



From Ritual to Entertainment: Transformations in Daruet Aceh Dance in Banda Aceh

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Abstrack

The purpose of this study is to determine the social changes in the function of the Drop Daruet dance. This study uses a qualitative descriptive method, data collection techniques using the stages of observation, interviews and documentation with the aim of examining social changes in the function of the Drop Daruet Dance. This qualitative study can be used to understand social changes in the function of the Drop Daruet Dance. The results of this study indicate that the form of social change in the function of the Drop Daruet dance at the Cut Nyak Dhien Banda Aceh Studio, which was originally a medium of education and a medium of preaching, has changed into a medium of entertainment for dance performances only and the function of previous cultural values has shifted as a meeting of young people but now it is only as a dance performance for entertainment. While the factors that cause social change in the function of the Drop Daruet dance at the Cut Nyak Dhien Banda Aceh Studio are the rapid development of technology in the current era of Globalization, the mindset of society that continues to develop and is critical, and changes in the tastes of the younger generation. Social changes in the function of the Drop Daruet dance, namely as a medium of education and a medium of preaching, have changed into a medium of entertainment and a medium of performance. This has both good and bad impacts on society.

Keywords: Social_change, Function, Dancing_Drop_Daruet.

INTRODUCTION

Culture is born in a social society. Culture lives in a society in an abstract and dynamic manner and develops in line with the development of the times and society. One of the cultures that is common in Indonesian society is myth. Where myths reflect culture and provide communication through messages conveyed to society. The function of myths in the lives of social and cultural communities is to develop symbols that have meaning and provide explanations about their living environment. Myths also function as guidelines for people's lives to foster social solidarity. Myths function as the most important educational media, especially to strengthen and instill cultural values, social norms and certain beliefs. In general, myths are developed to instill and strengthen cultural values, thoughts and certain knowledge, which function to stimulate the development of creativity in thinking, (Amri, 2020).

The dance that was born in Aceh has its own uniqueness where the main foundation is Islam. All dances in Aceh are inseparable from the delivery of messages, namely the values of Islamic teachings to the community (Saputra et al., n.d.). Artworks can be used as a medium for delivering messages to convey the artist's ideas to the public. The artist's ideas are in the form of creative and innovative ideas. One form of dance found in Aceh is the Drop Daruet Dance. According to the meaning of the word: Drop means catch or catch, while Daruet means Grasshopper, thus Drop Daruet means catching grasshoppers (Basri et al., n.d.).

In modern times, the Drop Daruet dance has rarely been performed in a particular event. Even in an art performance it is also rarely performed. So that social changes in the role and function of the socio-cultural Drop Daruet dance are also increasingly unknown to some people in Aceh. So, with the decreasing public knowledge about the Drop Daruet dance, the image of regional culture will also decrease. So, a sense of concern is needed in preserving customs and culture. Therefore, it is

very important to explore social changes in the function of the Drop Daruet dance which can be transformed to the entire wider community, with the disclosure of information on social changes in the function of the Drop Daruet dance, it is hoped that it can be considered that the Drop Daruet dance is one of the regional arts that should be preserved and proud of.

In relation to the above, how can the community protect the Drop Daruet Dance without shifting its traditional values, losing its spirit as a dance that functions as an educational tool and Acehese culture without changing the characteristics of the Drop Daruet Dance as an Acehese dance.

Social change in culture is related to social change, social change that occurs in rural areas is the effect of a belief, custom, or social institution on the solidarity that occurs in that society, (Asharini & Soehendera, 2014). Furthermore, the results of the research that lead to this research, namely, state that social change, in addition to showing the tendency of popular culture which tends to be relative, pragmatic and hybrid, is also part of the spirit of contemporary culture, which emphasizes the nature of temporaryity, instability and continuous social change. This makes it necessary to explore the social changes in the Drop Daruet dance in Banda Aceh. Thus, the cultural heritage in the form of the Drop Daruet Dance does not lose its function that was born from the dance and the dance movements do not change.

Previous research entitled the existence of the Drop Daruet Dance and knowing its preservation efforts in the modernization era, stated that the Drop Daruet dance is a traditional dance that is not widely known by the community and there is minimal information about the existence of the dance. Efforts made in managing the dance are only based on the awareness of the supporting community which is carried out from time to time and inherited through regeneration (Gusmail & Anwar, 2021).

The position of Langen Tayub art in the socio-cultural changes of society, especially in

Nganjuk Regency, is used as an art product in the culture of society and there has been a change. This change has created innovation for the Nganjuk community in the form of a cultural performance called *Langen Tayub Padang Bulan*. As a traditional cultural product, *Langen Tayub* has experienced a change in the form of presentation: The socio-cultural changes that have occurred in society have shifted the old model of *Langen Tayub* to *Langen Tayub Padang Bulan*, with several special characteristics that are adjusted to current community conditions, (Juwariyah, 2019).

Social structures and human actions reflect basic value orientations (which may differ from society to society) and the need to adapt to their environment. These needs give rise to universal functional requirements. In order for a society to survive, certain types of structures must be developed to meet these requirements. Furthermore, once a definite value orientation and pattern of structure are institutionalized, there will be secondary functional requirements, which may give rise to additional structures. Overall, there must be at least a minimal level of integration between the various intuitive structures in a society. Based on previous research on the values contained in the *Drop Daruet* dance, it is stated that the *Drop Daruet* dance has 24 movements and overall the movements of the *Drop Daruet* dance depict the habits of people who are looking for and catching grasshoppers, (Gusmail & Anwar, 2021).

Dance art in the Palembang area has a function as a spectacle and entertainment with aesthetics being prioritized. *Tanggai* dance has a function as a spectacle and entertainment. This function makes social change a function for its traditional dance art. The conventional function of *Tanggai* dance in Palembang is an art product from a society that has a renewal mindset, but this does not affect the function of *Tanggai* dance for the Palembang community, (Hera. Treny, 2020).

A dance art that lives in society has values and functions. One of them is the

Lenggang Nyai Dance which has 2 values and 3 functions which are positive things for art lovers. In the *Lenggang Nyai* dance art there are 2 values, namely moral values and aesthetic values. The moral values in the *Lenggang Nyai* Dance include confusion, sadness, shame, belief, happiness, self-confidence, courage, and true love. The aesthetic value or beauty is found in various elements, namely *wiraga*, *wirama*, *wirasa*, *wirupa*. The functions of the *Lenggang Nyai* Dance are as entertainment, performing arts and as a medium of education, (Restuningrum et al., 2017).

From the results of previous studies, it can be seen that the *Drop Darut* Dance, which was taken from the customs of the Acehnese people in Pidie district, is catching grasshoppers which is usually done at night. To find out the social changes in the function of the *Drop Daruet* dance originating from Aceh using the functional structure theory, the changes in the function of the *Drop Daruet* dance can be identified. The Traditional *Drop Daruet* Dance in Aceh has begun to shift its traditional values. Where in the past the *Drop Daruet* dance was used as a dance that functioned as an educational medium. With such things, it has caused the erosion of the role and function of a dance.

METHODS

This study uses a case study method to describe in detail the social changes in the function of the *Drop Daruet* Dance. In this study, we apply the Collective Case Study method. This type of study involves research on more than one interrelated case, where researchers must master all of these cases. With this approach, researchers can make deeper comparisons between one case and another. This study uses data collection techniques including observation, interviews and documentation. observations were conducted with 8 dancers and 5 musicians, 2 studio officers and 7 Acehnese traditional figures and artists in Banda Aceh. Dancers, musicians and Acehnese traditional figures and artists have a

broad and deep understanding of the Drop Daruet Dance, especially from the beginning until now. After finding the results, I saw how the changes that occurred in the Drop Daruet dance from the function of the dance. This research is a descriptive case study research by examining social changes in the function of the Drop Daruet Dance. Data analysis techniques consist of data reduction, data display, data interpretation, and drawing conclusions. This research was conducted at the Cut Nyak Dhien Studio in Banda Aceh City.

RESULTS AND DISCUSSION

Function of Daruet Drop Dance

Traditions that are born in a society are considered to provide a great function for the survival of the society that is considered right or wrong. Tabuik is held to commemorate the death of Husein Bin Abi Thalib, the grandson of the Prophet Muhammad SAW, in Padang Karbela, which is indicated by the Tabuik bier as a symbol of Husein's body. This study uses the theory of functional structure, where society has a social system that is interconnected. The changes that occur in social change are changes in the way of thinking of the younger generation which causes social change. Thus, rights and obligations are carried out according to their functions. The function that changes in this social change is that the participation of the younger generation is very important in preserving and developing a culture. The role of the younger generation can help advance the country. The participation of the younger generation in maintaining and developing the Tabuik tradition can ensure that the Tabuik celebration will continue to exist and will not be lost by the progress of the times, (Raihan et al., 2023).

The function of dance is very useful for the people of Palembang because it is thick with a permissive culture, where it is straightforward to socialize and quickly become familiar with the invited guests who come. Guests who come to Palembang are greeted with Tanggai which is danced by attractive young female dancers

wearing typical Palembang dance costumes. The function of dance as an art product for the people of Palembang as a spectacle and entertainment is presented with its aesthetic level as a priority. The conventional form of Tanggai dance presentation in Palembang is a product of a society that has a mindset of renewal towards traditional arts, but this does not affect the function of Tanggai dance for the people of Palembang, (Hera, 2020).

In human life, a dance work has a function, namely as a means of ceremony, as entertainment, performing arts and as a medium of education. Between the four types of dance that have different functions, each has its own characteristics or uniqueness, (Ratih, 2001).

Based on the results of an interview with Mr. Windi, the artist of the Drop Daruet Dance, the Drop Daruet dance is a dance taken from the customs of the Pidie community, the Drop Daruet dance. The dancers in the Drop Daruet dance number eight people, consisting of four women and four men. This dance uses a property, namely a torch, a torch made of white aluminum and filled with oil so that when the barapin is inserted into the torch and burned, a fire appears for lighting when searching for and catching grasshoppers, in the past the torch did not use barapin, only bamboo filled with kerosene and a wick.

Saman Dance has a function as an Islamic Education value, namely deliberation, politeness to start activities in society, establishing friendship, prayers in worship, unity, obedience to Allah SWT, the Prophet Muhammad SAW, scholars and love for the homeland. This function is associated with the value of being part of Religion, namely the media of preaching and character education. The function of this value has an important role in shaping the character of the Gayo tribe. Saman Dance contains various values, including religious values, ethical values, and social values. These values are reflected in the entire Saman Dance art, starting from Practice and preparation, dance movements, songs, and poetry, (Muslim, 2022). The Daruet Drop

Dance previously had a function, namely educational media and da'wah media, which can be explained as follows:

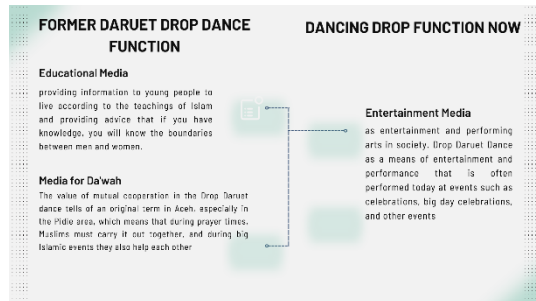


Figure 1. daruet drop dance function change chart

1. Educational Media

The Drop Daruet Dance has a function as an educational medium where it is located at the time of the rice harvest season, people come to the rice fields to celebrate the harvest season that has reached its harvest time. When at night the young men and women return together to the rice fields to catch grasshoppers. The Drop Daruet Dance movement tells about its function as an educational medium where young men and women when looking for and catching grasshoppers do not touch each other and always uphold knowledge in Islamic religious education. The Drop Daruet Dance is taken from the customs of the Pidie community when after the rice harvest party is over, the community and young men and women come to the rice fields to help each other. Togetherness in society is formed because of a sense of family or brotherhood more than just working together or ordinary professional relationships. Each individual in a life will have different contributions (helping each other/helping each other). If you want to work together, then prepare a willingness to sacrifice and never count.

2. Media for Da'wah

Dance Drop Daruet media da'wah can be seen from the value of mutual cooperation in the dance Drop Daruet tells a term native to Aceh, especially in the Pidie area, which means that during prayer times as Muslims must carry

it out together, during major Islamic events they also help each other. Working together to achieve the desired results. The mutual cooperation in question is an activity of catching grasshoppers after the rice harvest season which is carried out together and is voluntary so that the activity which is done smoothly, easily and lightly. The value of mutual cooperation in community life becomes a strategy in a pattern of living together that lightens each other's burdens, this is evidence of the existence of harmony in life between fellow citizens.

This social value can be interpreted in the Drop Daruet dance referring to human relations in society, relations between humans, human relations with groups, and human relations with the local community. The connection with the Drop Daruet dance is that young men and women can increase the bonds of brotherhood, kinship ties between communities to get close brotherhood and can be interpreted as groups that have a harmonious culture. An example of a social value in life is being willing to help without expecting anything in return from what has been done in society. This makes the function of the Drop Daruet Dance very strong in the past with the media of preaching to young men and women and also the community.



Figure 2. Hand swinging motion



Figure 3. There are 8 dancers

Based on the description above, it can be seen that the function of Drop Dance is as a medium of education and a medium of preaching to the community. None of the functions that arise from it are against the teachings of Islam according to the religion embraced by the Acehnese people. Drop Daruet dance which is danced by young people of different genders, but provides a function as a medium of education and a medium of preaching for young people to live in harmony, work together, work together and live socially in one society.

Social Change of Daruet Drop Dance

The Bandung Flying Dance has shifted in form and function since its inception until now. In the past, this art was performed to support the people's struggle. While in the post-independence era, this art functioned as an Islamic media used to strengthen social relations between Muslim communities. The shift in function of the Bandung Flying Dance shows that the function of the Bandung Flying Dance in Pasuruan City has shifted from being a medium of entertainment and a medium of preaching to a shift in function as a medium of entertainment and a medium of education, (Supriadi & Hidajat, 2023).

The results of the research on the form, changes in function and educational values in educational dance music are that the first thing that occurs in the form of Japin Tahtul music is a change in the players of musical instruments, musical instruments, song lyrics, costume, rhymes, place and time of performance. Second, changes occur in the function of the

music itself which was originally dance accompaniment music, but is now able to display the music alone individually. Third, Japin Tahtul music has educational values found in its music, namely in the lyrics or lyrics, as well as the musical instruments played, (Noviyanti & Sutyono, 2017).

During the conflict and post-Tsunami, the Rapa'I Geleng Dance has a function as social regulation, development of social integrity, development of new visions, social psychotherapy and media for socialization of reconciliation, formation of the structure of social institutions of the Northwest Aceh tribe. Personal and communal life are reflected in the Rapa'I Geleng Dance as the cultural identity of coastal communities. Basically, this dance has a form that is developed through standard patterns that originate from socio-religious activities based on the texts of the Qur'an and Hadith, (Setiabudi, 2016).

Based on previous research, it can be seen that social change in the Drop Daruet dance can be seen from its cultural values. This is a concept, namely the formation of metality formulated from human behavior so that it becomes an assumption that is essential, good, and needs to be appreciated as it should be. Social change in function can be seen in values, generally normative in the sense that these values become a reference for a member of a culture about what is good and what is bad, what is right and wrong, what is true and false, positive and negative in accordance with the development of the times.

Seudati dance is a traditional dance that is still developing and alive in Aceh society. This dance functions as entertainment and a medium for preaching. Social changes that occur in this seudati dance are caused by the development of the times and following the needs of society with changes in norms, values, cultural customs and religions that are currently developing. The changes that occur have the aim of growing and increasing cultural results that continue to develop according to the times. In the first Seudati Dance, its function changed as entertainment to improve and maintain the

strength of the Acehnese people in living their lives according to the teachings of Islam, while the second change in the Seudati Dance from its function as a medium for preaching is to improve the quality of culture that is developing in modern times according to the needs of society, without reducing the norms, values, customs and religions that have long been instilled in the Acehnese people, (Yanti, 2018).

Based on the results of the study, it appears that the Drop Daruet Dance was originally created as an educational medium for young people in the Pidie area after the harvest, where this dance is presented as an educational medium for young people when they meet in order to serve as a religious education medium, namely that men and women should not touch each other when they meet. Created with full symbolic meaning to spread Islam.

The second function of the creation of the Drop Daruet dance is as a medium for preaching in developing Islamic teachings for young people so that they do not forget the teachings of Islam according to the religion they adhere to. The spread of Islam through the Drop Daruet Dance art was initially carried out by the creator of the Drop Daruet dance at the Cut Nyak Dhien Studio to provide dance arts education to his students, by holding routine Drop Daruet dance practices and dance performances in the studio area.

This dance performance then brought another impact so that it was invited to be performed at other events outside the studio area so that it sparked public interest to watch this dance longer and was attended by many spectators. This art was then successfully used for socialization or Islamic mission according to the meaning of this dance when it was created.

However, currently the development of the era is very rapid with technology. Thus there is a social change in the function of the Drop Daruet Dance at the Cut Nyak Dhien Banda Aceh Studio which was originally as a medium of education and a medium of preaching with the development of the current era with technology, the function of the Drop

Daruet Dance has also changed to a function as a medium of entertainment and a performance that is only displayed in front of the community both in the Studio and in the wider community. In the end, this function has shifted to a different function. Currently, the Drop Daruet dance is performed only for entertainment which is held when there is a request to display it only at the Cut Nyak Dhien Studio and also performances outside the Cut Nyak Dhien Studio.

This certainly shifts the initial function of art for the benefit of educational media and da'wah media, into a performing art that is loved by the people of Aceh. The development of the era has made the Drop Daruet dance now have a function no longer as a medium of education and da'wah, but as entertainment and performing arts in society. The Drop Daruet Dance as a means of entertainment and performance that is often performed today at events such as celebrations, commemorations of big days, or other events is the Drop Daruet Dance art resulting from modifications that have been adjusted to current conditions, where the Drop Daruet Dance is no longer used as a medium of education and da'wah of Islam, but as entertainment and performance that can entertain the audience.

The adjustments can be in terms of the dancers who used to be male and female, now they can be danced freely by anyone. From the clothing that follows the development of the times in traditional dance clothing in Aceh. This adjustment was made so that the Drop Daruet Dance can be accepted by the community as its function now, namely as a means of entertainment and community performing arts and the Drop Daruet Dance does not become extinct.

CONCLUSION

The Drop Daruet Dance initially functioned as a medium for education and preaching, the development of current technology has made social changes in the function of the Drop Daruet Dance into an art

as entertainment and performing arts that is loved by the people of Aceh. The development of the era has made the Drop Daruet Dance now function no longer as a medium for education and preaching, but as entertainment and performing arts for the community. The Drop Daruet Dance as a means of entertainment and performing arts that is often performed today at events such as celebrations, commemorations of big days, or other events. This adjustment was made so that the Drop Daruet Dance can be accepted by the community as its current function, namely as a means of entertainment and performing arts for the community and the Drop Daruet Dance does not become extinct. Suggestions for the future, the Drop Daruet Dance is not forgotten by the community and continues to be preserved by the current young generation.

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