



The Values of Islamic Education in Transformation of the Megengan Show Tradition in Jajar, Gandusari, Trenggalek

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ABSTRACT

The tradition of the *slametan* megengan show by the Islamic Javanese people has undergone innovation and modification. The megengan transformation carried out in Jajar Village, Gandusari District, Trenggalek Regency has combined old ritual processions with modern local art typical of the Jajar Village community. Megengan show is rich in important values including its relation to the values of Islamic education. The transformation phenomenon of the megengan show tradition lies in its form and implementation in order to dissect existing noble values so that it becomes good teaching in the community as well as an effort to preserve local traditions and culture. The aim of this research is to discover and describe the values of Islamic education in the megengan show tradition. This research uses a phenomenological approach to a case study type of research. The data source for this research uses primary data obtained through interviews, observation and documentation. The results of research regarding the values of Islamic education in the transformation of the megengan show include the value of worship, the value of charity (*ihsan*), the value of trust, the value of the future, and the value of *da'wah*.

INTRODUCTION

Education is a series of processes to help someone recognize and transmit customs and culture as well as social institutions from generation to generation (Aminoto, 2006). Including Islamic education is not only found in formal institutions, because long before there was formal Islamic education such as Islamic boarding schools, schools, madrasas and higher education, non-formal education was already available (Haidar, n.d.). One of them is that within the community there are various kinds of essential events in which the process involves learning, life experiences and spiritual values, for example in traditions and culture in the local community.

As in many countries, Indonesian people adhere to traditions which are guidelines and norms in people's lives. Culture becomes a pure identity of local culture as a characteristic of a nation's wealth resulting from human creativity (Nasruddin, 2021). The Javanese people are the largest tribe in which various traditions, cultures and communities are spread which have a lot of influence on life. Its distinctive culture sometimes blends with religion.

Javanese traditions tend to create calm because every behavior and action of Javanese people is directed towards the goal of seducing *bayuning takana* or creating an atmosphere of world peace (Rahyono, 2015). The Javanese Islamic community performs various rituals which become a tradition of celebration at certain times. The implementation of rituals or celebrations is related to identity as a Muslim which is expressed through certain symbols (Aibak, 2010).

The many controversies and neglect of traditions, socio-religious groups, both in Islam and other religions, actually discredit, insult, and make taboo the indigenous traditions and local culture of the archipelago on the grounds that they conflict with the Sharia or religious beliefs. Even though Indonesian society is known as a religious community that is attached to ancestral culture, religious practices are very strong and close to tradition as an identity of local wisdom.

There is independence between religion and culture whose areas seem to overlap. However, on the one hand, harmony is found between religion and culture so that religion utilizes culture in expressing its religious experiences and rituals (Ridwan, 2019). However, it is not uncommon for religion and culture to experience incompatibility even though they actually have the same basic principles and goals that the local community wants to achieve. This kind of behavior can be found by many Javanese people, including in Trenggalek, especially in Jajar, Gandusari.

The Megengan tradition is a celebration tradition to welcome the arrival of the holy month of Ramadan which is carried out at the end of the month of Sya'ban (*Ruwah*) by most residents. The Megengan ritual is also carried out to pray for ancestors and relatives who have passed away and to hope for strength and safety in facing the month of Ramadan.

Megengan in Jajar Village is different from the Megengan tradition which is generally carried out by Javanese people. The Megengan Show is usually held in the last ten of the months of Sya'ban/Ruwah in the evening at around 19.00 WIB. There are several modifications and innovations in the series of Megengan rituals in Jajar Village which later received a different name, namely the Megengan Show. The Megengan Show is the result of innovation and creation of the core Megengan ritual combined with several modern local traditional performances performed by the people of Jajar Village.

According to Clifford Geertz, religion is a system of symbols that applies in society. These various symbols have meanings that are translated into expressions of the reality of people's lives (Clifford, n.d.). So, in this case religion is considered as part of culture. Because in reality these symbols have an important meaning in the life of the Javanese Islamic community. So, this is where a person's satisfaction lies in carrying out his religious rituals.

In Islamic education there are divine values that exist in culture based on the assumption that something contained in religion, cultural values, ideology and organizations gives rise to values that have been strictly selected and have proven their superiority and benefits in people's lives. time to time. The process of Islamic education can take place in all aspects of life, whether in the family, school or community (Halid, Hanafi and La, Adu and Zainuddin, 2018). This means that all human activities that require other humans to comply with Islamic teachings are the process of Islamic education.

Education and culture have the same function, namely mutually maintaining human survival. The function of culture appears in its existence as a system. The cultural system takes the form of various kinds of ideas and thoughts of humans who live together in society. Culture can be interpreted as part of culture as customs. Customs include a system of cultural values, a system of norms; norms according to existing institutions in society, including religious norms (Tjahjani & Zuhaida, 2017).

Traditions that are part of culture certainly have the possibility to develop and experience change. However, it is very important to maintain essential things regarding the traditions and rituals in it by taking into account the norms and guidelines of society. Abdurrahman Wahid stated that tradition is a rational action that is continuously connected in an integrated way to understand, change, maintain culture while providing the possibility of being changed again for the sake of sustainable life (Ridwan, 2019).

On this basis, this research is important to discuss because it will discuss the history of the Megengan Show tradition, the series of Megengan Show rituals, and the values of Islamic education in the Megengan Show. The problem formulation is (1) What is the history of the Megengan Show tradition? (2) What

are the rituals of the Megengan Show tradition? (3) What are the values of Islamic education in the transformation of the Megengan Show tradition? Meanwhile, the aim of this research is to find out and explain the history of the Megengan Show tradition, the series of rituals of the Megengan Show tradition, and the values of Islamic education in the transformation of the Megengan Show tradition.

METHODOLOGY

This research uses a phenomenological approach. Phenomenology is a type of qualitative research in which the process involves seeking, hearing, and understanding explanations of individual experiences according to human consciousness. The phenomenological approach is used to develop an explanation of the meaning of an event experienced by a person or group (Creswell, 2018).

The type of data in this research is a case study. Case studies are a qualitative research approach that seeks to find meaning, investigate processes, gain a deep understanding of groups, individuals, institutions, and so on (Eko, 2015). Case studies aim to study certain social units intensively which include individuals, groups, institutions and society (Agus Zaenul Fitri, 2020). In this research, case studies are used to reveal and explain the history of the *Megengan Show* tradition, the rituals of the *Megengan Show* tradition, and the values of Islamic education in the transformation of the *Megengan Show*.

The data source for this research is a primary data source. Primary data is data in the form of text from interviews, words spoken orally, gestures or behaviour carried out by subjects who can be trusted and are used as samples in research. Primary data sources in this research were obtained from observations, documentation, interviews with figures and the community related to the discussion in this research.

RESEARCH RESULT

History of the Megengan Show Tradition

As with the meaning of Megengan in general, Megengan is a form of tradition and ritual that is carried out to ask Allah SWT for strength to face and carry out fasting in the month of Ramadan, as well as to send prayers or pray for ancestors who have passed away. Megengan is part of the slametan which is generally commemorated by the Muslim Javanese community. Although it cannot be denied that outside Javanese society, slametan traditions like this are also carried out in other regions.

Slametan is a social mystical symbol which in its implementation is usually carried out at home attended by family members, work friends, relatives

who live in the city (surrounding neighbors) led by a Modin (Geertz, 2014). Etymologically the word "Megengan" is taken from hold or wean (Danan, n.d.)

The Megengan tradition in Javanese comes from the word Megeng which means to hold back. The existence of Megengan has existed since the time of the Majapahit Kingdom, where it was used to offer offerings to gods and goddesses. The arrival of Islam in the archipelago caused this tradition to be modified by Sunan Kalijaga during the Demak Kingdom around 1500 AD so that apart from not violating Islamic law, this was also done as a means of preaching, spreading and teaching Islamic teachings (Mark, 1988).

Megengan's historical journey is clear evidence of cultural acculturation between Javanese culture and Islam which still persists today. Tradition as part of culture is a concept that explains actions that are tied to previous times. Actions or behavior that are in accordance with tradition require compliance with guidelines or rules that have been established, ordered, and have been in effect for generations (Liliweri, 2009). Javanese traditions and culture not only contribute to the country's wealth, but also influence religious beliefs and practices. Therefore, tradition and culture as a result of creativity, taste and intention are a unity that is still sustainable today (Ningsih, 2019).

The Megengan ritual celebration held before Ramadan by Islamic communities is generally carried out by reading prayers and tahlil by all the people in the area, followed by sharing food together at the mosque. The implementation of the Megengan ritual in Jajar Village, Gandusari District, Trenggalek Regency experienced several changes and modifications from the Megengan practice in general. Traditionally the contents of the Megengan Show are not completely removed or abandoned, but there are new innovations outside the general traditional Megengan, namely the Megengan Show.

Megengan was held with several new breakthroughs, namely how to contextualize old traditions so that they can go hand in hand with modern traditions that can work in harmony in order to revive traditions so that they are not forgotten by the community so that they can be enjoyed and interpreted together (Interview with the village head, Imam Mukaryanto Edy).

Some of the changes that occurred were the places and forms of activities carried out. Megengan is generally held in homes or mosques, the Megengan Show is held in an open area by presenting arts and cultural performances performed by the people of Jajar Village themselves. The Megengan *Show* started being held in 2015. Every year the Megengan Show experiences developments that continue to get better and bigger, equipped with the enthusiasm and potential of the community which continues to be built.

Starting from the initiative and reflection of the village head and members of the Jajar Tangguh Community (JTC) community, it resulted in an agreement

that the Megengan innovation would be staged in a larger space and made into a show. Megengan Show itself has core performances that must continue to exist, namely the Ambeng procession and *Salawat Salalahuk* (Javanese salawat which almost lost its existence).

The presence of the Megengan Show phenomenon as a slametan which undergoes Megengan transformation as a result of strengthening modifications with other similar traditions and the inclusion of other local traditions which provide a wide space in the Megengan Show procession. The core procession of the *Ambengan* procession is staged with a festival that is paraded like the traditional Grebek procession in commemoration of Islamic holidays and can be performed by the public accompanied by salawat or karawitan music.

The Megengan Show is an *ijtihad* of the Jajar people in order to produce a new culture that understands and explores its meaning and value, not just as a celebration and entertainment happiness. However, in order to welcome the arrival of the month of Ramadan through the traditions of the Javanese Islamic community in the form of art, culture and religious studies which contain spiritual and educational values. The spirit is through the revitalization of Islamic and Javanese values within a cultural framework. The values are Islamic and Javanese values within a cultural framework because religion without cultural packaging will not sell (Interview with village head Imam Mukaryanto Edy).

Rituals in the Megengan Show Tradition

The modified Megengan Show ritual is carried out without changing or eliminating the core ritual. Local art performances in the Megengan *Show* do not have a particular standard for display. Just adapt to the needs, potential and development of the existing community by empowering the potential and resources of the Jajar Village community.

Several rituals are presented as reinforcement and proof that in this technological and modern era, unique traditions are vulnerable to being uprooted, so they not only need to be preserved, but it is also important to continue to strengthen them (Ibda, 2018). Megengan Show is a tradition that is an act of expression for society in dealing with certain situations that experience development from various cultural elements from generation to generation. Elements of cultural heritage are manifested in the form of symbols in the form of words, objects, behavior, literature, art and beliefs (Hari, 2000)

Megengan Show has more or less had a good impact on society. People already feel that they have these values from everyday life and then add to this tradition, namely openness of thought, the essence of religion, society at least becomes wiser, more polite, able to accept differences. So, you can see how the community learns religion not only from religious texts, but from cultural performances (Interview with village head Imam Mukaryanto Edy).

Some of these rituals are interpreted by the community as a form of expression and action to draw closer to Allah SWT, to be grateful for everything that has been given, and as a prayer and hope for the month of Ramadan. The Megengan Show ritual is as follows:

1. Arakan Ambeng and Lengkong



Picture 1. Ambeng and Lengkong.

Source: Primary Research Data

The characteristic feature of the Megengan *Show* that has received development is the Ambeng and Lengkong procession, which in the procession is termed the Asahan Buceng Agung Carnival. Ambeng is a large tumpeng. Meanwhile, Lengkong is rice in a banana stem container which is shaped into a rectangle and then skewered with bamboo.

The contents of ambeng and longan include fried tempeh, spicy fried noodles, grilled chicken, sweet serundeng or kerisik, fried peanuts, dry fried salted fish and fried vermicelli, and sometimes chicken ingkung is added which is cooked whole, without cutting. Ambengan, which is paraded and then eaten together, is similar to the Grebek tradition. The similarity of these traditions is that both are held for slametan celebrations even though the context of the purpose is different. The Ambeng ceremony often involves rice ambeng which is known as rice blessing. The term "*berkat*" in nasi merdeka literally means blessing, which means a blessing given during a traditional ceremony (Likin, 2009).

The Ambengan procession festival is solely a change and adjustment to traditional performances, at the same time also to attract people's interest in following and preserving traditions. Ambengan in the Megengan Show is referred to as the Asahan Buceng Agung Carnival which is paraded by performers and several troops carrying Keris accompanied by gamelan music and *salawat* performances. This indicates that there is still interaction between Islam and Java which is then packaged into a tradition. The Ambengan procession in the Megengan *Show* is a commodification of tradition which the community strives to

maintain as a characteristic of the Megengan *Show* with agreed terms so that the essence of the core ritual is not lost.

2. *Salawat Salalahuk*



Picture 2. Salawat Salalahuk

Source: Primary Research Data

Salawat Salalahuk is a salawat that is sung at the end of tarawih prayers in the month of Ramadan with lyrics mixed from Arabic and Javanese and includes praise for the Prophet Muhammad SAW as well as prayers for safety. Salalahuk is included in the core poses of the Megengan *Show* because it is one of the arts of the Javanese Islamic community.

The word "*Salalahuk*" itself is linguistically a loan word from Arabic, namely, "*sallallahu*". Therefore, Salalahuk is a valuable legacy from his predecessors whose creativity was able to embrace Islamic values in the locality without reducing the essence of the values taught.

The performance is folk art. Including modern art performed by the people. The core rituals that must not be missing at the Megengan *Show* are Ambengan and Salalahuk. Salalahuk has become a symbol of poetry about monotheism, religion, which is often and even only read during Ramadan. Even though it can still be sung apart from Ramadan, the culture that forms it is read during the month of Ramadan (Interview with village head, Imam Mukaryanto Edy).

The presence of Salawat Salalahuk in the Megengan *Show* is essential because the poetry that has been sung from generation to generation has meaning and value and is hoped to be a channel for good teachings and messages to society. Salawat constructs positive things in psychological, interactional, emotional, behavioral, imaginative and spiritual perception dimensions (Jeylan, 2009). In this way, relations between rural communities become stronger and closer in a social system.

3. Ujuban Buceng Agung



Picture 3. Ujub Buceng Agung
Source: Primary Research Data

Ujub Buceng in the Megengan Show is held after the Asahan Buceng Agung Carnival procession and all the ambeng and longan offerings are placed on the stage. Ujub is a vow containing prayers and hopes that are said in the slameten ritual, in this case the Megengan Show slametan ritual.

This prayer is specifically said by the ujub interpreter using Javanese. At the Buceng Agung ujuban ritual, the ujub interpreter first explains the essence and philosophy of the meaning of Megengan as well as the food that will be ujub or prayed for. This procession is included in a sacred ritual where there are two people who are trusted to lead the ritual. The first person serves as the imam who organizes the Islamic event or *tahlilan* imam. The second person serves as the ujub interpreter or elder who organizes the event based on Javanese customs.

The interpreter or elder explains the meaning and enshrines the ambeng and lengkong (blessings) for the priest to pray for. This commemoration begins with donga ekral, namely a Javanese mantra led by village elders which is then followed by an Islamic prayer together led by local clerics (Eggy, 2017).

4. Religion and Culture Dialogue



Picture 4. Religion and Culture Dialogue
Source: Primary Research Data

The transformation of Megengan in Jajar village strives for the noble values of tradition to become a teaching for the community. Through the religious and cultural dialogue held at the Megengan Show, it becomes an attraction and opportunity for the community to gain knowledge about religious and cultural phenomena as a provision for them. The form of implementation is held by bringing in figures in the form of kiai or academics in the form of dialogue so that people have the opportunity to share and ask questions about what they have experienced and what they want to explore.

5. Local Arts



Picture 5. Ki Mangun Driya Karawitan art by the people of Jajar Village

Source: Primary Research Data

Modifications to the implementation of the Megengan Show were held with displays of local art by the Jajar village community. The Asahan Buceng Agung carnival in the Ambeng and Lengkong processions is the result of modifications to the Yogyakarta Grebek tradition as a procession bringing food to the stage.

The local art displayed is the art of karawitan by Ki Mangun Driya which is performed by men and women from the Jajar village community. Several dance performances such as the Tiban Dance, shadow puppetry, and several other arts that do not have certain standards are displayed during the Megengan *Show*. The uniqueness of culture must be seen in the fact that culture is a local manifestation of the process of exchange and cross-breeding. The unique part is how the same elements are used, managed, and changed (Dick, 1979).

Islamic Education Values in the Megengan *Show* Tradition

The traditions of Indonesian society are the inheritance of a series of habits and values that continue to be instilled from generation to generation. Culture as an endless transaction of value and meaning is both the 'cause' and 'effect' of interaction and growth (Sugiharto, 2019).

These values are always considered good and relevant by society so that they become teachings and role models for them. In the Megengan Show, it is

specifically intended to spread existing values to be displayed more clearly to society. Therefore, the Megengan Show is a Javanese Islamic tradition that is strong in cultural and religious acculturation in order to welcome the holy month of Ramadan and achieve its essence. The Megengan Show tradition contains the following values:

a. Worship Value

The Megengan Show tradition in its implementation contains noble values whose sole purpose is to provide good role models for society. At the same time as a guide and norm for customs and traditions that must always be preserved. There is an Islamic educational value in the Megengan Show, namely the value of worship which is applied in people's behavior.

In religion, its nature and essence are used as life guidelines to be carried out and practiced in accordance with one's beliefs. At the social level, religious values are used as the basis for making life policies (Aziz Fatkhurrokhman, Riyan Adyaputra, Muhammad Naufal Rachman, M.I.R Manzys, Brian Mayrezal Efandi, 2022). In the context of the Megengan Show, the implementation of traditions that have undergone several innovations and modifications is intended as an effort to merge and convey the form of values to the community.

In the Megengan Show ritual, people bring dishes of ambeng and longan as a form of thanksgiving for what Allah SWT has given them as well as discovering the alms element of this tradition. Through Megengan, people always pray for each other to be given safety, blessings and strength to live and appreciate the essence of Megengan in the month of Ramadan. Prayer has functions including as a form of servanthood of creatures to the Khaliq, as an act of worship, as a solution to problems in the world and the afterlife, and as a medium for increasing the spiritual dimension (Team of the Directorate General of Islamic Education, Ministry of Religion, 2018). Apart from that, pray for each other's goodness and safety for the spirits of ancestors and people who have passed away.

b. Ihsan value

There are *ihsan* values or goodness values found in the Megengan Show ritual procession. The ihsan values contained in the Megengan Show are a sense of harmony, high solidarity between people, and good benefits for what the community receives from the Megengan Show.

People have a good sense of tolerance in the form of being able to learn to respect and respect each other. It is proven that by meeting

each other the community gives rise to good encounters and communication and a sense of sharing and acceptance that emerges from the community.

c. Future value

There is future value from the *Megengan Show* as a path and result for generations to see future efforts from the continuation of the tradition. There was a persistent enthusiasm for preserving local traditions containing Islamic teachings carried out by adults and young people. Cultural heritage will automatically captivate and open individual awareness if the wisdom, richness, privilege and depth of culture are explored and exposed in a fascinating way (Bourdieu, 1977).

In this context, it can be seen that society is increasingly open to the openness of space available for expression and learning towards preserving traditions. Community solidarity helps build the preservation of traditions in the form of providing space for people to learn local arts and traditions, such as the *Ki Mangun Driya* musical arts studio which is the result of the success of the *Megengan Show*. The potential for young people to contribute as actors in the procession of carrying out traditions as well as the availability of qualified resources to support the preservation of the *Megengan Show*.

d. The value of mercy

The community's attachment to the *Megengan Show* tradition is an effort to both celebrate the joy of welcoming the arrival of the holy month of Ramadan and at the same time be aware of the grace, favors and worship that are applied in daily practices. Islam strongly advocates togetherness and solidarity (Listyawati, 2021).

The community then realized that the *Megengan Show* was a Javanese Islamic tradition and a form of religious expression as well as creating good harmony and togetherness. Harmony and togetherness are illustrated by not making any distinctions between one another, helping each other, and interacting with each other.

e. Trust Value

The *Megengan Show* experiences the dynamic of tradition which makes the traditional *Megengan* capable of transformation in the forms displayed without reducing the essence of the values within it. There is a value of trust in the *Megengan Show* because this tradition previously underwent acculturation and modification from the *Wali Songo* to become a means of practicing Islamic teachings. Culture is the ability to renew and reorganize creatively, a process of

transmission and transformation, based on existing conditions and open possibilities (Bourdieu, 1977)

Ritual processions that have undergone modifications actually do not completely change the old ones. In this case, several changes, simplifications in order to make them more effective, additions or a combination of display styles in the content of the Megengan Show are intended to dissect the meaning of traditional rituals in an effort to interpret Islamic religious teachings and traditional wisdom values by producing new culture. So that people are invited to preserve traditions by being entertained by art and other local traditional displays. Ambengan and Salawat Salalahuk as core rituals embody the practice of Islamic teachings whose expression is unique to the locality combined with local arts such as the musical art of Jajar village.

f. Da'wah value

The Megengan Show ritual procession depicts Walisongo's preaching practices in spreading and practicing Islamic teachings in expressions that are unique to the locality. It contains an invitation to practice religious practices and as a means of conveying Islamic teachings to society through the implementation of traditions. As in the ambengan, the first prayer is to receive and obtain blessings and safety for both body and soul.

Then Salawat Salalahuk contains Islamic poetry as good education wrapped in typical local prayer poetry. The religious and cultural dialogue or religious studies presented during the Megengan Show are a form of Islamic education effort for the community. Likewise, other arts such as shadow puppetry and songs from the musical art form accompany the Megengan Show.

CONCLUSIONS AND RECOMMENDATIONS

Megengan Show tradition in Jajar Village, Gandusari District, Trenggalek Regency has undergone changes, modifications and innovations in the appearance and content of the tradition. This phenomenon of the Javanese Islamic tradition is none other than because it dissects the noble value and meaning of Megengan for society while at the same time providing greater space, and the community's potential for tradition can be channelled. The implementation of the Megengan Show ritual is in order to welcome the arrival of the holy month of Ramadan by carrying out and living its essence, being grateful for the blessings that have been given, and hoping for strength and safety in facing the holy month of Ramadan.

The Megengan Show is usually held in the last ten months of Sya'ban/*Ruwah*, starting from 20-29 Sya'ban/*Ruwah* in the evening at around 19.00 WIB. The Megengan Show ritual procession includes the ambeng and lengkong processions with the term's carnival asahan buceng Agung, Salawat Salalahuk, and ujuban Buceng Agung, and is added with local arts typical of Jajar village, one of which is the Ki Mangun Driya musical art, as well as religious and cultural dialogue. The values of Islamic education in the Megengan Show tradition include the value of worship, the value of ihsan, the value of mercy, the value of the future, the value of trust, and the value of preaching.

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