


Terbit online pada laman web jurnal : <http://e-journal.sastra-unes.com/index.php/JILP>

 Fakultas Sastra Universitas Ekasakti	JURNAL JILP (Jurnal Ilmiah Languge and Parole) Volume 8 Nomor 1	
	ISSN : 2581-0804 (Media Cetak)	E-ISSN : 2581-1819 (Media Online)
Received: 08-11-2024	Revised: 18-11-2024	Available online: 02-12-2024

The Meaning of Rabab Lyrics in South Pesisir : Figurative Language and Meaning Analysis

¹Jhoti Maysona, ^{*2}Mac Aditiawarman

¹Fakultas Sastra, Universitas Ekasakti, bellanovit311@gmail.com

^{*2}Fakultas Sastra, Universitas Ekasakti, mac_aditiawarman@gmail.com

**Corresponding Author*

Mac Aditiawarman

Fakultas Sastra, Universitas Ekasakti, mac_aditiawarman@gmail.com

Abstract

Barabab is a traditional art performance form that tells the story of Kaba by one or two performers accompanied by the playing of the rabab musical instrument (a type of stringed instrument similar to the violin). Barabab's performance lasted all night. Barabab performances are usually presented as a form of Bungo Alek (crowd decoration). This thesis aims to collect and analyze for majas metaphors, majas hyperbole, majas personification, majas irony and majas simili on the lyrics of rabab pasisia songs. The method used in this study is observation and interviews then qualitative research which is descriptive research and uses analysis. The theoretical basis is used as a guide so that the focus of the research is in accordance with the facts in the field. The theory in this study uses a theory from Gorys Keraf (2010: 112) about figurative language. The results showed that researchers found kind of figurative languages, they are (1)metaphora (2) hyperbole (3) personification (4) irony (5) simile. The conclusion of this study is that at least the use of irony majas because rabab songs generally tell about life, romance so that the use of irony or innuendo majas is not found.

Keywords: Rabab, Figurative Language, Metaphora, Hyperbole, Personification, Irony, Simile

© 2024 Jurnal JILP

I INTRODUCTION

Rabab is very famous in Minangkabau, this art is always present when the Minang people turned in the 70s before. This rabab is known as rabab pasisia. Barabab is a form of traditional art performance that conveys the story

of Kaba by one or two performers accompanied by the playing of the rabab musical instrument (a kind of stringed instrument similar to a violin). The Barabab show lasted all night. Barabab

performances are usually presented as a form of *Bungo Alek* (crowd decoration) in an.

The event, whether it's a wedding, celebration, or inauguration of important events in Minangkabau indigenous peoples. Musical Instrument Players and Singers *Rabab* performances have players and at the same time as the main presenter in *rabab* performances. *Rabab* players are better known as *rabab* artisans. *Tukang rabab* is a term used by the Pesisir Selatan community to refer to a *rabab* player who plays a direct role as the main player in a *rabab* performance. The mention of *rabab* players in traditional art can be interpreted as people who are experts in playing the *rabab* instrument. The expertise of the *rabab* craftsman is judged by his expertise in playing the *rabab*, his broad insight to convey the *Kaba*.

Rabab craftsmen are also required to master the Minangkabau language and literature and understand customs and religion. The most special of existence a *rabab* craftsman can be seen from his skill in mastering Minang rhymes and adding spontaneously.

1.1 Identification of the problems

Based on the background of the problem described, the formulation of the problem is as follows:

1. Determine the metaphorical figure of speech contained in the *rabab pasisia* lyrics
2. Determine the hyperbole figure of speech contained in the *rabab pasisia* lyrics
3. Determine the personification figure of speech contained in the *rabab pasisia* lyrics
4. Determine the irony figure of speech contained in the *rabab pasisia* lyrics
5. Determine the simile figure of speech contained in the *rabab pasisia* lyrics

1.2 Limitation of The problems

Based on the description of the background of this research focuses on the figure

of speech like metaphor, hyperbole, personification, irony, and simile. Along to find the meaning contained in the *rabab pasisia* lyrics. So that the readers can understand the meaning of the lyrics of the song.

1.3 Purpose of The Research

From the formulation of the problem above, the purpose of this research are :

1. Find the metaphorical figure of speech in the lyrics of *rabab pasisia*
2. Find the hyperbole figure of speech in the lyrics of *rabab pasisia*
3. Find the personification figure of speech in the lyrics of *rabab pasisia*
4. Find the irony figure of speech in the lyrics of *rabab pasisia*
5. Find the simile figure of speech in the lyrics of *rabab pasisia*

1.4 Significance of The Research

The benefits for the readers of this research are :

The practical benefit is to introduce to the reader that the Minangkabau traditional *barabab* tradition can be studied as research material. Besides that, the benefits of this *barabab* research are practically also able to preserve one of the Minangkabau *barabab* tradition culture so that it is widely known than in West Sumatra. Increase the reader's knowledge of the art of *rabab*, Increase the wealth of *rabab* art treasures, Preserving the *rabab pasisia* culture.

1. As for Education

(1) The theoretical benefit in this research is to increase knowledge about the meanings and figures of speech contained in the *Barabab* tradition in Minangkabau, as well as a source of input for other researchers who want to study the Minangkabau traditional *barabab* tradition using figurative language theory.

II RESEARCH METHODS

2.1 Method of Collecting the Data

The method used in this research is observation and interviews. The observations made were to obtain or systematically observe the Minangkabau traditional *barabab* process.

Observation is direct observation. Iskandar (2009:121) states that observation activities include, observing, systematically recording events, behaviors, objects seen and other things that are being done. The tool used in this method

is a mobile phone. This tool is used to capture the moment while following the barabab process, the results of which can be seen in video form.

2.2 Method of Analyzing Data

Data analysis in qualitative research is carried out before going into the field, during implementation in the field and after research in the field. The data of this study were obtained from the results of interviews, observations, and documentation. Data analysis is done by organizing the data obtained into a category, breaking it down into units, analyzing important data, compiling or presenting data in accordance with the research and making conclusions so that they are easy to understand.

From the data that has been obtained the authors use data analysis techniques by Miles and Huberman (1992). According to Miles and Huberman (1992) activities in qualitative data analysis are carried out interactively and take place continuously until complete, so that the data is saturated.

2.3 Technique of Collecting the Data

Data collection techniques using written data. This data collection uses the audio-visual

method with the basic technique of listening to some rabab music. Because of the limitations in remembering all the results of listening to audio-visual, note-taking technique was used. Research records all data or information needed for research materials.

2.4 Technique of Analyzing the Data

This study uses an analytical method whose determinants are outside, separate, and become part of the language in question. The basic technique is a technique of sorting out the determining elements with the determinants of the speech partner. This technique is used to examine the meaning and figure of speech contained in the lyrics of the rabab pasisia song, in terms of the expressions and meanings used and continued by determining the figure of speech contained in the rabab pasisia song lyrics.

In interpreting the Pasisia rabab data, the researcher changed the Minangkabau language into Indonesian. This is so that the sentences contained in the rabab pasisia lyrics can get their meaning and can find the cultural values of the people that are reflected in them.

III RESULTS AND DISCUSSION

The art of rabab pasisia is a form of traditional musical performance art that presents rhymes and kaba (stories) that are sung (sung) by the presenter in a cross-legged sitting position. There are II (two) things that are reviewed in the art of Rabab Pasisia. namely the development and musical litasnya. To review these two things, an interpretative descriptive approach was used. This art is thought to have originated from the Basikamban speech art (the art of telling stories). In the past, Basikamban was presented without instruments.

After the entry of rabab, the Basikamban is served using rabab. In its growth, this art has developed. Before the 1970s, the art of Rabab pasisia served as entertainment, after the 1970s, apart from being entertainment, it also served as a political tool, a means of communication, and a means to raise funds. Before the 1970's the instrument used was a rabab and after the 1970's it was added with one gandang, the number of presenters would increase from one person to

two people. In addition, there was also the addition of a new rhythm (song) repertoire.

3.1 Metaphorical

This is a metaphorical figure of speech which is an allusion to the story above. *Kaia* (hook) symbolizes a relationship. While the fish there means the woman, in which the woman has gone and left the relationship and is then taken by another man. a woman, but the woman only gives hope, not certainty. While the man still expects love from the woman in return. Initially the woman accepted the relationship, after that the woman chose to leave the man. Meanwhile, the figure of speech from the lyrics above is found in the second stanza of the third and fourth lines, namely [Kaia lah putuih ikan lah lapeh, Ikan lah lapeh ka pukek urang, o kapukek urang]

3.2 Hyperbole

The song tells the story of the man who last night in Sawahlunto the man met a woman, the woman flirted with the man (looking at the man) until the man fell in love with the woman

but the man's residence was very far from the Sawahlunto area, if the man was not afraid to die, he willingly cleaved his chest and sent it to the woman. the figure of speech in this lyric is in the tenth stanza [*Bulan jo bintang bamain mato, ondeh lah adiak oi bamain matom*] the impossibility of the stars and moon discussing or playing with each other.

3.3 Personification

Personification figure of speech is a figure of speech that makes inanimate objects seem alive and have human-like characteristics. Meanwhile, according to Gorys Keraf (2010), personification figure of speech is a figurative language used to describe inanimate objects or creatures other than humans as if they have human-like properties and characteristics. The next characteristic of personification figure of speech is that it involves the five senses.

The five senses are the five sense organs, which are specifically present in humans. The five sense organs are sight, inhale or smell, taste, feel or touch and hear. The involvement of the five senses can create an element of proximity or closeness, even though the personification figure of speech is actually imaginative.

*Sobaik kanduang nan gadang di rantau urang
Dangalah imbau kampuang silaulah pulang
Kok rindu gunuang marapi mangalun saluang jo bansi
Taragak urang piaman bapasan jo lagu indang
Talempong mandayu-dayu, ditingkah bunyi kucapi
Rang rantau kami lah rindu, janguak lah tapian mandi.*

In accordance with the title, namely Minangkabau Maimbau, where a nomad who was sent home from his country, namely Minangkabau. The lyrics above contain a figure of speech in the fifth and sixth lines [*Talempong*

mandayu-dayu, ditingkah bunyi kucapi], [*Rang rantau kami lah rindu, janguak lah tapian mandi*]. This is a personification figure of speech in which the talempong and harp or musical instruments (inanimate objects) appear to be human-like.

3.4 Irony

That is the definition of irony figure of speech according to the KBBI version. Meanwhile, Ainia Prihantini in the book *Majas, Idioms, and Indonesian Proverbs Supercomplete* wrote that ironic figure of speech is a subtle satire in the form of a statement whose meaning contradicts the actual meaning.

*Elo pukek yo lah rang eloan,
Sandang pandayu~~uang~~ lah baik pulang.
Kasiak angek pinggangnyo lah gantiang
Namun pukek nan dielo juo, Balayia kolek nan jo pincalang
Kami mananti lah angin turun, Uda ka sansai nan di galombang*

this is a form of satire to someone who is already emaciated because he is looking for money.

3.5 simile

In line with the statement stated above, Nurgiyantoro (2017, p. 219) stated that simile is a figure of speech that uses explicit or direct comparisons to compare something that is compared with its comparison.

The meaning of the lyrics is someone who wants to express feelings for someone, or wishful thinking but can't have that person. and the feeling he throws away as far as possible or disappears. from the lyrics there is a figure of speech in the second line [*Bak lumbo-lumbo nan jo siamang. Kasiyah di ikek di langik tinggi*] where there is a figurative conjunction like bak (like).

IV CONCLUSION

4.1 Conclusions

Rabab Pasisia show usually displayed at traditional community events local events or celebrations such as: weddings, circumcision, appointment of the prince (tagak panghulu), awarding of titles to tribal leaders (batagak gala) and so on. Rabab Pasisia performance as art the traditions of the South Coast community has its

own meaning and meaning for each connoisseur of traditional arts. Rabab performances as a means of entertainment as well as a means of aesthetic presentation related to the local culture of the community supporting the art of Rabab Pasisia.

4.2 Suggestions

Seeing the swift currents of development, which are heavily influenced by westernized currents, it is possible that local culture will disappear little by little. People's mindsets that make foreign culture is a modern culture and local culture is an

ancient culture increasingly leaving that cultural identity. The role and efforts of researchers to uncover this research was carried out with the hope that the life and sustainability of the lyrics of the rabab pasisia can survive and last from time to time.

Bibliography

- [1] Creswell. (2009). *Qualitative Quantitative and Mixed Methods Approaches*. Los Angeles: Research Design
- [2] Dukeshire, S., & Thurlow, J. (2002). *Qualitative Research Method*. QuaN Jersey: Jhon Wiley; Sons Inc Hoboken.
- [3] Hajizar, H. (2019). *Tradisi Musik Rabab Di Daerah Pesisir Minangkabau (Rabab Piaman Dan Rabab Pasisia)*. Laga-Laga: Jurnal Seni Pertunjukan, 5(2).
- [4] Hartitom, H. (2019). *Rabab Pasisia sebagai Pertunjukan Seni Tuter di Kabupaten Pesisir Selatan*. Resital: Jurnal Seni Pertunjukan (Journal of Performing Arts), 20(1).
- [5] Hidayat, A. D., & Supriyanto, T. (2017). *Paradoks dan Hiperbola dalam Kumpulan Cerita Koala Kumal Karya Raditya Dika*. *Seloka: Jurnal Pendidikan Bahasa dan Sastra Indonesia*, 6(1).
- [6] Iskandar. (2009). *Metodologi Penelitian Kualitatif*. Jakarta: Gaung Persada Press.
- [7] Kasmi, H. (2016). *Kajian Ironi Dalam Antologi Puisi Negeri di Atas Kabut Karya Sulaiman Juned*. *Jurnal Metamorfosa*, 4(2).
- [8] Keraf, Gorys. *Diksi dan Gaya Bahasa*. Jakarta: Gramedia Pustaka Utama. . 2010.
- [9] Kurniawan, I. (2019). *Ketermarginalan Seni Pertunjukan Rabab Piaman Di Kecamatan Lubuk Alung Pariaman Sumatera Barat*. *Jurnal sitakara*, 4(1).
- [10] Miles, Matthew B and Michael A. Huberman. (1992). *Analisis Data Kualitatif. Buku Sumber tentang Metode-Metode Terbaru*. Jakarta: Universitas Indonesia Press.
- [11] Okprioni, V. (2019). *Pembelajaran Instrumen Musik Tradisional Rabab di Kelas X SMK Negeri 7 Padang* (Doctoral dissertation, Universitas Negeri Padang).
- [12] Payuyasa, I. N. (2019). *Gaya bahasa personifikasi dalam novel sirkus pohon karya andrea hirata*. *Prabangkara: Jurnal Seni Rupa dan Desain*, 23(2).
- [13] Pradopo, R. D. 2009. *Pengkajian Puisi Analisis Strata Norma dan Analisis Struktural dan Semiotik*. Gadjah Mada University Press
- [14] Priska, P., Juita, N., & Zulfadhli, Z. (2013). *Fenomena Sosial Masyarakat Minangkabau Dalam Lirik Lagu Ciptaan Agus Taher*. *Jurnal Bahasa dan Sastra*, 2(1), 88-100.
- [15] Purwati, (2018). *Menganalisis gaya bahasa metafora dalam novel "laskar pelangi" karya andrea hirata*. *Parole (Jurnal Pendidikan Bahasa dan Sastra Indonesia)*, 1(3).
- [16] Rosa, S. (2017). *Rabab Pasisia Selatan di Minangkabau di Ambang Kepunahannya*. *LOKABASA*, 8(1).
- [17] Wibisono, R. T., & Widodo, P. (2019). *An analysis of figurative language in online short story posted on The Jakarta Post*. *LINGUISTIK: Jurnal Bahasa dan Sastra*, 4(2).
- [18] Yono, R. R., & Mulyani, M. (2017). *Majas dan citraan dalam novel kerling si janda karya taufiqurrahman al-azizy*. *Seloka: Jurnal Pendidikan Bahasa dan Sastra Indonesia*, 6(2).