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Rapa'i Dabôh in Aceh (Study of History, Meaning and Message)

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Dengan ini menyatakan dengan sesungguhnya bahwa penelitian yang berjudul: Rapa'i Dabôh in Aceh (Study of History, Meaning and Message) adalah benar-benar karya asli saya yang dihasilkan melalui kegiatan yang memenuhi kaidah dan metode ilmiah secara sistematis sesuai otonomi keilmuan dan budaya akademik serta diperoleh dari pelaksanaan penelitian pada klaster Penelitian Pembinaan/Peningkatan Kapasitas yang dibiayai sepenuhnya dari DIPA UIN Ar-Raniry Banda Aceh Tahun Anggaran 2021. Apabila terdapat kesalahan dan kekeliruan di dalamnya, sepenuhnya menjadi tanggung jawab saya.

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Abstrak

Rapa'i dabôh is a traditional art that is played by 12 people accompanied by dangerous attractions and using sharp objects such as knives, swords, sinso, chains, sharp bamboo and others. The purpose of this study is to find out the history of rapa'i dabôh in Aceh. The research instrument uses primary and secondary data sources and approaches to library data and field data through steps such as observation, interviews and documentation. Data analysis techniques are in the form of data reduction, data presentation and data verification/conclusion. The results of the study show that the history of rapa'i dabôh in Aceh from a great scholar, namely Sheikh Abdul Qadir Jailani, which was inherited by Sheikh Rafa'i, became known as the Rifa'iyyah Order. Initially as a medium of da'wah in spreading Islamic teachings and so on, it became an art that was very popular with the people of Aceh. The spread of rapa'i dabôh was brought by preachers from the East-North region to the South-Southwest region, then developed like the Rincong Pusaka grub in Ie Lhop village, Tangan-Tangan Southwest Aceh sub-district and the Putra Naga grub in Mutiara village, Sawang District, South Aceh, both groups are still active until now.

Keywords:*Rapa'i Dabôh, History, Meaning and Message*

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In the name of Allah, the Most Gracious, the Most Merciful, First of all, praise be to Allah, and peace and blessings be upon the Messenger of Allah, the Prophet Muhammad. Allah, with mercy upon all people on earth, creates useful things and sends them to us. In the afterlife, He will forgive the sinful Muslims, and punish and take them to the great paradise. He alone created every living being, who made every living thing every moment and who protected all from fear and horror. Furthermore, I would like to express my gratitude to Allah SWT who has given us the spirit, health, and opportunity to complete this research report.

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In the end, only Allah SWT can repay their deeds, hopefully they will turn them into righteous deeds.

May He protect all of us against being misled by evil people to calamity and torment in this and the next world:
Aamiin...Aamiin...Aamiin ya Rabbal A'lamin.

Banda Aceh, Oktober 2021

The Chief of Research,

Drs. Anwar, M.Hum

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CHAPTER 1

INTRODUCTION

A. Research Background

Aceh province is one of the most remote areas on the island of Sumatra, Aceh is also known as the early area of Islamic development in the archipelago. The Aceh area is inhabited by several tribes such as the Acehnese, Aneuk Jame, Klut, Alas, Siemeulue, Singkil, Tamiang, and Gayo tribes.¹ During the development of Islam in Aceh, traditional arts that used musical instruments such as tambourines of various shapes and sizes were used by Sufi scholars as a medium of da'wah. The type of musical instrument tambourine has become a hallmark of other music with Islamic nuances in the archipelago and in countries where the population is predominantly Muslim.

Da'wah for the spread of Islamic teachings through an artistic approach in Aceh is seen in almost every tribe, starting from the North coast, East coast, to the South West coast which has traditional arts such as rapa'i uroh and rapa'i lagee in North Aceh, rapa'i geurimpheng in Pidie area, rapa'i nggang in South Aceh, West Aceh and have rapa'i dabôh (debus). Rapa'i is a traditional Acehnese percussion instrument that is played by hitting it by hand without using other media tools.² The rapa'i is played by the Acehnese people for entertainment when holding traditional ceremonies in Aceh such as: wedding parties, circumcision of the apostles, night markets, accompanying dances, anniversaries, birthdays and so on.

Aceh has long been known to be rich in artistic and cultural diversity such as dance, music, carving and literary arts, but this art is inseparable from the tradition of understanding Hindu-Buddhist

¹Ediwar, "Jurnal", "Reconstruction and Revitalization of Rapa'i Acehnese Arts after the Tsunami", (Institute of the Indonesian Arts (ISI), Padang Panjang, Recital, Vol. 17 No. 1, April 2016), p. 30-31.

²Essi Hermaliza, et al, Revitalization of Extinct Arts in Aceh Province, Ministry of Education and Culture Directorate of Arts: Aceh Cultural Values Preservation Center, 2017, p: 150.

teachings long before Islam entered Aceh. Traditional art in the form of *rapa'i dabôh* (*debus*) is an expression of people who have their own values in terms of religion, culture, education, morals, beauty, economy and customs that continue to develop in the midst of the Acehnese people. The meanings and messages conveyed in the form of art include social, religious, and moral messages, both in the form of poetry (songs) and in every movement and stroke. This is, led by a sheikh (caliph), what is meant by sheikh here is someone who leads the process of *rapa'i dabôh* and is assisted by an assistant who coordinates his members in each game.³

The development of art in Aceh has reached an extraordinary peak from the past until now. One of these arts, namely *rapa'i dabôh* which is included in the art of music, is very popular with the Acehnese people in particular and outsiders in general, both from the elderly, young people, and children because it has its own uniqueness in every game it displays. *Rapa'i dabôh* is an amazing magic dance whose attractions have been loved by the people of Aceh since the 19th century and the performances are held in the midst of crowds or at traditional ceremonies and parties.⁴ The *rapa'i dabôh* is a traditional art group in Aceh that has its own characteristics in each appearance, has 12 members, 1 of whom is a sheikh (caliphate) wearing a black uniform complete with a cap or *tangkulok* while the player members are called “*aneuk dabôh*” (*debus child*).⁵

The art of *rapa'i dabôh* is performed at certain places and at certain times, such as at weddings, circumcision of the apostles, art

³Imam Juaini, Saman Dance in Aceh (Historical and Philosophical Studies), “Thesis” (Postgraduate Program IAIN Ar-Raniry Darussalam Banda Aceh, unpublished, 2013), p: 3-5.

⁴T. Alibasjah Talsya, Atjeh Jang Kaja Budaja, (Banda Atjeh: published by Pustaka Meutia, 1972), p. 14-21.

⁵Badruzzaman Ismail, et al, Encyclopedia of Indigenous Culture of Aceh, (Banda Aceh: Aceh Traditional Council, Cet, First, 2018), p. 310.

festivals, days of national ceremonies, for example at the Aceh Cultural Week (PKA) and so on. Rapa'i dabôh games are usually held at night, from 21.00 to 24.00 in the evening, and in the afternoon from 14.00 to 17.00 pm, but are often held at night because the audience is more. A brief history of the emergence of *rapa'i* *dabôh* in Aceh, initially brought by the students of Sheikh Abdul Qadir Al-Jailani, one of the great scholars in the city of Baghdad (now Iraq) who has a congressional congregation called the Qadiriyyah order. In this case, Aceh became one of the goals in broadcasting Islamic da'wah and also taught other sciences, one of which was *dabôh* (*makrifat*) science to the people of Aceh at that time.⁶

The form of this *rapa'i* *dabôh* game is so that people believe that the greatness of God has made a person immune from being stabbed by sharp objects that can be seen directly with the eye in every movement and puncture such as the thighs, eyes, hands, stomach, legs, head, tongue and so on. This, can be practiced openly which can make the audience astonished, afraid, tensed and also there are screams so that it fosters a sense of enthusiasm for the members of the *rapa'i* *dabôh* players. Grub *rapa'i* *dabôh* consists of a sheikh who has the title “caliphate” or leader, 2 people as the sheikh's companion to help accompany the poetry or radat, there are also members of the *rapa'i* beater (tambourine) and several members of sharp weapons players such as machetes, rincong, knives, chains, swords, wood, sinso machines and others. When members hit the *rapa'i* (tambourine) it is also accompanied by certain songs, while the members of the sharp weapon player continue to stab the body with all their strength and must be compact accompanied by the sound of the *rapa'i* which then the sharp weapon breaks, bent. All of this is under the power of Allah SWT under the control of a sheikh as a leader during the *rapa'i* *dabôh* game. In the paper “The Existence of Local Art in the Era of Global Culture: Thoughts towards Polarization of Art in Acehnese Culture and

⁶Suhelmi et al, Appreciation of Acehnese Cultural Arts, (Ar-Raniry Press, IAIN Ar-Raniry Rectorate Building Banda Aceh, Aceh Darussalam Province, Cet, I, 2004), p. 61-62.

the Malay World".⁷The people of Aceh have a very interesting cultural heritage, which is generally rooted in the values of Islamic teachings. This can be seen from various local wisdoms in the field of cultural arts such as the art of *rapa'i dabôh* which has a high value in the lives of the Acehnese people until now.⁸

The art of *rapa'i dabôh* is a social phenomenon in society that has become an artistic heritage as an Acehnese cultural asset handed down by the ancestors. Described in the thesis, Ahmad Harianto Kultur, Semiotic Analysis in the Rapa'i Dabôh Dance at the Mutiara Sakti Studio, Klut Selatan District, South Aceh Regency. This art, initially had a function as a medium for spreading Islamic da'wah, and changed its function over time until now it functions as entertainment in certain events.⁹In the implementation of *rapa'i dabôh*, it is divided into two parts, namely: *ngadap* and *piasan* which have different functions, namely *ngadap* is considered as a sacred thing (sacred) and *piasan* as a medium of entertainment in the midst of society.

The existence of the art of *rapa'i dabôh* among the people is now almost faded, this is due to the lack of interest of young people to continue to improve and preserve local culture. Because many foreign cultures have emerged so that then there is an alternative to bring back local culture. This is explained in the thesis, Heru Yulianda Miraza, The Existence of Rapa'i Debus in Local Cultural Values in Gampong Batu

⁷Muhammad Takari, "Local Art in the Global Era: Thoughts Towards Polarization of Art in Acehnese Culture and the Malay World". "Seminar Paper" The Existence of Local Art in the Global Cultural Era at Malikussaleh University, Lhokseumawe, Nanggroe Aceh Darussalam, 28 March 2006), p. 4.

⁸Paper, "The Existence of Local Art in the Era of Global Culture: Thoughts Towards Polarization of Art in Acehnese Culture and the Malay World". "Seminar" Malikussaleh University, Lhokseumawe, Aceh. Volumes: 21, 2006, p. 13.

⁹Ahmad Harianto Kultu, "Analysis of Semiotics in the Rapa'i Daboh Dance at Sanggar Mutiara Sakti, South Klut District, South Aceh Regency", (thesis, Communication Science Study Program, Faculty of Social and Communication Sciences, Syiah Kuala University, Darussalam Banda Aceh, unpublished, 2016), p. 30-35.

Hitam, Tapaktuan District, South Aceh.¹⁰ The form of the game is described in Enda Risna thesis, Social Values in Rapa'i Debus in West Simeulue District. The art of rapa'i debus contains religious values that can be seen from the uniformity of players in forming rituals or religions such as: greeting, fasting, not allowed to do bad deeds such as gambling, drinking alcohol, as a condition in playing the art of rapa'i debus. There is also a value of integrity from player discipline, honesty, player responsibility, and the value of solidarity can be seen from the cooperation of players to create togetherness in the team.¹¹ The value of identity is of course always a changing state as a result of social, religious, caste and cultural changes. In the artistic life, men, women, children, adherents of religious mysticism, local residents, traditional Sufi Muslims, modern Muslim leaders, aristocratic descendants, government employees, artists, soldiers, and other groups in the community have their own identity patterns. South West coast region which has its own identity and this identity is closely related to geographical location and reflects the characteristics of rapa'i dabôh.

From several previous studies on the art of rapa'i dabôh, discusses the existence, social values, religion, unity, da'wah, functions both in the form of worship and in the form of entertainment. This was investigated from the group of art studios in South Aceh and Simeulu groups. According to the author, the phenomenon of art still needs to be re-examined to see how the process of the birth of the art of rapa'i dabôh in Aceh, the real meaning of the movement and the message contained in the poems that have certain values related to life, which have been neglected by people so far, some Acehnese. It is also

¹⁰Heru Yulianda Miraza, "The Existence of Rapa'i Daboih in Local Cultural Values in Gampong Batu Hitam, Tapaktuan District, South Aceh", (thesis, Sociology Study Program, Faculty of Social and Communication Sciences, Syiah Kuala University, Darussalam Banda Aceh, unpublished, 2017), p. 50-55.

¹¹Enda Risna, Social Values in Rapa'i Debus in West Simeulue District, (thesis, PPKn Study Program, Faculty of Teacher Training and Education, Syiah Kuala University, Darussalam Banda Aceh, unpublished, 2018), p. 40-41.

necessary to examine the similarities and differences in the meanings and poems of each *rapa'i dabôh* club throughout Aceh, especially in the South West region, which until now still survive.

The existence of this *rapa'i dabôh*, there are still some people who think it is just entertainment and is only limited to being displayed or competed between regions. Whereas basically if you look at it, there are many important elements that can be contributed to the community. However, this has been slightly ruled out because of the influence of the times in other entertainment worlds. So departing from this phenomenon, the author wants to study more deeply about *rapa'i dabôh*, the history of its birth, the meaning and messages contained in each poem/song in *rapa'i dabôh*. Based on some of the problems that have been described above, it is entitled: "Rapa'i Dabôh in Aceh (Study of History, Meaning and Message)".

B. Research Problem

Based on the explanation above, it can be formulated several problems that will be discussed in this research namely:

1. What is meant by *rapa'i dabôh*?
2. What is the history of the birth of *rapa'i dabôh* in Aceh?
3. What are the meanings contained in each *rapa'i dabôh* movement?
4. What messages are conveyed in the *rapa'i dabôh* poetry?

C. Research Objectives

Based on the formulation of the problem above, the objectives of this research are:

1. To know *rapa'i dabôh*
2. To find out the history of the birth of *rapa'i dabôh* in Aceh
3. To find out the meaning contained in each *rapa'i dabôh* movement
4. To find out the messages conveyed in the *rapa'i dabôh* poetry

D. Research Benefits

The benefits of this research are as follows:

1. Practically, this research is expected to be useful for knowing in depth about the uniqueness of *rapa'i dabôh* in South Southwest Aceh

region, the history, meaning of the movement and the message of the poems/songs contained in it. Also to further preserve the position of art in Aceh in accordance with the times.

2. Theoretically, this study is expected to increase knowledge and knowledge in Acehs cultural and artistic treasures, especially in the field of traditional arts, one of which is the art of *rapa'i dabôh*.

CHAPTER II

LIBRARY STUDY AND THEORETICAL FRAMEWORK

A. Literature Review

Various research sources found several studies on *rapa'i dabôh* in Aceh. This research was conducted within the framework of local wisdom, culture and traditional arts, which are still developing today. The research conducted by academics.

Badruzzaman Ismail book. et al, the Encyclopedia of Indigenous Culture of Aceh, provides an overview of the arts in Aceh containing mystical teachings, the poems contain praise starting from the Surah Al-Fatihah and in the form of a samadiah rhythm that is presented to their teachers and the general public, also explained about sitting in a circle while hitting *rapa'i dabôh* simultaneously while reading shalawat led by a person named “caliphate”.¹²

Essi Hermaliza's book. et al, Revitalization of Extinct Arts in Aceh Province, Ministry of Education and Culture Directorate of the Arts: Center for the Preservation of Aceh Cultural Values, provides an overview of the history of the development of *rapai* in Aceh, also explains the values of traditional arts that have their own characteristics in each performance. However, this art is almost extinct in the land of Aceh, due to a mixture of foreign cultures that are increasingly developing in the midst of the Acehnese people.¹³

“Papers” Muhammad Takari, “Local Art in the Global Era: Thoughts Towards Polarization of Art in Acehnese Culture and the Malay World”. Explaining the history of art in Aceh has been born from time immemorial since the people settled in accordance with their daily lives. However, with the arrival of Islam, it was then balanced by preaching scholars in Islamic teachings so that various kinds of art were

¹²Badruzzaman Ismail, et al, Encyclopedia of Indigenous Culture of Aceh ..., p. 45.

¹³Essi Hermaliza, et al, Revitalizing the Extinct Art in Aceh Province..., p. 3.

born, one of which is the art of *rapa'i dabôh* which until now still survives throughout Aceh.¹⁴

In the Journal, Ediwar, “Reconstruction and Revitalization of Aceh's Post-Tsunami Rapa'i arts”, provides an overview of the development of traditional arts after the Tsunami both on the South West coast and in the North-East region of Aceh. The arts still survive in accordance with their respective characters which have Islamic values in awakening the spirit of art in the national and international arena. It also illustrates that the existence of traditional arts in Aceh has become the center of attention of foreign countries, even they are amazed at the uniqueness of art with various patterns, especially *rapa'i dabôh* which is already so popular among the Acehnese themselves.¹⁵

Dindin Achmad Nazmuddin, “Analysis of the Socio-Cultural Function and Music Structure of *Rapa'i Geleng* in Banda Aceh City.” This study discusses that traditional *rapa'i* music is the culture of the Acehnese people in general and especially the people in the city of Banda Aceh. The main issues discussed in this study are the socio-cultural function of *rapa'i nggang* to the community in Banda Aceh City which includes the functions of emotional expression, aesthetics, entertainment, communication, symbolism, relating to social norms, cultural continuity and community integration as well as problems related to the structure of music, namely the melodic and rhythmic forms of the songs in *rapa'i nggang*.¹⁶

Ministry of Education and Culture, “History of the Province of Aceh Special Region”, This paper discusses the types of traditional

¹⁴Paper, "The Existence of Local Art in the Era of Global Culture: Thoughts Towards Polarization of Art in Acehnese Culture and the Malay World"..., p. 4.

¹⁵Ediwar, “Journal”, “Reconstruction and Revitalization of *Rapa'i* Acehnese arts after the Tsunami”, (Institute of the Indonesian Arts (ISI)..., p. 23.

¹⁶Dindin Achmad Nazmuddin,”Analisis Fungsi Sosial Budaya dan Struktur Musik Kesenian Rapai Geleng di Kota Banda Aceh”.*Tesis*, Universitas Sumatera, Medan, 2013.

Acehnese musical instruments, as well as drums. Rapa'i is made of hard wood (usually from jackfruit sticks) which, after being rounded, is then given a hole in the middle. The wood that has been given this hole is called baloh. The baloh is bigger at the top than at the bottom. The top is covered with goat skin while the bottom is left open. The skin clamp or skin tension regulator is made of rattan wrapped in leather, this clamp in Acehnese is called sidak. Rapa'i is used as a percussion instrument in ceremonies, especially those related to religion, marriage, birth and others. The leader of the rapa'i game is called a syeh or caliph, currently musical groups in Banda Aceh are starting to grow and develop from traditional music and modern music, even some music groups have started collaborating elements of both with the world music genre, such as the following music groups including: are, Nyawong, Kande, Saleum and others.¹⁷

Angga Eka Karina, "Analysis of the Musical Structure and Socio-Cultural Functions of Rapa'i Pasee in the East Monastery, Jambo Aye North Aceh, Aceh Province". This study examines the structure of music and socio-cultural functions in the traditional performing arts of rapa'i pasee. Rapa'i in Aceh is a medium in the form of art used by the Acehnese people to convey messages of the spirit of the struggle for life and convey religious messages. This research is important because Rapa'i Pasee has been continuously used by the people of Aceh, especially the North Aceh region, to appreciate social messages, the spirit of struggle and the symbols of Islam¹⁸

Heru Yuliandi Miraza Proverbs Amri, The Existence of Rapa'i Dabh in Local Cultural Values in Gampong Batu Itam, Tapaktuan District, South Aceh Regency, discussing the existence of rapa'i dabh among youth today feels faded. This is due to the lack of interest of

¹⁷Ministry of Education and Culture, "History of the Province of the Special Region of Aceh". Regional History and Culture Development Project, MEPDIKBUD. 1977/1978.

¹⁸Angga Eka Karina, "Analysis of the Musical Structure and Socio-Cultural Functions of Rapa'i Pasee in the East Monastery, Jambo Aye North Aceh, Aceh Province". Thesis, Masters Study Program (S2) Art Creation and Studies Faculty of Cultural Sciences, University of North Sumatra Medan, 2021.

young people to continue to increase and preserve local culture, a grub rapa'i dabôh was formed in Tapaktuan namely South Naga which at that time religious leaders felt uncomfortable as a result of the emergence of foreign cultures. So that their alternative brings back local culture and influences the socio-cultural values of the community.¹⁹

B. Theoretical Framework

1. *Rapa'i Dabôh*

The word Rapa'i comes from the name of a scholar, namely Rifa'i and then becomes attached to "rifa'iyah". While the word dabôh comes from Arabic, namely "daabus" or called sharp objects".²⁰ The rapa'i dabôh has a size (ca. 48-50 cm x 12 cm) which has the aim of conveying the message of da'wah to others in the form of being heard directly by using musical instruments and poems containing various meanings. This rapa'i dabôh member has 1 sheikh (caliph), 2 assistants, 12 rapa'i beaters (tambourines) and as members of sharp weapons players are not limited because they can be replaced with other people, be it from rapa'i members. I dabôh myself and from the audience. Rapa'i dabôh which the author means is an art in Aceh which has its own characteristics in the form of a game that has long developed in the midst of society, both in rural and urban areas, also has a certain meaning and message in every movement and poetry that is in it.

2. Aceh

Aceh is a nation belonging to the Malay ethnicity, has cultural similarities with Malaysia, namely the Pahang and Perak areas and is thought to have come from India and Babylon. Aceh is one of the areas rich in agricultural products and has a high culture in the archipelago,

¹⁹Heru Yuliandi Miraza Proverbs Amri, "The Existence of Rapa'i Daboih in Local Cultural Values in Batu Itam Village, Tapaktuan District, South Aceh Regency". Sociology Study Program Faculty of Social and Political Sciences JIM FISIP Unsyiah: AGB, Vol. 2. No. 2, May 2017.

²⁰Suhelmi et al, Appreciation of Acehnese Cultural Arts..., p. 62.

both in terms of economy, science, art, and socio-politics.²¹ As for what the author means, Aceh is an area that has various forms of art that have high cultural values and local wisdom that is able to bring Aceh to the world stage in the arts, one of which is the art of *rapa'i dabôh*.

3. History

History is a series of events in the past which are arranged based on the relics of various events. In the world of art and culture, we know the discipline of history which is a science that studies all events or events that have occurred in the past throughout the activities of mankind. As for the writer's purpose of history in this paper is to review the historical journey of the birth of the art of *rapa'i dabôh* in Aceh and the origins of its naming which has its own uniqueness both in the form of movement and the poetry/songs contained therein.

2. Meaning

Meaning is a thought that relates to symbols and references that are indirect, while symbols with references are direct. Linguistically, meaning is understood as anything that is interpreted or intended by the actor, meaning only concerns intralanguage or the links that exist between the elements of the language itself. In another description, meaning is divided into three, namely meaning, understanding and language. The meaning that the author means is to reveal and find the real meaning contained in the *rapa'i dabôh* in every poem or song delivered by the sheikh (caliph).

3. Message

The word message in (KBBI) means advice, orders, mandates or requests that are conveyed.²² The message is the whole of what is conveyed by the communicator, the communicator's messages are conveyed through symbols that are meaningful to the recipient of the

²¹A. Rani Usman, *History of Aceh Civilization*, (Jakarta: Indonesia Torch Foundation, 2003), p. 8.

²²Ministry of Education and Culture, *Big Indonesian Dictionary*, (Jakarta: Balai Pustaka, 1997), p. 61.

message. The most important symbols in messages are words (language) that can represent objects (objects), ideas and feelings, both speech which can be in the form of conversations, interviews, discussions, lectures, and writings such as letters, articles, novels, poems, and others.²³Messages can also be formulated nonverbally such as through actions or gestures of body parts, such as thumbs up, head nods, smiles, and eye gazes.²⁴The message that the author means here is to explore the contents of the poems or songs conveyed by syeikh rapa'i dabôh in each of his various variations of stories, praise, advice, respect and salvation.

²³A.W Wijaya, Communication and Public Relations, (Jakarta: Bina Aksara, 1986), p. 14.

²⁴Mulyana, An Introduction to Communication Studies, (Bandung: PT, Youth Rosdakarya, 2005), p. 63.

CHAPTER III

RESEARCH METHODS AND DESIGN

A. Research Method

The research method is basically a scientific way to obtain data with a specific purpose and use. This study used qualitative research methods. According to Sugiyono, qualitative research methods are research methods used to examine the condition of natural objects, (as opposed to experiments).²⁵This study uses historical methods or historical research methods in order to answer and explain the historicity of rapa'i dabôh in Aceh. Jalaluddin Rahmat explained that social science and history is an empirical study that uses various stages to explain, interpret and explain existing data.²⁶Gilbert J. in Dudung Abdurahman describes the historical research approach prioritizing a systematic set of principles and rules to collect sources effectively. Louis Gottechark in the same book, argues that the historical method is a process for examining and analyzing historical testimony to find relevant and authentic data that can be trusted.²⁷

Descriptive analysis research in this study is used to describe, explain, and analyze the meaning in every movement, stroke, message of the poems conveyed in rapa'i dabôh. Descriptive method of analysis of a study by collecting data in the field by analyzing and drawing conclusions from the data that has been found.²⁸

²⁵Sugiyono, Understanding Qualitative Research, (Bandung: Alfabeta, 2009), p. 2-4.

²⁶Jalaluddin Rahmat, Communication Research Methods, (Bandung: Teenager Rosada Karya, 2009), p. 22.

²⁷Dudung Abdurahman, Historical Research Methods, (Jakarta: Logos Wacana Ilmu, 1999), p. 44.

²⁸Suharsimi Arikunto, Research Management, (Jakarta: Rineka Cipta, 1993), p. 105.

B. Research Location

This research will be conducted in Southwest Aceh and South Aceh.

C. Data Source

To obtain the data of this research, the researcher traced by using primary and secondary sources. Sources of data used in this study are syeikh (caliphate) rapa'i dabôh, administrators, and player members who were interviewed directly and other historical data in the form of works and historical research data carried out by historians who have a correlation with the object of research. the artists. According to Lofland, in Meleong the main data sources in qualitative research are: in the form of words (speech), and actions, the rest is added with data on events or activities, places or locations, objects, pictures, recordings/audio, videos and so on.²⁹ The data sources that are used as a guide in this research are books, articles, descriptions, synopsis, magazines, brochures, bulletins, and photos of rapa'i dabôh which are included in the category of description of rapa'i dabôh itself.³⁰ This study uses two types of data from different sources, namely:

1. Primary Data

The data comes directly from the main source, namely syeikh (caliph) rapa'i dabôh, administrators and player members as well as written works by artists related to the object of research.

2. Secondary Data

Namely, data derived from library materials, including works or research conducted by historians in the form of books, journals, and other documents related to the object of study.

D. Data Collection Techniques

In relation to library research, the author uses the documentation method with a technical framework. Then examine some of the written

²⁹Lexy J. Meleong, Qualitative Research Methodology, (Bandung: PT. Remaja Rosdakarya, 2005), p. 167.

³⁰Aceh Education and Culture Office, (Banda Aceh, 2016).

documents in the form of primary data and secondary data. After that, the results of the author's research were reviewed and stored in the computer as a data collection tool.³¹

1. Observation

Observation is used to dig up data from data sources in the form of events, places or locations, objects, recordings and pictures. In this observation, the researcher did by looking directly at the activities and activities of *rapa'i dabôh* at the research location. Observation is usually defined as systematic observation and notes on the symptoms that appear on the object of research. Direct observation is carried out on the object where it occurs or is investigated. Meanwhile, indirect observations are observations made not at the time of an event being investigated.³² To reveal this *rapa'i dabôh* phenomenon, the researcher first uses an observation technique, namely an observation that plays a role and is directly involved in each area to be studied. the existence of observations involved researchers can understand, study, explain, and analyze every activity in the daily life of informants, meaning that researchers can adapt and communicate well.

2. Interview

In this case, data collection by interviewing openly means that the interview process is not structured in such a way, but is carried out naturally and leads to the problem at hand. In this way, the informants are not directed, but the answers from the informants are in accordance with the wishes of the researcher. As for the interviews with art figures, academics, and several government agencies related to the focus of this study, in order to obtain accurate data that can be accounted for for all parties.

³¹Harun Nasution, Research Methods, (Jakarta: Bumi Aksara, 2003), p. 113.

³²Hadari Nawawi, Social Research Methods, (Yogyakarta: UGM, 1990), p. 100.

3. Documentation

Use of documentation, to support and complete secondary data as additional data obtained through observation and interview instruments. In this study, researchers collect data by looking back at the literature, photographs and documentation that are considered relevant according to the object being studied.

4. Sample

Sampling used in this study using (purposive sampling), namely sampling based on efforts to achieve research objectives. The selected informants are considered to know information and problems regarding the history of the emergence, meaning, and messages, especially the syeikh (caliphate), members, administrators of *rapa'i dabôh*.

E. Data Analysis Technique

Data analysis technique is the process of collecting data systematically to facilitate researchers in obtaining conclusions. Data analysis according to Bogdan in Sugiyono is the process of systematically searching and compiling data obtained from interviews, field notes and other materials so that they are easily understood and also informed to others.³³ Qualitative data analysis is inductive, namely analysis based on the data obtained. The data obtained in the form of books, journals, articles, descriptions, synopsis, magazines, brochures, bulletins, and photos of *rapa'i dabôh*, after all the data is analyzed then made in the form of conclusions that can be imitated (Replicable) and the data is contextualized.³⁴ As a research technique, this analysis includes special procedures to obtain scientific data that aims to provide knowledge, open new insights, present facts and practical guidance in its implementation.

³³Sugiyono, Understanding Qualitative Research..., p. 334.

³⁴Farid Wajdi, ISI Analysis, Introduction to Methodology Theory, (Jakarta: Rajawali, 1991), p. 15.

According to Miles and Huberman (1992) the analysis consists of three activity lines that occur simultaneously, namely: data reduction, data presentation, conclusion drawing/verification.³⁵The details of these three paths are as follows:

1. Data Reduction

Data reduction is defined as the process of selecting, focusing on simplifying, abstracting, and transforming rough data that emerges from written notes in the field, data reduction is also part of the analysis. Data reduction is a form of analysis that sharpens, categorizes, directs, discards unnecessary and organizes data in such a way as to find conclusions which can then be drawn and verified completely.

2. Data Presentation

In presenting the data as a set of structured information that gives the possibility of drawing conclusions and taking action. They believe that better presentations are a primary means of valid qualitative analysis. All of them are designed to combine structured information in a coherent form that is easily available in the research field.

3. Withdrawal/Verification of Conclusions

Drawing conclusions according to Miles and Huberman is only part of an activity from the complete configuration and conclusions are also verified during the research. The verification may be as brief as a rethink that passes through the analyst's (researcher) mind during writing, but there must be a review of the notes in the field, or it may be so thorough and laborious with reviewing and brainstorming among colleagues to develop intersubjective agreement, or extensive efforts to place a copy of a finding in another set of data.

³⁵Miles and Huberman, Qualitative Data Analysis, (Jakarta: University of Indonesia Press, 1992), p. 16.

CHAPTER IV

RESEARCH RESULT

A. Rapa'i Dabôh

Rapa'i is a traditional musical instrument, made from dried goat skin, wood and detention center which have their respective functions such as goat skin as a punching area, wood as a reinforcement/resistance and detention center as a leather binder with wood so that it is not easily separated and beautify your voice.³⁶Tamrin revealed that the rapa'i is a medium-sized round so that it is easy for players to hold it with their left and right hands. The sound of the rapa'i when it is hit is so loud that it creates a happy atmosphere around it.³⁷

Rapa'i is understood by the Acehnese in general as a musical instrument made of jackfruit wood or merbau wood, while the skin is made of processed goat skin, the body of rapa'i is called paloh or baloh.³⁸As for rapa'i as a game group consisting of 12 to 15 people or more called rapa'i crew. In the rapa'i grub Rincong Pusaka has 12 players, 1 sheikh (as the leader of the rapa'i group) and 2 people as assistants to the sheikh in reading radat or poetry when the rapa'i performance begins. As seen in the picture below, the form of rapa'i and its players.

³⁶Irwansyah, "The Form and Role of Music in Debus Performances in Aceh", Thesis, Medan: Medan State University, 2011.

³⁷The results of an interview with Tamrin as an artist/activist of traditional arts in Southwest Aceh in August, 2021.

³⁸Maulia Miranti, "Rapa'i Daboh Dance at the Garuda Mas Studio, Sungai Pauh Village, Langsa City". Online Journal, Medan: March, 2013.



The new Rapa'i form is ready to be made



Rapa'i dabôh which has been painted in red circle



Rapa'i dabôh images that are ready to play

Daboh is a tool or sharp object used to display attractions accompanied by *rapa'i* blows. Hasanul explained that the sharp object used for daboh had been “qadam” or tamed by the sheikh before being used by the players and spectators who participated in performing the attraction in front of the crowd. The object is a small, medium-sized knife, a chain and a straight iron that has been sharpened.³⁹ In fact, there are many other sharp objects such as saws, gerenda, sinso, razorblades and others.

³⁹Interview with Hasanul as a member of the *rapa'i* dabôh Rincong Pusaka Southwest Aceh, August 2021.



Dabôh tools before being used for attractions



Dabôh tools that are ready to be used at attractions

Rapa'i dabôh is no stranger to Aceh and has been loved by some people from the past until now. This rapa'i dabôh is performed at

important events such as weddings, circumcisions, festivals, PKA and folk art receptions, namely on August 17, the day of Indonesian independence. The existence of the art of *rapa'i daboh* in Aceh has been around for a long time and if you look back at the time of sultan Iskandar Muda the art of *rapa'i daboh* is prohibited from being displayed in the midst of society. Even Sheikh Abdurrauf As-Singkili (Syiah Kuala) who was an advisor to the king of the Aceh kingdom forbade the art of *rapa'i daboh* for various reasons, including the following.⁴⁰

1. The attitude of *takabbur* (basically from the word of Allah in the letter Al-Mukmin verse 72. It means: then hell is the worst place for people who boast (*takabbur*)).
2. Arrogance/pride in humans (because it is deliberately shown to many people). Islam forbids its adherents to boast because of an advantage. Whereas the one who has the right to be arrogant should only be Allah Swt. Arrogance is God's shawl that cannot be worn by humans.
3. The attitude of wanting to compete is competing to beat and the magic of the opponent. Then give the opportunity to cheat (treason) to the opponent in the *daboh* attraction. So that it is not uncommon for *daboh* members to be injured to be covered in blood because there is cheating by the opposing party.
4. It is doubtful that a *rapa'i daboh* player who is not able to be humble and *wara'*(humble) in everyday life and does not like to show his magic in any place. Whereas the attitude of *wara'* and *tawaduk* as well as humility, patience, hiding/keeping sacredness (if in *rapa'i daboh* is called magic. In the letter Al Ma'un verse 6 which means: "that is, those who do *riya*" then the interpretation of the verse This is *riya* do something deed not to seek the pleasure of Allah, but to seek praise or fame in the eyes of other humans.

⁴⁰Teuku Dadek, Flower Potpourri: Arts and Culture, (Banda Aceh: Pena, 2017), p. 13.

5. Rapa'i dabôh invites hostility, because each of the competing parties certainly wants to be more than the opponent, more powerful, more powerful, or wants to be praised by the audience more. If you feel you have more, a sense of ujub (self-admiration) will arise. But if there is a sense of ujub, then a sense of condescending or belittling others arises. This is why Islam forbids it. So from that basis, Sheikh Abdurrauf forbade the game of *rapa'i* dabôh.

According to Teuku Dadek, at first *rapa'i* dabôh came from a song or poem in the form of a prayer read by a mursyid (leader of the tarekat) in his Sufism teachings. The murshid reads prayers and remembrance in a sweet and gentle voice for a long time, until he becomes unconscious (*fana billah*). So this *fana billah* is the goal in order to achieve inner satisfaction and feel the delicacy of the soul. In the requested prayer, there is a call to the angels to immediately descend from the sky to guide those who are walking towards the grave of Makhrifatullah.⁴¹

Furthermore, for the reading of prayers and blessings to be more enthusiastic, a tool in the form of a *rapa'i* drum is used which is beat rhythmically by students to accompany the reading of prayers by the mursyid. The group made a circular position while the murshid who was in the middle moved slowly from right to left while following the prayer while beating drums by several of his students. Even the drums are beaten fast and slow according to the rhythm of the prayer, the sound is heard simultaneously and sweetly followed by the sound of the drums, not yelling, because they are praying or mujahadah to Allah SWT who will send down the Nur of His tenderness to each of His servants. Before doing mujahadah activities together, first take ablution water and dress modestly then do it after Asr prayer in a closed room so that it is not shown, to avoid the nature of *riya'*, arrogant and showing off to others.

⁴¹Teuku Dadek, Flower Potpourri: Arts and Culture..., p. 11.

In the art of *rapa'i* *dabôh*, the caliph/sheikh is the person who leads the *dabâh* grub. This is if something unexpected happens then the caliph is responsible. Therefore, at the time of performance, a caliph must be accompanied by a caliph every time there is a performance, if in the performance there are players who are injured or injured in the attractions of the show, the caliph (leader) will immediately intervene by only sweeping the injured part. So by Allah's permission, the wound from the sharp object immediately healed instantly. The cause of the accident was due to an error in hitting the *rapa'i* or there were rules not being followed before performing the attraction.

Ampon Yong explained that the performance was accompanied by *rapa'i* music which was used as an encouragement to *dabôh* members, as well as as a reference for pounding notes in playing sharp weapons during the attraction. Before starting the show, there are several initial steps that must be followed by player members to prevent something unwanted from happening. At the beginning of the *rapa'i* game, the sheikh first reads the opening greeting in the form of a poem/song, as the lyrics of the poem are as follows.⁴²

Poetry/Song: 1.

*Assalamualaikom Kamo Troh Teuka
Nibak Saudara Yang Na Disinoe
Kamoe Bie Salem Ke Wareuh Lingka
Tua Ngon Muda Mandum Seureuta*

*Karena Salem Nabi Keun Sunat
Jaroë Ta Mumat Tanda Mulia
Jak Kenoe Rakan Tapeh Rapa'i
Sereuta Menari Hibur Saudara*

⁴²The results of an interview with Ampon Yong as the caliph of *rapa'i* Rincong Pusaka Southwest Aceh August 2021.

*Ulee Ta Anggok Dabôh Tahentak
Sebagoe Tanda Jame Katroh Teuka
Ke Awak Daboh Kajeut Puesiap Dro
Syedara Tanyoe Ka Geterimong Ngon Lapang Dada*

Poetry/Song: 2.

*Hai Raja Siraja Dabôh
Ta Tamong Beutroh Duk Ateuh Tika
Taduk Beusajan Meuato Bareuh
Rumpo Rumoh Ka Ge Pesedia*

*Gata Sut Sikin Di Dalam Sarong
Beukna Sifeut Mbong Lam Hate Gata
Ngon Izin Allah Beso Lam Sarong
Leumoh Lage Oen Han Ceulaka Pa*

*Hai Meutah Perle Ta Peuturi
Selawet Ke Nabi Awai Pon Mula
Meubeuk Ka Pajoh Tuboh Yang Suci
Besoe Berani Hai Beujeut Ke Peunawa*

*Rincong Tamat Beuhati-Hati
Hindari Dengki Sifeut Medomba
Tacok Langkah Wie Tauken Bismillah
Sereuta Langkah Neun Doa Tabaca*

Poetry/Song: 3.

*Tuboh Ta Batheun Sereuta Allah
Supaya Geujaga Gata
Allahhu Dalam Pon Hi
Tuboh Yag Suci Meukame Ngon Zat*

*Nyawong Ngon Tuboh Kadile Suci
Allah Peuturi Meukame Ngon Zat
Lam Cahaya Basar Masa Dalam Koen
Getilek Pon Dalam Zat Pon Hi*

*Tuhan Geutilek Masa di Muyub
Nyawong Dikah Jeut Dimasa Rabbi
Tuhan Geutilek Ngon Sifeut Jalai
Geukalon Hai Nyawong Kah Besi*

*Rupa Kateudong Bak Reunek Yang Hitam
Rupa Ka Redom Cahaya Han Meri
Takalon Hitam Rupa Meupaleng
Ngon Ila bireng Lon Tung Nyawong Gata Besi*

Based on the verses/songs above, at the beginning of the opening the art of rapa'i daboh is accompanied by greetings, praises and blessings. This indicates that rapa'i dabôh poetry is unique in displaying its existence as a traditional art by conveying the principles of Islamic teachings about the oneness of god, meaning and messages in the form of messages of da'wah values, messages of virtue values, messages of cultural values and messages of social values.

Some of the attractions in the dabôh show as shown in the picture below are as follows.



Sharp objects used for dabohattractions



Using fire and burning some limbs



A small child is doing an attraction using a knife that will be stabbed in the hand



Using a sword stabbed in the calf



Using a sword stabbed in the thigh



The attraction of piercing the eye with a knife

From some pictures of dabh performances, it will be seen that dabh is not just an art in playing rapai. but also performs dangerous attractions and leads to mystical practices. Nevertheless, the art of rapa'i dabôh is still seen as a unique art by the Acehnese people in general.

B. History of the Birth of Rapa'i Dabôh in Aceh

The history of rapa'i, has existed around the XIII century along with the entry of Islam in Aceh which then became one of the media for da'wah in the spread of Islam. Then it developed into an art that had a socio-cultural function during the reign of Sultan Iskandar Muda.⁴³This rapa'i musical instrument is the result of acculturation of Islamic culture that entered Aceh brought by Islamic scholars and merchants from the Middle East through world trade routes that crossed Central Asia such as Pakistan and India. Another history, rapa'i music was brought by a great Islamic cleric, Sheikh Abdul Qadir Jailani, who continued from a scholar of Sufism from Iraq, Baghdad named Sheikh Ahmad Rifa'i,

⁴³<http://document/dzxmjxnyr-history-rapai-di-aceh.html>. 2021.

who later became famous for the teachings of the Rifai'yyah order which is still developing today, especially in Indonesia.

During the reign of Sultan Iskandar Muda, *rapa'i* musical instruments were often used for the purpose of welcoming royal guests, so that it became the culture of the Islamic community in Aceh. Various kinds of musical instruments such as tambourines in this archipelago whose shape almost resembles *rapa'i*. In fact, almost all instruments are used to accompany the celebration of Islamic religious holidays such as the birthday of the Prophet Muhammad and Isra Mi'raj. The name *rapa'i* itself is taken from a great cleric in Arabia who propagated Islam through da'wah whose way of preaching used a musical instrument in the form of a percussion drum frame, a kind of tambourine with one surface which was played by hitting or patting which was then spread by his followers throughout the archipelago even to Aceh.

In a statement delivered by Sudirman, that *rapa'i* was introduced by a great Persian-born cleric, namely Sheikh Abdul Qadir Jailani, better known as Bandar Khalifah. He first came to Aceh inhabiting the village of Kampung Pande, now it is located around the Baiturrahman Grand Mosque sub-district, Banda Aceh.⁴⁴ There is a history of Sheikh Abdul Qadir with Sheikh Abdul Rauf who both preached through the art of *rapa'i* dabôh in Aceh by chanting beautiful poems and prayers and blessings.⁴⁵ The form of *rapa'i* in Aceh was initially similar to a tambourine musical instrument with a surface made of wood covered with goat or buffalo skin which was used as an accompaniment to meudike or dhikr to encourage followers of Islamic teachings to always remember Allah who rules over all nature and a form of socializing the teachings of Islam in the midst of the Acehnese people.

⁴⁴Results of an interview with Sudirman as an activist for the Southwest Daboh *rapa'i* in August 2021

⁴⁵Maulia Miranti, "Rapa'i Daboh Dance at the Garuda Mas Studio, Sungai Pauh Village, Langsa City". Online Journal, Medan: March, 2013

About *rapa'i* is also written in several Acehnese literary works written by several scholars who came and settled in Aceh in the 16th and 17th centuries. One of them was the great Malay scholar and writer, Hamzah Fansuri. He studied Islam with the Qadariyah school in Arabia which was then spread in Aceh, which was then followed by Ahmad Qushashi and Muhammad Samanyang around 1661. Then the spread of Islam was continued by a cleric whose family was Sheikh Abdurrauf As-Singkili who later became this cleric known as *Shia Kuala*. The name is also used on the Syiah Kuala University campus in Banda Aceh. Sheikh Abdurrauf not only produced a teaching that provided input for legal guidance in Aceh. However, it also provides a form of Islamic art culture in Aceh known as "dike" or remembrance. In an Acehnese literary poem about *rapa'i* as follows, "Di langet manyang bintang meuble-meuble cahya ban kande leumah u bumoe, asai *rapa'i* bak syekh Abdul Kade masa nyan pon lahe peutreun u bumoe".

Meaning: "In the high sky the stars sparkle like candles radiating to the earth, the origin of *rapa'i* from Sheikh Abdul Qadir at that time was born to the earth". So in the text of the poem, it implies that *rapa'i* has a very important role as a very popular art and as a medium for preaching Islamic symbols that illuminates the people of Aceh. So from the time of ignorance to become an intelligent society and make a nation that shines with the light of Islam.

In another narration it is also explained by Ampon Ubit, that *rapa'i daboh* was developed by sheikh twelve, namely scholars who were sent from the Ottoman Empire to develop the da'wah of Islamic teachings in the Southeast Asian region, especially in the Aceh area. The twelve Sheikhs were led by Sheikh Abdul Kadir Al-Jailani, Sheikh Ibn Mulkham, Sheikh Muhammad Amin, Sheikh Balul Kia, Sheikh Ibn Affan, Sheikh Jalaluddin, Sheikh Ibn Kasem, Sheikh Nuruddin, Sheikh Samion, Sheikh Ibn Anwar, Sheikh Bukhari and Sheikh Hasanuddin.⁴⁶ The scholars are scattered in the Aceh region who have a

⁴⁶The results of an interview with Ampon Ubit, caliph *rapa'i daboh Rincong Pusaka*, Ie Lhop village, Tangan-Tangan District, Southwest Aceh on August 16, 2021.

mission to develop Islamic teachings through the Sufism approach. To launch his call for da'wah, he uses *rapa'i dabôh* accompanied by poetry that contains Islamic values so that it can attract people's attention. In the demonstration, various attractions of invulnerability are also held by hitting sharp objects to the body which are accompanied by *rapa'i* music. So the purpose of this instruction is to arouse the curiosity of the people who ultimately want to study Islam through the art of *rapa'i dabôh*.⁴⁷

In the history of the spread of Islamic teachings in Aceh, the ulama carried out their da'wah, one of which was through art that was conveyed in the form of monotheism, *ma'rifat* and so on. Therefore, the implementation of *rapa'i dabôh* carried out by the Southwest Aceh Rincong Pusaka group is in accordance with the initial goal of spreading Islam in Aceh. The implementation of *rapa'i dabôh* displays something that is prohibited because there is an attempt to injure the body, but in reality this is not the case. However, it is more to show the power of Allah, that the sharp objects used cannot injure the body. However, there are also taboos that every *dabôh* member needs to remember, it is not justified to be arrogant and arrogant, because it can harm himself. During the Dutch colonial period, *rapa'i dabôh* was used as a place to develop Islamic symbols based on Sufism so that they could raise the spirit of the community in fighting colonialism in Aceh. However, nowadays *rapa'i dabôh* is still displayed in the midst of society, it's just that the nuances are different. However, the embodiment of *rapa'i* is still the same as a medium for spreading Islamic symbols through art which is often invited to certain events.⁴⁸

In the current generation, *rapa'i dabôh* refers to a unique art that is displayed on stage and there are performances in the form of a test of

⁴⁷Teuku Dadek, Flower Potpourri: Arts and Culture....p. 11.

⁴⁸The results of the interview with Abdurahman, as the assistant of Sheikh Rapa'i Dabôh Rincong Pusaka, Ie Lhop village, Tangan-Tangan District, Southwest Aceh, on August 16, 2021.

invulnerability in front of many people. This was conveyed by Kasem, *rapa'i dabôh* is often contested by inviting *rapa'i* groups from various regions, especially in Southwest Aceh and South Aceh. The ancestors used to use invulnerability, when at war with the Dutch, they were not at all afraid of the infidels, even though their lives were at stake in order to defend their homeland, nation and religion.⁴⁹ Acehnese fighters who have invulnerable knowledge such as Tengku Amir, Teuku Cut Ali, Panglima Rajo Lelo, Tengku Ali Usuh and Mat Sisir fought against the Dutch. However, there was a slight sense of *riya* that the fighter was shot by the Dutch troops. Judging from the spread and development of the art of *rapa'i dabôh* in the South-Southwest region, it cannot be separated from the role of the scholars from the North-East. At first in the area there was already a *rapa'i dabôh* then it was given the name *rapa'i Pasee*, because the *rapa'i* group was located in the Pasee area of North Aceh.⁵⁰ Then it spread widely throughout Aceh, one of which was in the South West region. This was also conveyed by Zinal Abidin, the existence of the *rapa'i* is one clear evidence that the South West region is still well maintained until now. South-Southwest there are many *rapa'i dabôh* groups, in fact almost every sub-district has 1 group complete with player members.

The influence of the increasingly modern era makes young people no longer interested in traditional art. But now there are only a few groups that are still active, such as the Rincong Pusaka group in Ie Lhob Village, Tangan-Tangan District, Southwest Aceh and the Putra Naga group in Mutiara Village, Sawang District, South Aceh, led by Sheikh Hatta. The two *rapa'i* groups became the object of study in this

⁴⁹Results of an interview with Kasem as an observer of South Aceh's art history, August 2021.

⁵⁰Beni Andika & Fani Dila Sar, "The Existence of *Rapa'i* daboh Bungong Sitangkee Group as Cultural Reproduction in the Ex-Village of Care Evacuation for Post-Tsunami Victims of Aceh", Department of Performing Arts, Indonesian Cultural Arts Institute (ISBI) Aceh. Journal of Fine Arts, Volume 08 Number 02 p-ISSN: 2301-5942. 23911, Aceh Besar, 2019.

study on the grounds that this *rapa'i* *dabôh* group is still active and complete with members until now.⁵¹

The origin of the Rincong Pusaka grub *rapa'i* was brought by the Moli caliph who came from South Aceh, where at that time, Abdya and South Aceh were still one district and only split up in 2000. Others. However, from the aspect of art, one of which is *rapa'i* *dabôh*, there are still many similarities with South Aceh, it's just that the area is different. As stated by Zamzami, *rapa'i* *dabôh* Rincong Pusaka is still active with 15 players and is now being continued by his biological son, Sheikh Yong.⁵² While the *rapa'i* *dabôh* group Putra Naga, Mutiara Sawang village, South Aceh, originates from Kotafajar District. As explained by Kaifal Wahyudi, the group is still active today and has 12 players and has appeared at the PKA event in Banda Aceh City.⁵³ The point of difference between the two grubs according to the results in the field is in the radat/poetry, the number of members and not using poetry in the form of rhymes in every performance, either performing singly or performing deliberately compared to other *rapa'i* grub. Meanwhile, in other processions, the pearl grub is still the same as the implementation procedure, the shape of the sitting circumference of the *rapa'i* members and the attractions during the *rapa'i* *dabôh* performance. The unique thing about the two *rapa'i* groups is their spiritual skill when using sharp weapons with various dexterity and testing their guts in front of an audience.

C. The Meaning of the *Rapa'i Dabôh* Movement

In the art of *rapa'i* *dabôh* grub, Rincong Pusaka and Putra Naga have terms and stages that must be followed by each member.

⁵¹Results of an interview with Zainal Abidin as the sheikh/khalaifah of the Putra Naga *rapa'i* group in Mutiara Sawang village, South Aceh August, 2021.

⁵²Results of an interview with Zamzami, as the cultural guardian of Southwest Aceh, September, 2021.

⁵³The results of an interview with Khaifal Wahyudi as a member of the *rapa'i* *daboh* Putra Naga Sawang Aceh Selatan September, 2021.

Especially taking ablution water first to purify yourself when you want to do the daboh attraction. Then the members of the daboh sit cross-legged to form a square and do not turn their backs to each other. Then the caliph burned the general public with the aim of calling the twelve sheikhs to be present in the midst of the daboh members, of course, to guide the caliph during the performance. This is as stated by Husen, that before starting the rapa'i movement, it must first be ascertained the presence of twelve sheikhs among the rapa'i members. If they haven't come, then they can't start yet, it means to appreciate the origin of the rapa'i bearer.

Azman said that every movement played by daboh members has its own meaning, such as the sitting style must be polite with two legs folded and the rapa'i position must be higher than the feet. Meaning that the rapa'i needs to be slightly high in position so that it is easy to hit. At the initial stroke slowly, it signifies living in this world like one who is walking by looking at the living conditions of others. In order to know that there are people around us who are poor and some are rich and we are required to always be grateful for what we have, the medium tone indicates that we must be able to control ourselves from being arrogant, then the strong tone means to continue to be active in worshiping Allah swt.⁵⁴ Another meaning of the movement is also found when the shaykh rapa'i swings his hands in the midst of the daboh members, to burn the rapa'i members enthusiasm in playing and to signal that the game will start soon. According to him, the rapa'i members are ensured that all are conscious and that they know what they are doing. This is to ensure that there is no other power they display apart from the power of Allah.

The total number of members of the rapa'i daboh is 12 people, 2 assistant shaykhs and the other members, this indicates that the determination of members must be 12 people because of the basis of the sheikh's twelve. It is even believed that each member has his own bodyguard. M.Samin revealed that the movement of mixing shalawat

⁵⁴The results of the interview with Azman, as assistant to the sheikh rapa'i daboh Rincong Pusaka Abdy 2021.

readings with *rapa'i* punches signifies that Muslims always celebrate the birthday of the Prophet Muhammad, both on ordinary days and on Islamic holidays.⁵⁵ She continued in this show, the audience only saw what appeared in front of their eyes and completely ignored the meaning of each of the verses and movements. So it is necessary to know that in the art of *rapa'i dabôh* not only as entertainment. However, it also contains meaning in the form of advice to remind each other through the art of *rapa'i*. When referring to history, the performances of the previous people in displaying *rapa'i dabôh* and when members played with sharp objects, the aim was to scare the Dutch people. So that the Dutch troops could be frightened by these unique attractions. Even the Dutch themselves did not know that the performances performed by the *dabôh* members were a form of popular resistance against them. However, this was also able to frighten the Dutch so that the *rapa'i* show was stopped and was not allowed to play except on orders.

Ismail said that every stroke of *rapa'i* must be simultaneous and accompanied by *radatnya*. Members who want to show their attractions must first shake hands with the sheikh to ask for permission. This means that whatever happens with the permission of Allah and his palantara through the shaykh to heal stab wounds both in the thigh and in the hand. Previously, a white cloth had been prepared to clean the blood for the injured members. As for the cause of the stab, because the actors of the attraction did not follow the directions of the sheikh and did not follow the accompaniment of the *rapa'i* punch tone.⁵⁶

As explained by Barmawi Saleh, that the *rapa'i dabôh* dance performance can be enjoyed by playing sharp weapons which are fully presented by the Pusaka group. The motion contains important elements in it, especially from the movements of the players limbs which reflect the pattern of people who are doing dhikr. However, the movement has

⁵⁵The results of the interview with M. Samin, as assistant to the sheikh *rapa'i dabôh* Rincong Pusaka Abdyah, 2021.

⁵⁶The results of the interview with Ismail, as assistant to the sheikh *rapa'i dabôh* Putra Naga, South Aceh, 2021.

meaning if it is understood with the contents of the poetry sung by Sheikh rapa'i. Other movements also symbolize joy and are able to conquer sharp weapons which are imitations of natural movements or are everyday movements. For example, jumping, martial arts or pencak silat and this is found in the rapa'i dabôh Rincong Pusaka and Putra Naga groups which are still active today.⁵⁷

D. Messages Conveyed in Rapa'i Dabôh Poems

The art of rapa'i dabôh has an Islamic nuance, playing a drum instrument accompanied by amazing attractions so that the audience feels hypnotized. Even in the game there are messages of religion, virtue and culture in the form of radat or poetry delivered by sheikh rapa'i dabôh.

1. Message of Religious Values in Rapa'i Dabôh Poetry

In each poem contains a message in the form of praise, before starting, the sheikh and his members chant sentences of praise to Allah and pray to the Prophet Muhammad. As explained by Junaidi.⁵⁸

"In the game rapa'i daboh contains messages that lead to the teachings of monotheism, such as introducing Allah and praising Him, also conveying that all the powers possessed by humans are with the permission/will of Allah so that humans are able to carry out with instructions that make the audience astonished when they see it"

Another message in the rapa'i dabôh is shalawat to the Prophet Muhammad, at the beginning of the verse the sheikh chants shalawat, as conveyed by Zarkasyi as the head of the rapa'i group. In rapa'i dabôh there must be shalawat and there is in the poems at the beginning,

⁵⁷Results of an interview with Barmawi Saleh, as a member of the rapa'i dabôh Putra Naga, South Aceh, 2021.

⁵⁸Results of an interview with Junaidi, caliph rapa'i dabôh Putra Naga, South Aceh, 2021.

because from there the sheikh introduces the audience to Islamic teachings.

According to him again, the presence of shalawat in the poetry of rapai dabôh becomes a message of da'wah to uphold the position of the Prophet Muhammad. In ancient times one of the media to introduce Islam was through art, until now rapa'i dabôh is still a show that is very popular with the people of Aceh. Dabôh games are often performed at cultural events, such as the Aceh Cultural Week (PKA) which is held every five years, in addition to inauguration events, parties and others. The equipment used in rapa'i dabôh are:

1. Machetes and other sharp objects such as screwdrivers, sinso, saws, swords, chains and others are used to slice the player's body.
2. Light bulbs or nails to be chewed or eaten, kerosene and so on, while the accompanying musical instruments include rapa'i.

Members of rapa'i dabôh are ready to perform a performance with body piercing attractions, then participants are welcome to do so. But previously it was recommended to shake hands with the sheikh and other dabh members, then members were allowed to take one of the sharp objects for a body scraping show, so at that time the dabh poems were sung well so that they could be heard by everyone. The dabôh poems that are sung are as follows:

“Makrifat Fanabillah”

*So me rateb dalam tuboh nyo
Dalam tuboh so mesuara
Merateb pidro semujo pidro
Tuhan sidro pujo asa*

*Pemujo pidro semujo pidro
Ureng sidro pujo
Di dalam pun sopo bu
Di dalam zat sopo bu*

*Di dalam kun Nur Muhammad
Di dalam zat Tuhan yang Esa
Di dalam kun Fanafillah*

*Di dalam dahsah Tuhan yang Esa
Dahsah ne na shit ka dile
Dalam ilme hantroh juga
Juga Allah dengon Muhammad*

*Hiren dahsah lon kalon rupa
Nama ne na rupa ne than
Toh pakiban lon kenai ipho
Lon kenai zat dengon sifet*

*Dengon makrifat lon kenai pho
Lon kenai zat dengon sifet
Dengon iman lon kenai ipho*

According to Kamaruddin's explanation as the senior sheikh that the rapa'i dabôh poem above, there are words praising Allah and shalawat to the Prophet Muhammad. So in every verse of poetry has a goal that leads to the science of makrifat. The poem is not read haphazardly and only certain people can practice it. Apart from being in the form of written poetry, other messages can also be found in each dabh stroke, the rhythm of which is accompanied by the blowing of the dabh instrument on the body of the person performing the attraction.⁵⁹

2. Message of Virtue in Rapa'i Dabôh Poems

Ibrahim explained that efforts to convey messages through poetry were carried out by mentioning the words of Allah and praying. Besides that, it also conveys a message of virtue that teaches the actions of amar ma'ruf nahi munkar by doing what Allah has ordered and keeping away what He has forbidden.⁶⁰ The process of approaching yourself to God by carrying out all the actions He has ordered, as well as doing good with fellow humans and other creatures. Besides that, it

⁵⁹Result of interview with Kamaruddin, senior sheikh of rapa'i dabôh Rincong Pusaka Southwest Aceh, September 2021.

⁶⁰Result of interview with Ibrahim, artist/observer of rapa'i dabôh in Southwest Aceh, September 2021.

also keeps away from the actions that are forbidden by Him. Even the most important thing in dabôh poetry is to invite people not to commit shirk, namely worship other than Allah. If you look at the efforts made by the Rincong Pusaka group and the Dragon Son, it is in accordance with what God has commanded humans. As Allah says in the Qur'an.⁶¹

Meaning: "And let there be among you a group of people who call to righteousness, enjoin the right and forbid what is evil, they are the lucky ones." (Surat Ali Imran: 104).

The verse above, referring to the act of enjoining virtue and leaving evil has indeed become a recommendation for every human being, especially Muslims to remind each other, as the name of Allah says in Ali Imran's letter above, this is the basis for the Rincong Pusaka and Putra rapa'i group. Naga in conveying religious messages to the community through the art of rapa'i dabôh. The efforts that have been made so far have had an impact on the community, these attractions make the audience find out and finally get close to religion. This is the goal to bring the audience or the public closer to Islam.

Ahamd, also explained that in the implementation of the art of rapa'i dabôh, it is hoped that members and spectators who will try dangerous attractions do not show their immunity. So that it gives birth to arrogance and arrogant nature. This needs to be realized that the strength possessed by dabôh members is the power of Allah SWT. So if you act arrogantly, then the good intentions and the message of preaching Islamic teachings will be lost.⁶² Besides that, the sheikh also hopes for the audience or the public to continue to accept dabôh art, because there is nothing that violates any of its attractions, moreover, this art is an art that was used in ancient times in conveying da'wah messages in the midst of Acehnese life, so that the art of rapa'i This dabôh has become hereditary and needs to be preserved.

⁶¹Al-Quran Translation Foundation, Al-Qur'an and Translation, (Jakarta: Ministry of Islamic Religion of the Republic of Indonesia, 2007), p. 37.

⁶²Results of an interview with Ahamd as a former sheikh rapa'i dabôh of Southwest Aceh, September 2021.

As stated by Jauhari, that the message of virtue leads to the moral aspect when it comes to performing. This moral message is very dependent on the ability of dabh members, dabh connoisseurs so that they can distinguish good and bad actions. It aims to educate the members to know how to express and what to do so as to create harmony between the dabh members and the audience. This attitude needs to be maintained properly because it is related to behavior and it is hoped that there will be an impression of kindness after the show is over.⁶³

Furthermore, it was conveyed by Syarkawi, that the message of virtue in syiar rapa'i leads to a recommendation for dabôh members starting from the training process. This message has become a public concern, especially those who live close to the rapa'i dabôh studio. So to maximize the message, daboh members hope that there will be people who provide suggestions and constructive criticism. Then can evaluate at each meeting or during practice. In the message of virtue through rapa'i also contained about worship sung by the sheikh or members of the dabôh. Messages in the form of poems that emphasize the commands of Allah, the Apostles, scholars and advice from various circles of society.⁶⁴This message of virtue also leads to the aspect of worship, which is a rule that arises from one's awareness to perform worship so that they always remember Allah Swt.

3. Message of Cultural Values in Rapa'i Dabôh

The message conveyed in the dabôh poem contains a message in preserving cultural heritage and it is necessary to preserve daboh art to introduce it to the next generation. The hope in the message is that the art of rapa'i continues to be developed and adapted to the times, youth must act as heirs in maintaining the existence of rapa'i dabh and youth

⁶³Results of an interview with Jauhari as a member of the Southwest Aceh rapa'i dabôh group, September 2021.

⁶⁴Results of an interview with Syarkawi as a member of the rapa'i dabôh group of Putra Naga, South Aceh, September 2021.

must be able to increase cohesiveness to learn and train the art of *rapa'i dabôh* as a form of local culture. in Aceh.

This is as conveyed by Junaidi that, developing and preserving local culture there are many obstacles, because today's youth are less interested in traditional arts. So it is necessary to be given guidance and direction so that young people continue to love the art of *rapa'i dabôh* as a cultural icon in the South Southwest Aceh region. The two *rapa'i dabôh* groups enliven and develop local cultural arts so that the community knows and responds to the cultural values taken in *rapa'i dabôh* and persists according to the times and is able to prove its uniqueness in the national and even international arena.⁶⁵ *Grub rapa'i dabôh* aims to train, preserve and maintain traditional arts for young people to return to display and show local culture and strengthen the cohesiveness of youth in preserving traditional arts. In keeping the messages contained in the *rapa'i dabôh* in each poem and its performance it must be understood and what is conveyed in each recitation of the poems.⁶⁶

The influence of local culture dims and begins to erode traditional values, due to the emergence of foreign cultures that can change the behavior of young people so that they forget their cultural heritage and leave it. So as in the theory of structural functionalism according to Parsons that in social systems, cultural systems or systems in general there are processes that influence and influence each other. This happens because of the interrelationships between one element with another element or one part with other parts or subsystems with subsystems, even between the system itself and its environment.⁶⁷ In this case, it is necessary to have the right place in developing traditional

⁶⁵Results of an interview with Junaidi as the keuchik and member of the *rapa'i dabôh* group of Putra Naga South Aceh, September 2021

⁶⁶Darul Qutni Ch, "A Brief Introduction to Rapa'i Dabus art in South Aceh" 2015". article.<http://acehprov.go.id/> accessed September 10, 2021.

⁶⁷Soejono Soekanto, Sociology An Introduction, Jakarta: Rajawali Press, 2009, p. 12.

arts, the need for cultivating and motivating local culture, so that many provide support and the functioning of a *rapa'i dabôh* club is to preserve and maintain cultural values and be able to encourage the younger generation to carry out the role as a person who cares about the local cultural environment.

Meanwhile, Moendardjito in Ayatrohaedi, said that the cultural element is potential as a local genius because it has been tested for its ability to survive until now. The characteristics of local wisdom are as follows.⁶⁸

1. Able to withstand foreign cultures
2. Have the ability to accommodate elements of foreign culture
3. Have the ability to integrate elements of foreign culture into the original culture.
4. Have the ability to control
5. Able to give direction to cultural development

In Robert Sibrani explained that local wisdom is the wisdom or original knowledge of a community that comes from the noble values of cultural traditions to regulate the order of people's lives. Local wisdom can also be defined as local cultural values that can be used to regulate the order of people's lives wisely.⁶⁹

E. Message of Social Values in *Rapa'i Dabôh Poetry*

The social message in the *rapa'i dabôh* poem becomes a necessity in giving understanding and controlling the order in everyday life. Social messages can motivate to create harmony and harmony among people, increase a sense of solidarity in various circles, educational background, economy and unity.

As explained by Saman as a cultural and arts activist, social messages are also a tool in monitoring the behavior of fellow *rapa'i* members, this reflects a cohesiveness and mutual respect for each other both during practice and when they want to appear at an event that is

⁶⁸Moendardjito, National Cultural Personality (Local Genius)", In Ayatrohaedi, Jakarta: Pustaka Pelajar, 1986, p. 40-41

⁶⁹Robert Sibrani, Local Wisdom: The Nature, Roles of Oral Tradition Methods, Association of Oral Traditions, Jakarta: 2012, p. 112.

watched by many people. In addition, the local community also participated, for example when there was an exercise by donating food, drinking water and money for the purpose of buying *rapa'i dabôh* equipment.⁷⁰ The social value is also seen when there is an invitation somewhere, the community in the village joins in enlivening and helping *rapa'i* members by delivering them to the event venue. This can still be seen in the Abdyâ and South Aceh areas. Because for the community the art of *rapa'i dabôh* is a heritage that needs to be jointly maintained and developed so that the nuances of traditional art are always present in the midst of society.

The social message in *rapa'i dabôh* also has value in building public awareness, especially in Ie Lhob West Aceh village and Mutiara South Aceh village. As in the process of making poetry, it is carried out simultaneously and receives various inputs from both *rapa'i* members and from the community. This indicates that the art of *rapa'i* belongs together. Therefore, all elements of society always support and are interested in *rapa'i dabôh* instructions. Integrity and social community are built with a sense of participation in every event. However, when there is a purchase of new *rapa'i* equipment, before using the sharp object in the *peusijuk* along with all the members of the players by inviting community leaders from both the neighboring village level and the sub-district level. This shows that the message of social value contained in the art of *rapa'i dabôh* is so inherent in the community that it radiates a harmonious atmosphere both among *rapa'i* members and with society in general.

⁷⁰Results of an interview with Saman as a cultural and arts activist in South Aceh, September 2021.

CHAPTER V

CLOSING

A. Conclusion

Rapa'i dabôh is a traditional art musical instrument played by 12 members along with the verses that slightly lead to mystical practices such as piercing a sharp banda into the body of a player member. The history of the birth of rapa'i dabôh in Aceh was brought by a great cleric named Sheikh Abdul Qadir Jailani who was inherited by Sheikh Rafa'i later known as the Rifa'iyyah Order. Initially as a medium in spreading Islamic teachings in Aceh, but later the rapa'i dabôh performance became an art and there were still da'wah messages that were still carried out by the people of Aceh, especially in the South Southwesregion.

The meaning in the rapa'i dabôh movement is the movement of the players limbs that reflect the pattern of people who are dhikr, imitation of natural movements or are everyday movements. For example, jumping motion, martial arts or pencak silat. at the initial stroke slowly, it indicates that living in this world is like a person who is walking by looking at the living conditions of others to know that there are people around us who are poor and some are rich and are required to always be grateful for what we have. Medium tone indicates that we must be able to control ourselves from being arrogant, then hitting a strong tone means to continue to be active in worshiping Allah Swt. Even the Dutch themselves did not know that the performance performed by the dabôh members was a form of resistance from the Acehnese people.

The message conveyed in the rapa'i dabôh poem contains a religious message inviting people to know God and the oneness of God through dabôh art performances, a benevolent message inviting people to obey God and spread kindness to fellow human beings, cultural messages inviting people to know a precious artistic heritage from the past until now and needs to be maintained and preserved and the social message invites people to live side by side, respect each other, help

each other and work hand in hand in developing/preserving the art of *rapa'i dabôh* in the midst of society.

B. Suggestion

In this paper, we convey about *rapa'i dabôh*, history, meaning and messages contained in the poems. Therefore, the author hopes that various parties will continue to pay attention to the art of *dabôh* which has become part of traditional arts and as a characteristic for the people of Aceh, especially in the South Southwest region. In this paper, the author realizes that there are still many shortcomings in terms of data, writing and others so that criticism needs to be given so that it can be completed as much as possible according to the data found in the field. The hope of the writer of *rapa'i dabôh* still needs to be investigated from various aspects, especially to the Aceh provincial and district/city level culture and tourism offices, academics, cultural/art activists and others.

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Interviews

Interview with Saman as a cultural and arts activist in South Aceh, September 2021.

Interview with Tamrin as an artist/activist of Southwest Aceh traditional arts August 2021.

Interview with Hasanul as a member of rapa'i dabôh Rincong Pusaka Southwest Aceh, August 2021.

Interview with Ampon Yong as caliph of rapa'i Rincong Pusaka Southwest Aceh August 2021.

Interview with Sudirman as an activist for the South West daboh rapa'i August 2021.

Interview with Ampon Ubit, caliph rapa'i dabôh Rincong Pusaka, Ie Lhop village, Tangan-Tangan District, Southwest Aceh on August 16, 2021.

Interview with Abdurahman, as assistant to Sheikh rapa'i dabôh Rincong Pusaka, Ie Lhop village, Tangan-Tangan District, Southwest Aceh on August 16, 2021.

Interview with Kasem as an observer of South Aceh's art history, August 2021.

Interview with Zainal Abidin as sheikh/khalaifah grub rapa'i Puta Naga in Mutiara Sawang village, South Aceh August 2021.

Interview with Zamzami, as the cultural guardian of Southwest Aceh, September 2021.

Interview with Kaiful Wahyudi as a member of rapa'i daboh Putra Naga Sawang Aceh Selatan September 2021.

Interview with Husen, as member of Dabôh Rincong Pusaka Aceh Barat Daya, September 2021.

Interview with Azman, as assistant to sheikh rapa'i dabôh Rincong Pusaka Abdy 2021.

Interview with M. Samin, as assistant to sheikh rapa'i dabôh Rincong Pusaka Abdy 2021.

Interview with Ismail, as assistant to sheikh rapa'i dabôh Putra Naga, South Aceh 2021.

Interview with Barmawi Saleh, as a member of the rapa'i dabôh Putra Naga South Aceh 2021.

Interview with Junaidi, caliph rapa'i dabôh Putra Naga, South Aceh 2021.

Interview with Kamaruddin, senior sheikh of rapa'i dabôh Rincong Pusaka Southwest Aceh, September 2021.

Interview with Ibrahim, artist/observer of rapa'i dabôh in Southwest Aceh, September 2021.

Interview with Ahamd as former sheikh rapa'i dabôh of Southwest Aceh, September 2021.

Interview with Jauhari as member of the Southwest Aceh rapa'i dabôh group, September 2021.

Interview with Syarkawi as a member of the rapa'i dabôh group of PutraNaga, South Aceh, September 2021.

Interview with Junaidi as keuchik and member of the rapa'i dabôh group of Putra Naga South Aceh, September 2021.

APPENDICES

Appendix 1

The Guidance of Interview

1. Dari bahan apa saja dibuat rapai?
2. Benda tajam apa saja yang dijadikan sebagai alat dabôh?
3. Siapa yang membawa seni rapa'i dabôh di aceh?
4. Bagaimana proses perkembangan rapa'i dabôh di aceh?
5. Siapa yang membawa seni rapai dabôh di wilayah Barat Daya Selatan?
6. Apa tujuan utama seni rapa'i dabôh?
7. Apakah rapa'i dabôh hanya sebuah seni atau sebuah media dakwah ajaran islam?
8. Gerakan apa saja yang dipertunjukkan oleh anggota rapai dabôh?
9. Apakah ada makna dari setiap gerakan rapai dabôh?
10. Pesan-pesan apa saja yang terdapat dalam syair rapai dabôh?



BIODATA PENELITI
PUSAT PENELITIAN DAN PENERBITAN LP2M
UNIVERSITAS ISLAM NEGERI AR-RANIRY BANDA ACEH

A. Identitas Diri

1.	Nama Lengkap <i>(dengan gelar)</i>	Drs. Anwar, M. Hum.
2.	Jenis Kelamin L/P	Laki-Laki
3.	Jabatan Fungsional	Lektor (III/d)
4.	NIP	196212311991011002
5.	NIDN	2031126213
6.	NIPN <i>(ID Peneliti)</i>	203112621306448
7.	Tempat dan Tanggal Lahir	Kembang Tanjung, Pidie, 31 Desember 1962
8.	E-mail	Anwar.daud@ar-raniry.ac.id
9.	Nomor Telepon/HP	081360436536
10.	Alamat Kantor	Jl. Ar-Raniry No. 1 Darussalam Banda Aceh
11.	Nomor Telepon/Faks	-
12.	Bidang Ilmu	Sejarah dan Kebudayaan Islam
13.	Program Studi	Sejarah dan Kebudayaan Islam
14.	Fakultas	Fakultas Adab dan Humaniora UIN Ar-Raniry

B. Riwayat Pendidikan

No.	Uraian	S1	S2	S3
1.	Nama Perguruan Tinggi	UIN Ar-Raniry	UGM	-
2.	Kota dan Negara PT	Banda Aceh	Yogyakarta	-
3.	Bidang Ilmu/Program Studi	Sejarah dan Kebudayaan Islam	Ilmu Sejarah	-
4.	Tahun Lulus	1987	2002	-

C. Pengalaman Penelitian dalam 3 Tahun Terakhir

No.	Tahun	Judul Penelitian	Sumber Dana
-----	-------	------------------	-------------

1.	2018	Rekonstruksi Semangat Nasionalisme Generasi Muda (Studi Analisis di Provinsi Aceh dan Riau)	DIPA UIN-Ar-Raniry
2.	-		
3.	-		
dst.			

D. Pengalaman Pengabdian Kepada Masyarakat dalam 3 Tahun Terakhir

No.	Tahun	Judul Pengabdian	Sumber Dana
1.	-		
2.	-		
3.	-		
dst.	-		

E. Publikasi Artikel Ilmiah dalam Jurnal dalam 5 Tahun Terakhir

No.	Judul Artikel Ilmiah	Nama Jurnal	Volume/Nomor/Tahun/Url
1.	DwiFungsi ABRI : Melacak Akar Sejarah Keterlibatan ABRI Dalam Pentas Politik dan Ekonomi Indonesia	JurnalAdabiya	2018
2.	Strategi Kolonial Belanda Dalam Menaklukkan Kerajaan Aceh Darussalam	JurnalAdabiya	2017
dst.			

F. Karya Buku dalam 5 Tahun Terakhir

No.	Judul Buku	Tahun	Tebal Halaman	Penerbit
1.	-			
2.	-			
dst.	-			

G. Perolehan HKI dalam 10 Tahun Terakhir

No.	Judul/Tema HKI	Tahun	Jenis	Nomor P/ID
1.	-			
2.	-			
dst.	-			

Demikian biodata ini saya buat dengan sebenarnya.

Banda Aceh,
Ketua Peneliti,

Drs. Anwar, M.Hum
NIDN. 2031126213



BIODATA PENELITI
PUSAT PENELITIAN DAN PENERBITAN LP2M
UNIVERSITAS ISLAM NEGERI AR-RANIRY BANDA ACEH

H. Identitas Diri

1.	Nama Lengkap <i>(dengan gelar)</i>	Dr. Fauzi, M.Si
2.	Jenis Kelamin L/P	Laki-Laki
3.	Jabatan Fungsional	Lektor Kepala (IV/a)
4.	NIP	1968051119940210001
5.	NIDN	2011056802
6.	NIPN <i>(ID Peneliti)</i>	-
7.	Tempat dan Tanggal Lahir	Usi Dayah, 11 Mei 1968
8.	E-mail	pa_ijji@yahoo.co.id
9.	Nomor Telepon/HP	081377208907
10.	Alamat Kantor	Fakultas Adab dan Humaniora UIN Ar-Raniry
11.	Nomor Telepon/Faks	-
12.	Bidang Ilmu	Sosiologi
13.	Program Studi	Sejarah dan Kebudayaan Islam
14.	Fakultas	Fakultas Adab dan Humaniora UIN Ar-Raniry

I. Riwayat Pendidikan

No.	Uraian	S1	S2	S3
1.	Nama Perguruan Tinggi	UIN Ar-Raniry	UNPAD	UNPAD
2.	Kota dan Negara PT	Banda Aceh	Bandung	Bandung
3.	Bidang Ilmu/Program Studi	Sejarah dan Kebudayaan Islam	Sosiologi-Antropologi	Sosiologi
4.	Tahun Lulus	1993	2001	2016

J. Pengalaman Penelitian dalam 3 Tahun Terakhir

No.	Tahun	Judul Penelitian	Sumber Dana
1.	-		

2.	-		
3.	-		
dst.	-		

K. Pengalaman Pengabdian Kepada Masyarakat dalam 3 Tahun Terakhir

No.	Tahun	Judul Pengabdian	Sumber Dana
1.	-		
2.	-		
3.	-		
dst.	-		

L. Publikasi Artikel Ilmiah dalam Jurnal dalam 5 Tahun Terakhir

No.	Judul Artikel Ilmiah	Nama Jurnal	Volume/Nomor/Tahun/Url
3.	Teori Perubahan Sosial Dalam Perspektif Ibnu Khaldun	JurnalAdabiya	Vo. 14, No. 27 Agustus 2012, ISSN 1411-6588
4.	-		
dst.	-		

M. Karya Buku dalam 5 Tahun Terakhir

No.	Judul Buku	Tahun	Tebal Halaman	Penerbit
3.	-			
4.	-			
dst.	-			

N. Perolehan HKI dalam 10 Tahun Terakhir

No.	Judul/Tema HKI	Tahun	Jenis	Nomor P/ID
1.	-			
2.	-			
dst.	-			

Demikian biodata ini saya buat dengan sebenarnya.

Banda Aceh,
Anggota Peneliti,

Dr. Fauzi, M.Si
NIDN. 2011056802



BIODATA PENELITI
PUSAT PENELITIAN DAN PENERBITAN LP2M
UNIVERSITAS ISLAM NEGERI AR-RANIRY BANDA ACEH

O. Identitas Diri

1.	Nama Lengkap <i>(dengan gelar)</i>	Dr. Phil. Abdul Manan, M.Sc., MA
2.	Jenis Kelamin L/P	Laki-Laki
3.	Jabatan Fungsional	Lektor Kepala (IV/a)
4.	NIP	1968051119940210001
5.	NIDN	20210667201
6.	NIPN <i>(ID Peneliti)</i>	-
7.	Tempat dan Tanggal Lahir	Alurambut 21 Juni 1972
8.	E-mail	abdul.manan@ar-raniry.ac.id
9.	Nomor Telepon/HP	085276587863
10.	Alamat Kantor	Fakultas Adab dan Humaniora UIN Ar-Raniry
11.	Nomor Telepon/Faks	-
12.	Bidang Ilmu	Antropologi/Entnografi
13.	Program Studi	Sejarah dan Kebudayaan Islam
14.	Fakultas	Fakultas Adab dan Humaniora UIN Ar-Raniry

P. Riwayat Pendidikan

No.	Uraian	S1	S2	S3
1.	Nama Perguruan Tinggi	UIN Ar-Raniry	University of Twente, Enschede, and Leiden, Belanda	Westfälische Wilhelms-Universität Münster, Jerman
2.	Kota dan Negara PT	Banda Aceh	Belanda and Leiden, Belanda	
3.	Bidang Ilmu/Program Studi	Bahasa Inggris	Educational and Training System Design and Islamic	Ethnology-Antropologi Sosial

			Studies	
4.	Tahun Lulus	1991	2001-2003	2010

Q. Pengalaman Penelitian dalam 3 Tahun Terakhir

No.	Tahun	Judul Penelitian	Sumber Dana
1.	-		
2.	-		
3.	-		
dst.	-		

R. Pengalaman Pengabdian Kepada Masyarakat dalam 3 Tahun

Terakhir

No.	Tahun	Judul Pengabdian	Sumber Dana
1.	-		
2.	-		
3.	-		
dst.	-		

S. Publikasi Artikel Ilmiah dalam Jurnal dalam 5 Tahun Terakhir

No.	Judul Artikel Ilmiah	Nama Jurnal	Volume/Nomor/Tahun/Url
5.	Formative Evaluation of the English Structure of English Department Curriculum at Tecaher Training Faculty, The State Islamic University (UIN) Ar-Raniry, Banda Aceh	Proceeding International Conference in junction with The 2nd Reciprocal Graduate Research Symposium of the Consortium of Asia Pacific Education Universities (RGRS-CAPEU)	Syiahkula University, Banda Aceh in 12-13 November 2016
6.	Islamic Sharia Laws in Aceh (Reality and	Proceeding for International	2016

	Public Perception toward the Implementation of Islamic Sharia Laws in the Capital City of Aceh, Banda Aceh. Book Conference Proceeding The 1 st .	Conference on the 16th Annual International Conference on Islamic Studies (AICIS)	
	Diskursus Fatwa Ulama Tentang Perayaan Natal	Jurnal MIQOT	Vol. XL.No.1 Januari-Juni.UIN Sumatera Utara.(Sinta 2) 2016

T. Karya Buku dalam 5 Tahun Terakhir

No.	Judul Buku	Tahun	Tebal Halaman	Penerbit
5.	Abdul, Hermaliza, E, Khaira, N, Fariani, Syah Putra, R Samadiyah dalam Studi Etnografi	2018	50	Balai Pelestarian Nilai Budaya Banda Aceh.
6.	Teungku Inong & Tradisi ‘Pengajian di Aceh’	2017	60	Banda Aceh Lembaga Naskah Aceh (NASA).
7	Abdul & Munir, Abdullah (2016), Nilai-Nilai Pendidikan Dalam Ritual Daur Hidup Kluet Timur, Aceh Selatan.Banda Aceh	2017	65	Bakai Pelestarian Nilai Budaya Banda Aceh.

U. Perolehan HKI dalam 10 Tahun Terakhir

No.	Judul/Tema HKI	Tahun	Jenis	Nomor P/ID
1.	-			
2.	-			
dst.	-			

Demikian biodata ini saya buat dengan sebenarnya.

Banda Aceh,
Anggota Peneliti

Dr. Phil. Abdul Manan, M.Sc., MA
NIDN. 20210667201



BIODATA PENELITI
PUSAT PENELITIAN DAN PENERBITAN LP2M
UNIVERSITAS ISLAM NEGERI AR-RANIRY BANDA ACEH

V. Identitas Diri

1.	Nama Lengkap <i>(dengan gelar)</i>	Saprijal, S.Hum., MA
2.	Jenis Kelamin L/P	Laki-Laki
3.	Jabatan Fungsional	Dosen Tidak Tetap
4.	NIP	-
5.	NIDN	-
6.	NIPN <i>(ID Peneliti)</i>	-
7.	Tempat dan Tanggal Lahir	Kuta Bakdrien Abdy, 06 Agustus 1990
8.	E-mail	Saprijalktba90@gmail.com
9.	Nomor Telepon/HP	085215987164
10.	Alamat Kantor	UIN Ar-Raniry Banda Aceh
11.	Nomor Telepon/Faks	-
12.	Bidang Ilmu	Agama Islam
13.	Program Studi	Sejarah dan Kebudayaan Islam
14.	Fakultas	Fakultas Adab dan Humaniora UIN Ar-Raniry

W. Riwayat Pendidikan

No.	Uraian	S1	S2	S3
1.	Nama Perguruan Tinggi	UIN Ar-Raniry	UIN Ar-Raniry	-
2.	Kota dan Negara PT	Banda Aceh	Banda Aceh	
3.	Bidang Ilmu/Program Studi	Sejarah dan Kebudayaan Islam	Ilmu Agama Islam	-
4.	Tahun Lulus	2014	2020	-

X. Pengalaman Penelitian dalam 3 Tahun Terakhir

No.	Tahun	Judul Penelitian	Sumber Dana
1.	-		
2.	-		

3.	-		
dst.	-		

Y. Pengalaman Pengabdian Kepada Masyarakat dalam 3 Tahun Terakhir

No.	Tahun	Judul Pengabdian	Sumber Dana
1.	-		
2.	-		
3.	-		
dst.	-		

Z. Publikasi Artikel Ilmiah dalam Jurnal dalam 5 Tahun Terakhir

No.	Judul Artikel Ilmiah	Nama Jurnal	Volume/Nomor/Tahun/Url
7.	Tulak Bala as an Outbreak Prevention within Sharia based Community” dalam Proceedings of the 2nd International Conference on Social Science	Technology and Modern Society (ICSTMS)	
8.	Sikap Moderasi Dalam Mewujudkan Keharmonisan Beragama dan Berbudaya Islami di Pantai Barta Selatan Aceh	ICIS Fakultas Adab dan Humaniora UIN-Ar-Raniry Banda Aceh	
dst.	-		

AA. Karya Buku dalam 5 Tahun Terakhir

No.	Judul Buku	Tahun	Tebal Halaman	Penerbit
7.	Perkembangan Pemikiran Tauhid-Tasawug Syekh Abuya Amran Waly Al-Khalidy		70	Ar-Raniry Press
8.	-			

dst.	-			
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BB.Perolehan HKI dalam 10 Tahun Terakhir

No.	Judul/Tema HKI	Tahun	Jenis	Nomor P/ID
1.	-			
2.	-			
dst.	-			

Demikian biodata ini saya buat dengan sebenarnya.

Banda Aceh,
Anggota Peneliti,

Saprijal, S.Hum., MA

