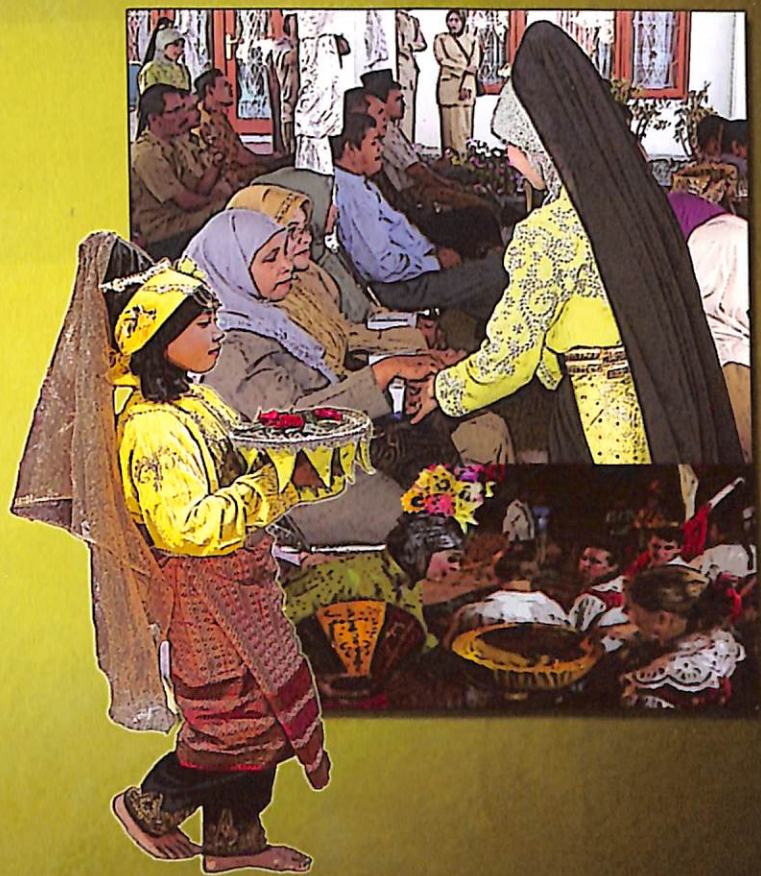


# PEUMULIA JAMEE

THE TRADITION OF WELCOMING GUESTS IN ACEH



**Balai Pelestarian Nilai Budaya  
Banda Aceh**

**CULTURAL INFORMATION SERIES**

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***PEUMULIA JAMEE:***  
**THE TRADITION OF WELCOMING GUESTS IN ACEH**

**ESSI HERMALIZA**

**Translator**  
**Kodrat Adami**

**Editor**  
**Dr. H. Abdul Manan, MSc, MA**

**Balai Pelestarian Nilai Budaya Banda Aceh**  
**Jl. Twk. Hasyim Banta Muda No. 17**  
**Phone/Fax. +62651 - 23226**

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**Essi Hermaliza**  
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**Essi Hermaliza**

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**Translator**  
**Kodrat Adami**

**Editor**  
**Dr. H. Abdul Manan, MSc, MA**

**Cover**  
**Muhammad Faiz Basyamfar**

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**Balai Pelestarian Nilai Budaya Banda Aceh**  
**Jl. Twk. Hasyim Banta Muda No. 17 Banda Aceh**  
**Phone/Fax: +62651 – 23226**  
**[http: kebudayaan.kemdikbud.go.id/bpnbaceh](http://kebudayaan.kemdikbud.go.id/bpnbaceh)**  
**email: [bpnbbandaaceh@yahoo.com](mailto:bpnbbandaaceh@yahoo.com)**



## PREFACE

As an institution which is aware of local culture, Balai Pelestarian Nilai Budaya Banda Aceh Publishes a booklet of cultural information series entitled Peumulia Jamee. This edition is a form of support and concern for the tourism in Aceh Province.

Aceh has promoted itself to national and international level through Visit Banda Aceh Program Year 2011 and Visit Aceh Program Year 2013. Therefore, it needs a number of references to prepare the people so that they will be aware of what they have to be promoted to both local and international tourists. This information can also be used by the tourists as a description about general condition of Aceh Province.

It is hoped that this booklet can open our mind that Aceh is a peaceful province. The arrival of guests to Aceh is honored, respected and welcomed with various kind of hospitality. As a province which upholds svara law, Aceh is supposed to have typical culture of welcoming guests.

That is All. May this booklet can be a useful reference for all of us.

Banda Aceh December 2015

Head of Balai Pelestarian

## Nilai Budaya Banda Aceh

Irinu Dewi Warti. S.S., M.SP.

NIP 197105231996012001



# EDITOR'S PREFACE

In the name of Allah, the Most Gracious, the Most Merciful.

All praises be to Allah SWT the Almighty, the Lord of universe. Prayers are presented to our beloved Prophet Muhammad (peace be upon him) who has guided from folly era to knowledgeable era.

I as the editor feel happy on the publishing of this book entitled "Peumulia Jamee" in English version written by Essi Hermaliza, S. Pd. I, M. Pd, one of the employees as well as researchers at Balai Pelestarian Nilai Budaya Aceh. The presence of this book is not just merely for the understanding of the Acehnese people on welcoming guests' tradition but most importantly it provides the general information about welcoming guests' tradition which is easily understood by the readers.

After carefully editing this book, there are some important messages that the writer of this book wants to say as follows:

1. Honoring guests is the attitude of the hosts to respect their guests. The hospitality of a nation can be determined by the ways they welcome the people who visit their places. The tradition of welcoming guests is known in Aceh as Peumulia Jamee.
2. As the province which consists of many tribes, Aceh surely has various ways in welcoming guests, either in the form of symbols or traditional dances. Aceh has been known as a friendly region that warmly welcome guests since the Aceh Kingdom era. The friendly attitude of the Acehnese is based on the view of the people who believe that honoring guests is especially commendable because it is a religious order.
3. Peumulia Jamee tradition needs to be preserved as it shows the hospitality of the Acehnese and it gives positive impressions to

the other nations. The tradition itself enriches the nation's culture. Therefore, all of efforts to preserve this tradition should be encouraged so that it can survive in this modern era.

Hopefully this book will provide insight and awareness to the local people to preserve this tradition as well as information for guests coming from outside Aceh.

May Allah, who is *rahīmān* and *rahīm*, bless you, all people and us with joining in the right path. May He protect all of us against being misled by evil people to calamity and torment in this and the next world.

Banda Aceh, December 2015

Editor



Dr. H. Abdul Manan, MSc, MA



# **ACKNOWLEDGMENTS**

All praise and thanks to Allah SWT who has given mercy and guidance so that author can complete this booklet well. Peace and blessings be upon our prophet Muhammad SAW who delivered the truth and directions to our life in the world and life after.

Balai Pelestarian Nilai Budaya Banda Aceh publishes a booklet of cultural information series entitled "Peumulia Jamee: The Tradition of Welcoming Guests in Aceh". This booklet exposes the ways of Acehnese in welcoming and serving their guests. Each of eight tribes in Aceh has their own way in welcoming guests who come to their place.

Aceh has numerous tradition which has islamic value and it gives the special characteristic toward the presence of culture which is implemented in society's life. The tradition, of course, give its own appeal for the presence of guests in this Mecca's veranda. It shows that Aceh friendly accepts guests including local and international tourists.

Finally, the author hopes that this booklet can give benefit to all of us.

Banda Aceh, December 2015

Author,

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# PEUMULIA JAMEE

## Introduction

"*Peumulia Jamee Adat Geutanyoe*," this is a famous saying in Aceh, particularly in Banda Aceh. Not because the saying is commonly uttered in the local tradition, but because of a slogan which can be found nearly in every corner in Banda Aceh. This saying has suddenly become popular since the government launched Visit Banda Aceh Year 2011 program. The purpose of the program is to increase tourism in Banda Aceh. The saying was then used as a slogan to support and socialize the program in the form of print media such as billboards, print ads, etc. Since *Peumulia Jamee* is a fundamental tradition for Aceh as a tourist destination, in this case, tourists are also called "guests" by the people of the visited region.

The saying which means "honoring guest is our tradition" is not something new. It has strong roots in the Acehnese culture. Welcoming and honoring guests had been parts of the Acehnese kingdom prehistory. Malay saying "Guest is the King" is, therefore, well implemented by the Acehnese.

As history noted, the former leaders of the Aceh Kingdom are known as hospitable hosts. In 1599, a merchant traveler from Dutch, Frederick de Houtman, landed in Aceh for the first time. He was welcomed with a state ceremony by Sultan Sayyid Al-Mukammil who ruled at that time (from 1589 to 1604 M). He was served with various banquets based on the tradition of the Aceh Kingdom. In addition, he was also treated with art performances, particularly traditional dances. Even Al-Mukammil was also presented with a pair of attires and a *rencong* (the Acehnese dagger) as a sign of respect for the guest, even though he later on betrayed the Sultan and was arrested by Admiral Malahayati.

A Guest honoring tradition has an important meaning for the Acehnese. Hospitality is a sensitive issue for the host. There was a little bit mistake happened during the visit of Francesco Di Soza Di Castro, a Portuguese deputy, in 1638 from Goa to Aceh, affecting the relationship between the two kingdoms. At that time, Di Castro was welcomed with a state ceremony. He was considered as an honorable guest by riding an elephant intentionally prepared by the Sultan of Aceh. It was customary to welcome guest with elephants. However, Di Castro refused to ride an elephant since he could not sit due to the wound he got from gunfire while entering Aceh waters. Thus, he rode the sedan chair carried by his ship's crews to the red carpet. Apparently, the refusal was considered as humiliation by the Aceh kingdom. Eventually, the Portuguese crews were attacked and Di Castro was arrested.

The case above indicates that *Peumulia Jamee* plays an important role in the Acehnese tradition. Guests are supposed to honor the hosts while being welcomed. The interaction between host and guest is crucial to make the relationship better as a proverb says, "*Di mana bumi dipijak di situ langit dijunjung* (Whenever you walk on this earth it is under this sky that you live)." Before visiting a new place, a guest needs to figure out the tradition of the host in order that the guest can adapt with the guest well.

As the host, the Acehnese should also remember that basically Aceh has been known as a nation which cordially welcomes guests since long time ago. Nevertheless, the Acehnese used to isolate itself during the conflict between Indonesian army (RI) and the Acehnese Independence Movement (GAM). The long-time conflict brought the society into chaos, including socio-cultural life. People often suspected each other, usually to the newcomers.

The slogan "*Peumulia Jamee Adat Geutanyoe*" reminds the Acehnese about their tradition and culture which warmly accept guests from outside Aceh. Behind a strong character of the Acehnese, there is also hospitality.

The following exposes some kinds of *Peumulia Jamee* tradition in the society of Aceh Province which indicates how important the guests are from their perspectives. The terminology itself needs to be explained since it has a wide meaning, such as family, house, region, and even country; including tourists from other countries. The explanation covers a very broad scope. *Peumulia Jamee* in this case is a tradition developing in eight ethnic groups in the Aceh Province.

### **Guests in Acehnese Perspective**

*Peumulia Jamee* is related to people's attitudes that happily welcome guests and do everything to make them feel honored and accepted. The attitudes which have been well preserved for generations are based on the view that treating guest is commendable. For the Acehnese who uphold *shari'a*, this attitude comes from Islam, according to the hadith narrated by Bukhari and Muslim which confirms that among the characteristics of the believers in Allah and the Last Day is to honor the guests.

Islam guides and sets its believers not only spiritually but also socially. Rasulullah, the Prophet Muhammad SAW said "None of you will believe until you love for your brothers what you love for yourself." The Qur'an also teaches Muslims to unite and to live peacefully. Islam, which has been the foundation of the Acehnese society and social values, advises its believers to warmly welcome the guests and honor them with courtesy. The hospitality cannot be measured by material because it has become a tradition since centuries ago when Islam came and developed in Aceh.

Islam is a religion which seriously concerns and warrants the rights of those who visit. Therefore, honoring guest can bring the glory in the world and in the hereafter. Every Muslim is required to honor guests, without seeing social status or the purpose of visit. Honoring guest is done by welcoming his arrival with a good face and gentle speech and also

inviting to sit in a proper place. The host must prepare a special room for guest which is always kept neat and tidy, if necessary.

If guests come from far and need to stay, the host must welcome them until three days. After that, the host may choose to welcome them or not. Because, according to the Prophet, welcoming guest after more than three days is considered as alms and not an obligation.

Welcoming guest is the representation of faith. The stronger one's faith, the more friendly and courteous he is in treating guests since the believers believe that welcoming guest is a part of Allah's command. Greeting guests can improve morals, personal development, and as a means of getting goodness in the world and in the hereafter.

The Guest honoring tradition has a humanity and religious relationship for the Acehnese. The tradition, indeed, takes place in every community which has a different cultural background. However, the characteristic from the Acehnese culture is the values embodied in its implementation.

Two stanzas of a poem titled *Saleum* (greeting) seems express the meaning of *Peumulia Jamee*. The lyrics are often presented in various occasions, in ceremonial event, lyrics, and saga as well as in daily activities. Almost every Acehnese can recite this verse rhythmically.

*Assalamu'alaikum warahmatullah*  
*Jaroe duablah ateuh jeumala*  
*Jaroe lon siploh di ateuh ulee*  
*Meu'ah lon lakee bak kaom dum na*  
*Jaroe lon siploh di ateuh ubon*  
*Salamu'alaikum lon teugor sapa*

*Jaroe lon siploh beuot sikureueng*  
*Syarat ulon kheun tanda mulia*  
*Jaroe sikureueng lon beuot lapan*

*Geunanto timphan ngon asoe kaya  
Jaroe lon lapan lon beut tujoh  
Ranup lam bungkoh lon jok keu gata*

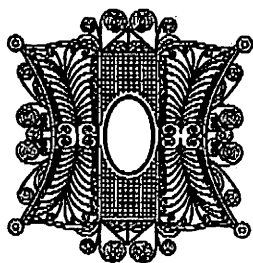
In Aceh, guests are usually welcomed with betel, sweet food and beverages such as *timphan* and *asoe kaya*. The sweet taste shows that the host is pleased to have guests. Nevertheless, this habit has changed as the time goes by. Not every Acehnese still keep such the guest honoring tradition.

#### **Pemulia Jamee Tradition**

*Mulia wareh ranub lam puan  
Mulia rakan mameh suara  
Adat tajunjong hukom peutimang  
Kanun ngon reusam wajej tajaga*

The above saying which consists of two lines of illustration and two lines of content represents the life of the Acehnese associated with welcoming and treating guests. They present betel and adjust the sound in order to keep the manner of talking to guests. The tradition has taught how we are supposed to honor and respect the guests who come to visit.

People in Aceh have various ways to honor guests; since the first time they arrive in Aceh, enter the house, until they go back to their place. Here are some symbols of *Peumulia Jamee* in the Acehnese custom and tradition, which are scattered in eight tribes in Aceh Province: Aceh Tamiang, Gayo, Alas, Aneuk Jamee, Simeulu, Kluet and Singkil.



## 1. Pinto Aceh

One of *Peumulia Jamee* tradition's elements is Pinto Aceh (the Acehnese traditional door). Door is the first thing observed while visiting. What will we do when we arrive in front of a friend's house? To look for the entrance, of course. Logically, door is an object that separates guests and host. Door is also a connector between them to meet or not. If the host wants to meet the guests, the door will be opened, and vice versa.

Talking about door, the *pinto* Aceh ornament is one of the icons of the Acehnese characteristic. It is clearly described the symbol of greatness. This door is full of complicated carvings. Its detail describes the earnestness from its maker. The carving refers to the motive which is permitted for the door ornament, which is taken from plants or tendrils.

The sincerity in this interior work also demonstrates the host's effort to honor his guests. It should be noted that this ornament is used only for the front doors and the gates. It is suggested neither in bedroom's door nor the back door. This is because the Acehnese traditional door is considered as the symbol of welcoming guest and regarded special by the host.

## 2. Ranup

It is widely known that *ranup* (betel) is a plant that has numourous benefits. As what the Malay societies do, betel is used as reception in welcoming guests. In the Malay societies, betel is given as the symbol of respect. Betel s served before water. It is even more important than other dishes. In organizing traditional ceremonies, the presence of betel is a

must. The unpresence of betel sometimes brings to embarrassing accidents. For example, in arranging *intat linto* (groom) ceremony in Aceh, when the *linto* group arrived and welcomed by the *dara baro* (bride) side, they are required to exchange *batee ranub*, a betel nut (container) whose function is as a tray which has betel and other material beautifully organized on it.

In the Acehnese custom and tradition, betel is also used as a mean to invite someone. When someone wants to hold *kenduri* at house, betel is given from house to house as a formal invitation by the hosts or by family representative. Nevertheless, this custom is gradually replaced by the modern invitation letter or by SMS (Short Message Service).

Betel has a sincerity mission, and also wisdom. When betel was still considered important, an invitation could not be given except by the host. The host is supposed to come to the guests. The host said what his intention was while the one who was invited made his own betel. By this way, the guests feel honored and they are really expected to come. Consequently, he will consider his presence as a morally must.

Comparing with an invitation letter, the invitor has designed the letter with a beautiful color and good writing. But the letter can be delivered or given to someone. Even if it can be put under the door as long as the invitee receives the letter. The impression is different because the honoring is also different. The responsibility to attend the invitation loses its value. There is also an invitation which says "Your presence will bring great happiness to us", does the word really impress the invitee?

Indeed, betel gives power that cannot be explained by word but psychologically affects the receiver. This is a culture prevailing in the Acehnese society and should be well preserved.

### 3. *Peusijuek*

At first, *Peusijuek* is a ceremony that blessed people or things. Basically, it has roles in human's life as a symbol to express gratitude to Allah SWT which is represented by rice because people's life since the beginning generally depends on the rice field product (agrarian society).

It can be said that *pusijuek* is an honor and gratitude feeling for all the abundance of goodness to the object, thing or human, and to get salvation. Furthermore, it also serves as a protector from negative behaviors.

*Peusijuek* also has a happiness, quietness and peace meaning which are depicted like wound that should be cleaned by water first. After being cleaned, the wound is applied with antibiotics. With *peusijuek*, it is expected that all problems can be solved. Hence, the relationship between the families which are "cooled" is stronger. The *peusijuek* ceremony can be seen in any society activity, such as wedding ceremony, *sunnat rasul* (circumcision), *khatam qur'an* (completion of recitation of Al-Qur'an), sevent months of pregnancy ritual, building houses, and many others.

During its development, *peusijuek* also becomes a way to welcome guests. It is customary to *peusijuek* a government representative who visits a certain place in Aceh. Tourists from overseas are also welcomed by *peusijuek*. This is intended as *kru seumangat* (encouragement) pray so that their presences are always blessed by Allah SWT. During their visit in Aceh, the guests will always be safe and healthy. Besides, the visit is not their first and last, but they can become closer with Aceh. The relationship between the Acehnese and the guests then become stronger.

Regardless the positive or negative perspectives toward this ceremony in the Acehnese societies, the *peusijuek* tradition still exists until now. So, it is not unusual when you arrive in Aceh and poured by yellow rice and sacred water with seven kinds of leaves. This is Aceh with its uniqueness.



#### **4. Traditional Dance**

Another kind of *Peumulia Jamee* is art, and one of the arts that can be presented in welcoming guests is performing art like a traditional dance, traditional instrumental music, or other performances which use the accompaniment of traditional musical instrument. The potency of that art as a kind of nation culture should be preserved in order to make it as tourism spot both domestic and international.

Art is a universal language that can convey any messages. Moreover, art can also be a media to spread peaceful messages to people. Harmonious culture is believed necessary to be conserved because the concept of local wisdom has grown in people's daily life since long time ago.

Furthermore in traditional art in the fourth phase era, people do not only pay attention to agricultural, industry, and technology sectors but also to tradition which is considered as a potential cultural object. As a result, it is necessary to explore and to improve the tradition widely so that it becomes the income of creative economy, especially in local tourism sector whose result can be obtained directly by the people.

In Aceh, traditonal dance is a kind of art that has a philosophical meaning and contains messages. In custom tradition, some traditional dances are used as mean of greeting the guests. Those traditional dances are intentionally performed to welcome the guests. Here are some of tradtional dances from some tribes in the Aceh province.

##### **a. Ranup Lampuan Dance**

*Ranup lampuan* dance is a famous dance in Aceh, Indonesia, and worldwide. This dance is performed in every ceremony of welcoming guests, either in organizing tradition ceremonies or official events.



*Ranub* means betel, while *puan* means betel nut. Lexically, *ranub lampuan* means betel in container (nut). This dance is originated from the Acehnese custom which serves guests with betel. It is not surprising if betel is used again in welcoming guests because it is a symbol of companionship in Aceh.



The dance is played by seven to nine women dancers; consisting of a “queen” and six until eight members. Dancing with smooth yet agile move, this dance is likely has a fixed choreography.

Philosophically, the motion of the *ranub lampuan* dance expresses the Acehnese women who are preparing betel for guests. They pick and clean the betel as the habit of chewing betel, putting betel, wrapping and arranging

it in betel nut. After preparing the betel, the woman presents it to the guests.

It is urgent that the guests take the betel eventhough they do not eat the betel. This is to appreciate the hosts who have prepared the betel.

Recently, the *ranub lampuan* dance is still performed in any ocaasion. A lot of thing has changed as the times goes. The motion has already been changed without losing the fundamental philosophical meaning of the dance. The accompaniment of traditonal musical instruments is still available like *rapa'i*, *serunee kalee*, and tambourine. Some people use audiotape musics in the form of cassette or CD.

#### **b. Peumulia Jamee Dance**

Besides *ranup lampuan* dance, there is another welcoming dance in Great Aceh, namely *peumulia jamee* dance. Although it is not as popular as *ranup lampuan* dance, this dance sometimes is presented in welcoming guests' ceremony.

From the name itself, it is clearly described what the pupose of dancing of *peumulia jamee* (honoring guests) is. *Peumulia jamee* is danced cheerly by eight to ten the Acehnese women, with energetic movement while playing tambourine. This dance is accompanied by a traditional musical instrument, *rapa'i*, and a *syekh* (poet) who reads the following poem:

*Kru seumangat jamee ban troh  
Neuduek neupiyoh bak tempat kamoe  
Mulia hate kamoe kamoe porumoh  
Jamee diji'oh katroh meuteuka*

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*Keu mandum jamee teurimong gaseh  
Neuduek u dalam bek lee di lua  
Kamoe seudia peu-peu nyang na  
Mudah-mudahan keunong selera*

Translation:

Cheer up o newly arrived guests  
Sit down and stop by at our place  
Our hearts as homeowners are noble  
The guests from far has already arrived

Thanks to all the guests  
Sitting inside and not outside  
We provide all what we have  
Hoping suits to your taste

When guests arrive, the women immediately perform the dance. The guests stop by and stand for a while to enjoy the performance. At the end of the dance, the dancer let the guest come into the place which is already prepared. In another occassion, the dance may also be presented on the stage while the guests watch the performance from the spectator seats. This is permitted since the message of the dance can still be delivered.

Usually, this joyful dance is able to give the guests spirit. The powers they perform shows that the host is sincerely receive the guests. As a result, both host and guests feel comfortable.

### c. Galombang Dance

*Lain padang lain belalang, lain lubuk lain ikannya* (Different place, different custom). Unlike other tribes, Aneuk Jamee tribe use *galombang* dance in welcoming guests. This dance is similar to martial arts, played bravely by six until ten *basilek* warrior. They wear black or yellow gold clothes like warriors, full with *kain panduo* on their waist. Formerly, sarong was used as property, but now it is replaced by *songket* to make it look fancy.

This dance is generally performed in welcome reception, such as the visit of government official and foreign guests. Before they arrive, the dancers are already there waiting for the guests.

The motion of this dance is a symbol of greeting and guarding guests. The dancers will accompany the guests until they arrive at the place where the ceremony is held.



At that time, this dance was inspired by the movement of martial art. During the Dutch colonialism, young men in South Aceh practiced martial art in the evening. One of typical material arts is *silat* (martial art). To disguise their practices so that the colonialist would not suspect them,

the young men made it into a traditional dance. Slow but sure, the dance has changed and become a dance to honor guests.

#### **d. Guel Dance**

*Guel* dance is a famous art work from Tanoh Gayo. *Guel* means to hide. Philosophically, *Guel* is a phenomenal art work because it has meaning in it.

The dance which is a combination of literary, music and movement art is based on Gayo folklore. It is a story of Sengeda, son of Reje Linge XIII, who tamed a white elephant because he believed it as incarnation of his brother, Bener Meriah who was killed. The white elephant was directed to the palace of the Sultan of Aceh Darussalam to be presented to the princess. In a motion to tame the elephant, Sengeda imitated various movements and sounds which were inspired by nature, such as birds, wind, and occasionally stomped it like eagle wings.



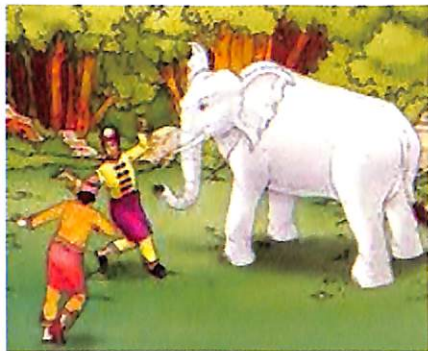


During its process, *Guel* dance has experienced rise and fall. However, *Guel* become a major dance played in a traditional ceremony. *Guel* fully appreciates the environment and nature and then arranges it in such a way through symbolic movements and pounding rhythms. This dance is definitely an informative media.



Until now, *Guel* dance still survives and even keeps growing. Some national and international choreography experts have come to Gayo only to conduct a research on *Guel*.

Currently, *Guel* dance is still performed in various ceremonial welcoming event traditional guests, government and other honorable guests. Sometimes the guests are invited to participate in *Guel* dance, as a symbol of respect to the event organizers. The people who attend in the ceremony are excited when the guests reply the dance with *Guel* motion, regardless the movement is correct or not.



Like Sengeda who joyfully saw the elephant rise and follow him, the *Guel* dancers are pleased to see the welcomed guests join the *Guel* dance as a sign of honor.

A number of dance above represent the effort of *Peumulia Jamee* through art in Aceh, from the east coast, west coast, and highland.

**e. Dampeng**

Going to the southeastern tip of the coastal district of Singkil, we will figure out a *peumulia jamee* dance called *dampeng*. According to the local people in today's culture war era, the *dampeng* is now threatened to be claimed by neighboring country, Thailand, because of the name and similar dance movements. This dance is used to welcome honored guests, traditional guests and also government.

*Dampeng* or side by side, in Singkil language means going around. At first this dance is played in the series of accompanying the groom ceremony. It is when the groom arrives in front of the bride's home yard. Twelve male dancers, in teenagers' age, perform the dance in circle composition. A singer called *pengulu ronde* outside the dancers, acting as accompanists as well as dance directors.

**f. Landoq Sampot**

If the Acehnese tribe welcoming guests with *ranup lampuan*, the Gayonese with its *guel*, and Singkil with its *dampeng*, the Kluet tribe has their typical welcoming guest dance named *landoq sampot*. This dance was developed during the era of King Imam Balai Pesantun and Teuku Kejreun Pajelo as a sacred dance in every traditional ceremony.

*Landok sampot* dance now is performed as a sign of respect to the guests or someone who is honored in a traditional ceremony. In the past, this dance was performed in the reception among kings, or danced among the public with the consent of the king such as marriage ceremony,



circumcision, etc. Recently, the dance is also used to welcome guests although the government is not from Kluet tribe.

*Landoq sampot* dance is played by eight men, accompanied by a poet and a set of musical instrument consisting of *suling* (Kluet traditional percussion instruments made of bamboo with bamboo fiber strings), gong, two cymbals and two drums.

*Landoq* means dance while *sampot* means strike. As the name implies, this dance presents the movement like a fight between two young men with weapons in the form of a bamboo sword. It is described that they are fighting for a princess, and the one who wins will be chosen as the princess' partner. The movement consists of five parts; *landoq kedidi* (move like sandpiper which can jump joyfully with a fast tempo), *landoq kedayung* (graceful move like a rowing boat), *landoq sembar kelukai* (basic move like an eagle that grabs and moves fast and dynamically), *landoq sampot* (hitting move with the use of bamboo as a traditional fishing rod), and *landoq sword* (dancers' move which use sword to show agility and immunity).

Like other typical dances from the Aceh province, *landoq sampot* also has the symbol of Islamic teaching in it. The dance is accompanied by poems containing Islamic value. This means that *landoq sampot* also bring mission of spreading Islam in Tanoh Keluwat. Previously, *landoq sampot* was performed without poetry and musical instruments, but then predecessors thought that *landoq sampot* needs to be played with music and poetry like what we can enjoy today. In the development of *landoq sampot*, it can also be accompanied by a poem adapted to the kind of event. In the wedding ceremony for instance, *landoq sampot* is accompanied with a poem about advice related to marriage. If it is presented on Independence Day, the poem will then contain stories of patriotism and bring a message of unity. So, it can be adapted as needed.

To perform this traditional dance, dancers dress in Kluet tribes traditional clothes like black shirt, black pants, sarong which is tied around the waist and stretched until knee, headband and barefoot like martial arts athletes. This outfit shows warrior clothes that can move freely without being restricted by clothes' model.

## **5. Woven Mat**

Woven pandanus mats are another form of how people in Aceh honor their guests. Formerly, host provides special mats for special guests. The mats are kept and looked after, so that whenever guests come to their house, the mats are ready to be used in good conditions.



The host feels embarrassed if the guests come when the hosts do not have any woven mats serve because in the past guests sit cross-legged on the woven mat. The elder people believe that by sitting cross-leg, the guests will be peaceful and calm. Different from the current culture, there are luxury sofas available in every house. At the moment, the presented of woven mat has gradually been changed. It is replaced by beautiful, thick, and warm Turkish carpet.

At this moment,, the woven mat is no longer a cultural product that is suitable for today's era in which guests wear shoes. The guests will

certainly be bothered if during their visit, they have to open their shoes and sit cross-legged on the woven mat. The mat is a product of culture during the time when people feel comfortable sitting on it. The woven mat is a product of a culture taking off footwear if they come into the house.

In villages, tradition of sitting on the woven mat still exists. Particularly in cultural ceremonies, the woven mat is still used until now. In West Simeulue, one of the districts in Simeulue Island, especially in wedding ceremony, the brides is required to bring ten pieces of woven mats to the marriage location. They are the symbol of honor from bride to the relatives who will visit her house.



In Alas, Southeast Aceh district, the woven mats are still also used in several traditional ceremonies. If people are invited by elders, it is customary to sit on the woven mats.



## 6. Coffee

Eventhough coffee is not a kind of *pesumulia james*, lately it is developed into the Acehnese tradition that brings the guests to coffee shop, while

the tourists visit Aceh, and it is not complete if they do not stop for a while to enjoy a cup of the Acehnese coffee. For the Acehnese, drinking coffee has become a tradition and cannot be separated from people's daily life. That is why almost in every occasion, coffee shop seems always full of visitors. Coffee shop can be found in every corner in this *veranda of mecca* town. For those who are newly visit Aceh, the atmosphere in the coffee shops is astonishing. From dawn until midnight, in villages and towns, the Acehnese visit coffee shops alternately. Not only men, women are also accustomed to spending their time there. In a day, they can visit to coffee shop more than once.



For the Acehnese, coffee is a delicious drink and worth giving to guests. It is admitted that the Acehnese coffee has good quality. Coffee is often able to make the visitors want to come back to Aceh, even for drinking a cup of *udee kareng* classic coffee or *arabica* and *luwak* coffee from Gayo.

The tradition of drinking coffee can be found not only in houses, but also while welcoming official guests and state governments.

## **7. Manatiang Tradition**

Aneuk Jamee society inhabiting the western coast of Aceh has a unique tradition in greeting and welcoming guests. The tradition is called *manatiang tradition*. The most important factor in honoring guests besides welcoming is serving food to guests. For Aneuk Jamee people who commonly have Minang blood, respecting guest is shown by *manatiang* dishes for the guests.

*Manatiang* is a tradition to serve food to guests in relay by a number of men in which they line up from the kitchen to the living room. From this activity, it clearly shows the act of cooperation of the young men who come in the process of the ceremonial event.

Currently, this tradition is in an endangered list, replaced by new culture which quickly spreads because of efficiency reason such as the use of buffet where the guests take the food they want and have the meal without being accompanied by the hosts.

This culture has now entered remote villages, competing with the local culture that is now said inconvenient or inefficient. However, it is necessary to think that the disappearance of *manatiang* tradition threatens the existence of the value contained in it.

## **Conclusion**

*Peumulia jamee* tradition is necessary to preserve . There are many cultural values that need to conserve.

Welcoming guests is a part of social aspects in Islam that must be maintained. Accepting guest politely resembles ourselves and shows the personal quality from a Muslim. Every Muslim should get used to welcoming guests with joyful reception. The host should give positive mind (*husnudzan*) toward guests and avoid having negative thoughts toward guests (*su'udzan*). Although being objected to accept the visit of his guests, the host must keep showing the good attitude so that the guests are not offended. Every Muslim should still be friendly in welcoming guests, providing welcoming facilities and adequate infrastructure, as well as serving food and drink.

Good manner can certainly give a positive impression toward guests. If they are tourists, it is important to make them comfortable. Just

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like a hotel that is pleased to have friendly impression, so is a country. The convenience of the guests indicates the positive image of the country. The more they feel comfortable, the easier it will be for them to miss the country and want to come back in the future.

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