



Dance Ranup Lampuan: Exploration Genius Aceh Movement and Expression Female Body Beauty Values in Culture Peumulia Jamee

Chaerol Riezal* ; Hermanu Joebagio; Susanto Susanto

Faculty of History Education, Universitas Sebelas Maret, Indonesia
Email: chaerolriezal@gmail.com

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Abstract

Dance *Ranup Lampuan* is a very popular art of dance in Aceh. This dance exists in every welcoming guests, ceremonies, cultural events, and arrive at a formal event Aceh administration. This article answered about the genius of the woman's body movements in Aceh and expression of beauty in cultural values *Peumulia Jamee* dance *Ranup Lampuan*. With a soft and agile movement, dance *Ranup Lampuan* tells about women in Aceh who are preparing the betel for entertaining guests. Starting from picking and wiping betel, put lime and gambier, wrapping up the betel organize into place named *puan* or *ceurana*. After betel has been prepared, the dancers in dance *Ranup Lampuan* betel deliver to the invited guests. The purpose of it all is to welcome and praise guests or in the Acehnese language is referred to as *Peumulia Jamee*. The story is played in the Acehnese dance, in the lift pass culture *Jamee Peumulia* that is the tradition Acehnese people who like to eat and glorify guests with betel. Every movements in dance *Ranup Lampuan* has its own philosophical meaning. Acehnese woman's body that is synonymous with weak and soft, as well as in demand to cling to their cultural values. In this case, the woman Aceh has an important position as a support pillar dance *Ranup Lampuan* and culture *Peumulia Jamee* Aceh. Dance *Ranup Lampuan* representasi women is a manifestation of Aceh and cultural values *Peumulia Jamee*, as a form of expression of ideas, ideas, understanding and confidence in social and cultural life of the people of Aceh, as a reflection of religious and cultural values in tridisi welcoming guests. Through dance *Ranup Lampuan* this, the women of Aceh were able to show the genius of his movement and to express beauty in cultural values *Peumulia Jamee* Aceh.

Keywords: Exploration; Female Body Aceh Movement; Expression Values Beauty; Dance Ranup Lampuan; Culture Peumulia Jamee

Introduction

The expression of the activities of a group manifested into an art and culture that flourished in the group, even art and culture characterize or style groups. Arts and culture is a human invented everything about how life evolved together in a group that has elements of beauty (aesthetics) is from generation to generation. Of the sentence, then there are two (2) points about art and culture, namely: the result of human creativity and inherited generation to the (Sharif., 2017: 36).

Art has always been associated with beauty, between art and beauty can not be separated. Likewise beauty must exist in any art, any sense of art and beauty. In this regard, Read (1972: 16) defines art as an attempt to create fun shapes. The forms are satisfactory appreciation of the beauty and appreciation was satisfied at the time we were able to appreciate the unity of the formal relationship between the perception of appreciation. From the definition put forward by the Read indicate that there was indeed a link between art and beauty.

Values associated with good and bad became the subject of ethics, while the aesthetic beauty of the subject. Beautiful as a value, as well as other values that are ideal. Beautiful is not a reality because there is no existence outside the human self. A work in a wonderful saying not to be the work it self, but the beautiful is a feeling in biodiversity by humans. Beautiful is the designation given to certain properties of the object, this sort of thing, which is called aesthetics (Gazalba., 1977: 23).

The taste of art is one of the elements of the spiritual, and the spiritual sense itself according Gazalba (1977: 23) consists of six elements, namely the religious sense, a sense of ethics, a sense of aesthetics, a sense of intellect, sense of social responsibility, and a sense of self. Spiritual flavor is then mobilize people to build a culture. Art has always been associated with the human side, throughout the history of mankind has always found art activities in the community, as well as social activities, economy, science and religion. Activities of religious art and historical context is always running in harmony and in tandem. Anthropological studies show that religion and art is not just a rhythm present, but also more than that which is born of religious art (Gazalba., 1977: 33).

Art is an integral part of the culture. Therefore, LK Ara Medri (2008: 8) says that art is part of a culture that became public hereditary legacy of the past until now kept awake. The art of dance is one of the arts that is born of the historical process that belandaskan Islamic values, especially monotheism and justice, so that is characterized as acculturation local social identity. It can be traced from several things, are like forms of presentation, symbols, clothing, and the contents of each poem in recite (Juaini., 2014: 11). According to Lily Turangan, et al (2004: 1) the art of dance in Indonesia is a reflection of the richness and diversity of ethnicities and cultures of Indonesia. Noted, there are more than 300 indigenous Indonesian dances from various tribes. One of the provinces in Indonesia which is rich in dance is the province Aceh.

Aceh is a province located on the tip of Sumatra island and the westernmost islands of Indonesia. Aceh, known as the Veranda of Mecca (Serambi Mekkah) is a unique area in terms of religious, social, and cultural. Aceh is not a homogenous region, but heterogeneous. Acehnese society in terms of our race is unique, because it describes an integrated racial or ethnic mixture that eventually became the new ethnic called Aceh. Ethnic Aceh assumed to come from India and the Middle East, has similarities with the Malays who live in the archipelago and in the other Malay Peninsula (Rani., 2003: 7).

The number of potential possessed by the Acehnese culture, both of art and dance, should be used as a strategy to re-confirm the identity of the culture. However, the fact that Aceh had always been in the paint by a long struggle and upheaval that the existence and the existence of Aceh culture faced with a distressing condition. Although Aceh continues to flare up, but it still can give birth Aceh culture at that time. One Acehnese culture that was born during the struggle is the culture in the form of dance.

Dance is a show that involves all elements of the community of supporters, which is also the ancestral cultural heritage of the past. Dance created culturally appropriate manner, form, and in a different context. Dance usually functioned well for sacred and secular activities, such as activities related to religion, customs and beliefs. However, not only that, also dance also serves as entertainment or recreation, including those at the show in a formal and informal events. Social system and the natural environment also affect the shape and function of dance in a culture that has become a tradition for the people.

As part of tradition, art is a series of cultural activities of people who can not stand alone. Every ethnic artistic life, closely linked to the religious aspect. French sociologist Emile Durkheim (1858-1917), considered that religion is a collective representation (*collective representation*) of a society. For him, religion is an integrative element that acts strengthen social cohesion. Thus, religion and other moral rules, always comes from a collective society, and not of individuals.

Likewise done by the people of Aceh in the art. Religion and culture of the people of Aceh as one that expressed in Aceh proverb that says, *Adat bak Poteumeuruhom, Hukum bak Syiah Kuala*. That is, the customary Aceh based on the Islamic religion, and the law is in the hands of the clergy. Therefore, Islam be the main source of local heritages, including in terms of the art of dance.

Aceh has a diverse culture and traditional dance very attractive and popular, which is generally derived from Islam. The number of cultural and artistic heritage owned by the Acehnese dance, shows that creative frightening people. It can be seen from the various activities of the Acehnese people in the field of culture, such as dance, ceremonies, manners, social interaction, and handicrafts. All areas of Aceh culture very nuanced with the teachings of Islam, so that the two are coloring which is reflected in the lives of the Acehnese. Aceh deserve then referred to as the Veranda of Mecca (Serambi Mekkah) for Indonesia. Nevertheless, Aceh culture that has been progressing since the days of empire, where the culture of Aceh that is residing and consists of various cultures, such as in Banda Aceh, Aceh Besar, Aceh Utara, Pidie, Gayo, Alas, Aceh Jaya, Aceh Tamiang, Aceh Barat, Aceh Selatan, Simeulue, and so on.

Among some Acehnese dances close to the teachings of Islam and its culture, call it like dance *Ranup Lampuan*. Dance *Ranup Lampuan* called reception and breeding dance guests in Aceh, because the dance performed by the women of Aceh contains teachings of Islam in order to respect, honor, and glory to guests. The views Acehnese that honor and glorify the guests is a commendable attitude that upholds the values of humanity and should be among fellow human beings. Acehnese people's view of the attitude of respect and honor these guests, comes from the teachings of Islam and the Hadits of Bukhari and Muslim history as the characteristics of the believers. Therefore, dance *Ranup Lampuan* especially arts and dance in Aceh in general, always coloring Aceh cultural treasure and vice versa.

Dance *Ranup Lampuan* is one kind of dance tradition of Aceh very high cultural value. As a cultural heritage of Aceh, dance *Ranup Lampuan* become an integral part of society, especially for women of Aceh. Dance *Ranup Lampuan* as a cultural product is the result of the interaction between the people of Aceh and the surrounding environment, in which contains about ideas-ideas, thoughts, traditions and Islamic values. As with any other type of Acehnese dances, Dancing *Ranup Lampuan* also contains about movement, symbols, attributes, properties dance meaningful and nuanced contains moral teachings of Islam, and can be made as a guide by the community in Aceh.

Dance *Ranup Lampuan* often performed in various events in Aceh. This dance has its own unique charm and look, as it is played by an Acehnese female dancer accompanied by traditional Acehnese music and performed at night and day. Process dance performances *Ranup Lampuan* required processing to demonstrate the ability of the body movement, ethics, aesthetics, culture, and foresight that conformed to an ideal setting Acehnese society, and do not deviate with the personality traits of the people of Aceh that highly upholds the values of the Shari'a (syari'at) that comes from the teachings of Islam. Islamic spirit and culture of Aceh seen in dance performances *Ranup Lampuan*. Therefore, this paper discusses the woman's exploration of body movements in Aceh and value cultural beauty *Peumulia Jamee* played by the female dancers dance Aceh through *Ranup Lampuan*.

Methodology

Principal material in this paper is a dance *Ranup Lampuan* Aceh as a material object. Dance *Lampuan Ranup* includes movements, meaning the philosophy, and welcoming guests in Aceh. The research model used in this study is a qualitative method that is gender (Moleong, 2005: 06). Data collection techniques done by way of participating observation, interviews, and documentation collected in October and December 2017. Observations participating done by way of observation, in which the author will observe and play a role as a participant in a performing arts dance *Ranup Lampuan* in Aceh. In-depth interviews done with 15 people consisting of various artists and cultural activists in Aceh. The research is located in Banda Aceh City, Aceh Province, Indonesia.

Analysis of this study using a qualitative approach, and historically factual, with the following stages: 1) The description, carried out by outlining the material objects that dance *Ranup Lampuan* in which contains cultural values *Peumulia Jamee*, studied to obtain a clear picture of the data in an accurate value associated with the dance *Ranup Lampuan*; 2) Interpretation, by using hermeneutic methods. This method is used in order to deepen the data contained in the research area and reveal the meaning and nuances contained therein. Through this interpretation, will get the exact picture, complete and in-depth about the woman's body movements and cultural values *Peumulia Jamee* through dance *Ranup Lampuan* studies; 3) Synthesis, that concludes all the opinions and views of all the characters the artist to find a form of a more complete unity of opinion, so that it will obtain the results of research with a thorough understanding of dance *Ranup Lampuan*. With measures such systematic methods, is expected to gain a comprehensive understanding of the meaning of philosophy in dance movement *Ranup Lampuan* Aceh.

Results and Discussion

Dance *Ranup Lampuan* very famous in Aceh. This dance is usually displayed in welcoming an honored guest or state officials who visited Aceh. In addition, this dance is also featured in special activities, such as religious activities, ceremonies and marriages, cultural festivals, seminars, and other activities. Dance *Ranup Lampuan* played by a female dancer Aceh as many as 7 to 9 and accompanied by traditional musical instruments Aceh named *Seurune Kalee*. In each of the Acehnese female dancers, in his hand there is a *Puan* or *Cerana*, where the containing betel (*Ranup*) which has been prepared by the dancers, and then betel given to guests as a sign of glory and praise guests. Dance *Ranup Lampuan* is the composition of the dance of Aceh.

Dance *Ranup Lampuan* is a form of dance and cultural products *Peumulia Jamee* Aceh. At first, the dance *Ranup Lampuan* this only in Banda Aceh city, but several years later developed almost to all over the Aceh province. The choreography is manifested through the exploration of the genius of the Acehnese women's body movement as a means of enabling gentle and agile movements. Acehnese woman's body that is synonymous with weak and soft, explored such a way to be able to do the complexity of the claim elements-elements relevant to such a complex dance movements. In addition to strong physically charged, the woman's body was also claimed psychic Aceh which includes perception, imagination, interpretation, and understanding of the habits of the people of Aceh and cultural values *Peumulia Jamee* also explored so that the body can turn into dance movements.

Dance *Ranup Lampuan* has lived nearly six-decade long as a form of dance that has been established of all its manifestations. Substantially, the expression in dance *Ranup Lampuan* essence contained in the Aceh people's habits regarding eating betel, guest reception, guest glorify, beliefs, ethics, and aesthetics, with a variety of philosophical meaning and symbolic meaning inherent in the form.

Acehnese women dancers in a dance featuring *Ranup Lampuan* required to represent the meaning of the philosophical and cultural values *Peumulia Jamee* Aceh, as well as the sacred functions through

gestures and hand. Woman's body and hand exploration Aceh in such a way that is able to perform the dance *Ranup Lampuan* who have cultural values *Peumulia Jamee* Aceh and a beautiful view of the general public. Dance *Ranup Lampuan* an expression of the body and a woman's hand Aceh framed in culture *Peumulia Jamee* which is inseparable from imagination, ideas, ideals, hope, spirit, and feelings, which is then brought into the body movements of dance in turn through gestures and hands.

Dance *Ranup Lampuan* are able to survive until now, in addition to their function and the important role of culture *Peumulia Jamee* Aceh, also can not aside the role of women in Aceh who have been given the opportunity to play the dance. It is true that most of the art of dance in Aceh played by men, including at the beginning in creating it dance *Ranup Lampuan* dancers also comes from the male. Then in the subsequent development, dance *Ranup Lampuan* previously filled by men subsequently replaced by women until now to have a beautiful look. Therefore, the sustainability dance *Ranup Lampuan* not independent of the presence of women in Aceh in the dance plays and as a buffer culture founding pillars *Peumulia Jamee* Aceh. Woman's body and hand movements in Aceh in dance *Ranup Lampuan* full of meaning and communicating habits of the people of Aceh were friendly and likes to glorify guests. Every movement in dance *Ranup Lampuan* has special meaning as regards the movement of worship, then discard the stalk picking betel, betel cleaning, sweeping limestone, giving gambier and areca nut, betel to Paraa to serve guests.

In the review of the historical record of the early dance *Ranup Lampuan* in Banda Aceh, in case can not disconnect from Aceh kebaradaan artists who are concerned with the history and culture of Aceh. Aceh is the artist who gave birth to a dance named Yuslizar *Ranup Lampuan* phenomenal. Created in 1959, was originally a dance *Ranup Lampuan* only in the city of Banda Aceh and the rapid spread to all districts/cities in Aceh (Murtala., 2009: 3)

At the beginning created, dance *Ranup Lampuan* not use scarves as a property and the dancers wear *bun* (sanggul) Aceh's high hand garnished with a headdress. dance *Lampuan Ranup* this accompanied by an orchestra or band. The figure of the composer of dance rhythms *Lampuan Ranup* it is Teuku Djohan, an author of the song titled Aceh *Tanoh Lon Sayang*. Dance *Lampuan Ranup* is the creation of a tradition, after undergoing a lengthy process to become a dance tradition by continuing to adjust according to the times.

In 1959 when Aceh art team to visit to Malaysia in order to exchange souvenirs, dance *Ranup Lampuan* modified by adding three male dancers, the two dancers as the holder of a sword, and a dancer as a pennant holder. Then around 1966, after hearing the advice of indigenous elders, that presents betel work is women's work, the dancers dance *Ranup Lampuan* in lieu of male dancers into the female dancers all. So is the issue of the duration of time performances in feel too long, so the dance *Ranup Lampuan* undergo compaction. It is running about eight years.

Post-event Aceh Cultural Week (PKA) to II in 1972, with the advent of the traditional art of dance influenced the *Ranup Lampuan*, particularly for dance accompaniment. Original musical accompaniment orchestra or band is then replaced with the accompaniment of traditional musical instruments Aceh are *Seurune Kalee*, *Gendrang*, and *Rapa'i* Aceh. This transformation in line with the request of the committee of national-level dance festival in 1974 asking for a traditional dance performed by traditional music accompanied anyway. Then it changed when the inauguration of the building Pertamina in Blang Padang, Banda Aceh City.

Exploration and hand gestures Aceh women have emerged since dance *Ranup Lampuan* conceived and in legitimacy through culture *Peumulia Jamee* or habit of glorifying the Acehnese people in the guest. Betel performed by female dancers Aceh in the dance *Ranup Lampuan* is a habit people of Aceh in glorifying his guests. Because of that, guests are required to take the betel nut, though not to eat it but should appreciate dancer *Ranup Lampuan* who has made betel. Dance *Ranup Lampuan* is still displayed in various welcoming ceremony in Aceh. Dance addition *Ranup Lampuan*, there are several

dance welcoming guests in Aceh such as dance *Peumulia Jamee*, dance *Galombang*, dance *Guel*, *Dampeng*, and *Landoq Sampot* (Hermaliza., 2011: 13-18). Dance *Lampuan Ranup* same as cultural record Aceh, is a dance that reflects the everyday life of the famous Aceh community is friendly and likes to glorify guests. The habits of the people of Aceh, is told all over every movement of the body and a woman's hand in the dance *Ranup Lampuan Aceh*.

Every movement and attributes in the dance *Ranup Lampuan* philosophical meaning. For an overview of all movements in this dance, brought by female dancers in an orderly manner and gentle as an expression of sincerity receive guests. There is also a greeting and worship movement with arms swinging to the left, right, and forward as a symbol of reverence invites guests to sit in a chair that has been provided. Betel or *Ranup* that serve the dancers dance *Ranup Lampuan* before the guests, and then given to guests that they are welcome. In Acehese society, betel and ladies typify the warmth of brotherhood. Besides being a greeter dish, betel has meaning and important role in the lives of the Acehese so betel always exist in a variety of events, such as weddings and circumcision.

Dance *Ranup Lampuan* apart in the show in front of the guests, also displayed at events as well as the inauguration ceremony of a building. Today, dance *Ranup Lampuan* already much in the interest of the people of Aceh, especially in the event *Preh Linto Baro* is a wedding ceremony in Aceh. To look into this wedding, dance *Ranup Lampuan* only show movement as needed, as well as female dancers Aceh in dance *Ranup Lampuan* only be in a standing position and most importantly it is how the dancers submit betel to the wedding guests as a sign of greeting welcome at the wedding.

Dance *Ranup Lampuan* performed by female dancers Aceh in groups as much as 7 to 9 people. As a work of art and culture, dance *Ranup Lampuan* is an expression shown through gestures distinctive character individually and collectively in the social context of Acehese culture, especially the culture *Peumulia Jamee*. Related to this, the dance *Ranup Lampuan* is an expression of a woman's body movements in Aceh, as the expression of an individual nature, as well as the results of socio-cultural expressions of nature, art and culture as a product of the Acehese people who are recognized as common property or community property in the culture.

Dance expression *Ranup Lampuan* is not only a woman's body movements in Aceh, but also a form that represents the whole idea, ideas, feelings, and hope in the life of society and culture. In this case, Hughes (2009: 31) says that the dance is a symbol that has a strong power because it is a cultural practice that is conveyed and applied through the action of the body. The statement reveals clearly that the action of the female body as any movement in the dance is a cultural practice.

As a work of art culture medium using conventional and communal within the scope of the people of Aceh, dance *Ranup Lampuan* is a form of representation of cultural values *Peumulia Jamee* Aceh. The Acehese cultural values contained in any Acehese woman's body movement and expression of the value of beauty. Acehese cultural values as the substance of dance *Ranup Lampuan* related to the value of religious, social, honor, respect, glorify, ethics, and aesthetics. Those values embodied by the female dancers Aceh in every movement and dance representation *Ranup Lampuan*. Representation of cultural values in dance *Ranup Lampuan* symbolized in the forms of dance elements, both visual and audio are expressed through a woman's body movements in Aceh. In unity with all elements of dance *Ranup Lampuan* include movement, music, dance, fashion dance, dance formations, the venue and so on.

Being the representation of cultural values *Peumulia Jamee* through dance *Ranup Lampuan* related to customs issues Acehese people who like to eat betel leaves and betel glorify living through. Therefore, the representation of cultural values *Peumulia Jamee* Aceh in dance *Ranup Lampuan* can be seen in the forms of standard pattern in the movement of dance, such as the movement pattern of sitting on the floor, the movement of swinging arms to the left and to the right, the movement of picking betel till betel was finished and neatly in *Puan* or *Ceurana* (betel nut). The forms of dance patterns *Ranup Lampuan* is formed from the adaptation of the pattern of ethical behavior of women Aceh prevailing in

the culture of Aceh and Islam. The pattern of ethics applicable to women of Aceh in general are well-mannered behavior, neat, smooth, and full of rules that reflected the teachings of Islam. In the dance movements *Ranup Lampuan*, body and hand female dancers Aceh in exploration such as the extraction of ethical woman gestures, the movement of the body and hands soft, smooth, agile, and flowing.

Likewise, the movement of his hand, from the movement to the left, right, and forward. In these conditions, body and hands dance dancer *Ranup Lampuan* in demand to express beauty. To do this, the woman's body and hand exploration of Aceh in order to be able to show the beauty in the dance *Ranup Lampuan* which were embodied in a smooth and flowing movement. To that end, the dancer must be able to organize his body and be able to live his role as a dancer.

In terms of religion in culture *Peumulia Jamee* Aceh, dance *Ranup Lampuan* is a form of respect and as well as guest glorify with betel. A view of the Acehnese people glorify a commendable attitude that comes from the teachings of Islam and the hadith narrated by Muslim and Bukhari as one of the characteristics of those who believe. So the emergence of dance *Ranup Lampuan* whose aim is to glorify guests in Aceh tends as a manifestation of the commendable attitude that comes from Islam.

In terms of the value of beauty, the beauty of the dance *Ranup Lampuan* is the crystallization of the ethical and religious values in the culture. At the beginning created, this dance is performed by men. But not much later, after hearing the advice of traditional authorities in Aceh that presents betel job is a woman, the dancer in the dance *Ranup Lampuan* changed from men into women. Since then, dance *Ranup Lampuan* look beautiful when played by women in Aceh are gorgeous. The beauty of dance *Ranup Lampuan* appear when the female dancers Aceh played gestures, and his gentle, lively and full of smiles, which ultimately substance beauty of the art form that is in the realm of aesthetics indicate on the form of presentation of dance as a reflection of the feelings and impressions that arise in the context of a cultural phenomenon *Peumulia Jamee* Aceh. The concept of aesthetics in relation to the beauty of the dance *Ranup Lampuan* a basic concept in realizing the aesthetics of dance. The beauty of dance *Ranup Lampuan* realized through the accumulation of all elements of dance, such as physical dancers, the movement pattern of the floor, dressmaking, cosmetology, traditional music, staging space, attributes dance, dance and other properties.

Exploration of a woman's body movements in Aceh who first performed by the choreographer is to form the body movements and the hands to be able to express cultural values *Peumulia Jamee* Aceh through dance *Ranup Lampuan* representation. The body of Aceh women in idealization through the concepts of dancers that refers to the concept of the beauty of dance.

Conceptualizing dance choreographers *Ranup Lampuan* and dancers through 10 different movements, to further the success of the presentation of dance performances *Ranup Lampuan* highly dependent on the development process of the genius of the gestures and expressions of the value of the beauty of dance. In *Ranup Lampuan* dance, the dancers begin by entering the stage or stage provided while walking in unidirectional direction from left to right, and making Tablo to form a bridge house Aceh (Tampong Aceh). After that, the dancers in *Ranup Lampuan* dance to the main dancer as the prima donna, then the main dancer step forward so that the dancers in *Ranup Lampuan* dance will be shaped like a triangle.

Variety I in dance *Ranup Lampuan* begins with a long wave of musical instruments *Seurunee Kalee*. Then the dancers while holding a *puan* or *ceurana* in his hand walked out of one side and rewarded up to the middle of facing the audience. In this first variety, excellent dancer in dance *Ranup Lampuan* are in the middle of the regular dancer or as a dancer followers. However, in some dance group *Ranup Lampuan* in Aceh, the first variety is also sometimes the dancers sit cross-legged in his position in an orderly manner and will form a home tampong Aceh.

At Variety II in dance *Ranup Lampuan*, excellent dancers Werner in the center position, while the other dancers ladies walking while swinging to the left and right while running toward or facing dancers excellent. In such a position, the position of all the dancers in the dance *Ranup Lampuan* form a triangle.

Variety III on the transfer of dancers to the left and to the right. Dancers were excellent dancers beside the already facing forward and fixed in position on a variety II. After facing the front, then at Variety IV dancer belle dancers facing back into a sitting position or half sitting on the floor, and excellent dancers walk forward so that the position of the dancer shaped into a letter V or Also form the home tampong Aceh. Variety is still in this, too, where the dancer belle, 3 dancers, and 2 other dancers are in a sitting position on the floor, and four other dancers who are behind in the standing position. In these positions, dancers in motion nut peeling, while the dancers who stand pluck betel movement.

At Variety V after the transition movement with ladies swinging to the right and to the left, all sitting cross-legged dancer to perform movements betel greeting washing and cleaning, as well as the motion makes betel nut, betel picking up finish. The position of the dancer on Variety V is still the same as in the fourth Variety is shaped letter V. Then, after washing and cleaning movement betel greeting, the rearmost four dancers move like wrapped around his head with his hands, while the dancers are in front are still in position regards. Then the dancers perform the movement to the left and to the right of the ladies swinging in his cell at the still half-sitting position. After that, the dancers get up from a half-sitting position, and facing the left and right oblique, and perform a rocking motion hand.

At Variety VI is still the position of letter V as in Variety IV and V. In a Variety VI to this, four dancers who are in the rearmost position pluck betel movement and enter into ladies. While 3 dancers who are in the front position to do the splitting pinang movement with a tool called *rampagoe*. In Variety VII after each dancer performs the movement of picking betel and splitting areca nut, then all the dancers sitting cross-legged in a position still shaped letter V. In such a position, then the dancers doing betel mix, ie at the start of the movement to clean betel, greasing lime, put the nut, and sprinkled gambier on betel.

At Variety VIII after completion of preparing the betel, all the dancers to move up and do the transition movement by swinging the ladies in his hand from left to right and the position of the dancer turned into a banjo. In Variety IX, belle dancers slowly walked to the front of ladies swinging toward the other dancers and followed by all the dancers to move forward with each of the four steps, so that the position of the dancer will form like letter U.

On Variety X that is the last variety, all the dancers while walking were preceded by excellent dancers to form an inverted V position. Then the dancers perform ladies rocking motion to the right and to the left. After that, all the dancers degrading puannya and make a circular swing up and down again. At the end of the dance masuk *Ranup Lampuan*, all the dancers returned to the position of a line or shape rewarded. Then all the dancers slowly backwards 4 steps back and half bending his movement while facing the audience. After that, all the dancers in the dance *Ranup Lampuan* down from her stage to later give to his guest betel which has been laid out in the ladies as a form of glorifying the guests.

However, note that at the welcoming ceremony official guests in Aceh who do not use the stage or the stage, like a welcome guest country at an airport, all the dancers after the movement of the dance, then next all dancers in dance *Ranup Lampuan* is directly approached his guest to serve betel as a form to welcome and glorify the guests.

In the expression of cultural values *Peumulia Jamee* through dance Aceh, *Ranup Lampuan* Aceh body deals with an overview of the habits of the people of Aceh who really likes to glorify guests with betel. Expression was contained in every woman's body movements in Aceh start picking movement betel nut, betel strew with nut, to draw upon, and chalk, to organize the movement of betel in place. After betel finished and neatly, then selanjut dancers betel deliver to his guest as a form of greeting and praise guests.

The realization of the beauty can not be removed from the content aspect which includes the atmosphere, ideas, messages and themes. Dance would not exist without the appearance of the dancer's body. The appearance of the dancer's body is highly dependent on motor skills, the ability of interpretation and taste, with the support means or media (Djelantik., 1999: 18). In the process brings out the beauty of *Ranup Lampuan* dance, the dancer's body is required to have a genius, both physical and non-physical body (spiritual). Genius spiritual body is how the dancers understand the motion for communicating habits of the Acehnese people who likes to glorify guests with betel. In addition, the dancers also have to understand the cultural values *Peumulia Jamee* Aceh so as to elevate the beauty of dance *Ranup Lampuan*.

Physically, the genius of the dancer's body movement is determined by experiences in internalize everything that is conceptual (psychic or spiritual) and also internalize the whole experience physical bodily nature. Intensely, internalizing psychological and physical bodily experience will bring dancers at the level of his genius, which is one important concept that illustrates the ability audiences already grow, where the dancer has mastered his body and has attended. Conditions that promote better body becomes absolutely necessary to express the beauty of cultural values *Peumulia Jamee* in the dance *Ranup Lampuan*.

On the other hand, the genius of the woman's body movement is also built through the internalization of social values and cultural *Peumulia Jamee* Aceh as well as knowledge about the beauty of dance choreography and concept *Ranup Lampuan*. All of it is explored in a woman's body movements in Aceh and manifested in dance choreography *Ranup Lampuan* so that it can express the beauty of cultural value *Peumulia Jamee* Aceh.

Conclusion

Dance *Ranup Lampuan* is one manifestation of culture and shape female genius Aceh in exploring gestures and value cultural beauty *Peumulia Jamee* Aceh in dance *Ranup Lampuan*. Through dance performances *Ranup Lampuan* Acehnese women was also able to exert the potential genius of gestures and express cultural values *Peumulia Jamee* Aceh highly complex includes the value of religious, social, ethical, and aesthetic. As a dance welcoming guests in Aceh, dance *Ranup Lampuan* often displayed in a variety of events, both formal and informal. This dance is performed by female dancers Aceh as much as 7 and 9 who are the group, and complete with all the elements or symbols of dance *Ranup Lampuan*. Dance *Ranup Lampuan* was created in 1959 by Yuslizar as artists Aceh. Initially, *Ranup Lampuan* dance only existed in the city of Banda Aceh. However, in a relatively short timeframe, *Ranup Lampuan* dance developed and spread to all areas in Aceh Province.

In a dance featuring *Ranup Lampuan*, choreographer conceptualizing the dancers through 10 different movements. Every movement that implies his own philosophy, like a swinging motion to the left and right hand, betel strumming motion, making the movement of betel nut, betel organize until the movement in the place named *puan* or *ceurana*. After that, the dancers deliver betel to his guest as a form of greeting and glorify his guests, as contained in the culture *Peumulia Jamee* Aceh. Therefore, dance *Ranup Lampuan* be one example of an activity that demands women Aceh to explore the genius of body movements and value the beauty in the culture *Peumulia Jamee* Aceh.

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