



Visual ethnography of the *Aneuk Jamee* bridal chamber as an effort to preserve cultural products in Tapak Tuan, Aceh Province



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ABSTRACT

This article investigates the bridal chamber aisle of the *Aneuk Jamee* tribe in Tapaktuan District which is rarely used by the community. This aisle is one of the visual cultural products that need to be preserved. The research uses a visual ethnography approach. Visual ethnography provides a new way of revealing, describing, and analyzing cultural products and human experiences. Data were obtained through interviews, observation, and documentation. Data analysis was carried out by visual ethnography analysis. The results of the study found that, bridal room aisles are rarely used by the *Aneuk Jamee* tribe due to the times where many aisle businesses offer more modern bridal room decorations and the lack of government role in maintaining the use of bridal room aisles. The visual form of the bridal room aisle has its own characteristics and meaning. With this article, it is hoped that people can find out the parts and meanings contained in the bridal aisle of the *Aneuk Jamee* tribe. These meanings become the basis for contemplating actions to maintain the continuity of tradition in the face of growing innovation.

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1. Introduction

Aceh Province has 13 tribes and each tribe has its own customs, and different languages such as; Aceh, Gayo, *Aneuk Jamee*, Singkil, Alas, Tamiang, Kluet, Devayan, Sigulai, Pakpak, Haloban, Lekon, and Nias. In addition to language diversity, Aceh Province also has a diversity of traditional houses, traditional clothing, traditional ceremonies, dances, traditional weapons, crafts, folk songs, and culinary delights [1]. This diversity is also reflected in the aisle. The aisle is a place where the bride and groom stand on a stage that is arranged as beautifully as possible. [2]. The aisle in the Aceh region has different characteristics, such as the West Aceh area using gold thread embroidery or what is called *kasab* [3], while the Central Aceh region uses gayo filigree embroidery on its aisle. It different from Tapak Tuan area, South Aceh not only using the aisle, but they also use a bridal room aisle that is installed in the bride's room. The art of decoration is the art of designing, arranging objects, shapes, rooms, and other objects with the aim of beautifying and enhancing the visual appearance of the object to be decorated [4]. Decorating the aisle also has the same purpose, so the shape of the aisle varies according to the times and consumer needs. Likewise with the bridal room aisle which is currently diverse in shape and different from the bridal room aisle of the *Aneuk Jamee* tribe which has a consistent shape, this aims to maintain the tradition of the customs of the community. This bridal room aisle has a very large role in the implementation of traditional traditions in the *Aneuk Jamee* tribe, because all the implementation processes from the night of the *berinai* to the D-day are carried out in the room.

The use of this bridal room aisle cannot be used by just anyone, it must be in accordance with applicable customary provisions. In ancient times the bridal room aisle was only used for women who maintained their honor. If the woman is already pregnant before the marriage bond, then she cannot use the bridal room aisle during the wedding reception [5]. Leigh defines the bridal chamber as the most ornate room in the house [6]. The ceiling is entirely covered with red cotton. The floor has a variety of patterns and is covered with mats and the walls are decorated with hanging fabrics. Although research on aisles has been carried out in several regions in Indonesia, research related to bridal room aisles has not been studied massively, especially in the overall visual form of bridal room aisles. For example Rahmanita, which analyzes the influence of Chinese culture on the motifs found in the aisle in Pariaman City. This was influenced by the arrival of Chinese and Gujarati merchants, resulting in cultural communication and unwittingly resulting in the absorption of cultural elements [7].

Syahfitri provides an understanding that in the decoration of the aisle also considers the principles of design [4]. While Nofrial is more about the use of traditional Minangkabau motifs that are usually used in *Rumah Gadang*, currently used in auction decorations that give the characteristics of Minang customs [8]. Unlike the aisle in Malaysia, Halidi *et al.*, an aisle consisting of two chairs or sofas where the bride and groom stand, curtains are installed at the back and in front are decorated with flowers [9]. Due to the influence of the times, the traditional form of aisle has begun to be abandoned and people prefer to modern aisles. Likewise, the research conducted by Sindarovich in Uzbekistan about the decoration of traditional aisles which began to be less attractive due to the influence of Eastern and European cultures and in this study also did not discuss the bridal room aisle, only specifically on interior and exterior decoration in the aisle [10].

The *Aneuk Jamee* tribe's bridal room aisle is unique in the placement of the aisle in the bridal room and also in the pattern of the shape of the aisle. Each part in the bridal chamber has its own function, meaning and color, which is generally not found in other areas. At this time the use of the aisle is starting to be rarely used, because it is considered not in accordance with its era, this change occurs because of the lack of understanding of the community or village officials (*Geuchik*) towards their own culture which is influenced by the arrival of new cultural elements from outside. Therefore, cultural heritage data plays an important role in understanding human history and culture in the past, enriching the present and preparing for the future. A great deal of information buried in images of artworks can be extracted through digitization and analysis. [11]. This research aims to explain the form of the bridal room aisle and its meaning in detail, because this aisle is rarely used by the *Aneuk Jamee* tribe. So that this research can be used as a reference and information for the *Aneuk Jamee* tribe in particular and the people of Aceh in general. One way to preserve this aisle is to study it in detail so that people know the visual form of the bridal room aisle in the *Aneuk Jamee* tribe, Tapak Tuan sub-district

2. Method

This research uses a qualitative method with an ethnographic approach. Ethnographic research is research that aims to describe the cultural characteristics contained in an individual or a group of cultural communities [12]. According to McCurdy *et al.*, culture is all knowledge learned by humans and used to interpret experiences and shape behavior and ethnography is research that discusses culture, both explicit and implicit [13]. As for visual ethnography, Jackson explained that visual ethnography allows researchers to collect and analyze data that is mostly visual data including in the form of images [14]. This research aims to describe the visual form of the bridal room aisle which is rarely used by the *Aneuk Jamee* tribe. This research was conducted in South Aceh district, Tapaktuan sub-district, precisely in Tapaktuan City in Tepi Air village. Researchers chose this area, because there are still people who use bridal room aisles. The accuracy of the data generated cannot be separated from the data sources obtained to support a study. The resource persons in this study were traditional leaders, auction business owners and people who understood about bridal room aisles. Data collection techniques using interviews conducted with traditional leaders and bridal room auction business owners. Observation, namely observing the shape of the bridal room aisle, from the shape, color, motif

and material used. Documentation in the form of photographs obtained from the owner of the auction business and literature studies sourced from articles, books and previous research. In visual ethnographic research, images are the main data in research [15], see Fig.1.

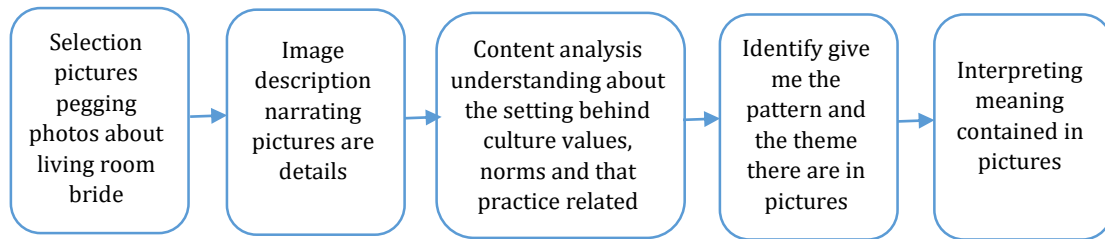


Fig. 1. Ethnographic Analysis

After data collection, the researcher analyzed the data with ethnographic analysis. In visual ethnographic analysis, it is important to combine images with other data such as interviews or field observations, to gain a more comprehensive understanding of the culture and society under study [15]. The step in the analysis is to select and categorize the images obtained, so that the analysis is more structured and facilitates the identification of the data [16]. Once the images are selected, the next step is to describe in detail each image. This description includes information about what is visible in the image, such as motifs, colors, and shapes. The next step is to analyze the context of the images, which involves understanding the cultural background, values, norms, and practices associated with the bridal image aisle. This analysis helps in interpreting the meanings contained in the images. The next step is to identify patterns and themes that emerge in the images. These patterns and themes can relate to social relationships, cultural identity, or other topics relevant to the research.

After identifying patterns and themes, the final step is to interpret the meaning contained in the images. This interpretation involves an in-depth understanding of the cultural and social context associated with the bridal suite, supported by data from interviews and observations. Although the main point in visual ethnography is images, it is important to introduce images and descriptions in a way that contextualizes the essay for the reader. Most visual narratives are found in the social sciences, in the form of descriptions that explain both the theoretical underpinnings and explanations that help make the reader better understand the images [17]. Likewise, the image of the bridal room aisle not only displays the image, but also describes the image in detail and clearly.

3. Results and Discussion

3.1. Aneuk Jamee Tribe Bridal Room Aisle

The aisle is a place where the bride and groom stand during a wedding reception that is decorated as beautifully as possible [2]. The aisle has an important role in the wedding ceremony because it reflects the beauty and splendor of the event. The design of the aisle can vary depending on the culture, traditions, and tastes of the couple getting married. The bridal room or in Aceh often called the *dara baro* room is a room that has been decorated as beautifully as possible. In the *Aneuk Jamee* tribe the bridal room is decorated using gold thread embroidery or *kasab* embroidered on the fabric. But in contrast to current conditions, people are more adapted to the times, they organize the bridal room with modern devices that are considered more practical [18]. So that the younger generation today rarely sees the visual form of the bridal room aisle. From this, the government seeks to maintain this tradition by displaying this aisle shape at the South Aceh district platform house during the Aceh Cultural Week (PKA). PKA is held every 5 years at Ratu Safiatuddin Park in Banda Aceh. The bridal room aisle is made in the bride's room, as shown in Fig. 2, the decoration is dominated by gold thread embroidery on red velvet cloth. All elements in the decoration have their own names and meanings. Before entering the bridal chamber there is a traditional procession carried out by the bride and groom. Shape is the first thing that can be seen by the observer because it contains elements of visual elements such as line, shape, value, texture, color and space. Form is

considered fundamental, standing alone as a closed and structured element in the visual world. The terms organization, clarity, truth and expression in aesthetics are not always the same in application, but generally help in describing a unified form [19].



Fig. 2. Aneuk Jamee Tribe Bridal Room Aisle

Visual form is a graphic representation of an object, idea or concept. Visual forms can be images, illustrations, diagrams, graphs, maps, infographics, icons, logos, or other designs that use elements such as lines, shapes, colors, textures, and spaces to convey messages or visualize information [20]. The visual form of the bride's room aisle has several structural parts. Based on Fig. 2, the elements in the bridal room aisle can be divided into four parts, namely the decoration on the wall, decoration on the seat, decoration on the top and bottom. Based on Table 1, there are 13 decorative elements in the bridal aisle, which have their own names and meanings. This is part of a unity that should not be absent in the bridal room aisle in the Aneuk Jamee tribe.

Table 1. Elemental Analysis of the Bridal Room Aisle

Sub Section	Name	Motive	Meaning
Wall section	<i>Labah mangirok</i>	Flora, fauna and geometrics	The king and the people
	<i>Banta gadang tagak</i>	Flora and geometrics	Function to put the fabric Bloodline
	<i>Maracu and Tapak</i>	Flora and geometrics	Degree status
	Fan	Flora	The pillars of faith
	Yellow butun fruit	No motive	Pillars of Islam
	<i>Pancuang soa kelambu</i>	Flora	Honor
	<i>Bii</i>	Flora, fauna and geometrics	Purity of heart between husband and wife
	<i>Sampang Kain</i>	Flora and geometrics	Function to put the fabric
seating section	<i>Banta Basusun (Pillow stacked)</i>	Flora and geometrics	
	<i>Banta basusun</i>	Flora dan geometris	Family members of the bride and groom
	<i>Tilam pandak</i>	Flora and geometris	majesty
Upper Section	White lace	Flora	Purity
	<i>Langik-langik</i>	Flora and geometris	The four classes of society
The Bottom Section	Peddle	No motif	The function is for the groom to walk

3.2. Embellishment on the Wall of the Bridal Room Aisle

On the walls of the bridal chamber, an embellishment is made of velvet cloth that has been decorated with gold thread embroidery with various motifs *Labah Mangirok*.

3.2.1. *Labah Mangirok*

Labah Mangirok is one of the motifs found at the top of the aisle. In Indonesian, it means bees perch. Judging from the motif, it almost resembles a bird that has the shape of feathers that are perched on a branch. Another motif is a floral motif with a symmetrical arrangement of motifs where the image of two birds is located in the middle of a rectangular shape. This composition makes the embroidery look more aesthetic. The aesthetic function of ornaments is to enhance the appearance of decoration products so that they can become works of art [21]. The type of fabric used is velvet fabric with a more dominant red color and black color on the edge of the rectangle decorated with gold thread embroidery, which is one of the techniques in decorating the surface of the fabric [22]. This fabric is also decorated with bead embroidery to beautify the shape of the *kasab* embroidery and the bottom is sewn with elongated strands of beads that are given the shape of leaves at the ends. The motif in Fig. 3 symbolizes the king and the people, where the motif has a meaning as the nature of bees who like to work together and always live in a, therefore the king and the people must help and support each other if when an enemy comes can be fought together. Likewise, in households, it is hoped that husband and wife will always get along well and peacefully and can face all obstacles in the household together. This is one of the symbols used to express concepts, many of whose roots can be found in the past [23]. Therefore, this aisle element is a work of art that has certain symbols where there are separate meanings that want to be conveyed through embroidered motifs.



Fig. 3. *Labah Mangirok* Motif

3.2.2. *Banta Gadang Tagak*

Banta gadang tagak or large pillow stands are located under *Labah Mangirok*, adjacent to *Meracu Tunggal*. The overall shape is a rectangle that is elongated lengthwise upwards, the motif contained in *Banta Gadang Tagak* is a floral motif arranged lengthwise upwards like a tree that has branches and leaves. At the top it is curved like a dome shape. Overall, it almost resembles the shape of a prayer mat. The *Banta gadang tagak* seen in Fig. 4 symbolizes a woman or bride. The shape contained in it is a log that has many branches, twigs, and buds. Ornaments can function as cultural expression, which places art as a medium to express ideas in a cultural context [24]. This can be seen in Fig. 4 which expresses a log that has branches, twigs and buds. In the context of life that identifies a woman will give birth to offspring in the form of children, grandchildren, and great-grandchildren. In addition, there is a form of shoots located at the top which means that the groom becomes the leader of his family.



Fig. 4. Banta Gadang Tagak

3.2.3. Maracu and Tapak

Maracu and *Tapak* are located next to the *banta gadang tagak*. This symbolizes a king or groom. *Meracu* is triangular in shape and on the left and right sides there are colorful fans. In addition, this *meracu* is equipped with gold thread embroidery (*kasab*). *Tapak* are rectangular in shape where at the edges there are stitches of yellow cloth and also use gold thread embroidery. The function of *meracu* and tread is to know the degree of one's class. *Banta gadang tagak* is side by side with the *meracu*, just as the bride is side by side with the groom. *Meracu* is triangular in shape (Fig. 5) which symbolizes the map of Aceh. This triangular shape is called *Aceh Lhee Sago*. Inside the *meracu* there is a *situnjung* motif which symbolizes the majesty, greatness of soul, and conscience of the *Aneuk Jamee* people. Under the *meracu* there is a rectangular tread. Each corner of the square symbolizes the four groups of people in Aceh, namely; nobles, clever people (scholars), scholars and ordinary people. The use of *Tapak* is only one piece, in contrast to the *Tapak* used in the full traditional aisle (*tunggang baliak*) of five pieces. The meaning also changes, if five *Tapak* mean the foundation of Islam, then the use of one tread is that Allah SWT is One.



Fig. 5. Maracu and Tapak

3.2.4. Fan

The colorful fan is made of velvet cloth that has been embroidered with gold threads and beads with an oval shape on the top and given *rumpai-rumpai* on the edges made of satin fabric that is adjusted to the color of the fan, see Fig. 6. The color of the fan consists of three colors, namely yellow, red and green. Chih Yu asserts that color is the basic material of visual symbols that serve as a communication tool [25]. In ancient civilizations, color was an integral part of the substance and existence of everything in life. The most basic color symbolism is drawn from nature. The interpretation of color may differ and the symbolism varies depending on the cultural environment. Such is the symbolism of this fan. The fans are placed three to the left and three to the right of the *Maracu*.



Fig. 6. Colorful fan

The number of fans consisting of six pieces is interpreted as the six pillars of faith. This is as said by Wright where the visual culture represents the culture used by the local community [26]. The function of the colorful fan is to add beauty to the aisle. The color of the fan consists of three colors, namely yellow which symbolizes the king and his descendants, red clever clever/ commander, and green as the people and ordinary people. While on the outside of the aisle, this aisle fan totals 17 fans which means the number of rakaat in the five daily prayers.

3.2.5. Yellow Butun Fruit

Yellow butun fruit is a yellow cloth tied with a rope resembling a bud umbrella, which is located on the left and right of the bridal seat, see Fig. 7. There are five segments of yellow butun fruit that have the same shape. The function of this Yellow Buntun Fruit is to complement and beautify the aisle. The number of five segments symbolizes the five pillars of Islam. While in the outer aisle this butun fruit totals eight fruits, which means the level of heaven.



Fig. 7. Yellow butun fruits

3.2.6. Pancuang Soa Kelambu (the seven-layer mosquito net)

Pancuang Soa Kelambu is the main part of the bridal chamber, which consists of the Seven-layer *Kelambu*, and *Bii*. Seven-layer mosquito nets are made of colorful fabrics that are placed at the door of the bridal bed. The color is also adjusted to the bed sheets. The amount of cloth used is also adjusted to the level of the party, see Fig. 8.



Fig. 8. *Pancuang Soa* seven-layered mosquito net

The meaning of the seven-layer mosquito net is the honor of an *Aneuk Jamee* woman who is mandated to release her teenage world in a layered mosquito net, not elsewhere. Such is special for women who maintain their honor. Not all women can enter this layered mosquito net, only women who maintain their honor can feel this. Because it is with customary marriage that the bridal couple can enter this place, if not customary then the woman never uses the bridal room decorated with gold thread *kasab*. Likewise, women who get pregnant before marriage cannot be treated the same as women who maintain their honor until they are in this mosquito net. This special treatment according to custom is to remind women to maintain their honor. So that she is not touched by men before it is time. It can be seen how customary law protects a woman in maintaining her honor. If the person holding the feast is a noble/king, then the number of cloths is nine layers. However, if the party is held by ordinary people, but they slaughter one buffalo even though an inch of its horns is witnessed by many people, then the cloth is seven layers, if they slaughter a goat is five layers, if they slaughter a chicken is three layers, and if the party is only a small party such as cooking fish then the cloth used is only one layer. All of this has been arranged according to custom, by looking at the ability of the party maker.

3.2.7. Bii (forehead mosquito net)

Bii or forehead mosquito net is installed on the *Pancunag Soa Kelambu*, which means the purity of the couple's hearts in running the household, see Fig. 9. No matter how difficult and poor life is, they must always remain calm and surrender to Allah SWT. They must also obey the advice of parents, clever people, scholars based on the *kalimah tauhid* (Al-Quran and hadith). The motif found in this *Bii* is a pair of peacocks. This bird is likened to a pair of brides who live full of affection. They work together to make a living on logs as depicted in the *kasab*. If in his hometown it is difficult to find sustenance, he should try to move to another place.



Fig. 9. *Bii* (mosquito net forehead)

3.2.8. *Sampang Kain*

Sampang Kain seen in Fig. 10 is a place to put the cloth brought by the groom. It is a complementary piece in the bridal chamber. *Sampang kain* is made of red velvet cloth decorated with gold thread embroidery. The cloth brought by the bride and groom. In Tapaktuan, especially *Aneuk Jamee*, if the marriage is customary, the man will bring delivery to the bride. The contents consist of the woman's equipment, such as clothing, a set of prayer tools, and various women's ornamental equipment. Items such as songket cloth are placed on the side of the cloth as a sign of the husband's gift to his wife. These items are an heirloom for the wife, and cannot be used by anyone else. If any relatives of either the bride or the groom come to visit their house, they are not allowed to use these items for guests. Then on the second night the bride goes to the man's parents' house or called *menjalang*. When returning home later the bride is given by her in-laws in the form of tableware such as plates, bowls, glasses, kettles and so on. The items are put in a cupboard next to the bridal chamber. When a husband goes out to earn a living and is not at home, these items are not to be used by anyone, except his wife. When the husband returns home the stored items are used for the husband. That is how strong the custom of *Aneuk Jamee* in *Kota Naga* is in protecting the goods given by the husband.



Fig. 10. *Sampang Kain*

3.3. Decoration on Seating

This seat serves as a seat for the bride waiting for the groom to enter the bridal chamber. There are several traditional processions that the bride and groom must undergo before entering the room.

3.3.1. *Banta Basusun (stacked pillows)*

There are four *Banta Basusun* placed on the bench where the bride and groom sit, two on the right side and two on the left side. The *Banta Basusun* is made of red-colored, block-shaped fabric, the top and bottom of which are embroidered with gold thread using floral motifs. This pillow uses a yellow pillowcase made of satin. This fabric is often used in bridal room aisle equipment because the texture of the fabric is slippery, soft and shiny so it looks luxurious. *Banta Basusun* in Fig. 11 means there are four parties of eight families. In *Aneuk Jamee* custom, when the brother of the parents, the older or younger brother of both parents. The paternal brother is called *wali*, while the maternal brother is called *mamak*. They are called the four parties of eight families. They are the people who must be present during deliberations or *pakat* in determining the date and day of the party/*alek*. The definition of *ninik mamak* is a brother from the mother's side, either a brother or a younger brother [27]. In other words, *ninik mamak* in *Aneuk Jamee* society is the unity of maternal brothers who are one degree above them. In the life cycle ceremony, *ninik mamak* plays an important role and his approval is always needed, and if he ignores the status of *ninik mamak*, it can result in the exclusion of a person from his relatives. The *kasab* motif found in *Banta Basusun* is the *nago beralih* motif. This motif, which is shaped like the letter S extending to the right, is a symbol of the city of *Tapaktuan*, which is also known as the Dragon City in the *Tapaktuan* legend.



Fig. 11. Banta Basusun (Stacked Pillows)

3.3.2. Tilam Pandak

Tilam Pandak is a bridal seat that is likened to a throne of honor for the bride and groom who are juxtaposed in the aisle. The throne has a pair of square pillows with a thickness of about 7-10 cm equipped with *kasab* embroidery. *Tilam pandak* can be placed anywhere, such as during the marriage contract at the mosque or on the night of the berinai. On the top and sides of the *Tilam Pandak* there is gold thread embroidery using an arrangement of floral and geometric motifs. The function of the *Tilam Pandak* seen in Fig. 12 is as a seat for the bride and groom. The motif on *Tilam Pandak* is prohibited from using the *Situnjung* flower motif, which in the beliefs of the South Acehese people interpret this motif as the majesty of the conscience of the South Acehese people. Therefore, it is not allowed to use *Situnjung* motifs on *Tilam Pandak* because the *tilam* is used as a sitting mat. So, other floral motifs are used as an option. The meaning of the *Tilam Pandak* pedestal motif is four squares of turbulent roots, there are four groups in the *Aneuk Jame Tapaktuan* community, namely; The first group is the king and his descendants or also called the noble class. The second group is the clever or scholars, the third group of scholars and the fourth group of common people or ordinary people.



Fig. 12. Tilam Pandak

3.3.3. White Lace

The white lace is placed between the *Tilam Pandak* and the red triangular carved *kasab* cloth under the *Tilam Pandak*, with the lace extending the size of the *tilam*, see Fig.13. The function of the white lace is to beautify the aisle bed and symbolize purity. When the bride and groom sit on the *Tilam Pandak*, it means that they adhere to the holy religion of Allah SWT. The white color which is identified as the holy color and also the favorite color of the Prophet Muhammad, is in accordance with the *Tapaktuan* traditional aisle which is Islamic.



Fig. 13. White Lace

3.4. Bridal Room Aisle Top Decoration

The decoration in this section consists of only one decoration, the *Langik-langik* (ceiling) located at the top of the bridal chamber covering the ceiling of the house. *Langik-langik* is rectangular in shape with a symmetrical layout of motifs, consisting of *Situnjung*, moon, star and circle motifs with a combination of *pujuk rebung* motifs. The background color uses a red color combined with gold thread embroidery which is the hallmark of *kasab* embroidery, as Wang states color is an important element and characteristic in traditional arts and crafts [28]. *Langik-langik* in Fig. 14 has four corners that symbolize the four classes: nobles, scholars, scholars and commoners. *Langik-langik* serves to determine the caste or degree of a person. In the center there is a round circular *Situnjung* motif which is described as the king. While the moon and scattered stars are described as the common people. The meaning contained in this *Langik-langik* is that no matter how great and high the rank of a king / bride who is sitting side by side in the aisle, should be aware that there is more powerful than all creatures, namely Allah SWT. The meaning of the ornamentation inherent in an *Aneuk Jamee* aisle, of course, becomes a special characteristic of the people who inhabit the south west coast. From the naming of each part of the aisle arrangement, it is very noticeable how thick the fusion of Acehnes and Minangkabau culture is. This is because the *Aneuk Jamee* tribe comes from Minangkabau descent, West Sumatra. Glăveanu also explained that ornament is a marker of everyday life that is everywhere and helps us to identify, locate, tell or communicate and beautify an object [29]. The glory of Islam is very clear from the luxury depicted in the aisle, all covered in gold. Indirectly it can be seen how prosperous life was in the past led by a king. The arrangement in this gold thread *kasab* aisle cannot be changed, because the use and location have been agreed upon by custom, as well as the color, shape and motif. It used to be a well-organized custom, but now it has been changed a lot. It is adjusted according to one's ability. *Adat* does not force, but it does regulate according to one's level of ability. In carrying out a party do not force the will, as the saying goes "big lust less energy." Forced to make *walimah* or a massive party, after that it is in debt, so that custom has regulated according to the level of one's ability, so that humans do not act arrogant and greedy. Likewise, people who impose their will to hold a large party, even though everyone knows that they cannot afford it, then there is talk from the community "Crowing chickens asking people" Actually they are not able but still insist, just like borrowed clothes that are sometimes oversized or small.



Fig. 14. *Langik-langik* (Ceiling)

3.5. Embellishment at the Bottom of the Bride's Room Aisle

On the floor only one form of decoration is used, namely the *Jajakan mat* in the form of colored cloth, yellow, red and blue which is made sinuous like a zigzag line, see Fig. 15. This mat is placed in front of the aisle of the bridal room, where the groom will walk on the mat to the aisle. The function of this peddling mat is as a place for the groom to walk or a foothold to go to the bridal seat and stand side by side with the bride. Before the groom goes to the aisle of the bridal room, he must step on an egg, the procession of stepping on the egg means that humans come from the ground that is stepped on, so we should be aware of where we really come from.

Therefore, humans should not be arrogant and haughty. Then the man's thumb is washed with coconut essence to purify the naive man. The *Jajakan mat* has the meaning of the twists and turns of life that will be lived by husband and wife, who must be steadfast in accepting it both in happy and difficult circumstances that are passed together. *Jajakan mat* is the last process carried out in the bridal chamber, after all the processes and the bride is picked up by the groom then the couple comes out and serves the guests who come. Because before the completion of all the traditional processions the bride is not allowed to go out before being picked up by the groom through the traditional process on this *jajakan mat*. In addition to the explanation mentioned in the bridal chamber process there is also *Tampek siriah* (*ceurano*). *Tampek Siriah* is a complementary part of the aisle. *Tampek siriah* means betel place. Usually in *Tampek Siriah* contains betel, the betel is made from betel leaves in which betel lime, areca nut and gambier are placed. Because providing betel is one of the characteristics of Acehese society in honoring guests. The function of *Tampek Siriah* is as a complement to the traditional marriage ceremony of the *Aneuk Jamee* tribe. While the meaning of *Tampek Siriah* is as a tool to honor guests who come to the traditional marriage ceremony, because in Aceh customs it is also obligatory to honor guests. The cultural traditions of a nation and a society are reflected in symbols, which make the product recognizable and show the cultural inculcation of the people from long ago [30]. Ornaments emerge as one of the main elements of cultural identity [31]. So when there is writing about the bridal chamber aisle, Acehese people indirectly know that it only exists in the *Aneuk Jamee* community, and this can be seen in the implementation of the Aceh Cultural Week at the South Aceh district platform, which shows the shape of the bridal chamber aisle.

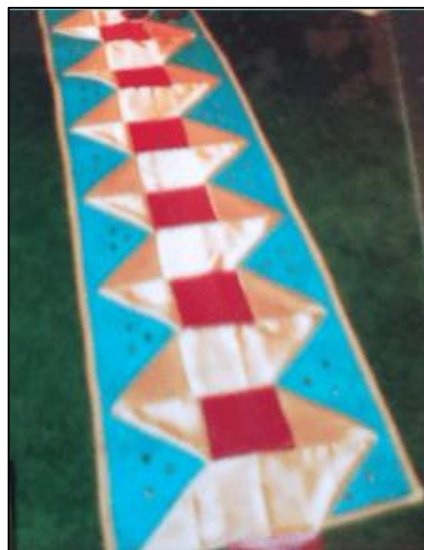


Fig. 15. *Jajakan Mat*

4. Conclusion

Every region in Aceh Province has customs, where these customs are similar and some are different from one district to another. One of them is the bridal room aisle of the *Aneuk Jamee* tribe in *Tapaktuan* sub-district, which has its own characteristics. This aisle is used only for women who maintain their honor. The bridal chamber is an award for women who maintain their honor. Each part of the bridal chamber aisle has its own names and meanings. It is hoped that this custom will be maintained by the people in *Tapak Tuan* so that the use of the bridal room aisle is still used at the wedding reception. There are three types of motifs used, namely flora, fauna and geometric motifs. Of the three motifs that are often used are floral motifs. Although there is an incoming outside culture, it should be the duty of the *Aneuk Jamee* tribe in particular and the Aceh government in general to preserve and maintain the original culture of the *Aneuk Jamee* tribe so that it is maintained and still used or carried out in the community environment. These efforts can be useful as well as an answer to the problems faced from social change.

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