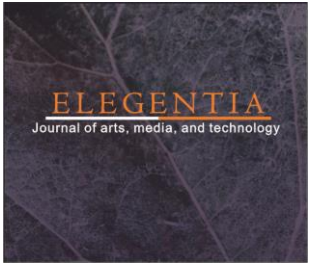
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RESEARCH ARTICLE

# The value of peumulia jamee in the song lyrics accompanying the likok pulo dance: Acehnese culture and Islamic concepts according to Al-Ghazali

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**Abstract:** The tradition of honoring guests is a significant aspect of Acehnese culture, embodied in the concept of Peumulia Jamee. However, these values have not been extensively examined within the context of traditional dance song lyrics such as those found in Likok Pulo. Previous studies have tended to focus on the social and aesthetic dimensions of the dance, without directly linking it to Islamic theoretical perspectives, particularly Imam Al-Ghazali's views on the etiquette of honoring guests. Therefore, the research questions of this study are: how are the values of honoring guests represented in the song lyrics accompanying the Likok Pulo dance, and how are these values connected to Al-Ghazali's theoretical framework? This research adopts a descriptive qualitative approach through a literature-based study, with its locus being the song lyrics obtained from a YouTube channel. Data were analyzed using content analysis through three stages: identification, categorization, and interpretation of the lyrics. The findings indicate that the values of Peumulia Jamee in Acehnese culture are transformative in nature, as they align with Islamic principles—specifically the four attitudes recommended by Imam Al-Ghazali: hospitality, prompt and appropriate service, kind speech, and a warm farewell. This study recommends the development of integrative methods that bridge cultural and Islamic approaches, along with active engagement of local communities to preserve cultural heritage as a medium for moral education.

**Keywords**: Peumulia Jamee, Likok Pulo, Dance Accompaniment Song Lyrics, Honoring Guests, Al-Ghazali

**Abstract**: Tradisi memuliakan tamu merupakan aspek penting dalam kebudayaan Aceh yang terwujud dalam konsep Peumulia Jamee. Namun, nilai-nilai tersebut belum banyak dikaji secara mendalam dalam konteks lirik lagu pengiring tari tradisional seperti Likok Pulo. Studi-studi sebelumnya lebih banyak menekankan dimensi sosial dan estetika dari tari ini, tanpa mengaitkannya secara langsung dengan teori-teori keislaman, khususnya pandangan Imam Al-Ghazali tentang adab memuliakan tamu. Oleh karena itu, rumusan masalah dalam studi ini adalah bagaimana nilai-nilai memuliakan tamu ditampilkan dalam lirik lagu pengiring tari Likok Pulo dan bagaimana nilai tersebut dikaitkan dengan teori Al-Ghazali. Penelitian ini bersifat kualitatif deskriptif dengan jenis studi kepustakaan dan lokus penelitian berupa lirik lagu yang diperoleh dari kanal YouTube. Data dianalisis dengan metode analisis isi melalui tiga tahap: identifikasi, kategorisasi, dan interpretasi isi lirik. Temuan studi ini menunjukkan bahwa nilai Peumulia Jamee dalam budaya Aceh bersifat transformatif karena sejalan dengan nilai-nilai Islam. khususnya empat sikap yang dianjurkan Imam Al-Ghazali, yaitu sikap ramah, pelayanan cepat dan layak, ucapan yang baik, serta perpisahan yang hangat. Studi ini merekomendasikan perlunya pengembangan metode integratif antara pendekatan budaya dan keislaman serta pelibatan masyarakat lokal untuk menjaga warisan budaya sebagai media pendidikan nilai moral.

**Keywords**: Peumulia Jamee, Likok Pulo, Lirik Lagu Pengiring Tari, Memuliakan Tamu, Al-Ghazali

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## 1. Introduction

The tradition of Peumulia Jamee (honoring guests) in Acehnese culture is an integral part of the social life of its people. This tradition not only reflects the values of hospitality, but also becomes a symbol of honor and a strong cultural identity (Nelissa et al., 2022a) . In practice, the people of Aceh welcome guests with great respect, prepare special dishes, and show an open and friendly attitude. This tradition has been passed down from generation to generation and has become an inseparable part of the daily life of the Acehnese people (Hermaliza, 2015). However, in the era of modernization and globalization, these values face serious challenges. Lifestyle changes, urbanization, and the influence of outside cultures can erode the practice of jamee nobles that have long been upheld. Therefore, it is important to study and document these values so that they remain sustainable and can be passed on to future generations. One way to understand and preserve this tradition is through the analysis of works of art, such as traditional dances that contain these values. The Likok Pulo dance, for example, is an art form that reflects the values of jamee in its lyrics and movements (Basri et al., 2017). Thus, the study of this dance can provide an in-depth insight into how Acehnese cultural values are articulated and maintained through art.

Previous studies have addressed various aspects of Acehnese culture, including the tradition of peumulia jamee and traditional dances such as Likok Pulo. However, most such research tends to focus on the historical, aesthetic, or social functions aspects of dance without deeply linking it to the underlying Islamic values (Anwar, 2020). For example, studies of the Likok Pulo dance often highlight its origins, movement structure, and role in traditional ceremonies, but rarely attribute it to the Islamic ethical concept of honoring guests. Similarly, discussions of jamee are often limited to normative descriptions without critical analysis of their philosophical or theological foundations. This shortcoming shows that there is a gap in the literature that needs to be filled through research that integrates cultural and Islamic perspectives holistically. Thus, a study is needed that not only describes cultural practices, but also analyzes the Islamic values contained in them, especially through works of art such as the Likok Pulo dance.

Several studies have attempted to examine the relationship between Acehnese culture and Islamic values, but there are still limitations in the approach and depth of analysis. For example, studies of the Likok Pulo dance often only highlight the aesthetic aspects and its social function without delving into the spiritual meaning or Islamic values that it may contain (Basri et al., 2017). Similarly, the study of jamee elites tends to be descriptive and does not relate them to the concept of Islamic ethics in depth (Nelissa et al., 2022b; Riezal et al., 2018; Runturambi, 2018). In fact, in Islam, honoring guests is one of the important teachings taught by the Prophet Muhammad PBUH and reinforced by scholars such as Imam Al-Ghazali in his work Ihya' Ulumuddin (Bramesta, 2021; Hidayat et al., 2022). Therefore, it is important to conduct a critical evaluation of previous studies and develop a more integrative approach in examining the relationship between Acehnese culture and Islamic values. This approach can provide a more comprehensive understanding of how Islamic values are internalized and expressed through local cultural practices such as the Likok Pulo dance.

Based on this background, this study aims to answer the question: how does the value of the jamee noble in the lyrics of the Likok Pulo dance reflect the concept of honoring guests in Islam according to the thought of Imam Al-Ghazali? This study hypothesizes that

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the lyrics of the Likok Pulo dance not only reflect Acehnese cultural values, but also contain Islamic ethical teachings about honoring guests as explained by Imam Al-Ghazali in Ihya' Ulumuddin. By analyzing the lyrics of this dance, it is hoped that evidence can be found that shows the integration between local cultural values and Islamic teachings. This study uses a qualitative approach with a content analysis method on the lyrics of the Likok Pulo dance and a literature review of the works of Imam Al-Ghazali. The results of this research are expected to contribute to understanding how Islamic values are internalized in Acehnese culture and how traditional arts can be a medium to preserve and disseminate Islamic teachings.

## 2. Literature review

### 2.1. Peumulia Jame in Acehnese Culture

Peumulia Jame is an important tradition in Acehnese culture that emphasizes the attitude of honoring guests with respect and hospitality. The term peumulia jame literally means "honoring guests" and is one of the noble values inherited from generation to generation by the people of Acehnese (Hermaliza, 2015). This practice is not just an ordinary social act, but part of cultural identity and moral teachings that are carried out in daily life. This tradition demands every member of the community to welcome guests with kindness, prepare special dishes, and show deep respect. In addition, peumulia jame is also considered a tangible manifestation of the application of Islamic teachings which strongly emphasizes the importance of respecting guests as a social mandate and obligation.

In cultural studies, peumulia jame is categorized as part of a social value system that functions as an adhesive and strengthens relationships between members of society. Key aspects of this tradition include hospitality, courtesy, and the collective responsibility to maintain the honor of guests (Gusmanto, R., Cufara, D. P., & Tahir, 2024). The method of implementing peumulia jame can vary depending on the situation and conditions, but in essence it always emphasizes high ethical and moral values. A tangible example of this practice can be seen in various traditional ceremonies and social events in Aceh, where guests receive special respects that reflect both cultural and religious appreciation. Previous research has tended to highlight the socio-cultural dimension, but the theological or Islamic aspects have still received in-depth attention (Nelissa & Kartadinata, 2022).

### 2.2. Likok Pulo Dance as a Cultural Media and Value Education

The Likok Pulo Dance is one of Aceh's distinctive cultural heritage and serves more than just entertainment. This dance contains symbolic meaning and moral messages conveyed through its movements and lyrics. Likok Pulo is usually displayed on various occasions such as traditional ceremonies, religious events, and social celebrations, as well as as a medium for education on cultural and Islamic values (Afriza, 2023; Basri et al., 2017). The lyrics in this dance often express moral teachings, including the value of the noble jamee or honoring guests. Thus, this dance is an important means to maintain and spread cultural and spiritual values inherent in Acehnese society.

The study approach to the Likok Pulo dance includes aesthetic aspects, social function, and value education. The categorization of this dance as a cultural da'wah medium shows that Likok Pulo is not only an artistic expression, but also a learning tool for social and religious values. The analysis methods used in this dance research include analysis of the content of the lyrics, performance observations, and interviews with art performers. Examples of studies examining dance lyrics show that the moral message contained is in

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line with Islamic principles such as honoring guests and maintaining the honor of fellow human beings (Basri & Syahrin, 2023). However, research that explicitly links these values to the Islamic theory of Imam Al-Ghazali is still very limited.

### 2.3. The Concept of Honoring Guests in Islam according to Imam Al-Ghazali

Imam Al-Ghazali, one of the leading scholars in the Islamic tradition, discusses in detail the concept of honoring guests in his work Ihya' Ulumuddin. In his view, honoring guests is part of the noble morals and social obligations that every Muslim must carry out. He emphasized that guests should be treated with respect, given the best service, and maintained their honor as a manifestation of devotion to Allah (Al-Ghazali, 2007). Honoring guests is not only a social obligation, but also worship that brings great rewards and strengthens the relationship between fellow humans.

According to Al-Ghazali, the concept of honoring guests can be categorized into several aspects, namely respect, providing facilities, and maintaining the honor of guests while at home or in the host environment (Ayu, 2022; Bramesta, 2021; Budiyono, 2019). The methods of honoring guests taught include welcoming guests, providing food and drinks, and maintaining the privacy and comfort of guests. In the context of local culture, these values are often embodied in various traditions such as the jamee chiefs in Aceh. An example of the application of this concept in daily social practice shows that Islam and local culture interact with each other in shaping the ethics of honoring guests (Al-Ghazali, 2007). However, empirical studies that integrate Al-Ghazali's thought with Acehnese cultural practices still need to be strengthened in the academic literature.

## 3. Method

The phenomenon of peumulia jame or honoring guests in Acehnese culture is a social value that has been firmly rooted in the practice of community life and is reflected in various cultural expressions, including in traditional performing arts such as the Likok Pulo dance. In the midst of the challenges of modernity and rapid social change, these values are at risk of shifting meaning or even eroding. Therefore, it is important to conduct an in-depth study of how this value is articulated through the lyrics of the Likok Pulo dance song and how it correlates with the teachings of Islam, especially in the perspective of Imam Al-Ghazali. This research was chosen because it has significance in uncovering the intersection between local culture and classical Islamic ethics, as well as contributing to the preservation of culture and the revitalization of Islamic values in traditional arts.

This study uses a qualitative approach with a descriptive-analytical study type based on a literature review. The focus is on studying documents and texts that contain the values of the noble Jame, both in the form of traditional song lyrics and classical Islamic literature. The main data comes from written sources such as the lyrics of the Likok Pulo dance obtained from official documentation, and regional cultural publications. Meanwhile, Islamic literature data is obtained from the book Ihya' Ulumuddin by Imam Al-Ghazali which discusses Islamic manners and ethics towards guests. The selection of data sources was carried out purposively, taking into account the relevance, authorial authority, and relevance of the substance of the text to the focus of the study. This approach allows researchers to elaborate on symbolic and religious meanings in depth without the limitations of space and time in field research.

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The data collection technique is carried out through a documentation study of relevant written sources. The documents and texts used were collected, studied, and selected based on the main themes of the research. Furthermore, the data was analyzed using a content analysis approach to identify and categorize the main messages related to the value of honoring guests in religious lyrics and texts. The stages of analysis start from close reading, identification of key words or phrases, classification of cultural and Islamic values, to comparative interpretation between the concept of pemulia jame and the views of Al-Ghazali in Ihya' Ulumuddin. Through this process, the research is expected to find a common point between local cultural expressions and Islamic ethical principles, as well as present contextual interpretations that are relevant to the development of the times.

## 4. Result

### 4.1. Representation of *Peumulia Jamee* Values in Likok Pulo Dance Lyrics

The value of *peumulia jamee* (honoring guests) in the Likok Pulo dance lyrics is represented through the use of polite and symbolic language, emphasizing the importance of a friendly attitude, open reception, and respect for guests. Greetings such as "Salam alaikum warahmatullah" and "Salam'alaikom jamee baro troh" appearing at the beginning of the verses signify that the lyrics commence with honor and prayer, as is customary when welcoming guests in Acehnese tradition. Phrases like "Tamong jak piyoh duek ateuk tika" demonstrate an expression of acceptance by inviting guests to sit, while "Ranup kamoe bri bapak neupajoh" illustrates the offering of betel leaves (*ranup*) as a symbol of respect and sincerity. The mention of figures like Hasan and Husen , along with the concluding verses containing the word "Allah", reinforces the notion that honoring guests is not merely a social act but also a spiritual one.

These values originate from the collective culture of the Acehnese community, which highly upholds solidarity and etiquette, particularly in the context of welcoming guests. The Acehnese people believe that receiving guests is a way to display the dignity of their family and community. Furthermore, the position of guests coming from outside makes the *peumulia jamee* activity a means of fostering brotherhood across geographical and social boundaries. The influence of customary values embedded in the lyrics and cultural symbols such as betel leaves, seating, and greetings forms a value structure that continues to be taught and performed from generation to generation, including through the Likok Pulo dance.

Consequently, Likok Pulo serves as a medium for the transmission of cultural values that are both educative and transformative. It functions not only as entertainment in traditional ceremonies but also as a means of internalizing character values such as politeness, empathy, and respect for others. When younger generations participate in this dance performance, they inherit not only the techniques and aesthetics but also the moral message about the importance of receiving guests sincerely and fairly. This representation strengthens the position of traditional art as a guardian of social and moral values in Acehnese culture.

| Segment | Lyric Excerpt | Value Theme | Meaning and Explanation |
|---|---|---|---|
| I | "Salam alaikum warahmatullah" | Etiquette of Welcoming Guests | Opening greeting signifying hospitality and a prayer for the guest's safety. |
| II | "Salam'alaikom jamee baro troh" | Peumulia Jamee (Acehnese Custom) | Greeting to guests as a form of acceptance and respect. |
| II | "Tamong jak piyoh duek ateuk tika" | Etiquette of Welcoming Guests | Demonstrating hospitality in the manner of guest reception. |

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|---|---|---|---|
| II | "Ranup kamoe bri bapak neupajoh" | Symbol of Customary Honor | The offering of betel leaves (ranup) as a distinctive welcoming tradition in Aceh. |
| II | "Hana kamoe boh racon ngon tuba" | Sincerity and Good Intentions | Affirmation that the welcome is given without ill intent or hidden motives. |
| V | "Hasan ngon Husen cuco di Nabi" | Moral Exemplar | The inclusion of stories about exemplary figures to strengthen moral meaning in the lyrics. |
| VIII | "Saket ngon senang lon theun lam hate" | Empathy and Social Sensitivity | Expression of shared feelings between host and guest. |
| XI | "(Allah) lahen hai adoe e, kamoe meuriwang" | Spirituality in Honoring Guests | Showing that service to guests is also a form of gratitude and devotion. |

Source: Dance accompaniment song lyrics from YouTube.

### 4.2. Acehnese Community Culture in Peumulia Jamee

The value of peumulia jamee (honoring guests) that appears in the Likok Pulo dance lyrics does not stand alone, but is shaped by the sociocultural structure of Acehnese society, which highly upholds etiquette and honor. In Acehnese society, welcoming guests is considered part of the dignity of the family and community. Actions such as greeting with salutations, offering ranup (betel leaves), and inviting guests to sit have deep social meanings, as they reflect the collective etiquette of a society based on customary and religious values (Hermaliza, 2015). Furthermore, Aceh's strategic geographical location as a coastal area and cultural crossroads also strengthens its culture of openness towards guests.(Riezal et al., 2018)

The inheritance of this value is reinforced through social practices and arts, such as Likok Pulo performances, which are not only entertainment but also a medium for ethical education. Every verse of the lyrics and dance movement reflects the living normative structure within the community. The communal nature of Acehnese collective culture makes the responsibility of welcoming guests not just an individual's, but a shared obligation. Therefore, the value of peumulia jamee continues to be internalized through customary habits, performances, and habituation within families and communities. Thus, this dance not only contains aesthetic value but also records a system of social values that continues to be passed down across generations.

### 4.3. Alignment of Lyric Values with Al-Ghazali's Ethics of Honoring Guests

The peumulia jamee values embedded in the Likok Pulo dance lyrics clearly reflect the principles of guest etiquette explicitly explained by Imam Al-Ghazali in Ihya' Ulumuddin. In Al-Ghazali's view, honoring guests is not merely a social etiquette but also a form of worship and a characteristic of a Muslim's faith. He states that proper conduct towards guests includes welcoming them with a cheerful face, respectfully inviting them to sit, and sincerely serving food, without extravagance or self-abasement (Al-Ghazali, 2007). Lyrics such as "Salam'alaikom jamee baro troh" and "Tamong jak piyoh duek ateuk tika" directly reflect this teaching, illustrating how the host shows hospitality from the moment the guest arrives until they are provided with a proper seat.

In addition to the welcoming gestures, the symbolic offering of ranup (betel leaves) in the verse "Ranup kamoe bri bapak neupajoh" affirms a symbolic meaning of honor, which aligns with the principles of simplicity and sincere intention as taught by Al-Ghazali. According to him, the primary aspect of honoring guests is sincere intention and humility, not

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the lavishness of the offerings. This is evident in the lyric "Hana kamoe boh racun ngon tuba" (We do not offer poison or venom), which implies a welcome free from deceit or hidden motives. Thus, the meaning of the lyrics is not merely cultural, but also contains spiritual and moral dimensions.

This alignment demonstrates that lyrics in traditional art forms like Likok Pulo are not just reflections of local culture, but also a subtle and contextual medium for conveying Islamic values. The dance becomes a transformative space where customary values and Islamic teachings converge to educate the community, especially the younger generation, about the importance of honoring guests as a manifestation of noble character. In this context, Acehnese culture, through its dance, is not merely inherited in its aesthetic form, but also in the form of ethics rooted in classical Islamic scholarly tradition.

**Table 2. Alignment of Likok Pulo Lyric Values with Guest Etiquette According to Al-Ghazali**

| Lyric | Contained Cultural Value | Etiquette According to Al-Ghazali |
|---|---|---|
| "Salam'alaikom jamee baro troh" | Welcoming guests with greetings | Greeting guests with a cheerful face is part of faith and primary etiquette. |
| "Tamong jak piyoh duek ateuk tika" | Providing a seat | Honoring guests by providing a proper seat is a form of respect. |
| "Ranup kamoe bri bapak neupajoh" | Offering a special treat (ranup) | Providing food/drinks according to one's ability is a form of respect, without excess. |
| "Hana kamoe boh racun ngon tuba" | Sincerity in welcoming guests | Al-Ghazali emphasizes sincere intention in honoring guests, without ostentation or worldly gain. |
| "(Allah) lahen hai adoe e, kamoe meuriwang" | Welcoming guests as an act of worship | Honoring guests can be a form of social worship, bringing reward if intended for Allah. |

## 5. Discussion

The research findings indicate that the Likok Pulo Dance lyrics contain the peumulia jamee values, represented through opening greetings, the provision of seating, and the offering of ranup (betel leaves). Verses such as "Salam'alaikom jamee baro troh," "tamong jak piyoh duek ateuk tika," and "ranup kamoe bri bapak neupajoh" symbolically depict the practice of welcoming guests, which is not only cultural but also religious. These findings demonstrate that the dance is more than just a form of entertainment; it serves as a vehicle for the internalization of social and spiritual values. This is corroborated by (Basri et al., 2017) who state that the Likok Pulo Dance conveys religious values transmitted through the cultural expressions of the Acehnese community.

The emergence of these values is inextricably linked to the social structure of Acehnese society, which treats custom and religion as an inseparable whole. The peaceful process of Islamization allowed Islamic teachings, including etiquette towards guests, to permeate the local cultural system. This is evident in the peumulia jamee tradition, which has been culturally embedded for generations in various forms of social expression, including performing arts such as dance (Riezal et al., 2018). According to (Al-Ghazali, 2007) proper conduct towards guests encompasses a friendly attitude, providing a suitable place, and serving food or drink according to one's ability. These three principles consistently appear in the Likok Pulo dance lyrics, demonstrating a strong relationship between Islamic values and traditional artistic expression.

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This condition has a positive impact on both cultural preservation efforts and the strengthening of community character. When the peumulia jamee value is transmitted through lyrics and dance movements, the younger generation not only absorbs aesthetic values but also implicitly learns etiquette and moral conduct (akhlak). As explained by (Riezal et al., 2018) Acehnese cultural values can be internalized effectively through contextual education, including in local history subjects. This implies that traditional arts like Likok Pulo have great potential to be a medium for value education that touches the affective, not just the cognitive, aspect. In this way, local culture becomes a space for the transformation of Islamic values in a format that is familiar and acceptable across generations.

Nevertheless, when compared to some previous studies, research directly linking the peumulia jamee value and classical Islamic thought remains scarce. Most studies, such as (Hermaliza, 2015), only describe the tradition of welcoming guests as a customary habit, without deeply exploring its theological dimension. Similarly, (Riezal et al., 2018) study largely discusses symbolic and socio-cultural aspects, rather than its relation to Islamic ethics. Therefore, this research offers a new contribution by demonstrating that traditional art is not merely a historical reminder but also a concrete expression of Islamic ethics, especially as formulated by Al-Ghazali in his monumental work Ihya' Ulumuddin.

The findings of this study recommend the necessity of integrating cultural preservation and character education based on Islamic values. The Likok Pulo Dance, as an informal learning medium, can be utilized in formal education contexts, either through local curricula or extracurricular activities. Furthermore, strengthening the educational function of traditional dance can be achieved through an interdisciplinary approach that combines cultural studies, performing arts, and Islamic education. Local governments, educational institutions, and art communities need to collaborate in preserving the substance of noble values behind artistic forms, so that Acehnese culture is not only physically sustained but also thrives as an instrument for the formation of moral character (akhlak) and civilization.

## 6. Conclusion

The findings of this study indicate that the accompanying song lyrics in the Likok Pulo dance contain values of honoring guests that explicitly reflect four main principles according to Imam Al-Ghazali: a welcoming attitude, prompt and proper service, kind speech, and a warm farewell. These values were found distributed across eleven song segments analyzed from performances uploaded via digital platforms. The lyrics not only depict expressions of politeness and respect but also demonstrate the Peumulia Jamee cultural practice in a structured and recurring form. Thus, it can be concluded that the Likok Pulo dance accompaniment songs function not merely as aesthetic accompaniment but also as a medium for moral education and a living symbol of Islamic culture in Acehnese society.

Conceptually, this study makes a significant contribution by bridging classical Islamic ethical theory from Imam Al-Ghazali with local Acehnese cultural practices. This research also demonstrates that traditional dances like Likok Pulo can serve as a vehicle for disseminating Islamic values culturally, not just ritualistically. From a methodological perspective, the content analysis approach applied to the song lyrics proved effective in unearthing symbolic meanings hidden within artistic expressions. Furthermore, this study expands the understanding of Peumulia Jamee not just as a social norm, but also as a

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system of values rooted in religious teachings and manifested in artistic forms. These findings are expected to serve as a basis for future research in examining the integration of religious and cultural values through interdisciplinary approaches.

Despite identifying a strong connection between the Likok Pulo dance accompaniment lyrics and the value of honoring guests, this study has several limitations. Firstly, the data used were derived from only one visual source without field verification through direct observation or interviews with artists. This may affect the depth of contextual analysis, which should ideally depict the creative process and local interpretations of the lyrics. Secondly, the study's focus on linking lyrics to only one Islamic theory does not provide a complete picture of other possible interpretations from various perspectives. Therefore, future research is suggested to combine field approaches, qualitative interviews, and involve local community participation to obtain a more holistic and authentic interpretation of cultural and religious values.

**Author Contribution Statement**

Contributions of the authors in this article: Nurunnisa contributed to the conceptualization and drafting of the article. Dinda Destari was responsible for data collection, analysis, and interpretation. Seprina Yana Alidha contributed to the critical revision of the article. All authors have read and approved the final version of the manuscript and agree to be accountable for all aspects of the work.

**Disclosure of Interests**

We have no conflict of interest to declare

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