

Meaning Analysis Show Art Top Daboh and Dance Tarek Pukat

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ABSTRACT

Tarek Pukat is a form of art which is a form of culture resulting from the thoughts, thoughts and concepts of the coastal communities of Aceh. Top Daboh is an art performance that uses masks and dance. Masks in Indonesian culture are often used as symbols of mythological characters or creatures. Therefore, the author is interested in analyzing the meaning of the top daboh art and the meaning of the Tarek pukat dance. The method used is a qualitative method. This research carries out direct interaction in collecting data on subjects and objects in this research. Collecting data yourself through documentation, observation and interviews. In general, this research uses data collection techniques using four techniques, namely a. Literature study, b. Observation, c. Interviews and Documentation. The meaning of the forms displayed in Tarek Pukat has a message and depiction of the unity and togetherness of the coastal communities of Aceh. that the creativity of the Acehnese people in making fishing nets by working together to help each other to find the necessities of life for the people of coastal Aceh can also be said that the Tarek Pukat performance is a form of representation of the Acehnese people. Top Daboh and Tarek Pukat are art forms that contain meanings of Indonesian culture and traditions. The meaning contained in the poem is more related to makrifat knowledge. In this poem there are da'wah values which are also found in the banging and slamming of the daboh instrument on the body of the daboh participant, this becomes the rhythm that is swung in unison with the rapai hit by the daboh player.

Keywords: *analysis, meaning, top daboh art, Tarek pukat dance*

I. INTRODUCTION

Culture or culture comes from the Sanskrit language, namely buddhayah, which is the plural form of buddhi (mind or reason) which is interpreted as things related to the human mind and reason. Culture is a way of life that is developed and shared by a group of people and passed down from generation to generation. Culture is formed from many complex elements, including religious and political systems, customs, language, tools, clothing, buildings, and works of art. Language, like culture, is such an inseparable part of the human being that many people tend to think it is inherited genetically. When someone tries to communicate with people from different cultures and adapts to their differences, it proves that culture is learned. (Abdul Wahab Syaktani, 2022:10)

Art and dance are part of a culture that has its own meaning. Some of the dances are taken from activities around the colors that live in the area. Like wanting to describe everyday activities expressed in a dance. Art is a visual, audio or performance work that expresses imagination, ideas or the uniqueness of the technique in which it is made, to be appreciated for its beauty or emotional strength.

Indonesia is a country that is rich in culture. Almost every province and city has its own culture. The culture they have is also unique and different. As on the island of Java, there is a lot of Javanese culture that is related to mystical things which are still respected and adhered to today as a symbol of respect for the ancestors. The island of Sumatra, whose territory is divided, also has its own culture. On the island of Kalimantan, the famous culture is the art of Deder and Karunggut, which is an art that is famous for the Dayak people, where Deder and Karanggut are a kind of poetry chant which is created like a rhyme, usually the poetry contains virtues and wisdom from life legends, advice, warnings, and warnings in everyday life.

We can also find interesting culture in the province of Aceh. Aceh Province is one of the westernmost regions at the tip of the island of Sumatra. Aceh is very famous as the area where the development of Islam in the archipelago originated. The Aceh region is inhabited by various ethnic groups such as the Acehnese, Alas, Aneuk Jamee, Gayo, Klut, Simeulue, Singkil and Tamiang ethnic groups (Umar, 2002).

The influence of Islam in the socio-cultural development of the Acehnese people was seen with the establishment of the Islamic kingdom in Peureula and Pasai, which then colored Islamic culture. The main livelihood of the Acehnese is farming, especially rice farming. Farming work, which consists of stages of work, is usually carried out by working together, which is called *meuseuraya*. Ethnic groups in the Aceh region have cultural arts forms that are characteristic of their respective regions which create diversity and richness and become regional identities. This diversity can be seen in dance, fine arts, vocal music, speech and music.

One of the famous performing arts from Aceh is "Rapai Top Daboh" which comes from South Aceh. Rapai Top Daboh or what is often referred to as Top Dabus is a show that has the function of serving as entertainment (entertainment) in conveying the message of the Islamic religion, but we have switched its function to entertainment at certain events. In its implementation, rapai top daboh is divided into two presentations, namely *ngadap* and *piasan*, which have different functions, namely *ngadap* is considered a sacred thing and *piasan* is a medium of entertainment.

Rapai top daboh is a famous anti-mainstream art in Aceh. How could it not be, the performance that was watched was a neat collaboration between the music of rapai, which is a typical Acehnese percussion instrument, and the attraction of *pedabus* stabbing, hitting their heads and bodies with sharp objects. Surprisingly, this extreme action did not leave any cuts on the *pedabus*' body. It was as if all sharp objects and blows from hard objects became soft on their bodies.

Apart from Rapai Top Daboh, Acehnese art shows in the form of a dance called the Tarek Pukat dance. Tarek Pukat is a form of art which is a form of culture resulting from the thoughts, thoughts and concepts of the coastal communities of Aceh. Tarek Pukat is a description of the activities of coastal communities who have a sense of beauty (aesthetics) that arises from movement, poetry and music. Each component contains local wisdom which has meaning, contains messages about social norms, cultural values and as a form of culture that regulates the social system in organizing the social life activities of the community.

In Acehnese, Tarek Pukat means pulling fishing nets. This activity takes place in coastal areas, which is a routine activity for fishermen. Tarek Pukat activities are very steeped in Acehnese culture because Aceh is surrounded by sea coasts. Apart from that, Tarek Pukat is a regional dance that describes the activity of pulling trawls. This dance was created by the late Yusrizal Banda Aceh

in 1962 (Burhan, 1986: 141). Tarek Pukat describes the activities of fishermen who catch fish in the sea. Tarek means drag, while trawl is a type of net used to catch fish (Banda Aceh City Government, 2008).

2. Results and Discussion

2.1. Meaning Tarek Pukat Dance

This dance is interpreted as a depiction of the attitude of mutual cooperation and the spirit of community togetherness which is reflected in a dance that unifies every tribe that inhabits Aceh Province which has differences both in terms of ethnicity, language, customs, and even various natural contours. This shows the function of integrity towards the people of Aceh. For example, in Aceh there are several ethnic tribes that inhabit it, such as Aceh Rayeuk, Gayo, Alas, Tamiang, Kluet, Aneuk Jamee, Singkil, Simeulue. Aceh Province has different customs and languages, but with the spirit of togetherness of the Acehnese people through the culture of the tribes in Aceh, the Acehnese people are united in a religious cultural system, namely Islam. This has had a big influence on the development of arts in Aceh, especially dance and music.

The form displayed in Tarek Pukat has a message and image about the unity and togetherness of the coastal communities of Aceh. That the creativity of the Acehnese people in making fishing nets by working together to help each other to find the necessities of life for the people of coastal Aceh can also be said that the Tarek Pukat performance is a form of representation of the Acehnese people. Starting from the way the Acehnese people make decisions to the form of kinship between people in the Tarek Pukat performance. However, do the Acehnese people know the symbols and meanings contained in the Tarek Pukat performance or even the messages contained in the Tarek Pukat performances have been absorbed and become part of the lives of the Acehnese people. This is an inspiring rationale for exploring symbolic interactions in Tarek Pukat. (Fitriani, 2017)

How the people of Aceh are trying to revive and introduce Tarek Pukat as a symbol of the activities of the people of coastal Aceh in order to present the situation of fishermen in a traditional dance of the people of coastal Aceh through traditional events and also large events at national and international scope. This is the connection between the differences between traditional Acehnese dance in general and the Tarek Pukat Dance which has different symbols from Acehnese dances in general.

Tarek Pukat is a type of creative performance in its movement elements which contains uniqueness in movement, because there are symbols in the Tarek

Pukat movement which depict the process of making trawls or nets in dance and depict the role of the Acehese coastal community which is proud of traditional arts and is part of a group that wants to introduce its arts and culture.

This is the basis for expressing the symbols and meaning of the Tarek Pukat Dance. It is hoped that after knowing the symbols and meaning of the Tarek Pukat Dance, we can find the values contained in it. This is important, because every traditional art contains a cultural message that is conveyed through performances. In this way, we can find the cultural values contained in the Tarek Pukat performance which has become a symbol for the coastal communities of Aceh.

Aceh Province consists of 23 regencies/cities - 4 regencies and 1 city of which does not have sea waters, namely Central Aceh Regency, Southeast Aceh Regency, Gayo Luwes Regency, Bener Meriah Regency and Subussalam City. The rest have marine areas that can be used as a source of income for the community. Source Aceh Maritime Affairs and Fisheries Service has a sea area with a coastline of 16,000 km, with a sea water area of 295,370 km² consisting of territorial waters and archipelagic waters covering an area of 56,563 km² and an exclusive economic zone covering an area of 238,807 km².

The sea is a source of life for the people of coastal Aceh. From the sea they depend on their hopes and their life's needs are met. Acehese people call the sea laot or also known as pasie which can be used by fishermen for fishing activities. The tools used to catch fish include trawl nets. In general, people become fishermen based on their parents' inheritance. The fishermen can be said to be a colony that lives in areas along the coast.

The figure of a fisherman with a hard job also colors the attitudes and behavior of individuals who are tough in society due to the character that is the habit of fishermen who work on the sea plains who have to use loud voice pressure. Based on the conditions experienced in daily life, it is not surprising that the attitudes and speech of the people of coastal Aceh can be heard interacting in loud and rude voices. Acehese people who speak loudly and harshly are often equated with the behavior of meupukat crew / meulaot crew, which means people fishing or people going to sea. Interaction with other communities outside their village occurs normally in daily interactions, as well as in social culture and customs.

Aceh's ancestors and traditional leaders consider the importance of local customs and wisdom in socio-cultural life in regulating the life of their people. This can be seen in several Acehese poems in their literary and musical works which

often express the saying that mate aneuk mepat jerat gadoh adat han meho mita which means "a dead child is clear from the grave, where to look for customs." Therefore, we can see this saying in almost every cultural product of the Acehese people, especially in the fields of dance and music such as in the form of Tarek Pukat.

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Acehnese who live on the coast, most of whom make their living as fishermen. Apart from that, the Tarek Pukat dance is accompanied by serune kala music as well as the beating of Gendrang and Rapa'i with music that is very traditional and strong in Acehese culture. The Tarek Pukat dance is usually danced by 7 to 9 women and 4 or 5 men. Tarek Pukat contains symbolic meaning. As an illustration, all the movements in this dance are performed to work together in making a seine or net which is the symbol of this dance.

Basically, this dance movement is very simple, it's just that this dance requires unity and focus in the sitting movement, because in the sitting movement it is the process of making symbols in the Tarek Pukat dance where the women stand and sit while

stringing a series of ropes that symbolize a net. fish, then the men accompany this dance behind the women by demonstrating movements that symbolize someone catching fish and and symbolize the movement of rowing a boat. This suggests that customs are abstract guidelines, which should be stored in the minds of members of Acehese society. Art forms that have this kind of ideology almost have similarities with other regions in Indonesia as a successful cultural influence in the archipelago. For the people of Aceh, the Tarek Pukat dance also functions as a form of appreciation for the culture and traditions of the people of coastal Aceh, especially when catching fish in the sea.

2.2 Meaning of Art Reach Daboh/Top Daboh

Culture or culture has a very broad scope of meaning, because in essence culture is all human activity, both external and internal. The development and growth of regional arts cannot be separated from the color and characteristics of community life. Almost every region in Indonesia has an art form that depicts the local area and has a different historical background and social context. In general, the art of the Susoh community is inseparable from the religious spirit and influence of Islam. One of the arts that has developed in Susoh to date is Daboih art.

The meaning of the poem Rapa'i Daboih is that there are words praising Allah and also blessings on the Prophet Muhammad, but according to the Khalifah the meaning contained in the poem is more about makrifat knowledge. In this poem there are preaching values which are also found in the banging and throwing of the daboih instrument on the body of the daboih participant, this becomes the rhythm that is swung in unison with the rapai hit by the daboih player. (Satria, 2021:67)

Of the poems presented, they have different meanings and meanings, there are readings that contain poems about immunity to iron, and there are poems that contain proselytizing or praising Allah SWT. Each region has different poetry but with the same meaning and goal, namely to be immune and given safety when playing Top Daboih.

The condition for playing Top Daboih is of course that you have to have very strong knowledge, namely to conquer sharp weapons, so that not just anyone can do this. For this, invulnerability, practice and deep appreciation are needed. In a show of immunity, a caliph can be channeled by holding someone's hand and immediately becomes invulnerable. Here the immunity belongs to the caliph and the Top Daboih player.

The taboos in the Top Daboih show also have taboos that are closely related to the teachings of the Islamic religion. The prohibition is that the caliph and the Top Daboih players must not be arrogant or have dirty thoughts. Not only Top Daboih players have restrictions, the audience also has restrictions, namely not to disturb the performance process and not to bully other people for the safety of the players and audience in the Top Daboih performance.

Rapai daboih is an attractive supernatural performance art. It is popular because the Rapa'i dabo'ih art form carries the debus attraction as the culmination of playing the Rapa'i instrument which is accompanied by poems containing Islamic religious symbols. The performance is held as an entertainment art which is usually present at circumcision events, village events, festivals or performing arts parades in Aceh

Daboih art is a performing art which is a combination of dance, sound art and mental exercise with magical nuances. Historically Daboih (Acehese - Top Daboih) is a magical dance art that has been popular with some people in South Aceh since the Dutch came to Aceh. Usually it is performed at public events, wedding parties, apostle circumcision ceremonies and so on. In Tapaktuan at the beginning of the nineteenth century AD, Rapa'i Dabus art began to be competed between regions (Kewedanaan) by the Dutch Government on the anniversary of Queen Wilhelmina's birth. In fact, during Sultan Iskandar Muda (1607 – 1636), Rapa'i Dabus art was strictly prohibited from being displayed. Because at that time Sheikh Abdurrauf (Syiah Kuala), who was Sultan Iskandar Muda's advisor, prohibited the game of Top Daboih.

Local culture becomes a new force that introduces values to immigrants, even though it does not have complete coercive power. Second, the process of forming an individual identity that can refer to the values of the culture of origin. In fact, they are able to participate in producing their original culture in a new place. According to Suparlan, one of the main characteristics of the presence or absence of a dominant culture in a society is the existence of rules or social conventions in interconnectedness whose existence is recognized and used by actors from various ethnic groups living together in a society.

In the Top Daboih game there are three main points that must be paid attention to and are inseparable, namely prayers, dhikr, and the Top Daboih game. If one of these three things is left out then it is not Top Daboih. If there is a Top Daboih show that is just sholawat, then it is not Top Daboih but solawatan. If the Top Daboih show is only dhikr,

then it is not Top Daboih but dhikr, if there is a Top Daboih show only for mental exercise, then it is not Top Daboih but an immunity attraction.

Daboih art used to be a traditional art, namely an art that in its performance combined the knowledge of being immune to sharp weapons and was known as an art that had magical elements. As the era developed, Top Daboih's art changed its function as a medium of entertainment. Top Daboih art is currently packaged in dance performances which are often played at weddings, celebrations and welcoming distinguished guests.

In the daboih game there are several elements that are interrelated and must receive separate attention from:

1. Leader Elements: In every Top Daboih group there is always someone who is the leader. Daboih leaders are people who are elders in a particular group. In the Top Daboih game, a leader or daboih sheikh is the most important element.
2. Player Element: The existence of a leader requires the existence of people being led, members or subordinates. Member of the Top Daboih group as Top Daboih player. Usually Top Daboih players are people who have reached puberty (adult) age.
3. Equipment Element, Top Daboih is the name for the equipment used in the Top Daboih game, which is in the form of a wooden cylinder with a small iron chain around it and there is an iron nail in the middle with a sharp tip. There are two sizes of this equipment, namely large and small
4. Elements of Accompaniment Music, Musical instruments to accompany Daboih consist of a large drum and a small drum

In carrying out the Top Daboih show, it is bound by the provisions of performing arts in general and cannot stand alone, but there are also other activities or performances as follows:

1. Opening, before the event officially starts, several songs played with traditional musical instruments are played as the opening song
2. Carrying out Zikr, namely mentioning the majesty and greatness of God Almighty in a chant and repeatedly
3. Top Daboih game, an attraction where a player holds a daboih (small) tool and sticks the pointed end to his stomach. Another player holds a wooden club or club which he then hits hard on the handle of the Top Daboih. The blows were repeated several times and apparently it didn't hurt. The position is not only standing, or on the stomach, but also lying down and on other parts of the body. The big

Top Daboih is usually the main sheikh or leader of Top Daboih himself. If an "accident" occurs or a player is injured, the caliph usually immediately heals him.

4. CONCLUSION AND SUGGESTIONS

From the analysis above, Tarek Pukat is a type of creative performance in its movement elements which contains uniqueness in movement, because there are symbols in the Tarek Pukat movement which depict the process of making trawls or nets in dance and depict the role of the Acehese coastal community which is proud of traditional arts and crafts. from groups who want to introduce their arts and culture.

The meaning of the forms displayed in Tarek Pukat has a message and depiction of the unity and togetherness of the coastal communities of Aceh. that the creativity of the Acehese people in making fishing nets by working together to help each other to find the necessities of life for the people of coastal Aceh can also be said that the Tarek Pukat performance is a form of representation of the Acehese people. Starting from the way the Acehese people make decisions to the form of kinship between people in the Tarek Pukat performance.

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This requires innovation in tradition. While respecting tradition, we are not afraid to bring innovation into the performance of the pukat and yop daboih dances. Experiment with new movements or styles that still honor their cultural roots. Collaborations and Performances with musicians, costume designers and other artists can add a new dimension to the performance. Authentic costumes and make-up can add beauty to an art performance. Make sure that costumes and make-up fit the traditional context.

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