

SEMIOTIC ANALYSIS OF WEDDING TRADITIONAL PROCESSES IN ACEH – JAVA CULTURE IN GEUREUDONG PASEE DISTRICT

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ABSTRACT: In this study entitled "Analysis of Semiotics of Traditional Wedding Processions in Aceh-Javanese Culture in Geureudong Pasee District," the author examines how Semiotic Communication exists in Geureudong Pasee, and what semiotics is used in marriage in Aceh-Javanese culture in Geureudong Pasee. Researching the meaning of semiotics used at the time of the wedding, the implementation schedule, and the place of implementation, as well as researching the meaning of denotation, connotation, and myth that occurred during the marriage of the two cultures. The main data sources used in qualitative research are the implementation, movements, and actions of the two cultures, and for the completeness and validity of the data by using instruments, data, documents, several respondents who are experts in the field of culture, traditional advice from the two cultures. and others. The theory used in this research is the theory of Social Construction, which sees the meeting of two different cultures forming another construction. The most dominant cultural components are beliefs, values, and norms, which then give birth to an interesting cultural integration because each party realizes that there is give and take. The meeting of these two cultures did not cause division or conflict, instead, they respected each other or one culture with another, from each culture they realized that differences did not make them different, the semiotics used by the Acehnese could be used and utilized well by the Javanese as well as by the Javanese. The researcher also suggests that traditional elders or those who know adat should take the time to teach the next generation, because if there are no traditional actors, then the next generation will not know the custom.

KEYWORDS: Analysis, Semiotics, Marriage, Culture, Geureudong Pasee.

1. Introduction

The procession in an event, whether formal or non-formal, is something that needs to be done in a structured manner. The procession is carried out by both parties, both those who come as guests or those who welcome them as hosts. In a traditional wedding, the procession is usually carried out one day before the event has started with a small event. Semiotics of Aceh and Acehnese customs are thick with the existence of a hereditary event, such as preparation for attending or visiting from house to house, semiotics carried out are usually religious, such as reading prayers, sholawat of the Prophet and fresh flour (Peusijek).

Culture is concerned with human life. Humans learn to think, feel, believe and validate what is appropriate according to their culture. Language, friendship, eating habits, communication practices, social actions, economic and political and technological activities, all are based on culture.¹

Cultural differences from one place to another also differ the order of life of each person. Culture manifests itself in language patterns and in forms of activity and behavior that serve as models for adaptation actions and communication styles that enable people living in a society in a given geographic environment at a certain level of development. certain technical and at a certain time. Culture is also concerned with the properties of material objects that play an important role in everyday life.²

The definition or understanding of adat and culture, before being described further, is first given a review regarding the words of Adat, in one stanza Hadih maja haba meualueb, which is well known among the Acehnese people which has become a byword and as a guideline in the government of the Islamic kingdom of Nanggroe Aceh. Darussalam in the past. The terms in words in the Acehnese language are:

¹ Dedy Mulyana dan Jalaluddin Rakhmat, *Komunikasi Antar Budaya Panduan berkomunikasi dengan orang-orang yang berbeda budaya*. Bandung: Remaja Rosdakarya, 2006, h. 18.

² *Ibid.....*, h. 20.

“*Adat Bak Po Teumeureuhom, Hukom Bak Syiah Kuala, Kanun Bak Putroe Phang, Reusam Bak, Lakseumana*”.³

Acehnese customs are actually of very high value, because these customs are where the government of the Aceh Darussalam Government acts as a basis or guide for the government to be used as the basis for the establishment of the government and its implementation. Because custom was created and implemented to become a bulwark of religion, namely Islam, therefore Islam developed well and rapidly in ancient times, so that Aceh's work had an influence on the west coast of Sumatra.⁴

Cultural differences are also very influential with communication, the way people communicate depends on the culture in which people live. The softness of the culture of one village is not necessarily gentle with another village. Likewise with communication, communication between one village and another is also different, the order of the peaceful life of a village is very influential from the style of communication. The different frames of reference of the communication participants make communication more complicated and more difficult to carry out, especially since participants may not be aware of all aspects of the culture of the other participants.⁵

The most obvious form of communication is language. In simple terms, language can be interpreted as an organized symbol system, generally agreed upon, and is the result of learning, which is used to make experiences in a geographical or cultural communication. Our inability to speak a foreign language results in damage to our relationships in all corners of the world or in the world.

Humans do not communicate with words alone. The tone of his voice, the expression on his face, his gestures, all of it had meaning to be reckoned with. Thus, it is not only language that confuses data but also cultural gestures and signs. One person's nod can be negative to another. Each culture has its own rich continuum, consisting of meaningful signs, symbols, gestures, emotional connotations, historical references, traditional responses, and also meaningful silent significance.

In the Aceh-Javanese cultural wedding, there are several semiotics about cultural differences and do not eliminate the basic culture, either Acehnese culture or Javanese culture. The Aceh-Javanese wedding procession has a variety of semiotics and structures. From Aceh, the procession is structured, namely by starting a handshake event between the bride and groom and their parents, as a sign of a child's apology to parents, followed by Peusijuk (Teupung Tawar), Samadiah (Tahlilan) usually before the tahlilan the bride and groom follow the reading of Al-Qur'an. It is different with the structured procession from the Javanese side. Javanese customs before marriage do many things that blend with Javanese customs, including;

Neundeun Omong (Keeping Speech) In the first procession, there is a conversation between the bride and groom's parents or trusted guardians, Neundeun Talking (keeping a word, keeping a word or keeping a promise) who expects the woman to become his son-in-law, Narosan or nyeureuhan “lamaran” Procession of applying or propose this is as a follow-up to the first stage.

Fiance, the third Javanese traditional wedding procession is the patuker beubeur tameuh procession, which is the delivery of a rainbow or plain colored belt to the woman. Fiance is a statement of desire to marry that is conveyed by the prospective husband to the prospective wife either directly or through family intermediaries.

The engagement is carried out after an application from the male family to the female family. After the application is accepted, it is usually followed by the engagement process to bind other men who intend to propose to the woman to cancel his intention. Unless the engagement is void and does not become a marriage, then the woman may be proposed again by another man.

2. Research Methodology

The type of research in this paper is qualitative research, namely research that does not only use statistics but data obtained in the field as a support in collecting data and providing interpretations of the results.⁶ In scientific research, methods are needed that are in accordance with the subject matter to be studied. This also relates to data in the field. From the research topic about Semiotic Analysis of Traditional Processions in Aceh-Javanese Cultural Marriage in Geureudong Pasee District. The author uses a qualitative

³ Rusli Kana, *Panton Hadihmaja*, Edisi III, 2009, h. 1

⁴ Muhammad Umar (Emtas), *Peradaban Aceh Tamaddun*, (Banda Aceh: Yayasan Busafat Banda Aceh) (JKMA), 2006, h. 45.

⁵ Ahmad Sihabudin, *Komunikasi Antarbudaya Satu Perspektif Multidimensi*, Jakarta: Bumi Aksara, 2011, h. 3.

⁶ Suharsimi Arikunto, *Metodologi Penelitian Praktis*, Jakarta: Rineka Cipta, 2010, h. 40.

research method with a content analysis approach to this research. Content analysis is a method of inferring from a text.

The author analyzes the Semiotics of the two cultures, analyzes the Semiotics of Connotations, Denotations and Myths that occur during the procession in the marriage customs of the two cultures. In this study, the authors also conducted interviews with several traditional elders who knew about these cultures. Semiotic analysis is the basis for questions to respondents who will be interviewed.

In other words, analysis is a research method that reveals the author's ideas which are manifested or latent. Research to find out Qualitative research is a research procedure that produces descriptive data in the form of written, spoken words and observable behavior.⁷ Without goals (goals) we will walk in place, there is no meaningful progress in our lives because the direction of life is not clear.⁸ The author chooses the qualitative method based on the consideration that this research emphasizes more on meaning than numbers.

The primary data sources include; The authors in this study chose primary data sources from competent sources. The resource persons were the Office of Religious Affairs (KUA), several staff of the Office of Religious Affairs (KUA) geureudong Pasee, traditional leaders from Aceh and traditional leaders from Java. Meanwhile, from the community, the author takes some of the people in the City and Village with restrictions based on their respective professions. Each of them uses the purposive sampling method, which is taking interviewees who are considered suitable for the research objectives.⁹ While secondary data is to concrete the data so that the results of the research will not be confused.¹⁰ So the authors take the data in the form of archives and notes and other documentation.

Research informants, interviewed from various groups related to the formulation of the problem, there are several informants: Acehese traditional leaders who understand Aceh culture, Second-cultural marriage couples (Aceh-Javanese), Aceh Customary Council Office staff (MAA), Peusijek actors in the sub-district area Geureudong Pasee and its surroundings, Danramil of Geureudong Pasee Sub-district, Petua Ada Java in Geureudong Pasee District and others.

3. Results and Discussion

3.1 Semiotic communication in Acehese weddings

Acehnese traditions or customs carried out by the Acehese people, as in other cultures of Acehese culture before there was a bond between two humans (*Linto Baro* and *Dara Baro*) first there was an introduction or approach for both parties called *Yak Keumalen*, *Cah Rauh* or *Cah roet*. This series is carried out by the parents of the prospective *Linto Baro* or the family using a special envoy called *Seulangke*.

Yak Keumalen is the first stage of exploring or pioneering the path. Usually several people from *Linto* come to stay in touch while observing the *Dara Baro* candidate, including how the atmosphere of the house and the behavior of the family are. According to Acehese rules, the behavior of the prospective *Dara Baro* when *Linto's* parents or family is very influential in their future, some *Dara Baro* is drying clothes, sweeping the yard, burning garbage, combing hair, just getting out of the bathroom and others. It all has meaning in the future in the state of being married later.¹¹

Next up is *Jak Lake Jok Seulangke / Jak Ba Ranub* (meminang). In this event, *Linto's* parents gave *Seulangke* (delegation) by bringing betel, cakes and others. In *Seulangke*, the *linto* has started to express his desire for the princess in question. If the daughter accepts. It will be answered "Insha Allah" the family and the daughter in question will conduct deliberation. If the results of the deliberation are not accepted by the daughters, then they will answer with good reasons or by stating "Hana goet Lumpo dari lumpo jhang goet" (does not get a good sign or is not yet a mate) and vice versa if it is accepted by the daughter's family, followed by *jak ba tanda*.

The next process is to bring a sign (*Jak ba Tanda*), the meaning of this sign is an agreement to strengthen the relationship between the two parties (*tanda jadi*). Usually at this ceremony the *linto* brings

⁷ Lexy J. Meleong, *Metode Penelitian Kualitatif*, Bandung: Remaja Rosda Karya, 2004, h. 3.

⁸ Darmadi Darmawangsa, Imam Munadhi, *Fight Like A Tiger Win Like A Champion*. h. 94.

⁹ Suharsimi Arikunto, *Metodologi Penelitian*. Jakarta: Rineka Cipta. 2002, h. 12.

¹⁰ Deddy Mulyana, *Metodologi Penelitian Kualitatif*....., H. 124.

¹¹ Interview Results With Mariah (*perpetrator peusijek*) 26 April 2017.

betel complete with canned food ingredients and packaged food, a set of clothes called *Lapek Tanda* and gold jewelry according to *Linto Baro* abilities. This *ba tanda* is placed in a *talam* or *dalong* which is decorated in such a way, then the places are emptied and filled with cakes as *balah idang* (reply) from the *dara baro*. This *Balah Idang* event can be carried out directly or after a few days later.

With the event to escort *Linto Baro* and *Tung Dara Baro*, the local community, whether neighbors, neighbors or even distant family members will return to follow or encourage *Linto Baro*.¹² On this occasion the bride and groom also did not forget to bring Bungoeng Jaroe or gifts in the form of food. After the approach of the groom's family, *Linto Baro* will ask whether his daughter already has one or not. If you get an answer and a good response from the woman / *Dara Baro*, then continue with *Jak Meulake* / *Jak Ba Ranup*.¹³

The ceremony took place because in the past the relationship or communication between women and men, especially between teenagers of the opposite sex were considered guests, their relationship was very limited (not as free as the relationship of today's teenagers). In addition, the role of parents towards their children is very dominant so that in choosing a mate it is the responsibility of the parents of each teenager, both male and female.

According to the results of an interview with one of my respondents, what is meant by *jak keumalen* / *cah ra-uh* is as the first stage in tracing or pioneering the way in proposing a wife. The *cah ra-uh* event was started by the family from *Linto Baro* side, or the appointed *seulangke*.¹⁴

Seulangke (delegation/intermediary), is a group consisting of family elements of the prospective *linto baro*, village officials, special intermediaries coming to the house of the prospective virgin *baro* or bride. At the time agreed upon with the *dara baro* family, and received by the prospective *dara baro*'s family in a family manner with a special lunch at noon.

As the saying goes, when the shoot is loved by the *ulam*, the two parties agree to improve the relationship between the two partners into a proposal procession. This means that the *cah ra-uh* or *jak keumalen* activity was successful and the amount of the dowry or dowry of 16 *mayam* has been decided, along with the schedule for the *peminangan* (proposal) or *meulake*.¹⁵

Semiotic communication in Acehese culture at weddings includes a lot, the equipment to be brought to the house of the bride and groom, preparation of the event, the people who will go to attend the event including the involvement of a number of village leaders and religious leaders. On the night before the bride-to-be, the *Peusijuk* and various other events are held.

Peusijuk carried out by religious leaders who are elders in the village, both old age and old knowledge. There are some semiotics of Acehese and Islamic culture. One of the semiotics of communication in marriage is *Peusijuk* using several materials that have their own meaning in the *Peusijuk* custom, which are as follows:

1. A mixture of water and plain flour; The white water that is put into the basin and a little fresh flour sprinkled into the water aims to keep something that is splashed with water in patience and calm.
2. Rice and paddy; Rice and paddy are put into a small plate separately with rice and then mixed into the hands of the person who performs the *peusijuk* in order to be fertile.
3. The leaves used for *peusijuk*; To cool people who are *peusijuk* and their functions are *on manek*, *manou* and *naleung sambo* which aim to symbolize a bond that is manifested in the unity of social life.
4. *Dalong*; the placement of all *peusijuk* equipment and equipment in the Acehese *didalong* means that the bride who is released will remain united in the family environment she left behind.
5. *Bu Lukat*; the color is yellow or white. The meaning of this sticky rice is that it contains adhesive substances, so that the body and soul of the *peusijuk* remains in the family environment or community group. The yellow color of sticky rice is a symbol of success and prosperity.
6. *Glok*; its role is as a place to fill plain flour that has been mixed with water and the other is used as a place to fill rice and paddy.
7. *U Mirah*; *U mirah* or the head in the *peusijuk* equipment is a complement in life and provides a sweet mix.

¹² Interview Results With Dayam (*perpetrator peusijuk*) 10 Maret 2017.

¹³ Interview Results With T. Amiruddin (Staf MPD Kota Lhokseumawe) 08 Mei 2017.

¹⁴ Interview Results With Latifah (Pegawai MAA Kota Lhokseumawe) 17 April 2017.

¹⁵ Interview Results With Umami Salamah (*perpetrator peusijuk*) 05 Maret 2017.

8. *Sangee*; the storage area for flour, rice, paddy and other equipment is placed in one container called a *sangee*.
9. Emas (Gold); the use of gold in this peusujuk custom or tradition symbolizes or means that the bride and groom *Linto* and *Dara Baro* are pure in heart like gold and after marriage so that their family becomes a holy family, *sakinah, mawaddah, warahmah*.
10. Kapas (cotton); the use of cotton on *peusujuk* also contains a very useful meaning. White cotton which symbolizes that both *Linto* and *Darabaro's* hearts are clean and white when building a household later.¹⁶

Peusujuk events that are held from different villages from other villages, different here mean different schedules or implementation times. This is done so that a bride-to-be can apologize lastly to the whole family and not even one *peusujuk* person, even up to 5 people, because in the traditional Acehese tradition, the person implementing the *peusujuk* must be in odd numbers, for example three, five to seven people.¹⁷

3.2. Semiotic communication in Javanese marriage

Semiotics at a Javanese Traditional Wedding Ceremony in Geureudong Pase District, North Aceh Regency. In its implementation, Javanese traditional weddings are divided into three parts of the ceremony, namely the ceremony before the wedding, the ceremony for the wedding, and the ceremony after the wedding.

The pre-wedding ceremony is a ceremony carried out before the wedding, including the installation of *tarup*, the making of *kembar mayang*, *sesaji*, *upacara pening setan*, *upacara ngerik*, *upacara modidaremi* and *upacara siraman*. The wedding ceremony is a ceremony that takes place at the time of the wedding itself, namely the *panggi* ceremony (*nemokke manten*), which begins with the release of the bride and groom preceded by *mayang* twins, *balangan* (throwing betel), *wiji dadi* (stepping eggs), *sindur binayang*, *timbang*, *tanem*, *kalpika*, *kucar-kucur*, *dahar kembul*, *mertui* and *sungkeman*.

The conditions and offerings for the son-in-law are in the form of: *sajan patanen* (*kobongan*) disontong in the middle room, in the form of *empluk* filled with *keluwih* leaves, *dadap srep*, *apa apa ilalang*, *kara*, *biji kemiri* (hazelnut seeds) that flutter, *kluwak*, mirrors, and others. *Sajen padaringan*, the types of *sajennya* are the same as those mentioned above, only without *the pindang antep* and *kalak*, *empluk must plant spit*. Some things that must be thrown away: soft stuffed with *gereh/petek fish*, soybeans, green beans, candlenut, chicken eggs, *gantol*, and others. Syarat khusus: mengambil pasir dari bangsal *Sitiggil*, daun *beringin timbal* balik dari pohon yang *ringan* dan *kurung* (sengkeran). Special requirements: take sand from *Sitiggil's* ward, *beringin timbal* leaves from a light tree and *kurung* (sengkeran).¹⁸

Some other semiotics of communication contained in Javanese culture in Geureudong Pase District include: *Peningset* (lamaran), *Peningse / sasrahan / Applications* made by men are accompanied by; The husky buffalo (2 tails) were given, *kalung cinde*, its horns are plated with silver (if the situation is urgent, just whitewash it instead of silver), a pair of geese, a chicken that is carried with a *cinde* or *sindur* cloth. If one of the prospective *besan* is pregnant, the hen must be the one incubating.

Siraman Bride and Groom, before *midodareni* night, the bride and groom are bathed, washed, with *setaman* flower water (water sprinkled with 2 kinds of flowers or flowers). *Midodareni* night. The groom comes to the bride's parents, called *nyantri*. Dressed in chivalry (clothes such as the king's son, *Gusti Pengran*, Prince's flag), cloth and piety clothes (*sorjan*) made of silk, *jebahan* headband, *karset* necklace, with safety pins, and *keris* (Yogyakarta prince style).

Sanggan Bride (*tebusan_ransom*), at the time of the marriage contract, the groom must bring a *sanggan* or a copy in the form of: *banana ayu* (ripe plantain and fruit must be complete) as many as two combs, *betel ayu*, flowers or *telon* flowers, lattice, *kapok* cotton, rice (just a little), *lawewenang*, *segelondong*, mirror, comb, *suri*, incense, *sundul sky oil* in *cupu*, two pieces of turmeric acid, 2 coconut shoots, *selawat* as much as *rongwang telung duit*. All of that is left to the mother of the bride.

¹⁶ Interview Results With Syarifah (*perpetrator peusujuk*) 04 Maret 2017.

¹⁷ Interview Results With Riska Putroe Tari Kateuka (Duta Wisata Tahun 2015) 12 April 2017.

¹⁸ Interview Results With Yasir Ali, *Tokoh Agama Desa Suka Damai, Kecamatan Geureudong Pase*, pada Tanggal 23 Maret 2017.

The marriage contract, for the prospective groom, is dressed in hooded, kuluk, without jewelry and with a live animal motif, can also be clothed with a headband. A keris with a silver or metallic pen, as long as it is not gold. Not allowed to scrape (front hair). Sit opposite the naib or penghulu. Naib faces east, north). Groom's Makeup / Paes.

The bride's make-up / Paes, the night before, had been scraped and then boiled the ingredients made of wax and dandanggula leaves. Makeup is like a vase, as many as 5 pieces where the middle is large and the right and left are small and even smaller which is connected with godeg. At the end of the make-up, it is decorated with a centung, because the shape is "nyleketung" standing and turning upwards, as many as two pieces on the right and left are installed obliquely. The color of the powder is yellow, in the middle of the makeup is given the shape of a perched fly made of prada.¹⁹

Salamatan sepasar (weekend), *selamatan*_ celebration, this celebration is carried out by naming the bride and groom, this celebration consists of: ketupeng kebulan rice, red and white porridge, baro-baro, market street, telon flower: jasmine, memories and kantil and punar rice with side dishes with 9 pairs of golong rice (18 pieces) along with the side dishes. The selapan prayer (35 days) is basically the same as the weekly salvation.²⁰

From the results of observations of Javanese traditional wedding ceremonies in Geureudong Pase District, North Aceh Regency, it was found that there were twelve kinds of symbols used in the Javanese traditional wedding ceremony, namely: *Kembar Mayang*, is a basic sign, namely a series made of various leaves and many ornaments from janur (young coconut leaves) which are strung on pieces of banana trees with various shapes. The forms of mayang twins can be mountains, grasshoppers, whips, umbrellas, birds, and kris. In addition to ornaments from the leaves, the mayang twins are also equipped with banyan leaves. According to the beliefs of the Javanese people, if the next day the redeemed mayang twins wither, it can be ascertained that the bride is no longer a virgin.

Patah, are two little girls who carry fans. Patah is in charge of fanning the bride and groom as long as the bride and groom are sitting on the aisle. It has become a tradition that it is a young girl who fans a bride, this is because the daughter has no duties. *Pamaes* is a shaman for the bride. Pamaes is a person who helps carry out the wedding ceremony which includes the Panggi ceremony, the Balangan ceremony or betel throwing, the Wiji Dadi ceremony or the stamping of eggs, the Sindur Binayang ceremony, the Tanem ceremony, and the Sungkeman ceremony.

Tarup, is a decoration of plants consisting of plants and leaves consisting of two banana trees which means the husband will be a good leader in his family. The aisle is a wedding chair decoration. This is where the bride and groom sit after the entire series of Javanese traditional wedding ceremonies ends. Betel leaf is a symbol used in Javanese traditional wedding ceremonies at the balangan ceremony or betel throwing. The betel leaf used is betel leaf that meets the segment. The use of betel leaf is due to the nature of the betel leaf which is not easily wilted or durable. The egg is a symbol used in the Javanese traditional wedding ceremony, namely at the wiji dadi ceremony or stepping on the egg. The eggs used are chicken eggs. These eggs are placed on a small tray filled with flowers. The selection of chicken eggs is based on the nature of the chickens who are responsible for their children. If we look at chickens, of course we know that chickens incubate and feed their children until the children grow big.²¹

4. Conclusion

Based on the results of the discussion, it is known that the wedding procession in Acehnese and Javanese culture has a very deep meaning for the bride and groom and their families. In this procession, it can be seen that men are more dominant in the household than women, and there can be myths such as what Roland Barthes said that myths exist but are not necessarily true, and in this procession of meeting the bride and groom, the myth of Roland Barthes works according to people's beliefs.

¹⁹ Interview Results With Ny. Yusmanidar, *Petua Adat Jawa, Kecamatan Geureudong Pase*, pada Tanggal 23 Maret 2017.

²⁰ Interview Results With Sadikin, *Petua Adat Jawa, Kemukiman Cunda*, pada Tanggal 29 Maret 2017.

²¹ Interview Results With Abdul Aziz, *Petua Adat Jawa Desa Suka Damai, Kecamatan Geureudong Pase*, pada Tanggal 23 Maret 2017.

The results of the analysis in the semiotic research of both Acehese and Javanese cultures have the same meaning, although they differ in form from both Aceh and Java. The use of peusijek materials in Acehese cultural traditions is different from Javanese culture, but in these differences the meaning of the object is the same. For example, Acehese culture uses *Bulukat* (sticky rice) while Javanese culture uses sweet bajek. In the sense that the use of the two objects has the same meaning, the objects are both attached or sticky.

Every item and tool used in the wedding procession in Aceh-Javanese culture has a deep meaning, which according to Roland Bathers has the meaning of eating, namely the meaning of denotation, connotation and myth. Even in this cultural mix, it also creates familiarity despite different cultures, the groom or *Linto* who lives in the *Darabaro* (Javanese) family, the groom respects and appreciates the Javanese culture and proceeds smoothly. Vice versa, if the bride (*darabaro*) lives in the groom's family (Aceh), the bride (Javanese) also respects and appreciates the Acehese culture and the implementation of these two cultures runs smoothly.

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