



Analysis of Gayo Poet Traditional Communication Media In Building Community Islamic Insights Central Aceh District

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ABSTRACT

This study aims to determine the Analysis of Gayo Poet Traditional Communication Media In Building Community Islamic Insights Central Aceh District by using qualitative research methods using data collection techniques such as Observation, Documentary, and Interview. The data that has been collected, compiled systematically, then read, translated, understood, and classified based on the coding that has been determined. Furthermore, explore and analyze the data carefully and take into account other appropriate references. The results of the research are that the "saer" poem in the Gayo community in Central Aceh Regency not only acts as a medium and means of art, but has a broad role and function in social life. The message and Islamic insight of Gayo's verse "saer" is an interpretation of Islamic religious teachings sourced from the Qur'an, the prophet's hadith and local wisdom of the community. The themes contained in the "saer" Gayo poem include the theme of Islamic teachings which include the value of monotheism, prayer and mu'amalah worship, pilgrimage, morals, alms, fasting, morals and education themes, Islamic history, the history of the Revolution. Independence of the Republic of Indonesia, local history, natural and environmental themes and cultural-customary themes.

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INTRODUCTION

The entry and development of Islam in the archipelago community can not be separated from the role of missionaries and scholars. One of the methods that are used in the grounding of Islam that by utilizing elements of cultures that exist in the society such as the arts locally as the medium. Culture and art in society, have a close relationship in the dynamics of social life. So do not be surprised if later the arts as part of the elements are often used as one of the indicators to determine the level of civilization of a community of social man. Do not lose importance is to make the elements of this as the media at once means the case and the establishment of interaction and *transfer* of thought, planting confidence, insight, influence, and so forth that are giving understanding including in it the teachings of religion.

Seven elements of culture which among others consists of 1). System language, 2). System knowledge, 3). System organization community, 4).

System technology, 5). System economy, 6). System religion and, 7). System art. The last element is in the form of traditional arts which are generally based on poetry, both in the form of text and in the form of songs which are used as a medium of expression as well as a medium of communication in delivering messages to the public. In Islam, forms have been growing in the Arab world before Islam broadcast is widely by Rasullullah Muhammad Saw. From the terms of the content, the poems have to contain a message of moral concerns various aspects of the life of man, began the nature of social, cultural, science knowledge, information communication, politics until concerning matters that are divinity.

In development, the existence of the elements of culture has been used as a medium of communication in the community as a media alternative among media conventional others that can be classed as a medium of communication modern such as radio, television, magazines, newspapers, and so forth. The goal is to minimize the gap between society modern with a community of traditional, as well as to optimize the communication of information to be effective and can be known to be extensive.

In some literature also mentioned that element seven of culture in the form of art is traditionally used as a medium of preaching Islam both in the air *amar ma'ruf nahi munkar* and in broadcasts teachings of religion. Da'wah Islam is performed by every Muslim either by individuals or institutions, in particular also a task of prime a cleric with the purpose invite/call on human beings to the goodness and avoid actions vile and evil, away from the ban Allah Swt and do all the orders of His. The essence conveys the appeal of religion in the form of communications Islam is an obligation for the entire Muslim as a caliph in the face of the earth.

Every Muslim who has reached puberty and has a reason, both male and female, should carry out the task of da'wah as a continuation of the message of the Prophet Muhammad. Even for the task noble is Allah S WT expressed as deeds *khairu ummah* (the best of the people), as mentioned in the letter of Ali-Imran verse: 110.

أُمَّةٌ أُخْرِجَتْ لِلنَّاسِ لَمَعْرُوفٍ لِمُنْكَرٍ لِّلَّهِ لَوْ أَمَنَ لُكُنْتُمْ لَكَّانَ أَلَّهُمْ مِّنْهُمْ لَمُؤْمِنُونَ أَلْفِسْفُونَ

You are the people who best are born to humans, sent to the ma'ruf, and prevent from the evil, and faithful to God. If the People of the Book had believed, it would have been better for them, among them there are believers, and most of them are wicked (RI, 2010).

Dakwah Islam can be achieved in harmony and harmonious most scholars use the approach and efforts that truly communicate the teachings of Islam through the medium of communication that is not commonly done in modern times. In various regions in Indonesia, media communication is traditionally performed in a variety of shapes and properties, following the variation of cultures that exist in the areas. For example, *the hood Sipulung* (seated together), *ma'bulo sibatang* (gathered together in a hut of bamboo) in Sulawesi Selatan, and *selapanan* (warning on the 35th birth) in Jawa Tengah. It is mostly of a few examples of the media traditional. Besides that, there are also traditional instruments such as the clapper which are still widely used by people on the island of Java. The instrument can be used to communicate messages that contain a different meaning, such as the presence of death, accident, fire, theft, and so on.

Traditional media is also known as people's media. In a sense that is more narrow media is often also referred to as the art of the people. In a relationship it Coseteng and Nemenzo in a book that was written Amri Jahi with the title "*Communication Mass and Development of Rural in World Countries Third, An Introduction*" defines media traditionally as forms of verbal, movement, verbal and visual known or familiar people, received by them, and played or performed by and/ or for them for entertaining, proclaiming, explaining, teaching and educating (Babitha Elsa Oommen, 2020).

According to Din media traditionally not be separated from the art of the traditional, which is a form of art that is extracted from the wisdom of locals to wear the media traditional. Media is traditionally often referred to also as a form of *folklore*. The forms of *folklore* are among others are :

1. Folk prose stories
2. Folk expressions (proverbs, *memes*, proverbs)
3. Folk poetry
4. Folk song
5. The motion cues (squinting eyes of a sign of love)
6. Tool sounds (*gong*, *gong*, *drum*, etc.) (Arifuddin, 2017)

According to Compton, traditional media has a high value in communication systems because it has a special position in the system of a culture. Specificity signs information that is expressed in the performances of traditional it and the context of the incident, resulting in people originating from the system culture other difficult realize, understand, and appreciate the expression of art which is verbal, material, and music are displayed (Rudy, 2005).

Some of these people's media, although they are entertainment, can also carry messages of development. It can occur because the media are also running the function of education in the audience. By because it is, it can be used to convey knowledge to the public (citizens of the community). Instill and reinforce cultural values, social norms, and social philosophy. Concerning this with art, art because of Yusuf Al Qardlawy is closely related to feelings, heart, and mind. But it turns out the entertainment and art are this that has been contaminated by the luxury hedonism from the side of the aesthetics of the beautiful and straight (Al-Qardlawy, 2002). Opinion Yusuf Al Qardlawy is based on some of his views on the art of music and the art of dance in Islam. While on the existence of the art of traditional as part of the life of society that many plays as a medium of entertainment and media communications are charged message of culture and payload wisdom locally more.

Messages culture and payload wisdom locally meant that relates directly to the mind. Because it comes from the mind and contemplation are tested by the time later inherited become part of insight and richness inward from one next generation. Seyyed Hossein Nasr is of the view that Islamic art contains and conveys a message and essence of Islam through an eternal language, precisely because of its timelessness and also the simplicity of its symbolism, it becomes more effective and less problematic than most Islamic theological explanations. One of the aspects that are most associated with a message of spiritual arts of Islam is when he can convey the essence of Islam through means that more directly and can be understood than the explanation that science alone (Nasr, 1993b).

Of so many arts traditional that exist in the archipelago one of them is a poem, which is an art that is a fusion between art sound with the literature in the form of verses of poetry that consists of several paragraphs. Poem or " SAER " in the culture and language of the community Gayo in the district of Central Aceh is derived from the word poetry in the language of Indonesia. The contents charged messages to Salman. The shape of the poem " SAER " itself consists of several rows preprogram with patterns of rhyme that prioritize the content of the message of Islam.

For example, the work of Tgk. Safe Banta Farida was birthed in 1929 which is known as the poet who many wrote poems themed on the deity. Tgk. Safe Banta Farida reveals the contents of the mind and heart to the poetry of religion is one of the ways for - it's in preaching. In addition, because it is set back education of Islam in schools, in daily life he also became a teacher of the Koran in various places in Takengon. Subject to express the experience themselves

through the art of literature for Tgk. Banta Aman Farida is not only limited to writing poetry but also composing the rhythm of the song and performing the composition at the same time. Similarly, also with CEH Sali Global with verses that talk about nature, forest and environment of life as well as many artists Gayo other.

One of the poems is " *saer* " by Tgk. Safe Banta Farida was entitled " *The Story of Prophet Ayyub*" which is a story exemplary and stories patience of a servant of Allah SWT were plucked from the Al Qurannul Karim. Shape and order of the story that is displayed in the form of poems by using language Gayo contain the message of Islam that is very prominent. Similarly, also with poetry works of the artist's Gayo others were born at the end of the century, the 18th and the beginning of the century to the 19th. Among the artists that are Tgk. Abdurrahim Daudy (Tgk. Mudekala), Tgk. Khalidin Kemili, Tgk. H. Harun Rashid, Tgk. H. Sulaiman, Tgk. H. Abdullah M Aman Nur Jenah (Geucik Tue Mongal), Tgk. Abdul Jalil Happy, Tgk. Khalidin, Tgk. Ashaluddin, Tgk. Ali Asni and others.

Name- the name of the aside as the artist who created poems " *SAER* " poetry in the language areas (Gayo), they also are scholars, the place asking people about Islam and the problems in life every day. Status and authority have also helped influence so that the works which they reveal in general based and breath of the teachings of Islam.

Poetry as a traditional media has a fairly high social *interest* in the community in Central Aceh Regency. In addition to a role as a medium of entertainment, also became a media communication in conveying messages of religion, messages of moral and development that can inform the program of government which is directly or not directly also add insight and knowledge to the community. Departing from the existence of the poem " *SAER* " as media traditionally in the lives of the people of Indonesia, the government has issued a rule specifically on the efforts of its preservation in the form of Regulation of the Minister (Candy). As for the passage of the Regulation of the Minister (Candy) that is as mentioned at the bottom of this :

Regulation of the Minister of Education and Culture of the Republic of Indonesia Number 10 the Year 2014 About the Guidelines Preservation Tradition which contains about :

1. Preservation of tradition as an effort to protect, develop, and utilize a habit of a cultural support community group whose distribution and inheritance take place from generation to generation.

2. Efforts to protection, prevention, and response that can lead to damage, loss, or the extinction of culture which relates to the field of tradition in the form of an idea/ideas, behaviors, and work culture, including the dignity of the dignity and rights of culture that is caused by the act of man or the process of nature.
3. Development is an effort in work, which enables the refinement of the idea/ideas, behaviors, and work culture in the form of change, addition, or replacement of appropriate rules and norms that apply to the community owners without compromising its originality.
4. Utilization as efforts to use the work culture for the benefit of education, religious, social, economic, science knowledge, technology, and culture on its own.
5. Increase the role of active government area in the Province and the Government of the Regional District / Municipality in implementing Preservation of Tradition.
6. Empowering the role as well as the society in the preservation of tradition.
7. Facilitate the implementation of the preservation of the tradition that evolved in the middle of the community, and help the settlement of issues that relate to the preservation of tradition.

Regulation of the Minister (Candy) This includes objects such as the story of the people who disseminated and passed on by oral which is a reflection personality and character of culture and serves as custodian of the relationship, expression of the traditional form of sentences figurative symbols are understood its meaning by the wearer are spoken which contained the values of life and outlook of life of society. The most important in regard of this is the responsibility of the world's academic on Article 6 paragraph 2, which states the activities of preservation with efforts to record, collect, process, and managing system information and perform the assessment as part of the values of tradition and character of the nation.

Based on the background, to do research and search more deeply about utilization, load the content and theme of communication Islam that is contained in the poems of the work of the artist Gayo to build insight into Islamic society by studying through the dissertation are entitled: " Analysis of Poetry Gayo As Media Communication Traditional In Building Community Islamic Insights in Central Aceh District ".

RESEARCH METHODE

The study " Analysis of Poetry Gayo As Media Communication Traditional In Building Wawawasan Islamic Communities in the District of Central Aceh" is used approach is qualitative. That's procedure retrieval of data that produces the data descriptive form of words written on the phenomenon and the behavior of certain (Tobing, 2016)_ which is descriptive-analytical by using a study of documentation, direct observation, and interviews. Describe the state of the object of research based on facts and data or as it is (Nawawi & Martini, 1996).

Method Qualitative is commonly used to collect the data from the results of interviews and study documents in the form of words and images with two characteristic main. The first is the *natural setting* (the natural atmosphere as it is, the second is humans as the main instrument (Kholil, 2006). Besides, it also uses the study of *literature*, ie research which data is taken from the script of literature both in the form of books, magazines, articles in the media print or *online*, manuscript mimeographed, album recordings (cassette), and *audiovisual compact disc* (VCD) that related to Gayo poetry.

Mechanical collection of data is done on the terms of several stages which are adjustable, although the realization of the arrangement and sequence of implementation do not have to trace. The technique of collecting the data in question are observations, Dokumente, and interviews. The data has been collected, arranged in a systematic, then read, translated, understood, and are classified based on the coding which has been determined. Further, explore and analyze the data with accuracy and take into account with reference more are appropriate.

RESULT AND DISCUSSION

Poem Gayo As Media Building Insights teachings of Islam

In the introduction to the book " *Natural Bury Saer-Saer Gayo* " works of Harun Rasjid, LK Ara mention that some of the artists' poetry that one of them is Tengku Mudekala in the year 1938 managed to publish a collection of poems which was given the title of " *Tafsir Gayo* ". In a book that summarized a number of works from Tengku Mudekala , Tengku Harun bin Ras j i d , Tengku Khatib Benu , Tengku Aman Srikuli. Many artists poets others are more younger than force Tengku Mudekala also helped gather the works them in a book that was given the headline " *Serangkum Saer Gayo* " which was published by the Ministry of Education and Culture Jakarta in 1980. In the book is summed up a number

of works of Aman Hasan, Gecik Mongal , Sheikh Midin Munte , Tengku Abdul Jalil and others.

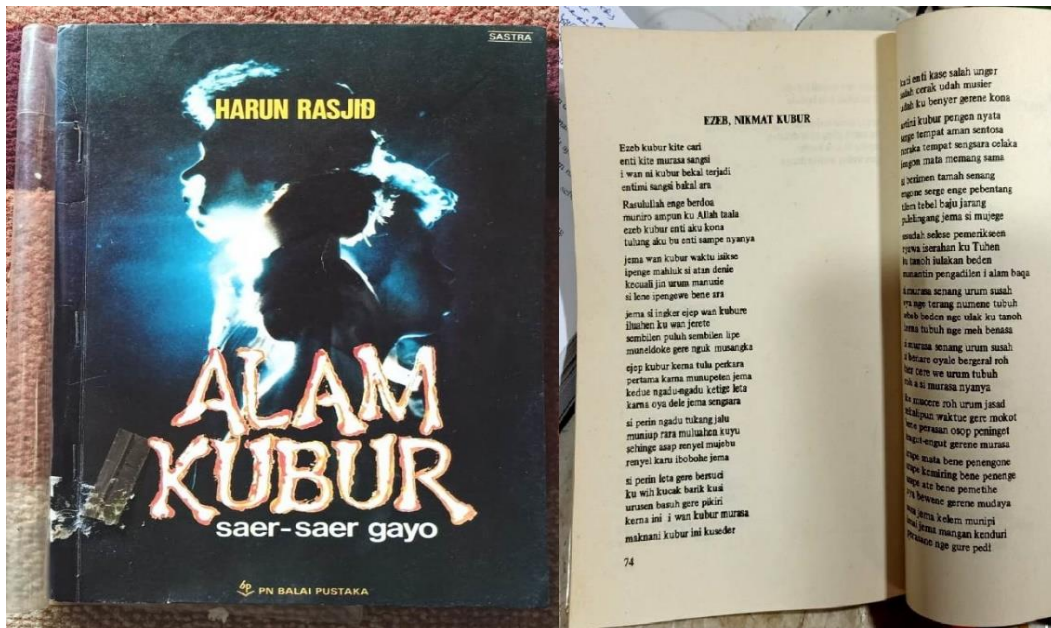


Image: Caucasian (cover) and the contents of the book of poetry " SAER " speaking area Gayo " Nature Grave " works Tgk. Harun Rasjid .

Aaron Rasjid author of a collection of poems which are summarized in the book "*Natural Bury Saer-Saer Gayo*", is the father of the artist LK Ara. Harun Rasjid died in Jakarta after returning from the holy land of Mecca. The poem (*Saer*) in the community Gayo is a media propaganda Islamiah which contains interpretation into English Gayo be the words of God in Al Quranul Karim , the traditions of the prophet, histories, philosophies, and advice were plucked from Islamic religious teachings. *Saer* disclosed is abuzz with sung by two people, and then followed it together by one group. *Saer* got a place that is good in the hearts of people. The content of " *saer* " touches the heart because it contains information, recitation, and teaching so that the message through this poem " *saer* " is more effective than through other media (Ara, 1980).

Poetry has similarities with other traditional literary arts in Central Aceh Regency, namely *didong* . *Didong* contested between the two groups during the night all night, each group of mutually clashing arguments through poetry to the accompaniment of clapping hands are rhythmic. The contents of the poem are more spacious, there are through the preparation of a special there are also poems that were created by spontaneous in place. While the poem " *saer* " is also chanted/sung but not accompanied by applause as background

accompaniment or as a substitute means of music. Differences other is the poem " *saer* " is media in the air of preaching Islam (Hasan et al., 1980).

From it not be surprising if " *saer* " as poetry in the sense that in fact, is also a part that is not separated from the element of literary oral society Gayo other. Elements of literature orally and art referred to is the poem " *saer* " a pattern of communication verbal well as the expression of the artist in the form of an art tradition that is different. For example in the art of *didong* is also a type of art that relies on poetry as a medium of expression. Similarly, also with art *saman*, an art that is classified in the art of dance tradition that also uses poems " *Saer* " as the part that is not integral in every appearance.

Disclosure poem opening on each work of literary tradition Gayo always begins with the sentence greetings, phrases such as greeting salvation for the race of man. Not exception also be a sentence opener in each appearance dance *saman* which reflects how the teachings of the Islamic religion in the form of values monotheism emerge and become part of the not inseparable. In the view of some of the disclosure of the contents of the poems in the opening dance, *saman* informed that the teachings of Islam that transformed not anymore just practice *amaliah* usual form of life social religion in general, but more on the elements of monotheism which are usually practiced by adherents of the ideology to - Sufi -an. Excerpt of a poem at the bottom of this is a poem opening dance *saman* which can reflect the things that are :

Hmmm laila la aho
Hmmm laila la aho
Hoya-hoya, sarre e hala lem hahalla
Lahoya hele lem hehelle le enyan-enyan
Ho lam an laho

Laila la aho
Simale munengon we are artsy
Lahoya , sarre e hala lem hahalla
Lahoya hele glue hehelle
Le enyan-enyan
Ho lam an laho

The basic sentence and the beginning of the poem are adapted from the monotheistic sentence " *Laa Ilaha Illah* " which means " There is no god but Allah". Sung in motion early in the position of kneeling *solah* wanted to be prostrate. Mystical and religious poems are preceded by the sound of a murmur that is called with the term *Regum* be shared from the dancers who numbered

odd that sounds are produced as echoes. Voice murmur or *Regum* in the preamble to the dance *saman* this by part even by people commonly understood terms such as reading a spell or part of the requirement to display the dance *saman* it themselves, although in fact in the context of the art of the drop voice and literature of traditional and modern things that can be intended as sound processing techniques to create verballity become more dramatic, as is the case with some modern poetry by Sudtarji Chalsum Bahri.

In the view of Seyyed Hossein Nasr, this is what is meant by *ma'rifat syair*.

"In the end, the only thing essential that owned logic and poetry, as well as understand the traditional, is *gnosis* (*ma'rifah*) which lies at the core traditions of the East. Because the reality is the source terms of the logical and at the same time as things are poetic, then *gnosais* or metaphysics traditional which contains knowledge about reality not should be the basis of joint that allows logic and poetry to meet and become the means and media in conveying the truth " (Nasr, 1993a).

As is also the view Bambang Sugiharto that at the stage of inspiration deepest on reality, art, in the end, is the communication experience of the inner soul of the artist on every soul of man the other, communicated mystery of life that is the deepest, the communication of the Supreme Spirit (God) behind any incident (Sugiharto, 2013). Since the entry and development of Islam in the century to 11 th, or even several centuries before the ground Gayo and Aceh, could be said since it is also the pattern and dynamics of the life of society characterized by the teachings of Islam. Starting from the system of governance behavior of living daily to the expression of the soul through the medium of art, especially forms of disclosure in the form of poetry.

The world of art has played a major role in transforming the history and civilization of society in general. Some literature about traveling Aceh until the time it often makes media art in the form of manuscripts and literature orally as a material reference. Art *Didong, saer, saman, the saga* that grows and thrives in society as a literary oral who quite have a *social interest* with elements primarily is in the form of poetry. Similarly, also with dance *saman* with elements of the main form of the movement of dance that is compact and dynamic with poetry as an element of both.

At the point of this, art traditionally in society Gayo is very instrumental in the outer essence itself as an art that is generally only understood by the function of the single as a medium of entertainment alone. Gayo art in general is also not just art that is born and expressed just like that. It is a symbol as well as a character of the people. In view, Sumaryono art is comp o nen of the unity

of cultures that can be seen and read of the role and function as part of the structure of the social which presented values of cultural and communal spirit. (Sumaryono, 2011) Almost as a whole art culture of Gayo containing the values of the message of Islam as a religion and as a medium of communication that contains information and messages. It can find the start of the dance to the music and poetry song. Dances are generally very dynamic and energetic, played with nuance *romantic* and *heroic*.

Arts literary spoken, the continuity of his life until the time is panting is the art of literary poetry. Namely the art recalled that almost resembles the art *Didong*. Only just the art of literature is not accompanied by the clapping of hands as a musical accompaniment as like art *Didong*. Poem on is the medium of preaching Islam, the contents in the form of interpretation of the Koran and the Hadith the prophet. Tells about the life of the prophet and R Asul, friends as well as the form of the advice that comes from the teachings of Islam. (S, 2007) From the terms of the form, as well as the poetry of Indonesia- Malay, in general, is a poem of four lines and two lines of a verse with rhyming poetry ab-ab, ab-ab. In addition to deepening and broadcasted teachings of religion, worship sharia, character art of poetry also tells about the history, which tells about the events by displaying the character and characteristics of the perpetrators, the country, and the region a place where a story takes place. According to Daud Ali, this oral-literary art played a very important role in the process of socializing and spreading Islam in the Gayo land of the past. Moreover, the work of literary life in the community, absorbing aspects of life that occurred, which in turn enabled by the community itself. Changes in behavior and people's lives in appreciating literary works are a reflection of the lives of the people concerned (Hermawan, 2018).

Socialize and ground the back of the Shari'a of Islam in Aceh in particular, the empowerment literature orally as poetry " *Saer* " is a selection of sage which should be part of the media and program of government future -masa that will come. Takengon is the basis of the type of art poem " *Saer* " This, in addition to racehorses traditionally does not exist agenda of *cultural* else significant and programmed by involving and empowering sub-culture of others who began scarcely. The hustle and bustle of program development are more localized in terms of the nature of physical and infrastructure alone, while the development of the character and soul of the filler development is neglected than in terms of moral, religious or thing else that is building a generation of a nation that is more resilient in personality.

Utilization of Traditional Communication Media of Gayo Poetry by Artists in Central Aceh District.

History Oral has been long known by the people of humans in the whole world because the verbal is a tool of communication major who used to inherit the knowledge of past and the generation next. The function is strengthened back by writing after the race of man to write knowledge past her to the bone, stone, leather animals, the stem of the tree, paper, and other media.

Syair is an old Malay literary work that rhymes after *pantun*, *seloka*, and *gurindam*. Appearing at the end of the century to the 17 th. It was pioneered by an *Indonesian Sufi* cleric. He comes from Barus, lives on and of the century the 17 th and the beginning of the century to the 18th. During his lifetime he was the *mufti of the Islamic Kesuthanan Aceh Darussalam*. The most important element that distinguishes poetry from other old Malay literature is the sound at the end of the poem. Syair was born at the end of the 16th century through the ink of the pen of a great Malay scholar who came from Aceh and was famous for his Sufism. A Malay cleric who is included in the list of world Sufi figures. Through poems, he lavished knowledge and understanding of religious and turmoil soul in conjunction with the Creator, Allah SWT (Ali, 2017).

In the community of Central Aceh, as explained earlier works of literature, the traditional form of poetry is called the " *Saer* ". As an element of culture can be classified as one of the main artistic traditions in the form of literature oral, existence is almost equal to the elements of culture more like *kekeberen*, *pepongoten*, and *sebuku*. The popularity and power for immunity are raised sink, depending on the mission and events that allow it to emerge and be raised as part of the wealth of treasures of the cultural community.

According to the principles of art tradition *Didong CEH* Mahlil , in 1960 some scholars ever argue about the use of art *Didong* with *saer*. Polemics about the types and forms of art people have had time to evolve in society, part actors arts tradition in doing activities in art also could feel not comfortable for some scholars locals opposing view on things such. The road out of the polemic has held a meeting of many scholars and actors art of poetry "*Saer*" to discuss the reasons and arguments of the permit and the proposition that does not allow it. Per the findings and deliberations that occurred in Kampung Telintang District of Pegasing Regency of Central Aceh, among scholars who are present when it is Tgk. Harun Gelelungi. This becomes the object conversation when it is concerning the content of the poem *Didong* and the content of the poem "*Saer*". *didong* not be sung/played in the meunasah/mosque, the reason for the contents of his poems many are not unbiased on the teachings of Islam or

concerning the propaganda of Islam. A proportion of poems *Didong* also sometimes contain allusions to the group opposed even sometimes leads to things that are cornered opponent in *Didong*. While "saer" is allowed because all of its contents are related to the teachings of Islam, which are sourced from the Qur'an and the hadith of the prophet.

The most distinguishing between *Didong* with the poem " Saer " according to the CEH Mahlil are :

First, on the form of appearance and the number of actors. In Didong the players can amount to five twelve to three-thirty players. In the poem the players most much between three to seven people alone.

Second, the appearance Didong usually by sitting circle was the poem "Saer" enough to sit usually.

Third, Didong has movements that are dynamic accompanied with applause as musical accompaniment. While in the "saer" verse, it is only with ordinary clapping and movements that are not too dominant.

Fourth, the poem " saer " special shows on the teachings of religion, while Didong can involve all things that exist in life a man.

Fifth, " SAER " can be sung by the mothers and even grandmothers while Didong mostly by the men from among the young.

Sixth, " SAER " be sung in the meunasah/mosque while Didong is prohibited.

Of the cases in the above can be concluded that between art *Didong* and poetry " SAER " have a difference that is quite far in terms of the elements of art are used. In art *Didong* use of poetry is more general and can cover all the things included attacking opponents counter that is cornered on the terms of the argument. While the poem " SAER " is things that just are not there at all, because of the terms of the contents of the entire poem " SAER " is propaganda of Islam derived from the Koran and the Hadith the prophet.

The durability of traditional arts as a medium of communication proves that " saer " has a function and role in the cultural life of the community. Its functions and roles throughout the cultural life of the community are not fixed and depend on the needs, demands, and roles of the actors.

Especially in the history of the creators of the media " SAER " are those who have a taste of aesthetics in the disclosure of the language, knowledge area also followed with intellectuality and persona in public. In the period of the 1950s until the 1980 's the creator of poetry usually is one who knows the religion that is quite wide and deep, so that the life of the social community they dubbed and referred to by the term " *Tengku* ".

One who dubbed the " *Tengku* " equal to the degree scholars in the community of Islam in general. In contrast to the same title in Malay society, the word " *Tengku* " is a title of nobility, son, or descendant of the king. While " *Tengku* " in the Gayo community is a religious scholar which is also a lot to know about the history, customs, and culture and has responsibility and responsibilities of the social the excess of the society in general. Being where the public to inquire and ask for opinions related to matters that concern the legal precepts of religion and customs as well as norms of customary local. capacity seemed to be a requisite primary for someone to be able to create poetry that is weighted with the charge content of the depth that can be accepted as widely.

CONCLUSION

The "saer" poem in the Gayo community in Central Aceh Regency does not only act as a medium and means of art but has a wide role and function in social life. Among its uses are:

- a. As a medium to build insight and transformation of the values of Islamic teachings about monotheism, prayer and mu'amalah worship, moral education.
- b. As a medium for preserving the Regional Language (Gayo) with the form of its utilization through various mass media and events such as special rubrics in print media in the form of tabloids, online/internet media, radio, local television, and as a "saer" poetry competition event between recitation groups.
- c. As a medium to channel the aesthetic values of society.

Messages and Islamic insights Gayo's "saer" verse is an interpretation of Islamic teachings originating from the Al-Quran, the prophet's hadith, and the local wisdom of the community. Both are related to the teachings of Islam, local historical values , and Islamic history as well as national history, regarding the preservation of customs and culture as well as natural disasters. The themes contained in the "saer" Gayo poem include the theme of Islamic teachings which include the value of monotheism, prayer and mu'amalah worship, pilgrimage, morals, alms, fasting, morals and education themes, Islamic history, history of the Revolution of Independence of the Republic of Indonesia, local history, natural and environmental themes, and cultural-customary themes.

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