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The Structure and Function of Oral Poetry *Meurukon*

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Abstract: This study aims to describe the structure and function of the oral poetry *Meurukon*. This research uses a qualitative approach. The source of research data is the text *Meurukon* edited by Rahman (2010), Harun (2012), text and recording of *Meurukon* at the 7th Aceh Culture Event (Huda, 2018). The research data are all sequences relating to the structure and function of *Meurukon*. Data is collected by using the techniques of listening, recording, and reading. The research instrument consisted of handy cam, stationery, and the researchers themselves. Data analysis was conducted through five stages. The stages are carefully and critically reading *Meurukon* text, sorting data into *Meurukon* structure and function, analyzing data comprehensively, verifying research results, and concluding research results. The results of the study indicate that the *Meurukon* structure includes the opening part which consists of greetings and preface. It also includes the content section which consists of discussions on religious issues, especially about *bismillah*, problems with prayer, water problems, and problems of faith (*aqeedah*). Then, the structure of *Meurokon* is the closing that concern on apology and farewell. Last, the *Meurukon* functions are religious learning, entertainment, and interactive-dialogical learning model.

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INTRODUCTION

Meurukon is Acehnese oral poetry which is almost extinct. This poetry was developed on the northern coast of Aceh, covering Pidie, Pidie Jaya, Bireuen, North Aceh, Lhokseumawe, East Aceh, parts of Aceh Besar, Banda Aceh, and Langsa. The word *Meurukon* is originally derived from the basic word *rukun* (Arabic: *rukun*) which means harmonious, basic, all that relate to something, materials needed, variety, concerning, about (Hayani, 2018; Nurhayati,

2018; Nurlaila et al., 2017). *Meurukon*, with a prefix *meu-*, means doing or relating to *rukun* (harmony). Thus, *Meurukon* can be interpreted as an activity that deals with harmony or something fundamental, such as prayer principles and pilgrimage principles. However, the meaning of *Meurukon* in this study is an activity to discuss various religious problems with poetry media between one group and another group (Iskandar et al., 2018; Muhammad, 2019; Nucifera & Hidayat, 2019).

This research is important because of the following reasons. First, *Meurukon* is a learning activity to discuss religious matters between one group and another group in public. Second, *Meurukon* takes place in an open field or in a place of worship, so that everyone can watch it to gain knowledge. Third, to convey material in *Meurukon*, poetry or poetic language is used in the form of pantun or *nalam* (nazam). The use of oral poetry media attracts the audience because, in addition to gaining knowledge, they are also entertained.

Although *Meurukon* is a means of learning for many people, there is not much academic research in the field. Until now, only three scientific studies of *Meurukon* have been found. First, the research by which focuses on revitalizing the *Meurukon* tradition as a local culture in the learning of *aqeedah* in Muara Batu District, North Aceh District. The results of this study are in the form of a description of the efforts made by the community to revitalize *Meurukon* activities related to *aqeedah* learning or theology. Second, Indrayanto (2019) focuses on the case study of the *Meurukon* tradition in the Gampong Lamgampang community, Krueng Barona Jaya, Aceh Besar District. The results of this study indicate that the performance of *Meurukon* experienced many obstacles, even though regular exercises and socialization to the youth had been carried out. Another interesting result is that *Meurukon* is practiced by women, different from other regions where it is practiced by men. Third, the research was conducted by (Mirza & Aksa, n.d.) on various Acehese oral traditions as a medium for public education. The results of this study are that many oral traditions in Aceh are used as a medium for public education, one of which is *Meurukon*. Therefore, *Meurukon* needs to be preserved and developed (Astuti, 2017; Furqan, 2019).

From the three studies discussed the problem of *Meurukon* function was only conducted by Mirza and Aksa (2010), however there was none concerning with the structure of *Meurukon*. Therefore, ‘a

comprehensive study of the structure and function of *Meurukon* is important’. The benefits of this research are to provide a theoretical understanding that *Meurukon* has a systematic structure and functions that are important in socio-cultural life (Asnelida et al., 2017). In addition, practically, the results of this study can be one model of learning in all fields of science such as religious science and other sciences (Erfinawati & Ismawirna, 2019; Lubis, 2019).

Oral poetry is a traditional form of literary expression widely distributed through the world and is now recognized as one important of human communication (Finnegan, 2018; Foley, 2011). Oral poetry has many types, such as proverb, riddle, lullaby, and others that live in various languages, such as *pantun* in Malay and *hadih maja* and *Meurukon* in Acehese. Some oral poems are delivered openly in the presence of listeners by poets. There are also those that are staged in groups with the composition of songs, intonation, sounds, and sometimes accompanied by certain instruments. This is in line with the statement of Finnegan (2018) that “Oral poems are more than just texts, for they rely essentially on performance for their realization. The main modes of delivery are the singing, intoning, and spoken voice of one or more performers, sometimes supplemented by instrumental accompaniment (Harris, 2008).”

Oral poetry is often delivered based on the poet's typical style. "The oral formulaic process depends on creation by the performers during the act of performance (Finnegan, 2018). However, oral poetry also has formulas that vary from one language to another. The variety of oral poetry formulas needs to be found out through research. Oral poetry in the *manoe pucok* tradition in West Aceh (Indaty et al., 2018), for example, has a different formula than the poetry *doda idi* or lullabies in Aceh Jaya (Andriani et al., 2019) and lullabies in Pidie (Anwar, 2017). On the other hand, oral poetry is different from written poetry, because it is more aggressive (Herman et al., 2019; Herman & Hamid, 2019; Samad,

2015). Oral poetry has the color of a thick ethnic culture and a distinctive source of wisdom. Therefore, according to Stanfield (2000), "in weaving an indigenous paradigm, it becomes apparent that phenomena such as time, space, spirituality, and human relationships with nature are culture bound. So are the most fundamental configurations and contents of human communication and interaction in a culture...."According to As (2016), *Meurukon* is a very Islamic Acehese art and is used as one of the da'wah strategies in conveying various issues of Islamic law to the community. Two groups involved in *Meurukon* ask each other questions about Islamic law. Therefore, those who are members of the *Meurukon* group must truly master the issue of Islamic law in order to be able to answer questions from the other group.

As (2016) also explained that in the initial stages of *Meurukon* or at the first half of night, the two groups *Meurukon* ask each other questions that are light and easy to understand in general by the community. However, at the second half of night they start asking each other hard or difficult questions. Sometimes certain *Meurukon* groups cannot answer questions with theorems (*Qur'an* and *hadith*) and aqli arguments (logic or common sense, including *ijmak* and *qiyas*). The *Meurukon* group which is unable to answer more questions from the other group is declared de facto defeated by the audience.

The quality of the questions and answers given by each of the *Meurukon* groups is assessed openly by the people who are informal judges. To avoid misinterpretation, this event is not referred to as a match or an argument about religion, but is called an act of religions (explaining religious issues) (Mirza & Aksa, 2010). There has never been other material in *Meurukon*, except about religion. Therefore, *Meurukon* is actually the art of rectifying religious problems. If any other discussion is present, it is usually discussed in the preamble section. *Meurukon* activities are deliberately not mentioned as a race, with the aim of becoming a soothing religious discussion. In addition, there is no

such thing as losing and winning, although in some events of *Meurukon* these days there is a jury that assesses the *Meurukon* group to be declared a champion, such as in the 2018 Aceh Culture Week event. The *cheh* term in the *Meurukon* group is the group leader, while *syaiikhuna* is the honorific for all *Meurukon* group members. Each group usually consists of 7 members and 1 *cheh*. *Cheh* is tasked with starting *rukôn* simultaneously with his group members, asking questions, answering the other group's questions, and commanding his members to answer simultaneously.

Meurukon as a literary work also plays a role in conveying certain messages. This is because literature often has links with social institutions and has social functions and benefits socially (Budianta, 2014). On the other hand, from a substantial point of view, *Meurukon* is a medium for teaching religious knowledge. In this connection, Finnegan (2018) says "Oral poetry can also play religious, ceremonial, artistic, and recreational roles for both individuals, and wider groups." The way of learning with poetry media can be referred to as one of the features of the Acehese people in the field of education. For this reason, *Meurukon* is included in the aspect of local wisdom. According to Ratna (2003), local wisdom has added value because it is evacuated through the treasures of its own culture as belonging to ancestors. In addition, local wisdom serves to contribute to a wider culture, both at national and international levels. Thus, local wisdom in *Meurukon* can contribute more broadly in the world of modern learning. *Meurukon* also functions as solace or as entertainment. In this context, Pudentia (2015) says that solace is something very important in the Malay tradition because it functions as a catharsis that is not less important than tragedy in the western culture. This means that universal aesthetic values are also found in *Meurukon* as staged poetry. *Meurukon* is performed at night, starting at around 9:00 pm (after evening prayer) until 4:30 a.m. or before the morning prayer (As, 2016). The audience are able to hold on until the event is over because the intergroup *Meurukon* discussion takes place interactively

and openly.

METHOD

This research uses a qualitative approach. The sources of research data are the *Meurukon* texts along with the videotapes of the *meurukon* show at the Aceh Cultural Event (PKA) in 2018. The series of *Meurukon* shows are all *Meurukon* stages exhibited by the *Meurukon* group. The research data are all sequences relating to the structure and function of *Meurukon*, both from the text and the recording of *Meurukon* shows. The data of this study were collected by means of recording, reading, and listening. Denzin & Lincoln (2008) state that recording technique is a visual method that is very urgent and often used by qualitative researchers as a tool for recording and documenting social life. The visual method is also able to bring the researcher directly into the real world. The instrument for recording was camcorder, while reading and listening were carried out by the researchers as key instruments. The data are analyzed qualitatively based on (Priest et al., 2002) views related to the mechanism of text analysis and interaction. The stages of analysis are as follows: (1) reading *Meurukon* text carefully and deeply,

(2) sorting data into *Meurukon* structure and function section, (3) analyzing data comprehensively, (4) verifying research results with experts and peers, and (5) concluding the results of the study.

RESULT AND DISCUSSIONS

Structure of Meurukon

The *Meurukon* structure includes the parts: (a) opening, (b) contents, and (c) closing.

Opening Part

The opening part consists of greetings and blessings. The greeting words are assalamualaikum *warahmatullahi wabarakatuh*. *Mukaddimah* or preface contains praises to Allah, peace be upon the Messenger of Allah and his companions, respect for the clerics, teachers, all members of *Meurukon*, spectators, and hosts of the organizers. After respect, *cheh* introduces the origin of the region, customs int their region, and other things about their group. The following is a brief example of the *rukun* opening for PKA-7.

<p><i>Assalamualaikom saleuem seujahtra</i> <i>Keu rakan mandum nyang seu-agama</i> <i>Mudah-mudahan beuseulamat iman</i> <i>Bahagia udép donya akhirat</i> ... <i>Kamoe troh keunoe dalam festival</i> <i>Geuyue meurukon ngon seni budaya</i> <i>Nibak PKA ka geu-adakan</i> <i>Kamoe meudatang ingin beulaja</i> ... <i>'Ohnoe mumada wallahu'alam</i> <i>Jinoe hai rakan rukon tabaca</i> <i>'Ohnoe mumada wallahu'alam</i> <i>Kamoe meutanyong ubak syaikhuna</i></p>	<p>Assalamualaikom and best wishes To all brothers and sisters in Islam Our hope is that our faith is to be safe Live happily in the world and in the Hereafter ... We come here in this festival To perform <i>Meurukon</i> and art and culture In this PKA that has been held We come here in order to learn ... 'That's all the preamble wallahu'alam Now we would like to read the rukon 'That's all the preamble wallahu'alam We would like to ask syaikhuna</p>
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After saying the preamble with simultaneous singing, *cheh* starts asking

questions to the other group. Examples are as.

<p>.... <i>Meutoh agama seubeunarnya ulon sudi</i> <i>Peugah beumeuri abéh mandum hai syaikhuna</i> <i>Mandum geutanyoe sidroe Tuhan beutaturi</i> <i>Padum boh sipheuet neuci sebut hai syaikhuna</i></p>	<p>.... I am in fact keen on talking about religion Tell everything important oh syaikhuna We all have to know the only God How many attributes of His, please mention it oh syaikhuna</p>
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Content Section

This section is the main part of *Meurukon*. Several topics that are mainly discussed in this section include the matters about (a) the word *bismillah*, (b) specific religion, (c) prayer, (d) water, and (e) faith (*aqeedah*).

Regarding Bismillah

This section discusses the word “*bismillahirrahmanirrahim*”, including its setting and use: when it is obligatory, recommended, neutral, disapproved, or forbidden to be read. This topic could take an hour to be discussed..

<i>Su-eue</i>	Question
<i>Bismillahirrahmanirrahim na padum boh harah?</i>	How many letters are there in the word <i>Bismillahirrahmanirrahim</i> ?
<i>Jaweueb</i>	Answer
<i>Na sikureueng blah boh harah Phôn harah ba dua harah sin Keulhèe harah mim wahé syèdara Nyang keupeuet aléh,keulimong lam Keunam hai tèelan lam namanya Keutujôh ha keulapan aléh Gohlom abéh lônтуwan baca Keusikureueng lam Keusiplôh tèelan ra namanya Keusiblah ha dua blah mim Keulhèe blah nun hai syèdara Keupeuet blah aléh keulimong blah lam Keunam blah tèelan ra namanya Keutujôh blah ha keulapan blah ya Sikureueng blah mim ka sampôreuna.</i>	There are 19 letters The first is letter <i>ba</i> , the second is <i>sin</i> The third is letter <i>mim</i> oh my friends The fourth is <i>alif</i> , the fifth is <i>lam</i> Six is <i>lam</i> oh my friends The seventh is <i>ha</i> , the eighth is <i>aléh</i> Not finished yet to read The ninth is <i>lam</i> The tenth is called <i>ra</i> The eleventh <i>ha</i> , the twelfth <i>mim</i> The thirteenth <i>nun</i> oh my friends The fourteenth is <i>alif</i> , the fifteenth <i>lam</i> The sixteenth called <i>ra</i> my friend The seventeenth <i>ha</i> , the eighteenth <i>ya</i> The nineteenth <i>mim</i> and all completed

Based on the example above, the question asked is about the total Arabic letters within the word *bismillahirrahmanirrahim*. The answer is 19 letters, consisting of letters *ba, sin, mim, alif, lam, lam, ha, alif, lam, ra, ha, mim, nun, alif, lam, ra, ha, ya, mim*.

Regarding Specific Religion Issues

This section examines about Faith, Piety, Religious Teachings and the

Prophets Teachings. The question contained in this section is getting harder; as a result there are many groups of people who are unable to answer this question. There are also several people who can answer it; however, they cannot put it into a harmonious rhyme lyrics and rhythm. Only a few people can give the perfect answer with the interesting rhythm. The example below is a special case about a good wife based on the religious views.

<i>Su-eue</i>	Question
<i>Toh roe sigot-got ureueng inong dalam agama?</i>	Who are the righteous women based on religious view?
<i>Jaweueb</i>	Answer
<i>Sigot-got ureueng inong neukheun lé Nabi Beurangkajan han tom masam ngon suami</i>	The righteous wives according to the Prophets are those who never frown upon husband
<i>Meuman sabé dalam haté beuthat lam sôсах Nibak surôhan hantom sagai dijih mubantah</i>	Be that way even though it's hard Never disobeys every order
<i>Sabé dijaga jeueb-jeueb peukara dum kewajiban Walé meuseuké bandum sinaroe dum penjagaan</i>	Always preserve all obligatory matters Even though it's difficult, everything is maintained properly

Regarding Prayers

This section thoroughly discusses about who deserves to be a leader during prayers (*imam*), what attitude of the congregation who follows the imam

(*makmum*) should be like, the purpose and importance of five-time prayers, the meaning of 13 pillars of prayer, and the power of prayer. The following are examples about the benefits of prayer.

Su-eue	Question
<i>Faedah seumayang na padum peukara?</i>	How many benefits are there in prayer?
Jawueub	Answer
<i>Faèdah seumayang na tujôh blah Neudeungo beusah ulôn bileueng sa Pertama phôn beureukat umu Dua hai teungku beureukat hareuta</i>	There are 17 benefits of prayer Listen carefully I will count it The first is blessing to have age of joy The second oh my friend is blessing of wealth
<i>Teuma nyang keulhèe mudah raseuki Keupeuet Tuhan bri cahya ie muka Nyang keulimong neubri trang haté Keunam tapiké kong iman gata</i>	And then the third is blessing of fortune The fourth is God brightens one's countenance The fifth is it strengthens the heart The sixth increases one's faith
<i>Keutujôh doa Tuhan teurimong Geudeungo rijang pue tapinta Keulapan seunang watèe tasukreuet Nyawong jiteubiet mangat lagoina</i>	The seventh is that God answers one's <i>dua</i> He heard everything we've ever asked for The eighth is blessing of a happy death Life is taken pleasantly
<i>Deuek deungon grah masa nyan tan Rahmat Tuhan Neubri keu gata Keusikureueng peungeuh lam kubu Bagoë hai teungku lampujih ka na</i>	Hungry and thirsty at that time did not exist God blessings are given to you The ninth is resting in the place of light As if there are many lamps
<i>Nyang keusiplôh rijang geuhisab Deungon mangat jawaban gata Nyang keusiblah 'oh tajôk surat Ngon jaroe uneun han meutuka</i>	The tenth is the deeds are quickly calculated You can answer everything very easily The eleventh is time to hand in the letter The reward and punishment will not be confused
<i>Nyang keudua blah Tuhan bri payông Uroe tutông blang padang masya Lhee blah lalu tajak bak titi Karônya Rabbi ban kilat faja</i>	The twelfth God gives shelter On the very hot day in <i>padang mahsyar</i> The thirteenth is able to walk fast on the bridge God's gift is like lightning dawn
<i>Nyang keupeuet blah brat timbangan Watee geutimang amalan gata Padok ngon 'azeueb keulimong blah Neupeusiblah bak nuraka</i>	The fourteenth is the weight balance When your deeds weighed Kept you away from torment is the fifteenth Kept you away from the hell
<i>Nyang keunam blah beugot neupham Keumeunangan tamong syeuruga Keutujôh blah ulôn peustrang Takalon Tuhan ngon mata dua</i>	The sixteenth understands it well Victory entering the heaven The seventeenth is God lights you up Seeing God with your own eyes
<i>Nyan dum faèdah Neubri lé Tuhan Pakon hai taulan tasia-sia?</i>	That's all the benefits given by God Why we waste it all my friends?

Regarding Water

There are two types of water; the first type is sacred and purifying, while the second category is disapproved and forbidden. The next discussion includes

the explanation about two *kulah* (270 liters) water, how much the volume is, the good deeds toward water, impure water, and other discussions relates to water based on religious perspective.

Su-eue <i>Ie nyang suci menyucikan na padum bagoe</i> <i>Peugah bak kamoe wahé syaikhuna</i>	Question How many types of sacred and purifying water are? Please tell us oh Sheikh!
Jaweueb <i>Ie nyang suci menyucikan na tujuh bagoe</i> <i>Peureutama phon ie laot meualon-alon</i> <i>Geulumbang jitren meulumba-lumba</i> <i>Nyang keudua geukheun ie krueng</i> <i>Ie nyang jiplueng u kualah</i> <i>Teuma nyang keu lhee geukheun ie mbon</i> <i>Ie nyang jitren di antara</i> <i>Teuma nyang keupeuet geukheun ie ujeuen</i> <i>Ie nyang jitren di langet donya</i> <i>Nyang keulimong geukheun ie mon</i> <i>Jeuet tamanoe uléh gata</i> <i>Nyang keunam geukheun ia beuku</i> <i>'Oh seu-uem ju hilé rata</i> <i>Nyang keutujuh ie mata ie</i> <i>Di dalam bumi sinan keulua</i> <i>Miseue ie jok dengon ie teubee</i> <i>Adak siribèe kulah jihna</i> <i>Hana suci menyucikan wahé syedara</i>	Answer There are 7 types of sacred and purifying water The first and foremost is sea water The waves are swinging The second is river water It flows to the estuary And then the third is dew Coming down from the sky The fourth is rainwater The rain comes from clouds The fifth is called well water You can use it for taking a bath The sixth is called frozen water Which melts when it gets warm The seventh is spring water It is from near surface of the earth Like palm wine water and sugarcane water Even though there are thousands of <i>kulah</i> It is still impure oh my friends

Reagarding Faith (Aqeedah)

In this section we discuss the issue of monotheism in the form of who God is, the nature of God, the nature of the prophet,

and other things related to *i'tikad* and *aqeedah*. The following is an example of the demons' issue from the faith perspective.

Su-eue <i>Wahé syaikhuna hai teungku malém</i> <i>Pajan masa jén tamong Iseulam</i> <i>Firman Tuhan teungku neu-iréng</i> <i>Dan maséng-maséng pakriban macam</i>	Question Oh, dear Sheikh When do demons embrace Islam? Gives us the word of God Each is adjusted
Jaweueb <i>Saboh teupat dilee lon peugah</i> <i>Saboh daerah nanjih Nasihin</i> <i>Dalam jajahan Nanggroe Yaman</i> <i>Yòh masa nyan Saidil Mursalin</i> <i>Saboh masa Nabi beurangkat</i> <i>Ka meusapat deungon bangsa jén</i> <i>Nabi neuwoe u Nanggroe Mekah</i> <i>Zaidin Haratah sajan meu-iréng</i> <i>Saboh gampong Yathfu Nazlah</i> <i>Meunan geupeugah le ureueng malém</i> <i>Antara Thaif deungon Mekah</i> <i>Di sinan piyoh Nabi deungon jén</i> <i>Nabi di sinan seumayang malam</i> <i>Jén na sajan di geuniréng</i> <i>Nabi neubaca ayat Alquran</i> <i>Keudengaran lé rombongan jén</i> <i>Tertarék haté dum sigala</i> <i>Jén that suka meunan lazém</i> <i>Jén nyan mandum kepala rakyat</i> <i>Nibak teupat maséng-maséng</i>	Answer I tell you one place first There is one area called Nasihin Located within the territory of Yemen On Saidil Mursalin's era One day when the prophet about to go To gather with the demons The Prophet returned to the land of Mecca Zaidin Haratah joined him together A village called Nazlah Yathfu That's what the pious person said Between Thaif and Mecca There the Prophet rested with the demons That's where the Prophet prayed at night The demons stand alongside him The Prophet recited the Qur'an Heard by the demons' group Their hearts were all interested Demons really likes it All of the demons kepala rakyat In their respective villages

<p><i>Nabi deungon jén lheueh nyan berpisah Neujak u Mekah sinan tinggai jén Jen 'oh watee troh u teumpat Jimeuhei rakyat dum maséng-maséng</i></p>	<p>The Prophet with the demons then separated Return to Mecca and leave the demons When the demons arrived at their villages They are calling their respective people</p>
<p><i>Dum sigala bri ajaran Keubeunaran Muhammad Amin Mandum geutanyoe tamong Iseulam Keuputusan meunan jirundéng</i></p>	<p>All were taught The truth of Muhammad Amin All of us convert to Islam That's the decision after negotiating</p>
<p><i>Teuma beudoh bak laén uroe Tujôh plôh droe bilangan jén Jak meuteumeung u Nanggroe Mekah Dijak peugah maséng-maséng</i></p>	<p>They all go on another day Seventy demons Want to meet in the land of Mecca Want to report individually</p>
<p><i>Kamoe mandum tamong Iseulam Keusucian lahé batén Meunan teuseubôt lam Surat Al Ahqaf Ayat Allah meu-iréng-iréng</i></p>	<p>We all embrace Islam Inner and outer sanctity That's all said in the letter Al Ahqaf Allah's verses are rhythmically</p>

Closing Section

This section is usually closed with a prayer led by the host and they also give

thanks and ask for apologies from the *Meurukon* group. The example of a thanking and apologizing is presented as follows.

<p><i>Rukon ka abéh waréh lonsayang Kamoe jak riwang keudéh u nanggroe Meunyo na teupeh meu-ah beureujang Bek jeuet keu utang 'oh uroe dudoe</i></p>	<p>The pillars already finished my dearest friends We are about to go home If you are all offended, forgive us immediately Do not let it become a debt in the hereafter</p>
<p><i>Keu nyang po teumpat deungo beutimang Syeuruga manyang Allah bri sampoe Leupah meukeunong droeneuh peutimang Kamoe that seunang jroh that neupakoe</i></p>	<p>To the host, listen carefully May God gives you the highest heaven You serve us very well We are very happy that you care</p>
<p><i>Assalamualaikom kamoe ucapkan Seulamat tinggai kamoe meujak woe</i></p>	<p>We said <i>assalamualaikum</i> Goodbye, we are going home</p>

Meurukon Functions

Meurukon has many functions: (1) as a means of religious teachings, (2) as a means of entertainment, and (3) as an interactive-dialogical learning model.

Meurukon as Means of Religious Teachings

Meurukon functions as a means of religious teachings, especially Islam. All things discussed in *Meurukon* are related to religion. The following is an example of the law of drinking liquor or wine.

<p>Su-eue <i>Siberangkasoe dijéb arak walaupun sigo Pakriban hukom neupuphom wahé syaikhuna</i></p>	<p>Question Those who drink wine although only once How is the law oh Sheikh? Please explain to us</p>
<p>Jaweueb <i>Siberangkasoe dijéb arak walau sikali Bateue amai tujoh uroe wahé akhi</i></p>	<p>Answer Those who drink wine although only once Will lost the rewards of 7 days oh my dear friends</p>
<p><i>Meunyo mabok bateue amai hé syedara Peuet ploh uroe malaikat teuntèe han teuka Meunyo lam 44 uroe nyan hai syaikhuna Hana jitaubat, maté maksiet kheun Saidina</i></p>	<p>If you are drunk, you lost all of the good deeds The angel will not come for 44 days If on 44 days all my dear friends You do not repent; you will perish immorally</p>

The type of poem about drinking law above is called *nazam*, or Aceh poetry consisting of 12 *buhu* (one line consists of twelve syllables). This poem is specifically about the issue of Islam.

Meurukon as Means of Entertainment

Meurukon has an entertainment function and it is free. The *Meurukon*'s venue is deliberately chosen in an open field or in the *Meunasah*. Each group occupies an open shell (hall, cottage) that is near to another cottage group and it is done with face to face. In the opening, each group introduces itself casually, rhythmic, and using humorous languages. This is deliberately done to attract the attention of audiences surrounding the *Meurukon* arena. Furthermore, The Sheikh continued the questioning and answering session of religious problems with a rhythmic, beautiful, high-pitched song that breaks the silence of the night. The songs commonly used are to express culture and

verbal performance (Baron & Cara, 2003). Usually, all *Meurukon* members are expert on playing rhythmic languages to help the Sheikh. Sometimes those who ask and answer are the Sheikh, whereas other times it is done all at once by all group members.

In *Meurukon*, the more solid *buhu* and *pakhok* or rhyme and rhythm is delivered, the more pleasant audiences to enjoy it. In other words, the beauty of *Meurukon* lies in the simultaneous and unified voice between each group member. Moreover, once in a while there is a rather difficult problem in the language of humor that is funny and agile, although a little rough. The famous *Meurukon* group is often able to amaze the audiences with varied *rukun* songs. Thus, the audiences can stay longer until the dawn call to do a prayer. To make the opponent's group thinking critically, curiously as well as entertaining the audiences, questions are often asked in the form of puzzles, such as the following example.

<p><i>Na sidroe ureueng geu-éh uroe Geumeulumpoe geumeuzina Jaga nibak nyan geujak manoe Geujak u mon hana tima Tima na lam meuseujid Kiban geuniet geucok tima?</i></p>	<p>There is someone who is taking a nap He is dreaming of having an intercourse As soon as it happens, he goes to take a shower Heading to the well but no bucket is available The bucket turns out inside the mosque What intention does that person should have to take the bucket inside the mosque?</p>
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In Islamic law, a person who has intercourse (whether sperm produced or not) is obliged to take a *janabah* bath, which is bathing to wash all parts of the body with the intention of cleaning a major impurity since he or she is considered being impure after the sperm is produced either due to sexual intercourse or due to dream. On the other hand, someone who is impure is not allowed to enter the mosque. This issue is brought in the *Meurukon* by asking how someone who is impure and wants to take a bath takes the bucket inside the mosque. Other group members have to think fast and precisely: does the man really have intercourse in his dreams?

Meurukon as a Learning Model

Meurukon also functions as an interactive and dialogical learning model. This is due to the whole series of *Meurukon* takes place in the form of a prominent discussion to explain the various problems, from the ordinary problems to the complicated one. Although throughout the discussion, the Sheikh plays an important role, but all group members also have the opportunity to answer the questions. Every now and then, all group members respond simultaneously with rhythmic language. Simultaneous answers are usually done to answer questions that are commonly

encountered in *Meurukon*, because they have already memorized the answers.

The interactive and dialogical learning model in *Meurukon* does not require the moderator and jury. The moderator unites within the group. While the judges are the entire audiences, it includes both common audiences and educated audiences. The audiences will give applause to a group that can deliver the *rukun* interestingly and the answer hits the point. Indirectly, the audiences already pinpoint a group that appears to be more attractive and gives the right answer. On the other hand, in the *meurukon* activities in PKA 2018, the jury system has been introduced. However, in *meurukon* base villages such as Pidie, Bireuen, and North Aceh there is still no jury in *Meurukon*.

The absence of formal and de facto juries in *Meurukon* shows that it provides an open space for *ijtihad* or dissent between groups. After the *Meurukon* activity is finished, each group conducts introspection about their performance. If there is a wrong answer, they will seek out the variety of postulates, logic, and if they are not feeling unite, they will learn to achieve team cohesiveness.

CONCLUSION AND RECOMMENDATION

The conclusions of this study are as follows. Firstly, the *Meurukon* structure includes the opening section consisting of the opening greetings and *mukaddimah* 'preface' from each of the *meurukon* group; the content section discussing in details and thoroughly any Islamic religious matters which include *bismillah*, *problems with prayer*, *water problems*, *and problems of faith (aqeedah)*, and the closing section concerning asking for apology, along with making a *do'a* or pray, to the opponent group. Secondly, *Meurukon* has the functions as an entertainment, as a medium of learning

religious issues, and a dialogic-interactive learning model in studying religious matters.

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