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# MATERIAL TRANSFORMATION AND SONIC EXPERIENCE IN BEUDE TRIENG: CULTURAL ADAPTATION, SOCIAL RELATIONS, AND MODERNITY NEGOTIATIONS WITHIN SOCIAL PRACTICE IN GAROT, PIDIE

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## ABSTRACT

*This study examines Beude Trieng as a community-based cultural practice in Garot District, Pidie Regency, Aceh, using an interdisciplinary approach to explore the relationships between materiality, sonic experience, and social dynamics. The research focuses on material aspects, performative structures, and the social-historical meanings embedded in Beude Trieng and carbide-based performances held on the second night of Eid al-Fitr. Based on interview data, the findings show that Beude Trieng is not merely a sound-producing activity, but also a cultural practice that strengthens social relations, expresses local identity, and transmits collective memory within the community. Bamboo remains the traditional material, while carbide, commonly played through drums, represents a more modern, practical, and sonically intense adaptation. These material differences shape distinct sound qualities, visual effects, rhythms, and embodied experiences among participants and audiences, influencing interaction patterns and community social dynamics. Bamboo produces a sharp, resonant sound resembling a pistol shot, whereas carbide generates louder, explosion-like sounds that may cause physical vibration. The study concludes that material transformation in Beude Trieng should not be viewed as a loss of tradition, but as evidence of tradition's ability to negotiate modernity while preserving collective, recreational, and identity-forming values. Beude Trieng can therefore be understood as both a sonic-performative art practice and a social practice reflecting cultural continuity and community adaptation to social change.*

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**KEYWORDS:** Beude Trieng; Sonic Experience; Material Transformation; Cultural Sociology; Social Practice.

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## 1 INTRODUCTION

Art in the modern discourse is often perceived under institutional frames, such as galleries, museums, formal stages, or curated digital media. Such perspectives often place art practices apart from people's daily lives, highlighting collective experiences and social interactions but possibly unintentionally displacing local practices of the communities in question (Haapalainen, 2006; Bayón, 2012). As a consequence, community-based cultural practices that emerge from local social scapes receive little attention, despite their aesthetic, social, historical, and material complexities (Geertz, 1973; Schechner & Brady, 2013). In this context, art practices constitute part of the social practices linked to the relational dynamics and social structures of the people.

Beude Trieng in Garot District, Pidie Regency, Aceh, is one such practice exhibiting these complexities. According to our interview results (Mr. Hasan Basri, April 28 2026), Beude Trieng has become a tradition practiced by the people of Garot since at least 2004 in its contemporary form, and is also known for its deeper historical roots in the Aceh Sultanate and as a symbol of resistance to colonialism. It takes place on the second night of Eid al-Fitr, from the evening prayer until sometime before Fajr, and involves people of all ages and genders, from elders and youth to children, both men and women. However, women usually do not stay up for Beude Trieng until before Fajr. This participatory form of art has been shown to increase empathy, solidarity, and social involvement, addressing certain community issues and encouraging reflection among participants (Macaya & Valero, 2022). Intergroup involvement demonstrates how cultural practices function as a space for social relational reproduction and strengthen social cohesion within the community (Putnam, 2000; Crossley, 2001).

Materially, the term Beude Trieng refers to bamboo cannons. Bamboos are used because of their ecological prevalence in Pidie, especially large and old ones, which originate from the lower part of the stem near the roots. However, contemporarily, Beude Trieng is also accompanied by carbides, using barrels as the medium. Therefore, interview data reveal no total replacement of bamboo by carbides, but rather a coexistence between traditional and (perceivedly) modern materials. This coexistence is a form of social adaptation to material and technological changes in daily life (Shove et al., 2012). This bamboo-carbide coexistence shows how material changes do not displace old practices but rather create a different sonic experience, visual

effects, a different performance tempo, and different body experiences. Traditional Beude Trieng creates a sharp sound, described as "pedis", which sounds identical to a pistol's gunshot. On the other side, carbide cannons produce a louder sound, resembling a bomb explosion that even causes vibrations. These differences reveal that materials are more than mere tools; they are also active participants in the formation of aesthetic experiences and social meanings. Materiality also shapes social practices and collective experiences among community members (Appadurai, 1986; Ingold, 2007; Miller, 2005; Shove et al., 2012).

This research focuses on the following main question: how do material transformations and coexistence within Beude Trieng shape sonic experiences, performative structures, visual configurations, and socio-cultural meanings among the people? This question is meant to interpret Beude Trieng as more than a local tradition, but also as a sonic-performative practice that negotiates tradition, modernity, entertainment, and community identity. This research also considers the practice dimension of social dynamics, showing the relationships between cultural practices and social change within the local society.

## 2 RESEARCH METHOD

This research uses qualitative methods, drawing on an ethnographic approach, to examine the Beude Trieng practice as a social practice in the context of people's daily lives. Primary data were collected through an interview with Mr. Hasan Basri, a practitioner/informant who understands the practice of Beude Trieng and carbide cannons, in Garot District, Pidie Regency, on April 28, 2026. The interview was then compiled using nine categories of questions, which are as follows: general knowledge and the meaning of culture, sonic experience, performative aspects, visual and spatial aspects, material transformation, material and environmental relations, social collectivity, media and changing times, and reflections on the tradition (Creswell & Poth, 2018; interview with Mr. Hasan Basri, April 28, 2026).

Aside from interviews, this research also uses reconstructive observations based on the informant's descriptions of the performance process, tool structuring, role divisions, unwritten rules, and performance experience. This approach helped researchers understand how interactions, roles, and social involvements are shaped within the practice. The data were then thematically analyzed by categorizing information into several main themes:

history and the meaning of culture, material characters, sound experience, performance structure, visibility, collectivity, material adaptations, and media representations and philosophical reflections. The analysis was performed interpretively. This means the interview data were not only summarized as factual information, but read as a signifier of social relations, a philosophical aesthetic experience, and the way people negotiate traditions in changing times. The analysis was also directed to observe how the practice reflects social dynamics and inter-actor

relations within the community. With this approach, the informant's statements of joy, euphoria, "pedis" (sharp/shrill) sounds, bluish red fire, and exchanges of shots are read as part of the construction of meaning about Beude Trieng.

### 3 RESULTS AND DISCUSSION

#### Results

The interview results reveal several main themes central to the discussion. Table 1 is summarized into the following matrices.

*Table 1: Results of Data Processing from the Interview.*

Theme	Interview Findings	Analytical Meanings
History and performance time	Practiced in Garot, Pidie; performed on the second night of Eid al-Fitr after evening prayer until before Fajr; associated with the symbol of historical struggle.	Tradition functions as a collective memory and a signifier of local identity, and it shows how collective memories are reproduced in social practices within the community.
Materials	Beude Trieng is made of bamboo; carbide cannons are made of barrels. Both are used during the night of Eid al-Fitr. Ideal bamboo for production is about 3 meters, old, huge, and from the lower stem side.	Materials determine the quality of sounds, the durability of the tools, and traditional values. They also serve to shape social practices and collective experience within the community.
Sonic experience	Bamboos create sharp, shrill sounds, like a pistol; carbides create louder sounds, like a bomb, and produce vibrations.	Sounds are central to the aesthetic experience and serve as the differentiator between traditional and modern materials, and shape a collective experience that strengthens interparticipant social ties.
Performatives	Performed in turns, one commando, task divisions, tools heating, and exchanges of shots between villages across the riverside.	The practice shapes the structure of collective performance through rhythms, rules, and social dramaturgy. It also reflects interactional patterns and social coordination within the community.
Visibility	During performance, sparks, bluish-red fire, and circular smoke can be seen; tools are arranged in parallel above the stands, with carbides placed below.	The beauty does not come exclusively from the sounds, but also from the lights, fire, smoke, and spatial elements.
Collectivity	Performed by various groups of people; crowdfunded by the community; after the performance, a communal meal (e.g., goat curry) is held near the sea.	Tradition serves to strengthen social ties, foster collective euphoria, and provide a space for the reproduction of social relations and community solidarity.
Material transformation	Carbides are preferred for their louder sounds and simpler production; Beude Trieng is still preserved for its traditional values.	A negotiation between modern efficiency and the preservation of traditional identity can be seen, reflecting a social adaptation to changing times.
Media	The audience records the performance and uploads it to social media, sparking foreign appreciation and interest for live participation.	Media increase the circulation of tradition and shape the image of Beude Trieng outside the local community, expanding social networks and interactions between the local community and the wider public.

### 4 DISCUSSION

#### Beude Trieng as Cultural Memory and Local Identity

In contemporary times, the development of Beude Trieng has shifted toward entertainment on the night of Eid al-Fitr. Beude Trieng is also interpreted as an identity and tradition interconnected with local history. Mr. Hasan Basri mentioned that Beude Trieng has been around since the Aceh Sultanate and is associated with anti-colonialism (interview with Mr. Hasan Basri, April 28, 2026). Furthermore, Beude Trieng was traditionally used to chase away pigs (let bui), and in 1987 it was transformed using carbides introduced by Syeh Ali Topan, still for chasing pigs away from the Reube Mosque (Musfira, 2024).

Although the historical narrative still requires further and deeper archival verification, its existence is

significant in reflecting how the community gives meanings to the practice as part of collective memories (Geertz, 1973; interview with Mr. Hasan Basri, April 28, 2026). Mr. Hasan Basri's confessions (interview with Mr. Hasan Basri, April 28, 2026) are also confirmed by several other research studies, which show that tradition serves as a medium for preserving and expressing collective memories, largely shaped by narratives, practices, and collective artifacts. These collective memories help every community preserve its identity and stay connected to its historical past while imagining its future. In fact, the research of Yazid et al. (2024) and Tohri et al. (2025) shows how this narrative of collective memory, which forms part of the local tradition, is often linked to its historicity and used to strengthen social cohesion and cultural identity. Hence, cultural

practices such as festivals, rituals, and performances tend to carry symbolic meanings that link the present to the past. They can serve personal, spiritual, and social-profane purposes, as seen in the Beude Trieng tradition, which integrates spiritual dimensions with the community's local social norms.

As a community tradition in Garot District, Pidie, as stated by Mr. Hasan Basri (interview with Mr. Hasan Basri, April 28, 2026), Beude Trieng is perceived as a form of collective entertainment and a means of strengthening local identity, shaped through shared memories and historical experiences (Giddens, 1991). This tradition is described as having been around since the Aceh Sultanate and, based on collective memories, is associated with anti-colonialism due to the use of bamboo cannons against colonial forces. However, in contemporary times, this practice is still preserved as part of the Eid al-Fitr celebration. This reflects the cultural shift in the meaning of Beude Trieng from a symbol of struggle to an expression of communal joy. Despite this functional shift, identity and togetherness aspects remain central to the practice. Research by Ruggles (2015) further confirms that these customs play a role in cultural continuity, emotional integration, and the cultivation of unity within the community. They are often associated with certain holidays, fostering a festive spirit and collective identity within the community, emphasizing gratitude, and strengthening cultural and religious values (Ruggles, 2015). These events serve as moments of victory, reflection, and social interaction, as depicted in the description of Beude Trieng during Eid al-Fitr.

Community acceptance is also significant in this case. Mr. Hasan Basri confirmed that no one in the community has ever complained or felt disturbed by the loud noises of Beude Trieng and carbide cannons, as the tradition is perceived consensually within the community. In fact, the event is privately funded each year by the community. This shows that the tradition is not performed solely by a group of performers, but is also supported by a broader social ecosystem (interview with Mr. Hasan Basri, April 28, 2026).

### **Bamboos, Carbide Materials, and Production of Noise**

Materials are a crucial aspect in Beude Trieng. Specifications for the bamboo to be used exist. According to Mr. Hasan Basri, an ideal bamboo is about 3 meters long for optimal sound production. Any shorter would produce a lower quality and a less remarkable sound. It needs to be huge, old, but less than 2 years, and come from the lower stem side,

close to the roots, since the upper and middle stem sides are prone to breaking (Miller, 2005; Ingold, 2007; interview with Mr. Hasan Basri, April 28, 2026). These specifications reflect a local knowledge of acoustics, material durability, and technical risks. The community decides that noise quality is determined not solely by performance, but also by the age of the bamboo, the position of the stem, size, leakage, cracks, and fuel composition. In Beude Trieng, the fuel is a mix of gas and kerosene, with a 60:40 ratio of the two (gas being the dominant). Incorrect mixing will produce an unoptimal noise (interview with Mr. Hasan Basri, April 28, 2026).

Carbide is the alternative material and sound technology to the traditional bamboo. According to Mr. Hasan Basri, carbide cannons use barrels and are considered easier and more practical compared to bamboo-made Beude Trieng. Carbides produce louder sounds, resembling bomb explosions and causing vibrations. For these reasons, several people in the community prefer carbides due to the stronger sound intensity. However, bamboo-made Beude Trieng is still preserved due to tradition and local identity values (Appadurai, 1986; Ingold, 2007; interview with Mr. Hasan Basri, April 28, 2026).

The production and traditional performance of Beude Trieng are not limited to sound production. It is beyond that, and can be described as a multisensory experience (Pink, 2014). The sounds produced by bamboo and carbide cannons not only create acoustic output but also produce a bodily sensation. This experience emerges from the resonance of the sounds perceived by the ears, creeping vibrations in the chest, and a shocking sensation upon hearing the Beude Trieng's sounds. According to Pink (2014), these signify the use of bamboo or carbide materials not only as technical and material matters, but also embodied knowledge. Bamboo and all the specifications required, including but not limited to age and size, constitute part of the materials in becoming. Ingold (2012) argues that the sound produced by Beude Trieng results from a correspondence between humans, materials, and environments that can only happen through interaction. Beude Trieng can be perceived as a multisensory practice that offers insight into the local community, not only through bamboo and carbides as materials, but also through living with them through sensory experience.

### **Sonic Experience: From the "Pedis" Sound to Vibrating Explosions**

Interview results revealed that the most interesting aspect of Beude Trieng is the sound. Mr. Hasan Basri

described the sound of the bamboo cannons as “pedis”, shrill and sharp, like a pistol’s gunfire. In this context, the term “pedis” can be read as a local aesthetic category denoting a sharp, strong sound that is pleasant to hear. A good sound needs to be not only loud, but also clean, sonorous, and harmonious (Schafer, 1994; Sterne, 2012; interview with Mr. Hasan Basri, April 28, 2026).

Carbide produces a different sonic experience. The sound is louder, resembling a bomb’s explosion and causing vibrations. This difference shows that material transformations affect the intensity of bodily experience. In the case of bamboo-based Beude Trieng, the sharp, sonorous sound is the primary source of joy, whereas in carbide cannons, huge explosions, vibrations, and shock effects dominate the whole experience. Both shape a diverse but complementary spectrum of sonic experience during the night of the performance (Schafer, 1994; Sterne, 2012).

Collective dimensions also affect sonic experience. Mr. Hasan Basri stated that performing with the cannons alone lacks the same fun as performing together, as the euphoria and collective spirit are absent. With this insight, sound functions not exclusively as an acoustic object. Sound also becomes a social experience through collective production, hearing, and feeling. Euphoria emerges when an exchange of sounds occurs between groups, especially when a village has an exchange with another from across the river (Sterne, 2012; interview with Mr. Hasan Basri, April 28, 2026).

It is important that the sonic experience in Beude Trieng cannot be exclusively understood as an acoustic phenomenon, but also as an embodied and emplaced experience (Pink, 2006). Sound is not exclusively present as an object to be heard, but also as a thing sensed by the body and connected with space, time, and the social relations surrounding it.

The “pedis” term used to describe the bamboo cannons’ sound denotes not only a sharp and sonorous sound, but also a category of local sensory experience. “Pedis” in this context can be understood as a sensation that penetrates one’s hearing intensely but remains pleasant (interview with Mr. Hasan Basri, April 28, 2026), in which the body responds to the sound not as a disturbance but as part of collective memory. Therefore, sound quality is not measured solely from technical aspects, but also from how it is felt and interpreted in the community’s daily life.

On the contrary, the carbide-produced sound offers a different sensory experience. The explosions are not only heard but also felt as vibrations that crawl

through the space and affect the bodies around them. In this case, sound functions as an intensity beyond auditory limitations, resulting in affections from the vibrations. The body no longer functions solely as a sound receptor; it also serves as a medium for sensing spatial resonance and social interactions. The differences between the “pedis” sound and the carbide explosions not only exhibit material variations but also a spectrum of diverse sensory experiences.

Therefore, sonic experience in Beude Trieng is intersubjective, an understanding, meaning, or experience shared by more than one individual (subject). This consists of social interactions, reciprocal emotions, and inter-individual consensus. Sound is never experienced individually, but is rather present within relations between bodies sharing the same space and time. The pattern of exchanges of shots between groups (interview with Mr. Hasan Basri, April 28, 2026) reveals that sound becomes a social communication medium, producing collective rhythms. In this context, sound does not just fill the space; it also controls interactions, excites thrills, and produces shared euphoria.

Thus, sonic experience in Beude Trieng can be seen as a practice of knowing-in-practice, in which knowledge of sound is produced through direct involvement in practice. Those involved identify the quality of the sound through bodily experience, through material experiments, and involvement in the collective rhythms of the play. This shows that sound is not solely a result of a technique, but also a form of lived and inherited knowledge embodied within the community.

### **Performative Structure and Patterns of Exchange Between Villages**

Beude Trieng contains a well-defined performative structure, although not everything is written as formal rules. This play is performed in a certain place, normally at the side of a river that separates two villages. A group from a village is on one side, with another across the river. This face-to-face position creates a peculiar performance space, in which the river not only serves as a backdrop, but also as the border linking the two groups (Schechner & Brady, 2013).

The pattern of the play involves exchanges of sounds. Mr. Hasan Basri described that every year, a village picks a neighboring one as its “rival” for this tradition. However, these relations are not to be seen as anything like a fierce rivalry. It is a symbolic, playful rivalry: the first to finish during the play is considered to have lost. Thus, the play generates

exciting thrills rather than social conflicts. This sonic rivalry, in fact, strengthens passion, togetherness, and interactions between villages (Schechner & Brady, 2013; interview with Mr. Hasan Basri, April 28, 2026).

The performance is also signified with role divisions. Tasks are divided between those firing the Beude Trieng or carbide cannons, those refueling them, and one commando directing the course of the game. This division of roles demonstrates the collective nature of the performance, where coordination and cooperation among participants are essential to maintaining the event's rhythm and continuity. It also reflects the transmission of practical knowledge, as participants learn specific responsibilities and technical skills through direct involvement in the practice. Before the play, the tools are heated up to test the noise quality. Unoptimal noise may result from leaking or broken bamboo, an incorrect mix of fuel materials, or improper timing in carbide cannons. In the latter case, Mr. Hasan Basri explained that it takes around 15 minutes after all materials are prepared to achieve the proper mixture needed to produce a strong sound (interview with Mr. Hasan Basri, April 28, 2026).

Beude Trieng and carbide cannons are usually not fired simultaneously, for the latter's louder sound can drown out the sound produced by the former. Both are fired in turns, producing a tempo and rhythms that complement each other. Such turn-taking exhibits a performative consciousness, with the performers understanding when to produce sounds, how to adjust intensity, and how to give each material its own space to be heard (Sterne, 2012).

### **Visuality of Fire, Smoke, and Spatial Arrangement**

From the perspective of sensory anthropology, apart from noise, Beude Trieng and carbide cannons also produce a strong visual experience. When fired, these produce sparks, bluish-red flames, and circular smoke. Mr. Hasan Basri described this as the place where the play's beauty also lies. Beauty is not only defined by the sounds generated, but also by the visual moments signified by explosions, burning fires, and the spread of smoke at night (interview with Mr. Hasan Basri, April 28, 2026). Theoretically, this exhibits sensory intermodality, in which the audience not only hears the explosion sounds but also sees them through the bluish-red fire gradation and circular smoke puffs against the night background (Pink, 2015). The contrasting light between the fire, smoke, and the night functions as a marker of a living space that turns the silent night into a sensory, intense performance stage (Sterne, 2012).

The spatial arrangement of the tools also shapes a visual arrangement. Beude Trieng is generally placed above a stand with a length of ten meters, positioned in parallel, whereas carbide cannons are placed below. This structuring exhibits a non-random spatial arrangement. A parallel placement gives the impression of tidiness, while the positional difference between Beude Trieng and carbide cannons denotes differences in material and noise intensity (Classen, 1997).

From an aesthetic perspective, Beude Trieng can be interpreted as a practice that combines noise, light, smoke, fire, the body, and space. This increases the understanding of performance art. Formal stages are not always required for performances like this. In Beude Trieng, the riverside, the night of Eid al-Fitr, the arrangements of bamboo and barrels, and the performers' bodies all shape artistic elements that, in turn, shape the community's aesthetic experience (Schechner & Brady, 2013; Schafer, 1994). This also embodies the experience, uniting the performers and audience with natural elements during the night of Eid al-Fitr (Howes, 2019). The interaction of all these basic elements helps shape strong collective sensory memories. People watching the Beude Trieng and carbide cannons firing intermittently will also feel excited by the fired shots.

### **Collectivity, Entertainment, and Social Relations**

The Beude Trieng performance is an example of a very collective practice involving people of all ages, genders, and social groups (interview with Mr. Hasan Basri, April 28, 2026). This inclusivity aligns with the concept of participatory performance, in which skills are transmitted through involvement and direct observation rather than formal instruction. This affirms collective practices that foster social cohesion and shared identity, as seen in rituals and traditions that involve participants across generations (Irving et al., 2024; Rosdiana et al., 2026). The inclusivity in the Beude Trieng tradition reflects such dynamics, in which individuals of all ages and genders contribute to the performance, strengthening communal ties.

The practice of participatory sonic performance emphasizes the audience as co-creators, actively involved in these events rather than passively observing. This dynamic interaction democratizes the experience and increases collective involvement (Hadley, 2017). Merleau-Ponty (2012) even emphasizes the body's experience and perception as the basis of meaning, which can also be read in the context of understanding how the noises of Beude Trieng shape consciousness, identity, and bodily involvement.

Practices such as Beude Trieng serve both as entertainment and as a medium for social interaction. The audience and participants co-create this experience, cultivating emotional connections and shared joy (Girginov, 2014). These practices contribute to the preservation of traditions and the strengthening of social roles (Kempf, 2011; Celidwen, 2024). This marks togetherness as the main aspect of the Beude Trieng activity. The meaning behind the Beude Trieng tradition need not always be interpreted in abstract philosophical language; it can also be presented as a concrete emotional experience, such as joy, cheerfulness, euphoria, pride, sharing a communal meal, and the sense of involvement within villages tradition. These feelings play an important role in maintaining tradition, not only because they are considered important, but also because they allow the community to experience it together, strengthening social relations, cooperation, and celebrations of togetherness.

#### **Material Transformation as Negotiation of Modernity**

Material transformation not only denotes the shift from bamboo to carbide, but also indicates the coexistence and negotiation between them (Long, 2024). Bamboo-made Beude Trieng are still used for their cultural values and their relation to local knowledge, while coexisting carbide cannons are preferred for their louder sound, easier production, and perceived modern status. Thus, the more accurate concept would be material coexistence and negotiation, rather than material transformation (Appadurai, 1986; Hobsbawm & Ranger, 1983; Ingold, 2007). Traditional practices preserve the use of bamboo in ritual and craftsmanship, whereas carbide cannons offer a more mechanical, functional choice with a hint of modernity, complementing each other rather than exclusively competing.

Material transformations in cultural practices are often perceived as linear shifts from traditional materials to modern alternatives. Perceptions of modernity, practicality, and security are influenced by cultural nuances and shape material adoption (Galmarini & Chiesi, 2022; Thinnakorn et al., 2026). However, empirical evidence and ethnographic interviews reveal a more nuanced reality. In this context, bamboo has not been displaced by carbide; rather, they coexist and remain in active use. Bamboo holds cultural, symbolic, and ecological significance. Such dynamics demand a conceptual shift from transformation to coexistence and negotiation, in which these two materials are actively integrated with their roles constantly re-negotiated within the

community (Amin et al., 2025; Ghani et al., 2025). Therefore, in the context of the celebration on the night of Eid al-Fitr, carbide cannons are preferred for their higher sonic intensity, which is also their main appeal. However, bamboo-made Beude Trieng are still in use because the community wants to preserve tradition. Here, we can see two orientations that actively coexist: an orientation of effectiveness and modern sensations through the use of carbide cannons, and an orientation of collective memories and identity through the use of Beude Trieng.

A scarcity of bamboo does not cause the use of carbide due to environmental damage, but due to the complexity of producing Beude Trieng with bamboo (interview with Mr. Hasan Basri, April 28, 2026). Therefore, the perceived material transformation occurs due to technical considerations, efficiency, and sound preference, rather than ecological crisis. However, symbolically, bamboo still represents familiarity with the local environment of Pidie, which is abundant with bamboo (Miller, 2005; Ingold, 2007).

This depiction reflects the material transformation as modernity's negotiation never downplays or removes local traditions and cultures before the emergence of modernity. Rather, both complement each other rather than claiming perfection over each other. This is what Giddens (1991) explains as the way local cultures affirm modernity without losing their local identity. Modernity changes the way individuals and communities shape identity, and shows that traditions such as Beude Trieng are not static, but constantly adapting.

#### **Social Media and Expansion of the Reach of Tradition**

The practices of Beude Trieng and carbide cannons are concurrently present not only in local spaces but have also spread via social media. Mr. Hasan Basri described that many people record footage of the performance and upload it. These uploads have sparked significant appreciation and interest in live participation from those outside the local spaces. In fact, tourists are also said to have come to observe them (Jenkins, 2006; interview with Mr. Hasan Basri, April 28, 2026).

Social media changes the way traditions are perceived. On one side, media help expand their reach and strengthen local pride through recognition of their traditions. On the other side, media can also shift the orientation of a performance, as foreign audiences can now observe activities previously limited to communities on-screen. In this context, media serve not just as means of documentation, but

also as agents that shape the image and values of Beude Trieng (Jenkins, 2006). This expansion of reach opens the door for Beude Trieng to be perceived as a community artist with further potential for cultural representation. However, its introduction to the foreign public needs to maintain its social context to avoid reducing it to an exclusively explosive display. Its key value lies in the relationships among noise, materials, space, celebration, cooperative work, and local identity (UNESCO, 2024; Jenkins, 2006).

### **Beude Trieng as a Form of Decoloniality Practiced by the People of Pidie**

The Beude Trieng practice can be categorized as a form of decoloniality practiced by the people of Pidie. Decoloniality is a concept first introduced by Aníbal Quijano, a Peruvian sociologist, alongside the concepts of coloniality of knowledge and coloniality of power. They were first introduced in his article, "Colonialidad y Modernidad/Racionalidad," in the journal *Perú Indígena*, 13: 29 (1992). This article would later be translated from Spanish to English (Coloniality and Modernity/Rationality) for the journal *Cultural Studies*, 21: 2 (2007). Quijano argues that Western colonialism has shifted (or even removed) the positions of cultures and powers among its subjects toward those of the West, which they perceived as superior, and has imposed coloniality on these (former) colonial countries. Coloniality persists to this day, even long after the independence of these (former) colonial countries, and intertwines with modernity and rationality (as an example, Quijano cites the popular Latin phrase *cogito ergo sum*; "I think, therefore I am" by René Descartes). Non-Western societies are often subjects of humanities studies among Western researchers, while Western societies themselves are rarely studied under such "serious" studies. Quijano calls for decoloniality as a means to cultivate intercultural communication, for exchanges of experiences and meanings as a basis for another rationality, in response to Western rationality.

The term "decoloniality" was further developed by Walter D. Mignolo and Catherine E. Walsh in their book *On Decoloniality: Concepts, Analytics, Praxis* (2018), in which they interpret the term as active developments of lifestyle, existence, being, and thoughts, which stand against coloniality, thus also giving it the meaning of a praxis. Decoloniality is also characterized as contextual, relational, practice-based, and lived. Decoloniality does not always blindly reject various kinds of Western coloniality, such as modernism, neoliberalism, and capitalism, but can also appropriate and then subvert them.

The form of decoloniality observed within the Beude Trieng tradition is multidimensional. The bamboo cannons are inspired by the cannons brought by the Portuguese, who once attempted to colonize the Aceh Sultanate. These cannons are also made from natural materials familiar to the people of Pidie. In addition, Beude Trieng can be interpreted as a means to teach the spirit of *jihad fisabilillah* (jihad for the sake of Allah), an important aspect of the Islamic life of Acehnese people. This can be observed from the performance time(s) of Beude Trieng, from the second night of Eid al-Fitr to the tradition of *peutroen aneuek* (a ritual in which a baby boy is led to make his first steps on earth). However, modern firecrackers are now more prevalent in the case of the latter tradition (Musfira, 2024). The use of carbide instead of kerosene can also be interpreted as a means of decoloniality in response to the use of non-renewable energy sources.

### **5 CONCLUSION**

This research shows that the Beude Trieng tradition in Garot District, Pidie, is a cultural practice that combines sonic experience, performativity, visuality, and social collectivity. It is performed on the second night of Eid al-Fitr and is part of local celebration, entertainment, and people's identity. The bamboo-made Beude Trieng not only produces sound, but also presents the social space where people gather, participate, support each other, and celebrate togetherness, and shows how cultural practices contribute to shaping and strengthening social relations in the community's daily life.

Interview results with Mr. Hasan Basri showed that material transformation in Beude Trieng cannot be perceived as a total replacement of bamboo with carbide. Bamboo is still used as the traditional material, while carbide coexists with it as a more modern, practical adaptation that produces louder sound. Therefore, material transformation in this practice is better understood as material coexistence and aesthetic negotiation, not as a discontinuation of tradition, but as part of the community's social adaptation to changing times (interview with Mr. Hasan Basri, April 28, 2026).

Material differences result in different experiences. Bamboo-made Beude Trieng produces a shrill, sharp sound called "pedis", whereas carbide cannons produce a louder sound akin to a bomb explosion that, in turn, produces vibrations. Both also produce visual effects, such as bluish-red fire, sparks, and smoke. Thus, Beude Trieng can be interpreted as a sonic-performative practice that combines sound, body, materials, visuality, space, and collective

emotions, simultaneously forming a collective social experience within the community.

This research aims to expand the understanding of art and traditions as its main contribution. The Beude Trieng tradition shows that art is not exclusive to formal institutions, but also emerges from lived, constant, and meaningful community practices. In the global context, the Beude Trieng tradition offers a perspective on how local practices exhibit aesthetic and social complexities suitable for further interpretation within philosophical, art, and cultural discourse, as well as within modernity discourse,

alongside social practices that reflect the dynamic social changes and cultural continuities within local communities.

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