



Revitalization Strategy of *Laweut* Dance Through Art Education in Indonesian Institute of Art and Culture, Aceh

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Abstract

The existence of Laweut Dance is currently threatened to be extinct, even though Laweut Dance has many values that are very beneficial for the community. This study examines the strategy of revitalizing Laweut Dance conducted by the Indonesian Institute of Art and Culture (ISBI). The method used in this study is qualitative. Data collection techniques are using observation, interview, and document study. The data validity technique uses triangulation and interactive data analysis technique. The results of this study are three strategies of Laweut Dance revitalization carried out by ISBI, namely, reconstruction, reformation, and refunctionalization. Reconstruction involves learning activities of Laweut Dance, which is made into Laweut Dance as learning material. Reformation included renewing the place, time, costumes and movements in the Laweut Dance performance, the renewal is carried out in accordance with the times and needs. Refunctionalization includes the renewal of the Laweut Dance function, which used to be Laweut Dance as an entertainment with the theme about the spirit of warfare, then a theme renewal, with the theme about the spirit of education. The implication of this study is that Laweut Dance can be used as a media and learning resource both formal and informal.

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INTRODUCTION

Laweut dance is a traditional dance of Aceh originating from Pidie area and developing throughout Aceh. *Laweut* comes from the word *shalawat*, which is the form of flattery shown to the lord of the Prophet Muhammad. The songs accompanying this dance are indeed more devoted to the prophet. Safitry (2016) explains that the *Laweut* dance reflects the value of education, religion, politeness, harmony and togetherness. The main function of *Laweut* dance is as a medium for preaching messages that convey about Islam and certainly for goodness. Susanto (2007) explains that traditional arts contain noble values so that traditional arts need to be preserved.

In fact, in the present time *Laweut* Dance has rarely been shown because the Aceh people are no longer interested in *Laweut* dance. Kasiyan (2003) explains that the loss of public interest in local traditional arts was influenced by the flow of globalization. The loss of public interest in the *Laweut* dance performance will have an impact on the extinction of the *Laweut* dance art, according to Ediwar (2016) traditional arts that do not develop will be extinct. Therefore, formal education institution ISBI revitalizes *Laweut* dance as an effort to revive Aceh traditional art.

ISBI as a center for art studies in Aceh is revitalizing by making *Laweut* dance as one of the learning materials in the dance art study program, it is done because it wants to show and revive *Laweut* dance. Irwansyah (2017) explains that ISBI as an educational institution aims to explore and preserve the local art traditions of Aceh.

Previous research that is relevant to this analysis is Mifta's research (2018) entitled "*Laweut* Dance, Women's Seudati Dance". The result of his research is *Laweut* dance that did not develop like other dances in Aceh, so that *Laweut* dance received revitalization efforts through a program of art directorates, the Ministry of Education and Culture's Directorate General of Culture. Revitalization efforts carried

out by the directorate of Acehese art through *Laweut* dance performances on social media.

Kudiya (2014) explains that revitalization is an effort to revive traditional arts that have been lost. Then, Wardo (2014) proposes that revitalization is an effort to renew the tradition related to signs, laws, values in the norms that apply in social life and how far the old and new tradition relate each other.

Revitalization of traditional dance can be done in two ways, namely revitalizing the text and revitalizing the context. As said by Soedarso (2012) textual revitalization is a revitalization carried out in a certain branch of art, both by restructuring a branch of art that is being worked on, or by combining with other texts of the same or different types, or by improving the functions from existing texts. For example, making improvements to the elements in the art itself, such as improving elements and dance styles, musical accompaniment, and accessories used by artists. Then, Sukistono (2017) explains that contextual revitalization is the revitalization that is carried out by using text with other texts originating from the outside or using a text for the benefit of other texts, for example, text (dance stage) to attract tourists.

ISBI makes an effort to revive the art of *Laweut* dance through art education, according to Jazuli (2008), art education is a conscious effort to inherit or transmit the ability of art as a manifestation of the cultural transformation of artists or art performers to anyone who want to become a potential artist. Chapman (Triyanto, 2015) suggests that art education functions as a developmental stick for personal, social, and historical responsibility in public education. Through learning artistic heritage, children will learn about art which is associated with the hard work of the past and present culture. By learning about the role of art in society, children can begin to appreciate art as a way of dealing with life and not seeing it as a simple esoteric embellishment.

Revitalization of *Laweut* dance carried out by ISBI aims to revive people's interest in the art of tradition that is inherited from ancestors. Enderani (2017) explains that preservation of

traditional arts is a form of concern for local traditional arts, then Handayani (2016) explains that the revival of traditional arts is an effort of a group of people.

The ISBI art education institution seeks to revive *Laweut* dance by introducing *Laweut* dance through learning. Ramadlan (2013) explains that the revitalization strategy can be done through the role of institutions. Then Azzahra (2017) explains that local art traditions develop through studios and educational institutions.

Based on the explanation above, this study studied the strategy of revitalizing *Laweut* dance conducted at ISBI.

METHOD

The method used in this study is a qualitative descriptive method. This research was carried out at ISBI, Jantho City, Aceh Besar Regency. Data collection techniques are observation, interview, and document study. Observations were made to see *Laweut* dance which was revitalized by ISBI through learning and saw the *Laweut* dance revitalization strategy carried out at ISBI. In-depth interviews were conducted to lecturer Mrs. Nadra on April 4, 2019, students named Badai and Amma on April 4, artist Mr. Akmal on April 4. The interview relates to the revitalization process of *Laweut* dance as material for proof data. Document study techniques used to get the data about *Laweut* dance, *Laweut* Dance history, pictures in art activities. This study uses a qualitative method.

The data validity technique is based on credibility criteria, with source triangulation techniques. Furthermore, the sources are explained, categorized, and analyzed so that they come to a conclusion. Data analysis techniques use the theory of revitalization and the concept of art education with data analysis steps starting from collecting data, reducing data, data presentation and verifying data.

RESULTS AND DISCUSSION

Revitalization Strategy of *Laweut* Dance at ISBI

Miftah (2018) explains that *Laweut* dance is a traditional dance in the area of Aceh, as one of the arts in the area of Aceh *Laweut* dance needs to be maintained because in *Laweut* dance there are many cultural values that need to be maintained. *Laweut* dance is rarely performed so that the dance is endangered, therefore ISBI as an educational institution that has a vision and mission to preserve and develop traditional arts revitalizes the art of *Laweut* dance. The following is the revitalization strategy carried out by the ISBI for the continuation of *Laweut* dance:

Reconstruction

Rahayu Supanggah (2008) states that reconstruction is a form of revitalization. Then, Aprilina (2014) explains that reconstruction is carried out mainly for the types of arts that had been lost from currency, but by some certain parties are considered to have the opportunity and even the potential to be revived and activated.

The form of reconstruction in the revitalization of *Laweut* dance is reflected in the learning process of *Laweut* dance, where the revitalization of *Laweut* dance is used as learning material by the ISBI. ISBI as an educational institution and center for local art studies has the belief that *Laweut* dance still has the opportunity to be revived and can be re-presented as entertainment for people. *Laweut* dance art is a traditional art in which there are cultural values, therefore ISBI seeks to revive the art of *Laweut* dance, because cultural heritage that has a noble value must be preserved and preserved.

Form and Reconstruction Process of *Laweut* Dance in ISBI

The form of *Laweut* dance reconstruction is illustrated in the learning process of *Laweut* dance, where *Laweut* dance was first introduced by lecturers to students through *Laweut* dance revitalization learning material, then students

are given direction to find *Laweut* dance artists or informants to explore the forms of *Laweut* dance. The following steps are taken as a form and process of *Laweut* dance reconstruction activities.

Lecturer and Student Meeting

This sub-chapter discusses the activities carried out by lecturers and students in seeking the revitalization strategy of *Laweut* dance, where the revitalization of *Laweut* dance has been used as lecturing material by lecturers of dance review courses. The dance review course consists of 3 credits, this course contains a review of local arts in Aceh.

The dance review course aims to explore and develop traditional arts that are having extinction, where lecturers and students collaborate in the learning process to develop art which becomes lecture material. Lecturers as teaching staff have sought references about local arts that have rarely been seen and performed in Aceh society, then the results of these references will be used as learning material in dance review courses. In 2018 the revitalization of *Laweut* dance was made into learning material in a dance course, this was done because *Laweut* dance was rarely performed and threatened with extinction.

The meeting of lecturers and students also aims to motivate students in finding references about the art of *Laweut* dance in the community as an effort to revitalize *Laweut* dance, because of limited information about *Laweut* dance arts, students are assigned to go directly to the field looking for data and sources related to *Laweut* dance arts, then this meeting continued by discussing the importance of maintaining and preserving local arts.

Novarijah (2016) explains that *Laweut* dance is an Aceh traditional art accompanied by the sound of the dancer's own body, such as a pat of fingers, finger excerpts, clapping of hands, footsteps and vocals singing the song of this dance. The following is a photo of the dancer who danced *Laweut* Dance.



Picture 1. *Laweut* Dance, Reconstruction Result (Source: Inna Agustina Documentation, 2019)

Indonesian Institute of Art and Culture, Aceh has made efforts to revitalize *Laweut* dance based on various things including ISBI as a formal art education institution and center for local tradition studies, so ISBI as an art education institution should try to inherit and develop traditional arts in Aceh. Malarsih (2009) explains that educational institutions such as universities are places for learning arts and culture. The following is a photo of the building of ISBI Aceh.



Picture 2. *Laweut* Dance Course (Source: Inna Agustina Documentation, 2019)

Art education at the Indonesian Institute of Art and Culture in Aceh seeks to explore and revive the art of *Laweut* dance by making the art

of *Laweut* dance a teaching material in 2018 called the *Laweut* dance revitalization. It concludes that the form of reconstruction of *Laweut* dance revitalization is an effort to inherit *Laweut* dance through art education at the Indonesian Institute of Art and Culture.

Laweut dance is a traditional art originating from Aceh, this art has long disappeared and is no longer shown. Therefore, the existence of traditional arts should be maintained so as not to disappear. Novarijah (2016) explains that *Laweut* dance is inherited from generation to generation and has a characteristic as Aceh's cultural heritage that instills religious values, manners, cohesiveness and togetherness in its dance form. Traditional arts that have good values should be preserved, like the art of *Laweut* dance. ISBI as an art education institution seeks to re-explore the art of *Laweut* dance to be introduced to the educational environment, because this art can provide good values to students.

Reformation

Rahayu Supanggah (2008) explains that reformation is the changes in the format or form of presentation of dance from the old to the new form, are considered to be in accordance with the needs, desire, time and place that is new.

The process of reviving the art of *Laweut* dance as a traditional art must be renewed so that the Acehnese will be re-interested and can be used in daily life. The discussions that took place in the *Laweut* dance arts included renewal of costumes, forms of the *Laweut* dance movement and renewal of places and times that were suited to the needs of the people of Aceh.



Picture 3. *Laweut* Dance, Reformation Result (Sumber: Dokumentasi Inna Agustina,2019)

Laweut dance was previously performed in the Royal Palace or in the midst of the Acehnese people and was danced by women who were waiting for their husbands to return from the battlefield, but for now as an effort to revitalize there was a renewal of the venue and time of the show. *Laweut* dance has been performed on the ISBI stage as the final task of dance review courses, the renewal is in accordance with the statement from Rahayu Supanggah (2008) which explains that in an effort to revitalize there needs to be reform, namely changes in the place and time of art presentation, which are considered needs. The same is true for *Laweut* Dance, where the time and place of the performance has been updated as a revitalization effort.

Laweut dance costumes used to wear *baju kurung*, the clothing used in everyday life by the people of Aceh. While *Laweut* dance costumes that are shown at ISBI have undergone renewal, as for the renewal, the dancers use long black trousers and are covered in red and green songket, then *baju kurung* with the same color. The head of the *Laweut* dance dancer is covered with a head covering which is often called a veil. *Laweut* dance costumes have the characteristics of Acehnese arts which are influenced by Islam, therefore the costumes used in *Laweut* dance art are in accordance with Islamic Shari'a, which is polite and covering aurat.

Previously the *Laweut* Dance movement was danced with a slow tempo, it can be seen from one movement to another. The renewal of the *Laweut* Dance Movement performed at ISBI

is the renewal of the tempo, where the *Laweut* Dance movement has a faster and more energetic tempo. A faster and more energetic tempo is done so that the audience is not bored in seeing *Laweut* dance performances, according to the interview with Nadra (lecturer) who stated that *Laweut* dance has functioned as entertainment, of course entertainment requires attraction so the audience does not bored. The *Laweut* dance movement needs to be updated faster so that the audience is attracted to the show.

The renewal of the *Laweut* dance art is part of one of the revitalization strategies to achieve success in reviving the art of *Laweut* Dance.

Refunctionalization

Rahayu Supanggah (2008) explains that refunctionalization is adding, developing, replacing or giving a new function to revitalized arts, in relation with the old activities that usually use the art services in question, it does not exist or has not lasted anymore.

The results of the *Laweut* Dance learning carried out by ISBI showed a renewal of the functions and forms of the *Laweut* dance song, this was done as an effort to revive the art of *Laweut* dance.

In the song lyrics of *Laweut* dance, the former explained about the spirit of the struggle of the Acehnese people in the days of Sultan Iskandar Muda's kingdom and the religious value of the Acehnese people. This can be seen in the verse section

*Wahe teungku meutuah,
Katroh neulangkah neuwo bak kamoe,
Amanah nabi hana meu ubah,
Syuruga indah pahala prang sabi,
Ureung syahid bek ta khun mate,
Beuthat beutan nyawong senjata kafe, Keunan datang
pemuda seudang.*

It means that O people who are good and understand the Religion, O people who are in the way of Allah and follow the teachings of the Prophet, people who fight in Allah's way will get a blessing, people who die martyrdom will not be considered dead even though they are not

armed with weapons from infidels. The lyrics of *Laweut* dance is concluded to contain motivations for fighting spirit in the era of Sultan Iskandar Muda. It is certainly different from the new lyrics that has been updated by ISBI which contains education. This can be seen in the verse section

*Wahai guru neubri kamoe ilme,
Generasi muda nyoe hawa menuntut ilme, Baca
dengon buku ta tepeu ngon bahasa, Taingat
sabe nasihat guru,
Terimakasih ngon guru neubri bantuan kamoe lam
ilmu*

.Meaning, O teacher gives us knowledge, this young generation wants to study, read books and we know the language, thanks to the teacher has helped us to study, thanks to the teacher helped us young and old, women and men. The lyrics of *Laweut* dance has been updated according to its function, where *Laweut* dance can be performed as entertainment in educational events.



Picture 3. *Laweut* Dance, Refungsionalisation Result

(Sumber: Dokumentasi Inna Agustina,2019)

CONCLUSION

The revitalization strategy carried out by the Indonesian Institute of Art and Culture toward *Laweut* dance which aims to preserve and revive the dance among the Acehnese people is to do several activities namely,

Reconstruction is a form of *Laweut* Dance learning activity at ISBI that seeks to revive the art of *Laweut* dance, because cultural heritage that has noble values must be preserved and sustained.

Reformation, the form of renewal carried out on the art of *Laweut* dance which includes changes in the form of movements and renewal of the time and place of performance.

Refunctionalization is the form and results of activities that show a renewal of the functions and forms of the song lyrics of *Laweut* dance.

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