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FACE OF ART AND ISLAMIC CULTURE OF ACEH-MALAY IN THE DISRUPTION ERA

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ABSTRAK

Dunia Aceh Melayu merupakan dua kata yang tidak dapat dipisahkan. Kedua kata tersebut memiliki dimensi yang cukup kuat dalam bidang seni dan budaya. Penyatuan kedua kata tersebut telah menciptakan menyatukan agama, seni dan budaya sebagai suatu kekayaan tersendiri bagi bangsa tersebut. Sejak Islam masuk ke wilayah Nusantara, telah mengakibatkan tercipta budaya dan karya seni baru contohnya: kaligrafi Islam (sebelumnya belum ada), arsitektur bernuansa Islam, seni hias Islam, dan lain-lain yang dikenal sebagai karya seni rupa Islam. Pada saat sekarang ini, dunia telah mengalami perkembangan pesat, diantaranya ialah teknologi dan informasi, dimana telah mempengaruhi berbagai dimensi, termasuk seni dan budaya Islam itu sendiri, yang dalam istilah orang banyak menyebutnya dengan era disrupsi (revolusi industri 4.0). Tidak bisa dipungkiri pula, wajah seni dan budaya Islam Aceh Melayu turut menghadapi tantangan yang berat yaitu berupa masuknya budaya-budaya global yang saling mempengaruhi satu sama lain dan tidak bisa dibendung lagi. Teknologi informasi yang berkembang pesat adalah sebuah kenyataan pada era 4.0, sehingga identitas wajah seni dan budaya Islam itu sendiri menjadi 'kabur' dan tidak jelas.

Kata Kunci: Wajah Seni, Budaya Islam, Aceh, dan Melayu.

ABSTRACT

Aceh and Malay become two inseparable words. Both of these words have strongly immense dimensions toward arts and culture. The combination of those two words has created a unifying religion, art and culture as a separate power for the nation. Since Islam has expanded to the archipelago, new cultures and works of art have been created, for example: Islamic calligraphy (unavailable previously), Islamic nuanced architecture, Islamic ornamental art, and others known as Islamic works of art. Today, the world has been experiencing a rapid development of technology and information, which have led to various dimensions, including the arts and culture of Islam itself, which are related to the people who communicated with the era of disruption (industrial revolution 4.0). It is also undeniable that the face of arts of Aceh-Malay faces the formidable challenges of entering a global culture that influenced each

other and could not be avoided. Information technology developed rapidly in the 4.0 era, hence the identity of art faces and Islamic culture itself became 'faded' and unclear.

Keyword: *The Face of Art, Islamic Culture, Aceh, and Malay.*

INTRODUCTION

Islam has become the spirit of all cultural arts activities in the country. Starting from dance, painting, literary works, and films became a means of delivering messages as well as expressions of Islamic values among the people of the archipelago. Fachry Ali (2015) revealed that one of the Aceh-Malay cultural arts products has become a medium for delivering messages and expressing Islamic values including dance (Meusekat, Rapa'i, Seudati, Rabbani Wahid, Saman, etc.), while in Java Island, one of the faces of Islamic art that is still developing today is Wayang, Wayang is found as a proper medium not only as people's entertainment, but also wayang is an entertaining attraction for the palace. In short, wayang simultaneously becomes an effective medium in conveying messages and expressing Islamic values that are closely related to Malayan culture. Furthermore, Fachry Ali (2015) added that to the art above, there are also literary works that are a means of delivering messages as well as expressions of Islamic values namely the saga and poetry, such as: *The Companions of the Prophet, the Tales of the Righteous and Holy People*, *Hikayat Pahlawan-Islam Heroes*, and so forth. Likewise, *Poetry-Sharir* that develops for example: Poetry Hamzah Fansuri namely *Boat Poetry* (in three different versions), *Poetry of the Association of Bahr al-Nisa* (*Ocean of Women*), *Trade Poetry* (presumably written by poets from Minangkabau), *Bird Poetry Pingai*, *Syair Alif*, and many more, where all the saga and poetry come with a variety of types and patterns and represents its own characteristics and functions.

Similar idea was also expressed by Abdul Hadi (2016 & 2019) stated that there were many works that described the face of Islam and Malay culture in the archipelago, including Poetry and Tell. The historical examples were written in the form of poetry and prose, such as; *Bustan al-Salatin* which is a work of history and civilization. In addition, there are also other historical works, such as: *Hikayat Aceh* (anonym), *Sulalat al-Salatin* or *Malay History* by Tun Sri Lanang and *Tuhfat al-Nafis* by Raja Ali Haji, and others. Moreover, there were also examples of other historical works that are well known in the form of Hikayat such as: *Hikayat Pasai*, *Hikayat Merong Mahawangsa*, *Hikayat Abdullah*, *Hikayat Banjar*, *Hikayat Johor*, *Hikayat Maulana Hasanuddin*, *Hikayat Patani*, *History of the Kings of Riau*, *the Malay Ancestry and Bugis*, *Hikayat Banjar*, *Hikayat Johor*, *Hikayat Maulana Hasanuddin*, *Hikayat Patani*, *History of the Kings of Riau*, *Malay Ancestry and Bugis*, *Pedigree of Kutai*, *Bengkulu Hikayat*, and so forth. Meanwhile, VI Bragisky (1993) also believed that the works of Malay heritage of Islamic civilization were very high valued, and he classifies Malay works of Islamic civilization inheritance into three based on the

ranking of the region or layers of his work: First, works that work on layers of perfection and inner aesthetics; Second, works that work on the layers of usefulness and aesthetic wisdom; and Third, works that work on the layers of entertainment and *zahir* aesthetics. All of these works are scattered throughout the archipelago.

Other Acehnese Malay Islamic Arts, especially fine arts, also display a variety of written arts that are exclusively made by using certain patterns, such as calligraphy. The earliest patterns developed in Islamic art are patterns taken from the plant world (*florasic*), geometric patterns, and living things. Since the 13th Century, fine arts have developed in the Middle East, namely calligraphy, especially in ancient mosques that display various types of calligraphy all over the main wall. Likewise, in the archipelago, fine arts have developed in the form of calligraphy found on gravestones, such as: Grave gravestone Fatimah bint Maimun bint Habatullah who died in 1082 AD, the tomb was found in Leran Gersik, East Java, in Arabic script in the style of Eastern Kufik. Then, the gravestone of Sultan Malik as-Salih who died in 1297 AD at the site of Samudera Pasai Kingdom, in the form of calligraphy of *Thuluth*.

Additionally, Islam has also become an inspirational core in various literary works produced by writers in the 20th Century in Archipelago. One of them is the novel named *The Sinking of Van Derwick's Ship* by Hamka which was later adapted for a film and popularly known in some remote areas across archipelago including Aceh, in which the majority of the people are Malay. Briefly, this novel tells about the romance of young love, but in reality, this novel talks about Islamic negotiations and customary law. The novel also represents a harmonic relationship between Islamic values and literary works. The Islamic values added in the literary works will make it even better and more beautiful. Even the combination also reflects the harmony of Islam with the local culture.

In contemporary developments, films have become the products of cultural arts that are inspired by the Islamic spirit. Films are not just viewed as entertainment products, but also a means to instill values for the people. Human nature is thirsty for stories and information that are explored in a work. Film is a medium for stories and information to be boarded. There will be many messages in it as we continue to explore it, especially regarding various films that are actually Islamic in the archipelago which contain various messages and important information that can be drawn as a conclusion.

The Faculty of Adab and Humanities of Islamic State University of Ar-Raniry is one of the many faculties at the Ar-Raniry State Islamic University in Banda Aceh which has 3 (three) Study Programs including: 1) Islamic History and Culture (SKI); 2) Arabic Language and Literature Study Program (BSA); and 3) Library Science Study Program (IP). The three Study Programs have a very close relationship, especially in the science of Adab and Humanities. Therefore, efforts need to be made to explore, map and redefine the various forms and the real scope of etiquette and humanities as a study. Similarly, in this case, various forms of art and cultural diversity of Islamic Aceh Malay also have great challenges in developments in the era of the industrial

revolution 4.0, where the message of technological and information development becomes a significant obstacle if we are not well documented, inventory, and preserve it as a regional art and culture so that it can be maintained throughout the ages with the development of technology in the era of globalization. Moreover, Aceh ⁷ one of the provinces which hold various kinds of Islamic art and cultural wealth, both in the form of physical and non-physical relics, such as language, art, customs and so forth. In the effort to extract and apply various types of Aceh, Aceh Muslim and Islamic arts and culture, the role of technology and information is essential for all documents documented as Aceh's heritage ⁵ in the arts and culture, as well as being the main inventory, to be registered with the Ministry of Education and Culture of the Republic Indonesia to UNESCO as a cultural heritage.

DISCUSSION

I. Some Focused Attentions in Understanding Efforts

- a. Before going any further, we should understand what is the word "Aceh," who (only) is called as the Acehnese, and what (if any) is the difference from others? Here are a number of questions, which certainly require the answers. But there will be an insufficiency in answering all those questions, even for the writer. Even the answers, in part, are still in the form of speculation, guesswork, and even manipulation. If we don't answer them now, we will absolutely find the answer at another opportunity. In this relation, we will prioritize the similarity value, not the difference since it has always been different between one and another.
- b. As for the word "Aceh", it is presumably derived from a number of opinions. First assumption, the word "Aceh" comes from the legend telling about one ship from the Keling land firstly sailed into the river mouth (possibly Kuala Aceh). Among the passengers, the ship spotted around in a very beautiful view. So, he (they) shouted with the word "acha, acha, acha." "Acha" means "good, beautiful." So, said the legend, the area was known by the name "ACHA" which means "good, beautiful." then, gradually it evolved into "ache", "acheh", "atjeh", and later "Aceh", as we know today. That was simply just one legend.
- c. Another legend said, it came from the Keling people too. One of them (a visitor) a local resident, "lost" his aunt, so, he kept busy looking for his aunt. In the language of *Rivet* the "aunt" means "achi." So, the location taken place was later called "achi", gradually, the law of evolution reapplies, from "achi" to Aceh, etc. as it is now.
- d. Another bizarre legend revealed that the word "ACEH" was abbreviated A = Arabic, C = China, E = Europe, and H = Hindi. This claim was merged because Aceh presented a multi diverse people coming from various areas outside Aceh. Hence, the initials of these nations were adopted and collected into the name of a beautiful area of their lives - A C E H. From

this legend, it could be understood that the name of the land of Aceh was only formulated later after the many foreigners came in. Was the land unnamed before? or was there another name? It was indeed strange, but maybe it does not require an answer yet.

- e. There were arguments that might be simpler. Anthropological theory claimed that the name of a country is not usually taken from afar, but it is often used from a near source, even attached closely to the area. Hence, the name Aceh, according to this story, was taken from the name of many trees in the area, the name was "bak aceh-aceh" which means "aceh tree." For us, this becomes our job to reveal the truth, which one is called "aceh-aceh", what is it like? Are there its fruits? What are its benefits? Where is it growing now? Probably the tree might be very useful and could be cultivated, such as durian or teak and so on. Start to search and look up.
- f. That was just the name of Aceh; there were already several pieces of the theory. How about the names of Malay, Nusantara, Indonesia? There must be several sources of information, which may be the same, may be different, or may change from time to time. For example, in Sumatra, some said that the island of Perca, Samudera, Samutala, Semantrah, and others. Kalimantan Island, previously called Borneo, Selebes Island became Sulawesi, Irian became Papua and many more. To discuss this all may need another broader forum.

Next, we wonder about the extent of the links or ties between Aceh and the Malays, with Indonesia and the Archipelago. It is expected that the study of geography, anthropology, and politics may be able to provide a more adequate answer. That Aceh is a Malay family, joining Indonesia, which is located in the archipelago. That all who lived in this region had experienced the same conditions in the past colonial, occupied by the Dutch and/or English. This emotional condition has resulted to personal sentiments as "pribumi", who often became the objects and the targets for many reasons at that time. Forced labor, lack of education, weak economy, labeled as lazy natives, targets suspected of rebellion, and many denotations has "united the same boat". So that, at one time there was an idea that Indonesia and Malaya would become one country.¹ Although this never becomes reality. In fact, even between Indonesia and Malaysia have had a feud.

The most important thing is about the bond between Aceh and Islam. This also relates with Indonesia, Malay, Malaysia, Brunei, all of which are in the archipelago. This bond can even be extended again, such as with Champa, Pattani, Moro, and surrounding areas. This spiritual bond regenerate and produce a unique and specialized character for the local culture which has a very large meaning,

¹This issue arose during the reign of Ir. Sukarno in Indonesia and Tunku Abdurrahman in Malaysia.

although we often do not realize it. The main thing is that Aceh, or clearly the history of Aceh was begun since the Islam arrival. This means that all the events of Aceh's history and culture are recorded in Arabic script, late be explained after Islam came to Aceh. In the previous atmosphere, there were no findings claimed that Aceh had a special character for its literary revival. In this connection, the Acehnese language has an important role in accommodating all the treasures that are carried within Islam to Aceh. The Acehnese language is enriched by Arabic, and the Acehnese are enriched by the arrival of outsiders from various nations.

Language can be considered as the peak of civilization. What if we do not acquire a language? If we have, what if it is just spoken language? We have both spoken and written language, which also can be written both in Arabic and Latin letters. But, the tradition of writing with Latin letters only began in the early 20th century. Long time ago, or more than a thousand years before the Latin letters appeared, the competence of writing Acehnese and Malay languages using the Arabic alphabet. It is through Acehnese language or Malay identity that Aceh-Melalyu is formed. Some language channel expressions explain it. Such as:

- a. *Hikayat*²
- b. *Syair (cha'e), meucha'e*
- c. *Kisah*
- d. *Panton*
- e. *Seulaweut*
- f. *Hilem*
- g. *Seumapa*
- h. *Meudike*
- i. *Meurukon*
- j. *Meusifeut*
- k. *Sejarah*
- l. *Pëemtoh*, and so on

All of the above terms are channels where the Acehnese language is expressed, especially in the form of poetry and poetry. The term *meurukon* or *meusifeut* is a branch of art in which religious teachings are expressed in groups, in the form of poetry, even in crowded places, even contested, usually at night. What is interesting about Acehnese poetry is the wealth of doubled poetry. Hence, it gives its own beauty for readers, speakers and for the listener. Such poetry has greatly inspired clerics, teachers, preachers, and artists, so that many religious teachings can be taught through this medium. At the time this system was very effective. So, the saga was written on various topics. There is a saga that contains a story of solace, until there is a saga of the Prophets. Among the famous ones is "*The Tale of the Prophet Joseph*," "*The Tale of*" *Wafeut of the Prophet*, "*The Saga of Hasan Husin*, and many more.

² Hikayat in the Aceh language takes the form of poetic poetry. Different from " Hikayat in the Indonesian language or in the Malay language in the form of prose.

Imagine, with the rich nuances of poetry in the Acehese language, the translation of the Qur'an can also be made in poetic form.³ This large and rare work seems to have not been able to attract the interest of Acehese and Malay cultural figures to study or popularize it in a wider society.

From what have been described above, we can understand that there are a number of elements that link and tie the Acehese with all the above entities: Malay, Indonesian, Islamic and Archipelago, the first that Acehese have mixed in such a way, from various tribes and races. This factor can actually improve the work ethic of the Acehese compared to those lacking in interrelation. Through this mixture, the Acehese language becomes richer, making it possible to produce language products that are more than usual. As a group of people who live in strategic areas, as stopover of voyages from and to the Middle East and India, the richness of the Acehese language has been quite presentable, even become treasures of world wealth. It will be ironic if it is not used anymore, it can become extinct. Now we must ask ourselves, to what extent have we done the care, preservation, use and development of the Acehese language? There is still another percentage of Acehese who understand Acehese language correctly, so that he / they are able to enjoy all forms of language distribution as we stated above. It will seem ironic when we need to interpret the manuscripts written in Acehese language, we have to learn in from Leiden.

There is a saying, "language shows the nation." People who speak politely means they are descendants of polite people, vice versa. What makes someone recognized as Chinese people? When they can speak Chinese. There are a number of local languages in this archipelago. Through these local languages, each of them binds themselves to a larger entity: nation, national family and so on. An individual becomes a "person" when he is related or bound to the family. Families are also bound by larger ones, clans, territories and tribes. The Acehese language or other local languages have mutually enriched the National language, or cognate language for a very long time ago. With this mutualistic spirit, high loyalty has been maintained, to look after each other, and defend each other. Therefore, if one party is ignored, it will weaken loyalty to the other, and vice versa. In the case of Indonesia, it consists of hundreds of local languages, or mother tongues which have strengthened the National language. Therefore, strengthening and maintaining Acehese or local languages will contribute to the maintenance of the National language and to the value of nationality itself. Similar to Chinese, or other nationalities who have dignity, language is its identity.

II. Solution to the Future of Islamic Arts and Culture in Aceh Malay

In this discussion, there are at least a number of important points that can be used as an offer, so that the Faces of the Arts and Culture of Islamic Aceh Malay can

³Among them the most famous ones are *Al-Qur'an al-Karim dan Terjemahan Bebas Bersajak dalam Bahasa Aceh*, compiled by alm. Tgk H. Mahyiddin Jusuf, and published by the Aceh Government and P3KI, in 1995.

be maintained in the era of the Industrial Revolution 4.0. Some of these things should be done in order to strengthen the attachment of each of these elements. Activities that are not sporadic, but plan, together and future-oriented, by preserving the past. among others:

- a. The awareness of the importance of maintaining local languages to the speakers. Through memorizing, other languages can be learned and understood, so that, a citizen can understand several languages besides his native language. Mother tongue, or the local language, which is used actively still holds a number of very valuable moral messages, so that it is easily passed down to the speakers, especially those of the younger generation.
- b. The business of publishing, broadcasting local languages that are simple, so that what is broadcasted is sourced from the standard language for which there is a reference, so that it might be developed. Then, the various references will be “onlined” both in the form of utilizing university repository websites, academia.edu, and so on. Hence, it can be accessed easily and can be taken anywhere without any problem.
- c. The printing program should return to one complete Acehnese Dictionary. It is intended as a capital, or model. We may see as an example is the Acehnese Dictionary by the late. R. A. H. Hoessein Djajadiningrat, in two volumes, published in 1934. Then, all of the works were available online.
- d. Gather works of good Acehnese/local language literature, which need to be reproduced, studied, disseminated, especially made an easy application to be accessible to outsiders in a special application.
- e. Mobilize a number of activities, festivals, competitions, which promote the use of local languages, or the Aceh language that is good and right. Hence, someday people will also feel honored to use the language.

CLOSING

There was all the description related to values that can be maintained, by taking the case of language first. Then move to another, science, architecture, cultural heritage, and so forth. If in the past we said we were great people, with the heritage of the language and culture of Aceh, we now are showing our greatness again. Legislative processes, methods, equipment and human resources are needed to maintain and create Aceh's original arts and culture. It burns the “korsa” spirit of traditional artists to continue working, and need to attract young people to love the cultural heritage of Islam Aceh Malay, collaborate and create a special application for the Aceh Malay Islamic Cultural heritage that can be well-documented and documented, and can be accessed by all groups as Aceh's cultural heritage and national identity.

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