

# Study of Instilling the Social Values of Hadih Maja in Tarek Pukat Dance

Puspa Hildayani, Tati Narawati, Trianti Nugraheni

Universitas Pendidikan Indonesia

Bandung, Indonesia

trianti\_nugraheni@yahoo.com

**Abstract**—This study aims to instill the value of local culture, especially the values of Hadih Maja consisting of cooperation, loyalty, responsibility, which nearly disappeared from the students' knowledge and life. This study consists of two stages, namely studying the dance using the theories of Ethnocoerology, Folklore, and learning implementation using the Contextual Teaching and Learning model. The results showed that the social values of Hadih Maja, were cooperation, loyalty, and responsibility. The values were then implemented through the learning of Tarek Pukat ethnic dance. This study uses the Mix Method with qualitative and quantitative approaches. Qualitatively, Descriptive Analysis was used to study the dance; while quantitatively, Action Research was carried out in three cycles consisting of four meetings. This study produced a model of instilling local cultural values through ethnic dance learning. Based on the conducted learning process, there was a significant increase in students in each cycle. This was shown in their change of attitude in their daily lives as they have more social sense by caring and helping each other.

**Keywords**—*Hadih Maja social value; Tarek Pukat dance; dance learning*

## I. INTRODUCTION

For the people of Aceh, *Hadih Maja* is a philosophy and used as an advice to guide people in life. Regarding value, *Hadih Maja* is believed to have great value and should be maintained as one of the local geniuses or local wisdoms. *Hadih Maja* is a poem or proverb that guides the life of the people of Aceh. The use of *Hadih Maja* in the Acehnese community is due to the many values contained in it and that it reflects the Acehnese identity in thinking, reasoning, acting, and communicating [1].

*Hadih Maja* is part of the values of character that are embedded in human beings, especially in the people of Aceh. Basically, the characters of human beings have existed from birth, but characters need to be shaped, so that people can improve. Several factors influence the character, such as family, environment, and globalization or technology. Ratna stated that since the 1990s, the positive and negative impacts of globalization have become part of nearly everyone's life [2]. The impacts of globalization depend on the individuals in responding to it. Technology can be bring people closer or farther away, as popular saying goes. Today, children seem to live in their own world regardless of the surrounding environment. In many recent cases, children interact more with

their gadgets and many children are ignorant and indifferent about their environment and other people.

This phenomenon raises concerns about the character of today's children of the nation. In addition to parents, teachers in schools also determines the students' character development. One of the lessons that can build character for students is art. Art learning is considered as the most effective media in developing students' potentials. The purpose of national education is not solely to produce an intelligent nation—an educator should also be able to produce students who are noble, creative, sociable, and responsible human beings. This can be realized through character education applied in schools through the learning of dances because, in addition to a form of entertainment, dance also have certain meanings and messages. In general, dances in Indonesia have values such as social, local cultural, and religious values.

Local wisdom has long been applied in a society and is used as norms and values in behaving and interacting with God, humans, and nature [3]. Furthermore, Sulaiman stated that local wisdom is the value that apply in a society, believed to be true, and become a reference in the daily conduct of local communities [4]. This is in line with Sularso, that local wisdom contains value origination from the community itself and is used to regulate social life [5].

*Tarek Pukat* dance learning is applied in schools because it is a type of dance that promotes a high level of cohesion. The dance tells the life of coastal fishermen and reflects the community's activities. Additionally, *Tarek Pukat* is accompanied by traditional music from Aceh, including *Serune Kalee*, and *Rapa'i*. Every dance created, especially traditional dance, contains a factor of the community. Narawati explained that dance is a product of society that contains value shared by one community with another [6]. Thus, in assessing or appreciating an ethnic dance, general perception cannot be used, but it must refer to the values adopted by the people owning the dance culture. Furthermore Dibia stated that besides containing certain messages, some dances are influenced by the values or concepts of art and culture of the ethnic groups that created them [7]. Based on the opinion, it is clear that every traditional dance contains character values, including *Tarek Pukat*.

In discussing the values contained in *Tarek Pukat* dance, a supporting theory is needed, namely Ethnocoerology theory.

Soemaryatmi stated that dance as a form of culture of social community activities also contains the essence and values that reflect the personality of the native community [8]. This is in line with *Hadih Maja's* expression “*Mate aneuk meupat jeurat, gadoh adat pat tamita*”. It means that when a child dies, one can find the grave; but if tradition and culture are lost, one does not know where to look. This *Hadih Maja* expression contains the importance of preserving customs and culture as a social institution in community life in Aceh.

Therefore, developing dance learning in schools with the aim of instilling the value of local culture in the dance is needed. Preservation of tradition and culture is very important based on the values of local wisdom. One of the ways to instill the values and character to children is through dance learning at school. *Tarek Pukat* dance can be used as dance learning material, especially regarding local culture which contains the social value of *Hadih Maja*.

**II. METHODS**

The method used in this study is Mixed Method. This method was chosen since this study uses qualitative and quantitative approaches. This study uses the mixed method research method with the sequential exploratory model. The first stage of the study was the qualitative data collection and analysis, and the second stage was the quantitative data collection and analysis. In the first stage, the data were collected by conducting observation, interview, and documentation at Buana studio in Banda Aceh to find data about the social values of *Hadih Maja* in *Tarek Pukat* dance. Observation was carried out on the environmental conditions of the Acehnese people (fishermen) who lived on the coast. The interview was carried out with the choreographer of Buana studio and the second generation dancer of *Tarek Pukat* dance. The second stage was conducted at YPUI Islamic Junior High School in Banda Aceh. Observation was carried on the condition of the school environment, students, and the dance learning process before the research was conducted. The interview was carried out with the principal, art and culture teacher, and students of the YPUI Islamic Junior High School.

The data were analyzed using techniques namely data reduction, data presentation, data verification, and triangulation.

**III. RESULTS AND DISCUSSION**

**A. Tarek Pukat Dance**

*Tarek Pukat* dance is a traditional dance originating from the city of Banda Aceh, which was derived from the activities of the Acehnese people who live in coastal areas. *Tarek Pukat* dance belongs to the *Meusare-sare* dance, which tells the story of two lives or activities of the Acehnese people as farmers and fishermen. This dance depicts the mutual cooperation of traditional farmer communities in farming and fishing [9]. *Meusare-sare* is taken from the Acehnese language which means together or work together. In its presentation, *Meusare-sare* dance is classified into two parts, namely *Top Pade* (pounding rice) that tells the life of Acehnese people who live in the highlands and work as farmers and *Tarek Pukat* (pulling

trawls) tells the life of the Acehnese who live in coastal areas and work as fishermen. *Meusare-sare* dance was created by Yuslizar in 1958 in preparation for the 1960 Youth Congress II in Bandung.

*Tarek Pukat* dance was inspired by the tradition of pulling trawls or fish nets which was often done by Acehnese fishermen. One way to catch fish for the Acehnese people is to pull the nets by cooperating. The tradition was then expressed in a form of dance performance, namely *Tarek Pukat* dance.

**B. Characteristics of Tarek Pukat Dance Movements**

*Tarek Pukat* has 11 types of motion that fall into 2 categories: Pure Movement and Gesture (meaningful motion). Based on the choreography structure, there are 6 movements belonging to Pure Movement, and 5 movements belonging to Gesture. Based on textual and contextual analysis, there are 5 movements that represent *Hadih Maja* social values, namely cooperation, loyalty, and responsibility including, *Duek Pakat*, *Pukat Peugot (lop taloe)*, *Pukat Peugot (tebiet taloe)*, *Peuhah Pukat (awai)*, and *Peuhah Pukat (akhee)*. The movements are in the core movements in the *Tarek Pukat*. The core movements are included in the category of Gesture. The movements contain values especially the social values of *Hadih Maja*, namely cooperation, loyalty, and responsibility. Based on the textual study, *Tarek Pukat* dance is regarded as a dance with high social character, because in the dance characteristics, the two dancers always connect with each other from the beginning to the end of the performance based on the movement management using the rope property.

TABLE I. THE RELATION OF *TAREK PUKAT* DANCE MOVEMENTS AND *HADIH MAJA* SOCIAL VALUES

Name of Movement	<i>Hadih Maja</i> Social Value
Duek Pakat	Responsibility
Peugot Pukat (lop taloe)	Cooperation, loyalty, and responsibility
Peugot Pukat (teubit taloe)	Cooperation, loyalty, and responsibility
Peuhah Pukat (awai)	Cooperation and responsibility
Peuhah Pukat (akhee)	Cooperation and responsibility

TABLE II. THE CORRELATION OF *HADIH MAJA* SOCIAL VALUES IN *TAREK PUKAT* DANCE

<i>Hadih Maja</i> Social Value	<i>Hadih Maja</i> Message	Translation and Meaning
Cooperation	<i>Jaroe unen tak, jaroe wie tarek</i>	<b>Translation:</b> Right hand chopping, left hand pulling. <b>Meaning:</b> We must help each other in doing things, cooperating makes work easier.
Responsibility	<i>Ta tarek panyang, talingkang paneuk</i>	<b>Translation:</b> We pull it to be long, we roll it to be short. <b>Meaning:</b> We must be responsible for everything that has been done. <i>Hadih Maja</i> teaches that humans in social life must have a sense of responsibility and not avoid responsibility for what has been done.

TABLE II. Cont.

Hadih Maja Social Value	Hadih Maja Message	Translation and Meaning
Loyalty	<p><i>jagong han</i> <i>jiboh sue</i> <i>Dum ek</i> <i>mangat boh</i> <i>mamplam,</i> <i>nyang masam</i> <i>kon na sit</i></p>	<p><b>Translation:</b> A corn doesn't throw away the cob; among delicious mangoes, some are sour</p> <p><b>Meaning:</b> It describes the good nature of Acehese people who are loyal and honest. This <i>Hadih Maja</i> teaches that someone prioritizes honesty and loyalty in community life.</p>

C. Accompaniment Music of Tarek Pukat Dance

Tarek Pukat Dance is a type of dance accompanied by internal and external musical instruments. The internal music is contained in the poem sung by the dancers at a certain time after the musicians chant the verse. The poem chanted as accompaniment to *Tarek Pukat* dance is as follows.

“*Tarek Pukat rakan beu lam buleun ka seupot karoh engkot jenara engkot jenara. Tarek Pukat rakan beu lam buleun lam seupot karoh engkot jenara engkot jenara*”.

(*Tarek Pukat*, come my friends, it's already late in the afternoon, with *jenara* fish *jenara* fish. *Tarek Pukat*, come my friends, it's already late in the afternoon, with *jenara* fish *jenara* fish)

*Tarek Pukat* dance also uses an external musical instrument that is music from outside the dancer. Musical instruments used are traditional Acehese musical instruments such as *Rapa'i*, and *Serune Kale*. The music instruments usually accompany the dance as a package.

D. Properties in Tarek Pukat Dance

The property used in the *Tarek Pukat* dance is a Dance Property because the property is used directly by the dancer, namely a rope. The properties used in *Tarek Pukat* dance.



Fig. 1. Property in *Tarek Pukat* dance (personal documentation).

The rope is related to *Hadih Maja* social ethical values which reads as follows.

*Tatarek panyang* (We pull it to be long)

*Talingkang paneuk* (We roll it to be short)

This *Hadih Maja* has the meaning that every problem, if extended, will be more complicated. Conversely, if the problem is shortened, the problem can be resolved. In this

*Hadih Maja* there is a principle of compromising in a problem. This relates to the socio-cultural aspects of the Acehese people during judicial process or negotiations. As a traditional literary work, *Hadih Maja* has a high sustainability to unite communities in the characterized by the same life characteristics.

E. Learning of Tarek Pukat Dance

The process of instilling *Hadih Maja's* social values through the learning of *Tarek Pukat* dance was carried out for students of YPUI Islamic Junior High School in Banda Aceh for 3 cycles with 4 meetings. The learning process used the Contextual Teaching and Learning learning model. The three cycles were carried out based on the Lickona theory of understanding (moral knowing), feeling (moral feeling), and doing (moral action). The learning process was carried out based on the syntax of the CTL learning model. This was because the CTL model was one model that refers to students' daily lives.

The first cycle consisted of one meeting. The researcher gave an understanding of *Hadih Maja* value through the analysis of property and dance movements of *Tarek Pukat* by watching a video and the stimulus provided by the rope in the form of stories that lead to the rope being used in daily life. Next, the researcher explained about the local culture, namely *Hadih Maja*. At this meeting, no progress was seen from the students.

The second cycle consisted of two meetings. In the second meeting, the researchers began introducing the five kinds of dance movements of *Tarek Pukat* which represented *Hadih Maja* social values and asked students to demonstrate the movements in groups. In the third meeting, the researchers introduced *Tarek Pukat* dance music accompaniment and it is adjusted to the movements that had been introduced in the previous meeting. In this second cycle, affective development was observed from the students. The students were more aware of their groupmates and they were able to work together to produce good trawls.

The third cycle consisted of one meeting. In this fourth meeting, the researchers asked the students to perform *Tarek Pukat* dance in front of the class. From the performance of two groups, one group was seen to be lacking in applying the social values of *Hadih Maja*, namely cooperation, loyalty, and responsibility. This could be seen when the various movements of *Peuhah Pukat (akhee)*—when opening a net, the net was almost separated from the students' hands. In this third cycle, it was observed that the students' affective development was that the students were more respectful, caring, and responsible for what they have done.

Based on the learning process of *Tarek Pukat* dance to instill the social value of *Hadih Maja* with the CTL model to students of YPUI Islamic Junior High School in Banda Aceh, the results showed a significant increase in each cycle. The data were collected from the first cycle until the third cycle using the instruments. Assessment of student attitudes was reflected in the way they practice various dance movements with their *Tarek Pukat* group using ropes as dance properties.

F. Results of Instilling Hadih Maja Social Values through the Learning of Tarek Pukat Dance

The results of the instilling *Hadih Maja'* social values through Tarek Pukat dance learning were the result of the learning process that was carried out after action was given. Assessment was carried out based on research instruments made based on the social values of *Hadih Maja* (cooperation, loyalty, and responsibility), based on indicators in each meeting, and based on the learning process. The comparison of the results of the *Tarek Pukat* dance learning based on cycles.

TABLE III. COMPARISON OF RESULTS BASED ON CYCLES

Cycle	Hadih Maja Social Value		
	Cooperation	Loyalty	Responsibility
Cycle 1	16.6%	5.5%	11.1%
Cycle 2	61.5%	27.7%	27.7%
Cycle 3	72.2%	61.1%	66.6%

Based on the table, it can be concluded that there was a significant increase in the process of instilling *Hadih Maja* social values through *Tarek Pukat* dance in each cycle. However, it does not necessarily shape students' behavior directly, rather the learning process and actions given to students. The is a graph of the results of comparison for each cycle.

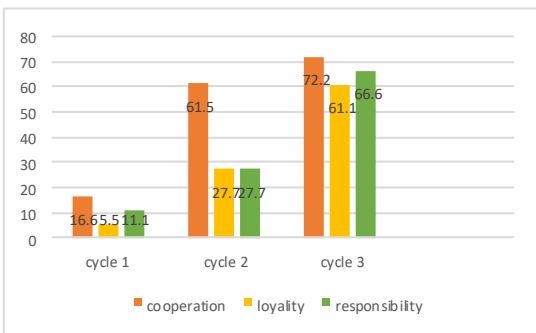


Fig. 2. Comparison results for each cycle.

Based on the graph above, it can be concluded that there is an increase in each cycle. In the second cycle there was a significant increase. Changes in students' behavior can be seen when they connect the rope with their group friends, in the second cycle the trawl that they put together was released, because there was one student who was not responsible for making trawls to hold the rope. in the third cycle there was a significant increase, changes in student behavior seemed to be quite good.

This was seen when one of his group's friends made a mistake, so the group produced less optimal trawl, but they no longer blamed the friend, they helped his friend to teach how

the process of stringing well, so that it could produce good trawling results. Changes in behavior can be seen that there is already the nature of caring for each other, the helpfulness of one another, which is an indicator of the faithful value of friends.

IV. CONCLUSION

This research is aimed to produce a model for instilling local cultural values through ethnic dance learning. The learning outcomes of this study were changes in student attitudes based on the teaching and learning process and the results of Tarek Pukat dance performances. The results showed that Tarek Pukat dance learning was able to instill the social values in *Hadih Maja* namely cooperation, loyalty and responsibility to students. Ethnic dance learning by textual and contextual study is not only to make students able to dance, but also to make them understand the local cultural values contained in ethnic dance and as an effort to preserve local culture.

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