

The *Manoe Pucok* Tradition in Wedding Celebrations in West Aceh (An Ethnographic Study in Johan Pahlawan District)

Riyan Firdaus¹; Abdul Manan²; Saprijal³; Ruhamah⁴; Hamdina Wahyuni⁵

^{1,2,3,4,5} Islamic History and Culture Study Program, Faculty of Adab and Humanities,

Universitas Islam Negeri Ar-Raniry Banda Aceh.

✉ 210501023@student.ar-raniry.ac.id

Abstract

The *manoe pucok* tradition is one of the customary practices that plays an important role in the wedding procession of the Meulaboh community in West Aceh Regency and is still practiced to this day. This tradition not only serves as a complement to the wedding ceremony but also symbolizes respect for cultural values passed down from generation to generation by ancestors. This article aims to describe and analyze the implementation of the *manoe pucok*, *radat* of *manoe pucot* performed, and the values contained in *manoe pucot* tradition at wedding ceremony in Drien Rampak Village, Johan Pahlawan district West Aceh. The research method used is a qualitative method with an ethnographic approach. Data were collected through direct observation of the wedding procession, in-depth interviews with traditional leaders, customary practitioners, and local community members, and were strengthened by documentation as supporting data. The results of the study indicate that the *manoe pucok* tradition is carried out through several customary stages that have specific rules and symbolic meanings and are adhered by the supporting community. It contains *radat* to symbolically cleanse (*manoe*) the bride and groom before entering their new lives. This procession involves sprinkling water with young leaves (*pucok*) and is accompanied by ritual elements and traditional arts. This tradition contains religious values that reflect prayers, hopes, and requests for blessings for the married couple's household life; social values that play a role in strengthening kinship ties and reinforcing community solidarity and togetherness; cultural values that affirm the local identity of the community; and historical values as a form of preserving customary heritage that has existed over a long period of time. This tradition function not only as a customary ritual in marriage but also as a medium for preserving local culture that reflects the identity of the local community.

Keywords: *Manoe pucok*, tradition, wedding celebration, ethnographic studi, Aceh Barat

Tradisi *Manoe Pucok* dalam Perayaan Pernikahan di Aceh Barat (Studi Etnografi di Kecamatan Johan Pahlawan)

Abstrak

Tradisi *manoe pucok* merupakan salah satu praktik adat yang berperan penting dalam prosesi pernikahan masyarakat Meulaboh di Kabupaten Aceh Barat dan masih dipraktikkan hingga saat ini. Tradisi ini tidak hanya berfungsi sebagai pelengkap upacara pernikahan tetapi juga melambangkan penghormatan terhadap nilai-nilai budaya yang diwariskan dari generasi ke generasi oleh leluhur. Artikel ini bertujuan untuk mendeskripsikan dan menganalisa pelaksanaan *manoe pucok*, *radat manoe pucok*, dan nilai-nilai yang terkandung dalam tradisi *manoe pucok* dilakukan pada upacara pernikahan di Desa Drien Rampak, Kecamatan Johan Pahlawan, Aceh Barat. Metode penelitian yang digunakan adalah metode kualitatif dengan pendekatan etnografi. Data dikumpulkan melalui observasi langsung prosesi pernikahan, wawancara mendalam dengan tokoh adat, pelaku adat, dan anggota masyarakat setempat, dan diperkuat dengan dokumentasi sebagai data pendukung. Hasil

penelitian menunjukkan bahwa tradisi manoe pucok dilakukan melalui beberapa tahapan adat yang memiliki aturan dan makna simbolis tertentu dan dipatuhi oleh masyarakat pendukung. Tradisi ini mengandung radat yang secara simbolis membersihkan (manoe) mempelai wanita dan pria sebelum memasuki kehidupan baru mereka. Prosesi ini melibatkan penyiraman air dengan daun muda (pucok) dan diiringi oleh unsur-unsur ritual dan seni tradisional. Tradisi ini mengandung nilai-nilai keagamaan yang mencerminkan doa, harapan, dan permohonan berkah untuk kehidupan rumah tangga pasangan suami istri; nilai-nilai sosial yang berperan dalam memperkuat ikatan kekerabatan dan mempererat solidaritas serta kebersamaan masyarakat; nilai-nilai budaya yang menegaskan identitas lokal masyarakat; dan nilai-nilai sejarah sebagai bentuk pelestarian warisan adat yang telah ada sejak lama. Tradisi ini berfungsi tidak hanya sebagai ritual adat dalam pernikahan tetapi juga sebagai media untuk melestarikan budaya lokal yang mencerminkan identitas masyarakat setempat.

Kata Kunci: Manoe pucok, tradisi, pernikahan, studi etnografi, Aceh Barat

Introduction

Culture is a system of ideas and human works that are learned, inherited, and practiced in social life. Through this process, culture forms collective habits that are carried out based on values and norms that are mutually recognized by society (Samuel, 2009). In the Indonesian context, Aceh is known as a region that has a wealth of customs and culture that are still preserved and carried out in real life, including in various rituals, such as wedding ceremonies. One region that still shows the continuity of these cultural practices is West Aceh, especially in the Meulaboh area. In this region, the manoe pucok tradition is still carried out as part of a series of wedding customs and is present in community social practices, especially in Drien Rampak village, Johan Pahlawan District (Dadek, 2015).

The manoe pucok tradition is a cultural expression of the West Aceh community that is still maintained in a series of wedding ceremonies. In Drien Rampak Village, Johan Pahlawan District, this tradition is carried out as part of a living customary practice and continues to be passed down. The manoe pucok is not only understood as a customary practice, but also has links to cultural narratives that live in the collective memory of the people of West Aceh. One story often associated with this tradition is the legend of Malelang and Madion, a story of a pair of lovers who had to end their lives at a young

age due to slander and a royal decree. Malelang and Madion were accused of desecrating the sanctity of the kingdom and were sentenced to death by stoning. This legend has long developed and shaped the community's perspective on the values of purity, honor, and moral boundaries in social life. In this context, manoe pucok is understood as part of a marriage ritual that emphasizes aspects of self-purification and maintaining honor before the marriage vows take place. For the people of Drien Rampak village, this tradition serves as an important complement to wedding ceremonies that reflect cultural values derived from local narratives passed down from generation to generation.

The manoe pucok is generally performed at a specific stage in a wedding ceremony and involves family members and the surrounding community, demonstrating the strong social bonds within the local customary structure. More than just a ceremonial procession. It contains philosophical and symbolic meanings that represent the values of togetherness, respect for ancestors, and the hope for blessings in married life. Through this tradition, the community not only maintains the continuity of customs but also strengthens cultural identity and social values that are continuously upheld in collective life (Puteh, 2012).

The manoe pucok tradition holds a significant place in social life, not only representing traditional values but also strengthening social relations between families and communities. In wedding ceremonies, this ritual is performed as a form of purification for the bride and groom before entering married life. Its tradition, passed down through generations, has led to the manoe pucok being understood as a sacred traditional practice, particularly as it involves the role of parents as a symbol of affirmation and release of responsibility for their children. Etymologically, manoe means bathing, while pucok refers to the tip of a young coconut leaf, used as a symbol of perfection and the final step before marriage. Thus, manoe pucok is understood not merely as a physical ritual, but as a cultural practice imbued with symbolic value, moral advice, and hopes for a harmonious and sustainable family life.

The manoe pucok is generally held the day before the wedding ceremony at the bride's residence. This ritual is led by a female shahi and attended by family and close relatives who gather around the bride and groom in a prepared area. The presence of immediate family and relatives is an important element of this procession, reflecting collective involvement in guiding the bride and groom into married life. In a solemn atmosphere, the shahi conveys stories and advice that illustrate the feelings of parents and family as they see their child leave their single life, a ritual steeped in local customs and worldviews.

The emotional atmosphere created during the ceremony was also felt by the guests in attendance. The communal recitation of Islamic prayers (selawat) reinforced the sacred atmosphere and emphasized the religious dimension of the manoe pucok ceremony. Through this series of prayers and chants, the ceremony became a space for both spiritual and social expression, where feelings of emotion,

togetherness, and family solidarity converged in a single traditional event.

In the final stage of the manoe pucok ceremony, the bride and groom are bathed using specially decorated pucok siur (a traditional Indonesian traditional bathing ritual). This bathing ceremony is understood as a symbol of self-purification and a confirmation of the final steps before entering a new phase of life as husband and wife. The use of the pucok represents the final act of parents towards their child in a traditional context, while also marking the transition in the social status of the bride and groom.

Structurally, the implementation of manoe pucok involves eight people, consisting of a syahi and seven aneuk syahi, each with a role in delivering prayers, salawat, and traditional advice (Trisnawaty, 2014). This arrangement of roles indicates the existence of an established ritual order that has been passed down from generation to generation. Through this series of structured and meaningful processions, manoe pucok not only functions as part of the wedding customs of West Aceh community, especially in Drien Rampak village, but also plays a role in strengthening social relations, maintaining the values of togetherness, and affirming the sustainability of the local community's cultural identity.

The discussion of manoe pucok in this study is analyzed using the customary theory proposed by AG Pringgodigdo. This theory views customs as social rules born from community customs and implemented collectively to regulate behavior in communal life. Customs are maintained because they are considered appropriate and valuable for social order, and have cultural legitimacy among the supporting community. In the context of the manoe pucok, this tradition is present not only as a series of wedding rituals, but also as a social practice that reflects the values of togetherness, respect for parents and

ancestors, and the strengthening of norms of purity before entering into domestic life. The sustainability of the *manoe pucok* shows that customs function as a framework of values that unite ritual, symbolic, and social dimensions in a unified cultural practice that is still alive and recognized by society.

Within AG Pringgogidgo's framework, the *manoe pucok* is understood as a social mechanism that grows out of community customs and functions to regulate behavior during important social events, particularly weddings. Through rituals deemed appropriate and laden with respect for parents and ancestors, this tradition plays a role in maintaining family honor, strengthening social ties between families, and ensuring the continuity of cultural norms and values that exist within the community. The *manoe pucok* thus functions not only as a traditional procession, but also as a means of internalizing social and moral values to the next generation.

Research Method

This research is a qualitative study that can assist in obtaining data presented objectively (Nugroho et al., 2021). The research location is in Drien Rampak village, Johan Pahlawan District. This location was chosen because the *manoe pucok* tradition is still actively preserved and holds strong cultural value in the local community. It was conducted using a qualitative field study because this research is a study of culture, an approach based on field data is used to describe a culture functionally (Subagyo, 2004). The main data sources used in this study are the people observed or interviewed, documents and interview results from informants such as traditional figures and people who participate in the *manoe pucok* tradition at weddings in West Aceh (Moleong, 2007). In addition, this research employed an ethnographic research method which can be viewed as a systematic activity to understand the way of life of another society, from our own, and

this understanding must be in accordance with the perspective of the cultural supporters themselves (Ratna, 2010). The research instruments used were observation, interviews, and documentation. The subjects in this study were selected using a purposive sampling technique. The selection of this technique is more decisive in determining the informants' understanding and experience in their field (Manan, 2015, 2021). Data analysis was conducted holistically, an approach in anthropology that depicts a culture as an integrated whole or network of functionally related cultural elements (Bungin, 2007).

Result and Discussion

Implementation of the *Manoe Pucok* at a Wedding Ceremony in Drien Rampak Village, Johan Pahlawan District

In the Acehnese wedding tradition, particularly in Drien Rampak village, Johan Pahlawan District, the *manoe pucok* holds a crucial place as part of the pre-wedding procession. This tradition is performed before the wedding ceremony as a form of final preparation for the bride and groom, both physically, mentally, and spiritually. The *manoe pucok* does not stand alone but is integrated with the traditional and religious values that guide the lives of the local community.

For the people of Drien Rampak village, marriage is understood as a sacred event that not only unites two individuals, but also binds the relationship between two extended families in a new social bond. Therefore, each stage of the wedding procession is carried out with great care and is based on respect for customs and values that have been passed down from generation to generation. Within this framework, the *manoe pucok* occupies an important position as part of a series of customs that mark the readiness of the bride and groom to enter married life. This tradition is understood as a symbol of the process of self-purification, both physically

and mentally, before the bride and groom begin a new phase of life as husband and wife. Through the implementation of the manoe pucok, the community not only affirms the sanctity of marriage, but also instills the values of responsibility, family honor, and commitment to family life that are carried out in accordance with prevailing customs and social norms. In general, "manoe" means to bathe, while "pucok" refers to the tip of a leaf or a symbol of purity and the beginning of a new life. This tradition is performed as a form of purification for the bride and groom, both physically and spiritually, before entering into married life.

The manoe pucok ceremony is led by parents, close relatives, or respected traditional figures. The water used in this ceremony is not ordinary water, but rather water mixed with certain flowers and leaves with symbolic meaning. Throughout the ceremony, prayers, dhikr (remembrance of Allah), and salawat (blessings) are included, seeking protection, safety, and blessings for the bride and groom. The presence of family and the surrounding community demonstrates that marriage is not merely a private affair, but also a social event involving many parties.

The performance of the manoe pucok not only carries symbolic meaning but also reflects strong religious, social, and cultural values. However, with the passage of time and the influence of modern culture, the implementation of this tradition has begun to change, both in terms of its procedures and its meaning.

"Manoe pucok mengikuti tahap seperti Jok bue tuha (persiapan), peungui teumpat (penghiasan), dan Meugaca (berinai), sebelum masuk ke tahap siraman. Peusujuk (mendinginkan): Calon pengantin didinginkan dengan air khusus untuk menenangkan jiwa. Peumanoe (memandikan): Orang tua atau syehi pho (penyanyi ritual) menyiramkan air daun pucok ke seluruh tubuh pengantin, disertai doa dan syair ratapan (peubae pho). Elemen simbolik: Pengantin

berkumur lalu menyemburkan ke boh jeureujoh (wadah ritual), meletakkan dan memecahkan mayang pinang di kepala atau lantai sebagai simbol pembersihan dosa dan permohonan berkah. Tari pho hadir sebagai pengiring utama, diciptakan khusus untuk manoe pucok di Aceh Barat, dengan fungsi sebagai dukungan sosial, ritus peralihan, dan hiburan seni. Tari ini menggambarkan kisah ratapan (peuba-e pho) yang memohon kepada Allah, memperkuat nuansa spiritual prosesi. Tradisi ini melambangkan pembersihan diri dari masa lalu, pengajaran sopan santun, penghargaan kepada orang tua, serta pembentukan akhlak mulia terhadap keluarga dan masyarakat. Selain pernikahan, dilakukan juga pada sunat rasul untuk menanamkan nilai gotong royong dan solidaritas sosial." (YK, wawancara, 20 November 2025)

Meaning :

"Manoe pucok follows stages such as Jok Bue Tuha (preparation), Peungui Teumpat (decoration), and Meugaca before entering the siraman stage. Peusujuk (cooling): the bride and groom are cooled with special water to calm the soul. Peumanoe (bathing): Parents or syehi pho (ritual singers) sprinkle pucok leaf water all over the bride and groom's bodies, accompanied by prayers and lamentation verses (peubae pho). Symbolic elements: The bride and groom rinse their mouths and then spray it into the boh jeureujoh (ritual container), placing and breaking the areca nut on their heads or the floor as a symbol of cleansing sins and asking for blessings. The Pho dance is present as the main accompaniment, created specifically for manoe pucok in West Aceh, with functions as social support, a rite of passage, and artistic entertainment. This dance depicts a story of lamentation (peuba-e pho) that begs Allah, strengthening the spiritual nuance of the procession. This tradition symbolizes

cleansing oneself from the past, teaching good manners, respect for parents, and the formation of noble morals towards family and society. In addition to marriage, circumcision is also performed at the Prophet's wedding to instill the values of mutual cooperation and social solidarity. (YK, interview, November 20, 2025)

The *manoe pucok* ceremony in Drien Rampak village generally takes place before the wedding ceremony, usually the day before or the morning before the wedding. This ceremony can be held at the home of either the bride or the groom, depending on family agreement and customary law. In some cases, the *manoe pucok* ceremony is performed only for the bride, but other families perform the ceremony separately for both the bride and groom.

"Sebelum prosesi dimulai, keluarga terlebih dahulu melakukan berbagai persiapan perlengkapan adat. Perlengkapan yang disiapkan meliputi air bersih yang dicampur dengan bunga-bunga dan daun-daunan tertentu, seperti daun pucuk atau daun muda, yang melambangkan kesegaran, pertumbuhan, dan awal kehidupan baru. Air tersebut ditempatkan dalam wadah khusus yang biasanya telah disiapkan sesuai dengan kebiasaan adat setempat. Selain itu, disediakan pula kain atau sarung untuk calon pengantin setelah prosesi mandi selesai. Prosesi manoe pucok dimulai dengan penempatan calon pengantin di tempat yang telah ditentukan. Calon pengantin duduk dengan sikap tenang dan tertib sebagai tanda kesiapan mengikuti prosesi adat. Manoe pucok dipimpin oleh orang yang dituakan dalam keluarga atau tokoh adat yang dianggap memiliki pemahaman mendalam tentang tata cara pelaksanaan adat." (E, wawancara, 14 November 2025)

Meaning :

"Before the procession begins, the family first prepares various traditional

equipment. The equipment prepared includes clean water mixed with certain flowers and leaves, such as young leaves or shoots, which symbolize freshness, growth, and the beginning of a new life. The water is placed in a special container, usually prepared according to local customs. In addition, a cloth or sarong is provided for the bride and groom after the bathing procession is complete. The *manoe pucok* procession begins with the bride and groom being seated in their designated places. The bride and groom sit in a calm and orderly manner as a sign of their readiness to participate in the traditional procession. The *manoe pucok* is led by an elder in the family or a traditional figure who is considered to have a deep understanding of the traditional procedures." (E, interview, November 14, 2025).

The core stage of this ceremony is sprinkling water on the bride and groom. Prepared water is gently sprinkled over the heads and bodies of the bride and groom by a number of designated individuals, such as parents, close relatives, or traditional leaders. This sprinkling is not done haphazardly, but rather in a specific order and procedure, which has become a traditional custom of the Drien Rampak village community.

During the ceremony, prayers are recited to seek protection, safety, and blessings for the bride and groom. These prayers reflect the strong connection between tradition and religion in the Acehese society, where every customary practice is always grounded in religious values.

The *manoe pucok* procession is led by an elder in the family or a traditional figure who is considered to have knowledge and experience in performing a traditional ceremony. The bride and groom sit in designated areas, usually in the yard or in a simply decorated room. The *manoe pucok* ceremony is solemn and familial, attended

by close family members and the surrounding community.

“Tahap inti dari pelaksanaan *manoe pucok* adalah penyiraman air kepada calon pengantin. Air yang telah disiapkan disiramkan secara perlahan ke kepala dan tubuh calon pengantin oleh beberapa orang yang telah ditentukan, seperti orang tua, kerabat dekat, atau tokoh adat. Penyiraman ini tidak dilakukan secara sembarangan, melainkan dengan urutan tertentu dan disertai dengan doa-doa yang bertujuan untuk memohon keselamatan, kesehatan, ketenteraman, serta keberkahan dalam kehidupan rumah tangga yang akan dijalani.” (EN, wawancara, 20 November 2025)

Meaning:

“The core stage of the *manoe pucok* ceremony is sprinkling water on the bride and groom. Prepared water is gently poured over the bride and groom's heads and bodies by a select group of people, such as parents, close relatives, or traditional leaders. This sprinkling isn't done haphazardly, but rather in a specific order and accompanied by prayers intended to invoke safety, health, peace, and blessings in their future married life.” (EN, interview, November 20, 2025)

During the ceremony, the prayers recited reflect the religious values of the Drien Rampak village community, which prioritizes religion as the primary foundation for all traditional ceremonies. The *manoe pucok* is understood as a form of prayer and a request to God Almighty for ease, harmony, and protection from all dangers and trials in building a household.

After the sprinkling of water, the bride and groom are dried off and dressed in clean clothes. This symbolizes that the bride and groom have undergone a process of cleansing themselves and are ready to enter a new phase of life as husband or wife. The *manoe pucok* ceremony concludes with a

closing prayer and well wishes from family and traditional leaders.

The implementation of the *manoe pucok* ritual at weddings in Drien Rampak Village also reflects the values of togetherness and mutual cooperation. The surrounding community participates in helping with the preparations and the ceremony itself, making this tradition not only a family affair but also an integral part of village social life. Thus, the *manoe pucok* ritual serves as a means to strengthen family ties and solidarity among residents.

Overall, the implementation of the *manoe pucok* ceremony in Drien Rampak Village, Johan Pahlawan District, is a traditional tradition that plays an important role in the wedding process. This tradition serves not only as a symbol it serves not only as a purification ceremony for the bride and groom, but also as a means of passing on cultural, religious, and social values to the next generation. Therefore, the practice of *manoe pucok* is still maintained and respected by the community as part of the local cultural identity that deserves to be preserved.

Radat *manoe pucok* which is performed at wedding ceremonies

One important element in the implementation of the *manoe pucok* tradition is the recitation of traditional poetry called *radat* delivered by traditional figures or elders. This *radat* serves as a medium for conveying prayers, advice, and hopes for the bride and groom. Examples of traditional *radat* typically recited during the *manoe pucok* procession are as follows:

Acehnese language :

Pembukaan

(Salam dan permohonan restu)

Bismillahirrahmanirrahim,

Lon peumulai, Lon peugah salam keu dum hadirin rame, puji syukur keu

Allah nyang Maha Mulia, peugleh izin lon peugah adat kame.

*Salam hormat keu ayah ngon ummi, keu sanak
famili dua belah pihak,*

*Lon peuminta izin lon peugah radat manoe
pucok sebagai adat warisan ureung tuha
nyang mulia*

Isi / Inti

(Nasihat dan harapan bagi pengantin)

Meaning :

Opening

(Greetings and requests for blessings)

*In the name of Allah, the Most Gracious, the Most
Merciful, I begin saying this I convey my
best wishes to everyone audience who are
present. All praise and thanks to Allah SWT who
has given us the opportunity and permission to
convey this manoe pucok tradition. We convey
our best regards to father and mother, to all
relatives of both side.*

*We beg permission to convey the manoe pucok
tradition as a traditional heritage of the
ancestors.*

Contents / Core

(Advice and hope for brides and grooms)

Acehnese language :

Manoe pucok bak aneuk dara,

Uroe bahgia ka troh masa,

Tinggai masa bujang ngon dara,

Masoe rumoh tangga peumulia.

Meaning :

*Manoe pucok for the virgin,
the happy day has arrived.*

*The single life has been left
behind,*

enter a noble household life.

Acehnese language :

Jinoe aneuk ka troh uroe raya,

Uroe nyang hana troh dua kali,

Uroe peuleupah aneuk dari ruma,

Keu hidup baroe lam rumahtangga sejati.

Meaning :

Now the big day has arrived,

A day that will never happen again.

*The day a child leaves their parents' home,
heading for a new life in a real household.*

Acehnese language :

Dari uroe udep bak ruma ayah,

Uroe jaga, uroe peulara,

*Ayah peukong, ummi peusayang,
Ngon doa hana putoh setiap masa.*

Meaning :

*Since childhood, he was raised in his
father's house,*

cared for and looked after with love.

Father protects, mother loves,

*Accompanied by unending prayers all the
time.*

Acehnese language :

Jinoe lon peugah keu aneuk dara,

Bak taingat masa lalu sajan,

Tapi peugleh jadikan pelajaran,

Supaya langkah droe hana salah jalan.

Meaning :

Now we convey advice to virgins,

Don't forget the past completely,

use it as a life lesson,

*so that your steps forward don't go in the
wrong direction.*

Acehnese language :

Ingat nasehat ayah ngon ummi,

Nyang geubri dari ateh tulus,

Sabar ngon ikhlas jadi peukong diri,

Bek tapeulihara sifat nyang halus.

Meaning :

*Remember father and mother's advice,
given with a sincere heart.*

Patience and sincerity be your guide,

maintain gentle morals and manners.

Acehnese language :

Suami nyan peulindong droe,

Istri nyan peuhias rumahtangga,

Bek meugadoh hate ngon kata,

Bek meucok luka dalam dada.

Meaning :

*The husband is the protector of the
family,*

*the wife is the adornment of the
household.*

*Guard your feelings with your
words,*

don't carve wounds in your heart.

Acehnese language :

*Lam rumahtangga hana udep senang sajan,
Ada masa susah, ada masa cobaan,
Bek tapateh semangat droe,
Bek tapeupat janji lam ikatan.*

Meaning :

*In a household there is not always happiness,
There will be difficult times and various trials.
Don't give up or despair easily,
and don't break your marriage promises*

Acehnese language :

*Meunyo troh masalah bek tapleu panas,
Bek tapike keras ngon emosi,
Peugleh dudok, peugleh peugah baik- baik,
Musyawarah jadi jalan solusi.*

Meaning :

*If a problem arises,
don't solve it emotionally.
Sit down together and talk nicely,
deliberation is the best way to a
solution.*

Acehnese language :

*Adat ngon agama bek tapeusie,
Dua nyan jalan nyang seiring,
Adat jaga hubungan ureung ngon
ureung,
Agama jaga hubungan ureung ngon
Tuhan nyang Maha Agung*

Meaning :

*Tradition and religion should not be
separated,
both go hand in hand in life.
Tradition maintains human relations,
religion maintains human relations with God
Almighty.*

Acehnese language :

*Jaga shalat, jaga ibadah,
Bek tapeutroh bak jalan salah,
Meunyo agama tapeugleh keudroe,
InsyaAllah rumahtangga hana gundah*

Meaning :

*Maintain prayer and worship,
don't deviate from the right path.
If religion is used as a guide to life,
God willing the household will be spared from
anxiety.*

Acehnese language :

*Hormati ayah ngon ummi dua belah,
Bak tapeuingat masa lalu,
Walau ka masoe rumahtangga droe,
Bakti keu ureung tuha bek putoh lagu.*

Meaning :

*Respect the father and mother of both parties,
Don't forget their past services.
Even though they have built their own
household,
Devotion to parents should never be interrupted.*

Acehnese language :

*Jaga tutur kata bak masyarakat,
Jaga sikap bak lingkungan,
Aneuk dara nyang ka jadi istri,
Ka jadi contoh bak ureung gampong.*

Meaning :

*Watch your speech in society,
your attitude, and your behavior within your
community.
A virgin who has become a wife
an example and role model in society.*

Acehnese language :

*Bek tapeumalu adat gampong,
Bek tapeujok salah tingkah,
Peugleh jaga marwah keluarga,
Supaya nama baik hana rusak.*

Meaning :

*Don't tarnish village customs,
don't behave in a shameful manner.
Maintain family dignity.
so that the good name is maintained.*

Acehnese language :

*Lam susah saleng peukong, Lam senang saleng
peubagi,
Rumahtangga nyan hana taikat droe,
Tapi taikat dua ateh nyang saleng
peuhargi.*

Meaning :

*In difficult times we strengthen each
other,
in happy times we share with each
other,
A household is not just a physical bond,
but a bond between two hearts that
respect each other*

Acehnese language :

*Ingat, udep rumahtangga nyan panjang,
Hana sajan bak uroe bahgia, Tapi meunyo
sabar jadi pakaian, Udep droe ka tenang
sampai tua.*

Meaning :

*Remember that married life is long,
not just about happy days.
But if patience is made into life's clothing,
peace will accompany you until old age.*

Acehnese language :

Penutup

*(Doa dan harapan)
Doa kamoe meujak rupa,
Keu Allah nyang Maha Kuasa, Peugleh bahagia,
sehat sentosa, Lam rumahtangga penuh
sejahtera.*

*Peugleh rukun, peugleh damai,
Peugleh rezeki halal melimpah,
Dijauhkan bala ngon fitnah,
Udep sakinah, mawaddah, warahmah.*

*Nyanke nyan lon peugah radat Manoe
Pucok,
Sebagai adat warisan ureung tuha,
Mudah mudahan jadi bekal hidup baroe,
Keu aneuk dara nyang ka masoe
rumahtangga.*

Meaning :

Closing

*(Prayers and Hopes)
With all our hearts, we offer our prayers to Allah
SWT, the Almighty.
May you be granted happiness and health within
a prosperous household.
May your home always be filled with harmony
and peace, and may you be showered with
sustenance that is lawful (halal) and blessed.
May you be kept away from calamities and
slander, and be gifted a life full of sakinah
(tranquility), mawaddah (love), and rahmah
(mercy).
Thus ends this Radat Manoe Pucok ceremony, as
a traditional heritage from our ancestors.
May it serve as a guidance in embarking on a new
life for the bride who has now entered the journey
of marriage.*

This ritual teaches good manners, social etiquette, and noble morals toward parents, relatives, partners, and the surrounding community. Through advice and chanted *radat*, the bride and groom are reminded to face their marriage with patience, mutual cooperation, and solidarity. The *manoe pucok* symbolizes the "highest leaf tip" and represents the final act of parents cleansing their children, accompanied by advice from the family on adapting to married life. This event also strengthens social support, prevents marital separation, and instills the value of unity. This ceremony acts as a social control, a means of interaction between citizens, and a reminder of the services of parents who raise children to adulthood.

The Values Contained in the *Manoe Pucok* Tradition in West Aceh

The *manoe pucok* tradition, which is carried out in wedding ceremonies, contains various noble values that reflect local wisdom and a blend of customs and Islamic teachings as follows.

1. Religious Values

One of the main values contained within it is religious, as the entire procession of the *manoe pucok* ceremony is accompanied by prayers, *dhikr* (remembrance of Allah), and blessings offered to Allah SWT. The process of bathing the bride and groom symbolizes the effort to purify themselves physically and spiritually before entering into the sacred bond of marriage. This demonstrates that the people of West Aceh view marriage as an act of worship that must begin with pure and sincere intentions, and seek Allah's blessing and protection so that their future married life will be blessed and protected from various trials.

2. Moral Values

In addition to religious values, the *manoe pucok* ceremony is also steeped in moral and ethical values. During this ceremony, the bride and groom receive advice from their parents, traditional leaders, and respected relatives regarding obligations, responsibilities, and attitudes that should be maintained in married life. This advice teaches the importance of patience, honesty, mutual respect, and loyalty between husband and wife. Thus, the *manoe pucok* serves as a means of moral education for the bride and groom, enabling them to carry out their new roles wisely and with noble character, in accordance with the customary and religious norms prevailing in West Aceh society.

3. Social Values

The *manoe pucok* tradition also contains strong social and communal values. This ceremony involves the extended family and the community, surrounding communities, creating an atmosphere of mutual cooperation and social solidarity. The presence and participation of the community demonstrate that marriage is not just an individual or nuclear family affair, but rather a social event that is a shared responsibility. This sense of togetherness strengthens ties among community members and fosters a sense of mutual care, a hallmark of West Aceh social life.

4. Cultural Values

Furthermore, the *manoe pucok* tradition embodies cultural values and local identity. This procession symbolizes the preservation of ancestral customs and reflects the identity of the people of West Aceh. Through *manoe pucok*, the younger generation is introduced to the traditional values, customs, and philosophies of life inherent in Acehese culture. Preserving this tradition demonstrates respect for cultural heritage and an effort to maintain the continuity of local identity amidst the

influences of modernization and social change.

5. Value of Respect

Furthermore, the *manoe pucok* ritual embodies the value of respect for parents and traditional elders. The water sprinkled by parents and other respected figures symbolizes blessings, prayers, and sincere affection for the bride and groom. This practice teaches the importance of devotion to parents and respect for the role of traditional elders as guardians of values and norms in society. These values are crucial in shaping the character of the younger generation, ensuring they uphold respect, courtesy, and adherence to tradition.

Overall, the *manoe pucok* tradition in West Aceh embodies interconnected and inseparable religious, moral, social, cultural, and familial values. These values make *Manoe Pucok* more than just a traditional ritual, but also a means of character development and strengthening community identity. Through this tradition, the people of West Aceh instill the hope that the bride and groom will be able to build a harmonious household based on faith, customs, and noble values that have been passed down from generation to generation.

Conclusion

The *manoe pucok* tradition is one of a series of customs in West Aceh wedding ceremonies that is still practiced today as a form of preserving local culture. This tradition not only serves as a complement to the wedding ceremony but also reflects the values of community life that have been passed down through generations. The existence of the *manoe pucok* tradition demonstrates that customs still play a vital role in the social and cultural life of the West Aceh community, particularly in wedding ceremonies, which are sacred moments in the life cycle.

The *manoe pucok* tradition is carried out through several traditional stages that

have been established and adhered to by the supporting community. Each stage has symbolic meaning related to prayers, hopes, and blessings for the married couple's married life. The research stages in this study were conducted using qualitative methods with an ethnographic approach, which included direct observation of the tradition's implementation, interviews with traditional leaders and local community members, and documentation as supporting data. Through these research stages, a complete picture of the *manoe pucok* tradition and its meaning was obtained.

The *manoe pucok* tradition embodies interconnected religious, social, cultural, and historical values that strengthen the identity of West Aceh community. These values play a role in strengthening family ties, fostering social solidarity, and affirming local cultural identity. The sustainability of this tradition is greatly influenced by the role of traditional leaders, families, and community awareness in maintaining and preserving customs amidst changing times. Therefore, the *manoe pucok* tradition is understood not only as a traditional ritual but also as a means of passing on cultural values to future generations.

Acknowledgement

The authors would like to thank all interviewees and institutional stakeholders who generously shared their time, insights, and experiences during the data collection process.

References

Abubakar, Ilyasa'. *Penerapan Hukum Islam di Aceh sebagai Otonomi Istimewa Asimetris (Sejarah dan Perjuangan)*. Disunting oleh EMK. Alidar. Banda Aceh: Kantor Hukum Islam Aceh bekerja sama dengan CV Printing Rumoh Cetak, 2020.

Asman, A. "Women's Rights and Obligations in the Perspective of Islamic Law." *Journal of Islamic Studies* 3, no. 2 . 2020: 1-16.

Budiawati, A. D. "The Rule of Flight Attendants Must Wear Hijab in Aceh Highlighted by Foreign Media." 2018.

Bungin, Burhan. *Metode Penelitian Kualitatif: Aktualisasi Metodologi ke Arah Ragam Varian Kontemporer*. Jakarta: PT RajaGrafindo Persada, 2007.

Dadek, Teuku, dkk. *Meulaboh dalam Lintas Sejarah Aceh*. Aceh Barat: Bappeda Aceh Barat, 2013.

Dadek, Teuku, dkk. *Potensi Sosial Dan Budaya Asal Usul Aceh Barat*. Aceh Barat: Badan Perencanaan dan Pembangunan Daerah, 2015.

Gunawan, Samuel. *Antropologi Budaya: Suatu Perspektif Kontemporer*. Jakarta: Erlangga, 2009.

Jamaluddin, dkk. *Buku Ajar Hukum Perkawinan*. Lhokseumawe: Unimal Press, 2016.

Manan, Abdul, Cut Intan Salasiyah, Kamarullah, dan Tathahira. "Education and Social Constructions of the Sharia Implementation in Aceh, Indonesia." *MIQOT: Jurnal Ilmu-Ilmu Keislaman* 47, no. 1 2023: 43-66.

Manan, Abdul, dan Cut Inta Salasiyah. "Implementation of Islamic Sharia Laws in East Aceh: The Acehnese Perspectives." *Journal of Contemporary Islam and Muslim Societies* 6, no. 2. 2022: 149. <https://doi.org/10.30821/jcims.v6i2.11615>.

Manan, Abdul, Dicky Wirianto, M. Adli Fadhilah, dan Kamarullah. "Halal

-
- Tourism: a Proposed Sharia Model for Implementation." *Banda Aceh* 11, no. 1. 2023: 81–100.
- Manan, Abdul. *Metode Etnografi dalam Dimensi Metodologis Ilmu Sosial dan Humaniora Jilid 3*. Aceh Besar: Lhee Sagoe Press - Fakultas Adab dan Humaniora UIN Ar-Raniry, 2015.
- Manan, Abdul. *Metode Penelitian Etnografi*. Banda Aceh: AcehPo Publishing, 2021.
- Manan, Abdul. "Metode Etnografi" dalam *Dimensi Metodologis Ilmu Sosial dan Humaniora Jilid III*, hal.115-138. Fakultas Adab and Humaniora, UIN Ar-Raniry, Banda Aceh, 2015.
- Moleong, Lexy J. *Metode Penelitian Kualitatif*. Bandung: PT Remaja Rosdakarya, 2007.
- Nugroho, Muhammad Prasetyo, Ade Cahyana, dan Ahmad Munir Falah. "Penelitian Antropologi Kajian Etnografi Visual Pada Kain Tapis Lampung." *ATRAT: Jurnal Seni Rupa* 9, no. 2. 2021: 18–26.
- Poerwadarminta, W. J. S. *Kamus Umum Bahasa Indonesia*. Jakarta Timur: PT Balai Pustaka, 2011.
- Puteh, M. Jakfar. *Sistem Sosial Budaya dan Adat Masyarakat Aceh*. Yogyakarta: Grafindo Litera Media, 2012.
- Ratna, Nyoman Kutha. *Metodologi Penelitian*. Aceh: Kaukaba, 2010.
- Subagyo, Joko. *Metode Penelitian dalam Teori dan Praktek*. Jakarta: PT Rineka Cipta, 2004.
- Trisnawaty, Cut. *Sejuta Makna dalam Peusijek*. Jakarta: PT Elex Media Komputindo, 2014.
- Yatim, Othman Mohd. *Batu Aceh: Early Islamic Gravestones in Peninsular Malaysia*. Kuala Lumpur: Museum Association of Malaysia, 1988.