

ABSTRAK

Penelitian ini membahas eksistensi dan pelestarian seni pertunjukan *Mop-mop* sebagai wujud kebudayaan lokal di Sanggar Meurak Jeumpa, Gampong Paloh Raya, Aceh Utara. *Mop-mop* merupakan seni pertunjukan tradisional Aceh yang menggabungkan unsur musik, pantun, dialog satir, serta humor rakyat sebagai sarana kritik sosial dan hiburan. Namun, seiring berjalannya waktu, eksistensi seni pertunjukan *Mop-mop* mengalami penurunan drastis karena minimnya regenerasi, modernisasi seni, dan kurangnya dukungan institusional. Melalui pendekatan etnomusikologi, penelitian ini mengungkap bagaimana identitas seni pertunjukan *Mop-mop* dihayati oleh pelaku seni yang sebagian besar telah lanjut usia. Data diperoleh melalui observasi langsung, wawancara, dan studi dokumen kegiatan yang ada di Sanggar Meurak Jeumpa. Hasil penelitian menunjukkan bahwa esensi pertunjukan *Mop-mop* telah berada di ambang kepunahan. Beberapa faktor yang menyebabkan bergesernya pertunjukan *Mop-mop* dalam masyarakat Aceh adalah tidak adanya regenerasi oleh pemuda Aceh. Regenerasi sangat diperlukan saat ini mengingat banyak aktor dan para seniman *Mop-mop* yang telah tua, sakit-sakitan, bahkan ada yang sudah meninggal. Sejauh ini Sanggar Meurak Jeumpa telah melakukan berbagai upaya pelestarian seperti tampil di festival budaya, mendokumentasikan repertoar tradisi, dan membuka ruang edukasi informal bagi generasi muda. Diperlukan kerja sama antara komunitas, lembaga pendidikan, dan pemerintah daerah untuk melestarikan *Mop-mop* sebagai warisan budaya nonbenda Aceh. *Mop-mop* bukan sekadar pertunjukan, tetapi cermin kehidupan dan ekspresi sosial masyarakat yang sarat nilai dan makna.

Kata kunci: Seni Pertunjukan *Mop-mop*, Eksistensi, Pelestarian

ABSTRACT

This study discusses the existence and preservation of Mop-mop performing arts as a form of local culture at Sanggar Meurak Jeumpa, Gampong Paloh Raya, North Aceh. Mop-mop is a traditional Acehnese performing art that combines elements of music, pantun (traditional poetry), satirical dialogue, and folk humor as a means of social criticism and entertainment. However, over time, the existence of Mop-mop performance art has declined drastically due to a lack of regeneration, modernization of the art form, and insufficient institutional support. Through an ethnomusicological approach, this study reveals how the identity of Mop-mop performance art is experienced by the artists, most of whom are elderly. Data was collected through direct observation, interviews, and document analysis of activities at the Meurak Jeumpa Art Studio. Research shows that Mop-mop performances are on the verge of extinction. Several factors contributing to the decline of Mop-mop performances in Acehnese society include the lack of regeneration by Acehnese youth. Regeneration is urgently needed, given that many Mop-mop actors and artists are elderly, ill, or have even passed away. To date, the Meurak Jeumpa Arts Group has undertaken various conservation efforts, such as performing at cultural festivals, documenting traditional repertoires, and creating informal educational spaces for the younger generation. Collaboration between the community, educational institutions, and local government is needed to preserve Mop-mop as Aceh's intangible cultural heritage. Mop-mop is not merely a performance but a mirror of life and social expression rich in values and meaning.

Keywords: Mop-mop Performance Art, Existence, Preservation