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Keywords: Meurukon; structure; function; Acehnese oral poetry.

How to Cite: Harun, M., Aziz, A., Rizki, A., Mahmud, S., & Burhansyah, B. (2020). The Structure and Function of Oral Poetry Meurukon. Al-Ta’lim Journal, 27(1). doi: https://doi.org/10.15548/jt.v27i1.603

INTRODUCTION

Meurukon is Acehnese oral poetry which is almost extinct. This poetry was developed on the northern coast of Aceh, covering Pidie, Pidie Jaya, Bireuen, North Aceh, Lhokseumawe, East Aceh, parts of Aceh Besar, Banda Aceh, and Langsa. The word Meurukon is originally derived from the basic word rukon (Arabic: rukn) which means harmonious, basic, all that relate to something, materials needed, variety, concerning, about (Hayani, 2018; Nurhayati, 2018; Nurulaila et al., 2017). Meurukon, with a prefix meu-, means doing or relating to rukon (harmony). Thus, Meurukon can be interpreted as an activity that deals with harmony or something fundamental, such as prayer principles and pilgrimage principles. However, the meaning of Meurukon in this study is an activity to discuss various religious problems with poetry media between one group and another group (Iskandar et al., 2018; Muhammad, 2019; Nucifera & Hidayat, 2019).
This research is important because of the following reasons. First, Meurukon is a learning activity to discuss religious matters between one group and another group in public. Second, Meurukon takes place in an open field or in a place of worship, so that everyone can watch it to gain knowledge. Third, to convey material in Meurukon, poetry or poetic language is used in the form of pantun or nal am (nazam). The use of oral poetry media attracts the audience because, in addition to gaining knowledge, they are also entertained.

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

From the three studies discussed the problem of Meurukon function was only conducted by Mirza and Aksa (2010), however there was none concerning with the structure of Meurukon. Therefore, ‘a comprehensive study of the structure and function of Meurukon is important’. The benefits of this research are to provide a theoretical understanding that Meurukon has a systematic structure and functions that are important in socio-cultural life (Asnelida et al., 2017). In addition, practically, the results of this study can be one model of learning in all fields of science such as religious science and other sciences (Erfinawati & Ismawirna, 2019; Lubis, 2019).

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

Oral poetry is often delivered based on the poet's typical style. "The oral formulaic process depends on creation by the performers during the act of performance (Finnegan, 2018). However, oral poetry also has formulas that vary from one language to another. The variety of oral poetry formulas needs to be found out through research. Oral poetry in the manoe pucok tradition in West Aceh (Indaty et al., 2018), for example, has a different formula than the poetry doda idi or lullabies in Aceh Jaya (Andriani et al., 2019) and lullabies in Pidie (Anwar, 2017). On the other hand, oral poetry is different from written poetry, because it is more aggressive (Herman et al., 2019; Herman & Hamid, 2019; Samad,
Oral poetry has the color of a thick ethnic culture and a distinctive source of wisdom. Therefore, according to Stanfield (2000), “in weaving an indigenous paradigm, it becomes apparent that phenomena such as time, space, spirituality, and human relationships with nature are culture bound. So are the most fundamental configurations and contents of human communication and interaction in a culture….” According to As (2016), Meurukon is a very Islamic Acehnese art and is used as one of the da’wah strategies in conveying various issues of Islamic law to the community. Two groups involved in Meurukon ask each other questions about Islamic law. Therefore, those who are members of the Meurukon group must truly master the issue of Islamic law in order to be able to answer questions from the other group.

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

The quality of the questions and answers given by each of the Meurukon groups is assessed openly by the people who are informal judges. To avoid misinterpretation, this event is not referred to as a match or an argument about religion, but is called an act of religions (explaining religious issues) (Mirza & Aksa, 2010). There has never been other material in Meurukon, except about religion. Therefore, Meurukon is actually the art of rectifying religious problems. If any other discussion is present, it is usually discussed in the preamble section. Meurukon activities are deliberately not mentioned as a race, with the aim of becoming a soothing religious discussion. In addition, there is no such thing as losing and winning, although in some events of Meurukon these days there is a jury that assesses the Meurukon group to be declared a champion, such as in the 2018 Aceh Culture Week event. The cheh term in the Meurukon group is the group leader, while syaikhuna is the honorific for all Meurukon group members. Each group usually consists of 7 members and 1 cheh. Cheh is tasked with starting rukôn simultaneously with his group members, asking questions, answering the other group’s questions, and commanding his members to answer simultaneously.

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

**METHOD**

This research uses a qualitative approach. The sources of research data are the Meurukon texts along with the videotapes of the meurukon show at the Aceh Cultural Event (PKA) in 2018. The series of Meurukon shows are all Meurukon stages exhibited by the Meurukon group. The research data are all sequences relating to the structure and function of Meurukon, both from the text and the recording of Meurukon shows. The data of this study were collected by means of recording, reading, and listening. Denzin & Lincoln (2008) state that recording technique is a visual method that is very urgent and often used by qualitative researchers as a tool for recording and documenting social life. The visual method is also able to bring the researcher directly into the real world. The instrument for recording was camcorder, while reading and listening were carried out by the researchers as key instruments. The data are analyzed qualitatively based on (Priest et al., 2002) views related to the mechanism of text analysis and interaction. The stages of analysis are as follows: (1) reading Meurukon text carefully and deeply, (2) sorting data into Meurukon structure and function section, (3) analyzing data comprehensively, (4) verifying research results with experts and peers, and (5) concluding the results of the study.

**RESULT AND DISCUSSIONS**

**Structure of Meurukon**

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

**Opening Part**

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

| Assalamualaikom saleuem seujahtra | Assalamualaikom and best wishes |
|-----------------------------------|---------------------------------|
| Keu rakan mandum nyang seu-agama | To all brothers and sisters in Islam |
| Mudah-mudahan beuseulamat iman | Our hope is that our faith is to be safe |
| Bahgia udép donya akhirat | Live happily in the world and in the Hereafter |
| Kamoe troh keunoe dalam festival | … We come here in this festival |
| Geuyae meurukon ngon seni budaya | To perform Meurukon and art and culture |
| Nibak PKA ka geu-adakan | In this PKA that has been held |
| Kamoe meudatang ingin beulaja | We come here in order to learn |
| Onehnoe mumada wallahu’alam | ‘That’s all the preamble wallahu’alam |
| Jinoe hai rakan rukon tabaca | Now we would like to read the rukon |
| ‘Ohnoe mumada wallahu’alam | ‘That’s all the preamble wallahu’alam |
| Kamoe meutanyong ubak syaikhuna | We would like to ask syaikhuna |

After saying the preamble with simultaneous singing, cheh starts asking questions to the other group. Examples are as.

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

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

| Question | Answer |
|----------|--------|
| Bismillahirrahmanirrahim na padam boh harah? | There are 19 letters |
| Prôn harah ba dua harah sin | The first is letter ba, the second is sin |
| Keulhèe harah mim wahé syèdara | The third is letter mim oh my friends |
| Nyang keupeuet aléh,keulimong lam | The fourth is alif, the fifth is lam |
| Keunam hai tèelan lam namanya | Six is lam oh my friends |
| Keutujôh ha keulapan aléh | The seventh is ha, the eighth is aléh |
| Gohlom ahéh lontuwav baca | Not finished yet to read |
| Keusikureueng lam | The ninth is lam |
| Keusiplôh tèelan ra namanya | The tenth is called ra |
| Keusiblah ha dua bliah mim | The eleventh ha, the twelfth mim |
| Keulehèe bliah nun hai syèdara | The thirteenth ha, the fourteenth alif |
| Keupeuet aléh keulimong blah lam | The fifteenth lam |
| Keunam bliah tèelan ra namanya | The sixteenth called ra my friend |
| Keutujôh blia ha keulapan blah ya | The seventeenth ha, the eighteenth ya |
| Sikureueng bliah mim ka sampôreuna. | The nineteenth mim and all completed |

Regarding Bismillah

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

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

Regarding Specific Religion Issues

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

| Question | Answer |
|----------|--------|
| Toh roe sigot-got ureueng inong dalam agama? | Who are the righteous women based on religious view? |
| Sigot-got ureueng inong neukheun lé Nabi | The righteous wives according to the Prophets |
| Beurangkajan han tom masam ngon suami | arethose who never frown upon husband |
| Meunan sabé dalam haté beuthat lam sôsah | Be that way even though it’s hard |
| Nibak surôhan hantom sagai dijih mubantah | Never disobeys every order |
| Sabé dîjaga jeeub-jeeub peukara dum kewajiban | Always preserve all obligatory matters |
| Walé meuseudê bandum sinaroe dum penjagaan | Even though it’s difficult, everything is maintained properly |

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Regarding Prayers

This section thoroughly discusses about who deserves to be a leader during prayers (imam), what attitude of the congregation who follows the imam (makmum) should be like, the purpose and importance of five-time prayers, the meaning of 13 pillars of prayer, and the power of prayer. The following are examples about the benefits of prayer.

| Su-eue | Question |
|--------|----------|
| Faedah seumayang na padum peukara? | How many benefits are there in prayer? |

| Jaweueb | Answer |
|---------|--------|
| Faéedah seumayang na tujôh blah | There are 17 benefits of prayer |
| Neudeungo beusah ulôn bileueng sa | Listen carefully I will count it |
| Pertama phon beureukat unu | The first is blessing to have age of joy |
| Dua hai teungku beureukat hareuta | The second oh my friend is blessing of wealth |
| Teuna nyang kealhée mudah raseuki | And then the third is blessing of fortune |
| Kespenuet Thaun bri cahya ie muka | The fourth is God brightens one’s countenance |
| Nyang kealimong neubri trang hate | The fifth is it strengthens the heart |
| Kevanam taphié kong iman gata | The sixth increases one’s faith |
| Keotujôh doa Thaun teurmong | The seventh is that God answers one’s dua |
| Geudeungo rijang pue tapinta | He heard everything we’ve ever asked for |
| Keulapun seunang watée tasakreuet | The eighth is blessing of a happy death |
| Nyawong jiteubiet mangat lagoina | Life is taken pleasantly |
| Deuek deungan grah masa nyan tan | Hungry and thirsty at that time did not exist |
| Rahmat Thaun Neubri keu gata | God blessings are given to you |
| Keusikareueng peangeuha lam kaba | The ninth is resting in the place of light |
| Bagoe hai teungku lampujih ka na | As if there are many lamps |
| Nyang keusiplôh rijang geuhisab | The tenth is the deeds are quickly calculated |
| Deugung mangat jawahan gata | You can answer everything very easily |
| Nyang keusblah ‘oh tujôh surat | The eleventh is time to hand in the letter |
| Ngon jaroe uneun han meutuka | The reward and punishment will not be confused |
| Nyang keudua blah Thaun bri payông | The twelfth God gives shelter |
| Uroe tutong blang padang masya | On the very hot day in padang mahsyar |
| Lhee blah lalu tajak bak titi | The thirteenth is able to walk fast on the bridge God’s gift is |
| Karionya Rabbi ban kilat faji | like lightning dawn |
| Nyang keusepetu blah brat timbanggan | The fourteenth is the weight balance |
| Watée geutimang amalan gata | When your deeds weighed |
| Padok nгон ‘azeueb keulimong blah | Kept you away from torment is the fifteenth |
| Neupeusilôh bak nuraka | Kept you away from the hell |
| Nyang keunam blah beugot neupham | The sixteenth understands it well |
| Keumneunanggan tamong syeuruga | Victory entering the heaven |
| Keotujôh blah ulôn peutrang | The seventeenth is God lights you up |
| Takalon Thaun ngon mata dua | Seeing God with your own eyes |
| Nyan dum faédah Neubri lé Thaun | That’s all the benefits given by God |
| Pakon hai taulan tasia-sia? | Why we waste it all my friends? |

Regarding Water

There are two types of water; the first type is sacred and purifying, while the second category is disapproved and forbidden. The next discussion includes the explanation about two kulah (270 liters) water, how much the volume is, the good deeds toward water, impure water, and other discussions relates to water based on religious perspective.
Reagarding Faith (Aqeedah)

In this section we discuss the issue of monotheism in the form of who God is, the nature of God, the nature of the prophet, and other things related to i’tikad and aqeedah. The following is an example of the demons’ issue from the faith perspective.
Nabi deungon jén lheueh nyan berpisah
Neujak u Mekah sinan tinggai jén
Jen ’oh watee troh u teumpat
Jimeuhei rakyat dum mséng-maséng
Dum sigala bri ajaran
Keubewanaran Muhammad Amin
MANDUM gestanyoe tamong Iseulam
Keuputsanu meunan jirundéng
Teuna beudoh bak laén uroé
Tujôh plôh dloé bilangan jén
Jak meuteumeung u Nanggro Mekah
Dijak peugah maséng-maséng
KAMOE mandum tamong Iseulam
Keusucian lahert batên
Meunan teuseubôt lam Surat Al Ahqaf
Ayat Allah meu-iréng-iréng

The Prophet with the demons then separated
Return to Mecca and leave the demons
When the demons arrived at their villages
They are calling their respective people
All were taught
The truth of Muhammad Amin
All of us convert to Islam
That’s the decision after negotiating
They all go on another day
Seventy demons
Want to meet in the land of Mecca
Want to report individually
We all embrace Islam
Inner and outer sanctity
That’s all said in the letter Al Ahqaf
Allah’s verses are rhythmically

Closing Section

This section is usually closed with a prayer led by the host and they also give thanks and ask for apologies from the Meurukon group. The example of a thanking and apologizing is presented as follows.

Rukon ka abéhé waréhé lonsayang
Kamoe jak riwang keudéhé u nanggro
Meunyo na teupleh meu-ah beureujang
Bek jeuet keu utang ’oh uroé dudoe
Keu nyang po teumpat deungo beutimang
Syéruqta manyang Allah bri sampoe
Leupah meujeureng droweuh peutimang
Kamoe that seunang jroh that neupakoe
Assalamualaikom kamoe ucapkan
Seulamat tinggai kamoe meuvak woe

The pillars already finished my dearest friends
We are about to go home
If you are all offended, forgive us immediately
Do not let it become a debt in the hereafter
To the host, listen carefully
May God gives you the highest heaven
You serve us very well
We are very happy that you care
We said assalamualaikum
Goodbye, we are going home

Meurukon Functions

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

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

Meurukon as Means of Religious Teachings

Meurukon functions as a means of religious teachings, especially Islam. All things discussed in Meurukon are related to religion. The following is an example of the law of drinking liquor or wine.
The type of poem about drinking law above is called *nazam*, or Aceh poetry consisting of 12 *buhu* (one line consists of twelve syllables). This poem is specifically about the issue of Islam.

**Meurukon as Means of Entertainment**

*Meurukon* has an entertainment function and it is free. The *Meurukon*’s venue is deliberately chosen in an open field or in the Meunasah. Each group occupies an open shell (hall, cottage) that is near to another cottage group and it is done with face to face. In the opening, each group introduces itself casually, rhythmic, and using humorous languages. This is deliberately done to attract the attention of audiences surrounding the *Meurukon* arena. Furthermore, The Sheikh continued the questioning and answering session of religious problems with a rhythmic, beautiful, high-pitched song that breaks the silence of the night. The songs commonly used are to express culture and verbal performance (Baron & Cara, 2003). Usually, all *Meurukon* members are expert on playing rhythmic languages to help the Sheikh. Sometimes those who ask and answer are the Sheikh, whereas other times it is done all at once by all group members.

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

```
Na sidroe ureueng geu-eh uroe
Geumeulumpoe geumeuzina
Jaga nibak nyan geujak mane
Geujak u mon hana tima
Tima na lam meuseujid
Kiban geuniet geucok tima?
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| Na sidroe ureueng geu-eh uroe | There is someone who is taking a nap |
|-------------------------------|-------------------------------------|
| Geumeulumpoe geumeuzina       | He is dreaming of having an intercourse |
| Jaga nibak nyan geujak mane   | As soon as it happens, he goes to take a shower |
| Geujak u mon hana tima        | Heading to the well but no bucket is available |
| Tima na lam meuseujid         | The bucket turns out inside the mosque |
| Kiban geuniet geucok tima?    | What intention does that person should have to take the bucket inside the mosque? |

In Islamic law, a person who has intercourse (whether sperm produced or not) is obliged to take a *janabah* bath, which is bathing to wash all parts of the body with the intention of cleaning a major impurity since he or she is considered being impure after the sperm is produced either due to sexual intercourse or due to dream. On the other hand, someone who is impure is not allowed to enter the mosque. This issue is brought in the *Meurukon* by asking how someone who is impure and wants to take a bath takes the bucket inside the mosque. Other group members have to think fast and precisely: does the man really have intercourse in his dreams?

**Meurukon as a Learning Model**

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

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

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

CONCLUSION AND RECOMMENDATION

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

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