



## Values of Da'wah in *Meurukon* Oral Speech to The Acehnese Community in Aceh Besar Regency

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### Abstract


The existence of *meurukon* traditional art has practically become endangered due to the lack of skill and knowledge transfer from older to younger generations. This phenomenon caused the lack of awareness of many Acehnese societies on the Islamic values (*dawah*) contained in the *meurukon* tradition. This study employed a qualitative approach. The result of this study shows that there is a relation and reciprocal relationship between the culture of *meurukon* and *dawah* values based on the Islamic teachings. The *dawah* values within the *meurukon* traditional art are as follows; 1. The value of *Taubeed*, 2. The value of *Amar bil Maroof wa Nabi anil Munkar*, 3. The value of truth, 4. The value of worship, 5. The value of *silaturrahim*, 6. The value of Akhlaq, 7. The value of Tabligh, 8. The value of art integration. Hence, it can be concluded that *meurukon* is an art of *dawah* in the form of *mujadalah*. *Meurukon* plays an important role in transferring knowledge and *dawah* values to society by using 2 approaches. Firstly, by using the media such as; *meunasah*, mosque, and *pesantren*. Secondly, the integration of art and culture, which tends to use the aesthetic value in the society through stanzas and poems delivered in the form of dialogue (*mujadalah*). As a solution, some regencies in Aceh province have actively re-promoted *meurukon* by regularly organizing the competition of *meurukon* in the sub-districts and regency area

**Keywords:** Da'wah; Meurukon; Aceh Society

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## Introduction

Aceh is one of the regions in Indonesia that has diverse and unique art assets. The legacy of the artistic treasure cannot be separated from the spirit of Islamic teachings that have developed in the past. Islamic values that are conveyed for generations also affect the mindset of the local

community so that the results of thinking are poured through a work of art.<sup>1</sup>

Historically the Acehnese people have been very religiously religious, in Acehnese society the arts have given a privileged position in the development of social and religious behavior. This is evidenced by the expression "*Hukom Ngon Adat Hanjeut Cre Lagee Zat Ngon Sifeut*" Meaning: that customs with Islamic shari'a cannot be separated (already fused) as substances with their nature so that Islamic rules are already part of the custom. However, Acehnese customs that breathed

Islam before there were many Hindu influences<sup>2</sup>. Thought is an Acehnese art that has become a tradition and custom for generations that has penetrated Islamic shari'a into the community so that people consider Islam as spiritual energy.

Islam and Acehnese cultures are unique and have their distinctions. Each region has a culture that varies according to its respective beliefs. The cultural activity can be noticed in the form of art, which is part of the culture itself, including seeing the local wisdom of Aceh which is rich in

cultural proselytizing messages<sup>3</sup>.

One of Aceh's local wisdom that is very familiar with people's daily lives is *Meurukon*. *Meurukon* is a verb-formed prefix *meu* – and nominal *rukun*. *Meu* in Acehnese means to carry out an activity, while *rukun* means to get along well (principle, joint). This *meurukon* oral speech culture is scientifically recognized as containing teaching, advice, guidance, and proselytizing. *Meurukon* can

be classified as a form of cultural proselytizing<sup>4</sup> because proselytizing is delivered by the *mujadalah* method which is ethical by following the culture of the local community.<sup>5</sup>

In practice, *meurukon* with a formula of question and answer, dialogue, or debate between two groups guided by a mentor (teacher) called *Syaikhuna*. One group usually consists of 10- 15 people. Position *Syaikhuna* is usually held by a person who has a broad and deep knowledge of the religion so that he can guide the course of the debate by explaining things that are still vague, and deciding on issues that have not yet met a bright spot. The literary aspect of this tradition lies in the poetic form of communication (verses) used by the two groups of participants and *Syaikhuna*. The Q&A using dialogically spontaneous versus continuously took place. a very

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<sup>1</sup> Berlian Denada And Husnul Khatimah2, "Musica Journal Of Music Bentuk Melodi Syair Saleum Pada Kesenian Meusifeut Sebagai Media Dakwah Di Kemukiman Lamteuba Kabupaten Aceh Besar Article 1 Nformation," 2021, <https://journal.isi-padangpanjang.ac.id/index.php/MS>.

<sup>2</sup> Al Yasa' Abubakar dan Iqbal Maulana, "Alat Bukti Dan Metode Pembuktian Terhadap Tindak Pidana Zina," *Legitimasi: Jurnal Hukum Pidana Dan Politik Hukum* 7, no. 2 (2018): 173, <https://doi.org/10.22373/legitimasi.v7i2.3970>.

<sup>3</sup> Chaerol Riezal, Hermanu Joebagio, and Susanto Susanto, "Revitalisasi Kearifan Lokal Aceh: Gagasan Islam Dan Budaya Dalam Menyelesaikan Konflik Di Masyarakat," *Millati: Journal of Islamic Studies and Humanities* 3, no. 2 (2018): 227, <https://doi.org/10.18326/mlt.v3i2.227-244>.

<sup>4</sup> Harun, M. (2012). *Pengantar Sastra Aceh*. Citapusaka Media Perintis.

<sup>5</sup> Harun, Mohd. 2012. *Pengantar Sastra Aceh*. Bandung: Citapusaka Media Perintis.

exciting and interesting.<sup>6</sup> Thinking is also the same as that of the people in Aceh Besar district, *meurukon* has become a culture of proselytizing entertainment among its people, however, the steps of implementing *meurukon* coincide with the increasing crisis of community members who understand *meurukon* in substance.

The phenomenon that occurs in Acehnese society today, *the meurukon* tradition has begun to believe in significant changes, both the younger generation and even the elderly have begun to be less familiar with *the meurukon* tradition and are alienated. The shift in local cultural values due to modernization, so that the scarcity of *meurukon* groups has become a fact that is no longer formed in Aceh Besar Regency. Admittedly, *meurukon* groups still exist but the art of *meurukon* as a product of local wisdom has become increasingly marginalized from foreign cultural attacks and modernization. *Meurukon* is an interesting tradition of wisdom that deserves to be appreciated and preserved because *meurukon* can be used as a medium for proselytizing which is a strategy to convey Islamic messages from da'i to mad'u.

There are several studies related to culture because the material contained in *meurukon* consists of proselytizing messages. *Meurukon* is recognized as a traditional culture carried out at wedding ceremonies, apostles' sunars, celebrations, and other religious activities. Even *the meurukon* culture

is contested every time it is contested at the Gampong, Subdistrict to Provincial levels.<sup>7</sup>

About education, it has been studied where the results manifest that *meurukon* as a learning medium for Islamic religious education in the people of Aceh there is akidah, fiqh and Akhla k

education.<sup>8</sup> The educational values contained in *the meurukon* verses are considered capable of deepening religious knowledge for students, coupled with the ability of the sheikh of each group to arouse religion able to make the audience until the performance is over.

Research that focuses on cultural proselytizing in *meurukon* culture concludes that *meurukon* is one of the proselytizing strategies in conveying Islamic law problems for the people of Aceh because

the material contained in *meurukon* consists of proselytizing messages.<sup>9</sup>

*The meurukon* tradition that describes a social study and a textually studied theological message includes several aspects spoken of in the book of *meurukon* such as about the nature of Allah and the Messenger both obligatory, impossible, and jaiz, as well as about angels, books, and later days. Thus this *meurukon* tradition can be understood as a cultural treasure that has educational value in

the formation of the awhid of the Acehnese people.<sup>10</sup>

Based on the contribution of the research above and the results of searching for several books published locally, it can be stated specifically that no one has discussed specifically the research

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<sup>6</sup> A Hayani, "Analisis Kritis Teks Syair Meurukôn Dalam Perspektif Pendidikan Islam," *Prosiding Konferensi Integrasi Interkoneksi Islam Dan ...* 1, no. September (2018): 69–76.

<sup>7</sup> Elisa Cut Khairani, Zunuanis, "Budaya Meurukon Dalam Masyarakat Aceh (*Meurukon Culture In Aceh Society*)," *Jurnal Pendidikan Ilmu Pengetahuan Sosial*, 2021, 1–6.

<sup>8</sup> Nurhayati, Muhammad Iqbal, "Meurukôn Sebagai Media Pembelajaran Pendidikan Agama Islam Pada Masyarakat Aceh," *Meurukon Sebagai Media Pembelajaran ITQAN* 9, no. 2 (n.d.): 127–42.

<sup>9</sup> Safriadi, "Cultural Da'wah in ' MEURUKON ' Culture in Aceh Dakwah Kultural Dalam Budaya ' Meurukon ' Di Aceh," n.d., hal. 225–48.

<sup>10</sup> Lukman Hakim, Nella Fitria, and Musdawati Musdawati, "Tradisi Meurukon Dalam Masyarakat Muara Batu Aceh Utara: Sebuah Kajian Sosial Budaya Dan Pesan Teologi," *Jurnal Pemikiran Islam* 1, no. 1 (2021): 1, <https://doi.org/10.22373/jpi.v1i1.10352>.

on the values of proselytizing contained in *meurukon* oral speech. However, some writings that discuss proselytizing messages in *meurukon art* are very helpful to researchers.

The research method uses a qualitative approach. Considering that *the art of meurukon* is related to literature and field studies, the primary data is obtained through literature studies and interviews in the form of several informants. The research instruments are observation, interview guidelines, and researchers' key instruments. The sources of data for this study are literature studies, *meurukon* books, and interviews. Researchers interviewed several informants, namely: traditional figures, academics, artists, and students as many as 2 people each. Several information obtained later will be used as primary and secondary sources, classified and analyzed in depth.

Based on the above background, this study intends to deepen the values of da'wah contained in the semi-speech of *oral meurukon*, both textually and contextually among the people of Aceh Besar regency.

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## Result and Discussion

*Meurukon* is one of the *re* genes of Acehese poetry which is displayed in a dialogical form between one group and another group. The hall-the thing that is dialogued in poetry (Rhythmic language) is usually concerned with religious issues. This *meur on* custom is still ongoing in most

areas of Acehese speakers<sup>11</sup>. The presence of *meurukon* in several regions in Aceh is inseparable from the Islamic culture of Acehese life so, I the *Meurukon tradition*, the rhythm and message of nagama collaborate into the same so-called "*meurukon*".

The term *meurukon* Aceh consists of 2 words, namely "*Meu*" and "*Rukon*". "*Meu*" is a linking word to a problem whose nature is to deed, while "*Rukon*" itself is the meaning of Rukun (principle). So in the verses *Meurukon* specifically discusses matters related to the implementation of worship from religious empowerment.

The *meurukon* tradition at the beginning of its emergence (including during the colonial period) is believed to be a medium and proselytizing strategy initiated by Acehese scholars at that time. The strict supervision of the colonizers (Dutch) on the movements of the ulama among the community, encouraged the scholars to create creative ideas to instill the values of tawhid and

other religious learning to the people of Aceh without feeling suspected<sup>12</sup>.

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<sup>11</sup> Muhammad Harun, *Pengantar Sastra Aceh*, (Bandung: Citapustaka Media Perintis, 2012). hal. 245

<sup>12</sup> Baun Thoib Soaloon Srg, *Meurukon : Analisis Bentuk, Isi dan Fungsi*", (Banda Aceh: Balai Bahasa Aceh, 2019). hal. 26

After the time of independence, this tradition continued to develop rapidly through tradition that religious learning was conveyed to society in general. People without feeling forced seem to be invited to discuss religious issues. The discussion is not biased, considering that in each *group* there is a *Shaikhbuna* who has credibility and a deep understanding of religious laws. Because of this, the *meurukon* tradition is known as *metering-trang*, clarifying each other even though this tradition is dialogical and argumental, not making it a dominating event in one of the groups, but as a medium of understanding religious studies which perhaps if delivered by the lecture method seems boring. *Meurukon* was created by Acehese scholars at that time as a medium for proselytizing like entertainment.

The main function of *meurukon* is as a means of discussing religious issues. About proselytizing is known one of the methods of proselytizing is *Mujadalah*. Wahidin Saputra explained that in worship, one another must respect and respect each other's opinions because they hold on to the truth, be willing to believe the truth of the other party, and sincerely accept the punishment of the truth. The function of *mujadalah* in *meurukon* is to get the truth of the two groups of discussion dialogue, in addition to that, the other function of *meurukon* is as a place for *ta'aruf* and *silaturahmi* between *gampong* among the people. If there are new members of society present in the community, this is the place of mutual *ta'aruf*, communication, and strengthening *ukhuwah*. in general, *Meurukon* functions as a medium of communication, proselytizing, education, *silaturahmi*, and entertainment.

13

The art of *meurukon* has long been carried out in Meunasah and Rangkang , in modern times with the development of the times all art performances of *meurukon* are performed in Meunasah, dayah, and the grounds of the Mosque. the performance time is in the evening after the Isha' prayers until late at night or even before Dawn. this art *meurukon* usually features two groups throwing questions at each other about Islamic law through verses sung with various rhythms. therefore, according to Bahany, people who join the group *meurukon* usually master the issues of

14

Islamic law to be able to answer various questions questioned by their group opponents . Bahany also added that usually in the early stages of starting this *Meurukon*, or in the half of the night down, the two groups throw at each other light-hearted questions that are already generally understood by the public but towards the next half of the night they begin to throw questions about Islamic law which sometimes often the group against them cannot answer them completely with the postulates contained in the Koran and Hadis Prophet Muhammad Saw so that groups that could not answer about something in question were forced to be sent home to the questioning group to make it clear. This means that the group that cannot answer earlier is

15

considered to have lost one point

By looking at the process of performing *meurukon*, it can be understood that the method used in its execution *meurukon* is *mujadalah*. *Mujadalah* is a mutual exchange of opinions carried out by both parties or groups in a synergistic manner and does not give rise to hostile conflicts. This is done with the aim that the opposing party accepts the opinions submitted by providing authentic arguments and evidence therefore in conducting proselytizing and open debate the most important thing is that every Muslim must express an opinion logically, clearly, and nationally.

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<sup>13</sup> Putri, Nineka, *Merukon*, dalam [Http://www.acehforum.or.id/](http://www.acehforum.or.id/). Diakses tanggal 20 April 2015

<sup>14</sup> AS, Nab Bahany. *Warisan Kesenian Aceh*. Aceh Multivision, 2016. hal. 106

<sup>15</sup> AS, Nab Bahany. *Warisan Kesenian Aceh*. Aceh Multivision, 2016 . hal. 107

thus, it can come to a point of violence without giving rise to conflict and hostility between the two sides.

Seeing the excitability of *meurukon* as a culture of oral speech, several symbols of proselytizing were found<sup>16</sup> in it which signifies a strong relationship between *meurukon* and the values of proselytizing:

**Saying hello (Islam).** Saying hello is a mandatory phrase to say in the *Meurukon* performance as an opening expression and tribute to the entire audience. This expression of blessing also means introducing the poet's identity as a Muslim who spreads peace hello. Hello are Islamic teachings that have become a tradition of the Acehnese people, every traditional activity and event begins with the words *assalamu'alaikum* directly.

**Performances led by *Shaikhuna*.** During the event, *meurukon* activities will be led and assessed by *Shaikhuna*. *Shaikhuna's* role in the *meurukon* event is very important, *Shaikhuna* asked but forgot he answered based on the postulates of the Quran and Hadith. Therefore, to become a *Shaikhuna*, you must master a broad insight into religious science. In addition, it must also have a

high and shrill voice. This with *Shaikhuna* everywhere will hurt the audience.<sup>17</sup>

**Separating Men and Women.** The participants (players) are not necessarily from the male group alone, there are even some groups played by the female side. However, in practice, this *Meurukon* performance between groups of women and men in *syar'I* remains separate. Because mixing between men and women who are not their *muhrim*s is prohibited in Islam as well as in male and female prayers occupy different positions.

**Held after the Isha Prayer Time'.** In the context of proselytizing, time plays an important role. The tradition of the people of Aceh *Meurukon* is carried out after the time of *isyah* prayer. This is done not to interfere with work so that people are safer and happy to follow this event until it is over.

**Consider Communication Ethics.** In this *Meurukon* debate and exchange of opinions, the participants exchanged arguments with each other. Therefore, communication ethics are very important to maintain between the two parties. The ethical values of Islamic communication are very broad. However, in general, the ethical values of Islamic communication are: (1) being honest (2) maintaining the accuracy of communication messages (3) being free and responsible,<sup>18</sup> and (4) providing constructive criticism.

**Using Acehnese.** These *meurukon verses* are delivered in Acehnese. According to Hasbi Amiruddin, *Meurukon's* verses are sourced from the books of scholars, including the book of *Sabilal Muhtadin* which talks about purification, the book of *Daruussamin* which talks about tawhid, the book of *Al Yawaqit wal Jawahir* talks about the household and the book of *Masailal Muhtadi lil ikhwanil Muhtadi* is a book of *jawi* that deals with the basics of Sufism, tawhid and jurisprudence.

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<sup>16</sup> Dalam studi budaya ditemukan simbol yang mempresentasikan makna atau maksud tertentu dari suatu sistem budaya. dalam konteks kajian tentang hubungan seni budaya dan agama, paling tidak ada dua simbol yang sering ditemukan. pertama, simbol estetik yang melambangkan tentang makna estetik dari aspek tertentu. Kedua, simbol konstitutif yang melambangkan tentang makna yang terkandung dari suatu ajaran agama. lihat Hadi, Y. Samandiyo. *Sosiologi Tari: Sebuah Pengenalan Awal*. Pustaka, 2005.

<sup>17</sup> Wawancara dengan Irwandi, mahasiswa UIN Ar-Raniry pada tanggal 10 April 2022

<sup>18</sup> Syukur Kholil, *Komunikasi Islami*. Bandung: Citapusaka Media, 2007. Hal. 28

In essence, *meurukon* verses are guided by the Qur'an and Hadith delivered in Acehese so that inland people can understand the teachings of the Islamic religion as a whole<sup>19</sup>.

**Closing Aurat.** All players are obliged to close their aurat and dress modestly at the skullcap as a symbol of decency and appreciation. This dress code has generally been established by the Islamic Syar'aih Office in Aceh, for both women, and men when there is a squeeze of Acehese cultural arts.

Symbols in proselytizing or in *religiously charged meurukon* are loaded with educational values that express beliefs or beliefs that need to be noted as symbols that are not present for themselves, but appear for what is symbolized symbols media that communicate values or messages from one party to another. Proselytizing symbolizes communicating the message or meaning between God and man. While in culture, symbols communicate a collective message to their people. It can therefore be said that a symbol is an expression of the presence of a value believed by a community that it symbolizes with a collectively understandable lamlaming symbol

Islam, which is a religion, emphasizes the importance of building intelligence for its ummah. Therefore the process of human intelligence occupies the priority of the clergy. In addition to the ability to read is one of the main pillars of building religious awareness. Therefore, the use of proselytizing symbols is also still seen as relevant in arousing human consciousness so that its consciousness can increase over time.

In summary, the substance of the *meurukon* verse consists of 3 parts, namely: the opening part, the contents, and the closing part. The opening part begins with praising Allah Swt. Then proceeded to the Apostles and Prophets, specifically to the Prophet Muhammad Saw after that salutations saluted the scholars, teachers, community leaders, officials, and the audience present. The Content section became the literary core of *meurukon* oral speech. It was in this part that there was a *mujadabah* between the two groups that were racing. Prior to the interactive dialogue, the two groups reinforced each other's commitment with the sincere intention that this art show was not to seek victory. But to get enlightenment or in Acehese terms "*Meurang-trang*" seek each other's light of truth and clues. At the end of the performance, the two groups expressed their praise to Allah Swt and Rasulullah Saw and closed with an apology to the visitors.

The scientific studies discussed in the *Meurukon* text are quite extensive, including the teaching of Islamic religious laws (*fiqh*), tawhid, Sand ufism, including the teaching of morals to the people of AcAboutn to proselytizing, *meurukon's* art of al speech provides valuable lessons for the community through *amar ma'ruf nahi Munkar*.

Some of these exposures can be analyzed, how Islam has become a basic trigger and spirit for most Acehese people in the past in building their culture, including the art of oral speech *meurukon*. The application of proselytizing values in the social life of the Acehese people as an ethnic group today is also starting to receive attention again and Acehese leaders from various groups. The process of merging Islamic doctrinal values with the culture of the Acehese people cannot be separated from the process of interaction, Islamization, and accusation that has been carried out by the Arabs, Persian,s, and Indians as Islamic preachers in the past by utilizing art as an instrument of proselytizing missions. The art used in the development of proselytizing is not only in the form of oralspeech, butalso I music, dance arts, sound ar t ,and literary arts. In some proselytizing literature, art has become a force for the Acehese people to participate in the fight against the invaders.

Based on the analysis of *the meurukon* textual literature review, in addition to researchers also obtaining information from some information, several proselytizing values contained in *the Meurukon* oral speech culture were found, including the following:

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<sup>19</sup> Wawancara Hasbi Amiruddin, Akademisi UIN Ar-Raniry pada tanggal 11 April 2022

**The Value of Tawhid.** Tawhid is the fundament and the core of Islamic teachings. The mission of the Apostles and Prophets is to spread the teachings of tawhid to all mankind on this earth. The Apostles and Prophets have preached the teachings of tawhid as the core for man to worship Allah Almighty alone, abandoning all forms of shirk and khufarat. Given the importance of tawhid, so that the people of Aceh since the 13th century AD have embraced Islam, even historians also argue that the first Islamic religion entered Indonesia through the coast of Aceh. The discussion of tawhid is spoken of, both in the text and in the context of *meurukon*. The study of tawhid is discussed at the beginning of the dialogue and the opening of the *meurukon art show*. In the text, it is discussed the existence of God, Angels, Apostles, The Book, and later days, including the matter of remembering death. In addition, it is also talked about the matter of the creed, fardhu the matter of the creed. The creed should be spoken orally, reminded by hear,t and, practiced in daily worship. The material on akidah is one of the important materials in the study of da'wah, in addition to sharia and muamalah. Proselytizing material on akidah is delivered in the form of *the mujadalah* m hod and dialogue in the performance of *Meurukon art*. From this art performance directly there has been a systemic process of proselytizing that conveys the messages of proselytizing about the Islamic creed. Although the delivery of this akidah theme is

collaborated with entertainment so that the audience hears with fun <sup>20</sup>. The message of proselytizing about the akidah was conveyed in order to strengthen the akidah of the Acehnese people from the dangers of the akidah view, modern currents of thought, and heretical sects that have recently become a central issue among the people of Aceh. For example, the verses are as follows:

**Data 1. b :**

Pertama phon ta meuiman kepotallah  
 Beuna ta meuiman ban kheun po tallah  
 Menyang kedua ta meuiman keu Rasulullah

Terjemah perbait

Bait pertama, pertama beriman kepada Allah  
 Bait kedua, wajib beriman dengan perkataan Allah  
 Bait ketiga, yang kedua beriman pada Rasulullah  
 Bait keempat, sereta wajib beriman perkataan Rasulullah

(sumber: sanggar Harapan bangsa, 1975)

**The value of Amar Ma'ruf Nahi Munkar.** One of the most fundamental goals of proselytizing is to uphold *amar ma'ruf nahi munkar* so that mankind is on the right path and gets the pleasure of Allah Swt. To achieve this goal, humans can take advantage of their potential by studying, living, obeying, and practicing the teachings of Islam by the instructions of the Quran and Hadith. The art of *meurukon* is a suggestion and media *amar ma'ruf nahi munkar* which has been the culture of the people since ancient times until now. This medium has played an important role in grounding the concept of *amar ma'ruf nahi munkar* conveyed through the entertainment of Islamic art. According to Hamdani, the form of *amar ma'ruf nahi munkar* conveyed through *meurukon* it is still relatively limited, but the method of proselytizing *mauidhatul has* reached the target because

religious verses as a message of ithe ndictment can be spread through the entertainment <sup>21</sup>. The implementation of *amar ma'ruf nahi munkar* in the rt of *Meurukon* is closely related to the

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<sup>20</sup> Wawancara dengan Tgk. Marhaban, Tokoh Agama dan Adat Kabupaten Aceh Besar pada tanggal 11 April 2022

<sup>21</sup> Interview with Hamdani, Akademisi Universitas Iskandar Muda Banda Aceh, april 12, 2022

teachings of the Apostle SAW. Said the Prophet Saw: "*Whoever of you sees the impossibility, then he should remove it with his hands. If he is incapable, then verbally. One who is incapable of his orality, then this heart is the weakness of faith.*" (HR. Muslim). Similarly, in the art of *Meurukon*, this value of amar ma'ruf nahi munkar is conveyed according to the instructions of the Apostle where proselytizing should be delivered with wisdom, meekness, wisdom, and full of peace. People are happy to hear the message of proselytizing because there are nuances of art that are aesthetic For example, the verses are as follows:

Data 3.d

Disinan lon boh surah teukeudi  
Paken jeut Rabbi neuoeugah meunan  
Sedang ibadat sama sekali  
Perintah Rabbi dum sekalian]

Terjemah perbait:

Bait pertama : disitu saya umpamakan apabila terjadi  
Bait kedua : kenapa Rabbi mengatakan demikian  
Bait ketiga : sedang ibadat  
Bait keempat : perintah Rabbi kepada sekalian  
(Sumber : Sanngar harapan bangsa, 1975)

**The Value of Truth.** Fundamentally the truth in Islam refers to the Koran which is the main source of the teachings of Islam. The Koran is a holy book that is a demand for the life of Muslims, both globally and specifically regulated in the Koran. Quraysh Shihab mentions the Koran as great information passed down from heaven to earth. Inside is news about the past and news about the future. Human beings who hold on to what Allah Swt said in the Qur'an are

never heretical.<sup>22</sup> The Qur'an contains absolute truths not only believed by Muslims, but several Western orientalis make it a reference material and a primary source for scientific research in an attempt to find the ultimate and realistic truth. Truth is one of the values of proselytizing contained in the study of *meurukon* texts. However, it must be admitted that the book of *meurukon* is the work of ancient Acehnese scholars who had the truth both aqli and naqli. The book of *meurukon* is compiled based on the Quran and Hadith using jawi writings in Acehnese. These two primary sources are packed with verses and delivered by performers and shaikhuna to the audience. Shaikhuna is considered a da'i who has credibility, both in integrity and Islamic scholarship. Thus the role and contribution of shaikhuna as da'i largely determines the direction of the interactive dialogue of success in the performance of *meurukon* art. Da'i in quality and legality has a big hand in conveying the messages of proselytizing that are true, logical, and fair, both to the players of the two groups and to the audience. For example, the verses are as follows:

**Data 3.b**

Firman Tuhan hadis Qudusi  
Hikayat Nabi Pang ule alam  
Bandum amalan Tuhan pegah kri  
Yang dikerjai le aneuek adam

Terjemah perbait

Bait pertama : Firman Allah hadis Qudsi  
Bait kedua : Sabda Nabi penghulu alam

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<sup>22</sup> Quraisy Syihab. *Secara Cahaya Ilahi: Hidup Bersama Alqur'an*. (Bandung: Milan, 2007). hal. 19

Bait ketiga : semua amalan tuhan katakana  
Bait keempat : yang dikerjakan oleh anak adam  
(sumber : Sanggar Harapan bangsa, 1975)

**The Value of Worship.** Ibadah is a form of submission, obedience, and devotion of man to the creator of the universe Allah Swt. Worship is generally divided into two types, namely *mahdhah* worship and *ghairu mahdhah*. These two terms are sometimes still misunderstood by Muslims. At the beginning of the presence of Islam, this term was actually not yet known by Muslims. This term was only introduced after it was introduced by jurisprudence scholars for the purpose of sorting out legal descriptions or technical divisions of the material of discussion so that with the advent of jurisprudence Muslims already understood more about worship. Mahdhah worship is a form of activity whose manner, time, or degree has been ordained by Allah Swt and the Messenger of Allah Saw. Man is essentially unaware of this worship except through the explanation of Allah in the Koran or the explanation of the Hadith. Forms of mahdhah worship, such as prayer, fasting, zakat, hajj, and umrah. The method of implementation and its laws are discussed in depth in Jurisprudence. Meanwhile, the worship of ghairu mahdhah are all forms of charitable activities whose purpose is to pray to Allah Swt. However, the place and time are not regulated in detail by Allah. Among the worship services is valued ghairu mahdhah worship, such as work, almsgiving, infak, learning, teaching, thinking, proselytizing, helping, and friendship. In the book, the discussion of worship is quite clear, both mahdhah worship and mahdhah ghairu worship. In relation to worship, it is discussed about prayer, thaharah, fasting, zakat, hajj, marriage, talak, inheritance property, etc. Meanwhile, ghairu mahdhah, is explained about the morals of protecting the environment, prayer, and friendship. Admittedly, the book of *meurukon* is not systematically arranged, but the discussion of proselytizing materials, such as akidah, worship, and morals is a priority study material to be conveyed in the proselytizing of *mujadalah meurukon*. According to Safwan, as a speech tradition, the art of *meurukon* is taught from generation to generation even though the number of young people who follow *meurukon* is declining. Usually, in every village in Aceh, there are traditional recitation halls. After the maghrib prayers until the eve of Isya, they studied the Koran. Teenagers who are already proficient in reading the Quran began to be introduced to advanced religious learning, such as laws related to worship (fiqh), kaifiyat prayer, and tawhid. The teenage children are taught to

23

deepen their worship and laws through the art of *meurukon*. By paying attention to the *meurukon* process from upstream to downstream, it can be integrated that *meurukon* has a contribution to sensing a generation with a religious spirit and civilized spirit in maintaining the Islamic religion which is *rahmatan lil alamin*. For example, the verses are as follows:

Data 3.c

Amai puasa tak kecuai  
Kedri sendiri Tuhan jadikan  
Meunan cit fala puasa ini  
Kepada Rabbi fala balasan

Terjemah perbait:

Bait pertama : amal puasa tidak kecuai  
Bait kedua : diri sendiri tuhan jadikan  
Bait ketiga : begitu juga pahala puasa ini  
Bait keempat : kepada rabbi pahala balasan

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23

Wawancara dengan Safwan, seniman *meurukon* Aceh Besar pada tanggal 12 April 2022.

(sumber : sanggar Harapan bangsa, 1975)

**The value of Silaturrahmi.** The engaruh of Islamic civilization has influenced various aspects of Acehese life since centuries ago, which eventually gradually has become a process of Islamic cuIslamicformation. In the tradition of Acehese life integration with religious elements, such as giving greetings when meeting and separating, praying when starting and ending traditional/religious events, at marriage guardians, circumcision events, death events, and even art performance events. The people of Aceh have since long been for generations making the potential for friendship a field of pious charity and seeking the blessings of sustenance. Therefore, the culture of friendship for the people of Aceh has become a force to build a community in the fields of gama, custom, government, economy, social, and art. As a cultural product, *meurukon* is a work of art that has several symbols and values that are able to anesthetize the community into a gathering place. The people present watched, awakened, felt, and participated with the spirit of togetherness. Through the performance, *meurukon* can get to know each other and build group solidarity. The art of *meurukon* has become a traditional event in establishing the friendship of the Acehese noodles. Acehese people have long liked to gather and visit a place where art events as entertainment to relieve fatigue. People with charity -crowded go to the place of performance *meurukon* by taking advantage of friendship and mutual *taaruf*, both between villages and between sub-districts dalam one district in Aceh Besar. The *meurukon* art tradition has become Aceh's treasure in caring for culture. *Silaturrahmi* is a treasure and teaching from the ancestors of the Acehese parents in the past to be passed on to the Acehese generation to strengthen the *ukhuwah* of fellow Muslims. For example, the verses are as follows:

**Moral Value.** In Islamic teachings, it is believed that the mission of the Apostles is essentially to bring the teachings of *tawhid* and improve human morals. The Prophet Saw as the last Apostle also carried out his main mission to improve human morals. Morals became an important positionIslamicamic teachings, even in certain respects more important morals than ritual worship. The progress of a nation, state, tribe, and person in the Islamic view is seen from the standard of Morals. Therefore para ulama became the heir of the Protort to spread the mission of perfecting human morals. For example, the following verses:

Data 3. a

Toh roh amai ibadat aneuek adam  
Yang geubangsa kepada droejih sendiri  
Toh dali riwayat hadis. Walaya syakhuna?

Terjermah perbait:

Bait pertama : soal manakah amal ibadat anak adam?  
Bait kedua : yang dibangsakan kepada dirinya sendiri  
Bait ketiga : manakah dalil riwayat hadis wahai *syaikebuna*?

(sumber : Sanggar harapan bangsa,. 1975)

**Tabligh value.** *Tabligh* is one of the qualities of the Prophet Muhammad Saw, where *tabligh* for every Muslim becomes an obligation to convey the teachings of Islam that he believes to others with their level of ability. It is based on the description of a popular Hadith: *اية ولو عني بلغوا*. (tell

<sup>24</sup> me even one verse) . Based on the Hadith, shows that every Muslim is a preacher, that is, to carry the mandate of Allah's treatise - according to the capacity of his ability - which must be conveyed to all walks of life who are subjected to proselytizing. Therefore, in the context of *tabligh*, every Muslim is essentially required to be a *muballigh*. *Meurukon* can be said to be a

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<sup>24</sup> Hadis yang diriwayatkan oleh at-Tirmizi ini sudah populer di kalangan masyarakat Indonesia sebagai dasar dan pedoman untuk menyampaikan pesan dakwah dan ajaran Islam kepada orang lain.

tabligh is a series of activities to socialize the teachings and instill the values contained in Islam with wisdom and wisdom so that the people of Aceh understand, understand, and implement the teachings of Islam to achieve happiness in life in the world and the Hereafter. Thus, it can be understood that a tabligh is a medium, a means, or an operational system for delivering material on the teachings of Islam. Tabligh in the art of meurukon aims to spread the good for society, in addition to bringing the science and teachings of Islam to life. People who are entitled and worthy of participants / meurukon players are people who already have knowledge but need to deepen the Islamic material through dialogue methodology, so that the results of the discussion obtain the truth. On the other hand, the audience as listeners of the meurukon performances get the benefits and values they hear, witness and explain, in from the results of the sheikh's explanation. For example, the following verses:

Asai jahe nalhe perkara  
Lam kitab kana meunan geu susun  
Yang phon teukaboe wahai saudara  
Atau ta ingkar saban cit meufom  
Terjemah perbait :  
Bait pertama : asal jahil ada 3 perkara  
Bait kedua : dalam kitab demikian disusun  
Bait ketiga : yang pertama takabbur wahai saudara  
Bait keempat : atau mengingkar (munafik) sama pemahaman  
(sumber : Sanggar Harapan bangsa, 1975)

**The Value of Art Integration.** The existence of meurukon art in Acehese culture is actually more of local cultural creativity in using their potential to express their beliefs and feelings about Islamic values. Therefore, there are two sides that are integrated into the tradition of meurukon Acehese society, namely the value side and the art side. The value side is contained in the reckoning of the moral, spiritual, and teaching messages of Islam. Meanwhile, the art side can be seen from the meurukon itself contained beautiful strands of verses, clothes, and movements during the performance, thus affecting society. The art of meurukon is not only an aesthetic indicator and is not limited to entertainment alone. But more importantly, art becomes a value that produces beauty and can change the attitudes, thoughts, and character of society for the better. The presence of meurukon as an art institution traditionally wants to restore the early history of the entry of Islam into Aceh, where Sufis spread Islamic proselytizing by integrating art with Islamic teachings, so that people feel happy and at peace with Islam itself. *Meurukon* in essence can contribute and make an important contribution to social construction by giving birth to a role model of Islamic education in the socio-religious aspect of the spiritual that can strengthen the process of community intelligence. Therefore, empirically meurukon can function as an instrument to transfer socio-religious values to maintain the resilience of the socio-social system prevailing in Aceh.

**The Value of Islamic Communication.** The art of meurukon is the communication of values where it can strengthen *ukhuwah* and social relations between villages because the art of meurukon in addition to expressing beauty is also a symbol of the identity of a community in interaction. Recognized both in text and context, meurukon contains Islamic communication values, such as: starting with greetings, worshipping politely, using good words, using good wisdom and advice, doing justice, and respect in discussions and prayers.

Acehnese society is an Islamic cultured society, this culture was inherited by Acehese scholars in the past and has developed among the community for centuries. If it has shifted now, it can be said that the result of the nature of culture itself is dynamic and continues to develop with the

times . In essence, the role of *meurukon* art in the life of the Acehnese people is to indict moral messages that are loaded with Islamic religious teachings, culture, and social norms of its people. Through the art of *meurukon*, the religious and religious can be offered and disseminated to the midst of society and passed on to posterity, this *book of meurukon* will become a guideline and learned by the community to be applied in their environmental area.

## Conclusion

Finally, it can be concluded that the art of *meurukon* includes the art of proselytizing in the form of *mujadalah*. *Meurukon* has an important role in transferring knowledge and values of proselytizing to society with 2 approaches. The first approach is to use media such as *meunasah*, mosques, and Islamic boarding schools. The second approach is through art-culture, this approach uses more aesthetics in the community through the delivery of verses in the style of dialogue (*mujadalah*). As a solution in the future, several districts in Aceh have defeated *meurukon* activities in the midst of the community by holding *meurukon* competitions in a sustainable manner starting from the sub-district to the regency level.

The relationship between art and Islam or Islamic proselytizing values in art is a phenomenon that has long been found in Aceh. Elements of art are present in almost all the practices of Islamic teachings. The relationship between *da'wah* and *meurukon* in Acehnese society can be said to be unique because the values of Shari'a are the foundation of all art in Aceh. Therefore, all Muslim artists in Aceh practice art activities are not separated from the values of Islamic teachings themselves.

*Meurukon* is an Acehnese oral speech tradition delivered by the *mujadalah* proselytizing method, where one group and another group ask each other questions regarding Islamic religious issues. In general, *the art of meurukon* has an important role and contribution to building Islamic culture for the people of Aceh. This is because *the art of meurukon* functions as a medium of communication, proselytizing, education, social, friendship, and entertainment. *Meurukon* has an alluring power that is full of literacy with symbols of proselytizing. The symbols of proselytizing in *meurukon*, among others, are 1. Saying hello, 2. Performances led by *Shaikhuna*, 3. Separate between men and women, 4. Diselnot after the prayer of Isha, 5. Etics of communication 6. I speak Acehnese, 7. Closing Aurat.

The art of *meurukon* is textually sourced from the Quran and Hadith, therefore the values of *da'wah* in *meurukon* are very attached to the values of Islam and Acehnese culture. These values of *da'wah* in *meurukon*, among others as follows: 1. tauhid value, 2. The value of *amar makruf nahi munkar*, 3. Truth value, 4. Worship value, 5. Morals value, 6. The value of silaturrahmi, 7. Tabligh Value, 8. The Value of Art Integration, 9. The Value of Islamic Communication. In Aceh's history, it is recognized that proselytizers and clerics have long used art as an important instrument to communicate religious values to the local communities in which they preach to ground the teachings of Islam through art.

In Aceh's history, it is recognized that proselytizers and scholars have long used the medium of art as an important instrument to communicate religious values to the local community in the place where they preach to ground the teachings of Islam through art. Similarly, *meurukon* as one of the oral speeches of the Acehnese people actualizes two sides that are integrated into art practice, namely the value side and the art side. The value side is contained in the messages about the values of proselytizing embodied in *meurukon*, while the art side lies in the delivery of verses, movements, and clothing used by *meurukon* players. Considering that *meuruko* art is increasingly in

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<sup>25</sup> Cut Zahrina. *Pembentukan Karakter Anak Dalam Budaya Masyarakat Aceh*. Buletin Haba. No.59, 2011, hal.15

crisis in the midst of Acehnese society, the Aceh government must re-promote this art through various competitions and festivals ranging from the sub-district level to the provincial level.

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