

Peukateun at Rapa'i Geurimpheng in Ukee Village Geulumpang Baro District Pidie Regency

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Abstract. Rapa'i geurimpheng is a type of traditional Acehnese music performance. This musical performance is performed by men with a cast of 8-12 people, 3-5 accompaniments and 1 syech who sounds melodious as a vocalist. The players who number 8-12 people as music presenters with attractions must learn extra to be able to put on a good show. The purpose of this study was (1) to review "Peukateun" on Rapa'i Geurimpheng in Ukee Village geulumpang district of Baro Pidie regency" and (2) character education carried out as an effect of "Peukateun" on rapa'i geurimpheng training in ukee village geulumpang baro district Pidie district. The method used in this study is qualitative descriptiveness that is interpretive with a cultural approach. The results showed that "Peukateun" on rapa'i geurimpheng in ukee village was highly acclaimed and correctly became a "game" for a show. Character planting is formed as a result of the "peukateun" carried out by this group. The players have good personalities, are responsible, respect each other, and can maintain their culture.

Key words: peukateun; character; personality; and culture.

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INTRODUCTION

Peukateun is an Acehnese language that has the meaning of deeds or can also mean "toy" by the accompanying sentence. Example in the sentence "Nyo supo peukateun? This is whose toy? who uses the word *peukateun* can connote positive or negative. By his words and sentences. *Peukateun* on Rapa'i Geurimpheng in Ukee Village Geulumpang District Baro Pidie Regency shows how rapa'i geurimpheng in ukee village where the performing arts was born (Mokgachane et al., 2021). Peukaten rapa'i geurimpheng can be interpreted both, namely deeds and toys. The second meaning can explain the condition and existence of rapa'i geurimpheng performing arts. The above sentence is loaded with meaning, where games and actions carried out for the development of a form of art offering owned by the Pidie community need to be done (Wayan Karmini et al., 2020). (Griffin, 2015). The essence of art, one of the main goals of any work of art is to communicate at a level that cannot be done with words. Furthermore, art is a form of creativity as stated by (Santrock, 2010) that creativity is the ability to think about things in new and unusual ways to find unique problem-solving. (Abel et al., 2019). Creativity is needed in solving divergent problems. The coach is trying to make so that the art form remains and can survive the changing times that at any time are ready to erode the existing art form. Rapa'i geurimpheng in his game requires the media as a

place to show its existence that this art will still exist for a long time. However, it should be noted that the survival of this art form is inseparable from hegemony, where it is necessary to intervene by policy makers at the local government level in providing opportunities to display the wealth of art owned at each event, so that this power will automatically greatly help the continuity of the performing arts form they have to continue to exist and be able to provide an aesthetic sense for anyone who sees it and can be used as an artistic identity that they have as well.

Problem

1. How about "peukateun" on Rapa'i Geurimpheng in Ukee village geulumpang baro district Pidie?
2. How character education is carried out as an effect "peukateun" on rapa'i geurimpheng training in ukee village geulumpang baro district Pidie.

METHODS

The methods used in this study are qualitative descriptive with a cultural approach. Data collection techniques are carried out by designing in the form of a Rohidi matrix (2011: 214) data collection containing columns: (1) sequence numbers, (2) research problems, (3) concepts used, (4) data to be collected, and (5) data uploading techniques used. observation, interview, and documentation. The data analysis used in this study is data reduction, data display, and conclusion/verification.

RESULT AND DISCUSSION

1. "*Peukateun*" at *Rapa'i Geurimpheng* in Ukee Village geulumpang baro district Pidie district

The continued existence of any art that is present and developed can not be separated from the efforts made by artists as art actors in general. Therefore the word "*peukateun*" is only a term that can be conveyed for certain conditions and in a particular society as well. Syech Ibrahim as a *rapa'i geurimpheng* artist feels very responsible and called to survive in developing the performing art form *rapa'i geurimpheng*. Syech Ibrahim and his *rapa'i geurimpheng* group sought to introduce and preserve this art. *Peukateun* as described above is as an act and a toy, but the meaning is very deep, in the community environment, especially in geulumpang baro district pidie district, the art of *rapa'i geurimpheng* is familiar because at "*onetime*" they will see this presentation of performing arts in people's homes; at the circumcision of the apostle, the prophet's maulid and the wedding feast.

Peukateun rapa'i geurimpheng until now is in high demand however, the show container has not been found. It is still very limited in the neighborhood where *rapa'i geurimpheng* is born itself. Pandemic covid 19 also color the existence of this performing arts. From the information conveyed by the source as a *rapa'i geurimpheng* art actor that before the covid 19 outbreak hit the *rapa'i geurimpheng* performance was still carried out to receive invitations from government agencies, political parties, wedding events, circumcision of the apostle, and the prophet Muhammad's birthday. All done by Syech Ibrahim as the head of sangar, he very vociferously promotes *rapa'i geurimpheng*. Through social media and active communication is done so that the group can appear at some of the events outlined above. *Peukateun rapa'i geurimpheng* is right for this art because it struggles to do the show. This maximum effort is very colorful to the development of *rapa'i geurimpheng* in ukee village and wherever this performance is done. "*Peukateun*" *rapa'i geurimpheng*, bringing to a more swift condition in communicating with anyone to find a place to perform. As chairman of sanggar Syech Ibrahim has a moral responsibility to explore further the possible places to perform. A real act in preserving the arts. In reality, no human being wants the art he has lost but needs intense effort in his existence. Here are some of the

performances of *rapa'i geurimpheng* groups as their *leaders* in presenting the sustainability of the performing arts they have.

Peukateun rapa'i geurimpheng at the opening ceremony of MTQ level Pidie Regency. It is an honor for this group to fill a very large event, so this very rare opportunity is utilized as well as possible by all participants in this *rapa'i geurimpheng* group, ranging from the first shaf players to the second shaf is sought to perform and no one is idolized. Performances can be done well, and add to the audience list, of course, many viewers who capture the performance they do, so they can also look back on Youtube, WhatsApp, Instagram, and groups on their phones. It further adds confidence to the *rapa'i geurimpheng* players. In a very short time, they have graced social media.



Figure 1. Opening of Pidie Regency MTQ

A few days after performing at the opening event of the District-level MTQ, they were invited to enliven the event goes in the framework of Milad Pidie Regency. The players continue to be pursued in a healthy condition and able to fill the pidie district birthday event. His appearance was done in the field next to pidie regent's office. Increasingly make this *geurimpheng rapa'i* group is ready to enliven the anniversary of Pidie regency.



Figure 2. Milad County Pidie (Goes Sunday Morning)

Here is the appearance of the rapa'i geurimpheung group at the circumcision event. His appearance was done at night after the isa prayer. Every performance performed, tailored to the inviting desire, the rapa'i geurimpheung players are ready according to the request. This apostle circumcision event at the home of one of the members of the DPRK Pidie while carrying out their child's apostle circumcision event invited the rapa'i geurimpheung group to participate in enlivening the event held.



Figure 3. The Event of Circumcision of the Apostle

Here is an appearance made in front of the house at the commemoration of the Prophet Muhammad's birthday. At the time of Maulid, the rapa'i geurimpheung group was often invited to perform performances, the venue was adapted to the inviting conditions of the house. The atmosphere of the show is more flexible, the distance between the audience and the player is not too far, so the audience is more eager to follow the performance of rapa'i geurimpheung from a very close distance. Some prepare the stage and some do not, depending on the readiness that makes the event at that time.



Figure 4. Appearances at the Maulid Show

Peukateun outlined above as an effort made by the team in introducing and finding a rapa'i

geurimpheung performance venue. Rapa'i geurimpheung actors are very trying to do their best performance at every event. Thus the public is increasingly concerned and friendly towards this show and can pay attention to the content of the show delivered.

2. Character education is carried out as an effect "*peukateun*" on rapa'i geurimpheung training in ukee village geulumpang baro district Pidie district.

Rapa'i geurimpheung exercises have a very positive influence on all members.

a. Use of Hand Phone

At the time of the exercise together, automatically no one uses a cell phone, all children are serious about the exercise, so they can all be controlled while playing rapa'i. During the exercise, none of the participants used their mobile phones. This is an excellent condition for children, they are easier to socialize, without social media barriers, speak directly, face the same difficulties, and improve the technique of playing rapa'i, if anyone has difficulty in playing it. The practice of playing rapa'i is technically done while being advised so that participants can apply the advice in everyday life. The main thing is the 5-time prayer service, tried not to be zero, must be consistent, and must be better because all participants have stepped on adolescence so it must always be reminded, although there are still parents, Syech Ibrahim always reminds all participants. It is a different condition in which all participants must be compact and respect each other. While continuing to be given the responsibility of playing rapa'i technique with his poem, as found in the following picture



Figure 5. Technical Exercises to Play Rapa'i

b. Cultivating Dysplin

Rapa'i geurimpheung exercises are carried out continuously and use the agreed time. The timing of the practice attendance indicates discipline as a member of the group. At the beginning of this

group, exercise experienced obstacles, but along with the change in time, the coach got a special trick in disciplining children to practice. Until now, children who follow the exercise are present faster to exercise independently. Habituation for changes in children's behavior is also done so that children are accustomed to orderly togetherness.



Figure 6. Joint Training Process

c. Increase cooperation

Team rapa'i geurimpheung has become a very solid group, starting from utilizing time, especially when present to practice, there is cooperation carried out by everyone so that it is closer and familiar with each other. When one of the children is troubled, the coach immediately gives directions so that the problem child can still train and work with friends in the team. They are very happy to participate in training and stage activities. There is something they get from this activity, namely togetherness in preserving regional arts as a younger generation.



Figure 7. Stage Preparation Training Process

Peukateun rapa'i geurimpheung is a situation in which the performing art of rapa'i geurimpheung is experiencing ups and downs along with the conditions of the times. The existence of art forms that require hegemony makes this art form more resigned to the situation. However, the heir to this

art has gone to great lengths to continue to be able to bridge these two circumstances. The first state is because "*peukateun*" rapa'i geurimpheung is in an uncertain situation, ambiguous. Requires a strong commitment from stakeholders in the region of development, to continue strengthening in various directions. The second is that further development is needed as the next generation continue the existence of rapa'i geurimpheung art so that it remains an important art form and must be studied by all the next generation. In William's 1985 formulation in Latif (2020: 19) science and technology influence cultural values, whereas culture influences technological performance. Science and technology cannot thrive without conducive cultural development, whereas culture and society cannot function reasonably without being supported by the healthy development of science and technology.

The changing times have a significant influence on cultural development. Creativity becomes a mainstay for all parties to accept the development that occurs. Without creativity, we will stagnate. Furthermore, Triyanto (2020: 275) through artistic activities of creativity and potential appreciation (awareness of recognizing, understanding, loving) to the nation's own culture can be facilitated through the learning process both informally, and formally.

CONCLUSION

As a strong nation, the successors of this art must be equipped with the basic capabilities of two kinds of abilities. On the one hand, you have to be flexible in adjusting to all the changes that exist. On the other hand, they must have strong roots so as not to be easily uprooted from their mother or collapsed if hit by the wind. They must have creative-innovative power while next one they must also have character power.

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