

Tarek Pukat Dance Aceh : the Form of Expression of Aceh Coastal Area Society Life

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Abstrac

Tarek pukat dance was created by Yuslizar in 1958. At the beginning, this dance is created to enliven the spirit of Aceh society in the Aceh youth congress that must be proud of Aceh's land fertility. Tarek pukat dance is inherited through a learning process in Cut Nyak Dhien dance studio. This dance tells about how Aceh society life in the coastal area. Tarek pukat dance is usually performed by 5-9 female dancers, and 4 or 5 male dancers. Based on the information above, the purpose of this research was to observe the expression of Aceh coastal area society as a learning medium of Tarek Pukat dance. The method used in this research was qualitative. The research was located in Cut Nyak Dhien dance studio in Banda Aceh Anjong Mon Mata, in Banda Aceh Regency area. The data collection technique used was observation, interview, and document study. The data validity technique was source triangulation. The data analysis technique used was analysis descriptive. The results that Tarek Pukat dance through movements and properties, such as, peuket pukat, tarek pukat, kayoeh, ikat taloe, pasoe engkot lam raga, puwoe engkot as the expression of Aceh coastal area society. Based on the above matters, it can be said that Tarek Pukat dance builds a cooperative social character, optimistic, consistence, and loyalty.

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INTRODUCTION

Banda Aceh is a city that is located in Aceh and becomes a capital city of Aceh Province called Nanggroe Aceh Darussalam (NAD). Banda Aceh is also the oldest Islamic city in the South East Asia, and it is also a capital city of Kasultanan Aceh that has a strategic location in this part of archipelago and becomes Aceh central government. There are several arts in Banda Aceh, one of them is Tarek Pukat dance. Tarek Pukat is one of arts that grows in Banda Aceh, precisely in Cut Nyak Dhien dance studio, at Sultan Mahmudsyah Street no.12, Peuniti Village, Baiturrahman District, Banda Aceh Anjong Mon Mata Dusun Cut Nyak Dhien, Banda Aceh Regency area, Banda Aceh will be discussed in this article.

According to Novizal (45 years old) Tari Tarek pukat dance was created by Yuslizar in 1958. The beginning of its creation, It was aimed to enliven the sirit of Aceh society in Aceh youth congress that must be proud of Aceh's land fertility. Tarek pukat describes the fishermen's activity in catching fish in the sea. Tarek means pull (tarik), while Pukat means a tool (a kind of net) used in catching fish. In Aceh language, Tarek Pukat means pulling the fish net (pukat) that lasts in coastal area as a routine activity of fishermen. Tarek pukat activity is very strongly related to Aceh culture as we know that Aceh is surrounded by seashore. This dance tells about how Aceh society's life living in the seashore in which being fishermen are their livelihood. This dance also describes the life of fishermen on how they make their fishing tool/net and how to row the canoes. With the traditional musical instrument accompaniment the movement character in this dance is dynamic and cheerful. (interview, 2018).

(Restela & Narawati, 2017) the development of Tarek Pukat dance is a modern dance that has become a habit like a traditional dance created by the late Yuslizar. This dance is a description of Aceh coastal area society that being fishermen as their livelihood and use pukat as a tool to catch fish. The factor supporting this dance development is the

awareness of studio dance community to keep, to preserve, and to inherit this dance so that it always awake its sustainability. When discussing about Aceh tradition it cannot be separated from religion and habit of Aceh society life. Like an expression of hadih maja (Aceh old people saying) that is the representation of Aceh community socio-cultural values are closely related to religious and customary values that cannot be separated from Aceh society life, one of them is an art that has become a habit. This art has values and strengths to always be kept and performed so that it raises a new attraction.

One of them is Tarek Pukat dance. Since this dance has social elements that cooperate each other to reach a success, it must be maintained and developed. Aceh dance is generally not separated from the previous condition that becomes a reflection socio-cultural background of Aceh society.

Because of that, the place to inherit Tarek Pukat dance is in Cut Nyak Dhien dance studio as a non formal education. The problem is how Cut Nyak Dhien studio tries to revive and to introduce Tarek Pukat as one of activities of Aceh coastal area community in presenting the condition of fishermen in a form of a traditional dance of Aceh coastal area community through the inheritance of Cut Nyak Dhien dance studio, and always be preserved in customary events nationally as well as internationally.

Based on the above explanation, Tarek Pukat dance is an education held nonformally in the dance studio community, stated that a culture is a social inheritance. It means that a culture is inherited from generation to generation through a learning process formally, non formally or informally. The formal learning process is held through education programs, such as, schools, courses, academies, colleges, job training and skills center, and so forth. Here, all cultural spiritual and cultural material forms, such as the system of ideas, norms, patterned activities, and various objects of human works are packed in subjects and curriculum that are arranged and systematically given. Sementara itu, proses pembelajaran

informal di seleng-garakan melalui proses enkulturasi (enculturation) dan sosialisasi (socialization).

Kodiran (2004) in his research states that the effort of traditional art preservation is mainly aimed at keeping alive a culture that has been owned by a certain society. The further purpose is not only to keep the tradition alive but also to develop it. The preservation and the development are two activities that cannot be separated each other because the preservation means to keep alive the existing traditional values to be developed to adapt the development of era.

Several researches that were held relate to this art, the research held by (Murni, Rohidi, & Artikel, 2017) about the Mask of Barongan Art in Kendayakan Tegal: Symbolic Expression of Coastal Area Community. The other research was held by Triyanto, (2015) about Perkeramikan Mayong Lor Jepara: Hasil Engkulturasi dalam Keluarga Komunitas Perajin (Ceramics Works in East Mayong, Jepara: The Enculturation Result of Craftman Community Family. Based on the previous research, this research can be used as a comparison between the similarity and difference, so it can make the researchers situated in different position. Based on the above reason, the writer was interested in observing Tarek Pukat dance Aceh as an expression of coastal area community's life and its inheritance effort in Cut Nyak Dhien dance studio.

METHODS

The Method used in this research was qualitative. The research design used was case study meaning that the findings in this research is only applicable in the same characteristic and phenomena. The observation target in this research is Tarek Pukat dance Aceh as an expression of Aceh coastal community's life. The research was situated in Peuniti village, SBaiturrahman district, Banda Aceh Anjong Mon Mata Dusun Cut Nyak Dhien, the Area of Aceh Regency, Banda Aceh.

The technique of data collection was through observation, interview, and document study. (Restela & Narawati, 2017). The observation was done to watch, to see the rehearsal process and performance. The interview was done to the performers and instructors of Tarek Pukat dance in order to know about this dance. Then, through the document study, it found pictures and videos of Tarek Pukat dance. The data validity technique used triangulation in which the examination process is through data checking from various sources. The technique was done by: (a) comparing the data from observation and interview, (b) comparing what informan said to what they said to the researcher, (c) comparing what informan said at the research time to what they said all the time, (d) comparing the perspective and people condition to others' responses, and (e) comparing the result of interview to the content of related document. (Rohidi, 2011).

RESULT AND DISCUSSION

Tarek Pukat Dance as An Expression of Aceh Coastal Area Community

According to Murni, Rohidi, & Artikel, (2017) in their research states about The Representation of Coastal Area Culture in the Symbolic Form of Barongan Mask Kendayakan. The Mask of Barongan art is a result of cultural practice as a form of Kendayakan Society's attitude that at last it occurs as symbolic form of expression, area representation, and its community.

That is why the researcher sees Tarek pukat dance as an art form that is a cultural realization as the result of thought, idea of an Aceh's artist, Yuslizar. Tarek pukat is a description of coastal society's activity that has an aesthetic feeling occurring from the movements, lyrics, and music. Tarek Pukat dance Aceh is different from the other Aceh's dance, such as, lilkok pulo, meusekat saman, and other dances containing Islamic religious announcement (syiar). Every component in this dance contains a local wisdom, social norms,

cultural values, and as a form of culture that regulate a social system and the social activities in a society. (buletin, 2014).

This is relevant with the statement of (Banda aceh City Government, 2008) in Aceh language, tarek pukat means pulling the fish net, it is a routine activity of fishermen in coastal area. Tarek pukat activity is closely related to Aceh culture, as we know that Aceh is surrounded by seashore. Besides that, tarek pukat is a local dance that describes the activity of “menarek pukat”.

According to Lailisma Sofiyati, (2004) in her research , she states that this dance tells about how Aceh society’s life in coastal area where most of them are fishermen. This dance is usually accompanied by”serune kala” music, its music is very traditional and very strong with with Aceh culture itself. This dance is performed by 5-9 female dancers, and 4 or 5 male dancers . This dance contains symbolic meaning. All the movements symbolize the cooperation in making pukat or fish net . The followings are the symbols of Aceh coastal community expression:



Picture 1. The dance movement of making net fish or pukat



Picture 2. The dancers pull the fish net and the fishermen do also

It is seen in the picture above that the movement of male dancers who are forming movements such as pulling fish net express the form of coastal community activities whose their livelihood is as fishermen, by making movements like fishermen community who are pulling the net together in searching fish at sea.



Picture 3. Kayoeh movement (rowing)

The Kayoeh movement meaning rowing the boat is an expression of fishermen activity in rowing the boat when they want to release the fish net in the sea to catch fish.

Lailisma Sofiyati, (2004) explains Kayoeh movement of male dancers is a form of an activity done by fishermen community that row their boat when catching fish in the sea. Therefore, it is clearly seen that the movement of rowing the boat is an expression of fishermen's activity created or choreographed by the Late Yuslizar.

From the above explanation, the form of Kayoeh movement is an expression of Aceh coastal area's fishermen that row their boats then throw their fish net to the deep sea. They do not use machine boat because its propeller blades rotation makes the fish go away.



Picture 4. Ikat Taloe (tie the rope) movement

This movement is a movement that expresses tying boat's rope done by the fishermen when they finished catching fish and back again next day for the same activity. That is the description of Tarek Pukat dance in tying rope movement.

This explanation is from Mr. Windi Syahputra (35 Tahun) one of dance instructors

in Cut Nyak Dhien dance studio. He stated that the movement of ikat taloe in Tarek Pukat dance is a form of routine activity done by fishermen community to tie the boat's rope after fishing. Therefore, that is the first idea so that this movement was created although this movement is not as clear as the previous movement (Menarek Pukat and Kayoeh) (interview 2018).



Picture 5. Pasoe Engkot Lam Raga movement (put the fish into the basket)

Pasoe engkot lam raga movement is a real movement to express the daily life of fishermen when they put the caught fish into the basket. This movement is very real like to take from and to put in something to place provided by the dancers in left side of the waist. From the form of movement created by Yusrizal in Cut Nyak Dhien dance studio, it describes an expression and attitude of the fishermen in Aceh coastal area that has courage to work hard to earn money. (Restela & Narawati, 2017)

The Character of Aceh Coastal Area Community in Tarek Pukat Dance

Harun, (2009) in his research states that the results of his observation on Aceh coastal community contains philosophical values that can be seen from the characters:

Reactive. Aceh coastal area community is said to be reactive or responsive. It means that they are fast response. This reaction mainly occurs when the relate to individual and social beings.



Picture 6. Fishermen Community cooperate each other and The Dance Movement Form

Hartati, (2010) states that in Tarek Pukat dance the dancers should create a net in a solid cooperation , careful when draping to the dancers' body and the other dancers help pulling to the right and to the left so that the rope is tight.

It is the time when the bond among the dancers formed by the cooperation they made during creating the net fish. They cooperate to maximize the number of fish they catch and bring the fortune home. The fishermen have a communal life so that every problem has to be dicussed and decide together.

Based on the above explanation it can be seen that an expression of coastal society is existed in Tarek Pukat movement that should cooperate in performing pukat movement. Because of this cooperation it makes the maximum achievement.

Militant means they have a high spirit, passionate, hard-nosed and tough fighting included in the war (government of banda Aceh, 2008) which is reflected in the coastal

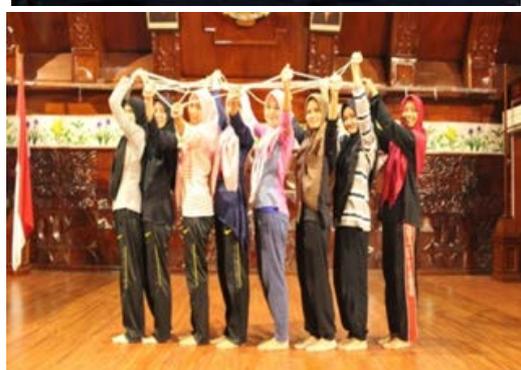
community of Aceh because the character of Acehnese people are equally struggling in defending Aceh to maintain their power as a place of livelihood and do not want to be controlled by other countries. Because the coastal communities of Aceh uphold the principles of self-esteem that they believe to be true in terms of religion and cultural values (AaHarun, 2009)



Picture 7. The Fishermen Society spirit and Tarek Pukat high spirit in cooperation

The high spirit and passion that is seen in the movement in Tarek Pukat Dance above shows a character of coastal communities who always have a high spirit and never give up. This dance forms the character of the dancers to perform cheerfully and courageous. Because in general the dance of Aceh performed by female dancers when standing is always has a graceful motion and when sitting motion was not much prominent form of motion. But because this is a movement that follows the character of coastal communities who always have a high spirit and never give up then formed a movement while pulling pukat with energetic and vibrant.c) Optimistic. In everyday life Aceh coastal people have a high optimism. That is, they are always

hopeful or have a positive perspective in doing everything. This view colored positive behavior to the life of coastal communities of Aceh wherever they are (Harun, 2009).



Picture 8. Optimistic Fishermen. Bahue Pukat Movement (bawak pukak)

Sofiana Fitri, (2009) states that the movement of Tarek Pukat dance in bahue pukak movement is a reflection of fishermen's character that always believe or be grateful with what they get although it is not as much as they expected.

Bahue Pukat means to bring Pukat/fish net. In this dance show how to make and to bring Pukat so that it is reflected how strong and confident the fishermen are. They always believe that they always be grateful to what they get during the activity of fishing in the sea.

According to Aini, (2016) Consistence. It is a characteristic of Aceh coastal community that has a consistency in their stance. This character is perceptible from their way of thinking, keeping their promises, then it is manifested in their daily life. The Aceh coastal community looks like friendly but if it comes to the pride, they show a strong attitude. (Harun, 2009).



Picture 9. The fishermen community make an agreement in working. The movement of Kayoe Lingka (circular rowing)

The movement of kayoeh lingka or circular rowing movement is a form of Aceh society's character to make an agreement in a discussion or in taking an action among the coastal area society.

According to Syamsuddin Daud, (2010), in a discussion the society usually sit in a circle or sit in the edge of Meunasah or a place for they usually gather to discussing a problem.

Therefore, the movements of Tarek Pukat dance follow the character of coastal communities and see how the coastal community do in a social life. Then it is formed a circular motion of movement and make this kayoeh or rowing movement with a circle in order to remain consistent in action and stay on the deal. The dancers movement which encircle to form a path that is previously passed by other dancers so that it is reflected togetherness in their stance.

Based on the above explanation it is clear that the fisherman community has a strong character form in opinion and follow the agreement together if want to act to take

decisions so that the form of sociality in society and have the power in raising a problem both in community life and in their fishing life.

According to Harun (2009) Loyal is one of the mental attitude that is applied in the form of obedience and loyalty to others. The loyalty of the coastal community of Aceh is seen from the attitude held firmly by the people of Aceh when in happiness they always make togetherness in the family and the environment (*kenduri*) but what if one of the people of Aceh in mourning condition or exposed to the disaster (on earth) aceh people will be willing to work, despite the toughest risks. The problem of property run out for a friendship and sacrifice is not important for them as long as they are respected and trusted.



Picture 10. Khanduri Laout Gampong Jawa (Sea Festival) and Hayun Jaroe Movement

The form of *Hayoen Jaroe* movement is a reflection of Aceh society habits, i.e., having a social life, and always be grateful to their life. For example, they usually hold kinds of festivals one of them is sea festival that aims to thanks to the God for His grace to people there.

The movement of shaking head in Aceh dance describes the movement of head during praying (*dzikir*). And the way they are sitting

(bershaf) in the dance also describes the sitting style during pray (*sholat*).

This is relevant to Basri's statement, (2017) Likok Pulo Aceh dance has a message conveyed by the artist to the audience. Message delivered in the form of religious values education that *aqidah*, *shari'ah* and moral values.

Referring to Basri's (27 Tahun) research article that the forming of looking each other to the left and right describes the attitude of caring people and environment surrounding, and the tied rope also describes the tight bond of Aceh people.

In essence, this dance movement is very simple, only in this dance requires compactness and focus in the sitting motion, because in the sitting movement that becomes the process of making a symbol in this *tariék trawler* dance where the women stand and sit while stringing a string that symbolizes the fishing net, then the men accompanied the dance behind the women by demonstrating a movement that symbolized a person catching a fish and symbolizing the rowing of the boat.

Music accompaniment

The music that accompanies Tarek Pukat dance is a cheerful character that is produced from a musical instrument and a wind instrument. Musical instrument that is used is *rapai*, it is Aceh musical instrument that has a strong character with a stomping voice. The musical character supports the cheerful impression in Tarek Pukat dance. The typical of Aceh traditional music is wind musical instrument, *seurune kale*. It has a soft sound so that to balance the *rapai* musical instrument that has strong sound. (Z.H. Idris, 1993).

(Z.H. Idris, 1993) states that *Rapai* is musical instrument from Baghdad (Iraq) brought by Islamic Religion announcer, Syeh Rapi. This musical instrument can be played together by several players. This instrument produces a buzzing sound or a big echo when hit and produces sharp and loud sounds so get a lively and passionate impression. Similar with the character of coastal Aceh people who always

have a loud and big voice so that impressed spirit in pulling Pukat (trawl) in the sea. Because this instrument has a characteristic described Aceh people that are firm and loud in the act. While Serune Kalee is from two words, Serune refers to Aceh traditional instrument, and Kalee refers to a village name in Laweung, Pidie regency. Simply. Serune Kalee means serunai/flute from Kalee area. It is very likely that the naming is associated with the appearance or place of making the serunai / flute. Serune Kalee is a traditional musical instrument in the form of a typical Aceh trumpet with a clarinet-like shape structure. Serune Kalee is usually played as the main instrument in a traditional musical performance in Aceh, accompanied by geundrang, rapai. Serune Kalee's sharp voice will sound dynamic, seem heroic and exciting (Z.H. Idris, 1993).



Picture 11. Musical Instrument of Tarek Pukat Dance

Thus Serune Kalee also describes the character of coastal Acehnese people who always have a passion in pulling a trawl while working, and Serune Kalee is a symbol of the people of Aceh. Both of these instruments are played simultaneously and together to produce a rhythm that is used to accompany Tarek Pukat into the form of a loud and festive accompaniment in accordance with the character of the shape of the coastal community of Aceh. The tarek trawl is a verbal description that can be heard by the community as a message to the public that the meaning contained in each lyric of tarek pukat has a passion in mutual cooperation (Cultural Service Bulletin, 2015).

Ureng meulaot ngoen ureng megoe, Piasan lagoe puncak utana Nyan khe pankai bagi kekaum, Udep lam nagroe makmu sedia, (Kayoeh.....3x)Tarek pukat raken beh lambulen disepot, Karoe engkot jenara engkot jenara

CONCLUSION

Tarek Dance Pukat is an expression of the life of Aceh's coastal people depicted through movement, property and poetry. Tarek Pukat dance seen from the character of the coastal community of Aceh that is, Reactive, Militant, Optimistic, Consistent, and Loyal which become character of coastal society which is reflected in dance Tarek Pukat.

Tarek Pukat is a modern turns to traditional dance created by Yuslizar in 1958. This dance tells about how the life of the people of Aceh coastal areas, where their livelihood is as fishermen. In addition, the Tarek Pukat dance is usually accompanied by music "serune kala" drum and Rapa'i in which the music is very traditional and strong with Aceh's culture. This dance is performed by 5-9 female dancers, and 4-5 male dancers. It has a symbolic meaning. As a description All movements in this dance describe a cooperation among fishermen in making Pukat or fishing net. The movements are: Tarek Pukat (pulling fish net), Kayoeh (rowing), Ikat Taloe (tying boat's rope), Pasoe Engkot Lam Raga (putting the fish to the basket).

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