



DIGITAL ETHNOGRAPHY AND THE TRANSFORMATION OF BATE RANUP IN THE MEU UROH TRADITION OF THE UJONG DRIEN VILLAGE

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Abstract

The *Bate Ranup* tradition in the *Meu Uroh* ceremony is an important part of Acehnese culture that reflects values of respect, social responsibility, and family ties. *Bate Ranup* consists of betel leaves, areca nut, lime, gambir, and other complementary items arranged in a traditional container, used to invite and honor guests during various customary ceremonies, especially weddings. However, with the advent of the digital era and modernization, the values and functions of *Bate Ranup* are beginning to shift. The younger generation tends to view this tradition as a relic of the past, and both physical and digital invitations are now preferred for reasons of efficiency and practicality. This study was conducted in Gampong Ujong Drien, West Aceh, using a qualitative approach through digital ethnography. The techniques employed include interviews, observations, and documentation. The research results show that although the use of *Bate Ranup* is declining, its symbolic meaning remains alive in a society that is aware of the importance of preserving customs. This study emphasizes that the preservation of local culture in the digital era requires an adaptive and collaborative approach across generations so that the noble values embodied in symbols like *Bate Ranup* remain enduring and relevant today and in the future.

Keywords: *Bate Ranup*, cultural transformation, and digital ethnography.

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INTRODUCTION

Culture is a system of meaning that develops within society and is passed down through generations via distinctive symbols, values, and social practices. Clifford Geertz (1973) stated that culture is a historically inherited pattern of meaning contained within symbols, and it is through these symbols that humans communicate, sustain, and develop knowledge and attitudes toward life. Culture is one of the very complex and broad concepts in anthropology, often defined from various perspectives by scholars (Christian et al., 2024). In Indonesia, local culture is a vital element in shaping the identity of a plural nation. According to data from the Central Statistics Agency (2023), Indonesia has more than 1,340 ethnic groups and over 718 local languages that reflect the richness of traditions and local wisdom throughout the archipelago.

Each region has its own characteristics and cultural traits that shape the identity of the local community (Syafiratul Izza, 2023). One of the areas with notable cultural wealth is Aceh. This province is known for customs that are rich in philosophical and symbolic values, which are passed down in various forms of cultural expression, including in traditional ceremonies, language, clothing, and traditional arts.

Aceh has many traditions that reflect the noble values of its society, one of which is the *Bate Ranup* tradition in the *Meu Uroh* procession. *Ranup*, or known in Indonesian as sirih, is not just a plant with health benefits. More than that, sirih becomes a cultural symbol that holds many meanings (Juliani et al., 2018). In its development, *Ranup* plays an important role in the life cycle of the Acehnese people (Kuala & Utama, 2023). *Ranup* is usually served in a container called *puan* or *Bate*, consisting of betel leaves, areca nut, lime, gambir, and sometimes additional spices (Raudhatul et al., 2024). The combination of these ingredients not only signifies a gesture of respect but also symbolizes honor, harmony, and the spirit of togetherness.

History records that during the Aceh sultanate, betel leaves played an important role in various official royal ceremonies (Yuwita, 2020). Betel leaves are even linked to the spirit of struggle in the history of Malay heroism. In Acehnese culture, betel leaves have become a rich means of nonverbal communication: a marker of friendship, a

symbol of peace, and a way to welcome honored guests. Betel leaves (sirih) serve as *peumameh haba* (voice sweetener) that begins from the engagement ceremony to the wedding celebration (Yang & Dari, 2021). In a dogamong wedding, the betel leaf assembly becomes an integral part of the customary procession that marks the unification of two families and serves as a form of respect for the guests present (Safarida, 2022).

However, along with the rapid flow of globalization and the development of information technology, various local traditions including *Bate Ranup* have started to experience shifts. The *Bate Ranup* tradition, which used to hold sacred values, is now shifting to merely being a decorative element in weddings or even being neglected. In some traditional weddings, the presence of *Bate Ranup* is no longer deeply understood, but rather is only used as a visual complement.

These changes also occur in the context of Gampong Ujong Drien, one of the villages in Aceh Barat Regency, Aceh. The *Bate Ranup* tradition in *Meu Uroh*, which is one of the important social rituals, is now experiencing transformation. The community, especially the younger generation, tends to view this tradition as a part of the past that is no longer relevant to the development of the times. However, behind the symbol of *Bate Ranup* lie noble values such as respect, social attachment, and a spirit of togetherness that should continue to be passed down.

Several previous studies have discussed the symbolic meaning of *Bate Ranup* in *Meu Uroh* Aceh, but research specifically highlighting the transformation of meaning and the role of *Bate Ranup* in the context of digitalization and generational shifts is still very limited. To date, there are not many studies that use a digital ethnographic approach to trace how local cultural symbols like *Bate Ranup* are represented, adapted, or even abandoned in digital spaces, particularly in the Gampong Ujong Drien area. This situation indicates a gap in research that needs to be filled to understand the dynamics of preserving local cultural symbols in the modern era.

Therefore, it is important to conduct digital ethnographic research, which not only examines culture in its forms but also in the context of dissemination and interpretation through digital media. The digital ethnographic approach allows researchers to explore how local cultures are represented in digital spaces,

how communities reproduce traditions online, and how social media and digital platforms play a role in changing the way we view and inherit culture. *Bate ranup* as a cultural symbol can be traced through wedding custom videos shared on social media, visual documentation, or narratives circulating in blogs and other digital channels.

This research focuses on the transformation of meaning and the cultural symbol function of *Bate Ranup* in the *Meu Uroh* tradition in Gampong Ujong Drien, West Aceh, particularly in the social changes due to modernization and the penetration of digital media. The main focus is directed towards how the younger generation reinterprets the *Bate Ranup* symbol, and how the role of digital media such as social media, wedding ceremony videos, and online documentation shapes the way this tradition is represented and inherited.

In line with this focus, this study aims to explore the process of meaning change of *Bate Ranup* in traditional wedding ceremonies, analyze the dynamics of cultural value preservation, and evaluate the extent to which digital technology affects the sustainability of local symbols. In addition, this research also aims to raise awareness among the younger generation about the importance of cultural preservation, as well as to formulate strategic recommendations in efforts to maintain Aceh's cultural heritage in a contextual and relevant manner with the times.

Thus, through the integration of traditional and digital methods, it is hoped that cultural symbols like *bate ranup* will not only live in the past but continue to grow and develop in the lives of contemporary and future society.

METHODOLOGY

This research was conducted in Gampong Ujong Drien Meurebo, West Aceh, in April - May 2025. This study employs a Qualitative Methodology with digital ethnographic study in collecting and analyzing data. The subjects of the research are cultural figures (*Tuha Peut*) and community members who understand the culture of *Bate Ranup* in the *Meu Uroh* tradition present in Gampong Ujong Drien Meurebo, West Aceh, in the digital era. Meanwhile, the object of the research is how the transformation of *Bate Ranup* in the

wedding tradition present in Gampong Ujong Drien in the digital era occurs. The techniques used in this study include observation, in-depth interviews, and documentation. The researcher conducted interviews with informants to gather essential information about this study. The researcher prepared an interview guide as a guideline before conducting the interviews. The prepared interview guide is not rigid, meaning it allows for the emergence of many new questions according to the needs of the research.

The researcher also reviewed several literature studies related to digital ethnography and the transformation of '*Bate Ranup*' in wedding traditions to add some information to this research. This research uses purposive sampling technique, and in this study, the researcher did not determine the quantity. The researcher seeks information until the data is truly saturated and snowballed. The informants are customary figures from the Ujong Drien gampong, and the community serves as participants in the making of '*Bate Ranup*' for engagement and its implementation in wedding traditions. The researcher employs three stages of data analysis: data reduction, data display, and drawing conclusions.

RESULT AND DISCUSSION

The results of the interview with Mrs. Umi Salamah and Mrs. Hasnidar, as the makers of *Bate Ranup*, convey that *Bate Ranup* is not just made of betel leaves. It also includes supplementary parts such as areca nut, lime, gambir, karah, tobacco, and some additional kitchen ingredients like salt, chili, onions, and others. *Bate Ranup* is not just an ordinary wrap but has its own meaning for the Acehnese people, including *Breuh Leukat/Bue Leukat* (sticky rice), which is also part of the *Bate Ranup*. It is interpreted as a formality that signifies when a married couple, the prospective groom, is able to provide and bring home kitchen ingredients (*Siera Campli*) as a form of responsibility that the man carries towards the woman when they start their household. However, parents in the past implied that responsibility in the form of *Bate Ranup*.

From the interview results with Mr. T.A. Hadi as a customary figure in Gampong Ujong Drien, *Bate Ranup* was originally practiced by the Acehnese community in the

1970s and earlier. Generally, during the *meukawen* (wedding), *meusunat* (circumcision), or the engagement '*Meu uroh*', *Bate Ranup* is used. The *Meu-uroh* itself is a tradition practiced by the Acehnese community, which involves inviting relatives, both close and distant, to attend the event. The informant explained that the use of *Bate Ranup* has its own reasons, depending on the honor for *jamee* (guests), which signifies mutual respect and appreciation among the Acehnese people. Mr. Hadi stated that the use of *Bate Ranup* in the 1970s and earlier was still very strong in its usage and preservation, at which time the Acehnese community highly valued the meaning of mutual respect.

Mr. Hadi stated that the contents of the *Bate Ranup* itself consist of *Ranup* (betel leaves), *Gambe* (gambir), *Boh Pineng* (areca nut), *Gapue* (lime), and *Bakong Sugo* (tobacco). In those years, women in Aceh were fond of consuming betel leaves. In addition to the benefits of betel leaves for women being quite significant, this is also the beginning of why the people of Aceh in ancient times made betel leaves a natural lipstick. In the context of *Meu-Uroh*, the components of *Bate Ranup* are also wrapped in yellow cloth or patchwork. When inviting relatives, the *Ranup Bate* will be taken to the place of the relatives being invited, consuming the *Ranup* (betel), and if there are about 5 relatives, 5 pieces of *ranup* will be given for consumption as a sign that the invitation to the event has been accepted by the relatives.

In the years 1970-1980, *Bate Ranup* was still being developed and preserved, but it was rarely used. Besides the fact that *Bate* is rare and expensive, it was also because the community had started to embrace technology that made the process of inviting close and distant relatives easier. In the 1980s and beyond, there was a shift in the *Bate Ranup* culture, not only due to digitalization and modernization but also because it took a lot of time to invite relatives. During that time, people realized that spreading invitations in that way was not very effective. Thus, printed media for invitations, like *Sekapur Sirih*, emerged as we know it today.

Mr. Hadi, as the informant, conveyed the reasons why the *Bate Ranup* tradition has disappeared during *Meu-uroh* because in the past, the number of guests invited was usually enough to fill just one house, and the method

of invitation was quite unique, using *Bate Ranup* from house to house by walking or cycling for those who were well-off at that time. Therefore, in this year, *Bate Ranup* is only owned by certain individuals, not the entire community. As a result, those who own *Bate Ranup* will lend it to people who want to hold events. Thus, organizing weddings or other events is very rare because the process for one event in a specific family takes a very long time and requires more effort. With the advancements we have now, there has been a transformation into electronic invitations and printed media.

According to Mr. Hadi's view, the Acehnese community feels that *Sekapur Sirih* in printed and electronic forms is more effective in reaching distant relatives without taking much time, being practical, easy, and fast. This serves as an example of utilizing existing technology. Informants convey that traditions can change over time due to their dynamic nature. This explains the initial reason for the formation of *Bate Ranup* and why *Bate Ranup* has undergone transformation in the digital era.

Mr. Hadi also conveyed that in the past, the Acehnese society saw an invitation accompanied by *Bate Ranup* as a sign of an agreement. Therefore, all relatives would ensure their attendance. Moreover, interestingly, during wedding events at that time, relatives not only visited the host's residence but also brought gifts as best they could, such as *Boh Ue* (coconut), *Breuh* (rice), kitchen ingredients, and other kitchen items to help reduce the costs of the host's party. The informant mentioned that the form and variations of *Bate Ranup* have evolved with the times so that the *Bate Ranup* culture can develop and be maintained in the era of modernization, hence the makers of *Bate Ranup* have innovated it into many variations while keeping the essence of *Bate Ranup* intact. *Bate Ranup* changed into various forms in the 1980s because in the past it was only wrapped in patchwork cloth or woven fabric with floral patterns. Mr. Hadi explained that for kitchen utensils, '*siera campli*' in *Bate Ranup* depends on a region often referred to as '*Reusam*', which means it only applies to certain areas. If *Reusam* is violated, a fine will be imposed on the male party. The informant mentioned that the use of *Bate Ranup* is still carried on to this day and almost every event in Aceh has *Bate*

Ranup present. The function of *Bate Ranup* in Acehnese customs is to show respect and honor to the guests who come. However, there is a slight deviation from the tradition of *Meu Uroh* regarding *Bate Ranup*, where during the ceremony between the bride and groom, '*intat linto* and *darabaro*', money is given inside *Bate Ranup*. In reality, there is no customary element in giving money during the honoring of guests.

According to Mr. Hadi as an adat leader, the custom of a betel leaf or electronic invitation is one of the early behaviors that lacks ethics, and some people invite others using a piece of paper through someone else. Thus, it is perfectly fine for invited guests not to attend, as some may feel undervalued. Meanwhile, one of the goals of the *Meu Uroh* tradition is to maintain relationships with both distant and close relatives to strengthen the bonds of brotherhood. Mr. Hadi believes this is a consequence of modernization that makes society prioritize practicality and ease. As a result, social and familial feelings are very low. Therefore, cases like this are also vulnerable to social gaps in *Meu Uroh* or the way relatives are invited, for example, ordinary relatives are only invited using printed media such as a single piece of betel leaf paper. Meanwhile, for relatives who hold positions or authority, they are invited with a beautifully printed and elegant betel leaf invitation.

The research will be conducted in stages from April to May 2025, consisting of observation, interviews, and documentation in the village of Ujong Drien to obtain information data regarding Digital Ethnography and the information data of the transformation of *Bate Ranup* in the *Meu Uroh* tradition. In these three implementations, three informants will be involved to collect the necessary data and information, with each informant allocated 30 minutes to provide the information that the researcher needs. With the predetermined research schedule, the researcher has directly engaged in the research location in the village of Ujong Drien to document the extent of the transformation of *Bate Ranup* in the *Meu Uroh* tradition occurring in the village of Ujong Drien, Meureubo, West Aceh Regency.

Bate Ranup is a type of vessel or container made of bronze or silver, shaped like a bowl with a flat base, featuring carvings of

motifs characteristic of Acehnese culture, used as a place for betel leaves in Acehnese tradition to welcome guests or honor them. It is also often used as an offering vessel for betel leaves to guests, Jihan Nisrina (2021). The *Bate Ranup* is used not only in the *Meu Uroh* ceremony among the Acehnese people but also during the process leading up to welcoming the *Linto Baroe* (the groom) and several other Acehnese traditional events, starting with a *Peusujuk* (blessing ceremony) and then exchanging the *Bate Ranup*. The practice of "*Ranup Bisan*" continues to be preserved to this day, Lolly Septariandi (2022).

Tasnim Lubis quoted from several ancient texts about Aceh (2019), the word *Ranup* is often heard among the Acehnese community based on its referential and cultural meaning. *Ranup* is one of the segments of Aceh's natural resources during the Acehnese resistance against Dutch colonialism and will disappear if the Acehnese people cannot defend their identity. For example, during the welcoming of guests, the Acehnese community is often seen using betel leaves as a symbol of acceptance, which signifies Islamic religious values, starting with a greeting to open the conversation according to the teachings of the Prophet Muhammad SAW. This is followed by the Acehnese proverb '*Mulia Jame Ranup Lampuan, Mulia Rakan Mameh Suara*' which means honoring guests with betel in a stone bowl, and honoring friends with sweet words. This explains that *Ranup Bate* is a tradition that is deeply rooted in the Acehnese community, not only in the *Meu Uroh* Tradition but also in almost all Acehnese Traditions, using *Bate Ranup* as a symbol of respect and honoring guests.

In a study conducted by I Subchi (2017), it discusses the *Bate Ranup* culture (the culture of consuming betel leaves) which involves the use of betel leaves, lime, and areca nut in every customary ceremony of the Acehnese people. Usually, during customary events, the *Ranup Bate* is presented at an event (betel leaves placed in a yellow or silver container with beautiful wrapping) attended by guests, family, relatives, and kin.

The *Meu Uroh* culture with *Bate Ranup* is a tradition of the Aceh community when they want to hold an event to invite guests, which aims to convey the true purpose of the visit so that guests feel honored and respected. Therefore, *Bate Ranup* serves as a sign (non-

verbal communication) that supports the verbal communication that will take place. However, currently, the tradition of *Meu Uroh* using *Bate Ranup* has faded or even disappeared, replaced by invitation sheets due to technology, a lack of understanding of how to honor guests, and, of course, being cheaper and more practical among the Aceh community, according to Reni Juliani et al. (2018).

Quoted from Rahyuni et al. (2011) by Yuli Astuti et al. (2023), *Ranup* (betel leaf) is a plant commonly consumed among the archipelago communities, especially the Acehnese, as a herbal medicine and traditional custom. *Ranup* is also a symbol of honor in *Peumuliaan Jamee* (honoring guests) for the Acehnese people. In Acehnese, betel leaf is known as *On Ranup*, which is a typical Acehnese dish since the time of the sultanate, and every *jame* (guest) who comes to a traditional event is served *Bate Ranup* (betel leaf in a stone container) as a sign of honor and respect.

Quoted from Astuti, et.al (2011), in the culture and customs of Aceh, *Ranup* (betel leaves) has various meanings, including as a sign of *Peumulia Jame* (honoring guests), a form of respect, a conflict mediator, or as an intermediary in *Meuduk Meupakat* (joint deliberation), connecting or binding the ties of silaturahmi (brotherhood), and serving as a symbolic non-verbal communication in traditional events. *Ranup* also acts as *Peumameh Haba* (sweetener in conversations) during the process of *cah roet* (initiating the proposal) until the marriage. Quoted from Amin et.al (2022) by Yuli Astuti, et al. (2023), for the Acehnese people, betel leaves (*Ranup*) serve as a means to defuse social disputes and provide tranquility to arrive at appropriate solutions, maintain harmonious relationships, and foster peace within Acehnese social communities.

In general, the traditional Aceh community understands that *Bate Ranup* is an important component of their culture, especially in the *Meu-uroh* (inviting guests), *Meukawen* (wedding), engagement, and welcoming guests (*jame*) traditions. *Bate Ranup* originates from the word "*Bate*," which means stone. This stone takes the form of a round container made from stone materials, often found in yellow but also in silver. The *Bate* container is used to serve betel leaves or

commonly referred to by the Acehnese as "*Ranup Lam Bate*," which means a remedy for illness or humility in honoring guests, along with other condiments such as areca nut that reflects high status, lime that symbolizes adhesion, and gambir that signifies steadfastness. The *Bate Ranup* culture is not just a symbolic representation but holds its own meaning for the Acehnese people, among others as a reflection of noble values, hospitality, respect, and social ties among the Acehnese community, Intan Zahratul (2025).

Basically, the *Meu-Uroh* tradition (inviting relatives) is carried out after the *Ranup Khong Haba* (the process of strengthening promises/bonds in an engagement ceremony) brought by the male party or in Acehnese, *Seunangke*. After the male party is accepted by the female party, the male party then informs the female party, which is often referred to in Acehnese society as *Rapat Wali* or a family gathering along with local government officials to determine the official time for the proposal, *Uroe Meu Gatip*, the day of the *ijab kabul* (marriage pledge), and the reception day after the *ijab kabul*, after first determining the auspicious moon and day for holding the event. This official proposal time is also often referred to by the Acehnese community as *Ba Geutanda* (bringing gold or money) in the *Bate Ranup*. Thus, the male party invites several families as representatives to attend the house of the prospective bride, while the female party also invites close relatives and local government officials to welcome the male party, Rika Ramadhani (2020).

As time progresses, the *Bate Ranup* tradition is sure to undergo gradual transformation in terms of presentation and aesthetics in line with modern society's tastes. Today, *Ranup* is often adorned with various motifs and arranged as beautifully as possible to showcase local creativity that has good artistic value for development in traditional ceremonies within the Aceh community. As an Acehnese proverb states, '*Matee Aneuk Meupat Jeurat, Gadoh Adat Hana Pat Tamita*,' which means that a deceased child will definitely know where their grave is, but if a tradition is lost, where should it be sought? Therefore, the essence and core of *Bate Ranup* in wedding traditions must be preserved and developed by all levels of Acehnese society because this is one form of identity, character, recognition, or

characteristic of Acehese culture amidst the era of modernization.

CONCLUSION

The *Bate Ranup* tradition in the *Meu Uroh* of the Acehese community, particularly in Gampong Ujong Drien, is a cultural symbol rich in meaning that represents respect, dignity, and social bonds among the residents. This tradition is not merely a formality, but a form of non-verbal communication that represents noble values such as responsibility, mutual cooperation, and respect for guests (*jamee*).

However, the cultural transformation due to the waves of modernization and digitalization has shifted the sacred meaning of *Bate Ranup* to merely an aesthetic element or even caused it to disappear from customary processes. The practicality of printed and digital invitations has replaced the tradition of *Meu Uroh* with *Bate Ranup*, which used to hold symbolic significance. The younger generation tends to view this tradition as an outdated inheritance that is no longer relevant to modern lifestyles.

Nevertheless, the values contained in *Bate Ranup* remain important to uphold. This research shows that there is still cultural awareness within the community to preserve this symbol, even in new forms and packaging. The digital ethnographic approach demonstrates that traditions can be revived through adaptive digital mediums, as long as the essence of meaning and values contained within them is maintained.

Therefore, the revitalization of *Bate Ranup* is not just about preserving ancestral heritage, but also an effort to build a bridge between traditional values and the dynamics of modern society. A synergy between community leaders, the public, and the younger generation is needed to re-contextualize this cultural symbol into contemporary life practices, without losing its identity and cultural roots.

Overall, these findings indicate that although the original meaning of 'Bate Ranup' has undergone deconstruction, its symbolic value remains intact in new forms that are more in line with the context of the times. This transformation demonstrates the efforts of the local community to maintain cultural continuity in an adaptive manner, even though it also presents challenges to the

preservation of the authentic meanings of traditional symbols.

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