

# Performance, Indexality, and Community Participant in Dalupa Poetry in West Aceh: An Anthropolinguistic Study

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## ABSTRACT

This study aims to describe and analyze the performance of the oral tradition of Dalupa poetry, find the indexicality contained in the oral tradition of Dalupa poetry in West Aceh, and describe the participation of the West Aceh community in the oral tradition of Dalupa poetry. The subject of this research is the Dalupa studio which is active in the field of arts and culture in West Aceh Regency, and involves community leaders in the area. The results of the study of Dalupa poetry indicate that Dalupa poetry contains various aspects of anthropolinguistic studies. First, the performance aspect of Dalupa poetry contains advice, invitations, and entertainment consisting of persuasive expressions. Second, the indexicality aspect of Dalupa poetry in West Aceh shows that the poetry used in the performance contains linguistic expressions that connect the text and the social, cultural, and environmental contexts of the people of West Aceh. Third, the aspect of community participation in the oral tradition of Dalupa poetry in West Aceh through the involvement of the community and government officials in the implementation of the Dalupa tradition shows an appreciation of the oral tradition.

## ARTICLE INFO

*Paper type:*  
Research Article

*Article history:*  
Received: 05/04/2022  
Revised: 09/01/2026  
Accepted: 23/01/2026

*Keywords:*

- Dalupa Poetry
- Oral Tradition
- Anthropolinguistics
- Indexicality
- Community Participation

## 1. Introduction

Oral tradition is one form of cultural expression in a region and is part of a nation's cultural strength. Oral tradition in customary ceremonies is a communication tool used by customary communities to convey intentions according to customary language and rules (Yohana & Husmiwati, 2015). One example of culture that is familiar among communities is oral tradition. Oral tradition is explained as a habit carried out from generation to generation by a certain community group and used to convey a message in written form (oral language) to the younger generation community (Hasanah & Andari, 2021). Oral tradition is very important to be researched and studied more deeply. Some of the reasons are explained as follows. First, oral tradition lives and will continue to live among the community that owns it, the community that has given birth to and sustained it, namely in its area of origin. Second, oral tradition stores local wisdom, traditional scholarship, moral messages, and social cultural values that all grow and develop and are inherited in the speaking community orally. Third, there are genres that show relationships between one culture and another. This means that in addition to having its own literary/oral tradition genres, it is very possible for a culture to show influences from other cultures or to influence other cultures (Hasanah & Andari, 2021).

All Indonesian communities have their own cultures that serve as guidelines or directions in their lives, because their backgrounds and ways of thinking differ in terms of cultural motivation, their behavior in daily life is also different. Therefore, mutual respect, honor, and influence will arise, thereby

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encouraging the emergence of multiculturalism in society. Culture is generally viewed broadly as a set of collective principles and activities that occur at certain societal levels. In other words, culture refers to social values, behaviors, and symbols that are transmitted and shared by members of a social group, which they use to explain and enrich their experiences and behaviors (Kusherdiana, 2020).

West Aceh also has various cultural traditions, one of which is the oral tradition performed by Dalupa theater. (Asyik, 2007) states that Dalupa theater is one of the traditional theaters that once flourished in the interior of Aceh. Dalupa theater is found in the coastal areas of Pidie, North Aceh coast, Kluet interior, and West Aceh coast. Dalupa is folk drama with plots based on the strength of the actors in the available costumes. This theater presents performances accompanied by recitations of traditional poems containing religious advice as well as values of life in West Aceh society. Thus, this research focuses on the poetry performed by Dalupa theater in West Aceh Regency.

Based on interviews, the Dalupa tradition was once performed at night and aimed as public entertainment. Over time, the Dalupa oral tradition has undergone changes, namely it is not only performed at night, but also during the day and aims to provide advice messages through expressions in poetic form. Poetry is used as a means to convey messages in the aforementioned Dalupa tradition performances. (Akmal, 2015) states that the word or term poetry comes from Arabic, namely *syi'r* or *syu'ur* meaning "a feeling that is aware," then the word *syu'ur* developed into *syi'r* meaning poetry in general knowledge. Another meaning, poetry is one of the old poems. Poetry originates from Persia, and was brought into the Nusantara along with the entry of Islam into Indonesia. Then it developed into the word *syu'ur* meaning poetry in general terms. Poetry in Malay refers to poetry in general. However, it developed and underwent changes and modifications so that poetry was designed according to the conditions that occurred in the development of poetry.

Poetry not only presents the beauty of its lyrics or as mere entertainment, but poetry also provides various meanings or messages. The meaning in poetry is what is very important for the poet to convey to the listener. Poetry certainly has life values in it. Poetry is sung with the beauty of sound, rhythm, and subtlety of language that can captivate the listener's heart to listen to the poetry (Astuti et al., 2019). Likewise in the Dalupa oral tradition in West Aceh, the poetry used during performances is not only for entertainment, but also contains advice and invitations for the community.

Based on the research, the delivery of poetry is accompanied by symbolic figures from Dalupa, Geunteut, and monkeys. Each recitation of poetry sung by the poet is demonstrated by symbolic figures and accompanied by traditional Acehese musical instruments, namely *serune kale* and *rapai*. The research on the Dalupa oral tradition in West Aceh is interesting to study, because this oral tradition is not only a cultural heritage that contains moral values, but can also reflect West Aceh society through the language used in Dalupa poetry using the distinctive West Aceh dialect. Poetry in the Dalupa tradition performance becomes an educational tool aimed at conveying advice, making it an ideal object in anthropolinguistic studies to reveal the interrelationship between language and culture in West Aceh.

This study is relevant the researcher chose this topic is that this type of research has not been widely conducted. However, related research has been conducted by several previous researchers, such as the study conducted by Tasnim (2019) in "Nandong Simeulue Oral Tradition: An Anthropolinguistic Approach." Tasnim's (2019) research results indicate that NS performance is a performance of advice consisting of persuasive and narrative expressions. Another study was conducted by Monica et al. (2020) in "Oral Traditions of the Saur Matua Traditional Ceremony of the Toba Batak Tribe." The results of Monica et al.'s (2020) research show the form of *umpasa*; the meaning of *umpasa* in the Saur Matua tradition includes lexical meaning, referential meaning, connotative meaning, and symbolic meaning. Another study was conducted by Gusti et al. (2021) in "A Review of the Spread of Oral Traditions in West Sumatra." The results of Gusti et al.'s (2021) research indicate that the research conducted in West Sumatra found that each region has its own distinctive oral traditions. However, none of these studies examine Dalupa poetry in terms of performance structure, indexicality, and

participation simultaneously.

Based on the context of social change occurring in West Aceh, this study is designed to explore the existence of the traditional oral art of Dalupa through three main perspectives. First, this study aims to describe how Dalupa poetry is performed in the contemporary context of West Aceh today. Furthermore, an analysis is conducted to dissect the forms of linguistic and cultural indexicality embedded in the text and performance of the poem. Finally, this study seeks to uncover how the structure of community participation plays a role in maintaining and sustaining the Dalupa tradition amidst the currents of modernization.

## 2. Methods

This research uses a qualitative approach with a descriptive type of research. Gunawan (2017) states that research with a qualitative approach emphasizes the analysis of inductive thinking processes related to the dynamics of the relationship between observed phenomena, and always uses scientific logic. This research was conducted in West Aceh Regency, Aceh province, the consideration in choosing the research location is that the area still has an active Dalupa theater, so this area is considered appropriate as a research location regarding the continuation of the traditional theater. (Harahap, 2020) says that research subjects can be individuals, communities, or institutions. In essence, the research subjects are relatively small. However, the focus and variables studied are quite broad. The subjects of this research are the poets of the Dalupa studio, the symbolic figures of the Dalupa studio in West Aceh and community figures related to Dalupa art.

The data in this study consisted of five Dalupa poems and performances. The research was conducted over three months, accompanied by data in the form of written Dalupa poems. The data collection technique in this research is through observation, interview, and documentation techniques. (Hasibuan et al., 2023) says that observation technique is the observation and systematic recording of the investigated phenomena. In a broad sense, observation is actually not only limited to observations carried out both directly and indirectly. (Sugiyono, 2009) states that unstructured or open interviews are free interviews where the researcher does not use interview guidelines that have been arranged systematically and completely. Interviews in this research were conducted to obtain data and information regarding Dalupa art.

Data collection techniques with observation were carried out because the researcher directly observed Dalupa art activities in West Aceh Regency. The data collected using interview techniques, namely by interviewing 10 informants, namely Dalupa studio performers and community figures in West Aceh as primary data sources. These informants are community leaders who regularly perform Dalupa. They were on average 60 years old and had been actively involved in Dalupa performances since 2005. The data analysis technique in this research is data reduction, data classification, and data analysis. This research is analyzed based on anthropolinguistic studies from (Sibarani, 2024) who states that the object of anthropolinguistic studies is language and speech/speaking. Language is a verbal sign as a communication tool to convey messages related to the intricacies of human life. Culture is more dominant in the intricacies of human life because culture is a good habit that is dominant and practiced by humans.

Language performance is the skill of using language in communication activities. It requires creative, improvisational, and innovative skills. Indexicality is a concept related to signs that have an existential relationship with their referents. The concept of indexicality is applied to linguistic expressions such as demonstrative pronouns, personal pronouns, and spatial expressions. Participation is a concept used to see speaking as part of larger activities (Sibarani, 2024:72).

Data analysis was conducted to determine the performance, indexicality, and participation of Dalupa art poetry, based on a theoretical basis. Data analysis was conducted based on the required data. Next, a discussion is conducted by outlining the amount of data obtained and the form of poetry used in Dalupa dance performances.

This research shows the interrelationship between language, speech, and culture in an anthropolinguistic perspective. The anthropolinguistic study of Dalupa poetry can include linguistic aspects, such as structure and language style used in poetry, as well as cultural aspects that include social values, norms, and local wisdom contained in it. Thus, this study will reveal how the interaction between language and culture in the speech practice of West Aceh society and how the Dalupa oral tradition contributes to maintaining local cultural identity.

### 3. Results and Discussion

The Dalupa oral tradition is still preserved by the West Aceh community to this day. The use of poetry in Dalupa tradition performances depends on the context of the event. The poetry displayed is not only entertaining, but also contains advice messages intended for the community. Based on the results of data analysis that has been conducted, there are anthropolinguistic study aspects in Dalupa poetry in West Aceh, namely in the performance aspect, indexicality aspect, and participation aspect.

#### 3.1 Performance Form Analysis

##### (01) *Takalön u langèt meublèt-blèt bintang*

*Cahya geumeulang keunöng u dônya*

*Yôh mantong udép beuna seumayang*

*Uroe kumudian dalam nuraka*

We look at the sky sparkling with stars

A brilliant light shines into the world

When you are alive you have to pray

The next day in hell

Data (01) describes advice to the public regarding the teachings of being a Muslim. The advice in data stanza (01) contains the command to carry out prayers and if you ignore His commands, you will be rewarded in hellfire. The couplet *yôh mantongudép beuna seumayang* reminds Muslims to obey God by observing prayers. The advice in data (01) is included in religious values, because there is a command to worship God. Data stanza (01) contains religious values which emphasize the importance of performing prayers while still alive as preparation for life in the afterlife. The data stanza (01) was delivered by the poet accompanied by traditional *serune kale* and *rapai* music.

##### (02) *Marapati dipoe meulayang*

*Zakeut binèh blang sabé dimeusu*

*Ureung durhaka kepada Tuhan*

*Keunöng hukuman dalam apui yuk*

Pigeons soar

The zakat on the edge of the rice fields also made a sound

People who disobey God

Being punished in a hot fire

Data (02) conveys advice to Muslims to stay away from all God's prohibitions, not be disobedient, and not abandon all His commandments, such as giving zakat. Data stanza (02) in the line *ureung* disobedience to God is the result of punishment in *apui yuk* reminds Muslims about being reflected in hellfire if they disobey God's commands. Furthermore, the line *zakeut binèh blang sabé dimeusu* aims to remind Muslims to pay zakat. This is in accordance with Islamic law to always pay zakat. Data stanza (02) contains the value of advice about a servant's obedience to God which is contained in the poetry and conveyed by the poet during the apostle's circumcision event.

##### (03) *Bukon lé sayang lôn kalôn buyèh*

*Cahya putéh gléh ile wareuna*

*Yôh göhlom talimböt ngön ija putéh*

*Ingat hai waréh beuna taqwa*

It's no longer a shame for me to see foam  
 Pure white light flowed from the color  
 Before covering it with a white cloth  
 Remember, heirs must be devout

Verse (03) contains advice to always increase piety. The line *yôh gôh lom tali mböt ngön i ja putéh*, *ingat hai waréh beuna taqwa* contains religious advice and moral values aimed at reminding society to increase piety to God Almighty. This is intended to remind the community not to waste time in the world to be pious to God. Verse (03) is the core of the performance involving the local community. The main participation is the Dalupa oral tradition performers, namely the Sheikh as the poet who recites the poetry, traditional music performers, Dalupa, geunteut and monkeys as performers who demonstrate the content of the poetry. The performance of verse (03) also involves supporting participation, namely the entire community such as village apparatus or government related to culture.

(04) *Simeurapati mangat dipoe meulayang*

*Zakeut binèh blang sabé dimeusu*  
*Ureung durhaka kepada Tuhan*  
*Keunöng hukuman dalam apui yuk*

A pigeon likes to fly around  
 Zakat on the edge of the rice fields always makes a sound  
 People who disobey God  
 Being punished in a hot fire

The poet performs verse (04) in a series of sunat rasul or wedding reception events. Verse (04) is the core in the performance containing warnings not to disobey God, and tells about the day of reckoning. The verse *ureung durhaka kepada Tuhan*, *keunöng hukum an dalam apui yuk* contains religious advice and moral values aimed at reminding Muslims to maintain obedience and avoid all prohibitions of God. Verse (04) is the core of the performance involving the local community. The main participation in the Dalupa oral tradition performance is the performers, namely the Sheikh as the poet who recites the poetry, traditional music performers *serune kale*, *rapai*, Dalupa, geunteut, and monkeys as performers who play symbolic roles in the poetry. The performance of this verse involves the entire community such as village apparatus or government related to culture.

(05) *Takalön padé mangat timoh dalam blang*

*Sang beureundang peunoh dum saré*  
*Beurekat tan lé dicok lè Tuhan*  
*Keunedik malam haté ka bangsat*

We see delicious rice growing in the fields.  
 It seems like a vast expanse full of abundance.  
 Blessings are no longer withdrawn by God.  
 Towards night, the heart no longer knows the rules.

Through verse (05), the poet conveys advice and warnings to always obey God's rules. Data (05) is the closing part in the performance containing warnings not to disobey God, and discusses unregulated life. The verse *beurekat tan lé dicok lè Tuhan*, *keu nedik malam hate kabangsat* contains religious advice and moral values aimed at reminding Muslims to maintain obedience and avoid all

prohibitions of God. Verse (05) is the closing of the performance involving the local community. The main participation involved in verse (05) is the Dalupa oral tradition performers, namely the Sheikh as the poet who recites the poetry, traditional music performers *serune kale*, Dalupa, *geunteut* and monkeys as performers who play symbolic roles in the poetry. The performance of verse (05) involves the entire community such as village apparatus or government related to culture.

(06) *Aliran nanggroë meuputa laju*  
*Tan lé nyang taeu yang meuibadat*  
*Hadis ngön ayat ka kureung laku*  
*Dipeuturöt maju meuseuno bangsa*

The world continues to turn  
 No one is seen worshipping anymore  
 Hadiths and verses are no longer in demand  
 Following the progress of national competition

The poet performs verse (06) in a series of *sunat rasul* or wedding reception events. Verse (06) is the closing part in the performance containing advice about hadith and verse that are no longer followed by society. The verse *hadis ngön ayat ka kureung laku di peuturöt maju meuseu nobangsa* contains religious advice and moral values aimed at reminding Muslims to maintain obedience and avoid all prohibitions of God. Verse (06) is the closing of the performance involving the local community. The participation involved in verse (06) is the main performers are the Dalupa oral tradition performers, namely the Sheikh as the poet who recites the poetry, traditional music performers *serune kale*, Dalupa, *geunteut* and monkeys as performers who play symbolic roles in the poetry. The performance of verse (06) involves the entire community such as village apparatus or government related to culture.

Researchers found various aspects of anthropolinguistic studies in Dalupa poetry in West Aceh. First, the performance aspect of Dalupa poetry contains advice, invitations, and entertainment consisting of persuasive expressions. Poems containing advice or invitations, such as the verse *yôh mantongudép beuna seumayang*, the purpose of the verse is to invite people to always remember to worship Allah SWT. Dalupa poetry also contains religious expressions that aim to advise and invite people to worship, such as the expressions *dengön bismillah* and *Alhamdulillah awai lôn puphôn*, this is in accordance with the culture in Aceh which highly upholds the values of Islamic law. Poems containing entertainment, such as the verse *sadar peumaju, satu tuha muda*, which aims to entertain and encourage the community. Overall, the poetry used in the Dalupa oral tradition is related to religious elements and the application of Islamic law. As stated by Melayu et-al. (2021:2) states that Aceh province, known as the Veranda of Mecca, is the only province in Indonesia that legally and formally implements Islamic law. Therefore, the expressions in the poetry used in Dalupa performances align with the culture and reflect the identity of the Acehnese people, who highly value religious values, culture, and social norms. Furthermore, Dalupa poetry also reflects the identity of the people of West Aceh through its distinctive language and dialect, cultural richness, and local values.

### 3.2 Analysis of Indexicality Forms

Through the process of indexicality, language is understood as an index, symbol, and icon of action. The concept of index (indexicality) is applied to linguistic expressions such as demonstrative pronouns, personal pronouns, adverbs of place, and adverbs of time. The following is an analysis of the indexical forms of the Dalupa poem in West Aceh.

Table 1. Indexicality Analysis of the Dalupa Poem in West Aceh

| No. | Poetic Expression   | Linguistic Expression |   |   |        | Context   |
|-----|---|-----------------------|---|---|--------|---|
|     |   | 1                     | 2 | 3 | 4      |   |
| 01. | <i>Takalön u langèt meublèt-blèt bintang</i><br>If we look at the sky, the stars are sparkling                    |                       | √ |   |        | 1. "Takalön" is a personal pronoun.<br>2. "langèt" is an adverb of place.                     |
| 02. | <i>Cahya geumerlang keunöng u dônya</i><br>A brilliant light shines into the world                                |                       |   |   | √      | "u dônya" is an adverb of place   |
| 03. | <i>Uroe kumudian dalam nuraka</i><br>In the hereafter in hell   |                       |   | √ | √      | 1. "nuraka" shows the adverb form of place.<br>2. "uroe kumudian" is a form of adverb of time |
| 04. | <i>Zakeut binéh blang sabé dimeusu</i><br>The zakat on the edge of the rice fields made a sound                   |                       |   |   | √      | "binéh blang" indicates an adverb of place  |
| 05. | <i>Keunöng hukuman dalam apui yuk</i><br>condemned to burning fire  |                       |   |   | √      | "In apui yuk" shows an adverb of place  |
| 06. | <i>Takalön padé mangat timoh dalam blang</i><br>It looks like rice growing in the rice fields is nice to look at. |                       | √ |   | √<br>√ | 1. "Takalön" indicates a personal pronoun.<br>2. "dalam blang" indicates an adverb of place.  |
| 07. | <i>Aliran nanggroe meuputa laju</i><br>Aliran dunia terus berputar  |                       |   |   | √      | "nanggroe" indicates an adverb of place.  |
| 08. | <i>Tan le yang taeu yang meu ibadat</i><br>tidak terlihat yang beribadah  |                       | √ |   |        | 1. "taeu" menunjukkan pronomina diri.   |

Keterangan:

1= pronomina demonstratif

2= pronomina diri (persona)

3= adverbia waktu

4= adverbia tempat

(01) *Takalön u langèt meublèt-blèt bintang*

If we look at the sky, the stars are sparkling

Data line (01) contains a plural pronoun, the word "takalön." Takalön means "we see." The consonant "ta" (ta) has the meaning "geutanyoe" (to see) when paired with the verb "kalön" (to see) becomes "takalön." The use of the consonant "ta" (ta) in the expression in data (01) can build emotional closeness and strengthen the relationship between the poet and the audience. Furthermore, the phrase "u langèt" (a place adverb) indicates the direction or goal of attention. The preposition "u" (u) used with "langèt" (a place adverb) indicates a description of place. The phrase "u langèt" symbolizes a high place, which can be interpreted as a direction toward God or a symbol of Allah's greatness. This is in line with

Acehnese culture, which is known for upholding Islamic law and constantly striving to increase devotion to Allah SWT in every aspect of life.

(02) *Cahya geumerlang keunöng u dônya*

A brilliant light shines upon the world

The verse line data (02) contains an adverb of place in the phrase *u dônya*. This phrase means 'to the world' in Acehnese and functions as an adverb of place that explains the direction the brilliant light is directed towards. The use of the preposition *u* in data (02) provides information about a place. The phrase *u dônya* reinforces the meaning that the brilliant light shines upon the entire world.

(03) *Uroe kumudian dalam nuraka*

In the hereafter in hell

Data (03) contains elements of adverbs of time and adverbs of place. The phrase *uroe kumudian* is included in the adverb of time, because it indicates when an event occurred, namely the afterlife. The word *kumudian* means later, which refers to the day of reckoning in Acehnese society. Furthermore, the phrase *in nuraka* is included in the form of an adverb of place, because it indicates where the event occurred, namely the location of retribution. Data (03) provides a clear picture of where the event occurred, while also reinforcing the religious advice conveyed in the verse.

(04) *Zakeut binéh blang sabé dimeusu*

The zakat on the edge of the rice fields also made a sound

The phrase in the poem "*zakeut binéh blang sabé dimeusu*" is an adverb of place, namely the phrase "*binéh blang*," because it explains the location where an action occurs. The phrase "*binéh blang*" indicates the location around the agricultural land that is the source of life for the people of West Aceh. In addition, the phrase "*data*" (04) also implies the importance of sharing one's fortune because zakat must be carried out. The phrase "*data*" (04) strongly reinforces the message that there are religious practices and social values in society.

(05) *Keunöng hukuman dalam apui yuk*

Being punished in the burning fire

The phrase "*keunöng kalimat hukum*" (punishment) in the poem "*apui yuk*" is an adverb of place because it describes the location or place where the punishment takes place. The phrase "*apui yuk*" indicates the location or place where the punishment takes place. Meaningfully, "*apui yuk*" refers to a hot hell, a place of torment in the afterlife for those who commit sins according to the Islamic faith. This is in accordance with Acehnese culture, which upholds Islamic values and the implementation of Islamic law. The choice of the word "*apui yuk*" describes a very painful place of punishment.

(06) *Takalön padé mangat timoh dalam blang*

We see the beautiful rice growing in the paddy fields.

The data expression (06) contains plural pronouns and adverbs of place, namely the word *takalön* and the phrase *in blang*. First, the word *takalön* is included in the plural pronoun form. The agreement *ta* means *geutanyoe* when paired with the verb *kalön* to form *takalön*. The use of the agreement *ta* in the data expression (06) can build emotional closeness and strengthen the relationship between the poet and the audience. Second, the phrase *in blang* shows the adverb of place, which functions to explain the location of *padé timoh* which means growing rice. The phrase *in blang* explains the location where the rice grows well. The word *mangat* in the data expression (06) means good or nice. Therefore, it can be interpreted that this expression has the meaning of a blessing in life.



(07) *Aliran nanggroe meuputa laju*

The flow of the country continues to turn

Data (07) shows the form of an adverb of place. The word *aliran nanggroe* is included in the form of an adverb of place which functions to describe the location where the flow that continues to rotate. The phrase *aliran nanggroe* not only indicates a location, but also has a symbolic meaning that reflects the culture and spirituality that occurs in Acehnese society. The word *nanggroe* has important value as the birthplace, identity and center of life of the Acehnese people. Therefore, the expression *aliran nanggroe meuputa laju* can be interpreted as changes and developments that continue to occur in the lives of the Acehnese people, both in terms of religion and customs.

(08) *Tan le nyang taeu yang meuibadat*

We don't see anyone praying anymore

The data expression (08) shows a plural pronoun, namely in the word *taeu*, which means 'we see'. The use of the correspondence *ta* in the West Aceh language means *geutanyoe* which means *we*, when paired with the verb *eu* which means 'see' becomes *taeu*. The use of the correspondence *ta* in data (08) can build emotional closeness and strengthen the relationship between the poet and the audience. The combination of these two words creates a strong collective nuance in the poem, the poet not only conveys his personal views, but also invites the entire audience or community to jointly realize the situation that is happening, namely that people who are praying are not visible.

## 3.3 Analysis of Participation Forms

The concept of participation views language as a social activity involving speakers and listeners as social actors. In the Dalupa oral tradition performance in West Aceh, the participants are generally the community. The local community also participates. However, the sheikh/poet, Dalupa, traditional musicians, *geunteut*, and monkeys are the main participants in the Dalupa oral tradition performance. During the preparation of the event, other community members, such as village officials or local government officials, are also involved in deliberations and conveying information about the upcoming event.

Table 2. Analysis of Participation in the Dalupa Poetry of West Aceh

| No. | Description of the Concept of Participation Form   |           |   |
|-----|--|-----------|---|
|     | Dalupa Data Poem 1   | Auditor   | Activity  |
| 01. | <i>Takalön u langèt meublèt-blèt bintang</i><br><i>Cahya geumeulang keunöng u dōnya</i><br><i>Yōh mantong udép beuna seumayang</i><br><i>Uroe kumudian dalam nuraka</i><br><br>We look at the sky sparkling with stars<br>A brilliant light shines into the world<br>When you are alive you have to pray<br>The next day in hell | Community | The opening of the oral tradition performance by the Sheikh and followed by the strains of serune kalee           |
| 02. | <i>Marapati dipoe meulayang</i><br><i>zakeut binèh blang sabé dimeusu</i><br><i>Ureung durhaka kepada Tuhan</i><br><i>Keunöng hukuman dalam apui yuk</i><br>Pigeons soar<br>The zakat on the edge of the rice fields also  | Community | The opening of the oral tradition performance by the Sheikh and followed by the strains of serune kalee and rapai |

|     |   |           |   |
|-----|---|-----------|---|
|     | made a sound<br>People who disobey God<br>Being punished in a hot fire  |           | which contain<br>advice.  |
| 03. | <i>Bukon lé sayang lôn kalôn buyèh</i><br><i>Cahya putéh gléh ile wareuna</i><br><i>Yôh göhlom talimböt ngön ija putéh</i><br><i>Ingat hai waréh beuna taqwa</i><br><br>It's no longer my love to see foam<br>The pure white light is visible from its color<br>Before being covered with a white cloth<br>Remember, O people, you must be pious  | Community | The core<br>performance of<br>oral tradition by<br>the Sheikh and<br>accompanied by<br>the strains of<br>serune kalee and<br>rapai which<br>contain advice      |
| 04. | <i>Simeurapati mangat dipoe meulayang</i><br><i>jakeut binèh blang sabé dimeusu</i><br><i>Ureung durhaka kepada Tuhan</i><br><i>Keunöng hukuman dalam apui yuk</i><br><br>A dove flies by<br>Zakat beside the rice fields always makes a<br>sound<br>People who disobey God<br>Being punished in the burning fire   | Community | The core<br>performance of<br>the oral tradition<br>by the Sheikh and<br>accompanied by<br>the strains of<br>serune kalee and<br>rapai which<br>contain advice. |
| 05. | <i>Takalôn padé mangat timoh dalam blang</i><br><i>Sang beureundang peunoh dum saré</i><br><i>Beurekat tan lé dicok lè Tuhan</i><br><i>Keunedik malam haté ka bangsat</i><br><br>We see the beautiful rice growing in the<br>fields.<br>It seems like a vast expanse full of<br>abundance.<br>Blessings are no longer withdrawn by God.<br>Towards the night, the heart no longer<br>knows the rules. | Community | The closing of the<br>oral tradition by<br>the Sheikh and<br>followed by the<br>strains of serune<br>kalee and rapai<br>which contain<br>advice                 |
| 06. | <i>Aliran nanggroë meuputa laju</i><br><i>Tan lé nyang taeu yang meuibadat</i><br><i>Hadis ngön ayat ka kureung laku</i><br><i>Dipeuturöt maju meuseuno bangsa</i><br><br>The world continues to turn<br>No one is seen worshipping anymore<br>Hadiths and verses are no longer in demand<br>Following the progress of national<br>competition  | Community | The closing of the<br>oral tradition by<br>the Sheikh and<br>followed by the<br>strains of serune<br>kalee and rapai<br>which contain<br>advice                 |

The form of community participation in the oral tradition of Dalupa poetry in West Aceh is through the involvement of the community and government officials in the implementation of the Dalupa tradition, which shows an appreciation of the oral tradition. The performance of the oral tradition in the main participation is the community, this is because the poetry sung is aimed at the public as its listeners. In addition to the community participating in the performance of the Dalupa oral tradition, government officials and officials also take part in the performance, namely those who have the authority to carry out the oral tradition activities. Before the oral tradition activities are held, there is a duek pakat activity or deliberation by government officials or those authorized in the cultural sector.

(01) *Takalön u langèt meublèt-blèt bintang*

*Cahya geumeulang keunöng u dônnya*

*Yôh mantong udép beuna seumayang*

*Uroe kumudian dalam nuraka*

We look at the sky sparkling with stars

A brilliant light shines into the world

When you are alive you have to pray

The next day in hell

The verse in data (01) is performed in a series of events for the circumcision of the apostle or a wedding reception. The verse data (01) is the opening in the Dalupa performance, which begins with advice on the obligation to worship Allah SWT. The verse *yôh mantong udép beuna seumayang*, *uroe kumudian dalam nuraka* contains religious advice and moral values that aim to remind the community to worship God and obey all His commands. In the oral tradition performance, the verse data (01) is the opening performance involving the local community. The main participants are the Dalupa oral tradition performers, namely the Sheikh as a poet who recites the verses, the *serune kale*, *rapai*, Dalupa, *geunteut* and monkey players, as actors who act out the contents of the verses. The verse (01) performance also involves the entire community, such as village or government officials related to culture.

(02) *Marapati dipoe meulayang*

*Zakeut binèh blang sabé dimeusu*

*Ureung durhaka kepada Tuhan*

*keunöng hukuman dalam apui yuk*

Pigeons soar

The zakat on the edge of the rice fields also made a sound

People who disobey God

Being punished in a hot fire

Data verse (02) is performed in a series of events for the circumcision of the apostle or a wedding reception. Data verse (02) is the opening of the performance containing advice not to disobey Allah SWT. The verse *ureung disobedience to God*, *keunöng punishment in apui yuk* contains religious advice and moral values that aim to remind the community to always obey all His commands, and not to disobey God, so that the participation aimed at the community. In the performance of oral tradition, data verse (02) is the opening of the performance by involving the local community, namely there is the main participation that conveys the verse. The main participation is the Dalupa oral tradition

performers, namely the Sheikh as a poet who recites the verse, the serune kale, rapai, Dalupa, geunteut musical instruments players, and monkeys as actors who play a role in acting out the contents of the verse. In the performance of data (02) also involves the entire community such as village or government officials related to culture.

(03) *Bukon lé sayang lôn kalôn buyèh*  
*Cahya putéh gléh ile wareuna*  
*Yôh göhlom talimböt ngön ija putéh*  
*Ingat hai waréh beuna taqwa*

It's no longer my love to see foam  
The pure white light is visible from its color  
Before being covered with a white cloth  
Remember, O people, you must be pious

Through verse (03), the poet invites Muslims to always increase their piety. The line *yôh göhlom talimböt ngön ija putéh*, *ingat hai waréh beuna taqwa* contains religious advice and moral values that aim to increase people's piety to God Almighty. Data (03) aims to remind people not to waste time in this world to be pious to God. Verse (03) is the core of the performance by involving the local community. The main participants are the Dalupa oral tradition players, namely the Sheikh as a poet who recites the poem, traditional musical instrument players, Dalupa, geunteut and monkeys as actors who act out the contents of the poem. In the performance of verse (03) also involves the participation of supporters, namely the entire community such as village or government officials related to culture.

(04) *Simeurapati mangat dipoe meulayang*  
*Jakeut binèh blang sabé dimeusu*  
*Ureung durhaka kepada Tuhan*  
*Keunöng hukuman dalam apui yuk*

Pigeons soar  
Zakat on the edge of the rice fields always makes a sound  
People who disobey God  
Punishment in hot fire

The poet performs verse (04) during a series of events for the circumcision of the apostle or a wedding reception. Verse (04) is the core of the performance, containing a warning not to disobey God and telling of the day of judgment. Verse *ureung* disobedience to God, *keunöng* punishment in *apui yuk* contains religious advice and moral values that aim to remind Muslims to maintain obedience and avoid all of God's prohibitions. Verse (04) is the core of the performance, involving the local community. The main participants are the Dalupa oral tradition performers, namely the Sheikh as the poet who recites the verse, the traditional musical instrument player, Dalupa, geunteut and monkeys, namely as actors who play symbolic roles in the verse. In the performance of verse (04) the entire community is involved, such as village or government officials related to culture.

(05) *Takalôn padé mangat timoh dalam blang*  
*Sang beureundang peunoh dum sare*  
*Beurekat tan lé dicok lè Tuhan*  
*Keunedik malam hate ka bangsat*

We see the beautiful rice growing in the paddy fields.  
 It seems like a vast expanse full of abundance.  
 Blessings are no longer given by God.  
 Towards the night, the heart no longer knows the rules.

Through verse data (05), the poet conveys advice and a warning to always obey God's rules. Data (05) is the closing part of the performance, containing a warning not to disobey God and discussing an irregular life. The verse *beurekat tan lé dicok lè Tuhan, keunedik malam hate ka bangsat* contains religious advice and moral values that aim to remind Muslims to maintain obedience and avoid all of God's prohibitions. Verse (05) is the closing part of the performance, involving the local community. The main participation in the Dalupa oral tradition performance involves the core players, namely the Sheikh as a poet who recites the verses, as well as actors who play musical instruments such as *serune kale*, *rapai*, and actors such as Dalupa, *geunteut*, and monkeys. They play a role in bringing to life the symbolic meaning contained in the verses. In addition, this performance also involves the wider community, including village officials and government representatives who have a connection with cultural preservation.

(06) *Aliran nanggroë meuputa laju*  
*Tan lè yang taeu yang meuibadat*  
*Hadis ngön ayat ka kureung laku*  
*Dipeuturöt maju meuseuno bangsa*

The world continues to turn  
 No one is seen worshipping  
 Hadiths and verses are no longer popular  
 Following the progress of the nation

The poet performed verse (06) in a series of events for the circumcision of the apostle and wedding receptions. Verse (06) is the closing part of the performance which contains advice on hadiths and verses that are no longer followed by the community. Verse *hadith ngön ayat ka kureung laku dipeuturöt maju meuseuno bangsa* contains religious advice and moral values which aim to remind Muslims to maintain obedience and avoid all of God's prohibitions. Verse (06) is the closing of the performance by involving the local community. The participation involved in verse (06) is the main performers are the Dalupa oral tradition performers, namely the Sheikh as a poet who recites the verses, the *serune kalee* musical instrument player, Dalupa, *geunteut* and monkeys as actors who play a symbolic role in the verse. In the performance of verse (06) the entire community is involved, such as village or government officials related to culture.

#### 4. Conclusion

Researchers have identified various aspects of anthropolinguistic study within the oral tradition of Dalupa poetry in West Aceh. The performance aspect of Dalupa poetry encompasses advice, invitations, and entertainment, consisting of persuasive expressions. Each poem performed has its own purpose, depending on the event being held. Therefore, the expressions used in Dalupa performances align with culture and reflect the identity of the Acehnese people, who highly value religious values, culture, and social norms.

The indexicality of Dalupa poetry in West Aceh indicates that the poems used in the performances contain linguistic expressions that connect the text to the social, cultural, and environmental contexts of the West Acehnese community. This study identified four types of linguistic expressions: personal pronouns, demonstrative pronouns, adverbs of time, and adverbs of place.

However, of these four types of linguistic expressions, the most dominant is the use of personal pronouns.

Community participation in the oral tradition of Dalupa poetry in West Aceh, through the involvement of the community and government officials in the implementation of the Dalupa tradition, demonstrates an appreciation for this oral tradition. The primary participant in the oral tradition performance is the poet, also known as the sheikh, who delivers the poems to the audience, performed by symbolic figures such as Dalupa, Geunteut, and monkeys. Each poem delivered by the poet is addressed to the community to advise, encourage, and entertain them.

Based on the research conducted and the conclusions obtained, the researcher offers several recommendations for further research on the Dalupa poetry tradition, particularly in anthropolinguistic studies. To ensure the sustainability of the Dalupa poetry oral tradition, it should remain a part of formal events within the West Aceh community so that it can be seen, experienced, and passed down to future generations. Younger generations also need to be actively involved in developing the Dalupa oral tradition in West Aceh, both through extracurricular activities and cultural training. Furthermore, the local government can provide support to studios that play a role in preserving and performing the Dalupa oral tradition, both in formal and informal groups, so that Dalupa performers can continue to focus on preserving the culture of West Aceh..

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