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Motives and Communication Style from Begalan Performers at Banyumas Area

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Abstract

The presence of Begalan in wedding traditions is heavily reliant on the communication style of Begalan performers in introducing and preserving Banyumasan culture and language. The purpose of this research was to analyse and comprehend the motivations and communication styles of Begalan performers in the wedding tradition in the Panginyongan area of Banyumas. The qualitative descriptive research method is used in this study. Data collection entails observing, interviewing Begalan performers, and researching relevant literature. According to the findings of this study, 1) the motives of the Begalan performers in carrying out the wedding tradition in the Panginyongan area are ritual, entertainment, and professional motives; and 2) the communication style of the Begalan performers in the wedding tradition in the Panginyongan area of Banyumas tends to use a low context communication style. Another finding in this study is that there are obstacles experienced by Begalan performers, including diverse audiences with different cultures, lack of attention and appreciation from the audience, and lack of availability of the tools used in carrying out the Begalan procession. To overcome these obstacles, Begalan performers innovate using Indonesian and Banyumasan languages, adding to the audience's appeal by making jokes and preparing to get Begalan tools.

Keywords: Motives, Communication Styles, Begalan Tradition, Panginyongan, Banyumas

INTRODUCTION

Begalan is one of the wedding traditions that contain meaning and advice for the bride and groom, which is carried out by the community in Banyumas Regency (Wahyu & Brata, 2020). The Begalan tradition is also carried out in border areas in Brebes Regency, Kebumen Regency and parts of Wonosobo Regency. Even though the Begalan tradition originates from the former Banyumas Residency area, the border regency includes the Panginyongan area. *Panginyongan* is a term/word in the Banyumasan dialect, which has the root word

inyong, which means me. *Penginyongan* represents the people, language or culture originating from the Banyumas region.

The Begalan tradition has been passed down from generation to generation. This tradition is one of the conditions that must be fulfilled in the marriage of the eldest child with the eldest child, the youngest child with the youngest child. In Javanese, the word "begal" means "robber" or "forced plunder" in the middle of one's journey. *Mbegal* means to steal, Begalan refers to imitating a robber's ambush in the middle of one's journey. Begalan in the Banyumasan wedding tradition means taking up the bride and groom's time to give advice about married life. From the point of view of the Banyumas people, Begalan is at the same time a norm, a guide, and a spectacle (Kholifah, 2018). This tradition serves as a ritual to prevent disasters in the household (Wahyu & Brata, 2020). The Begalan tradition is also used as advice for marriage and as a way to pass on knowledge (Priyanto, 2008).

The existence of the Begalan tradition is highly dependent on the Begalan performers who perform it with the communication style of each Begalan performer. The Begalan tradition is usually performed in a humorous communication style to attract the audience's interest. Begalan performers need to be motivated to maintain the Begalan tradition in the current era of an influx of foreign cultures. As Begalan performers, they need to innovate by following trends without losing the original values of the Begalan tradition.

The rapid development of the times and technology has brought changes to implementing the Begalan tradition in society. The existence of modern local culture in wedding entertainment, such as dangdut, single organ and others, can get rid of traditional culture, one of which is the Begalan tradition. Implementing the Begalan tradition is currently decreasing in the wedding tradition in the Panginyongan area. Based on an initial interview with Misrun, a Begalan performer from the Among Laras group in Pajerukan Village, Kalibagor District, Banyumas Regency, it was stated that the Begalan tradition has begun to wane.

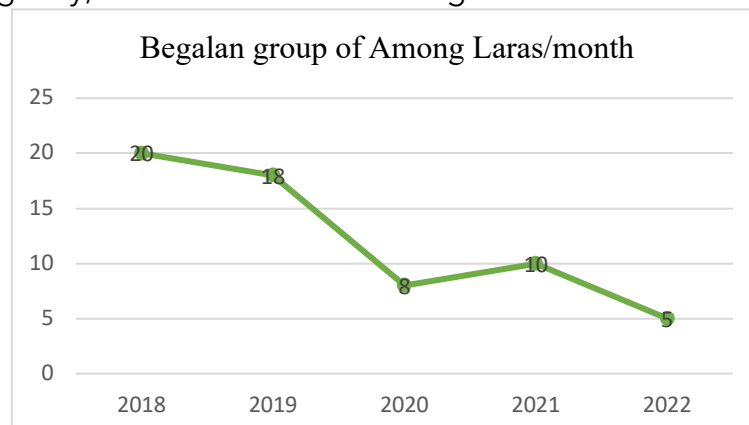


Figure 1. Data of Begalan Tradition Implementation of Among Laras
Resource: Interview with Misrun (Begalan performer), November 2022

Figure 1. shows that the implementation of the Begalan tradition has decreased, especially that experienced by the Among Laras group. The decline in implementing the Begalan tradition in marriage is not due to the Covid-19

pandemic. This happened before and in 2022 when the Covid-19 pandemic had started to subside.

Based on the description above, the researcher is interested in conducting research on the motives and communication styles of Begalan performers in the wedding tradition in the Panginyongan area, Banyumas. In this study, researchers used the theory of communication accommodation. Howard Giles developed the communication accommodation theory (CAT). This theory holds that when speakers interact, they modify their speech, voice patterns and gestures to suit others. In the opinion of Giles and his colleagues (Mulac, Bradac, Johnson and Hogg) there are four reasons a person adjusts the way he speaks to (1) get approval, (2) communicate efficiently, (3) assert a dominant position, and (4) maintain identity social position (West & Turner, 2017).

Cultural diversity requires a person to be able to communicate with various people from various cultures. This accommodation theory is an adaptation of how people communicate with others. Accommodation is the ability to adjust, modify, or regulate one's behaviour in response to others. Accommodation is usually done unconsciously (Suheri, 2019). In the theory of communication accommodation, there are four basic assumptions, namely: 1) Similarities and differences in speech and behaviour exist in all conversations, 2) The approach we use to understand how other people speak and behave will determine how we evaluate a conversation, 3) Language and behaviour provide information about social status and membership in a group, 4) Accommodation varies in degrees of appropriateness, and norms guide the accommodation process.

The accommodation is done as a strategy (consciously) or an instinct (unconsciously). The way of adjustment in the theory of communication accommodation is categorized as (a) convergent, (b) divergent, and (c) excess accommodation. Convergent is a strategy used to adjust to the behaviour of others. Divergent is a strategy used to emphasize verbal and non-verbal differences between speakers. Over-accommodation is an attempt to exaggerate efforts to regulate, modify or respond to others (West & Turner, 2017).

Communication style influences the communication process and everyone can have a different communication style in every situation. A person's communication style can also be seen as a window into how the outside world views them as a whole individual. A person's communication style is influenced by relationships, career, and emotional well-being. Communication style can affect the less effective communication process.

Communication style is defined as a set of certain interpersonal behaviours used in certain situations. A good communication style is how to speak and use language well. The style in question can be verbal or non-verbal, which is expressed through vocals, body language, use of time, distance and space (Widjaja, 2000:57) in (Fajrie, 2018).

In communication practice, there are two models of communication styles, namely high-context communication and low-context communication. The high-context communication style is indirect and convoluted, often practised in a society emphasising collectivism. The low-context communication style is direct and often used in individualistic characteristics (Turistiati & Andhita, 2021).

Edward T. Hall distinguishes a person's communication style from his culture, categorized into two, namely high context culture and low context

culture. Both have some differences in the delivery of messages (communication). Low-context culture is characterized by low-context communication: verbal and explicit messages, direct, straightforward, and direct speech styles (Mulyana, 2016). The meaning of the contents of the message is conveyed directly, for example, if you intend to agree, people immediately say agree, if you want something, you convey it directly (to the point).

High-context cultures are characterized by high-context communication: most messages are implicit and indirect. The real message may be hidden in the speaker's non-verbal behaviour: voice intonation, hand gestures, body posture, facial expressions, eye gaze, or even the physical context (dressing, room arrangement, objects, and so on). (Mulyana, 2016).

The development of technology and information has had a lot of influence on the Begalan culture. With advances in technology, various information and foreign culture can be received easily. Cultural change in the Begalan tradition cannot be avoided. Changes in Begalan are an attempt to maintain existence. If we cannot keep up with modern developments, the Begalan culture will become extinct. Efforts to keep Begalan is the duty of society and the government to maintain the existence of culture (Kurniawan et al., 2019).

In carrying out their duties, Begalan performers have certain motives. The term "motive" refers to a stimulus, drive, or source of strength for behaviour (Huda, 2018). Motivation is the reason or drive that motivates someone to act in a certain way or have a certain attitude.

Motives in communication are very closely related, with motives in moving someone to convey messages to others. Because, in truth, every human action begins with a motive and communication. Motives in communication can also determine the content of messages, communication styles, and the communication media used.

Previous studies on the Begalan tradition focused more on describing the implementation of the Begalan tradition. For example, research conducted at the Sekar Kantil studio shows that, like a performance, there are preparation and implementation sessions. In addition, there was a redefinition of the meaning of the Begalan tradition given by the Sekar Kantil studio for the Begalan tradition. The meaning of the Begalan tradition, which previously came from the word *begal*, which means to rob, became *besan gawa* because. A redefinition was also given to the names of the perpetrators of the Begalan tradition, namely *Danabau* and *Mertani* interpreters, as well as an explanation of the *ubo rampe* Begalan tradition carried out by the Sekar Kantil studio using *sanepan* or *othak athik gathuk* (Wahyu & Brata, 2020).

Based on the description above, the researchers formulated the problem of how the motive and communication style of Begalan Performers in wedding traditions in the Rumpun Penginyongan area, Banyumas. The research object, specifically the motives and communication styles of Begalan performers, is what distinguishes this study. Previous research focused on whether the begalan tradition was permissible from a religious standpoint or discussing Begalan tradition from a societal perspective.

METHODOLOGY

This study uses a qualitative descriptive research method. The determination of the research method is based on the formulation of the problem in this study, which discusses the motives and communication styles of the Begalan performers. The researcher collected data from interviews with informants (performers of Begalan in the Panginyongan area as key informants in research, people in the Panginyongan area, and academics). This study took 10 informants consisting of 7 key informants and 3 supporting informants. The key informant is a Begalan performer in the Panginyongan area. Supporting informants are people who hold Begalan in the wedding tradition in the Panginyongan area, and people who come from outside the Panginyongan area who have watched the Begalan tradition. Determining key informants using the following criteria: 1) Begalan performers who have performed Begalan at a wedding ceremony, 2) Begalan performers from the Panginyongan Rumpun area, namely Banyumas Regency, Purbalingga Regency, Banjarnegara Regency and Cilacap Regency, 4) Begalan performers who are willing to be research subjects and the research results will be published.

Table 1 Data of Informant Identity

No	Name	Age	Address	Job	Description
1	Slamet Subedjo	72	Rt 3 Rw 4, Purwojati Purwojati, Banyumas	Begalan performer	Key Informant
2	Handoko Putra	44	Rt 4 Rw 4, Kaliori, Kalibagor, Banyumas	Begalan performer	Key Informant
3	Sutini	57	Rt 3 Rw 11, Kedungbenda, Kec.Kemangkong, Kab. Purbalingga	Begalan performer	Key Informant
4	Misrun	62	Rt 1 Rw 2, Pajerukan, Kec.Kalibagor, Kab.Banyumas	Begalan performer	Key Informant
5	Tasim	60	Rt 2 Rw 1, Sugihwaras, Adimulyo, Kebumen	Begalan performer	Key Informant
6	Drs. Djoni Teguh Suprijana	60	Gunung Lawu, Rt 2 Rw 1, Pabuaran, Purwokerto Utara, Banyumas	Begalan performer	Key Informant
7	Edi Hartoyo	47	Rt 4 Rw 4, Kaliori, Kec.Kalibagor, Kab. Banyumas	Begalan performer	Key Informant
8	Samiyah	46	Rt 5 Rw 3, Pasinggangan, Banyumas	Tailor	Supporting Informant
9	Karsimin	62	Rt 5 Rw 3, Pasinggangan, Banyumas	Merchant	Supporting Informant
10	Sefy Andhriani	21	Kav. Nato Berseri Blok B, Sei Langkai, Sagulung, Batam, Kepulauan Riau	University Student	Supporting Informant

Resource: Researchers, 2023

Supporting informants are informants who are determined based on the consideration of having knowledge and frequent contact with the Begalan tradition. The determination of accompanying informants is as follows: 1) The family comes from the Panginyongan area, which has already experienced Begalan at their wedding, 2) The family, one of whom comes from the Panginyongan area and the couple comes from outside the Panginyongan area, 3) Someone who comes from outside the Panginyongan area, who has watched Begalan performances, 4) The informant is willing to be interviewed and the research results will be published. The following table 1 is informant data.

In this study, researchers used the validity/validity and reliability of the data by using the source triangulation method (Sugiyono, 2014). Researchers obtained data from various sources of informants, namely Begalan performers, indigenous people from the Panginyongan family area, and people who are not from the Panginyongan family area. Checking the credibility of data from data sources, was carried out twice in different situations and at different times, this was to show the validity of the data that had been obtained from informants.

DISCUSSION

The Begalan tradition is broadly interpreted as a wedding custom that contains meaning and advice for the bride and groom, their families and the wider community. Meaning is a response or form of a person's response to something based on the knowledge he has. In responding to the Begalan tradition, knowledge of the actual Begalan tradition is needed. Broadly speaking, Begalan means messages of advice conveyed through symbols in each ube rampe Begalan.

Each item symbol in ube rampe Begalan has its own meaning or significance. In full there are 25 tools in Begalan called ube rampe or brenong kepeng which besides having denotative meanings as kitchen tools, ube rampe also has connotative meanings to convey messages in Begalan. Examples of ube rampe and their meanings, including the following:

- *lyan*
lyan is a mat for cooling rice (angi) made of square bamboo. Iyan has the meaning of describing a world that has 4 sides, from the cardinal points, describing having to give overall happiness, such as parents, relatives, neighbors, etc.
- *llir*
llir is a kitchen tool like a fan to cool rice (angi). llir means that if there is a misunderstanding between the bride and groom, one cannot be ego, someone must give in to become the wind.
- *Tampah*
Tampah is a kind of round and wide cross-section made of bamboo. Its function is to winnow rice to separate rice husks and other impurities in rice. In order to filter more rice, a larger container is also needed. Has the meaning that the bride must have been weak/pledge of allegiance.

The Begalan tradition can be interpreted as a traditional process which is believed to be able to get rid of *sukerta*. It can also be interpreted as a show with advice for the bride and groom conveyed through the meaning of each *ube*

rampe Begalan symbol. The Begalan tradition can also be construed solely as entertainment at weddings.

The meaning of the Begalan tradition can vary, especially in different regions. The implementation of Begalan can be adjusted according to the area, audience, and time which can affect the meaning of everyone who watches it. The Begalan tradition is played by 2 Begalan performers who in each Begalan performer have their name. The language used in the Begalan tradition is the Banyumasan dialect. The implementation time for the wedding ceremony is before the bride's *panggih* custom. The Begalan tradition lasts for 15-60 minutes depending on each Begalan performer.

The Begalan implementation starts from the preparation stage for the *ube rampe* Begalan tools, the Begalan performer costumes and make up.

"The sequence of Begalan processes like this begins with Uluk Greetings, Introductions. Enter with Javanese gending accompaniment and meet at the aisle—dialogue with partners: who, where, and for what purpose. Jaka Srana may enter, but Jaka Sengkala is given a condition that he may enter as long as he can remove the sukerta and explain the tools brought by the groom's party. Pray and chant, ask Allah SWT to remove sukerta; a child's character is removed to become an adult. The Begalan custom as an intermediary asks and prays for the bride and groom with all the spectators. Break the kendil to break the sukerta of the bride and groom. Ube rampe Begalan was taken by the audience, the tool's purpose must have been prayed for and the person who took part in the snatch could receive a blessing." (Handoko Putra, interview 9 January 2023).

The rapid development of the times and technology has caused changes in the implementation of the Begalan tradition in society. The existence of the Begalan tradition is very dependent on the Begalan performers who bring it into the communication style of each Begalan performer. This tradition is usually presented in an entertaining communicative style to excite the audience. Begalan performers must be motivated to uphold the Begalan tradition in the current era of cultural progress. Innovation and creativity need to be carried out to follow trends without losing the original values of the Begalan tradition.

"It doesn't matter that there is progress because implementation in the past tended to be boring if there was no improvisation. Tailored to the audience, Begalan performers must be creative. Never did Begalan with mixed Indonesian, Full Indonesian, even mixed with English because the bride and groom were married to foreigners." (Djoni Teguh Suprijana, interview, 10 January 2023)

The Begalan tradition can be divided into two types, namely Begalan *pakem* and creative Begalan. The implementation of Begalan *pakem* must follow ancient customs. It can be seen from the implementation time, which requires a long time, and the *ube rampe* explanation, which must be complete. The creative Begalan tradition is the implementation of the Begalan tradition with the characteristics of adapting to the times, the staging time can be shortened and the message content can adapt to the audience condition. The implementation of creative Begalan can be done at traditional, modern weddings, events outside

of marriage such as the inauguration of buildings, appointment of organizational management, learning, and so on.

The condition of implementing the Begalan tradition in the current era of development depends on each Begalan performer. Factors that becomes a consideration for the decline or increase in the implementation of the Begalan tradition for each Begalan performer is the style of communication because it is related to how to deliver compelling and engaging messages to the audience.

Motives of Begalan Performers in Wedding Traditions

Motives of Begalan performers carry out Begalan tradition were generally classified into two categories, namely ritual (as a tradition/procession), providing benefits (entertainment), and profession (livelihood). This difference in the basic motives of the Begalan performers influences the style of communication when carrying out the stage. When it is intended to benefit others, there is a sense of wanting to teach good things. The Begalan tradition as a traditional procession in a wedding is interpreted as a means of disposing of the *sukerta* of the two bride and groom which if not carried out is considered to be an obstacle in the marriage. The Begalan tradition as entertainment at a wedding is interpreted as a show to entertain the audience. The Begalan tradition is usually conveyed in a lively and funny way, but reduces the message in Begalan.

The Begalan performer's communication style is also influenced by the underlying motives for the Begalan performer to remain a Begalan performer by preserving culture, giving benefits to others, and as a means of livelihood to improve the economy. A strong motive makes the implementation of the Begalan tradition in the Panginyongan area still exist. The role of the Begalan performer with a more interesting style of conveying messages and adding improvisation to the implementation of the Begalan tradition makes the Begalan tradition still competitive in the current era of development.

The Communication Style of Begalan Performers in the Wedding Tradition in the Panginyongan area

Good communication style is how to speak and use language well. The communication style can be verbal or non-verbal, which is expressed through vocals, body language, use of time, and distance and space (Fajrie, 2018). Edward T. Hall distinguishes a person's communication style from his culture, categorized into two, namely high context culture and low context culture. Both have some differences in the delivery of messages (communication). Low-context culture is characterized by low-context communication: verbal and explicit messages, direct, straightforward, and direct speech styles (Mulyana, 2016). The meaning of the contents of the message is conveyed directly, for example, if you intend to agree, people immediately say agree, if you want something, you convey it directly (to the point). Meanwhile, high-context culture is characterized by high-context communication: most messages are implicit, indirect, and not straightforward. The real message may be hidden in the speaker's nonverbal behaviour: voice intonation, hand gestures, body posture, facial expressions, eye gaze, or even the physical context (dressing, room arrangement, objects, and so on) (Mulyana, 2016).

In carrying out the Begalan tradition, the style of conveying messages can be serious or joking depending on the style of each Begalan performer. This is also influenced by the understanding performer of the traditional Begalan and creative Begalan that each Begalan performer participates in. All the Begalan performers agree on the style of communication conveyed directly and through the symbols of goods on each *ube rampe* Begalan. However, after reviewing the timing of the performance, the content of the delivery of the message and the method of delivering the message, the communication styles of Begalan performers can be divided into two groups. There are Begalan performers who deliver messages in Begalan with a low context communication style. There are also Begalan performers who have a high context communication style. At this time, many Begalan performers tend to use low context communication styles. This is because the delivery of messages is done directly in a short time. Begalan performers who use this style of communication tend to have the characteristics of Begalan performers in the wedding tradition in the Panginyongan area. In terms of age, most of them are younger, although some are older but have the same principles. For example, the performer of Begalan opened the event with an opening greeting and conveyed the purpose of Begalan, dialogue with the Begalan couple, the contents of Begalan included jokes, explaining that some of the *ube rampe* Begalan only consisted of 5 items, Javanese prayers and songs, closed by breaking the *kendil* and the *ube rampe* Begalan was immediately taken away. Execution time is about 12 minutes.

The implementation of the Begalan tradition by Begalan performers with a high context communication style is different in terms of the longer staging time, the contents of the message delivery that must be conveyed in its entirety from all *ube rampe* Begalan and the way the message is conveyed which consists of many dance interludes, jokes and other processions in begal.

The Begalan performers in Banyumas District who uses a high-context communication style are elderly performers and they spend around 45 minutes of the staging. The process of carrying out Begalan with the order of entry with bridal accompaniment, opening, dance interlude by Begalan performers, dialogue explaining the history of Begalan and the function of Begalan holding, explaining each *ube rampe* Begalan in full interspersed with dance. Then came the Javanese ballad. The pot was broken and the audience seized it. There is an additional procession after the *ube rampe* Begalan is taken, namely burning incense and some flowers in front of the bride and groom and then praying for the bride and groom. The implementation of the Begalan tradition which uses a high context communication style with lots of pleasantries without any humour tends to be boring.

Obstacles and Solutions to Begalan Performers

In its implementation, Begalan performers sometimes encounter obstacles. These obstacles can be classified into internal and external barriers. Internal obstacles come from the Begalan performers, while external comes from outside the Begalan performer. Internal barriers, for example, the condition of the performer who is unable to perform when he is unwell or sick, or there is a sudden need that causes him unable to fulfil a request to act.

The most common external obstacle was the staging time barrier, namely staging time delays and requests for very short staging times. This causes Begalan performers able to think more creatively and prioritize the content of messages from Begalan to be delivered quickly. Preparation of ube rampe which is difficult to obtain is also a problem which can result in incomplete ube rampe. External barriers can also occur due to a miss communication with the host or makeup artist, for example an informant was once asked by a makeup artist to become a Begalan performer in the Wangon sub-district area, but it turned out that the host had also prepared other Begalan performers. The solution to the obstacles being a Begalan performer in the wedding tradition in the Panginyongan area is as follows:

- a. The solution to overcoming internal barriers, namely the condition of being sick, or there is a sudden need that causes one to be unable to attend to fulfil requests for Begalan is that the Begalan performer needs to maintain good health. When the schedule is busy, it is necessary to have adequate rest or if it is necessary to find another Begalan performer who can replace him.
- b. The solution to overcoming the delay in staging time is coordinating with the makeup artist or master of ceremony who is responsible for the postponement of the event. Prior to the day of implementation, it was also communicated with those who invited either the makeup artist or the host. If in one day, there is more than one event then make an agreement first.
- c. The solution to overcoming the short staging time barrier is overcome by conveying an apology to the audience because the time is limited
- d. The solution to overcoming the hard-to-obtain ube rampe obstacle is to prepare in advance, and if it is needed during the month of the festive season, you can stock up on reserves to anticipate it.

Based on the results of observations and interviews conducted, the ways in which the Begalan performer adjusts his way of communicating are convergent. The strategy used by Begalan performers to adapt is by mixing Banyumasan dialect and Indonesian when faced with audiences who have different cultural backgrounds. This is done so that the message conveyed can be understood by the audience.

There are four basic assumptions of communication accommodation theory which are influenced by personal, situational and cultural conditions. The first assumption is that similarities and differences in speech and behaviour exist in all conversations. The Begalan tradition is a communication process that is established from the conversations between two Begalan performers and also with the audience. The Begalan performers who were examined in this study came from the community in the Panginyongan family area. The language used in the conversation in the Begalan tradition is the Banyumasan dialect. The similarities obtained from the results of observations and interviews in terms of language are the use of the Banyumasan dialect. In addition, the similarities between the Begalan performers in the Panginyongan family area are the use of the ube rampe Begalan symbol to convey the meaning of the message contained in the Begalan traditional procession.

The difference in the way of speaking and behaviour that exists in the conversation in the Begalan tradition in terms of the results of observations and interviews is the way of speech adaptation (communication accommodation)

carried out by each Begalan performer. When faced with an audience that has a different cultural background or comes from outside the Panginyongan Family area, the performers often use Indonesian or even English if there are foreigners. There are differences with the audience in terms of the language used, sometimes some performers are confused using Indonesian to convey messages to audiences who have different cultural backgrounds. However, there are Begalan performers who still stipulate that the Begalan procession must use the Banyumasan dialect so that it does not fade away from its original essence. These different ways of adaptation encourage performers to fail to carry out the process of accommodation of communication so that the process of conveying messages can be effective to the audience.

The second assumption of the theory of communication accommodation is based on the approach we use to understand how other people speak and behave, which will determine how we evaluate a conversation. Begalan performers have an obligation to convey messages from every meaning of *ube rampe* in Begalan. This encourages the Begalan performer to be able to understand the situation at the time of the Begalan procession. Understanding the characteristics of the audience present, what the Begalan performer does is find out about the identity of his audience, where they come from, the language they understand, and how to speak. The Banyumasan dialect accent is used in the implementation of the Begalan tradition but does not rule out the possibility of language mixing. The process is assessed for the approach process with the audience so that the atmosphere becomes fluid and the audience understands the meaning of the message conveyed.

Language and behaviour provide information about social status and membership of a group is the third basic assumption in the theory of communication accommodation. In membership in a group everyone has different status questions, these differences have an impact on the process of running a conversation. This also occurs in the process of carrying out the Begalan tradition in the Panginyongan family area, based on the results of observations and interviews, the Begalan traditional procession with responders who have high social status will be different from the Begalan procession where responders tend to have low social status. The Banyumasan dialect is used in the Begalan tradition to show the identity of that culture. The behaviour of a Begalan performer is adjusted to the social status of the responder.

The assumption underlying the theory of communication accommodation is that accommodation varies in degrees of appropriateness and norms guide the accommodation process. Norms are expectations of behaviour that should or should not appear in a conversation. In the Begalan tradition, the Begalan performer takes into account the norms of the people who respond, because each region has different norms. This really needs to be considered also when responders come from outside the Panginyongan Family area. The difference is not just the language used, but there are norms and values that apply in the surrounding community. Based on the results of the interviews, there are several norms that must be carried out by a begal performer. The implementation of the Begalan tradition is usually accompanied by humour from the Begalan performers. In this part of the conversation, it is necessary to pay attention to the norms of decency not to offend the audience, especially the responders. Usually

there are begal performers who pay little attention to norms, such as the use of offensive language, violent behaviour which is normalized as entertainment in performances.

CONCLUSION

The three motives of Begalan performers are to preserve culture, provide benefits to other people, and as a livelihood to improve the economy. Current Begalan performers tend to use low-context communication styles. The message conveyed by the Begalan performer to the audience is carried out directly (not long-winded and does not need explanation) in a short time of about 10 to 30 minutes. If time permits, the Begalan tradition by Begalan performers is carried out using a high-context communication style. Staging time is about 30 to 60 minutes. The contents of the message were conveyed from all the ube rampe Begalan, and the way the messages were transmitted was interspersed with dances, jokes and other processions in Begalan. Accommodation of communication by begal performers in adjusting the form of communication is convergent. The strategy was carried out by mixing the Banyumasan dialect and Indonesian. This is done to make audience understand the message conveyed.

Barriers to becoming Begalan performer internally, occur if the performer's condition is sick, or there is a sudden need that causes him to be unable to attend to fulfil requests for Begalan. The most common external obstacle was the staging time barrier, which consisted of staging time delays and very short staging time requests. Preparation for ube rampe, which is hard to come by and faced with an audience from outside the Panginyongan family area, also became an external obstacle in implementing Begalan. Another obstacle is the need for more public speaking skills of the Begalan performer so that the audience understands the delivery of the message. Several solutions to overcome obstacles include: failing performers maintain their health from a long time ago and, if forced to be unable to attend, find a substitute for a failing performer; coordinate with the makeup artist or master of ceremony who is responsible for making agreements related to timeliness in the execution of Begalan; ube rampe that is difficult to obtain is replaced with a reserved item that has the same function; miscommunication can be resolved by deliberation with related parties; lack of self-confidence can be trained along with staging regularly and daring to take new challenges in the implementation of Begalan.

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