



doi <https://doi.org/10.58256/hxds3e74>



Research Article

Section: Literature, Linguistics & Criticism



Published in Nairobi, Kenya
by Royallite Global.

Volume 5, Issue 3, 2024



Article Information

Submitted: 9th March 2024

Accepted: 9th June 2024

Published: 11th June 2024

Additional information is
available at the end of the
article

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ISSN: 2708-5945 (Print)

ISSN: 2708-5953 (Online)

To read the paper online,
please scan this QR code



How to Cite:

Syai, A., Jazuli, M., Wadiyo, W., & Utomo, U. (2024). Rapa'i Geurimpheng: The Existence of Aceh Traditional Art, Indonesia. *Research Journal in Advanced Humanities*, 5(3). <https://doi.org/10.58256/hxds3e74>

Rapa'i Geurimpheng: The existence of Aceh traditional art, Indonesia

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Abstract

Rapa'i Geurimpheng Art is a form of traditional art which comes from Aceh, Indonesia covering the music and dance show by using rapa'i musical instrument. This research aimed to reveal the role and challenges in the effort of Rapa'i Geurimpheng Art preservation in Ukee Village, Pidie Regency, Aceh Province as an unseparated cultural heritage from Aceh. The research method employed qualitative approach with deep interview as the main technique of the data collection. The respondents involved in this research were the local community members who had knowledge and direct experience in the practice of Rapa'i Geurimpheng Art included the musician, the community leader, and the custom figure. The collected data were analyzed thematically to identify the pattern, main finding, and challenge in the art preservation. The research results showed that Rapa'i Geurimpheng Art contained social and religious values that wanted to be delivered to the community. Those values were cooperation, honesty, discipline, and responsibility. The art preservation process was carried out through both formal and non formal education. One of the method was by carrying out a training at school with speakers from the art craftsmen to attract the young generation interest into it.

Keywords: Traditional Art, Aceh, Rapa'i Geurimpheng



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Public Interest Statement

This article reviews the role and challenges in efforts to preserve Rapa'i Geurimpheng Art in Ukee Village, Pidie Regency, Aceh Province as an inseparable cultural heritage from Aceh. The selection of sources, namely the head of the studio where Rapa'i Geurimpheng art is located, local residents, and school principals in the area who have different backgrounds adds to the richness of this research. This research explores more deeply, starting from the existence, function, ways of preserving using formal and non-formal education methods and their implications, making the discussion very rich. This research can be used as reference material for teachers and other researchers, especially art activists who have the aim of preserving and maintaining the Rapa'i Geurimpheng Art culture.

Introduction

Traditional art is often seen as a platform that connects older generations with younger generations who bring the deep values, wisdom and identity of a community (Gould, 2000). For the older generation, traditional arts are a reflection of life, a reflection of the struggles and victories they have gone through, which are imprinted in rhythm, steps and songs. This is a legacy they are proud of, a mandate to guard and preserve. Meanwhile, the younger generation often finds themselves trapped at the intersection between modernity and tradition (Sardi, 2013). However, through interaction with traditional arts, they get the opportunity to learn and appreciate their history and culture, strengthen their identity and discover their unique selves in the broader canvas of global society. Traditional arts, in this context, not only act as a bridge between generations but also as a medium for innovation and creativity, allowing the younger generation to explore and express themselves while remaining connected to their roots (Ghera & Reddy, 2007).

In the digital era and globalization that continues to move rapidly, the existence of traditional arts is facing unprecedented challenges. While technology and social media offer new platforms for promotion and preservation, they also bring the threat of cultural homogenization and loss of unique identity. The initiative shows that despite great challenges, the existence of traditional arts can continue to thrive, inspiring inter-cultural dialogue and enriching the social life of communities in modern times. Thus, conservation is not only the responsibility of certain individuals or groups, but is a collective obligation to maintain the continuity of values, traditions and the environment which are important for human life and cultural diversity in this world (Arrow & Fisher, 2013).

In accordance with Fasya (2020), art has various functions in society where it operates as a means of creative expression, cultural communication and communal bonding. In general, the arts enable individuals and communities to express their identities, emotions, and world views through various mediums, such as painting, music, dance, and theatre. In addition, art plays an important role in education and learning, facilitating understanding and appreciation of history and cultural values (Amalia, 2015). In a social context, the arts support societal cohesion by bringing together people from various backgrounds to participate and celebrate shared cultural riches. The economy also benefits from the arts, which often provide a source of income through tourism and the sale of works. Therefore, art is not only important for aesthetic and personal satisfaction but also has a significant impact on the social, cultural and economic well-being of society.

Traditional art is not just about entertainment, but is also a window into the past that allows us to

understand the culture and identity of a society. In the midst of the rapid pace of modernization and the flow of globalization that knows no boundaries, traditional arts play an important role in maintaining the uniqueness and diversity of a nation's culture (Waluyo & Rosmawati, 2021). Traditional art is not only something from the past that is passed down from generation to generation, but also functions as an emotional glue that maintains the continuity of relationships between generations for centuries (Junaidi, 2013). According to Irhandayaningsih (2018), preserving traditional art has many benefits, not only for the people who inherit and practice it, but also for the wider community and future generations. When people engage in traditional art practices, they not only learn to work together, but also form strong relationships with each other, forming a strong sense of solidarity and togetherness (Mantri, 2014).

Dealing with the opinion of Amalia and Agustin (2022), preserving traditional art is not only the responsibility of certain individuals or communities, but is also the collective responsibility of the entire community and government. Efforts to preserve traditional art require collaboration between various parties, including the community, traditional leaders, cultural stakeholders, and the government, to create an environment that supports and maintains the sustainability of traditional art (Elvandari, 2020). One of the traditional arts that is enchanting and depicts the richness of Indonesian culture is Rapa'i Geurimpheng, a form of performing art originating from the Aceh region. Rapa'i Geurimpheng is not just an artistic performance accompanied by music, but is also a reflection of the life values and cultural identity of the Acehnese people (Ediwar, 2016). With strong rhythms and elegant movements, this art not only entertains, but also provides deep insight into history, traditions and local wisdom.

Ukee Village, located in Pidie Regency, Aceh, Indonesia, is one of the places where the art of Rapa'i Geurimpheng is cared for with great love by the local community. Through persistent conservation efforts and collaboration between communities, traditional leaders and local stakeholders, this art continues to live and develop in the dynamics of ever-changing times. Policies and initiatives supported by local governments and cultural preservation institutions, such as the Aceh Cultural Values Conservation Center, also play an important role in supporting the sustainability of this art. Therefore, this research aims to reveal the role and challenges in efforts to preserve Rapa'i Geurimpheng art in Ukee Village. By understanding the history, values, and challenges faced by communities in preserving their cultural heritage, we can gain valuable insight into how preserving traditional art can strengthen local cultural identity and enrich community life.

There are several previous studies on preserving traditional culture or art, such as Nahak's (2019) research on efforts to preserve Indonesian culture in the era of globalization. Elvandari's research (2020) also discusses the inheritance system as an effort to preserve traditional art. There is also research that discusses the preservation of rapa'i geurimpheng art specifically, such as Syai's (2021) regarding efforts to preserve rapa'i geurimpheng in extracurricular activities at SMA Negeri 01 Padang Tiji, Pidie Regency. However, no one has explained it in depth in terms of history and its implications for local social culture. Therefore, this article will outline the findings of the research conducted, providing a deeper understanding of the importance of preserving traditional art in facing contemporary social and cultural dynamics in Indonesia, especially in Aceh. Thus, through a comprehensive study of the preservation of Rapa'i Geurimpheng art, it is expected that this article can make a positive contribution to efforts to preserve and develop Acehnese traditional art and provide inspiration for cultural preservation efforts in other areas.

Literature Review

The Art of Aceh

Acehnese art is one of the richest and most diverse aspects of culture in Indonesia, reflecting the long history and cultural interactions of the region. Traditional Acehnese arts such as Saman, Dabus, and Rateb Meuseukat not only offer aesthetic performances but also contain deep social, religious and historical values. According to Sekedang et al. (2022), Acehnese arts have an important role in strengthening the cultural identity and social unity of its people. This art is not only a medium of entertainment but also a social communication tool that educates about the values, norms and history of Aceh. In addition, technological developments and globalization bring challenges and opportunities for Acehnese fine arts, where digitalization can expand the reach of audiences but also raises concerns about the loss of authenticity. Conservation and adaptation efforts continue to be carried out to ensure that Acehnese art remains relevant and exists amidst changing times.

Traditional Art

Traditional art is not only a form of art that exists and develops in society, but is also a major milestone in maintaining and continuing the cultural and historical heritage of a nation. According to Irianto (2017), traditional art reflects the meaning, function and cultural values that are the basis for the society that supports it. In its existence, traditional arts not only include various works of art such as dance, music, theater and fine arts, but are also a deep reflection of the values, norms and beliefs that are rooted in the life of that society. Through traditional arts, people can convey and celebrate various aspects of their lives, from life cycles, important events, to world-view and spirituality. Traditional arts also serve as a life guide for community members, helping them understand and strengthen the cultural values passed down from generation to generation (Jannah et al., 2021). Every dance movement, musical melody, or painting contains stories rich in meaning and symbolism, which have often been passed down from their ancestors. According to Purnama (2015), not only as a form of entertainment, traditional arts are also an important medium in building and strengthening the cultural identity of a society. An anthropological approach helps understand the depth and complexity of traditional art, by focusing on the analysis of cultural systems which include aspects of belief, knowledge, morality, as well as emotional expressions and symbols that describe the life of the community itself. In this way, traditional art is not only a valuable heritage that needs to be preserved, but is also a window that opens views on the cultural and intellectual richness of a society, as stated by Mansyur (2016)

Methods

This research has adopted a qualitative approach to explore and analyze Rapa'i Geurimpheng art preservation strategies in Ukee Village, Pidie Regency. A qualitative approach was chosen to provide an in-depth understanding of the thing being researched, which allows the collection of descriptive and subjective data (Cohen et al., 2007). Data was collected through in-depth interviews with artists and community figures. There were three sources selected, namely the head of the studio where Rapa'i Geurimpheng art is located, local residents, and the head of the school in the area. This research was conducted from January to February 2024 to find out the history of Rapa'i Geurimpheng art in the area and what future efforts there will be.

The research process involved a thorough analysis of the history of the development of Rapa'i Geurimpheng art, the cultural values embedded in this practice, as well as the obstacles and challenges faced in maintaining the continuity of this art. In addition, the role of various stakeholders in supporting

conservation efforts is also carefully scrutinized. At the analysis stage, this research identified adaptation and innovation strategies implemented by the Ukee Village community in responding to the social, economic and cultural dynamics that influence their traditional arts. There are three main issues that will be analyzed in the discussion, namely Rapa'i Geurimpheng art, the preservation of Rapa'i Geurimpheng art, and the social and cultural implications of this traditional art practice at the local and broader levels.

Results

Art has long been a reflection of a society's cultural identity and local wisdom, expressing communal values, history and aspirations through a variety of expressive media. In the midst of Indonesia's cultural diversity, Rapa'i Geurimpheng art in Ukee Village, Pidie Regency is one that stands out as a unique representation of Aceh's rich traditions, carrying messages across generations through resonant rhythms and poetry. From in-depth analysis of interviews with informants, these findings reveal the existence of four core aspects that form the core of this tradition. First, the art of Rapa'i Geurimpheng itself, which is a rich manifestation of the arts of the Acehnese, is deeply rooted in local history and identity. Second, the means of conveying the social values contained therein; This art is not only a performance, but also a medium for teaching and learning social values in the community.

Third, the values contained in Rapa'i Geurimpheng art make it an important element in religious events, emphasizing its role in strengthening spiritual and communal ties between residents. Lastly, the form of preservation adopted to protect the continuity of this tradition is through education, both formal and non-formal. This preservation initiative reflects the community's awareness of the importance of preserving their cultural arts as priceless heritage that must be protected and preserved for future generations.

The Art of Rapa'i Geurimpheng

The art of Rapa'i Geurimpheng has a story filled with the richness of Acehnese culture, stretching through various eras and significantly shaping the identity of its people. As an embodiment of Indonesia's artistic and cultural heritage, Rapa'i Geurimpheng is rooted in the religious traditions and daily life of the Acehnese people, becoming a symbol of unity and spiritual expression. Tracing its past, Rapa'i Geurimpheng Art has played an important role in traditional and religious ceremonies, such as the Prophet's birthday and weddings, as well as being a medium for conveying moral messages and life values. This art is embedded in Aceh's cultural identity, which reflects a rich and complex historical tapestry. This tradition combines elements of music, gestures and oral poetry, marking every important aspect of Acehnese life, from religious celebrations to traditional ceremonies. This art has passed through generations, each leaving its own mark on the evolution and interpretation of Rapa'i Geurimpheng.



Figure 1. The Art of Rapa'i Geurimpheng

According to local residents, Rapa'i Geurimpheng Art has been closely attached to their lives since time immemorial. So that art is also history for the life around it as explained as follows:

“Rapa'i Geurimpheng art is more than just a performance, it is also a real expression of our communal and historical values” (Personal communication, 2024)

The history of Rapa'i Geurimpheng cannot be separated from its role in strengthening communal and spiritual ties in Acehese society. From major celebrations such as the Prophet's birthday to private moments at weddings, Rapa'i Geurimpheng is always present, emphasizing its role as an expression of joy, sadness and collective spirit. Through the passage of time, this art has not only survived but also evolved, adapting to social and technological dynamics, while still maintaining its authentic essence. The power of Rapa'i Geurimpheng lies in its ability to bring together people from diverse backgrounds in shared celebration and reflection. It has become a powerful symbol of unity, going beyond just an artistic performance, becoming an important means of communication and maintenance of social identity. This art represents the collective voice of society, expressing hopes, dreams, and sometimes social criticism, through an aesthetically and emotionally appealing.

In a historical context, Rapa'i Geurimpheng not only records changes in Acehese society but also changes in art itself. Each generation adds its own interpretation, whether in music, lyrics, or body movements, enriching this legacy with new perspectives. This shows how this art has become a forum for the people of Aceh to express themselves and face new challenges, both socially and politically. Rapa'i Geurimpheng's resilience through various periods of turbulence, including conflict and natural disasters, emphasizes its role as a pillar of strength and hope. This art not only serves as a living record of these events but also as a means of healing and unifying the community in the face of adversity. This strength of adaptation and resilience shows the importance of Rapa'i Geurimpheng in maintaining social cohesion and cultural identity in Aceh.

Means of Conveying Social Values

Rapa'i Geurimpheng art is a cultural expression that is rich in values and messages for the people of Ukee Village. This performance is not just entertainment, but also a means of education, togetherness and religious reflection. Through his poetry and music, Rapa'i Geurimpheng communicates important values such as mutual cooperation and togetherness, which are pillars of life for the local community. The poetry in this performance is adapted to the conditions and events that occur in the village, so that each performance is relevant and entertaining for the audience, reminding them of the importance of communal values in everyday life. More than that, Rapa'i Geurimpheng also reflects the social and cultural life of the people of Ukee Village. Through its lyrics, this performance describes the actual conditions of the village, both its joys and sorrows, as well as the aspirations and hopes of the community. This shows how integrated art is with people's lives, being a direct reflection of the social and cultural dynamics they experience.

The value of mutual cooperation, which is one of the basic principles of Acehese society, is strongly reflected in the practice of Rapa'i Geurimpheng. The process of learning, practicing, and performing together teaches participants the importance of working together, supporting each other, and achieving common goals. This art shows how collective power can create something beautiful and meaningful, teaching the younger generation to appreciate and practice mutual cooperation in everyday life. Togetherness is also another value that is prioritized in Acehese society, emphasized through communal participation in the Rapa'i Geurimpheng performance. These performances are often held at community events, where all members of the community gather, share joy, and celebrate their cultural heritage. This strengthens social bonds and promotes a sense of unity and communal identity.

“There are values that must be conveyed in the Rapa'i Geurimpheng performance, namely togetherness, mutual cooperation, education and religion and entertainment. A deeper explanation is usually found in the poetry. “Because the poetry adapts to the performance venue, it is hoped that the audience will understand and be entertained by this performance” (Personal communication, 2024)

In some situations, Rapa'i Geurimpheng also functions as a medium for social criticism. The lyrics often comment on current issues occurring in society, including political issues such as general elections. This shows that art is not only a means of entertainment, but also as a tool for conveying important messages and criticism of social conditions that are deemed to need improvement. This provides another dimension to the function of Rapa'i Geurimpheng, namely as a means for collective reflection and introspection.

Thus, it can be understood that Rapa'i Geurimpheng is more than just an art performance, but it is also considered a way for the people of Ukee Village to communicate, celebrate, and reflect on the values, culture, and issues that surround them. Its presence as part of community life not only enriches cultural heritage, but also strengthens ties of brotherhood and social awareness among them. This makes Rapa'i Geurimpheng not only important from an artistic perspective, but also as an important instrument in the formation and maintenance of the social and cultural identity of the Ukee Village community. During its development, Rapa'i Geurimpheng attracted wider attention and has been the subject of various correctional efforts, including through formal education. One of the school principals in the area also expressed his opinion that in his school there was active participation in efforts to teach Rapa'i Geurimpheng Art to his students.

“Extracurricular programs in schools have become an important platform for introducing and preserving this traditional art among the younger generation” (Personal communication, 2024) This art also plays a role in building character and morals, through training and performances that teach discipline, responsibility and appreciation for cultural diversity. In the face of globalization and modernization, the challenge of preserving Rapa'i Geurimpheng is becoming increasingly crucial. However, ongoing efforts from various parties demonstrate a strong commitment to preserving and strengthening this cultural heritage, ensuring that Rapa'i Geurimpheng continues to develop and make a meaningful contribution to the people of Aceh and Indonesia more broadly.

One of the ways in which the social values contained in Rapa'i Geurimpheng Art are conveyed is through performances at social events which are part of the daily life of the people of Aceh. For example, at regional expos or independence events where the Rapa'i Geurimpheng performance is often presented as a means to express joy, celebrate new ties, and at the same time remind the importance of values such as loyalty, harmony and mutual cooperation. Through social moments like this, Rapa'i Geurimpheng Art becomes more than just entertainment. This art is also a messenger of deep social values, and connects individuals and communities within the scope of shared values that strengthen the social and moral structure of Acehnese society.



Figure 2. The Art of Rapa'i Geurimpheng at social events

“The rapa'i geurimpheng performance is also held for non-religious events, for example an event aimed at raising funds for Pray For Palestine which is held at Merdeka Square close to the Pidie Regent's office” (Personal communication, 2024)

Through the values of togetherness, mutual cooperation, education, religion, and as a means of entertainment, Rapa'i Geurimpheg strengthens its position as an integral part of the life of the Ukee Village community. It not only entertains but also educates, criticizes and comments, becoming a voice for the community in voicing their views and concerns on the issues they face. Thus, Rapa'i Geurimpheg is not only an art performance, but also a reflection of broader social and cultural dynamics, playing an important role in maintaining and communicating communal identity in Ukee Village. The role of art is not limited to social and cultural life, but also as a symbol of resistance and communal strength, especially in times of conflict. Rapa'i Geurimpheg art has become a tool to unite communities and communicate collective aspirations, reaffirming the importance of this art in maintaining the identity and social integrity of the Acehnese people. The story of Rapa'i Geurimpheg Art is a reflection of the resilience and adaptation of Acehnese culture amidst changing times. Through this art, the people of Aceh continue to celebrate their heritage, enrich Indonesia's cultural identity, and inspire future generations to preserve and appreciate this priceless cultural richness.

Means of Conveying Religious Values

Rapa'i Geurimpheg art in Aceh is integrated with religious values. Rapa'i Geurimpheg art is often an integral part of Islamic religious celebrations and commemorations, especially in commemoration of the Prophet's birthday. Through this performance, spiritual values and Islamic teachings are conveyed in an inspiring and meaningful way. Rapa'i Geurimpheg not only honors the birth of the Prophet Muhammad SAW but also becomes a means to spread his good messages, inviting people to practice the sunnah in their daily lives. This shows the important role of art in strengthening religious values and strengthening the spiritual connection between society and Islamic teachings, making Rapa'i Geurimpheg more than just a cultural tradition, but also a rich religious expression.



Figure 3. Rapa'i Geurimpheg art at religious events

In a religious context, Rapa'i Geurimpheg functions as more than just an art performance. Rapa'i Geurimpheg is also an educational medium that teaches values such as honesty, patience and compassion. Through the messages conveyed, this art enriches people's understanding of Islam, instilling religious principles in an attractive and evocative form. This shows how art can play an active role in religious learning and practice. Furthermore, the use of Rapa'i Geurimpheg Art in a religious context emphasizes the role of art as a means of strengthening faith and piety. By integrating Islamic teachings into performances, this art facilitates spiritual reflection and togetherness in celebrating and understanding religious values, strengthening social and spiritual bonds within the community.

Preservation Through Formal and Non-Formal Education

Preservation of Rapa'i Geurimpheng Art is very important as a response to the challenges faced by Aceh's cultural heritage, especially after major disasters such as the tsunami that hit the region. Natural disasters such as tsunamis not only claim lives and damage infrastructure, but can also threaten the sustainability of local culture. After the Aceh tsunami, many aspects of people's lives, including art and culture, experienced decline and were threatened with extinction. Traditional arts such as Rapa'i Geurimpheng are vulnerable to loss of practitioners, raw materials, and community support following such disasters. In the post-tsunami period, many practitioners of the Rapa'i Geurimpheng Art were directly affected, both losing their lives and losing the housing and resources needed to practice this art. This has led to a decline in the practice and performance of Rapa'i Geurimpheng Art, because its existence is no longer a top priority amidst recovery and reconstruction efforts.

Apart from that, the tsunami disaster also caused population displacement and community separation, which resulted in a decrease in the transmission of knowledge and skills related to Rapa'i Geurimpheng Art from the older generation to the younger generation. One of the sangar leaders in the area also confirmed that currently he has lost many experienced people.

"We lost many tradition holders... but we are determined to rebuild, re-teaching this art to the younger generation, ensuring that this heritage is not lost" (Personal communication, 2024)

Losing teachers or mentors skilled in this art is also a serious problem, as they are often holders of invaluable traditional knowledge. However, efforts to preserve Rapa'i Geurimpheng Art have become increasingly urgent and important in the post-tsunami context. This traditional art is not only an important part of Aceh's cultural identity, but also has the potential to be a source of pride and healing for communities affected by disasters. By reviving the practice of Rapa'i Geurimpheng Art and encouraging active participation from the younger generation, we can rebuild the sense of solidarity, identity and community strength that was lost due to the disaster. Therefore, through various educational programs, training and community support, preserving Rapa'i Geurimpheng Art is a must. Continued investment is needed in efforts to restore and develop the arts, including organizing performance events, establishing art studios, and providing formal education in schools. Only with a joint commitment from various parties, Rapa'i Geurimpheng Art can be preserved and passed on to future generations as an inseparable part of Aceh's rich and valuable cultural heritage.



Figure 4. Training at School

The preservation of Rapa'i Geurimpheng Art is realized through various efforts, one of which is through formal education in schools as shown in figure 2. In various schools in Aceh, special extracurricular programs are dedicated to Rapa'i Geurimpheng Art. This program is a very important forum for introducing and preserving this traditional art to the younger generation. In every extracurricular activity, students are not only taught the technique of playing the rapa'i musical instrument, but also understand the meanings in the lyrics presented. Rapa'i Geurimpheng Art training in schools is usually led by instructors or trainers who are experienced in this art. They are often members or leaders of local arts groups or art studios in the local area.

“Education and training in our school now includes Rapa’i Geurimpheng Art, in an effort to rebuild what was lost, providing new enthusiasm for our students” (Personal communication, 2024) With extensive knowledge and experience, this trainer is responsible for teaching basic techniques for playing the rapa’i musical instrument, such as how to hold and hit the instrument correctly, as well as conveying the values contained in the lyrics. The training process at school is usually carried out routinely, with a regular training schedule. Students are taught not only technical skills, but also the importance of teamwork, discipline, and commitment in maintaining and developing this art. Art trainers also play a role in inspiring students to love and preserve this traditional art as part of their cultural identity. Apart from in-class training, trainers also often organize extracurricular activities outside school hours. This includes additional training, workshops, and participation in arts and cultural events in the local community. Through these various activities, students have the opportunity to be actively involved in the practice of Rapa’i Geurimpheng Art and deepen their understanding of the values contained in this traditional art.

In the training process, communication between trainer and student is very important. Arts coaches strive to create an environment that supports and motivates students to grow in the arts. They provide constructive feedback, support students’ courage to experiment with new ideas, and encourage creativity in the interpretation and performance of Rapa’i Geurimpheng Art. Apart from that, collaboration between schools, local government and local cultural institutions is also very important in strengthening the Rapa’i Geurimpheng Art preservation program in schools. With adequate support and resources, schools can continue to develop Rapa’i Geurimpheng Arts extracurricular programs that are sustainable and have a positive impact on their students and community. Through continuous and ongoing efforts at the formal education level, Rapa’i Geurimpheng Art can continue to be preserved and passed on to future generations as an inseparable part of the cultural heritage of Aceh and Indonesia as a whole.



Figure 5. Art Show of Rapa’i Geurimpheng

The Rapa’i Geurimpheng Art Show also plays a big role in popularizing and preserving this art. From weddings to religious events such as the Prophet’s birthday as shown in figure 3, this art continues to be a part of the life of the Acehnese people. The involvement of rapa’i players in various local and national events ensures that this art continues to enliven the traditional arts scene in Indonesia. However, the preservation of Rapa’i Geurimpheng Art does not only depend on formal activities at schools or performances. Collaboration between the government, cultural institutions and the arts community is key in maintaining the continuity of this art. Through subsidies, assistance and development programs, this art can continue to develop and be appreciated by society.

In the context of evolution and intergenerational interactions in Ukee Village, Rapa'i Geurimpheng art has produced interesting insights into social and cultural dynamics. Evolution in the practice of Rapa'i Geurimpheng continues, influenced by the participation of the younger generation in it. This suggests that although young people may not be active as principal performers, the presence and interest of the younger generation has triggered adaptations in the way performances are presented and perhaps in certain aspects of the music or choreography. This suggests a cycle of regeneration and adaptation that allows Rapa'i Geurimpheng to remain relevant and attractive to a changing community.

However, the influence of Rapa'i Geurimpheng art on the lives of young people in Ukee Village does not appear to be significant, at least in terms that can be measured or are immediately visible. Although the younger generation participates in the show as performers, no significant changes or real impacts have been noted on their lifestyles, choices, or values. This raises questions about how cultural traditions are passed on and adapted by younger generations, as well as the challenges faced in keeping cultural heritage alive and relevant in their eyes.

Apart from formal efforts, the preservation of Rapa'i Geurimpheng Art is also supported by the development of literature and documentation. These books about history, techniques and artistic values are a means of educating the public about the importance of preserving this tradition. Apart from that, visual and audio documentation is also important to strengthen awareness of the cultural heritage of the Acehese people. The active role of the community in preserving Rapa'i Geurimpheng Art is also very significant. Their support in arts events, purchasing tickets to performances, and giving appreciation to artists is a positive encouragement in keeping this cultural heritage alive. Involving the younger generation in arts and cultural activities is also important to ensure that these traditions continue into the future. Even though it is faced with the challenges of globalization and modernization, preserving Rapa'i Geurimpheng Art remains the main focus. With close cooperation between various parties, it is hoped that this traditional art can continue to live and develop. Collaborative efforts involving the government, cultural institutions, the arts community and the general public are key in maintaining the sustainability of Rapa'i Geurimpheng Art as an inseparable part of the cultural identity of Aceh and Indonesia.

Implication of Social and Culture

Rapa'i Geurimpheng art has deep implications in the social and cultural realm of Acehese society and Indonesia in general. First of all, this art functions as a medium of communication between generations, connecting the younger generation with the cultural heritage of their ancestors. By studying and practicing the Art of Rapa'i Geurimpheng, the younger generation can strengthen ties with the traditions and values that have been passed down by their ancestors. Apart from that, Rapa'i Geurimpheng Art also makes a significant contribution to the formation of Aceh's cultural identity. Through its performances and practices, this art strengthens the Acehese people's sense of pride and attachment to their own cultural heritage. This can strengthen solidarity and togetherness in society, as well as increase the sense of belonging to local culture.

The social implications of Rapa'i Geurimpheng Art also include economic aspects. This art can be a source of livelihood for local communities, especially artists and craftsmen of traditional musical instruments. Through the performance and production of rapa'i musical instruments, the community can create jobs and develop local economic potential. On the other hand, from a cultural perspective,

Rapa'i Geurimpheng Art makes an invaluable contribution to enriching Aceh's artistic and cultural life. Through a combination of the sound of the rapa'i musical instrument, performed poetry, and attractive movements, this art creates a unique and immersive artistic experience for the audience. This art also has high aesthetic value, with the use of traditional motifs and distinctive costumes.

Further, Rapa'i Geurimpheng art also has the potential to be a tool for introducing Acehnese culture to the wider community, both domestically and internationally. Through art performances and festivals, this art can become a cultural tourist attraction that enriches the tourist experience and promotes Aceh's cultural richness in the eyes of the world. However, amidst the dynamics of modernization and globalization, Rapa'i Geurimpheng Art is also faced with various challenges. Changes in people's lifestyles and interests, as well as the dominance of popular culture from outside, can threaten the sustainability of this art. Therefore, it is important to continue to develop inclusive and sustainable conservation strategies, which involve active participation from the community, government and other related parties. By comprehensively understanding the social and cultural implications of Rapa'i Geurimpheng Art, it is very important to be able to appreciate the values contained therein and ensure the sustainability and prosperity of this valuable cultural heritage for future generation.

Conclusion

The history of Rapa'i Geurimpheng Art has revealed the detail layers of Aceh's rich culture, becoming an integral part of daily life, traditional ceremonies and religious activities of the community. This art has strong roots in religious traditions and plays an important role in conveying moral messages and life values. Preserving Rapa'i Geurimpheng Art is very important as a response to the challenges faced by Aceh's cultural heritage, especially after major disasters such as the tsunami which threatened the survival of this traditional art. This cultural erosion poses a threat to the preservation of this art, requiring greater efforts to preserve it.

The preservation of Rapa'i Geurimpheng Art is realized through various efforts, such as formal education in schools, performances and documentation. Extracurricular programs in schools are an important forum for introducing and preserving this traditional art to the younger generation, while art performances and festivals promote this art. The social and cultural implications of Rapa'i Geurimpheng Art are enormous, forming Aceh's cultural identity, providing employment opportunities for local communities, and becoming a cultural tourist attraction. However, this art is also faced with the challenges of modernization and globalization, requiring close cooperation from various parties to maintain its sustainability. The importance of preserving Rapa'i Geurimpheng Art as an inseparable part of Indonesia's rich and diverse cultural identity requires continued efforts and support from all parties to maintain its sustainability.

Acknowledgment: Thank you to all informants who have provided information regarding Rapa'i Geurimpheng.

Funding: This research received no external funding

Conflict of Interest: The authors declare no conflict of interest.

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Authorship and Level of Contribution

Conceptualization, A. S. and M. J.; methodology, A. S., and W.; validation, M. J. and U. U.; Formal analysis, A. S. and M. J.; investigation, A. S., M. J., and U. U.; resources, A. S. and W.; writing (original draft preparation), A. S. and M. J.; writing (review and editing), A. S. and U. U.; visualization, W. and U. U.; supervision A. S., M. J., W., and U. U. All authors have read and agreed to the published version of the manuscript.

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