

**The System of Terms of Address within Minangkabau language:
A Case Study on Modern Indonesian Fiction with Minangkabau Local
Color and Lyrics of Famous Modern Minangkabau Songs**

**Sistem Sebutan dalam Bahasa Minangkabau: Sebuah Studi Kasus Fiksi
Modern dengan Warna Lokal Minangkabau dan Lirik Lagu
Minangkabau Modern Terkenal**

Hasanuddin W.S

**Center for Humanities Studies, FBS Universitas Negeri Padang
Jln. Prof. Dr. Hamka, Kampus UNP, Air Tawar Padang, 25131, West
Sumatera, Indonesia**

Email: hasanuddinws@gmail.com

Submitted: 2020-05-17
Accepted: 2020-10-20

Published: 2020-10-31

DOI: 10.24036/humanus.v19i2.108619

URL:

<http://dx.doi.org/10.24036/humanus.v19i2.108619>

Abstract

This article contains a discussion of terms of address within Minangkabau language in the text of creative works. This investigation is a case study of how the Minangkabau's terms of address are applied to modern Indonesian fiction and famous modern songs. The terms of address in Minangkabau, especially those that are semantic in the text of creative works, is functioned in certain situations which are closely related to narrative, ethnic, and kinship factors. Several types of terms of address are identified in personal names, kinship, traditional titles, levels of education, rankings, achievements, other terms of address, and figures of speeches. The use of terms of address in Minangkabau related texts can be viewed positively because the text of creative works indirectly functions as (1) a system of documentation of the terms of address system in Minangkabau language, (2) a medium for the maintenance and development of intangible cultural heritage in the form of terms of address. The preservation and development of this intangible cultural heritage is important considering the advancement of science and technology, as well as the opening of globalization which allows the inheritance of the tradition of using terms of address in Minangkabau language by future generations due to the influence of modernization and the lifestyle of modern (urban) societies.

Keywords: Minangkabau terms of address, creative texts, Indonesian fictions with local Minangkabau color, famous modern Minangkabau songs

Abstrak

Artikel ini memuat pembahasan istilah sapaan dalam bahasa Minangkabau dalam teks karya kreatif. Investigasi ini adalah studi kasus tentang bagaimana istilah alamat dalam bahasa Minangkabau diterapkan dalam fiksi Indonesia modern dan lagu-lagu modern terkenal. Istilah sapaan di Minangkabau, khususnya yang bersifat semantik dalam teks

karya kreatif, difungsikan dalam situasi tertentu yang erat kaitannya dengan faktor naratif, etnis, dan kekerabatan. Beberapa jenis istilah sapaan bergaya semantik diidentifikasi dalam nama diri, kekerabatan, gelar tradisional, tingkat pendidikan, rangking, prestasi, sapaan lain, dan kiasan. Penggunaan sebutan sapaan dalam teks terkait Minangkabau dapat dipandang positif karena teks karya kreatif secara tidak langsung telah berfungsi sebagai (1) sistem dokumentasi sistem sebutan sapaan dalam bahasa Minangkabau, (2) media pemeliharaan dan pengembangan cagar budaya takbenda berupa istilah sapaan. Pemeliharaan dan pengembangan warisan budaya takbenda ini penting dilakukan mengingat kemajuan ilmu pengetahuan dan teknologi, serta terbukanya arus globalisasi yang memungkinkan adanya pewarisan tradisi penggunaan sebutan sapaan dalam bahasa Minangkabau oleh generasi penerus karena pengaruh modernisasi dan gaya hidup masyarakat modern (perkotaan).

Kata kunci: Istilah sapaan Minangkabau, teks kreatif, fiksi Indonesia berwarna Minangkabau, teks lagu dan lirik Minangkabau populer.

Introduction

Language is not just a communication tool but is a system of communication and interaction in society. Chaer (2003) states that through language, humans easily express and express thoughts, ideas, concepts, feelings, and various experiences between each other. Semiotic languages carry out their functions for the benefit of human communication. Jakobson (in Teeuw, 2003) mentions the semiotic language function that is intended to be emotive, poetic, referential, fatigue, conative, and metalingual. These six semiotic language functions are the reason why humans can express feelings to their interlocutors in the form of expressions of pleasure, affection, admiration, hatred, anger, annoyance, sadness, disappointment, and so forth. It is also through language that a speaker can convey a message, make a persuasive effort, explain something, explain the case, and describe the situation. Through language also the speaker (oral and written) can convey his desire to entertain, please, or satisfy the inner feelings of the interlocutor (listener and or reader).

Junus (1993) states that in the texts of creative work in the form of literary texts and lyric texts or song texts can be found with the function of the messenger, thoughts, and expressions of feelings. In fictional texts, there is a narrator whose job is to tell the narrative story. The narrator might tell about himself but might also tell about others. In telling the narration, the narrator will choose a terms of address pronoun for himself. The narrator will use a terms of address, a terms of address system in narration.

On the other hand, the lyric text or song-poem is a poetic discourse. Therefore, the lyrics or song poetry can be seen as a work of poetry. Poetry as a monologue text, in it will be found the fabric of communication between me and you lyrics. In the communication, I will use a specific terms of address lyrics. The terms of address used by me lyrics is useful for communicating the poet's intuition with the reader's imagination. Likewise, the terms of addresss contained in the lyrics or song lyrics, it functions to communicate the contents or themes of song lyrics.

In modern Indonesian literary texts (fiction) the local Minangkabau colors and in language terms of addresss. The use of Minangkabau terms of address words in both types of creative texts is something that is broken because the fiction authors and song lyrics are Minangkabau people. Although they write modern Indonesian literature, the authors are part of the Minangkabau community which of course the cultural

background will influence the process of their creation and creativity in producing fiction short stories and or novels.

Each region creates a terms of address system according to tradition. Junus (1983 and 1993) states that terms of address and self-name are a system in fiction. Fiction is not perfect yet if the characters have not yet been named. It's hard to get to know the characters if not named. In fiction, there are reasons to use certain names and terms of address. From the use of names and terms of address systems in fictional texts, there may be names that are just names, just to help the reader recognize and distinguish one character from another, such as distinguishing between *Syamsul Bahri* and *Arifin*. However, there may be terms of addresss that have meaning in the theme or message of fiction. This is because as words, names and terms of addresss do refer to certain references. To refer to a young and energetic figure requires a supportive self-name. *Anton Kurnia's* self-name feels more supportive than *Badaruddin's* self-name, for example. In terms of terms of addresss in the song lyrics, one of the important language functions is the poetic function because the lyrics or texts of a song are the poetry texts that demand poetry. Language as a semiotic system, with at least its six functions as discussed at the beginning of this paper, is a reference in terms of the use of Minangkabau language terms of addresss in the text of creative work.

The study of minangkabau language terms of address system in Indonesian fiction text and song lyrics is carried out using the sociological theory of literature as used by Damono (1987), Junus (1986; 1993), Muhardi and Hasanuddin WS (2006), and Hasanuddin WS (2015) which is based on the view that literary text or song lyrics is a reflection and or refraction of the social reality of the society of the era. The study based on the sociological theory of literature is in line with what was stated by Wellek and Warren (2014) and Swingewood (1972a and 1972b) that literary texts can be considered as socio-cultural documents. Every element in it is considered to represent directly a socio-cultural element. When associated with structuralism, which is associated with socio-culture is not every element, but the whole as a whole. Swingewood sees two patterns of sociological studies using data from literary texts or creative texts. First, the study begins with a social environment to enter the literary relationship with factors in society as imagined in literary or creative texts. This study looks at social factors that produce literary texts at a particular time and society. Second, studies that link the structure of literary texts or creative texts to genres and society. This will be interpreted as information about how the author utilizes his knowledge and understanding of the condition of his community into the text structure. Through the text structure, the public sees the reflection or refraction of themselves, more and less, to improve themselves to become superior social life communities.

This study of some Indonesian novels uses the sociological theory of literature as described above, namely the novel text is seen as a sociocultural document, which records the sociocultural reality of a society at a certain time. Literary or creative texts like a song lyrics are not seen as a whole. This approach is only attracted to socio-cultural elements which are seen as elements that are separated from the unity of the novel or song lyrics. An element in the novel or song text is taken apart from its relationship with other elements. This element is directly related to a sociocultural element because the text only moves the element into itself. Thus, this approach can infer the impression or image of something, such as women, men, teenagers, the elderly, traditions, the modern world, and others. In terms of the study of these some novels, of

course, the conclusions about Minangkabau language terms of address system are seen in certain perspectives. Therefore, by using literary sociology theory as explained above, elements of culture, events, images, motifs and themes of a literary and song lyrics such as novel and song stories or several novels and song lyrics can be connected with the reality of socioculture under the purpose of the research conducted.

Method

The research that forms the basis of the preparation of this article is qualitative research, research carried out by not using numbers and statistical data processing, but prioritizing researchers' appreciation of interactions between concepts that are being studied empirically. A study conducted to understand the phenomenon of what can be found in literary texts holistically, with a specific natural context, and by utilizing scientific methods.

The research data collection was conducted through the documentation method. This step aimed to obtain descriptive data in the form of written words from literary works and song lyrics that have been recorded in the research object. The object of this research is the fictional texts of Indonesian literature with local Minangkabau colors and the lyrics of modern Minangkabau popular songs.

Result and Discussion

Literary Texts and Song Poetry Lyrics as a Documentation Media for Minangkabau Terms of address

Through novels by Minangkabau writers from the beginning of the journey of modern Indonesian literature (Period of Balai Pustaka; Period of 1920th; Period of Siti Nurbaya; and also the Period of Pujangga Baru) causes readers of modern Indonesian fiction to know more about Minangkabau relating to its people, culture , the language, the customs and traditions, and so on. In terms of naming, the reader knows the names and terms of addresss of the characters that imply the Minangkabau ethnic names and terms of addresss, for example the names and terms of addresss of the characters contained in the novel *Siti Nurbaya* by Marah Rusli. The Minangkabau names and terms of addresss are, among others, *Sutan Mahmud Syah*, *Bagindo Sulaiman*, *Puti Rabiah*, *Datuk Marringgih*, *Sutan Hamzah*, *Kusir Ali*, and of course the names *Siti Nurbaya* and *Syamsul Bahri*. In the following period (1982-1986), through the *Bako* novel and the *Gumam* novel by Darman Moenir, Minangkabau names and terms of addresss were also found, including *Gaek*, *Bak Tuo*, *Umi*, *Dullah Sutan Bandaro Nan Sati*, and *Datuk Sati*. In 2000-2002, Wisran Hadi through the novel *Imam* and the *Belanti People* novels revealed Minangkabau names and terms of addresss such as, among other things *Inyo*, *One*, *Udo*, *Ongga*, *Ayang*, *Marah Usai*, *Malin Tuo*, *Inyik Kenon*, *Angku Gadang*, *Pak Adang* , *Pak Angah*, and *Etek Nurila*.

Junus (1983 and 1993) states that nothing works without a system, although it is difficult to formulate a system. A fiction for example, is controlled by two kinds of systems. It is controlled by the system within itself (its structure) and the system that is outside itself, that is, which controls the process of creation. A novel, short story, or song lyrics is actually created as a reaction to something. It may be controlled by a particular cultural system so that it may be seen in the relationship of the whole cultural system. The system of addressing the name of a person or the name of a character for example, is often considered a peripheral system, not something that is main so that it does not receive enough attention. By learning more, it might be possible to formulate a system

of self-address terms of addresss in creative texts such as novel texts, short stories, poems, and lyric texts or song lyrics.

The terms of address of name in modern early Indonesian novels whose growth was written by many Minangkabau writers is more of a symbol. For example, the names of old people, *Sutan Mahmud Syah*, *Bagindo Sulaiman*, *Puti Rabiah*, *Datuk Maringgih*, *Sutan Hamzah*, and *Kusir Ali*, while the names that represent young people are *Siti Nurbaya* and *Syamsul Bahri*. Self-names such as *Gaek*, *Bak Tuo*, *Umi*, *Dullah Sutan Bandaro Nan Sati*, and *Datuk Sati* which are found in novels by Darman Moenir symbolize the names that are commonly addressed to people in the village and to most people who still maintain traditions customs in interacting between people. Such terms of addresss are common terms of addresss in the community of Minangkabau mainland people in *Luhak Tanah Datar*. The terms of addresss of self names found in novels by Wisran Hadi also symbolize the names in the kinship system in the Minangkabau people of the coastal areas, especially in the City of Padang.

Although the novels produced are Indonesian-language novels, a literary creation of Indonesian literature, the local Minangkabaunya colors are the main part of these novels. Therefore, it can be concluded simply that the terms of address of self in novels of this type refers to a system that is outside the work, in this case a cultural system. According to Junus (1983), this kind of phenomenon can be simplified as follows, namely (1) the use of a traditional self-name system means attachment to tradition, attachment to the principle of kinship, and something that may be of "conservative" value; (2) the use of a new self-name system means detachment from tradition, the existence of individual values, and something that may be of "present" value.

As literary texts, novels and short stories apply the function of language in the semiotic system. In such a case found in literary texts, it might be element A, for example, but what the narrator is actually referring to is element A accent, or even element B, and so on. Some excerpts from the short stories and novels below may at the same time be used to understand the phenomenon of narrator communication in using the terms of addresss of the characters' personal names. Consider the following excerpt from the short story text of *Robohnya Surau Kami* by AA Navis.

"Kemudian *aku* duduk di sampingnya dan *aku* jamah pisau cukur itu.

Dan *aku* Tanya *kakek*, "Pisau siapa, *Kek*?"

"*Ajo Sidi*"

"*Ajo Sidi*?"

Kakek tak menyahut. Maka aku ingat *Ajo Sidi*, si pembual itu.

Sudah lama aku tidak ketemu dia"

(Cerpen *Robohnya Surau Kami*, AA. Navis)

"Then I sat next to him and I touched the razor.

And *I* asked *grandfather*, "Whose knife, *Grandpa*?"

"*Ajo Sidi*"

"*Ajo Sidi*?"

Grandfather didn't answer. So I remember *Ajo Sidi*, the braggart.

I haven't seen him in a long time "

(Short story of the *Robohnya Surau Kami*, AA. Navis)

In the Minangkabau community in Padangpariaman, the title *Sidi* descent is a title passed down from the father's side. This title is respected by the community. If someone has a *Sidi* this is because his father has a *Sidi*, but if his mother also has a *Sidi*, then that respect will be more complete. That person is commonly referred to as "*Sidi Badariak*". In the text of the short story *Robohnya Surau Kami*, another reality is found, the narrator who tells himself with the first person pronouns, I, states that the Ajo Sidi in the story is a braggart. Maybe the character of Ajo Sidi is a descendant of a good person in accordance with his title, but a person of good descent does not necessarily behave well, for example Ajo Sidi in the story. In this case, the terms of address of self-name in the short story text the *Robohnya Surau Kami* has referred to a system that is commonly referred to as the myth of freedom.

The following excerpt, which follows, conveys a different phenomenon from the phenomenon just described above. The following excerpts from the terms of address of self, kinship and ethnicity do seem to confirm matters relating to the daily habits of the Minangkabau people. The terms of address of self-name, kinship, ethnic title, position title, and educational result title contained in the following fiction texts confirms the phenomenon that has been recognized and accepted by the reader. This kind of thing refers to something commonly referred to as a myth of concern system.

*"Inyo terus berusaha mengumpulkan saudara-saudaranya. Ternyata yang sering datang hanyalah **One** dan **Udo**. Walaupun mereka hanya berempat dengan **Ayang**, **Inyo** pada setiap pembicaraan berusaha menggiring mereka untuk mencari jalan agar dapat mengetahui penyebab penyakit **beliau**."* ("*Inyo* keeps trying to gather her siblings. It turns out that what often comes is only **One** and **Udo**. Even though they are only four with **Ayang**, **Inyo** at every conversation tries to lead them to find a way to find out the cause of **beliau** illness.") (Novel of *Imam*, Wisran Hadi)

*"Saya tak keberatan kalau **saya** mau. Apa salahnya kalau hal begitu memang enak dan menguntungkan. Masalahnya itulah, **saya** tidak mau. Hati **saya** menolak. Batin **saya** tidak sudi diajak kompromi. Tapi mereka: **ibu**, **bapak**, **mamak**, **uda**, **adik**, dan semua famili saya yang paling dekat, mereka itulah yang harus saya hadapi. Mereka darah daging saya. Di mana secuil daging, setetes darah, sehelai rambut, setitik keringat yang ada dalam tubuh **saya** asal muasalny dari mereka."* ("I don't mind if I want to. What's wrong with that if it's really tasty and profitable. That's the problem, I don't want to. My heart refused. My mind is not willing to be compromised. But they are: **mother**, **father**, **mamak**, **uda**, younger sibling, and all of my closest relatives, that is what I have to face. They are my flesh and blood. Where is a piece of flesh, a drop of blood, a hair, a drop of sweat in my body where they come from.") (Short Story of *Calon Suami*, Asneli Luthan)

*"Besoknya **saya** disuruh **ibu** dan **etek** (tante) berdandan. Peralatannya sudah disediakan. Tinggal pakai. ... Sebelum berangkat, dengan pakaian kebaya dan dandanan seorang pengantin baru, berganti-ganti saya peluk **ibu saya**, **bapak**, **etek**, dan semua famili."* ("The next day I was told by my **mother** and **etek** (aunt) to dress up. The equipment is provided. Just use it. ... Before leaving, dressed in

kebaya and dressed by a newlywed, I kept hugging *my mother, father, etek*, and all the family.") (Short Story of *Calon Suami*, Asneli Luthan)

"Sepuluh tahun lamanya *saya* disiksa oleh *cucu-cucuku* itu. Mula-mula *saya* tidur di kamar depan. Lalu, ketika *cucuku* yang tertua kawin, *saya* dipindahkan ke kamar tengah. *Ia* kawin dan beranak, dan *saya* dipindahkan lagi ke kamar belakang. Dan sekarang *saya* menempati dapur, tidur bersama-sama *Si Babu*." ("Ten years I was tortured by my *grandchildren*. First *I* slept in the front room. Then, when my eldest *grandchild* married, *I* was moved to the middle room. *She* married and gave birth, and *I* was moved back to the back room. And now *I* am in the kitchen, sleeping with *Si Babu*.") (Short Story of *Air Mata Tua*, Motinggo Busye)

The four quotations above, show that what the Minangkabau people believe about how kinship should be carried out, as expressed by the proverb, he was designed by the *aia dicincang indak ka putuih* (water chopped will not break) and the *cabiak-cabiak bulu ayam, paruah nan ka manyalasaan* (shredded chicken feathers, beak that will tidy it up) confirmed by the narrator. Story figures with a self-addressed system as contained in the text confirms what is already known and believed by the people.

Meanwhile, the three quotations below represent a picture or portrait of the egalitarian condition of the Minangkabau community. Although the characters have various names, namely ethnic names, traditional titles, educational titles, they can communicate and interact egalitarian, even by using harsh allusions, which are sarcasm allusions. In this communication technique, although it seems hard, it is still in the Minangkabau people's communication rules, that is, communicating with various "*kato malereang*" (teasing word). Communicating with this variety tends to lead to irony or sarcasm.

"Di warung *Mak Lisut*, di simpang tiga dekat rumahku di kampung, saban waktu bisa terjadi sidang politik yang menarik. Terutama kalau beberapa gembongnya sudah hadir dengan lengkapnya. Mereka itu hanya berlima. Yaitu *Mak Malin, Mak Gindo, Mak Datuk, Mak Muncak*, dan *Mak Chaniago*." ("At the *Mak Lisut* shop, at the junction of three near my home in the village, every time an interesting political session can occur. Especially if some of the kingpins are present in full. There are only five of them. Namely *Mak Malin, Mak Gindo, Mak Datuk, Mak Muncak*, and *Mak Chaniago*.") (Short Stories of *Politik Warung Kopi*, AA Navis).

"Tadinya *Rajo Sutan* hendak kemana?" Tanya *Sutan Endah* menjelang mereka berpisah. ... *Guru* telah menjadi tempat omelan murid dan orang tuanya. Yang mengajar orang pandai bernama *dosen* atau *profesor*. Sedikit hari lagi *dosen* atau *profesor* akan sama dengan *Guru*. Sebagaimana juga dengan kuda, mulutnya diberi kekang dengan ujung talinya tetap terpegang, supaya tetap terkendali ke mana pun hendak pergi. Kalau akan berlari kencang, larilah sekitar gelanggang." ("Where did *Rajo Sutan* go?" Asked *Sutan Endah* before they separated. ... *The teacher* has become a place of nagging students and their parents. Who teaches smart people named *lecturers* or *professors*. In a few days the *lecturer* or *professor* will be the same as the *teacher*. As with horses, the mouth is bridled with the end of the rope held tight, so it stays in control wherever it wants to go.

If you are going to run fast, run around the arena.") (Short Story of *Kuda*, AA. Navis)

""Eh, **Uda Padang**. Lagi ngapain? Tidur-tiduran, ya. **Uda Padang** mau nggak nolongin Lidia? ... Namun, apa daya, **aku** memang menumpang di rumahnya, walaupun **orang tuaku** di kampung telah bersenang hati bila mendengar kabar **aku** tinggal bersama mamakku Haji Kiram Datuk Nan Kunieng Timbago di Jakarta." ("Uh, Uda Padang. What are you doing? Sleeping, yeah. Uda Padang do you want to help Lidia? ... However, alas, I did ride in his house, even though my parents in the village had been happy when I heard the news I lived with my mamak Haji Kiram Datuk Nan Kunieng Timbago in Jakarta.") (Short Story of *Si Padang*, Harris Effendi Thahar)

Anything related to the Minangkabau language terms of address system found in the literary text as exemplified above is the prevailing literary system which previously might have been ignored because it was considered not important.

In addition to the things that can be explained as a literary system, actually what is found in the literary text that relates to the name of self, kinship name, traditional title, title, title of educational result, as well as showing that the literary text is an important media in documenting the Minangkabau language terms of address system. The documentation is even complete with a concrete picture of the situation and context. Thus, the literary text is one of the media documenting a holistic and concrete Minangkabau language terms of address system

Literary Texts and Song Lyric as a Media of Maintenance and Development of Minangkabau's Terms of address System

With the Minangkabau language terms of address system documented in modern Indonesian literary texts Minangkabau local colors and in the lyrics of popular modern Minangkabau song, literary texts and song lyrics or song poems as well as functioning as a medium of maintenance and development of Minangkabau language terms of address. Therefore, researchers, instructors, and stakeholders who are specifically responsible for maintaining and developing the Minangkabau language, especially the terms of address system, can collaborate with writers and song lyrics composers and writers. Authors of fiction and composers of lyrics or song lyrics do not be too selfish not to cooperate with the reasons for the creation of creative works must be free from various engineering. The collaboration of these competent parties will cause terms of address in the Minangkabau language to be *tak lekang dek paneh indak ka lapuak dek hujan* (Not timeless because the heat is not weathered because of the rain).

The three verse verses or song lyrics below show the terms of address system to the Minang community earlier. The way to choose the vocabulary of self-names and terms of address (diction) in speaking shows the picture of the speaker still trying to maintain tradition, still bound to tradition, something that might impress the old values.

*Paralu rasaki masuak/ nan lain banyak gantinya/ Kok **gaek** ka mati bisuak/
lah biaso pusako jatuah ka **kito**//* (Need to enter in/ many others replace it/ if **old**
tomorrow will die/ the inheritance is common to **us**//)

(The song lyric of *Lah Biaso*, S Tarun Syarif)

*O sanak sudaro saparinduan/ Patenggangkan juo, yo patenggangkan/
Tido karuah nan indah tajaniahkan/ Patenggangkan juo, yo patenggangkan//
(O relatives of the same mother/ Think about it, think about it/ Not turbid which
cannot be clarified/ Think about it, think about it//)
(The song lyric of *Lintuah*, Ibenzani Usman)*

*Ramolah ramo si kumbang janti/ Katik Endah pulanglah bakudo/
Patah tumbuhan ilanglah baganti/ lagu lamo takana juo// (Butterflies and
beetles janti/ Katik Endah go home riding a horse/ Broken growth is lost changing/
old songs are remembered too//)
(Song Lyric of *Dayuang Palinggam*, Tiar Ramon)*

The lyricist above, namely S Tarun Syarif, Ibenzani Usman, and Tiar Ramon, is indeed known as an earlier generation Minangkabau figure as a popular modern of Minangkabau song lyricist. The main impression that is built from the lyrics in each line and stanza seems to be their efforts to build a poetic Minangkabau language image. For now, the Minangkabau language contained in each line that forms the verse of the lyrics or poems of the song seems archaic.

The lyric or poem excerpt below still shows the same portrait as previously discussed. Seven verses of popular modern Minangkabau song lyrics or texts from three writers fall into the category of lyrics or song texts that were created earlier. Diction is not only done by the writers for poetic purposes but also to introduce parts of the natural geographical area of Minangkabau as a *sampiran* to express the content or purpose of man in lyrics.

*Nak bak pasan mande/ Usah takuik, nak, jo ombak gadang/ Riak nan tanang, oi nak
kandung/ Mambao karam// Luko dek sambilu/ Cegak diubek, nak, jo piladang/ Kato
malereang, oi nak kanduang/ Pisaunyo tajam// (Like mother's message/ Don't be
afraid, kid, on the big waves/ Quiet ripples, o biological child/
Bringing shipwreck// Wounds from bamboo blades/ healthy treated, kid, with
Piladang/ Said satire, biological child/ The knife is sharp//)
(The Song Lyric of *Pasan Mande*, Nuskan Syarief)*

*Sudah baralek indak usah pindah ka kota/ Ndeh, Da/ Tingga di kota pitih nan jadi
dunsanak/ Pilin sarak mangato adaik mamakai/ Ndeh, Da (After the party, don't move
to the city/ ouch, Uda/ Living in the city of money there must be a substitute brother/
intertwined religion says that customs wear/ ouch, Uda)
(The Song Lyric of *Samo di Desa*, Syahrul Tarun Yusuf)*

The lyric quotations or song poems by Nuskan Syarif and Syahrul Tarun Yusuf above, cannot be denied that one of the main causes of poetry in the lyrics or poems of their creation is the use of figure of speech. In the lyrics of the song *Pasan Mande* (*Mother's Message*) by Nuskan Syarif in accordance with the title, imaged the mother's advice to her child, while the lyrics to the song *Samo di Desa* (*Together in the Village*) by Syahrul Tarun Yusuf is the wife's request to her husband. Singing the lyrics of the song *Pasan Mande* is usually done during activities to put the child to sleep. In folklore studies, this type of singing is called lullaby with the characteristics of seducing rhythms and the

lyrics contain advice and teach the superior character. The choice of terms of address one's name and kinship (*mande, nak, nak kanduang, ndeh da*) is done through genuine diction for the purpose of arousing poetic lyrics. It is not a strange thing if Nuskan Syarif and Syahrul Tarun Yusuf use expressions and proverbs in this type of song. Through the speech in class, they not only aim at entertaining their listeners through poetry in the lyrics or text of the song, but at the same time want to educate without having to patronize.

The following lyric or song text, still the work of Nuskan Syarief and Syahrul Tarun Yusuf, uses *sampiran* related to the geographical, culinary, and natural environment of the Minangkabau fauna which is also capable of arousing the love of modern Minangkabau song lovers popular in their ancestral domain and spilling their blood.

*Hai / dari Tarandam// Dari Trandam jalan babelok/ malinteh nak ka Sawahan/
Rindu jo dandam dibao lalok/ **uda** talinteh dalam rasian//* (Hi/ from Tarandam// From
Trandan turn road/ Flashed about to Sawahan/ Longing and revenge are brought to
slept/ **uda** crossed in a dream//)

(The Song Lyric of *Makin Mandalam*, Nuskan Syarief)

*Payokumbuah ndeh ndeh **Da**, takana juo/ Batiah haluo galamai lamak rasonyo/
Bamulo tumbuah sayang baniahnyo cinto/ Kasiah bamego jo inai budi bahaso//*
(Payokumbuah ouch ouch **Da**, also remembered/ Batiah haluo galamai tastes good/
Beginning to grow dear love seeds/ Love blossomed with the colors of the //)

(The Song Lyric of *Hati nan Cabiak*, Syahrul Tarun Yusuf)

The following lyric or song text justifies what was stated by Junus (1983) in the above discussion, namely the detachment of tradition, especially tradition in the speech of the class. Dictations in the lyrics below show the existence of individualist values and things that are present. Feelings are expressed in direct and direct language. For example, the nickname self-deniction, for example, is still used to develop lyric but the semantic effect is different from the lyrics or text written by earlier generations of writers.

*Oh rindu/ Oh rindu/ Rindu nan lah lamo/ **Denai** tangguangkan// Rindu **denai** rindu
siang jo malam/ Rusuah **denai** kini jo mimpi-mimpi/ Rindu **denai** rindu ka **adiak**
surang//* (Oh miss/ Oh miss/ Longing for a long time/ I depend// Miss I miss day and
night/ Paralyzed me now with dreams/ I miss only you, sister//)

(The Song Lyric of *Padiah Diseso Bayang*, Boy Shandy)

*Nan **den** takuikan **adiak**/ Lintuah hati **den adiak**/ Manangihlah di dado **den** paluak/ Lai
den sonsong badai baraso ka tanang//* (What I'm afraid of sister/
I'm weak hearted sister/ Cry in my arms hug/ there I go to the storm will feel Calm//)

(The Song Lyric of *Rindu Bapusarokan*, Boy Shandy)

Den pandang awan di rambang patang/ Sinan mambayang urang **den** saying/
Bia **den** kini jauh di rantau/ Kampuang halaman **den** kana juo// Indak **den** silau dek
kilau intan/ Indak **den** gamang jo manih tabu/ Bia **den** kini jauh di rantau/

Bia kini **den** lareh di rantau// (*I* looked at the clouds in the afternoon/ there loomed over the person *I* loved/ Let **me** now far away overseas/ **My** hometown also remembers// Not *I'm* sparked by diamond sparkles/ *I'm* not worried about sugar cane sweetness/ Let **me** now far away overseas/ So now *I* suffer overseas)
(The Song Lyric of *Rindu di Rambang Patang*, Boy Shandy)

Advances in science, technology and communication have influenced the style and trends of people's lives today. The presence of modern technology that brings with it its own structure and automation network is able to penetrate into all areas of Minangkabau people's lives. This has certainly led to significant collisions in the life of the Minangkabau people today. Therefore, traditions that are proven to be positive and able to build strong character for the Minangkabau people must be maintained, nurtured and developed.

Figure of speech is a tradition that should be maintained, fostered, and developed through creative work texts. Literary texts and lyric texts or poems of modern popular Minangkabau songs can be used as a medium for the maintenance and development of the lofty tradition of the Minangkabau ancestors. The maintenance and development of these noble traditions is the responsibility of all of us.

The trends in the style and way of life of society today are increasingly crystallized and patterned, requiring a comprehensive strategy in the field of culture. In this section, it is clear once again where the position and existence of Minangkabau intellectuals, especially writers, poets, songwriters, and cultural figures in the effort to preserve and develop their culture.

Conclusion

The preservation and development of culture, including the preservation and development of the Minangkabau culture of how to speak and greet in delivering noble teachings and advice to future generations cannot be arranged in a comprehensive manner, having a broad scope, not only for the benefit of the community and Minangkabau people themselves, but also in the interests of national development, the interests of national development.

The preservation and development of culture must be aimed at dealing with the future of the community with all its problems and challenges, and therefore it is only natural that it is oriented towards the future. Cultural heritage needs to be respected, but for the legacy of the past to show its meaning to today's society, it is necessary to make creative interpretations. This is where the Minangkabau intellectual community group can play a maximum role. With these creative interpretations, grounding in cultural heritage, maintaining and developing Minangkabau culture will be able to provide optimism and instill a sense of pride and confidence in one's own ability to overcome problems.

Life does require courage because challenges are ready to wait, and change is something that is inevitable. So that's the culture. Once the flood, once the bank changed. Things that are broken soon grow, those that disappear soon also change. It is the power in getting around and understanding change that ultimately gives rise to the belief that change and globalization are not "ghosts" to be feared.

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