

Character Education in Ranup Lampuan Dance: A Critical Study of Non-Verbal Communication

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ABSTRACT

The Ranup Lampuan dance was created by Yuslizar in Banda Aceh in 1959. Yuslizar's Ranup Lampuan dance is danced to honor and welcome guests officially. In the show, seven female dancers wear traditional clothes and dance with gentle movements while carrying a puan and betel as a sign of respect. This dance is full of meanings and values that reflect the uniqueness of the culture and customs of the Acehnese in honoring guests. This study will look at the meaning of non-verbal messages contained in the Ranup Lampuan dance through the choreography of the movements and clothing used. This research was conducted on the younger generation of dancers, musicians and dance fashion stylists of Ranup Lampuan. This research uses descriptive qualitative research with a phenomenological approach. The results show that the non-verbal message of the Ranup Lampuan dance movement, which is danced regularly, uniformly, gentle, and graceful with a beautiful smile throughout the performance, has a non-verbal meaning that implies "rumeh muka" which means friendly in welcoming guests, and implies cohesiveness and cooperation, as well as Islamic values related to procedures for honoring guests in every activity of Acehnese life. Non-verbal messages through the clothes worn can be seen from the choice of colors, uniformity of clothing, selection of dance accessories, and clothing equipment used in the Ranup Lampuan dance reflecting courage, cohesiveness, beauty, neatness, attractiveness and diversity and Islamic values in Acehnese.

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INTRODUCTION

Traditional dance is a dance embodiment of culture in an area. Traditional dance is preserved and developed in certain areas that have their own uniqueness according to the cultural characteristics of the area (Rianti, 2020). One of the regions in Indonesia that is rich in a variety of traditional dances is the Aceh region. Aceh has several traditional dances, which are now starting to be known in the national and even international arena. Among the traditional Acehese dances, which are very well known among the national and even international community, is the Ratoh Jaroe Dance, which was performed at the opening ceremony of the Asian Games in 2018 ago.

In addition to Ratoh Jaroe, the Saman Gayo dance originating from the Gayo tribe is also very popular in the international arena. In fact, in 2011, the United Nations Educational, Scientific and Cultural Organization (UNESCO) officially recognized the Saman Gayo Dance from the province of Aceh as an intangible world cultural heritage in a session in Bali (BBC, 2011). The Saman dance is a Gayo dance in Aceh that is usually performed to celebrate important events in adat and is performed by men. Meanwhile, apart from the two dances, which are currently quite popular among the people, there are many other popular and iconic dances that depict the traditional characteristics of the Acehese. One iconic dance often performed at official events in Aceh is the Ranup Lampuan dance.

Historically, Ranup Lampuan dance was created to be presented to important guests, traditional guests or honored guests. This dance is an "official dance offering from the Acehese" to honor and welcome venerable guests. This dance created by Yusrizal is a dance that has a very gentle and polite movement as a symbol of respect for the guests. The dance is usually presented to state guests and officials who visit Aceh officially and is also offered at the opening of traditional events in Acehese society. The actual ranup is usually placed in the cerana/puan. In connection with this "ranup put in the puan" then the dance is called the Ranup Lampuan dance (Zuriana, 2011). This is actually inseparable from the habits of the Acehese when welcoming guests by serving betel along with kapur and areca nut in the cerana to guests who have just arrived. Therefore, with the name and dance offerings, the Ranup Lampuan dance has a very strong cultural value in Acehese society. This reflects the nobility of the guests they welcome.

This dance work with a cultural background choreographically tells how the Acehese's habit of welcoming these guests every movement has its own meaning. Like the greetings of worship, picking the betel and then removing the stem, cleaning the betel, brushing the kapur, then giving gambir and areca nut, until serving betel to those who come. In an article published in the Aceh education

department (2003), the late Yusrizar, born in Banda Aceh on July 23, 1937, was the creator of the phenomenal Ranup Lampuan Dance. Ranup Lampuan dance was created by him in 1959. Moreover, he also created: Meusare-sare Dance, Bungong Sieyueng-yueng, Tron U Laot, Poh Kipah, Tambourine Dance, and Donya Iskandar Muda Cakra Ballet. This dance, at first only found in Banda Aceh City, quickly spread to every other district and city throughout Aceh.

Traditional Aceh dances are generally performed without musical accompaniment. Movement and rhythm are produced by the sound of singing, clapping of hands, clapping of fingers and pounding of feet (Novie, 2018). Different from most traditional Acehnese dances, Ranup Lampuan Dance does not use lyrics or poetry or oral elements in its performance. Judging from the performance, the Ranup Lampuan dance is only danced to the accompaniment of traditional music. This dance is usually danced in groups by five or seven female dancers consisting of 1 Ratu and 6 ladies-in-waiting (ordinary dancers) and accompanied by musicians with the musical instruments of serune kalee, rapai and gendrang. Quoting from an article published by the Aceh Ministry of Education (2003), at first, this dance did not use a scarf as a prop, and the dancers wore a high Acehnese bun decorated with a headdress. In the beginning, the dance, which lasted three to nine minutes, was accompanied by an orchestra or band. However, as the Age progressed and Islamic values became increasingly thick in the Aceh area, there was a shift in the dress code worn by Ranup Lampuan dancers. Today, Ranup Lampuan dancers wear a scarf and head covering when performing the dance.

Meanwhile, in social life, communication is present as a balance of interaction and social processes in society. Social interaction is a dynamic social relationship in the form of a relationship between one individual and another, between one group and another, or between groups and individuals. Social interaction can occur if there is social contact and communication. Human life in all its aspects is covered by verbal and non-verbal communication between one person and another. Based on this, communication cannot be avoided by everyone and can be said to be a basic need in social life.

Communication is the process of sharing and exchanging ideas, information, knowledge, attitudes or feelings between two or more people who have and use the same signs and symbols. The meaning of signs and symbols in the formulation is in the form of words (verbal) or in the form of motion, signs or symbols (non-verbal) (Liliweri, 2011). Following Lileweri, simply verbal communication can be understood as communication delivered orally, in writing, and even voice messages, news and the like. In contrast, non-verbal communication is non-verbal, or without words and pronunciation, which is usually also called body language. The message

can be communicated through facial expressions and gestures, gaze, and body posture, including objects around us, such as clothes, hairstyles, jewelry, and others.

According to Muhamad Mufid (2015), the origin of communication (English) is communes. Some others said it is derived from *communicare*, both of which are taken from Latin. Linguistically, the word has at least three meanings: (1) to make common or to make something common. (2) *cummunus*, giving each other something as a gift. (3) *cummunure*, build a common defense. Communication is also defined as the process of exchanging information, usually through a generally accepted symbol system. Meanwhile, Y. Maryono and B. Patmi Istiana, in another sense, stated that *communicare* means similarity. Maryono (2008), The meaning of similarity means an effort to achieve the same meaning from the people involved in the communication process. The broader meaning is sharing or conveying news, information, and feelings to others. Based on this background, the relationship between motion, symbols and non-verbal meanings contained therein, and the researcher is interested in knowing how the messages, meanings and non-verbal values contained in each movement in the choreography and the clothes used in the Ranup Lampuan dance according to the dancers, musicians and fashion stylists of the younger generation of art activists in the Ranup Lampuan dance itself.

METHODS

Research is a scientific activity related to analysis carried out methodologically, systematically and consistently (Saebani, 2009). So, the research method referred to in this study is how researchers analyze research data. Accordingly, this research applied a qualitative descriptive method. Also, research is a process of investigating a relevant discipline for research activities. The process referred to here is basically general and standard but must be structured and familiarized with certain disciplines and research areas. This qualitative research focused on the field research method. Therefore, the data were obtained from the results of field research. This approach was chosen because it is relevant to the characteristics of qualitative research. The researcher acts as a key instrument. Researchers go directly to the field and adjust to local time and space to get data.

Qualitative descriptive research is a research procedure that uses descriptive data in the form of written or spoken words from people who can be observed. The qualitative descriptive research method is a type, design, or research design that is usually used to examine research objects that are natural or in real conditions and are not set up as in experiments. Descriptive itself means that the results of the research will be described as clearly as possible based on the research that has been done without drawing a conclusion based on the research results. Sugiono (2009)

stated that the qualitative descriptive method serves to describe or provide an overview of the object under study through data or samples that have been collected as they are without analyzing and making conclusions that apply to the public. In other words, analytical descriptive research takes problems or focuses attention on problems as they are when the research is carried out. The results of the research are then processed and analyzed to draw conclusions. The author used the descriptive analysis method because it is suitable to know the phenomenon that is currently taking place. The practice of implementing the dance will be analyzed according to message and communication theories.

RESULTS AND DISCUSSION

The Meaning of Non-Verbal Messages in the Choreography of the Ranup Lampuan Dance

Dance movements come from processing that has undergone stylization (styled) and distortion (changes), which then gave birth to two types of motion, pure and meaningful motion. Pure motion or *wantah* motion is a movement that is arranged with the aim of getting an artistic form (beauty) and does not have certain meanings. Meaningful motion (gesture) or non *wantah* motion contains a certain meaning or purpose and has been distilled (from *wantah* to not *wantah*) (Jazuli, 1994). Therefore, motion can be interpreted as an expression of all emotional experiences that are expressed through irrational mediums, body movements or whole body movements. Motion in dance is a communication that is formed into the movement patterns of a dancer.

Movement or choreography in dance is generally dedicated. Aside from being a recreational function for dance connoisseurs, it is also dedicated to certain meanings. Movement is the basis of expression, and therefore movement is the expression of all affective experiences expressed through irrational ways, with body movements. Motion in dance is a language formed into a dancer's movement pattern. The formal principles to be analyzed include unity, variation, repetition of motion, transition or displacement, sequence, comparison, and climax. Movement in dance is divided into two types, namely meaningful movement and pure motion. Soejeta in Fitriani (2020) states that there are two types of dance movements, meaningful movements and pure movements. The two types of motion are manifestations and experiences of dance artists who are processed into motion so that they become one composition or choreography. Meaningful motion is a movement that has meaning, while pure motion is a dance movement that has no special meaning, the full expression of motion is only for beauty.

If you look at it closely, it can be realized that in the choreography of the movements performed in the Ranup Lampuan dance, it is clear that this dance uses meaningful movements, which in each movement pattern contain certain meanings. The meanings of the dance movements can also be understood in the context of what exactly the dance is performed. Meanwhile, the movements in the Ranup Lampuan dance consist of picking betel leaves and washing betel leaves to the betel-making process using a mixture of kapur and areca nut wrapped with betel leaves.

The following are the results of interviews with research sources from the dancers, musicians and fashion stylists for the Ranup Lampuan dance. The meaning of Ranup Lampuan dance for dance activists is described descriptively in this discussion. Irfan Maulana, as the general chairman of the Seulaweut Art Studio for the 2020 Period. He said that "the meaning of the Ranup Lampuan dance movement cannot be separated from the context of its performance. In its application, the Ranup Lampuan dance is presented for certain events, specifically to welcome and glorify guests. The non-verbal message consists of the beauty of the movement showing the diversity and cohesiveness of the Acehnese". Through the interview results above, it can be concluded that, according to Irfan, as the head of the Acehnese traditional art studio, the meaning of movement in the Ranup Lampuan dance cannot be separated from the context of the performance. The dance reflects the nobility of Acehnese society in welcoming guests who have just arrived.

Another explanation was explained by Rahmat Zahlul, a traditional Acehnese dancer and musical accompaniment to Ranup Lampuan. According to him, "the motion presented in the Ranup Lampuan dance cannot be separated from its own meaning and purpose. Even though it is only limited to movement, the dance conveys non-verbal meanings that can actually be understood from the pattern of movement, as well as the context in which the dance is performed. This non-verbal message of respect and glorification of guests can be seen when one of the dancers brings and also presents betel to guests. This can be understood as a message. The meaning of this dance is a custom that shows a peculiarity or a characteristic of the Acehnese where they respect and welcome guests well, as symbolized in the Ranup Lampuan dance earlier. This includes the offering of betel, where we know that in Acehnese culture, it is very close to the name of honoring a guest by giving betel."

Rahmad's explanation relates to the function and purpose of this dance being presented or displayed to welcome and honor guests. This is in line with what Ihsan (1992) said that there is no comparison to the glory of guests in Acehnese society other than by offering a ranup to guests. Ranup symbolizes a very deep meaning of glory for the people of Aceh. Ranup is seen as a panacea that can cure all diseases.

Therefore, Ranup has become a symbol of honor in Acehnese society in welcoming guests. Ranup is solemnized in Acehnese society and is placed in the puan. In Acehnese society, a very noble way to welcome guests is to offer a flash of light. In Acehnese society, puan is a place/cultural object that contains noble values (Zuriana, 2011). Thus, the complete symbol of glory from the Ranup Lampuan dance is because the noble object of Ranup is placed in a noble place too.

Further information was given by the interviewee, Salvinda Sahra Dewi, dancer Ranup Lampuan and several other traditional Acehnese dances. According to him, "Ranup Lampuan dance is dominated by gentle, graceful movements, which is a symbol of the politeness and sincerity of the dancers who are used to pay respects to guests who come. Then, it can also be seen from the movements that there are also orderly movements which are our solemn expressions to invite the guests to sit down. So, there is also a greeting and prayer movement that we invite the guest to swing their hands, and that's all to invite guests to sit down, and we make the betel treat to symbolize brotherhood."

Through an explanation of the interview results with Salvinda, it is necessary to explain in more detail the steps or patterns of the movement that Salvinda is referring to. In brief, and the movement in question starts from the movement in the first step, the dancer enters the stage in succession while jogging with his hands holding the puan raised at chest level, accompanied by the blowing of the serine kalee. Second, after the dancers reach the center of the stage, they form a horizontal line and face the audience. This transfer is done while rocking the puan towards the front. This movement is also what Salvinda refers to as a resource person and dancer, which means inviting guests to sit down. Meanwhile, in Zuriana (2011), the movement variety II has the meaning as a symbol of the accompaniment of the steps of glory, with the puan containing ranup, which is equipped with kapur, gambir, areca nut and cloves as a special spice for ranup in Aceh. The two meanings are actually inseparable from messages that hint at receiving, welcoming and honoring guests who come.

Furthermore, Almunadiasara, a dancer who also serves as Head of the Seulaweut Art Studio Dance Division, said that there are several types of non-verbal messages in the Ranup Lampuan dance moves. In the interview, he explained that "every dance movement has its own meaning that you want to convey to the wider community in particular, or at least to fellow dancers. In particular, the non-verbal message in this dance is an expression of respect or gratitude for every guest, because generally the dance is carried out at certain events, especially at the time of arrival and welcoming guests."

Muhammad Ihsan Reza and Riski Senu, respectively Head of Dance and Head of Vocal Division, stated that "the messages that can be taken from the Ranup Lampuan dance include efforts to describe cohesiveness, uniformity, and show the culture of welcoming guests in Aceh. The dance gareak contains that in welcoming guests, there must be tenderness and friendliness carried out by the Acehnese."

Based on the results of interviews with dancers and musicians above, it can be realized that the meaning of non-verbal messages in the Ranup Lampuan dance style, according to the respondents, is quite diverse. The meaning of the various movements of the Ranup Lampuan Dance must be understood one by one. This needs to be done because each movement has its own meaning. The meaning of each variety of motion will be a comprehensive unit to get to know the Ranup Lampuan dance comprehensively as well.

The meaning of this dance movement can be understood from the movement model and movement formation that is regular, flexible, and polite. Ranup Lampuan dance has a variety of movements that are polite and flexible. In this dance, we deliberately present a variety of polite movements as a symbol of glory to guests. Modesty in question is both in terms of clothing and in terms of the movements performed (Zuriana, 2011). The movements performed are accompanied by a graceful expression while smiling so that all the dancers look elegant and beautiful. This is related to the beauty of the Acehnese girls who want to be shown through the dance. On the other hand, the friendly expression in this dance is identical to the nature of the Acehnese, "rumeh muka" in welcoming guests, which means being friendly or hospitable in welcoming guests.

If examined further, the attitudes and procedures of the Acehnese people to welcome guests are included in Islamic values. As contained in one of the hadiths by Muslim and Bukhari, the Prophet SAW said: "Whoever believes in Allah and the Last Day, let him honor his guest." This hadith provides an explanation that there is a connection between one's faith and honoring guests. Islam views honoring guests not only as an important factor in building human life but also as a measure of one's faith. Thus, the traditional Acehnese dance, Ranup Lampuan, also contains Islamic values.

Polite movements in the Ranup Lampuan dance can be seen in the movements that only move the hands and feet. The dance does not move other body parts such as the hips and others. The politeness of this dance movement is also reflected when the dance is about to end. Dancers perform back motion as a sign of acceptance or welcome guests who come to enter/have been accepted. The nonverbal message of the dance moves can be summarized in four general messages. First, the message of welcoming, respecting, honoring, gentle and also friendly to

guests. The second message is about the necessity of cohesiveness and cooperation in social life. The third message is about uniformity in life. The four messages regarding the strong cultural arts and Islamic values in Aceh.

The Meaning of Nonverbal Messages in Ranup Lampuan Dance Clothing

In addition to dance moves, nonverbal messages in all types of dance are also used and transmitted through the clothes worn. Clothing is one of the supporting elements of dance (Astono, 2006). Clothing in dance is not used without certain meaning and purpose in it, even if it is just a sweetener for a dance, such as beauty. For the Ranup Lampuan dance, several meanings for the dancer's clothing were found. The arrangement and use of dance attire should always consider the following matters. Dance clothing should be comfortable to wear and attractive to the audience. The use of clothing should always consider the content or theme of the dance so as to present a unity or integrity between dance and its fashion. Fashion arrangements should be able to stimulate the imagination of the audience. Fashion design must pay attention to the forms of dance movements so as not to interfere with dancers' movements. Clothing should be able to give a projection to dancers so that clothing is part of the dancer's self.

Selection or combining colors is very important because the effect on lighting must be considered (Jazuli, 2008). Dance clothing is to support the theme or content of the dance and clarifies the roles in a dance presentation. Good dance clothing is not just cover the body but must be able to support the design of the space when the dancer is dancing. In traditional dance, dance clothing reflects the identity or characteristic of a region where the dance originates (Jazuli, 2008). The message related to the Ranup Lempuan dance attire relates to the use of Acehnese traditional symbols to the general public, then also to show or describe the intentions and thoughts of the Acehnese themselves.

More specifically, the meaning of the non-verbal message in this Ranup Lampuan dance outfit is fully covered. This shows that the Aceh area is an Islamic area. The clothing used shows the fully covered clothing and does not reveal aurat. Riki Fenaldi as a dancer as well as a musician of the Ranup Lampuan dance, also stated that "on the one hand, the form of clothing used in this Ranup Lampuan dance is beauty, then cohesiveness, still following Islamic demands, not exaggerating, and following Acehnese customs. All the patterns and images of existing clothing show the beauty of the Acehnese."

Rahmat Zahlul gave a similar statement as contained in the contents of the interview in the following quote: "Ranup Lampuan's dance attire still adheres to politeness and Islamic law, so you have to keep adapting to sharia. You have to keep

it covered, don't reveal your aurat according to Islamic sharia. Meanwhile, another message is for beauty, showing the artistic and cultural identity of the Acehese nation, and showing Islamic values.”

“We really wear the traditional Acehese clothes, which we already know according to sharia, which covers all parts, the clothes are long, the pants are long, there will also be a songket at the waist for a sweetener. The point is, the clothes they wear are polite, don't squeeze the body so that people who see them look good.” Through the results of the interview with Rahmad, it can be seen that, according to him, the choice of clothing in the Ranup Lampuan dance has a non-verbal role that reflects shari'ah values. This is also closely related to the local regulations or qonun that apply in Aceh, where the community is required to dress in accordance with the demands of Islamic law. Clothing is also a cultural product, as well as religious and moral demands (al-Albani, 2010). Therefore, the reference for choosing clothes in the Ranup Lampuan dance cannot be separated from the dress rules in Islam.

The next resource person, Faris Rizki Ananda, is a dancer. According to him, "the non-verbal meaning of the Ranup Lampuan dance outfit includes the type of clothing, and the colors are quite diverse. The colors used are bright colors combined with black pants or matching colors. The use of songket too, even though dancing wears the tai pants, it is still covered with songket cloth to make it look polite and also Islamic in appearance. This means showing that the people of Aceh are rich in art and culture, and showing the cultural identity of Aceh itself.” Faris' explanation relates to the aesthetic value of the color and the beauty of the clothes themselves.

According to him, this shows that the Ranup Lampuan dance clothing has a non-verbal message meaning that describes the artistic value of the Acehese. This can be seen in all the clothing ornaments. The Ranup Lampuan dance consists of clothes with a distinctive color, decorated with embroidery, the use of pants covered with songket to cover up to the knees, and wearing a head scarf and a scarf that is left hanging. The selection of this piece of clothing is used and beautifully shaped so that it still looks elegant, traditional, syar'i and Islamic.

Other information was obtained through an interview with Muhammad Ihsan Reza. He argues that "Regarding the existing nonverbal message of the Ranup Lampuan dance outfit, which symbolizes the nuances of beauty, brightness, and funds, it shows that Aceh has a lot of artistic value". Furthermore, in an interview with Nur Faizi. Nur Faizi, “the meaning of the Ranup Lampuan dance as we know, the Ranup Lampuan dance clothing has many knick-knacks, it illustrates that the people of Aceh are diverse, with various languages and cultures. The knick-knacks also describe the beauty of Aceh.”

Referring to the previous explanations, it can be understood that the clothing in the Ranup Lampuan dance has its own meanings. Throughout the analysis of the results of previous interviews, it was found at least six non-verbal messages contained in the Ranup Lampuan dance outfit: a message about the beauty of the Acehnese nation, a message about cohesiveness, a message about Islam in dress, a message about wearing clothes and not excessive makeup, about Aceh's traditional identity and messages about the diversity of the Acehnese.

Based on the above review, it can be understood that the Ranup Lampuan dance is performed not only for refreshing and recreational purposes, but more than that, its implementation has its own aims and objectives. The messages contained in the dance are actually bigger than just an aim of art, recreation and beauty. Rastian (2017) mentions that the main elements in the art of dance are wiraga, wirama and also wirasa. The element of wiraga (body) requires that dance be performed in order to highlight body movements, both in standing and sitting positions. The element of wirama (rhythm) is that dance is carried out with rhythmic movements that are in harmony with the rhythm of the accompaniment, both in terms of tempo and rhythm. The element of wirasa (feel) requires that the dance is able to convey a message of feeling through the movements of dance and its expression. In particular, the Ranup Lampuan dance has also fulfilled these three elements, be it the movements in the dance (wiraga), the rhythm and music that accompanies it (wirama), or the form of feeling conveyed in every movement and clothing worn by the dancer in staging the Ranup Lampuan dance (wirasa).

These nonverbal messages can be traced in the clothes used by the dancers. The Ranup Lampuan dance can simply be said to have fulfilled all the elements of dance in general, be it movement, rhythm or taste. Each of these elements also has a message, value, and meaning that is implied non-verbally. However, the meaning of non-verbal messages in a dance, in this context, the Ranup Lampuan dance, is generally not easy to understand by the public directly. Only certain people are able and can know the meaning of the message of movement and the clothes used, for example, the dancers or the administrators in a dance. As stated by Astono (2006), people as spectators of dance only consider the dances that are staged to be limited to movements and attractive fashion makeup without knowing the meaning or message of the dance content, especially the lay audience. This emphasizes that there is a need for education from the dancers or related parties to explain the meaning of the dance occasionally. This is so that the meaning of the non-verbal messages in the dance can be known by the wider community, especially the public or those who witnessed the Ranup Lampuan dance performance.

CONCLUSION

The results of the discussion analysis show that the Ranup Lampuan dance is intended for recreation and refreshing. It also has its own meaning. The meaning of non-verbal messages in the Ranup Lampuan dance movement for dance artists in Aceh is a message of welcoming, respecting, honoring, gentle, and friendly to guests. This message is understood from the context of the dance movement staging event and then the movement when carrying the betel (ranup) in its place (puan). Another message is the necessity of living together and working together in every activity of social life. This can be seen from the regular and uniform movements of the dancers. Furthermore, messages about hospitality, Islamic values such as honoring guests and messages about the thick cultural customs of the Acehnese people are contained in the Ranup Lampuan dance movement. The meaning of the non-verbal message of the Ranup Lampuan dance outfit for dance artists in Aceh includes a message about the beauty of the Acehnese, which can be seen in the colors and shapes of the clothes worn by the dancers. The message reflects cohesiveness and uniformity through the uniforms worn. The message about Islamic values in dress is fully covered using shirts and trousers that cover half the legs and a scarf, according to the rules for Islamic women in relation to covering the aurat. Furthermore, non-verbal messages regarding Aceh's traditional identity, from the model and clothing used using distinctive colors and the dress model of Acehnese traditional women's clothing.

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