

## Associative Meaning in Minangkabau Song`s lyrics: Semantic Approach

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### ABSTRACT

*This study was conducted to investigate the Associative Meaning used in Minangkabau song's lyrics. It used a descriptive qualitative method to analyze the data by using textual analysis to elaborate the song's lyrics and the data was taken from Minangkabau songs such Japuiklah Denai, Kasiah tak sampai, Cinto ka Uda, and Pantai Padang. All songs were popularized by Elly Kasim, concerning individual experiences of her love like what was reported in Dialog Programme YouTube of Edriana Views, dialogue among Elly Kasim, Edriana, and her friends. The findings showed all types of Associative Meaning were found in such Minangkabau songs. The most frequent type was Social Meaning 41%, Affective Meaning 29.7%, Connotative Meaning 21,8%, Reflected Meaning 4.7%, Collocative Meaning 3,1%. Social Meaning is mostly found to convey or introduce custom aspects of the writer's background of life. One of the Cultural aspects is the use of kinship stated in Minangkabau song's lyric. Affective Meaning is stated to explore the writer's feeling in the song's lyrics. Connotative meaning is also found to beautify Minangkabau song's lyrics by stating an indired meaning and it has artistic values. Reflected Meaning shows the style or existence of harsh meaning in the song's lyrics. Collocative Meaning is found to reveal the song's lyrics in the same environment.*

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### 1. Introduction

In our daily life, people interact with others for the sake of understanding the message or ideas by utilizing language, they cannot express their opinion, idea, and mind without language. (Kreidler: 1998). The most point of communication is to demonstrate something or a few relations or indeed a few thoughts, and it can be shown or called as it is meaning. The study of meaning is known as semantics. Semantics has numerous angles of meaning, and of one them is the subsidiary importance which concerns articulation identified with the person's psychological understandings of the speaker.

Leech (1974) contended that affiliated meaning has variations and unsteady implications of person encounters. Affiliated meaning is possessed by a word and incorporates the relationship within something past the dialect. For illustration, the word "white" is related to the meaning of "sacred", the word "dark" is related to the meaning of "obscurity or pity". Acquainted implications have a more profound understood meaning from the applied importance and are more identified with the degree of comprehension of individuals' thought.

Leech (1974) mentioned that associative meaning is isolated into five sorts, namely: connotative meaning, collocative meaning, social /stylistics meaning, reflective meaning, and affective meaning.

In Indonesia, Minang's people are very thick with the tribe which is their guideline in carrying out community life. The Minang's custom is outlined based on reason combination of thoughts and feelings to weigh good and bad about the realm of *takambang* being a teacher, *raso jo pareso* (taste/intention by checking/controlling) which according to *alua jo pautik* (plot and proper) will give birth to attitudes and great behavior by considering sentiments of disgrace and affability, to show the intelligence of information and carry out the people in civilized society.

One of the cultural customs of Minangkabau is Minang's song. Minang's songs are not only about the longing for the nature of Minangkabau but they also share moral values to the community of Minangkabau.

The lyrics of Minangkabau songs have the form of poems and rhymes, as revealed by Darwin (2005) that poems once played a vital part in Minangkabau art. Minang's individuals regularly express their sentiments with rhyme, dialogue, and even shouting words. The strength of Minang melodies lies within the values of local wisdom contained in song verses that reflect Minangkabau traditional values. Each of these words features a particular reason. In addition, the lyrics of Minang songs have wisdom and polite values. Minangkabau Songs were chosen for this research because Minang songs have many unique words that had ambiguous meanings.

Subsequently, the extreme destinations of this ponder were to discover the sorts of associative meaning in Minangkabau's songs and analyzed them. The researchers choose the subject since it was curiously to be analyzed and to figure out the meaning within the lyrics of Minangkabau's songs by utilizing Geoffrey Leech's theory (1974).

Previous studies have ever been done relating to the topic such as Harefa, 2018. Associative Meaning of Hendi-Hendi in Giving Afo in Nias Wedding Ceremony. Masriyah, 2019 An Analysis of Associative Meanings in Two Song's Albums of Lorde. Wau, 2017. Associative Meaning in Hoho Lyrics of Nias Traditional Song. Awwad, 2017. Semantic Study on the Perception of EFL Learners of Conceptual versus Associative Meaning. Filippova & Poarch, 2020. Associative Meaning in Religious Worldview Expression. Dickins, 2014. Associative Meaning and Scalar Implicature: A Linguistic-Semiotic Account. Mao, 2013. Associative Meaning in Social and Cultural Context. Pereplotchikova, 2018. Definitions of Words in Everyday Communication: Associative Meaning from the Pragmatic Point of View.

## **2. Review of Literature**

### **2.1. Language**

A dialect can be a communication framework consisting of a structured set of sounds and images that people from a particular country or region use to communicate. In everyday communication, people interact with other people to understand messages or ideas presented by using language, they cannot express their conclusions, thoughts, and intelligence without language. "A language may be a framework of images through which individuals communicate. Communication can be built in case there is an understanding between the speaker and the listener. The most point is to demonstrate something or some relations or indeed a few thoughts, and it can be appeared or called because it is meaning. Meaning is noteworthy. Meaning is a thought or concept that can be exchanged from the intellect of the speaker to the intellect of the listener, within the frame of one dialect. Meaning must be passed on well to the listener. Linguistics, a rational approach to dialect, can be used to consider meaning.

### **2.2. Linguistics**

Linguistics is the coherent think around of dialect. It incorporates analyzing dialect outline, dialect meaning, and dialect in setting. Linguistics deals with the several social aspects, chronicle, and political components. This has an impact on the tongue through which the historical underpinnings and language-based settings are frequently determined. Phonetics, like all other intellectual disciplines, primarily concerned with expanding knowledge and comprehension of the universe. Semantics is the branch of etymology concerned with meaning.

### **2.3. Semantics**

The need to obtain it (as the ponder of meaning) is becoming progressively constricting as semantic, it is the key to the ponder of communication to be increasingly a significant figure in social organization. Semantic is also at the heart of human thinking control, cognition, and conceptualization, all of which are inextricably linked to how we classify and transmit our experiences of the world through language. It is a vocal point in men contemplate of thinking, and numerous disciplines of pondering, in these two ways. Logic, brain research, and etymology all claim a strong interest in the topic.

It must be made apparent what meaning is in order to investigate it effectively. Implications are ideas or notions that can be transferred from the speaker's mind to the listener's intellect by exemplifying them, as if they were a dialect shape. According to Lyon (1995:3), that semantic is customarily characterized as the think about of meaning we should at first receive. By and large characterized as the think about of meaning. Concurring to Palmer (1986) expressed that semantic is the specialized term utilized to allude to the ponder of meaning and could be a portion of the dialect. On the other side, According to Griffiths (2006:6) expressed that semantic is the ponder of the "device" for meaning: information encoded within the lexicon of the dialect and its design for building more expound implications, Reach the level of sentence usage. According to Leech (1974), meaning is partitioned into seven sorts. Besides that, the types of meaning are separated into five meaning known as associative meaning.

## 2.4. Associative Meaning

Concurring to leech (1974) that acquainted meaning is unsteady of meaning and it has variations of person involvement. Affiliated meaning is diverse from conceptual meaning, Yule (1985: 92). Sarifah (2008: 11) "emphasizes that affiliated meaning is the sense affiliations that are not portion of a world's essential meaning and have variations meaning based on person involvement or the setting of the sentences. It implies that the meaning of words contains an association to the relationship between words and transcendence conditions dialect". It is the word meaning that is still related to other words. Conceptual meaning is the lexical or exacting meaning. According to Finch (1998: 141) expressed that this kind of meaning Additional reverberation, or resonance, can be used to create an effective expressive impression. It is additionally obtaining significant from the social and social setting in which they are utilized. Affiliated forms influence the implications of words.

Associative meaning may be a meaning that is possessed by a word and contains a relationship within something past the dialect. For illustration, the word of white is related with the meaning of heavenly, the word of dark is related with the meaning of obscurity or pity. Acquainted implications have a more profound understood meaning from the conceptual meaning, it is more related to people's understanding of the soul.

### a. Connotative meaning

Concurring to siphon (1974), Over and above its merely conceptual substance, connotative meaning alludes to what's communicated beneath what dialect alludes to. It is not just word reference meaning which grasps putative properties of reference due to the perspective of individual, social, or communities. These terms are as it were the same within the conceptual meaning but have a contrast in those faculties. At slightest, the meaning will be recognized when suitable with the time to time and condition of individuals that reflect the genuine world. The connotation of a word can differ from one person to another, between one region and another, or between one time and another.

For example, *The man in the corner* is handsome. The phrase "*the man*" belongs to connotative meaning because conceptually it is defined as human, male, and adult. The word "man" is associated with the persons who are older or higher in rank than oneself, aged persons.

### b. Social meaning

Leech (1974) states that social meaning is that which a chunk of dialect passes on almost the social circumstances of it utilize. Social meaning is additionally known as elaborate meaning. Elaborate meaning may be a meaning which shows up as a result of the utilize of language. Someone can clarify complex meaning through a few measurements and levels of dialect utilize. A dialect that is utilized in communication is related to the social environment of the speaker's culture. It is because the dialects appear from different backgrounds. The social meaning is usually found in slang words and also colloquial words.

For example, *I ain't done nothing*. The sentence is called social meaning because it tells us about the speaker that is probably a black American. This sentence includes in relative brief dialect fashion particularly within the status category of its usage.

Another example, *Welcome to my home*. The phrase "*home*" is called social meaning because "*home*" is used in general ways. "*home*" has the same meaning as "*domicile*" used in a very formal way or official, "*residence*" is used informal ways, and "*abode*" in poetic ways.

### c. Affective meaning

Affective meaning is as it were by implication related to the conceptual representation. Siphon (1974) states that emotional meaning is regularly unequivocally passed on through the conceptual or connotative substance of the words utilized. Full of feeling meaning is more straightforwardly a reflection of the speaker's demeanor or sentiments towards the audience or the target of the articulation. Such sentiments or demeanors are as a rule negative or contemptible. They are ordinarily communicated through such shapes of dialect utilize as insuperable, sweet talk, exaggeration, or mockery.

For example, the slogan of Xiaomi is "*just for fans*". The word "*just for fans*" is the prove that this sentence depicts the producer and customer's product feel of Xiaomi.

Another example, "I am sorry but in the event that you'd be so nice as to lower your voice a little." The sentence is called affective meaning because it shows the feeling or expression of the speaker directly. Based on the context of the sentence it conveys the listener's uncomfortable feeling towards the listener.

#### d. Reflective meaning

Meaning that is reflective According to Leech (1974), subordination to another meaning of the same phrase or meaning that emerges in the context of numerous conceptual meanings is when one meaning of a word forms part of our response to another meaning. The usage of the word meaning has the potential to elicit a reaction from listeners or readers.

For example, *All of you* are pleased to have sit. Explanation: The word "*all of you*" is called reflected meaning because it indicates all of the people who are gathering in one place. It speaks to the meaning of "much, numerous, most of, or a part of." Based on the setting of the sentence over, this word does not appear something numbered but it appears something uncounted. This sentence alludes to "all of the guests who are gathering in one place."

For example, in poetics way, we can see from Wilfred Owen's poem entitled "*Futility*". He obviously uses the word "dear" within the sense "expensive(ly) but also alludes one feels within the setting of the lyric, to the sense "beloved".

#### e. Collocative meaning

Siphon (1974) says that collocative meaning comprises of the affiliations a word procures on account of the implications of words that tend to happen in its environment. Collocation is an umbrella term for the different occasions of co-occurrence of meaning. It alludes to the sense a lexeme may obtain on account of the implications of lexemes that tend to co-occur in comparative situations and covers all expressions which are encoded and decoded as the unitary entirety of expressions.

For example, The boy in the class is *handsome*. The phrase "*handsome*" is called collocative meaning because the adjective word "*handsome*" passes on implications when it is going in conjunction with others meaning such as *good looking*. For example, "handsome car", "handsome vessel", "handsome typewriter" etc. Based on the sentence, the adjective word "handsome."

There is a country with cultural, religious, and ethnic diversity. The Indonesian population consists of various ethnic groups with their own unique cultural identity. Many cultures can be found in Indonesia, such as Batak, Javanese, Karo, Minang, Nias, etc. Navis (1984: 1) Minangkabau is known as a shape of culture rather than as a form of state or kingdom that has existed in history. Minangkabau people are very thick with adat which is their guideline in carrying out community life. Atmazaki (2007: 28) in Minangkabau there are 4 types of customs namely actual customs, cultured customs, traditional customs, and customs. The Minangkabau people formulated these four types of adat by learning from nature.

The Minangkabau tradition as part of the national cultural treasures has its uniqueness and is an asset of the Province of West Sumatra. The Minangkabau tradition is beneficial for the nation and the state, especially for the Minang ethnic group, towards a society that is developed, cultured and has character in filling the nation's development. The Minangkabau custom is planned based on reason (a combination of thoughts and feelings to weigh good and bad about the realm of *takambang* being a teacher, *raso jo pareso* (taste/intention by checking/controlling) which according to *alua jo patuik* (plot and proper) will give birth to attitudes and good behavior by considering sentiments of disgrace and courtesy, to bring up the wisdom of knowledge and behave like humans in civilized social life (Zainuddin, 2010: 106). In other words, these traditional values can be seen as local wisdom possessed by Minangkabau culture and display cultural behavior with civilized, civilized, and character, customary values as values. Local Minangkabau wisdom is encapsulated in its art, notably Minang songs.

According to Desyandri (2016: 46) argues that Minang songs are values of local wisdom that are very important and useful as guidance, advice, and educate Minang people to behave according to Minangkabau adat norms. The Minang song is also known as the Minang Lamo song. According to Barendregt (2002: 416) says that Minang songs, providing one of the roads through which recognizable proof as Minangkabau is experienced, characterized, and devoured inside. It develops a Minangkabau sensibility "by delineating a recognizable scene through the allegories" related to movement and the country. Minang songs can identify Minangkabau cultural customs that are embraced, defined, and consumed internally and can build and describe feelings about the natural beauty that can be identified through the utilize of metaphors related to the Minang realm and customs or traditions. Minang songs can be described as intimacy or closeness to Minangkabau culture, as stated Minang songs are a cultural closeness that characterizes and simultaneously distinguishes Minang culture from other regional cultures.

Minang songs have lyrics that are written in the form of poems and rhymes, as revealed by Darwis (2005) that pantun once played an imperative part in Minangkabau craftsmanship. Minang individuals regularly express their

sentiments with rhyme, dialogue, and even shouting words. The strength of Minang songs lies in the values of local wisdom contained in tune verses that reflect Minangkabau traditional values. Budiman (2011) argues that the lyrics indicate that the *pusako urang Minang tu, iyolah kato* which means the Minang heritage is a word. *Kato bakieh* (the word satire), *kato bamukasui* (the word intended for ...), *tanyo baalamat* (clear question), *manggado manghadang tampuak* (things that are on target), *balaia manghadang pulau* (efforts to complete the adventure). Each of these words features a particular reason. In expansion, the lyrics of Minang songs have wisdom and polite values.

## 2.5. Minangkabau

Minangkabau is one of the regional languages in Indonesia. The Minangkabau language is still used by its speakers which functions as a communication tool to support culture and a symbol of the identity of the Minangkabau community. In various regions in Indonesia, the Minangkabau population is found and grown in various remote areas. This is based on the nature or spirit of wandering for the Minangkabau community to try their luck in other countries. Even though they are far from their homeland, the Minangkabau people continue to preserve their customs, culture, and language. "Dima bumi dipijak disinan langik dijunjung" (Where the earth is stepped on, there the sky is upheld)", this is a Minang saying that continues to be firmly held to preserve and develop its culture and language.

The Minangkabau language is always used in the family environment, at traditional events, and when communicating with family members, from close and distant families or the village. One of the means to preserve the Minangkabau language is through Minang songs. Until now, songs from the Minangkabau region continue to grow and spread throughout the region in Indonesia.

## 2.6. Minangkabau Song

Minangkabau songs are quite easy to accept and understood by listeners and are much liked by music lovers in the country. Very famous Minangkabau singers such as Elly Kasim, Ernie Djohan, Tiar Ramon, and other singers helped to popularize and spread Minangkabau music throughout Indonesia.

The substance of Minangkabau song lyrics usually contains natural elements which are described with beautiful words. This illustrates that the Minangkabau people always learn and learn from the vast nature. Minangkabau songs also describe elements of cultural traditions, Minangkabau customs, the social life of the Minangkabau people, and the individual experiences of the author or singer as in the four songs studied in this study, namely the songs *Japuiklah Denai*, *Kasih Tak Sampai*, *Cinto ka Uda*, and *Pantai Padang*.

## 3. Methodology

The descriptive qualitative method is used in this study as an approach to explore Associative Meaning in Minangkabau Song's lyrics. It assists to comprehend social environment and used for identifying the data and explain the problem and its interpretation using theory and to demonstrate the quality of result (Miles, Huberman, & Saldana, 2014). The selected songs are popularized by Elly Kasim, Minangkabau Legendary singer, who has great fame in Minangkabau, Indonesia as well as the International level. The songs are *Japuiklah Denai* and *Kasih tak sampai* created by Syahrul Tarun Yusuf, *Cinto ka Uda* created by Rustam Rascani, *Pantai Padang* created by Masroel Mamudja. All songs are love ones and explore an individual experience of Elly Kasim's love as mentioned in Dialog Programme YouTube of Edriana Views, dialogue among Elly Kasim, Edriana, and her friends. Textual analysis is done and generally a type of qualitative analysis to describe associative meaning found in song lyrics with the theory of types of Associative Meaning according to Leech (1974) as a detailed elaboration.

## 4. Result and Discussion

Associative meaning is a meaning which has a relationship with something beyond the language. It contains a more profound verifiable meaning from the conceptual. Most relevant sense the level of understanding of people's minds. Associative Meaning also concerns individual experience. Five types of Associative Meaning are found in Minangkabau song's lyrics such as:

**Table 1.** The number of Associative Meaning

No.	Assosiative Meaning	Score	Percentages
1.	Connotative Meaning	14	21.8%
2	Social Meaning	26	41%
3	Affective Meaning	19	29.7%
4	Reflected Meaning	3	4.7%
5	Collocative Meaning	2	3.1%
	Total	64	100%

#### 4.1 Connotative Meaning

Connotative Meaning is found in the "Cinto Kauda" song in the first stanza on the second line such as:

*Bulan jo Bintang jauh bedonyo*  
(The moon and the stars are much different)

The lyric above states that a couple, man and woman are different from each other. A great difference of status makes both of them in a problem of their relation. They are no longer in their love and be a part of each other. The lyric above has a connotative meaning. The word "Bulan jo Bintang" in the song lyric does not interpret conceptually. In conceptual meaning, the word Bulan jo Bintang means the planet exists at night. A moon has full of shining at night and the star always twinkles at night in the sky. However, the word Bulan jo Bintang in the lyric has a connotative meaning interpreted as a couple, woman and man that are a part of each other and has a great difference.

#### 4.2 Social Meaning

Social meaning is found in the "Kasih Tak Sampai" song in the third stanza on the first and second line such as

*Cinto den indak ado duonyo*  
*Cinto den hanyo ka Uda surang*  
(My love is second to none. My only love is just for you)

The lyric above states that someone who loves just one lover and does not have the second one. Her love is given to only one man. The deepest love rises only for her lover and it will be never ended and changed in her heart. The loyalty of someone to love her lover and will be never shared with the other man as a second. She feels her deepest love is just for her beloved man. It is found social meaning in the lyric above and it can be seen the use of *den* (*I*) and *uda* (*man as a lover*). In Minangkabau, the use of *den* showing *I* and is mostly used in Minangkabau society to show politeness whether to the same age or social status in their daily communication. The word *den* is similar to *ambo* and *awak*, both mean *I*. However, the use of *den* showing politeness and shows good respect to someone else. Otherwise, the use of *Uda* in the second line shows that a man is a lover and respected as a worthy one to love. As usual, the word *Uda* functions as a kinship greeting for an older brother, a husband, or a beloved man in Minangkabau. The word *Uda* has social meaning because it is already agreed by Minangkabau society to use it as a kinship greeting when daily communication happens for a brother or beloved man, a husband.

#### 4.3 Affective Meaning

Affective Meaning is found in the "Japuiklah Denai" song in the third stanza on the first line such as:

*Ondeh Ondeh dek, ulah cinto*  
*Sansai juo, denai jadinyo*  
(Ouch...because of love. I am sad too)

The lyric of the song above states that someone feels pain and sadness because of love. The journey of love is not good. The longing and pain happen in the heart due to unhealthy love. Real love to someone that is not well respected and it is hurtful and a pain. The uncontrolled feeling of love gives a bad effect and rise a deep sadness and suffering. The lyric above is a type of effective meaning because it states about feeling. The word "sansai" means a feeling of suffering.

The sentence "Sansai juo....denai jadyo" shows that someone has a feeling of suffering because of love. Uncontrol love to someone makes the heart pain and suffering. The deepest love rises a longing and pain to wait for a beloved one to come to close, but it doesn't happen. The feeling of longing, suffer, love rise in the heart like the storm shaking. In Minangkabau, the word *sansai* has the same meaning as *mandarito* means suffer and it gives a bad effect.

#### 4.4 Reflected Meaning

Reflected Meaning is found in the "Japuiklah Denai" song in the third stanza on the first line such as:

Jiko uda talambek tibo. Malang dek uda

Mungkin basuo jo tanah kuburan

(if you arrive late , you will be pity . Maybe meet in the graveyard)

The lyric of the song above states someone feels a longing for her lover in a far distance. It is too long for them not to meet each other and she feels pain because of love and longing. Great love and longing make her painful and sick. She asks her lover to come earlier and if her lover arrives late, they could have a meeting in the graveyard.

The lyrics above are a reflected meaning. The word "Kuburan" in the lyrics of the song above means a final resting place. The word "Kuburan" in the lyrics above include to one of meaning's taboo word. The word "Kuburan" sounds too harsh, it can replace with other words that have a softer meaning. It can be replaced with 'Pusaro'. The song lyrics above convey that feeling of a woman who surrenders if the man whom she loved comes late or forgot with his promise to meet his girlfriend. She feels surrender so she said that they will meet in the final resting place.

#### 4.5. Collocative Meaning

Collocative meaning is found in the "Pantai Padang" song in the fourth stanza on the second line such as:

Ombak Nan guluang baguluang

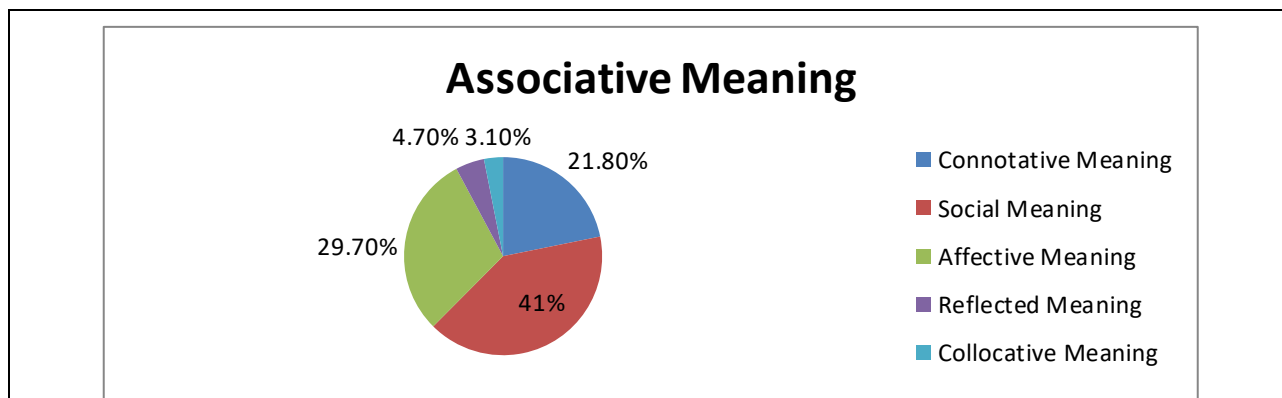
Rancak diliek sanjo

(Pretty views at twilight)

The lyric of the song above shows that someone admires to see the views of the sea at twilight. It is quite pretty to see at twilight. The rolling waves at the beach give more beautiful views around the sea and it rises admiration for the people around the beach. The shining of twilight at the sea gives a more fantastic panorama of nature and is enjoyed by the creatures of the earth. Nature rises its beauty showing good color and views. The lyric above has a collocative meaning. The lyrics above are collocative types. The word "rancak" in the lyrics of the song means that the beauty of the waves. In the lyrics, the rolling waves are the beauty that can be seen at dusk. The word "rancak" made it to collocative meaning because it can be used in other words that conveyed different meanings. The word "rancak" in that song implies a collocative meaning because it has other synonyms that produce new sentences. In Minang language, the word "rancak" can be used in the sentence "rancak ruponya" and "rancak parangainya". The sentence "rancak ruponya" means that the beauty of a woman meanwhile "rancak parangainya" means that the good attitude of someone. The use of the word "rancak" in the sentences above is the synonyms of the use "rancak" in lyrics, they are in the same environment with a different meaning.

#### 5. Conclusion

The electing of words in creating a song will affect an impressive lyric in Minangkabau songs. It gives a beauty of meaning and makes the songs nice to hear and interpret. The substance of song lyrics as the realization of individual experience concerning Associative Meaning rises a good interpretation of such songs. Leech (1974) divides types of Associative Meaning into five parts, Connotative Meaning, Social Meaning, Affective Meaning, Reflected Meaning, and Collocative Meaning. Those types of associative meaning are found in Minangkabau song's lyrics.



Social Meaning is mostly found to show or introduce the aspects of custom or life background of the writer. Cultural aspects like the use of kinship are stated in Minangkabau song's lyrics. Affective Meaning is used to explore the writer's heart expressed in the song's lyrics. Connotative meaning is also found to beautify Minangkabau song's lyrics by rising an indirect meaning. It is considered as an utterance that has artistic values. Reflected Meaning is found to show the style or existence of harsh meaning in the song's lyrics. Collocative Meaning is finally found to reveal the song's lyrics in the same circumstance.

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