

Performance Participation of *Peucicap* in West Aceh

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Abstract. This study aims to describe the performance and participation in the traditional *Peucicap* ceremony in Gunong Panah Village, Bubon District, West Aceh District. This study uses a descriptive qualitative method with an ethnographic approach. The results showed that in the *Peucicap* process, participation performance was seen in the act of giving advice, giving names, giving honey to the child (*cicap*), giving teungku needs related to the procession, and asking about the next procession. The participation of the family or parents of the baby is seen through the act of answering questions and asking questions. This research makes an important contribution to understanding, preserving culture, and developing methods in efforts to preserve and promote the *Peucicap* tradition and local culture in Aceh.

Keywords: Performance, participation, *Peucicap*, West Aceh

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1 Introduction

Linguistic anthropology is an interdisciplinary field of science that studies the relationship between language and the intricacies of human life, including culture as the core intricacies of human life [1][2]. Research on oral traditions can be carried out using an anthropolinguistic approach. An analysis of the structural form of an oral tradition cannot be separated from three important elements, namely text, co-text, and context [3][4]. These elements are interrelated and can be obtained through performance analysis because in overall performance, text, co-text, and context components are present simultaneously. In the oral tradition, there is a form of human communication and action called performance [5][6].

This performance has special characteristics that distinguish it from just depicting ordinary daily activities. He also emphasizes that performance can occur in a variety of situations, both in organized and planned situations and in more relaxed and informal situations. The performance involves aspects of the setting, and the delivery process, and not only focuses on the main speaker but also includes the participation of all participants involved [7]. In the context of language, performance is an activity and

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process that uses language as a means to express thoughts and feelings. Language acts as a medium to convey the thoughts and emotions of speakers. If these thoughts and feelings are related to knowledge, habits, or culture, an anthropologist uses his ability to identify culture as reflected in the language used and relate it to human life, especially in cultural contexts. In this context, performance in the oral tradition involves more than giving descriptions. It involves expressive and interactive aspects involving the use of language, sound, body movement and other elements.

The *Peucicap* tradition (*Peucicap Aneuk*) is a traditional ceremony that is carried out individually [8]. *Peucicap* comes from the Aceh word '*cicap*' which means to crush something from the finished end and taste it. So, it can be said that this *peucicap* means the ceremony of tasting food for a newborn child [9]. This traditional ceremony is one of the traditional traditions in Aceh which is related to the birth of a child and is carried out with several other series of events. This traditional ceremony is usually carried out on the seventh day after the baby is born [10]. The performance in the process of the traditional *Peucicap* ceremony starts from the participation that occurs in the traditional ceremony. How is the participation process that occurs between the *teungku* (*ustad*) who performs the ritual and the children and families who make the traditional ceremony during the ceremony process?

Several previous studies have examined the traditional *Peucicap* ceremony [11]. In general, previous research has focused on procedural aspects and the meaning of traditional ceremonies performed by the Acehnese. However, there is a research gap related to performance analysis and the use of language in these traditional ceremonies. Therefore, this study aims to fill this knowledge gap by conducting an in-depth analysis of aspects of performance and performance as well as the use of language in traditional ceremonies. So, it can be concluded that this study aims to describe the performance of the *Peucicap* event that inhabits Gunong Panah Village, Kec. Bubon Kab. West Aceh. Thus, this research will make a significant contribution to understanding and preserving local culture by documenting and describing performance in the *Peucicap* tradition. Through careful documentation and description, this research provides a deeper appreciation of the oral cultural heritage held by the people of Aceh, as well as a basis for efforts to preserve and promote this tradition. Thus, this research has important relevance in understanding, preserving culture, developing methods, and preserving the *Peucicap* tradition and local culture in Aceh.

2. Method

This research was conducted in Bubon District, West Aceh District, Aceh Province. Participants in this study consisted of a teacher, relatives and the baby's family. The total number of participants who took part in this event was 20 people. This study adopted a descriptive qualitative method with an ethnographic approach [12][13] as its analytical framework. The data used in this study included photos and notes taken by the researchers regarding the performance both visually and linguistically at the event. Data collection techniques were carried out through in-depth interviews and observation. Interviews were conducted by asking several questions that were relevant and related to the object of study, and then interactive discussions were held between researchers and informants [14].

At the data analysis stage, researchers used several stages, namely data reduction, data presentation, and data verification. At the data reduction stage, the researcher selected relevant and significant data related to the *Peucicap* tradition. The selected data includes photographs and researcher notes that describe the visual and linguistic performance that occurred during the event. The collected data is then reduced into smaller, more focused parts. The next stage is data presentation, at this stage, the reduced data is compiled and presented in a more structured and systematic form. The visual and linguistic data collected, such as photographs and notes, are analyzed and described in detail. Then, the findings that emerge from the analysis are organized in the form of a clear and detailed narrative. Finally, data verification involves re-checking the validity and accuracy of the data that has been analyzed.

3. Result and Discussion

Domain Analysis

The domain in this study focuses on participation performance which is a type of performance, besides that participatory performers are also part of the performance itself. Participatory structure in this context refers to the pattern of interaction and involvement that occurs in the process of traditional ceremonies. These participation structures are then classified into various types of structures that appear in technical English learning in the classroom. Participatory performers are the focus of data analysis, namely parents of children, closest family members, and an ustad who produces utterances when carrying out the *Peucicap* process. In the performance domain, performers are part of the performance that occurs at the traditional ceremony [15].

Taxonomic Analysis

At this stage, the activities carried out are by grouping the structure of participation and performers based on 4 types that occur when the learning process is according to a given type, namely the first type is the *Peucicap* ceremony involving all relatives/people who are data at the event, the baby's parents and my teung Here the focus on this event is given to the teungku whose job is to be the one who carries out the *Peucicap* procession by the family holding the event. The second involves relatives/people who come to the event when one group performs a ritual before the process carried out by performers begins. The third is involving the interaction of parents with the ustad, and the last is focusing on the teungku to carry out the process in tahnik/*Peucicap*. Before looking at the procession at the event, it must first be seen how the classification of performers, and the distribution is based on the participation framework at this *Peucicap* event. It can be seen in Figure 1. which was stated by Goffman and has been revised according to the context of this research by the researchers:

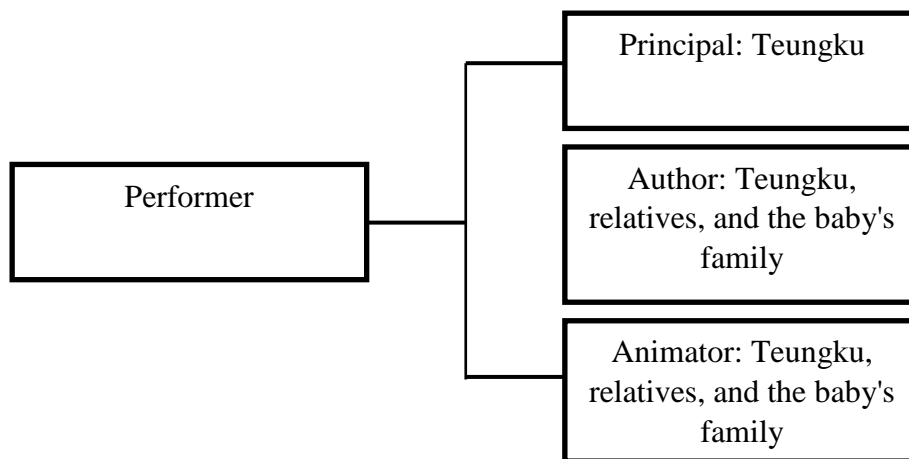


Figure 1. Participation performer classification diagram

Performers based on Figure 1. It can be seen that the principal is played by the *tengku* who is responsible or has an important role in carrying out the traditional ceremony. Then, the author's position was played by the teungku, relatives (who were present at the ceremony), and the baby's family. However, teungku is more dominant in controlling conditions (framing). Finally, the animator is the same as the author, but here the one who has full responsibility for the running of the event is the family that organizes the *Peucicap* event, but it cannot be denied that the teungku here also has an important role.

In the process of this ceremony, it is divided into 8 stages, namely starting with seulawet to the Prophet (Shalawat to the Prophet) which is carried out by relatives who come or participants led by the *teungku*. An example of a conversation when starting the *Peucicap* process:

<i>Teungku: Yak kajeut ta mulai ju meudo'a mangat bagah lheuh taPeucicap si agam</i>	(We can immediately start the prayer procession together, so it's fast after the <i>Pecicap</i> event/ceremony of the religion)
<i>Kerabat: Boeh ka, geupimpin ju di Teungku</i>	(yes, just lead the prayer by Teungku)

In that situation, the attitude taken by the *tengku* was wise in carrying out this event, so that the family holding the event as well as the baby who wanted to be tahnik felt comfortable and the process was not finished until late at night. The second stage is carrying out the *peusijuek* procession (pounding bargaining) which is carried out by the performer, namely *teungku*. The third stage is *Peucicap*. At this stage, the family has prepared various needs needed for the *Peucicap* ceremony, including sticky rice, rice mixed with paddy, rice flour mixed with water, on *sisijuk*, *naleung sambo*, scissors, honey, young coconut, mirror, comb, and chicken eggs. At this stage, it is one of the peak stages where the procession is the *teungku* as a performer performing a ceremony or tahnik to a baby. You can see the conversation below:

The baby's family takes out tools for the <i>Peucicap</i> procession followed by the baby's mother who brings the baby to carry out the procession	
<i>Teungku</i>	: <i>Mak si gam neupakek ija untuk lapek duk si gam, mangat bek meulipo teupong bak bajee.</i> (Mak the gam used a cloth to put under the gam's ass, so that the flour would not get on his clothes)
<i>Keluarga Bayi</i>	: <i>get Teungku</i> (Alright Teungku)
<i>Teungku</i>	: <i>Si agam dhit that akai malam nyoe, kemeu jak seutot ayah meuen bola makajih ta Peucicap, neuk nyoe?</i> (The religion is very smart tonight, I want to go with Dad to play football, that's why I'm <i>Peucicap</i> , son, right?)
<i>Bayi</i>	: (smile)

At this stage, it can be seen that the *teungku* approached the baby himself so that during the entire procession the baby was not fussy so that the procession ran smoothly. The next stage is *koh 'ok* (shaving and cutting hair), then followed by the *Peucicap* procession (giving something sweet to the baby's tongue). Next is the *boeh nan* procession (giving names to babies). After this procession is complete, the next stage is *aneuk*, like a mirror (giving a mirror to the child, where the baby sees himself for the first time). Then, *balek boeh manok* (reversing the position of the chicken egg), this

procession is usually done using chicken liver but can be replaced with chicken eggs. This procession is used to turn the baby's heart back and forth so that later when he grows up his heart is not hard. The last stage is samadiyah/recitation, which aims to be a form of gratitude to Allah SWT for the sustenance given.

Component Analysis

The utterances that occur in the process of the traditional *Peucicap* ceremony, both those produced by the *teungku* and other participants can be seen in Table 1 below.

Table 1. Analysis of the Performer Component with its Speech Function

Performer	Speech Function
Principal (<i>Teungku</i>)	Imperative and declarative
Author (<i>Teungku</i> , relatives, family and baby)	Imperative, declarative, and interrogative
Animator (<i>Teungku</i> , relatives, family and baby)	Imperative, declarative, and interrogative

Table 1. It can be seen that there are several functions of speech in the traditional *Peucicap* ceremony, namely sentences that function as imperative, declarative and interrogative which are produced by performers. Then, for principal performance, the utterances produced by *teungku* have imperative and declarative functions. Can be seen in the table below.

Table 2. Speech and Text Functions by Principal

Speech Function	Text
imperative	<i>Nyoe lage ma boeh manok nyoe jumot mita raseuki, reseki yang haleu. Singoh wate rayeuk beujumot mita raseuki neuk boeh. Mita raseuki ke ureung chik, mita raseuki ke keluarga.</i> (like the parent of this chicken egg who diligently seeks sustenance, halal sustenance. Later, when you grow up, you must diligently seek sustenance, son. Sustenance for both parents, for the family)
declarative	<i>Jadi, uroe nyoe si gam ta peurasi nan Muhammad Zio</i> (So, today the glue we give the name Muhammad Zio)

In Table 3. The researcher presents speech performance that has been coded into imperative, declarative and interrogative sentences based on text, co-text, and context. This table includes the results of the author and animator produced by the *teungku*, relatives and the baby's family which can be seen in the table below.

Table 3. Speech and Text Functions by the Author and Animator

Speech Function	Text
<i>Teungku</i>	<i>Bismillahirrahmannirrahim. Nyan lage cermennyoe seumeulhoh deuh, meunan keuh seumeulhoh hate tanyoe. Nyan yang geut deuh get yang hana get deuh hana geut, neuk boeh.</i> (imperative) (<i>Bismillahirrahmannirrahim. Like this mirror which has a clear and bright reflection, that is our heart. So, what is good looks good and what is bad looks bad, okay son.</i>)

	<i>Nyan jinoe ta jep madu ilai gam, mangat mameh su watee rayeuk.</i> (declarative)
	<i>Pu jeut ta suleung laju madu nyoe, bak si gam?</i> (interrogative) (Can I immediately feed the gam this honey?)
Relatives	<i>Geucok bu leukat ke teungku saboh cipe dengon ie rah jaroe.</i> (imperative) (Take sticky rice for teungku one chip at a time with water to wash your hands)
	<i>Euu bunoe hana lee ate manoe, maka teucok boeh manok untuk geunanto.</i> (declarative) (Yes, before there was no chicken liver, that's why we took chicken eggs as a substitute)
	<i>Pu ta pajoh bu ilai atau ta mulai samadiyah ilai teungku?</i> (interrogative) (Should we eat first or start samadiyah teungku immediately?)
Baby's family/parents	<i>Jeut teungku geurah ju jaroe dalam mangkong nyan.</i> (declarative) (Can my teung, wash your hands in that bowl)
	<i>Pakiban ta puduk si gam teungku? Pu jeut dalam lumung?</i> (interrogative) (What is the sitting position of the gam, teungku? Can it be on the lap?)

In Table 3. The examples focus on teungku utterances. The utterances conveyed can be coded in the form of imperative, interrogative, and declarative sentences. Imperative sentences contain commands, requests, or invitations. However, sometimes situations can occur where a sentence encoded in an interrogative form has an imperative meaning based on the text, co-text, and context. If we only pay attention to the literal text, then we may not be able to find the true meaning [16][17].

In the process of sentence coding, there are often discrepancies between the intended meaning and the way the sentence is encoded, which can be influenced by the components of the text, co-text, and context. For example, although a sentence may be encoded in imperative form, its real purpose is to convey a question. The sentence change illustrates a phenomenon where the interpretation of the meaning of a sentence does not only depend on the structure of the sentence itself but also considers the context and additional relevant information.

4. Conclusion

From the analysis above, it can be concluded that the participation performance that occurs when the traditional *Peucicap* ceremony is carried out at the teungku is the performance of giving advice, giving names and giving honey to the child (*cicap*). Then the performance of participation in relatives who also attended the event was the performance giving the teungku's needs related to the procession and asking about the

next procession. Finally, performance on the participation of the family or parents of the baby is the performance of answering questions and asking questions.

From this participation, it can be seen that generally, the *Peucicap* process contains a lot of good advice to support the formation of the baby to become a better person in the future. Apart from that, relatives also generally take part in the procession or the running of the event at a later stage depending on the wishes of the *tengku* as a religious leader and understanding the custom. Finally, the parents here are also seen giving an interrogative where which is done for the convenience of the *teungku* in carrying out the procession.

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