Nassrudin Umar, the customs that are still highly valued by Javanese society are those performed at weddings, deaths, births, circumcisions, and so on (Yahya et al., 2022) Many Indonesians still practice traditions and customs as a form of gratitude and self-protection from God. For example, the Begalan tradition, practiced by the Banyumasan people during traditional Banyumas weddings, serves as a form of self-protection or to ward off disaster.

The Begalan tradition originated from folklore and was later developed into a wedding tradition. According to Slamet (Andini, Hanifah, 2017) The art of Begalan is a combination of dance, music, and dialogue, containing advice and teachings for starting a good married life. The Begalan tradition comes from the word "begal," meaning "robber." (Andini, Hanifah, 2017). A robber is lexically defined as someone who seizes goods by force. However, in the context of the Begalan tradition, a robber is interpreted as a symbol of taking the bride's time as she is about to enter the wedding aisle with the intention of giving advice (Feriska, 2024) There is an implicit meaning behind this Begalan tradition, therefore this tradition is not just for entertainment.

The Begalan tradition holds moral, religious, social, and cultural values that can serve as initial provisions for starting a family. The Begalan tradition is important in marriage, as the Banyumasan people have used it as a guideline or benchmark (Herusatoto, 2008) The delivery of Begalan art is expressed in the form of experiences, ideas and advice for children and grandchildren and relatives with the aim of avoiding disaster or calamity while still paying attention to things that must be defended in order to maintain law and customs in community life.

Therefore, all aspects of the Begalan tradition require preservation to maintain its true meaning. The philosophy of preservation itself is based on the human tendency to preserve the moral values inherent in a culture or tradition (Mastiah & Albar, 2024) Cultural preservation can be achieved in various ways, one of which is through artistic performances. For example, the Banyumasan community performs the Begalan art form.

However, these preservation efforts still need further strengthening. Another method is through scientific documentation. This aligns with a statement from (Munandar, 2018) Preserving folklore isn't just about creating products or similar, but also requires written documentation. Many aspects of the Begalan tradition require written preservation, one aspect that hasn't been scientifically documented is the names of the characters within the tradition.

The Begalan tradition in the folklore version does not have special names for the characters, but in its development into the Begalan tradition, the community gave names to the characters in the Begalan tradition. According to Ambrams in (Kemal, 2016) Characters are people who are portrayed through drama or narrative works and can be freely identified by the audience through their attitudes and actions. Another definition is expressed by Aminudin in (Aritonang & Arfianty, 2024) that characters are the driving force behind the course of events to weave a story. According to (Nurgiyantoro, 2018) The term character refers to the person, while the character's nature and characteristics refer to characterization. Burhan Nurgiyantoro divides characters into several categories based on their function, namely protagonist and antagonist. A protagonist is someone who is admired because they conform to ideal norms. An antagonist is someone who causes conflict (Nurgiyantoro, 2018). In accordance with this theory, characters in the Begalan tradition are also distinguished based on their function, namely protagonists and antagonists. Therefore, this study will discuss the diversity of character names in each Begalan community based on the protagonist and antagonist.

The uniqueness of the names of figures in the Begalan tradition varies. This diversity of names is due to the differences in the Begalan communities in Kemangkon District. Names used as personal identification usually contain meaning, as do the names of figures used in the Begalan tradition. This research uses a semantic approach and focuses on contextual theory, namely contextual meaning and cultural meaning. The study of meaning within a lexeme and a society's culture is included in the field of anthropolinguistics. Anthropolinguistics is an interdisciplinary science that discusses the relationship between language and culture. Anthropolinguistics is an interdisciplinary science between linguistics, which studies language, and anthropology, which studies the

ins and outs of human life (Sibarani, 2024). According to (Sibarani, 2024) Anthropological studies encompass three areas of study: language as viewed from an anthropological framework, culture as viewed from a linguistic framework, and other aspects of human life as viewed from both anthropology and linguistics. Language and anthropological issues complement each other. Language issues cannot be explained by linguistics alone; they can also be supported by anthropology, and vice versa (Sibarani, 2024). Anthropolinguistics is also related to semantics, because semantics itself cannot analyze meaning without being linked to the social and cultural context of the local community.

The study of meaning is closely related to semantics, which is the branch of linguistics that studies meaning. According to Ferdinand De Saussure in (Nafinuddin, 2020) Semantics consists of two components: the component that conveys meaning and the component that is interpreted, also known as signs and symbols. Signs are the sounds of language itself, while what is signified or symbolized is something outside of language. In line with this, Kridalaksana also divides semantics into two, namely: 1) the part of the language structure that relates to the meaning of expressions or speech, and 2) the system in linguistic investigation of meaning in a language (Khotimah & Ika Febriani, 2019).

Semantic studies have several theories, namely referential theory, behavioral theory, contextual theory, meaning field theory, and so on. This research focuses on contextual theory. According to Mastna, contextual meaning is the meaning of a word or lexeme within a context (Iryani & Marrienlie, 2020). According to Chaer in (Jama, 2021) Contextual meaning is the meaning contained in a lexeme and is in the same context. Context according to Endramoko is the situation, background, setting conditions, environment, framework (Musthafa et al., 2020) Contextual theorists argue that words do not have many meanings, but words will have many meanings if there are many contexts, both linguistic and non-linguistic contexts.

Contextual theory was initiated by Malinowski and developed by JR. Firth, who divided contextual topics into 4, namely participants, actions, other relevant characteristics of the situation, and the impacts of speech acts (Musthafa et al., 2020). The participant is a person or figure, what is meant by action is something done by the

participant which includes speech acts or non-speech acts, other relevant situational characteristics can be in the form of objects and surrounding events that are still related to what is happening, the impacts of speech acts in the form of forms of change caused by the speech acts uttered by the participant. JR. Firth's contextual theory can be used to analyze how the name of a figure can be interpreted through the situation of traditional ceremonies, the role of the participant, and the impact of the participant's speech acts. In addition to being analyzed using contextual theory, the name of a figure in the Begalan tradition can also be analyzed in terms of cultural meaning.

Cultural meaning can be defined as how symbolism in the daily life of society is given meaning and value by society itself (Jordan & Fateah, 2024). Cultural meaning is interpreted according to the local cultural context, and cultural meaning reflects the values that exist in society. According to Pramesti in (Maghfiroh & Nurhayati, 2023) Cultural meaning is different from lexical meaning, cultural meaning is created by local communities and is indicated by certain symbols. Sibarani developed the theory of cultural meaning to show language in certain cultures (Sibarani, 2024). Such as the cultural meaning of the name of the Begalan character which is included in the customs or traditions of Banyumasan weddings.

The diversity of names of characters in the Begalan tradition is found in communities in Kemangkon. Data regarding Begalan communities is not known for certain, because this information is obtained orally. There are many Begalan communities in Kemangkon, but this study found as many as 6 Begalan communities. In each community, there are two characters who play a role in the Begalan art performance, and each character has a different name in each community. Nine different names of Begalan characters were found. However, not all communities use different names. There are approximately 3 names of the same Begalan characters: two names of protagonists and one name of antagonist. The same character name is found in four different communities.

Based on the description above, the focus of this research is the diversity of names and the meanings of the names used in the Begalan tradition in Kemangkon District, Purbalingga Regency. Therefore, the purpose of this research is to determine the diversity of names and describe the meanings of the names in the Begalan tradition. This research

is important because of the limited information regarding the number of Begalan communities and the absence of official documentation regarding the diversity of names in the Begalan tradition. This research can be used as written documentation regarding the diversity of names in the Begalan tradition and is part of the effort to preserve local culture.

LITERARY REVIEWS

This research refers to several previous studies related to the Begalan tradition, the first research was conducted by (Kamaludin & BS, 2021) The study, titled "Examining Islamic Religious and Moral Values in the Begalan Tradition Developing in the Banyumas Residency," examines the Begalan tradition from a religious and moral perspective. It uncovers a philosophical meaning within brenong kepong, which aligns with the concept of the purpose of Muslim marriage and human moral principles.

The second study was conducted by (Saddhono & Kurniawan, 2017) entitled "Islamic Religious Value in the Traditional Ceremony of Begalan Banyumasan as Educational Character for Students at Senior High Schools in Central Java." The research discusses the form of the Begalan tradition, the meaning contained in brenong kepong, and links it to Islamic religious values.

The third research was conducted by (Wahyu & Brata, 2020) entitled "Redefinition of the Meaning of Begalan by the Sekar Kantil Studio in Banyumas Wedding Rites." The study discusses the redefinition of the meaning of Begalan. The results of the study found that the redefinition of the meaning of Begalan by the Sekar Kantil Studio, namely, that originally the meaning of Begalan came from the word "begal" which means robber, became "besan gawa lantaran." In addition, other research results also redefine the names of figures and ubo rampe in the Begalan tradition.

Based on the three studies above, it can be concluded that they share similarities with this study, particularly in terms of their research subjects. There are also differences between the three studies mentioned above and this study. These differences lie in the discussion of the Begalan tradition. The previous study discussed religious values, moral values, symbolic meanings, and redefinitions of Begalan. This study focuses on the

diversity and meaning of names of figures within the Begalan tradition.

RESEARCH METHODS

This research uses a qualitative ethnographic method. Qualitative research focuses on analyzing and understanding phenomena (Hardani et al., 2020). In this qualitative research, the analysis and understanding are linked to cultural phenomena in the Begalan tradition. The ethnographic research model according to Johnson and Cristensen in (Wijaya, 2015) is research that aims to describe the cultural characteristics of individuals or groups in cultural communities. According to Spreadley in (Tjahyadi et al., 2020) Ethnography is not only a model but also a method that can be used in cultural research, as it also includes research techniques to uncover cultural facts. This research uses a contextual semantic approach. The data obtained are events in the Begalan tradition. Data sources were obtained from Begalan tradition practitioners in Kemangkon District. Data collection was conducted through interviews, observation, and documentation. The collected data were then analyzed using ethnographic analysis methods. According to James Spreadley in (Wijaya, 2015) The ethnographic model research consists of 12 steps, namely starting with determining key informants, conducting interviews, researchers focusing on research objects, asking descriptive questions, followed by analysis of interviews, based on the results of the analysis continued to conduct domain analysis, after that the researcher has determined the focus and conducted taxonomic analysis, the researcher asked contrasting questions followed by componential analysis. Next, the researcher found cultural themes and continued with ethnographic writing. This study uses triangulation techniques of data sources and methods to test the validity of the data.

RESULTS AND DISCUSSION

The results of this study found as many as 6 Begalan communities in Kemangkon District. The names of the characters used in the Begalan tradition were found to be 9 different names. In addition to the diversity of the character names, contextual and cultural meanings were also found in each of the character names. The contextual meanings of the character names are associated with the profession of farmer, dialogue in the performance, the physical and mental strength of the character, the role, duties, functions, and responsibilities of the character, as well as the name of the Begalan tradition itself. Meanwhile, the cultural meanings contained in the character names are

associated with stories of ancient figures, the nature of ancient Javanese people, the courage of Javanese women, the character of the Banyumasan wong, the nature of the responsibility of ancient Javanese people, and the religious meanings contained in brenong kepang.

Table 1: Presentation of data on the names of Begalan communities and traditional figures

No	Name of the Begalan Community	Community address	Character Name	
			Protagonist	Antagonist
1	Sekar Manunggal	Jetis Rt 09/Rw 07	Ki Surantani	Joko Lelono
2	Putri Budaya	Majatengah Rt 07/Rw 03	Jaka Rosa	Jaka Sundang
3	Kanthi Budaya	Majatengah Rt 07/Rw 03	Jaka Rosa	Jaka Sundang
4	Sri Manunggal Jaya	Kedungbenda Rt 01/Rw 09	Alif	Ana
5	KANIBAL (Karoni Nikah Bakal Luhur)	Bakulan Rt13/Rw 06	Duta Sura	Suro Dendo
6	Sendang Sari	Pelumutan Rt 06/Rw 02	Surantani	Suradenta

Based on the table above, six Begalan communities were identified in Kemangkong District. Each community has two characters, each playing the role of protagonist and antagonist. Two Begalan communities share the same protagonist and antagonist names, and two communities share the same protagonist name. This means there are three identical characters. There are nine different Begalan names, each based on their role as protagonist or antagonist. The following explains the diversity of character names and their meanings for each Begalan community.

A. The Diversity of Character Names in the Begalan Tradition Based on Burhan Nurgiyantoro's Theory

In Burhan Nurgiyantoro's theory, characters are a simple part of characterization. According to him, characters are divided into several types,

one of which is seen from the function of the character's appearance. The function of the character's appearance includes protagonists and antagonists. In accordance with this theory, this study will describe the differentiation of characters in the Begalan tradition based on the function of the character's appearance. In this study, there are protagonists and antagonists in each Begalan community. The following is a description of the protagonists and antagonists per Begalan community.

1. Begalan Sekar Manunggal Community

Data 1: Ki Surantani

In the Begalan art performance, Ki Surantani plays the protagonist, the envoy of the groom. Ki Surantani is the main character in the Begalan art performance. Ki Surantani is responsible for carrying the brenong kepang (braided shoulder pole). The brenong kepang is a requirement of the Begalan tradition, consisting of a shoulder pole containing kitchen utensils and agricultural products such as rice, cassava, and corn. The reason for this name can be seen in the following interview.

“Ki Surantani kue kaki-kaki sing nggawa sepirang-pirang gawan, critane ya kaya wong tani. Wong tani kan nggawane rupa-rupa werna isine ana pari, jagung, boled, mulane dijenengi Ki Surantani” (Ki Surantani is an old man who carries various things, like a farmer. Farmers carry various things, like rice, corn, and cassava, which is why he was given the name Ki Surantani). (interview with Mr. Waslam Nuryadi, 2025)

Data 2: Joko Lelono

Joko Lelono plays the role of a highwayman or antagonist in the Begalan tradition. Joko Lelono is ordered by the bride to find the groom's envoy. Joko Lelono searches for the groom's envoy not only in one place but also travels to various places. Joko Lelono's antagonistic role is

evident when he finds the groom's envoy. Joko Lelono's deviation from moral values is demonstrated through his underestimation of the groom's envoy. The following interview excerpt illustrates the rationale for choosing Joko Lelono as the antagonist in this community.

"Joko Lelono kue lagi nggolet wong sing arep dimangsa, nggolete kue sekang kahyangan muter-muter gur arep mbegal wong sing dadi pangane" (Joko Lelono is looking for someone to prey on, searching for him from heaven, going round and round, will only rob the person who will become his meal). (interview with Mr. Waslam Nuryadi, 2025).

The diversity of character names in the Sekar Manunggal community encompasses two roles: protagonist and antagonist. The protagonist in this community is Ki Surantani, whose name is related to his task of carrying agricultural produce in a braided brenong. The antagonist in this community is Joko Lelono, who was chosen based on the woman's order to find a messenger from the man's side.

2. Putri Budaya and Kanthi Budaya Begalan communities

Data 3: Jaka Rosa

Jaka Rosa plays the protagonist. Jaka Rosa is tasked with carrying the brenong kepang. Jaka Rosa is the main character in the performance. This main character is implemented during the Begalan art performance, namely the delivery of advice by Jaka Rosa to the bride and groom. The choice of the name Jaka Rosa in this community, because they believe that someone who carries the brenong kepang containing kitchen utensils such as iyan, steamer, wangkring must be someone who is physically strong. This is reinforced by the results of interviews with actors from the Begalan Putri Budaya and Kanthi Budaya communities.

"Jaka kue artine wong nom, nek rosa kue kuat. Mulane dadi tukang pikul" (Jaka means young person, while rosa means strong. That's why he became a porter). (interview with Mr. Pangin, 2025).

Data 4: Jaka Sundang

Jaka Sundang plays the role of a mugger or antagonist. Jaka Sundang is ordered by the bride to invite a messenger from the groom. Although Jaka Sundang is ordered to invite, his invitation is intended to mug the messenger from the groom's side. The name Jaka Sundang was chosen because it recalls an order from the bride's nini to her messenger to invite the messenger from the bride's feet.

Overall, the diversity of character names in the Putri Budaya and Kanthi Budaya communities demonstrates two roles: protagonist and antagonist. The protagonist, Jaka Rosa, is named after her role as the brenong kepeng containing kitchen utensils such as a wok, steamer, and wangkring. The antagonist, Jaka Sundang, is responsible for the bride's order to invite a representative from the groom's side.

3. Sri Manunggal Jaya Begalan Community

Data 5: Alif

The character Alif plays the protagonist role, or the messenger from the bride and groom's feet. He symbolizes the beginning of the core of the Begalan art performance. Furthermore, Alif also signifies the beginning of a new life, namely the married life of the bride and groom. Therefore, Alif is the main character in the Begalan art performance because he is the key to conveying the message of this tradition.

Data 6: Ana

In the Begalan tradition, the Ana character plays the role of an antagonist, or messenger from the bride. Ana receives an order from the bride to appear at her residence and meet the messenger from the bride's feet. Ana's role is crucial because her presence drives the storyline to the core of the Begalan tradition: providing advice to the bride and groom.

Overall, within the Sri Manunggal Jaya community, there are two main

roles: protagonist and antagonist. The protagonist in this community is named Alif, who symbolizes the beginning of the Begalan performance and the beginning of a new married life. Ana, the antagonist, is named after the bride's request to attend the Begalan performance.

4. Kanibal Begalan Community (Karono Nikah Bakal Luhur)

Data 7: Duta Sura

Duta Sura plays a central role in the Begalan tradition. He serves as the groom's envoy and serves as a symbol of the groom's courage in proposing to the bride. The following interview explains the reason for the name Duta Sura, which is derived from the cannibal community.

"Duta artine utusan nek Sura artine wani, mulane Duta Sura kue dadi utusane kaki pengantin. mergane arep didadekna simbol wanine kaki pengantin sing arep mbangun bale soma" (Duta means messenger, while Sura means brave, so Duta Sura is the messenger of the groom. Because it will be used as a symbol of the bravery of the bride's feet who will build a household). (Interview with Mr. Misno, 2025).

Data 8: Suro Dendo

The Suro Dendo character plays the antagonist role in the Begalan tradition. Suro Dendo is tasked with seeking clarification from the bride's envoys. Suro Dendo asks for clarification regarding the items brought by the bride's envoys. Suro Dendo ensures that the items brought are safe to be given to the bride's nini.

Overall, there are two main roles within this cannibal community: protagonist and antagonist. The protagonist, Duta Sura, symbolizes the courage of the men. The name Suro Dendo refers to his role as the messenger of the men, requesting clarification from the men regarding the goods they are carrying.

5. Sendang Sari Begalan Community

Data 9: Surantani

The name Surantani has the same role and duties as Ki Surantani in the Sekar Manunggal community. Her role is as the protagonist and is tasked with carrying the brenong kepeng. The reason for choosing the name Surantani is also similar to the name Ki Surantani in the Sekar Manunggal community: Surantani carries the brenong kepeng containing crops grown by farmers.

Data 10: Suradenta

The character Suradenta plays an antagonistic role in the Begalan tradition. His job is to rob the bride's envoy. This robbery is not a criminal act, but rather a cultural symbol within the Begalan tradition. The name Suradenta is derived from his role in robbing the groom's envoy. The following is an interview with the Sendang Sari community regarding the reasons for the character's name, Suradenta.

“Sura kue artine wani nek Denta artine mbegal, ya dijenengi Suradenta mergane wani mbegal utusane kaki penganten” (Sura means brave, while Denta means to rob, so it was named Suradenta because it was brave enough to rob the envoy from the groom). (interview with Mr. Karyo, 2025).

Overall, the Sendang Sari community has two main roles: protagonist and antagonist. The protagonist, Ki Surantani, is named for his job of transporting agricultural produce in a brenong kepeng. Meanwhile, Suradenta plays the role of antagonist. His name stems from his role of mugging men's messengers.

Based on the description of the protagonist and antagonist characters from the 6 communities above, it can be concluded that the protagonist is more dominant than the antagonist. All characters from the 6 communities are envoys, but there are differences in the reasons for why they are sent. There are 3 aspects that underlie why they are sent, namely based on orders, tasks, and symbols. Based on orders, they are divided into 3

types, namely orders to find envoys from the male side, orders to invite envoys from the male side, and orders to attend the performance. Based on tasks, they are divided into 3 types, namely the task of carrying braided brenong, the task of asking for an explanation from the envoy from the male side, and the task of robbing envoys from the male side. Based on symbols, they are divided into 2 types, namely the initial symbol of the start of the core of the performance and the symbol of the courage of the male side. The most dominant reason is based on orders.

B. The Meaning of the Names of Characters in the Begalan Tradition Based on JR. Firth's Contextual Theory and Cultural Meaning Based on Sibarani's Theory

JR. Firth divides contextual topics into four categories: participants, actions, other relevant situational characteristics, and the impacts of speech acts. Meanwhile, cultural meaning, according to Sibarani, is the meaning of language associated with the culture of the local community. In accordance with this theory, this study will describe the contextual and cultural meanings contained in each character's name in the Begalan tradition. The following is an explanation of the contextual and cultural meanings per Begalan community.

1. Begalan Sekar Manunggal Community

Data 1: Ki Surantani

a. Contextual Meaning

The name of the character "Ki Surantani" is taken from the word "Sura" which means brave and "Tani" which means a person who farms. Contextually in the Begalan tradition. Agricultural products are identical to farmers, because farmers are the ones who plant and care for these crops. The naming of Ki Surantani in this community looks at the characteristics of the situation that is relevant to the name Ki Surantani, namely in the form of agricultural products brought by him. Therefore, the name of the character is taken from a name that

refers to the agricultural products brought by "Ki Surantani" such as rice which means the more knowledge and wealth the more humble, sugar cane as a symbol of steadfastness and strong determination to build a household. And.

b. Cultural Meaning

The cultural meaning contained in the name of the character "Ki Surantani" is related to the character of the Banyumasan people, namely cowag (speaking freely with a straightforward tone. The straightforward tone of the Banyumasan people is usually seen as someone who is brave in speaking. The cowag character reflects the courage that is in the meaning of the name of the character "Ki Surantani".

Data 2: Joko Lelono

a. Contextual Meaning

The name of the character "Joko Lelono" comes from the word "Joko," meaning young or youth, and "lelono," meaning wandering. In the context of the Begalan tradition, "Joko Lelono" is described as wandering in search of a messenger from a bride's feet. The contextual meaning of the character Joko Lelono is influenced by the actions of the person involved, namely nonverbal actions. Therefore, the name "Joko Lelono" is used for this character because it signifies a young man who wanders in search of someone ordered by his master.

b. Cultural Meaning

The character "Joko Lelono" is associated with the wayang figure Batara Kala. Batara Kala is a mythological deity from Java and Bali. He is depicted as a giant who always demands human sacrifices. The character "Joko Lelono" is depicted as Batara Kala because he is

searching for a human and will devour them if they fail to fulfill his conditions. The condition "Joko Lelono" sets for the groom's envoy is that he must be able to explain all the items he brought as a form of advice to the bride.

The character's name, "Joko Lelono," has cultural significance linked to the Javanese mythological figure, Batara Kala. Because "Joko Lelono" is an antagonist in the Begalan tradition, and Batara Kala is also known as a wandering god seeking prey, the two characters can be compared and linked to the Begalan tradition.

Overall, in the Sekar Manunggal community, there are two meanings in each character's name, namely contextual meaning and cultural meaning. The name of the character Ki Surantani is contextually related to the characteristics of the situation relevant to the name Ki Surantani, namely in the form of agricultural products found in brenong kepeng. and culturally related to the character of the Banyumasan wong. Meanwhile, the name of the character Joko Lelono is contextually related to the character's nonverbal actions and culturally related to the wayang character Batara Kala.

2. Putri Budaya and Kanthi Budaya Begalan communities

Data 3: Jaka Rosa

a. Contextual Meaning

The name of the character "Jaka Rosa" comes from the word "Jaka" which means young and "rosa" which means strong. In the context of the Begalan tradition, the character carries a braided brenong. The brenong kepeng is carried by carrying it on the shoulder and the brenong kepeng is quite heavy for one person to carry. The name "Jaka Rosa" in contextual meaning is related to other situational characteristics that are relevant to the word "Rosa", namely ubo rampe or Begalan items such as shoulder poles which symbolize

brotherhood between male and female families and the husband's obligation as a balance for the wife in the household, symbolized like the universe has four cardinal directions and humans are given the gift of creativity, feeling, intention, and rada meaning they must be able to protect nature and its contents. Therefore, the person who carries the brenong kepeng must be someone who has strength, either physically or the knowledge he brings to give advice to the bride and groom. Thus, the name of the character "Jaka Rosa" has the meaning of a strong young man who carries the items entrusted by the groom.

b. Cultural Meaning

The name "Jaka Rosa" is associated with an ancient figure, the son of Nyai Randa Molah. Nyai Randa Molah was the one who created Begalan items. Once upon a time, Begalan items were made of gold, but Nyai Randa Molah replaced them with bamboo.

Based on this story, the cultural meaning is that "Jaka Rosa" represents the inheritance and preservation of the culture created by his mother. Because the brenong kepeng is heavy for one person to carry, Nyai Randa Molah named her son "Jaka Rosa" because she wanted to pass on something heavy in terms of quantity and meaning.

Data 4: Jaka Sundang

a. Contextual Meaning

The character's name "Jaka Sundang" comes from the word "Jaka" meaning young man and "Sundang" comes from the word ngundang, nyundang, which means to invite. This meaning relates to the context of the Begalan tradition. In the Begalan tradition, the bride sends "Jaka Sundang" to find someone who will come to her house. In other words, the bride invites someone and orders her messenger to pick up the messenger from the groom. The name Jaka Sundang, contextually, relates to involvement in the situation,

namely the role of the character. Therefore, the name of the character who represents the bride's messenger is named "Jaka Sundang" meaning a young man who invites and picks up someone.

b. Cultural Meaning

The name "Jaka Sundang" was inspired by a figure from Mount Tengger, Mataram. At birth, Jaka Sundang's father received a message from Panembahan Senopati. The name "Jaka Sundang" was not only a personal identity, but also coincided with the important moment when Panembahan Senopati invited his father. This name was chosen to be the name of a figure in the Begalan tradition, because "Sundang" means to invite not only physically, but also through the presence of "Jaka Sundang" it can open the way for friendship and bind two families in marriage.

Overall, in the Putri Budaya and Kanthi Budaya communities, there are two meanings contained in each character's name, namely contextual meaning and cultural meaning. The name of the character Jaka Rosa is contextually related to the characteristics of the situation that is relevant to his name, namely the items contained in the brenong kepang. Culturally, the name of the character Jaka Rosa is related to Nyai Randa Molah, namely someone who created the brenong kepang. Meanwhile, the name of the character Jaka Sundang is contextually related to the involvement in the situation/role of the character. Culturally, Jaka Sundang is inspired by the story of the origin of the name of the character in ancient times.

3. Sri Manunggal Jaya Community

Data 5: Alif

a. Contextual Meaning

The character's name "Alif" is taken from the first letter of the

hijaiyah alphabet and can symbolize a beginning or prelude. In the context of the Begalan tradition, the character "Alif" symbolizes the beginning of married life. This character "Alif" carries a brenong kepeng that will be used as provisions for marriage for the bride and groom, and is usually the first character to enter the courtyard of the Begalan traditional performance. The name "Alif" is contextually related to the role of the participants in the situations that occur in the Begalan traditional performance. Therefore, the name "Alif" is used to mark the beginning of all married life and the initial provisions for the bride and groom.

b. Cultural Meaning

The character's name "Alif" is associated with the religious significance contained in the brenong kepeng (branched cloth). The tools and agricultural products in the brenong kepeng have religious significance consistent with Islamic values. Because "Alif" is derived from Arabic, the character's name symbolizes the Islamic values within the Begalan tradition.

“Jeneng Alif dijukut sekang huruf hijaiyah nek diterusna ya alif, ba, ta kaya kue. Nek neng Begalan kan ana sing jenenge brenong kepeng engko si Alif kue njelasna arti brenong kepeng siji-siji. Pas njelasna kue ana ya kaya nasihat agama islam kaya kue. Mulane dijenengi Alif mergane kue wong njelasna abrag-abrag sing ana kaitane mbi agama Islam” (The name Alif is taken from the hijaiyah letters, if continued, it is alif, ba, ta like that. In Begalan, there is something called brenong kepeng, then Alif will explain the meaning of brenong kepeng one by one. When explaining it, there is like Islamic religious advice. That's why he was named Alif because that person explains things related to Islam). (Interview with Mr. Mujimen Peing, 2025)

Data 6: Ana

a. Contextual Meaning

The character's name "Ana" in Javanese means "existence" or "presence." In addition to this meaning, "Ana" is also derived from Javanese script. The use of the name "Ana" as a mugger can be interpreted as a messenger present to mug off the envoy of the groom. The meaning of the name "Ana" is related to the character's presence at the Begalan performance venue. Therefore, the name Ana, contextually, relates to the involvement or character in the situation, namely the role of the character in the Begalan tradition.

Overall, the Sri Manunggal Jaya community is dominated by contextual meaning, namely there are two meanings in the character Alif, namely contextual and cultural meaning. While the name of the character Ana only has one meaning, namely contextual meaning. The name of the character Alif contextually relates to the role of the person involved or the character himself in the Begalan tradition, namely the beginning of the Begalan art performance. Culturally, the name Alif was taken because in the brenong kepang he carries there is a religious meaning. The name Ana contextually relates to the role of the person involved or the character himself in the Begalan tradition, namely being present in the Begalan art performance. The name Ana does not have a specific cultural meaning.

4. Kanibal Begalan Community (Karonu Nikah Bakal Luhur)

Data 7: Duta Sura

a. Contextual Meaning

The name "Duta Sura" comes from the words "Duta," meaning messenger, and "Sura," meaning brave. Combined, they form the meaning of a brave messenger. The name "Duta Sura" is derived from the character's character and role. The character bravely faces the risks and challenges he faces on his journey as he carries a large

amount of equipment to the bride's house. The name "Duta Sura" contextually relates to the role of the person involved or the character himself in the Begalan tradition, namely as the bride's messenger.

b. Cultural Meaning

The character's name, "Duta Sura," is associated with the ancient Javanese sense of responsibility, namely "ngemban anamah" (holding a trust). The courage reflected in "Duta Sura" is not merely reckless, but also a courage filled with wisdom. This courage is demonstrated through his attitude of completing his tasks well without causing problems, but instead offering advice when challenged by the envoy from the bride's office. This strongly reflects the Javanese people's courage while maintaining good manners.

Data 8: Suro Dendo

a. Contextual Meaning

The name of the character "Suro Dendo" comes from the word "Suro" which means brave and "Dendo" which means to ask. When combined into one, "Suro Dendo" means brave to ask. During the Begalan art performance, "Suro Dendo" mugged the envoy of the groom and asked the envoy to explain the meaning of each braided brenong. The name Suro Dendo contextually relates to the nonverbal act of involvement. Therefore, the name "Suro Dendo" was given to the envoy of the bride, meaning someone who dared to ask for an explanation from the envoy of the groom.

b. Cultural Meaning

The name "Suro Dendo" reflects the character of the Banyumasan people, namely cablaka. Cablaka is frank, open, and without further ado when communicating. In terms of cultural meaning, the name of the character "Suro Dendo" is closely related to the character of the

Banyumasan people who are famous for their cablaka character. This attitude of openness is associated with the name of the figure "Suro Dendo" and his openness in asking for explanations from the bride's foot messengers.

Overall, within the Cannibal community, each character's name has two meanings: contextual and cultural. Contextually, the name Duta Sura relates to the role of the person involved, or the person himself, in the Begalan tradition, as the messenger of the bride. Culturally, Duta Sura relates to the sense of responsibility of the ancient Javanese. Meanwhile, the name Suro Dendo relates contextually to the nonverbal actions of the person involved. Culturally, Suro Dendo is associated with the character of the Banyumasan people, namely cablaka.

5. Sendang Sari Begalan Community

Data 9: Surantani

a. Contextual Meaning and Cultural Meaning

In terms of contextual and cultural meaning, the name Surantani has similarities with the name Ki Surantani found in the Begalan Sekar Manunggal community. The naming of Surantani in this community is based on other characteristics of the situation that are relevant to the name Surantani, namely agricultural products such as rice which means the more knowledge and wealth the more humble one is, sugar cane as a symbol of wealth, a symbol of steadfastness and strong determination to build a household. Culturally, Surantani is related to the character of the Banyumasan people, namely cowag, which represents Surantani's courage.

Data 10: Suradenta

a. Contextual Meaning

The character's name, "Suradenta," comes from the words "Sura,"

meaning brave, and "Denta," meaning mugger. The character's name signifies someone who dares to mug. The name Suro Dendo, in context, refers to a nonverbal act of involvement, namely mugging a male messenger.

b. Cultural Meaning

The character's name, "Suradenta," represents a Javanese woman's courage in testing the man's seriousness. "Suradenta" isn't just a mugger, but a test for the woman to determine what provisions the man will bring with him to start a married life. The name "Suradenta" represents the woman's courage in putting the man through a test.

Overall, within the Sendang Sari community, each character's name has two meanings: contextual and cultural. The name Surantani is contextually related to other characteristics of the situation, such as agricultural products in brenong kepang, and culturally to the character of the Banyumasan people. Meanwhile, the name Suradenta is contextually related to nonverbal engagement and culturally to the courage of Javanese women.

Based on the explanation of the contextual meaning and cultural meaning of the 6 Begalan communities, it can be concluded that all the names of the figures in the Begalan community have contextual meaning. Meanwhile, for cultural meaning, there is only one name of a figure that does not have cultural meaning, namely the name of the figure Ana in the Sri Manunggal Jaya community. So the contextual meaning is more dominant than the cultural meaning. The contextual meaning of the names of Begalan figures based on JR. Firth's theory found 3 main contextual meanings, namely the involvement in the situation/role of the figure, the actions of the participant/figure, and other relevant characteristics of the situation such as objects in the Begalan tradition. The cultural meaning contained in the names of Begalan figures is related to quite diverse cultural aspects. 5 aspects of Javanese culture were found that were associated

with the names of figures in the Begalan tradition, namely the stories of ancient figures, the character of the Banyumasan wong, the courage of Javanese women, the nature of responsibility of ancient Javanese people, and the religious meaning contained in brenong kepang.

CONCLUSION

Based on the results of the research and discussion, it can be concluded that in Purbalingga Regency there are protagonist and antagonist figures found in 6 Begalan communities. There are 9 different character names and 4 names of the same characters. The names of the protagonist characters in the Begalan tradition are Ki Surantani, Jaka Rosa, Alif, Duta Sura. While the names of the antagonist characters in the Begalan tradition are Joko Lelono, Jaka Sundang, Ana, Suro Dendo, and Suradenta. In the naming of these characters there is a background to the taking of the character's name. There are 3 aspects that underlie why they were sent, namely based on 1) orders which include, orders to find envoys, invite envoys, and attend the performance, 2) tasks which include, the task of carrying brenong kepang, asking for explanations, and mugging, 3) symbols which include, the initial symbol of the beginning of the core of the Begalan tradition and the symbol of courage of the men.

In each name of the character in the Begalan tradition there are contextual and cultural meanings. There are 3 main contextual meanings found, namely the involvement in the situation/role of the character, the actions of the involvement/character, and other relevant situational characteristics such as objects in the Begalan tradition. Contextual meaning is dominated by the involvement in the situation/role of the character, namely in the names of the characters Jaka Sundang, Alif, Ana, and Duta Sura. Contextual meaning based on the actions of the involvement/character is found in the names of the characters Joko Lelono, Suro Dendo, and Suradenta. Contextual meaning based on other relevant situational characteristics, namely objects in the Begalan tradition is found in the names of the characters Ki Surantani/Surantani and Jaka Rosa. Meanwhile, the cultural meanings contained in the names of the characters in the Begalan tradition are quite diverse, namely related to the stories of ancient figures, the character of the Banyumasan wong, the courage of

Javanese women, the nature of responsibility of ancient Javanese people, and the religious meaning contained in brenong kepeng. The cultural meaning is dominated by the stories of ancient figures found in the names of the characters, Jaka Rosa, Jaka Sundang, and Jaka Lelono. The second dominant order is associated with the character of the Banyumasan people found in the names of the characters Ki Surantani/Surantani and Suro Dendo. The cultural meaning of the courage of Javanese women is found in the name of the character Suradenta. The nature of responsibility of ancient Javanese people is found in the name of the character Duta Sura. The religious meaning contained in the brenong kepeng is found in the name of the character Alif.

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