

## **SYMBOLISM OF BASILEK LIDAH CULTURE IN THE FILM BUYA HAMKA VOLUME 1**

**Rahma<sup>1</sup>, Ahmad Fatoni<sup>2\*</sup>, Yuning Ika Rohmawati<sup>3</sup>, Yanti Trianita<sup>4</sup>**

<sup>1,2,3,4</sup>Faculty of Communication Sciences, Universitas Gunadarma

**Corresponding author, E-mail:** ahmad\_fatoni@gunadarma.ac.id

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### **Abstract**

Films have been used as a medium to spread culture for a long time. The film *Buya Hamka Vol 1* tells the story of Buya Hamka, the Chair of the Indonesian Ulama Council and a Masyumi ulama figure, Muhammadiyah ulama, and an intellectual of Minangkabau descent. The Minangkabau people often speak with figures of speech commonly found in everyday life, such as song lyrics and even significant events such as traditional events. The figure of speech in Minangkabau is a cultural form called Basilek Lidah. This research aims to find symbols of the cultural representation of the Basilek Lidah in the film *Buya Hamka Vol 1*. A qualitative approach was used in this research and representation theory by Stuart Hall to dissect the scene containing the cultural symbols of Basilek Lidah. The results of the research show that symbols regarding Minangkabau culture are reflected in several scenes in the film *Buya Hamka Vol. 1*. The scenes and dialogue in the film depict the values of Minangkabau culture and life, such as wisdom, the sacredness of tears, togetherness in cooperation, and the role of Islam in cultural identity. The research found a lack of pronunciation of words/accents used by film actors. The analysis using Stuart Hall's theory shows how the Basilek Lidah culture, in figurative language, rhymes, and proverbs, is represented in the dialogue between actors in this film. This research concludes that films can introduce and disseminate culture by displaying symbols in film scenes.

**Keywords:** *Basilek Lidah, Culture, Movie, Stuart Hall*

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### **INTRODUCTION**

The Ethnologue site writes that in 2021, Indonesia will have around 742 languages or around 10% of the total languages in the world. Regarding the number of regional languages, Indonesia is in second place as a country with regional languages. However, research from the Australian Nations University (A.N.U.) shows that by the end of the 21st century, around 1500 world languages will become extinct. With the same variables, it is estimated that around 441 or more than 50% of regional languages in Indonesia will experience extinction (Samiaji, 2024). The Indonesian Ministry of Education, Culture, Research and Technology (Kemendikbudrisrek) predicts that 11 regional languages in Indonesia will experience extinction. Parents no longer use regional languages when talking to their children.

Eastern Indonesia is the region with the most regional languages experiencing extinction, such as Tandia - West Papua, Mawes - Papua, Kajeli - Kayeli Maluku, Piru - Maluku, Moksela - Maluku, Palumata - Maluku, Ternateno - North Maluku, Hukumina - Maluku, Hoti - Maluku, Serua - Maluku & Nila - Maluku (detik.com, 2024).

The film is a visual medium that uses visual cues, symbols, and images as components of its teaching and presentation (Albiladi et al., 2018). Viewers will quickly receive the information in a film because almost all their five senses are used to absorb the message. As a mass communication medium, film is often used to depict social life in society. Films have many advantages in conveying messages; they can be used as a medium for promotion and cultural preservation.

Lately, many Indonesian films have been

showing the culture of Indonesia. The following are Indonesian films that represent Indonesian

culture in the last ten years (Kompas, 2022).

**Table 1.** Indonesian films that contain cultural elements

No	Judul Film	Tahun
1.	Mursala	2013
2.	Tenggelamnya Kapal van der Wijk	2013
3.	Tabula Rasa	2014
4.	Me vs Mami	2016
5.	Athirah	2016
6.	Uang Panai	2017
7.	Marlina si Pembunuh dalam Empat Babak	2017
8.	Mantan Manten	2019
9.	Tarung Sarung	2020

Films highlighting culture are now increasingly popular with the public because they have exciting storylines and are a place to learn about Indonesian culture. The film "Buya Hamka Vol 1" is the first film in a series of three Buya Hamka films shown sequentially. This film reached 1.3 million viewers in June 2023 (Junaidi, 2023). This film shows Buya Hamka's period when he was a Muhammadiyah administrator in Makassar and as a newspaper writer and romantic novel with Islamic nuances. The film's storyline depicts how Buya Hamka tried to get closer to the Japanese, who at that time were detaining several clerics in Indonesia so they could be released but were considered traitors.

Figurative language is a type of language that is viewed from the clarity of meaning. Figurative language does not directly convey literal meaning. The audience must understand more deeply so that meaning can be achieved. Figures of speech are part of language

styles formed based on comparisons or similarities of one thing (Semi, 1984; Keraf, 2010). Language styles can be words, phrases, or broader syntactic units whose composition and meaning deliberately deviate from the actual structure and meaning to obtain freshness and strength of expression in communication (Sujiman, 1992; Sayuti, 2010).

The character Buya Hamka is a descendant of Minangkabau and likes to compose poetry or speak with meaningful expressions. In Minangkabau culture, they speak figuratively, and this can be found in everyday life, song lyrics, and significant events such as traditional events, weddings, and celebrations. The Minangkabau figure of speech is a form of Basilek Lidah, which is part of the culture of the Minangkabau people. Figurative language used to advise in the Minangkabau language includes "Much burden can be carried, a little kindness feels like land." This means a heavy burden can be carried, but

the mind feels slightly heavy. This metaphor means that no matter how heavy an object is, the object can still be carried. Meanwhile, knowledgeable and virtuous people will feel more burdensome (Merdeka.com, 2023).

This research discusses the film *Buya Hamka* Vol. 1, which shows the use of *Lidah-in-cheek* culture in several conversations in the scene. This makes the representation of *Basilek Lidah* culture able to influence the audience to preserve regional language culture, which should be applied in social life.

## RESEARCH OBJECTIVE

Based on the explanation in the introduction to the research, the researcher tried to formulate research objectives regarding how the *Basilek Lidah* culture is represented by the *Minangkabau* culture in the film *Buya Hamka* Vol 1.

## LITERATURE REVIEW

Mass communication is a process in which communicators use media to disseminate messages widely and continuously create meanings and are expected to influence large and diverse audiences through various means. Mass communication conveys messages or information from institutional sources to audiences through mechanical means, such as print media (newspapers and magazines), electronic media (radio and television), and film media. Mass media produce and distribute news, entertainment content, visuals, and other cultural products to many people (DeFleur & McQuail, 1985).

Film is part of mass communication media often used to depict social life in society and is one of the most effective means of communication. According to Article 1, paragraph 1 of Republic Law Number 33 of 2009 concerning Film, films are cultural works of art that are social institutions and can be performed (Republic Law Number 33, 2009).

As one of the most telling cultural works, the Film provides its audience with many vivid images and essential lessons. In general, Film is a communication medium that can effectively influence an individual's perspective and cognitive mindset, which will then significantly shape the character of a nation because of its extraordinary audio and visual quality. Film is not only a medium of communication, but it can also be used for socialization and persuasive cultural publications.

Films as cultural works of art are often used to promote and preserve the culture of a region or country's culture and to introduce that culture to the international community (Prima, 2022). In the film *Buya Hamka* Volume 1 context, the cultural background taken comes from *Minangkabau*. *Minangkabau* culture adheres to a matrilineal system, which is different from most cultures developing worldwide, which adhere to a patrilineal system. Several *Minangkabau* cultures have unique styles based on the diversity of *Minangkabau* culture. They are still preserved today, such as *Minangkabau* beliefs, layers of *Minangkabau* tribal society, *Minangkabau* art, traditional *Minangkabau* tribal houses, typical *Minangkabau* food and the *Minangkabau* language, which is unique, especially when communicating.

*Minangkabau* language is a regional language spoken by the *Minangkabau* ethnic group in the province of West Sumatra, Indonesia. About 6.5 million people speak the language, which is considered a minority language. This has significantly contributed to the Indonesian vocabulary, partly due to the influence of *Minang* scholars and writers. The *Minangkabau* language is known for its cultural significance as a symbol of *Minang* society and a means of communication between communities (Marni, 2013).

The *Minangkabau* language is a cultural symbol of West Sumatra and a means of communication in *Minangkabau* families and

society (Job et al., in Maryelliwati et al., 2018). The position and function of the Minangkabau language make it one of the most essential languages in the archipelago, and its existence is considered safe as time passes. The Minangkabau language is essential because it has many functions, is widespread, and plays a role in everyday conversation (Maryelliwati et al., 2018).

The Minangkabau language can be divided into two types, namely the common (lay) Minangkabau language and the traditional Minangkabau language. The general variety of the Minangkabau language is the Minangkabau language used by people in everyday life, with certain variations based on (regional) dialects. The traditional variety of the Minangkabau language is the Minangkabau language, which is only used in certain areas. Because this language is only used in a few traditional ceremonies, the Minangkabau people never use it daily (Noveria, 2010). The Minangkabau language consists of four varieties, namely (1) the surau language variety (used in Surau, Mushalla, Mosque, and Madrasah), (2) the traditional language variety, (3) the parewa language variety (used in informal conversations in coffee shops, patrol posts, etc.), (4) ordinary language varieties (Ayub et al., in Noveria, 2010).

Basilek Lidah, as part of the Minangkabau language, consists of proverbs, rhymes, and figurative language, which have meaning in the application of the Minang cultural philosophy of the Basandi Sarak Adat, Sarak Basandi Kitabullah, which is one of the life philosophies of the Minangkabau people, which makes Islam the main foundation in system patterns. Behavior in life values. In other words, the Basandi Sarak Adat, Sarak Basandi Kitabullah is a framework for social life both horizontally - vertically and horizontally. The Basandi Sarak custom, Sarak Basandi Kitabullah, was ultimately ingrained into the Minangkabau people's foundation and outlook

on life. Humans will be able to take valuable lessons or lessons for life together. Minangkabau traditional teachings are based on the philosophical principle of Alam Takambang becoming Guru, a concept of the universe, which is the source of "truth" and wisdom of the Minangkabau people. The Minangkabau people understand the universe from a physical perspective and a cosmological challenge. Nature is not only interpreted as a place of birth, growth, and search for life; more than that, nature is also interpreted as the cosmos, which has philosophical meaning. The Minangkabau people's understanding of nature is visible in their worldview teachings (worldview) and view of life (way of life), which they often describe through proverbs, petiti, mammangan, pituah, which are absorbed from forms of nature and natural life (sumbarprov.go.id. accessed 26 February 2024).

The cultural symbolism of Basilek Lidah that appears in the film *Buya Hamka* Volume 1 is explored through the theory of representation put forward by Stuart Hall. The main understanding of representation theory is using language to convey something meaningful (meaningful) to other people. According to Hall (2003) in his book *Representation: Cultural Representation and Signifying Practices*, "Representation connects meaning and language to culture...Representation is an essential part of the process by which meaning is produced and exchanged between members of culture." Therefore, it can be concluded that representation is a process of production and exchange of meaning between members of society (Hall, 2003).

Through a study of Stuart Hall's representation theory in the process of representing Basilek Lidah cultural symbols in film media, an encoding and decoding process surrounds the message communication process. In this case, it can be understood how the

cultural symbolism of Basilek Lidah in the film is constructed, represented, and interacts with cultural identity. When filmmakers try to create a picture of the reality they depict, they are involved in the politics of marking the symbols they want to convey. Filmmakers, as communicators, provide markings for an event, and the values are used in the encoding process. It is hoped that the events that have been "marked" can be understood well by the public. This congruence relates to the process of receiving or decoding and influences that "have an effect," such as input, entertainment, instruction, or invitation. This influence has many perceptual aspects, including cognitive, emotional, ideological, and behavioral consequences. Representation theory allows researchers to see how filmmakers and audiences are involved in the production, reproduction, and meaning of the representation of the cultural symbolism of Basilek Lidah in the film *Buya Hamka Volume 1*.

## METHODOLOGY

This research uses a qualitative approach focusing on the film "*Buya Hamka Volume 1*" as the research object, especially in the cultural study of "*Basilek Lidah*," which includes figurative language and proverbs. This research uses the constructivism paradigm as a basis for thinking. This paradigm is oriented towards a reconstructed understanding of the social world, built from people's experiences and meanings (Denzin & Lincoln, 2018). Researchers applied several data collection methods to obtain

accurate and relevant data, namely in-depth interviews, documentation, and literature study. Interviews were conducted with respondents who understood Minangkabau culture, especially in aspects of figurative language. Documentation involves analyzing scenes in films that show the use of proverbs, while literature study involves reviewing literature related to the research topic. The data collected is then analyzed through data reduction, presentation, and conclusion, which aim to identify the main themes and understand the cause-and-effect flow in the phenomenon under study. The triangulation method was used to ensure the validity of the data. Triangulation is carried out by comparing data obtained from various sources and methods, such as interviews, observations, and documents, to enrich the analysis and increase the credibility of research results (Sugiyono, 2012).

## RESULTS

Researchers analyzed scenes in which actors were seen performing Lidah-in-cheek skills consisting of proverbs, figurative language, and rhymes, which have meanings according to Minangkabau customs. This research is analyzed using Stuart Hall's Representation Theory and displays scenes and dialogue containing proverbs, figurative language, and rhymes whose meaning is sought. The interview method is a method for getting meaning from the dialogue in the scene. The following is an analysis of the scene studied by researchers:

**Table 2.** Scene of *Buya Hamka Crying*

Minute	Visual Display	Figurative Language
03.37 - 03.48		<i>That's a tear that doesn't choose where to fall, nor does it choose when to fall.</i>



In the scene in 1964 in a detention center in Sukabumi, Buya Hamka was called by the correctional officer to meet his wife and children, who were bringing food for him. He cried when he saw the gazes of his wife and child, which radiated longing so that Buya Hamka cried.

According to German, the meaning of the sentences in this scene is "Sincere and pure

feelings from someone. A feeling that no one can fake. Tears can come out accompanied by the feelings that a person is feeling. "The tears in this dialogue also describe how much Buya Hamka missed his family, so the tears came out as a form of his feelings at that time" (Irman, 2024).

**Table 3.** Scene of Buya Hamka's wife's request to stop crying

Minute	Visual Display	Figurative Language
03.57 – 04.11		<i>Tears taste salty, because tears are the salt of life. Without tears, life is bland.</i>

The situation is when Buya Hamka cries, and his wife tells him to stop crying, but Buya Hamka's tears keep falling. According to Irman, the meaning of the sentences in this scene "implies that the presence of emotions,

which are reflected in tears, is an inseparable part of human life and gives deep meaning to our life experiences" (Irman, 2024).

**Table 4.** Scene of Buya Hamka's Wife Delivering Coffee

Minute	Visual Display	Figurative Language
14.48 – 15.01		<i>Lawang People Play Lidi, Lidi is divided into nine pieces. Coffee comes to cool the heart, bitter here sweet there.</i>

The scene in Makassar in 1993 was at home at night when his wife, Siti Raham, delivered coffee to Buya Hamka, who was busy typing.


According to Irman, the meaning of the sentence in this scene is "Urang Lawang referred to in this case is the Lawang People who are sugar cane producing people who live in Puncak Lawang or at the foot of Puncak

Lawang mountain. The sticks are divided into kabek salapan which means that after the sugar cane has been cut, to carry the sugar cane it needs to be tied. The sugar cane is interpreted as a stick tied with eight parts. The Minang people mean that for everything we need to help or work together in doing something. "Coffee comes to everyone's heart, good disiko manih disinan. This is what

is meant by working together, of course we feel the difficulties together first and will feel mutual satisfaction with the results of unified

cooperation" (Irman, 2024).

**Table 5.** Scene at the Community Guidelines Magazine office

Minute	Visual Display	Figurative Language
22.05 – 22.22		<i>Malays without Islam lose their "me" and become withered. Minangkabau without Islam lose their "minang" and stay with "kabau" so they are buffaloes.</i>

In the scene in 1936 in Medan, at the office of Community Guidelines Magazine, Buya Hamka, and his colleagues were discussing the promotion of Community Guidelines Magazine.

According to Irman, the meaning of the sentence in this scene is "Malays without Islam lose their 'me' and become withered. He states that Islam is an integral part of Malay identity. Without Islam, Malay identity will

wither or lose its life and substance. This emphasizes the importance of the Islamic religion in Malay culture and identity. Minangkabau without Islam lost its 'minang', leaving only 'kabau', so buffalo refers to the buffalo animal. This highlights that the Islamic religion is also the core of Minangkabau identity and culture" (Irman, 2024).

**Table 6.** Scene of Buya Hamka talking with his father

Minute	Visual Display	Figurative Language
Scene Menit 49.54 – 50.02		<i>"If tomorrow we feel enough, that's the address to stop."</i>

The situation of the scene when in the yard of the father's house in Padang Panjang, Buya Hamka and his father discussed his intention to learn religion more deeply from the father.


According to Irman, the meaning of the sentences in this scene is "This is a real form of the knowledge of studying religion in

life which the Minang people study every time they recite the Koran in the prayer room, which is one of the Minangkabau cultures that upholds religious knowledge. This sentence teaches that if a person feels that he has had enough knowledge of his religion while in the world, it means that he has succeeded in living his life by following the provisions of his

religion. "The Minangkabau people call this knowledge body science or body science, which is the study of religious studies or the

science of monotheism, namely establishing the unity of God" (Irman, 2024).

**Table 7.** Scene regarding the sarong worn by Buya Hamka's wife

Minute	Visual Display	Figurative Language
Scene Menit 53.23 - 53.29		<i>When the window is opened at dawn, it means that the door to today's fortune is also open.</i>

The scene's situation is at dawn; Buya Hamka opens the bedroom window of his children, who are fast asleep, and immediately wakes them up. According to Irman, the meaning of the sentences in this scene is, "In many traditions and beliefs, dawn is often

considered a special and blessing time. Opening a window at dawn can be associated with opening oneself to blessings and sustenance that come from God or nature" (Irman, 2024).

**Table 8.** Scene regarding the sarong worn by Buya Hamka's wife

Minute	Visual Display	Figurative Language
Scene Menit 54.49 – 55.10		<i>Yes, the cloth is worn, but the meaning is more than gold..</i>

In the scene in which Buya Hamka sees the sarong worn by his wife, Raham looks worn out because he only has one sarong and has often used it. According to Irman, the meaning of the sentences in this scene is "Gold represents a very high value because gold is

traditionally considered a precious and valued material. "So, this sentence conveys the message that something can have great value, regardless of its simple appearance or shabby physical appearance" (Irman, 2024).



**Table 9.** Scene when Buya Hamka hears the news of the Japanese and Dutch alliance

Minute	Visual Display	Figurative Language
1.03.35 - 1.03.58		<i>Exchange bears for lizards.</i>

The scene is when, at the Community Guidelines Magazine office, Buya Hamka and his colleagues are listening to news about the Japanese and Dutch alliance in Kalijati in 1942. According to Irman, the meaning of the sentences in this scene is "Like when you buy an expensive item and try to exchange the item with someone else's who does not know the

quality and price. When exchanged, it turned out that the price and quality of the item were the same as the item previously owned, even cheaper. "You could say that someone can be fooled and lose because of ignorance and greed" (Irman, 2024).

**Table 10.** Scene Buya Hamka was dismissed from all organizations and institutions he led


Minute	Visual Display	Figurative Language
1.24.40 - 1.25.09		<i>Eat siriah ujuang-ujung, less kapua plus saliva, land deli untuang-untuangan, life thankfully death is over.</i>

In 1945, after Indonesian independence, Buya Hamka was dismissed from all organizations and institutions he led and wanted to return to Padang Panjang. Buya Hamka looked sadly at the house where he had been living.

According to Irman, the sentence's meaning in this scene is, "When Minang people go abroad, they only need to bring their bodies or what they have without bringing their wealth, so when they go abroad, they should be smart in living their lives. Minang

people who live abroad do not have capital from assets from their hometown so they look for capital after they have migrated and if their life is ultimately successful then they will feel gratitude and if they have not succeeded then they can try and try again until their life can be successful and successful abroad so that for example If you fail to improve your life, you don't need to regret it because from the start you only had capital with what you had" (Irman, 2024).

**Table 11.** Scene Buya Hamka is about to return to his hometown

Minute	Visual Display	Figurative Language
1.25.29 - 1.25.38		<i>We just need to take a step back, before we run far ahead.</i>

In the scene in which Buya Hamka is looking at the house he has lived in all this time, his wife Raham approaches him and tries to comfort and encourage her husband.

According to Irman, the meaning of the sentences in this scene is, "Before deciding or doing something, it would be better to think about the future impact first. "It is better to take a long time to decide something and think or decide on something, even if it takes a long time so that the final decision will not be detrimental to oneself and can be better than what was thought" (Irman, 2024).

## DISCUSSION

Films that highlight Indonesian culture attract public attention. One of them is the film "Buya Hamka Vol 1," which successfully reflects Minangkabau culture from West Sumatra. This culture is very sacred, with specific rules in everyday life. The Minangkabau tribe is famous for its beauty in speaking using figures of speech and rhymes. They emphasize the importance of customs, which are based on Islamic teachings. The film shows several aspects of Minangkabau culture, although it only partially depicts Basilek Lidah culture well.

In Table 1.1, it is revealed that tears cannot be faked. Tears are a sincere expression of Buya Hamka's longing for his family. In Table 1.2, tears are considered the salt of life, which has an essential emotional impact on human life. Table 1.3 depicts cooperation and mutual assistance in Minangkabau society.

This also emphasizes the satisfaction of the results of compact cooperation. In Table 1.4, Islam is considered necessary in Malay and Minangkabau culture. Islam has a central role in shaping society's identity and culture. In Table 1.5, the message "If one day we have enough, that is the address we will stop" illustrates the importance of religious knowledge in Minangkabau culture. In Table 1.6, opening a window at dawn indicates readiness to receive blessings. Table 1.7 emphasizes the meaning of something simple but of high value. "Exchanging monkeys for monkeys" at 1.03.35 minutes (table 1.8) depicts mistakes resulting from ignorance and greed. In Table 1.9, success comes from wealth, wisdom, and hard work. Table 1.10 emphasizes the importance of consideration in making decisions so that the results are not detrimental in the future.

Informant Neneng Oktarina SH. MH believes that the film "Buya Hamka Vol" adequately reflects Minangkabau culture through the Minang characters and accents. Meanwhile, Irman, an informant from the Indigenous community, thought the film represented the culture well, but the players' accents sounded slightly stiff. Both informants agreed that films are an effective medium for disseminating information and knowledge about culture. This film shows the beauty of Minangkabau culture, such as Islamic teachings, proverbs, and togetherness in cooperation. However, cultural aspects still need to be fully represented in this film. Through film analysis using Stuart Hall's

Theory, it can be understood how the symbols in this film communicate cultural meaning to the audience. The film also highlights the beauty of the Minangkabau language and customs as a whole. Thus, the film "Buya Hamka Vol" reasonably successfully represents Minangkabau culture.

## CONCLUSION

The author has researched the cultural representation of the Minangkabau Basilek Lidah in the film "Buya Hamka Vol 1" using Stuart Hall's theory and analysis of the results of interviews with two informants from the field of study and Minangkabau traditional community leaders. Stuart's theory is the theory used because this theory discusses the use of language to convey something meaningful (meaningful) to other people. Based on the discussion in each chapter, in this final chapter, the researcher will provide conclusions regarding the research results described in the previous chapter.

Films that highlight culture in Indonesia attract people's attention because they are a form of cultural representation that is easy to digest through the medium of film. One example is the film "Buya Hamka Vol 1," which successfully reflects Minangkabau culture from West Sumatra. The culture and customs of the Minangkabau tribe are very sacred, reflected in their language, customs, and everyday values, such as the use of figures of speech, proverbs, and rhymes held in high esteem. Even though the film adequately represents Minangkabau culture, shortcomings are areas for improvement attention. The dialogue and scenes in the film depict Minangkabau cultural messages, such as simplicity, cooperation, religion, and wisdom. Collaboration between filmmakers, cultural experts, and indigenous community leaders is essential to ensure accurate cultural representation in films. Analysis using Stuart

Hall's theory helps understand how language and symbols in films communicate cultural meaning to the audience, with the Minang language as a sacred cultural symbol in social interactions. Through films, conveying culture becomes more enjoyable, providing proper entertainment and containing knowledge value.

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