

A Linguistic Study: Satire in *Malam Baretong* Ceremony of Minangkabau Pariaman Wedding Tradition

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ABSTRACT

Satire in Malam Baretong event within the Minangkabau Pariaman wedding tradition holds profound philosophical meaning and serves as an effective tool for social control. It does not only serve as a critique but also as a tool to teach customary values, strengthen cultural identity, and maintain social balance. This applies to the Pariaman community, especially the younger generation whose understanding of Minangkabau cultural values is beginning to fade away. The purpose of this research is to understand and gain a better understanding of how satire is used in Malam Baretong event within the Minangkabau Pariaman wedding tradition. In this study, a descriptive qualitative approach is used to examine how various types of satire are clearly depicted in the Malam Baretong tradition of Minangkabau Pariaman weddings. In addition to direct observation and video recordings of Malam Baretong traditional wedding ceremony, data were also collected from books and YouTube videos containing information about the language and cultural customs of the Minangkabau Pariaman regarding Malam Baretong traditional wedding ceremony, as well as interviews with three community leaders of Pariaman to confirm the data. The findings of this research are as follows: Irony=17 (39.5%), Cynicism=9 (20.9%), Sarcasm=4 (9.3%), Antiphrasis=6 (13.9%), Innuendo=7 (16.2%). The type of satire most frequently found is Irony=17 (39.5%), indicating that the use of ironic remarks during the Malam Baretong traditional wedding ceremony of the Minangkabau Pariaman is more subtle and polite, reflecting a sense of humor in familiarity and kinship. Sarcasm=4 (9.3%) is the least frequently found because it is rarely encountered in the speech of the Minangkabau Pariaman community, especially during traditional wedding ceremonies.

KEYWORDS

Satire; Malam Baretong; marriage customs, Minangkabau; Pariaman.

INTRODUCTION

Language is a social and cultural product that evolves in tandem with societal development, facilitating the interchange of information, social interaction, and the formation of a sense of togetherness in society. Furthermore, language functions as a repository for the cultural values that are ingrained in society. Kramsch (2020) asserts in her book "Language and Culture" that language is a critical element of social life, as it not only facilitates communication but also influences and sustains socio-cultural identity. Despite the fact that the role of language has become more intricate as technology and globalization have advanced in contemporary times, it is also a crucial foundation for the

establishment of a cultured society and the social interactions that are indicative of a cultured community. This community is characterized by the preservation of its customs and traditions, which are highly regarded by its speaker.

As an integral component of Indonesia, Minangkabau people persist in safeguarding their language and culture. Minangkabau people have a strong commitment to their religion and customs, which are consistently characterized by the philosophy "*Adat Basandi Syarak, Syarak Basandi Kitabullah*." Consequently, they exhibit a greater degree of religious observance, politeness, and courtesy in their discourse and conduct. The term "*Langgam Kato*" in the Minangkabau language denotes the levels of language (*kato nan ampek*). The initial level is *Kato Mandaki*, which is employed when communicating with older individuals. The second level is *Kato Manurun*, which is employed when communicating with younger individuals. The third level is *Kato Malereng*, which is employed when communicating with peers. The final level is *Kato Mandata*, which is employed when communicating with the general public or peers. There are numerous distinctive dialects of the Minangkabau language that are spoken in diverse regions of West Sumatra.

Pariaman dialect of Minangkabau language is spoken in the Pariaman district of West Sumatra. It is located on the western coast of Sumatera Island in West Sumatera Province, the city of Pariaman is bounded by the Indian Ocean to the west and the Padang Pariaman Regency to the side. Padang metropolis, the capital of West Sumatra Province, is situated approximately 56 kilometers from this metropolis. The significant number of migrants who have dispersed throughout the provinces of Indonesia and even abroad is indicative of the spirit of migration that the Minangkabau people, particularly the Minang Pariaman community, possess. Nevertheless, their customs and traditions are maintained and protected, irrespective of their location. *Malam Baretong* event is one of the customs and cultures of Pariaman that has been preserved in the Minangkabau Pariaman wedding tradition. The Pariaman dialect of the Minangkabau language is exemplified by the distinctive characteristics of the language used in the *Malam Baretong* ceremony.

WS (2019), a Professor of Indonesian Language and Literature at Universitas Negeri Padang, asserts in his book "Transformation and Modernization of Minangkabau Customs" that *Malam Baretong* in the Pariaman wedding tradition is a manifestation of the philosophy "*Basilang Kayu Dalam Tungku, Baitu Api Mako ka Iduik* (crossing wood in the stove, so the fire comes to life)." This process is the foundation of the intricate Minangkabau customary value system, which is more than merely a monetary recording ritual. *Malam Baretong* demonstrates the high philosophical and aesthetic value of the Pariaman community's language through the use of figurative language and offerings (traditional addresses).

Malam Baretong procession exhibits a transition from the use of highly metaphorical language to more pragmatic language, demonstrating the dynamic nature of customs that are responsive to the current era. In his study "Dinamika Adat Baralek di Pariaman," Minangkabau cultural researcher Hadisiswoyo (2017) from IAIN Bukittinggi asserted that "*Malam Baretong*" represents the principle of "Raso jo Pareso in Minangkabau culture." This approach prioritizes financial transparency while simultaneously preserving the dignity of an individual and the economic well-being of the community. The utilization of conventional expressions in *Malam Baretong*, such as "*Nan Bungkuak Samo Dipaluruhi, Nan Kusuik Samo Dijaniahi*" (the bent are straightened, the tangled are untangled), demonstrates that this tradition serves as a social mechanism to preserve community harmony. Interestingly, *Malam Baretong* has actually been bolstered as a cultural identity of the Minang Pariaman community in the face of modernization, albeit with some modifications to its implementation techniques. *Malam baretong* is a reflection of the

social intelligence of the Minangkabau Pariaman community in managing communal relationships through structured customary mechanisms, as evidenced by the emphasis placed on linguistic aspects and philosophical values by both specialists.

Satire is employed in the Pariaman wedding customs, particularly during *Malam Baretong* procession, to preserve the traditional values and harmony that have been handed down from generation to generation, in addition to serving as a form of social criticism. *Malam baretong*, the ceremony of documenting and counting contributions in Pariaman wedding customs, is an intriguing location to observe the use of satire in the Minangkabau language during this process. It gives the dynamics of social change that are currently taking place in Pariaman society, the phenomenon of utilizing satire in *Malam Baretong* has become increasingly intriguing to investigate. Despite the fact that modernization and globalization have altered the manner in which individuals communicate and interact with one another, traditional values and local wisdom continue to function as cultural identities. The desire to maintain traditional values and the necessity of criticizing social changes in this situation are reconciled by satire. The manner in which the inhabitants of Pariaman employ satire in their daily discourse has evolved as a result of modernization. Satire is typically delivered in a direct and unambiguous manner; however, in the past, it was often conveyed through the use of metaphors and subtlety.

The younger generation of Minangkabau, particularly in Pariaman, increasingly lacks an understanding of the meaning and context of satire in customs, which is necessary to comprehend the dynamics of the evolving function of satire in the context of customs. This raises concerns regarding the diminishing tradition of employing figurative language, which is a distinctive feature of Minangkabau culture. Consequently, this research is considered essential for the purpose of documenting and investigating significant aspects of Minangkabau customary communication. The primary data in this research is an example of the Minangkabau language from Pariaman in the traditional wedding ceremony of *Malam Baretong*:

“Ba amplop gadang isi nyo angin, ba amplop ketek isinyo ameh.”

(Having a big envelope contains air, having a small envelope contains gold.)

The aforementioned satirical sentence demonstrates that substance does not always correspond to appearance. There is no guarantee that a substantial container contains an abundance of high-quality content. It states that not to look on how big something, even a small thing can give a great value. Certainly, this sentence exemplifies a paradox of value that is portrayed through a contrasting physical form. It serves as a satire against those who present something that appears majestic but is devoid of quality or substance. Conversely, a seemingly insignificant object may contain valuable and high-quality information.

This research is anticipated to make a substantial contribution to the documentation, analysis, and preservation of the use of satire in the Minangkabau language, particularly in the context of *Malam Baretong* wedding tradition in Pariaman. Additionally, it is anticipated that this research will assist the newer generation of Minangkabau in comprehending and safeguarding the cultural and linguistics heritage of their people. In the past five years, numerous satirical studies have been conducted regarding the traditions and customs of the Minangkabau Pariaman :

1. Bahri (2020). *Local wisdom on the use of Minangkabau proverbs meaning satire by the Minangkabau community in Medan*. Southeast Asia Language Teaching and Learning (SALTeL) Journal. This study analyzes and explores the use of satire in the Minangkabau proverbs "*petatah petitih*" used by the Minangkabau community in

Medan, which convey messages and meanings containing moral teachings and social criticism.

2. Syafrizal and team (2020), *Satire and Humor Dalam Randai Pariaman: Kajian Sociolinguistik*. This study examines the elements of satire in randai performances and how they reflect the social values of the Pariaman community.
3. Marlina (2021). *Analisis Bentuk dan Fungsi Satire Dalam Tuturan Adat Pariaman*. Padang: Universitas Andalas. This research. Examining the use of satire in traditional ceremonies and how satire is used as a tool for social criticism in the Pariaman community.
4. Suryani (2021), "*Pola Linguistik Satire Dalam Dialog Pasambahan Pariaman (2021)*". This study examines the structure of language and linguistic patterns in the use of satire during pasambahan events.
5. Setia (2022), *Penggunaan Satire dalam Pantun Mudo-Mudo Pariaman*. This study analyzes the forms of satire in pantun used by the youth in Pariaman.
6. Wahyuni (2022), *Fungsi Edukatif Satire Dalam Petatah Petitih Pariaman*. This study analyzes the role of satire in petatah petitih proverbs as a medium of education.
7. Yusuf (2023), *Satire sebagai bentuk kritik sosial Dalam Kaba Pariaman*. This study examines the use of satire in kaba (folk tales) of Pariaman and its function as a medium for social criticism.
8. Hermansyah, (2023), *Analisis Pragmatik Satire Dalam Dialek Pariaman pada Acara Batagak Pangulu*. This study examines the use of satire in the context of the chief's inauguration ceremony.

LITERATURE REVIEW

Satire must be utilized in communication well, in a manner that does not condemn or judge the recipient of the message. According to Adiyati (2021), satire should be employed in a mature and appropriate manner to prevent its delivery from judging an individual or attacking the communicator. In his research on Minangkabau linguistics, Oktavianus (2023) posits that "satire in the Minangkabau language contains profound philosophical values and serves as an effective tool for social control." This statement underscores the necessity of undertaking comprehensive research on the application of satire in the context of *Malam Baretong*. This research is also founded on the recognition that satire in the Minangkabau language, specifically the Pariaman dialect, is distinctive in its use of intonation, word choice, and specific social contexts. Satire is employed in Malam Baretong procession to instruct traditional values, fortify cultural identity, and preserve social harmony, in addition to serving as a medium for criticism. Additionally, this research is significant in light of the potential for globalization to undermine local values. Satire in the context of *Malam Baretong* tradition can be used as a model for how traditional societies retain social values while also adapting to changing times by utilizing language as a tool.

Satire is a sophisticated discursive style that employs irony and ambiguity of meaning to demonstrate the absurdity or inequality of the social order, combining social criticism with rhetorical sophistication. Satire is employed as a communication tool to effect social change. Satire can be classified into several categories, according to Mulyadi (2023):

1. Irony

Irony is a figure of speech that presents a discrepancy between the underlying reality and the atmosphere that is highlighted, thereby expressing a meaning that is contrary to its actual meaning. Irony is a more subtle form of satire in terms of its expression and significance. For instance:

“Kunikmati setiap hunusan pedang berkaratmu.”
(I relish each slash of your rusted sword.)

The irony in that quote is evident in the existence of a meaning that is in direct opposition to the actual reality. In actuality, the impact of a sword induces discomfort. Conversely, the quote implies that the sword's thrust is relished. The term "enjoy" is associated with something that is pleasurable or beneficial. Thus, the words "I enjoy" and "the blade's edge" possess opposing connotations, resulting in a subtle statement of sarcasm that is conveyed through irony.

2. Cynicism

Cynicism is a figure of speech that takes the form of a viewpoint or statement of attitude that mocks or looks down on humans, doubting any good qualities that humans may possess and seeing no virtue in them. Cynicism is more severe than irony. For instance:

“Aku tidak percaya kamar ini dihuni manusia, berantakan sekali.”
(I can't believe this room is inhabited by humans, it is so disorderly.)

The attitude of ridiculing someone's room due to its messiness is what demonstrates cynicism in that quote. This is directly communicated through the quotation, which uses a mocking tone, despite the absence of harsh language in the sentence. The disingenuous assertion that the room is too cluttered for a human to occupy.

3. Sarcasm

Sarcasm is a figure of speech that employs coarse derision or harsh words to convey direct criticism. Sarcasm is evident in the poem excerpt that follows. For instance:

“Nyawamu barang pasar, hai, orang-orang bebal!”
(Your life is worth no more than market goods, you stubborn fools!)
(*Balada Terbunuhnya Atmo Karpo. Rendra*) in the poem excerpt above, there is the use of derogatory words, namely market goods and *bebal* (stupid).

4. Antiphrasis

Antiphrasis is a figure of speech that employs words or groups of terms that have opposing meanings. Antiphrasis is discernible when the reader or listener is presented with the fact that the statement is in direct opposition to the intended meaning.

“Badan kamu terlalu pendek sih, makanya kepala kamu terbentur batang pohon yang tinggi itu,” ejek Andi sambil tertawa.”
(“Well, you're too short, that's why your head hit that tall tree branch,” Andi said, laughing teasingly.)

In that sentence, there are two opposing words: short and towering. The two terms possess opposing connotations. The sentence also conveys a sardonic tone due to the fact that the individual who collided with the tree trunk is tall.

5. Inuendo

Inuendo is a sardonic remark that is intended to minimize the actual facts. For instance:

“Tidak heran gadis itu lolos casting untuk mendapat peran di film, ternyata produser film tersebut pamannya.”
(It is no surprise that the girl was offered the role in the film, it transpires that the producer is her uncle.)

The information conveyed in that sentence is that a female actor was cast in a film. Nevertheless, the truth does not appear to be noteworthy, as the girl's accomplishments appear to be the result of her uncle's assistance rather than her own abilities.

RESEARCH METHODS

The analysis of satire in *Malam Baretong* in Pariaman dialect of the Minangkabau language, specifically in the context of the traditional wedding ceremony, is conducted through a qualitative descriptive approach in this research. Data were taken from video youtube and also collected through direct observation and video recording of the traditional wedding ceremony of *Malam Baretong*, as well as interviews with three local customary leaders and the community of Pariaman in order to develop a more comprehensive understanding of the role of satire in their society. Additionally, books containing information on the language and cultural customs of the Minangkabau Pariaman regarding *Malam Baretong* wedding ceremony were consulted. In the Minangkabau Pariaman wedding tradition, research data in the form of sentences with sardonic meanings were discovered through observations and recordings. These sentences were delivered during *Malam Baretong* ceremony. The data were subsequently categorized according to Mulyadi's theory (2023) in accordance with the categories of satire. The data is identified and analyzed contextually and theoretically after the data categorization is completed. The context of the sentences obtained is a factor in the interpretation of the implied meaning obtained from the data.

RESULTS AND DISCUSSION

Table 1. The Results of Type of Satire

No.	Type of Satire	Number	Percentage
1.	Irony	17	39,5%
2.	Cynicism	9	20,9%
3.	Sarcasm	4	9,3%
4.	Antiphrasis	6	13,9%
5.	Innuendo	7	16,2%
Total		43	100%

Discussion

1. Irony

Irony during the *Malam Baretong* (Baretong Night) is apparent when representatives from both parties express something contrary to the actual intention. For instance:

“Lai Lah tibo Apak nan kayo sabana kayo tu, namun pitih sakapiang pun indak ado dibao di malam baretong kini ko.”

(“The truly wealthy person has arrived, yet not a single penny was brought to this Baretong night.”)

This ironic statement subtly criticizes a guest who claims to be wealthy but fails to bring even a single coin or make any contribution. A wealthy person is waited by many people or families but doesn't give real contribution to support some money to ceremony of *Malam Baretong* Minangkabau Pariaman Wedding Tradition. In the context of *Malam Baretong*, it serves as a refined critique directed at the groom's family, who arrived with grand promises that were not fulfilled. Especially regarding the dowry or bridal gift, which remained minimal.

2. Cynicism

“Hati hatilah mancaliak pintu, jan masuak ka kandang beo,lah masuak indak dapek kalua, namun pitih lah habih badan tasikso.”

(“Be careful when looking at the door, lest you enter a beo bird's cage—once inside, you cannot leave; however your money is gone and your body suffers.”)

This satirical statement advises men to choose their wives wisely, selecting partners who bring happiness and not misery to the marriage. This satire state this cynical remark serves as a warning to the groom’s party, suggesting that they may be walking into a trap by marrying a woman from Pariaman. It implies that after marriage, not only their money will be depleted, but they may also face hardship and suffering.

3. Sarcasm

“Pitiah nan Apak bao sarupo daun kariang, diambuih angin tingga lah namo.”

(“The money mister brought is like a dry leaf; once the wind blows, only its name remains.”)

The statement above subtly criticizes someone for being stingy, implying their contribution to the *Malam Baretong* ceremony was extremely eager, like dry leaves. This sarcastic expression harshly compares the groom’s dowry to a dry leaf—worthless and easily blown away. It sharply mocks the inadequacy of the financial contribution, suggesting that it is so insignificant that it holds no real value.

4. Antiphrasis

“Lah tibo panghulu santiang, lai tau di adai jo limbago, tapi adai salingkuik induak ditinggakan.”

(“The clever Penghulu has arrived, who knows about customs and institutions, yet the most fundamental traditions have been abandoned.”)

A respected community leader, deeply knowledgeable about customs, traditions, and culture, fails to embody these values in their actions within a society that strictly adheres to them. The phrase “*Panghulu Santiang*” (Clever Penghulu) is used in an antiphrastic manners to criticize the leader of the groom’s party. Though he claims to possess deep knowledge of tradition and custom, he has in fact neglected the most essential cultural principles. Having knowledge about culture and its process but there is no implementation.

5. Innuendo

“ mancaliak sabalah mato, mandanga sabalah talingo, namun indak tau apo nan taraso di dalam puro.”

(“Have half-seen it, half-heard it, but someone does not know what is truly inside the chest.”)

The statement above satirizes the individual who received only partial information, preventing a comprehensive understanding of the situation. This highlights a lack of complete information necessary for a thorough grasp of the circumstances. This innuendo subtly points out that the bride’s side has observed and heard the promises made by the groom’s side, yet they have not seen any real evidence to support those promises—particularly regarding the contents of the offering chest, which symbolize the seriousness and sincerity of the groom's intentions.

CONCLUSION

Percentage distribution on types of satire found in this study, namely:

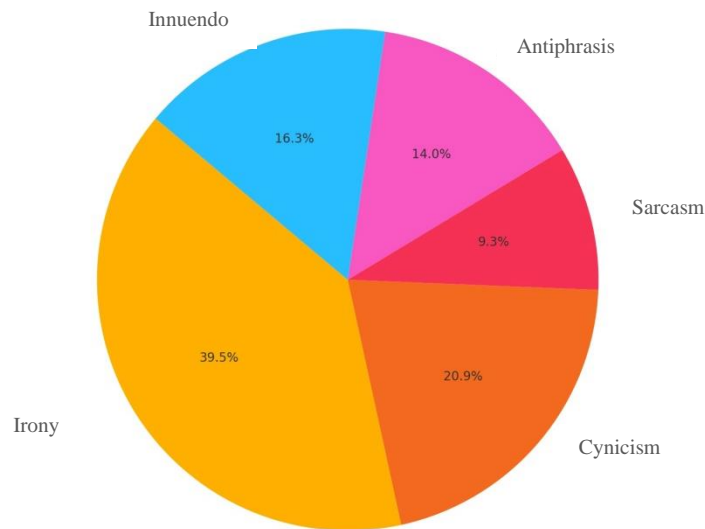


Figure 1. Percentage distribution on types of satire

One of the significant traditions in the succession of Minangkabau wedding customs in Pariaman is satire in *Malam Baretong*. This event functions as a forum for the families of the betrothed and the bride to negotiate and determine the bride's price and other wedding expenses. It is intriguing that this tradition is replete with satirical elements that are communicated through customary speech and dialogue. In this context, satire functions as a discreet yet effective instrument of cultural diplomacy. Satire in the Context of Minangkabau Pariaman Customs is a form of humour that employs sarcasm, derision, or criticism to convey a moral or social message while also entertaining. During *Malam Baretong*, satire serves as an indirect method of communication that facilitates the negotiation process, which is in reality complex and has the potential to cause tension between the two families. The findings of this research are as follows: Irony comprises 17 (39.5%), cynicism comprises 9 (20.9%), sarcasm comprises 4 (9.3%), antiphrasis comprises 6 (13.9%), and innuendo comprises 7 (16.2%). The Irony=17 (39.5%) is the most frequently encountered, suggesting that the use of ironic remarks during *Malam Baretong* event in the Minangkabau Pariaman wedding tradition is more subtle and polite, reflecting a sense of humour within familiarity and family ties. Sarcasm=4 (9.3%) is the least frequently encountered, as it is infrequently encountered in the speech of the Pariaman Minangkabau community, particularly during traditional wedding ceremonies. This demonstrates that the Minangkabau community of Pariaman continues to strictly adhere to their language's decorum and customs.

The rhetorical intelligence and refinement of the community's character are reflected in the satire in *Malam Baretong* of the Minangkabau Pariaman wedding customs. The intricate and potentially conflict-inducing negotiation process is converted into a meaningful yet entertaining verbal performance through the use of innuendo, antithesis, sarcasm, irony, and cynicism. This demonstrates that the Minangkabau's forebears devised a highly sophisticated communication system to effectively navigate intricate social situations. This tradition also demonstrates that the Minangkabau Pariaman community places a high value on language proficiency, diplomatic skills, and an understanding of cultural values, in addition to pecuniary agreements in marriage. Therefore, satire in

Malam Baretong is not solely an entertainment form; it is also a social institution that promotes harmony, facilitates negotiation, and safeguards the cultural identity of Minangkabau Pariaman.

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