

ABSTRAK

Kesenian Ebeg Banyumasan merupakan salah satu bentuk seni pertunjukan tradisional yang sarat simbol, menggabungkan unsur spiritual, estetika, dan identitas budaya masyarakat Panginyongan. Dalam perkembangannya, *Ebeg* mengalami transformasi dari yang tadinya murni kesenian menjadi ruang ekspresi menarik minat generasi muda, khususnya remaja perempuan, yang kini berperan aktif sebagai penari, musisi, maupun bagian dari tim produksi. Fenomena keterlibatan mereka tidak hanya berkontribusi pada pelestarian budaya, tetapi juga menjadi media ekspresi diri, terutama melalui praktik *wuru* (kesurupan) yang memiliki makna simbolik dalam sistem budaya Ebeg. Penelitian ini bertujuan untuk mengkaji peran remaja perempuan dalam kesenian Ebeg, memahami makna simbolik Ebeg sebagai sarana ekspresi, serta menganalisis pengaruh konteks budaya terhadap bentuk ekspresi tersebut. Pendekatan yang digunakan berlandaskan teori komunikasi antropologi Clifford Geertz, yang memandang budaya sebagai sistem simbol dan makna bersama. Fokus penelitian diarahkan pada perkembangan tahun 2025, dengan batasan pada kontribusi remaja perempuan dalam berbagai peran di Ebeg. Hasil penelitian diharapkan dapat memberikan kontribusi aplikatif bagi pelestarian seni tradisional serta manfaat teoritis dalam pengembangan kajian komunikasi budaya, simbolisme, dan ekspresi diri perempuan dalam seni pertunjukan tradisional.

Kata kunci: Budaya, Ebeg Banyumasan, ekspresi perempuan, teori komunikasi antropologi.

ABSTRACT

The Banyumasan Ebeg art form is a traditional performing art form rich in symbolism, combining spiritual elements, aesthetics, and the cultural identity of the Panginyongan community. Over its development, Ebeg has transformed from being purely an art form into a space of expression that attracts the interest of the younger generation, especially young women, who now play active roles as dancers, musicians, and members of production teams. The phenomenon of their involvement not only contributes to cultural preservation but also serves as a medium for self-expression, primarily through the practice of wuru (trance), which holds symbolic meaning within the Ebeg cultural system. This study aims to examine the role of young women in Ebeg art, understand the symbolic meaning of Ebeg as a form of expression, and analyze the influence of cultural context on this artistic practice. The approach used is based on Clifford Geertz's anthropological communication theory, which views culture as a system of symbols and shared meanings. The focus of the research is directed at developments in 2025, with an emphasis on the contributions of young women in various roles in Ebeg. The research results are expected to provide both applied contributions to the preservation of traditional arts and theoretical benefits in the development of studies on cultural communication, symbolism, and women's self-expression in traditional performing arts.

Keywords: anthropological communication theory, culture, Ebeg Banyumasan, women's expression.