

## TYOLOGY OF TRADITIONAL EXPRESSIONS IN THE *MOIMBOU* *MAMAK* PROCESSION IN CIPANG KIRI HULU VILLAGE

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### Abstract

*Moimbou mamak merupakan salah satu tradisi yang hidup dan diwariskan secara turun-temurun di Desa Cipang Kiri Hulu yang memuat sastra lisan berupa ungkapan tradisional. Di tengah arus globalisasi dan perubahan sosial budaya, ungkapan tradisional tersebut semakin kurang dikenal oleh generasi muda, baik dari segi bentuk maupun maknanya, sehingga berpotensi mengalami pengikisan bahkan kepunahan apabila tidak didokumentasikan secara sistematis. Penelitian ini bertujuan untuk mendeskripsikan tipologi ungkapan tradisional yang digunakan dalam prosesi moimbou mamak di Desa Cipang Kiri Hulu. Penelitian ini menggunakan pendekatan kualitatif deskriptif dengan objek penelitian berupa teks ungkapan tradisional yang dituturkan dalam prosesi moimbou mamak. Data dikumpulkan melalui teknik observasi, wawancara dengan informan, dan dokumentasi, kemudian dianalisis melalui tahapan identifikasi, klasifikasi, dan interpretasi berdasarkan tipologi ungkapan tradisional. Hasil penelitian menunjukkan bahwa dari 75 data ungkapan ditemukan empat tipologi, yaitu peribahasa sesungguhnya sebanyak 45 data, peribahasa yang tidak lengkap kalimatnya sebanyak 21 data, peribahasa perumpamaan sebanyak 8 data, dan ungkapan-ungkapan yang mirip peribahasa sebanyak 1 data. Keempat tipologi tersebut memperlihatkan variasi struktur dan tingkat kekiasan, namun memiliki kesamaan dalam penyampaian makna secara simbolik dan implisit. Temuan ini menunjukkan bahwa ungkapan tradisional dalam prosesi moimbou mamak merefleksikan sistem nilai, pola pikir, dan estetika bahasa masyarakat penuturnya serta berimplikasi pada upaya pelestarian budaya dan pengembangan bahan ajar berbasis kearifan lokal.*

**Kata kunci:** tradisi, tipologi, ungkapan tradisional.

### Abstract

Moimbou mamak is a traditional practice that has been preserved and transmitted from generation to generation in Cipang Kiri Hulu Village and contains oral literature in the form of traditional expressions. In the context of globalization and socio-cultural change, these traditional expressions are increasingly unfamiliar to younger generations, both in terms of their forms and meanings, thus posing a risk of cultural erosion and even extinction if they are not systematically documented. This study aims to describe the typology of traditional expressions used in the moimbou mamak procession in Cipang Kiri Hulu Village. This study employs a descriptive qualitative approach, with the research object consisting of traditional expression texts uttered during the moimbou mamak procession. Data were collected through observation, interviews with informants, and documentation. The data were then analyzed through the stages of identification, classification, and interpretation based on the typology of traditional expressions. The results show that out of 75 identified expressions, four typological categories were found: true proverbs (45 data), incomplete proverbs (21 data), proverbial similes (8 data), and expressions similar to proverbs (1 data). These typologies demonstrate variations in structural form and degrees of figurativeness, while sharing similarities in conveying meaning symbolically and implicitly. The findings indicate that traditional expressions in the moimbou mamak procession reflect the value system, worldview, and linguistic aesthetics of the speech community, and have important implications for cultural preservation as well as the development of local wisdom-based instructional materials.

**Keywords:** tradition, typology, traditional expressions.

## 1. INTRODUCTION

Rokan Hulu is a regency in Riau Province that has a rich culture, both in terms of material culture and oral culture that has been passed down from generation to generation. One form of oral culture is traditional expressions, which serve as a medium for conveying moral values, social norms, and the community's worldview. Traditional expressions are proverbs and sayings that have been passed down from generation to generation, with meanings and symbols that contain advice, praise, criticism, and can be used as a way to convey ideas or thoughts (Prones, 2020). Traditional expressions are generally used in various traditional ceremonies as a means of passing on cultural values to the next generation.

However, amid the tide of globalization and socio-cultural changes, traditional expressions are becoming less known to the younger generation, both in terms of form and meaning. This situation has the potential to cause the erosion of local cultural values and the loss of oral cultural heritage if systematic documentation and research are not carried out. One tradition that still incorporates traditional expressions is the *moimbou mamak* procession that takes place in the village of Cipang Kiri Hulu.

In this study, the *moimbou mamak* procession is limited to the procession held before the wedding, which is intended to provide advice and guidance to the bride and groom through symbolic expressions. The traditional expressions in this procession not only serve as a means of communication, but also represent the value system, mindset, and linguistic aesthetics of the community that uses them. Although the *moimbou mamak* tradition is still practiced, studies that specifically examine the typology of traditional expressions in this procession are still very limited.

Previous studies have generally discussed traditional expressions in terms of function, style, or specific cultural contexts, but have not specifically examined the typology of traditional

expressions in the *moimbou mamak* procession in Cipang Kiri Hulu Village. Therefore, this study is novel in its focus on the typology of traditional expressions based on actual field data obtained directly from informants.

The research question focuses on the typology of traditional expressions used in the *moimbou mamak* procession in Cipang Kiri Hulu Village. Accordingly, this study aims to describe the types and characteristics of traditional expressions used in the procession.

## 2. THEORETICAL REVIEW

### Culture

Culture is understood as a series of experiences, knowledge systems, attitudes, values, meanings, religions, beliefs, hierarchies, time, roles, spatial relations, concepts of the universe, and material objects that are owned and passed down by society from generation to generation, either through individual or collective efforts (Musthofa & Ali, 2021). (Syakhrani & Kamil, 2022) explains that culture is the transfer of lifestyle between generations through a teaching and learning process to form a way of life that is appropriate to the context of society. In line with this view, (Hendra et al., 2023) states that culture encompasses all patterns of behavior, beliefs, values, and traditions that are passed down across generations. Thus, culture can be understood as the result of individual or group thinking that contains values and teachings that function in the social life of society.

### Tradition

Cultural values are manifested and maintained through traditions. Traditions are symbols, materials, principles, objects, or policies passed down from ancestors from generation to generation (Rofiq, 2019). Traditions are also understood as everything that comes from ancestors, including customs, habits, and teachings (Suanti & Lestari, 2021). (Musthofa & Ali, 2021) adds that tradition is the process of

passing on community customs based on past history, including customs, language, social order, and beliefs. Therefore, tradition can be understood as a cultural heritage that is preserved from one generation to the next.

### **Moimbou Mamak Tradition**

*Moimbou mamak* is one of the traditions that is still practiced in Cipang Kiri Hulu Village. This tradition is carried out on certain occasions, such as *togak rumah* (building a house), sunat rasul or khitan (circumcision), khatam kaji (completion of Quran recitation), syukuran (thanksgiving), and weddings. Etymologically, *moimbou* means to appeal or call, while *mamak* refers to the greeting for male siblings from the father's or mother's side of the family. However, in this procession, *mamak* refers specifically to the maternal lineage. The *moimbou mamak* tradition involves gathering adult male relatives from the mother's side with the aim of giving advice to children or nephews. The advice is conveyed through traditional expressions known as *bosikupatah* (proverbs) and spoken by one of the uncles or *mamak*. This procession takes place in the evening at the home of one of the relatives, for example, *the mamak* of the tribe. The sequence is as follows: after everyone has gathered, the host serves the meal. After that, the host says a few words to invite the guests to eat the meal that has been served. After eating, the traditional expressions are delivered.

### **Oral Literature**

Oral literature is a cultural heritage that has been passed down from generation to generation within a community. (Nisdawati, 2016) states that oral literature is an expression of the soul or the art of language that is conveyed and enjoyed orally with a variety of poetic and aesthetic language of the speaker. (Nofrita et al., 2021) explains that oral literature encompasses the literary expressions of a culture that are passed down from mouth to mouth. (Dwipayana, 2023) emphasizes that oral literature is a story that contains ethnic or cultural elements told by a

community. Thus, oral literature can be understood as a literary work that represents the values, way of life, and culture of a community through the medium of speech.

### **Folklore**

Oral literature is part of folklore that develops within a community. Folklore is understood as the cultural heritage of a community in the form of folk tales and local customs that are not written down and are spread orally (Sukmara & Setiari, 2019). (Ningsih & Efendi, 2020) states that folklore is a traditional culture that has been passed down from generation to generation and is still believed to exist today. Therefore, folklore can be interpreted as an oral cultural heritage that reflects the values, traditions, and social life of a community.

### **Typology**

To understand the diversity of oral culture, a typological approach is needed. Typology is a concept or way of thinking to classify similarities in character based on function, form, and style (Mandaka et al., 2022). (Tudjuka, 2019) states that typology is a method or concept used to group objects. According to the Indonesian Dictionary, typology is the science of character that classifies objects based on certain characteristics. Thus, typology can be understood as an analytical approach to grouping objects of study based on function, meaning, style, type, or form.

### **Traditional Expressions**

Traditional expressions are a form of oral folklore that reflect the values and norms of a society. Traditional expressions are words with specific meanings according to the customs of a particular community (Tudjuka, 2019). (Solissa, 2021) states that traditional expressions are oral traditions that have distinctive characteristics that differentiate cultures. (Ningsih & Efendi, 2020) classify traditional expressions into four types, namely true proverbs, incomplete proverbs,

proverbial similes, and expressions similar to proverbs. Based on this view, traditional expressions can be understood as meaningful utterances that are passed down from generation to generation and function as a medium for conveying cultural values.

### Relevant Research

Several previous studies have examined traditional expressions and customs in various regions using different approaches. (Rahmatullaili & Putri, 2022) researched Seloko Adat Ulur Antar Serah Terima Adat Perkawinan Adat Melayu Jambi (Malay Jambi Traditional Marriage Customs) and found five types of traditional expressions, namely kato adat or kato undang, kias words, interjections, proverbs, and pantuns, as well as four main functions of traditional expressions, namely informative, expressive, aesthetic, and phatic functions. This research is relevant because it also examines types of traditional expressions, but differs in the object of study and the typological framework used.

Solissa (2021) research entitled Traditional Expressions in Wenek as an Expression of Local Wisdom of the Buru Island Community discusses the forms of traditional expressions based on language style and the messages conveyed, such as the use of animal names, objects, body parts, colors, and tastes. This study shares similarities in terms of its research object, which is traditional expressions, but differs in its analytical focus, which does not emphasize the structural typology of expressions.

Meanwhile, (Marinda, 2022) examines the local wisdom of the Rantau Larangan tradition in Cipang Kiri Hulu Village, focusing on the stages of the traditional procession and the meaning of local wisdom contained therein. This research is relevant because it also addresses traditions in Cipang Kiri Hulu Village, but differs in terms of the focus of the study, which is on the traditional

process rather than the typology of traditional expressions.

Based on these studies, no research has been found that specifically discusses the typology of traditional expressions in the *moimbou mamak* procession in Cipang Kiri Hulu Village based on actual field data. Therefore, this study aims to fill this gap by focusing on the analysis of the typology of traditional expressions as an effort to document and preserve local oral literature.

### 3. METHOD

This study uses a descriptive qualitative approach. A qualitative approach is understood as research that focuses on describing and interpreting socio-cultural phenomena based on natural data and interpretive analysis (Salsabil & Ningsih, 2023; Wekke, 2019). This approach views phenomena as a unity that cannot be separated from the social and cultural context of the supporting community (Muslim, 2022). Therefore, the descriptive qualitative approach is considered appropriate for examining linguistic phenomena that exist within community traditions. The choice of a descriptive qualitative approach and method is based on the research objective, which is to describe the typology of traditional expressions in the *moimbou mamak* procession. Typological studies require the process of grouping and describing the forms of expressions based on structural and semantic characteristics, thus requiring a method that is capable of presenting the variations and characteristics of expressions in detail and (Wekke, 2019). Thus, the qualitative descriptive method allows researchers to classify traditional expressions while interpreting the symbolic meanings contained within them.

The object of this research is the text of traditional expressions spoken in the *moimbou mamak* procession in Cipang Kiri Hulu Village. The research subjects are informants who understand and are still actively speaking traditional expressions in the procession. The

research instrument is the researcher himself, as it is emphasized that in qualitative research, the researcher acts as the main instrument that collects, processes, and analyzes data (Wekke, 2019).

Research informants were determined using *purposive sampling* techniques, namely the determination of informants based on certain considerations in accordance with the needs of the research. The key informant in this study was an informant who was directly and repeatedly involved in the *moimbou mamak* procession and had the competence to recite traditional expressions. The selection of this informant was carried out to ensure the accuracy and depth of the data obtained.

Data collection techniques were carried out through observation, interviews, and documentation as a form of data triangulation. Observation was used to understand the social context and cultural situation of the *moimbou mamak* procession. Interviews were used to obtain primary data in the form of traditional expressions and explanations of their meanings from informants, considering that not all linguistic data could be observed directly (Muslim et al., 2023). Documentation was used to record and store data in the form of audio and field notes as supporting material for data analysis and validation.

Data analysis is carried out in stages and simplified, including: (1) collecting and recording traditional expression data, (2) transcribing and translating data from the local language into Indonesian, (3) identification and classification of data based on the typology of traditional expressions, (4) interpretation of the meaning of expressions according to their typology, and (5) drawing research conclusions.

#### 4. RESULTS AND DISCUSSION

In this section, data in the form of traditional expressions in the *moimbou mamak* procession in Cipang Kiri Hulu Village were analyzed and

classified according to their typology. The typologies are: true proverbs, incomplete proverbs, proverbial similes, and expressions similar to proverbs. This classification was carried out to observe patterns and trends in the use of traditional expressions in the community of Cipang Kiri Hulu Village. The explanation can be seen as follows.

##### True Proverbs

True proverbs are traditional expressions that have the following characteristics: they are complete sentences, have undergone little change, and usually contain truth and wisdom. In the text of traditional expressions in the *moimbou mamak* procession in Cipang Kiri Hulu Village, 45 data points were found that indicate true proverbs, some of which are:

PS 03

*Kociok tido dibilang namo, godang indo diimbou golar.*

‘Kecil tiada dibilang nama, besar tiada diimbau gelar.’

The young **are not addressed by name**, and the elders **are not summoned by title**.

The above sentence structurally points to a complete sentence, consisting of two clauses equivalent to the subject structure, namely *small* and *big*. Meanwhile, the predicates are *not called* and *not summoned*, and the objects are *name* and *title*. No description was found. Furthermore, semantically, the sentence can be considered complete because its meaning stands on its own. The sentence has also undergone little change because it retains its original form. This is indicated by the use of the word *tiada*, which is an old form of the word *tidak*, and the word *dibilang*, which is an old form of the word *disebut*. The word *diimbau* is also an old form of the word *dipanggil*. Furthermore, the form of this expression cannot be changed because it is a traditional expression in the local community.

This expression contains truth and wisdom as seen from the overall meaning of the sentence, namely that there is no difference between ordinary people and respected people; everyone has the same status.

PS04

*Kok dapek sokiro iduik urang tuo kito non bosikupatah, bojari lomah, bolidah pasiah, botutua pandei.*

‘Jika dapat kiranya hidup orang tua kita yang berpepatah, berjari lemah, berlidah fasih, bertutur pandai.’

If only our elders could live as people of wisdom skilled in proverbs, **gentle in action, eloquent in speech, and wise in expression.**

The above sentence structurally consists of a subject, namely *parents*, a predicate, namely *live*, and no object, but there is an adverbial phrase in the word *if possible*, as an expression of hope. Semantically, the meaning is complete and can stand on its own. The sentence has also undergone little change because it retains its original form. This is indicated by the use of the word *kiranya*, which is an old form of the word *seandainya*, and the word *bertutur*, which is an old form of *berkata* or *berbicara*. The meaning of this sentence is a form of respect for elders who are wise and skilled and accustomed to performing or conveying proverbs.

PS 06

*Iko dek malang indo dapek dirayah, mujua indo dapek ditulak.*

‘Ini karena malang tidak dapat di raih, mujur tidak dapat ditolak.’

This is because **misfortune cannot be pursued, and fortune cannot be refused.**

The above sentence consists of two clauses with the same pattern, namely the words *misfortune* and *fortune* as the subject, and *rejected* and *pursued* as the predicate.

Semantically, the meaning of the sentence can stand alone. It also retains its original form, marked by the use of the word *misfortune*, which is an old form of bad luck, and *fortune*, which is an old form of good luck. The word *"rejected"* in modern language means "avoided," and the word "obtained" means *"achieved."* The repetition of the structure indicates that the sentence is the same as in the old proverb. This sentence contains truth and wisdom, as seen from its meaning, which is that good or bad luck has been determined by fate. So we cannot avoid or ask for what we want.

PS 15

*Tompek cucu jo komonaken, soreto poriuak jo bolango, longkok, cukik soko jo pisokonyo.*

‘Tempat cucu dan keponakan, sama rata periuk dan belanga, lengkap, cukup saka dan pusakanya.’

A place for grandchildren and nephews, **where pots and vessels are shared equally, complete and sufficient in inherited property.**

The above sentence consists of an adjectival nominal phrase. The structure is that *the place* for *grandchildren and nephews* is the subject, there is no predicate or object, but there is an explanatory clause, namely *equally shared pots and vessels, complete, sufficient in inherited property*. Grammatically, the sentence is incomplete, but semantically, this form is considered complete. This sentence still retains its original form, as seen from the words *pots* and *vessels*, which are part of the traditional lexicon. This sentence also contains truth and wisdom with its meaning, which is that in terms of family inheritance, it is distributed equally to grandchildren and nephews.

PS 21

*Kok non mati tingga di tompeknyo, kok non iduik tingga dibilangan.*

‘Jika yang mati tinggal di tempatnya, jika yang hidup tinggal menghitung hari.’

**Those who have died remain in their place, while those who live merely wait for their time.**

The sentence above consists of two clauses. The sentence structure consists of a subject in the form of the words *mati* and *hidup*, and a predicate in the form of the word *tinggal*. It also has a modifier in the form of *di tempatnya*, and a complement in the form of *menghitung hari*. It can be concluded that the sentence is complete in terms of structure and meaning. It also rarely undergoes changes because it contains a deep figurative meaning. The expression indicates truth and wisdom, namely that every human being will die and remain in the grave, while those who are still alive wait for their turn or wait for the time to come. Everyone will die according to their promise.

PS 39

*Monaruah budinyo olun sudah, monaruah katanyo olun diporabih.*

‘Menaruh budi belum sudah, menaruh kata belum habis.’

**Acts of kindness** are never truly finished, **and words once spoken** are never completely exhausted.

The above sentence consists of two clauses consisting of a subject, namely *showing kindness* and *speaking words*. As well as a predicate, namely *not yet finished* and *not yet complete*. In terms of meaning, this sentence is also considered complete because it can stand alone and rarely undergoes changes. This is indicated by the choice of words with a balanced repetition of structure. The meaning of the sentence contains truth and wisdom, reflecting a life that cannot be separated from the help of others and guarding one's speech.

PS 61

*Dek awak lai bomamak soko jo pisokonyo. Iko tio mangko jauh mamak di jopuik, dokek kami imbou.*

‘Karena kita punya mamak suku, makanya jauh mamak dijemput, dekat kami panggil.’  
Because we have clan elders, **those who are far away are fetched, and those who are near are formally invited.**

Structurally, the above sentence consists of a cause and effect clause. The first clause, *because we have clan elders*, functions as the cause clause, while the second clause, *so those who are far away are fetched, and those who are near are formally invited*, is the result clause. Each clause has a core element in the form of a subject, namely *kami (we)*, and a predicate, namely *dijemput (picked up)* and *panggil (invited)*, as well as an object, namely *mamak (clan elders)*, so that syntactically it is classified as a complete sentence. In addition, this sentence contains truth and wisdom with the meaning of a polite culture that involves elders in all matters, to be asked for their opinion in deliberative consensus.

### Incomplete Proverbs

*Second*, incomplete proverbs are characterized by incomplete sentences and figurative language. In this study, 21 data points were found that indicated incomplete proverbs, some of which are as follows.

PTLK 01

*Ampun boribu kali ampun jo niniak dengan mamak nan solerek di solei akar.*

‘Ampun beribu kali ampun kepada ninik dan mamak yang satu baris di sehelai akar.’

A thousand apologies are humbly offered to the elders and clan leaders who **share the same lineage.**

Syntactically, the above sentence does not indicate to whom it is addressed, so there is no

subject but there is still a predicate, namely the word *ampun*. In addition, there is no object, but there is a clear description, namely the words *to the elders and clan leaders who share the same lineage*. The expression is conveyed figuratively, *one line on a single root*, meaning interconnected. Overall, the meaning of the sentence is an apology and respect for *nik mamak* or elders who have a bond of brotherhood.

## PTLK 02

*Duduak non di tanei lantai non sebilah, non disingkuik atok sobongkawen.*

‘Duduk di pemintal lantai yang sebilah, yang ditutup atap daun, yang sebatang tulang bubungan.’

Sitting on **the same floor, covered by a leaf roof, with a single ridgepole.**

The above sentence does not have a clear subject, but it does have a predicate, namely, *sitting*. There is no object, but there is a description, namely, *on the spinning wheel*. Thus, structurally, this proverb is an incomplete sentence. The sentence is a metaphor that refers to the existence of something in the same place, namely, one house.

## PTLK 07

*Kok nan cediak lah mati, kok nan pandei lah ilang.*

‘Jika yang cerdas sudah mati, jika yang pandai sudah hilang.’

If **the clever** have died, **if the wise** have disappeared.

This is a type of proverb with an incomplete sentence. The sentence structure does not contain a complete subject or consequence, only mentioning the disappearance of clever and skilled people. The metaphors "dead" and "gone" indicate a loss of value or quality.

## PTLK 16

*Manolah jenyo adet kito bodusun, bonogori, bolorong, bokampaung.*

‘Manalah katanya adat, kita berdusun, bernegeri, berlorong, berkampung.’

Such is the nature of custom; **we live in hamlets, villages, and communal settlements.**

The above sentence structurally consists of the subject, namely *us*, the predicate, *namely living in hamlets, villages, and communal settlements*, and there is no object, but there is an explanation, namely *what is said about customs*. The expression does not have a full clause structure, does not explain what happens when living in hamlets, villages, and communal settlements, and only contains an affirmation of the situation. There is also a figurative meaning, which is that where there is community life, there are bound to be rules or customs that apply.

## PTLK 25

*Kok tiborou botunden ilie, kumpei botunden mudiak.*

‘Jika gelagah beriring ke hilir, kumpai beriring ke hulu.’

If **the reeds drift downstream, the grass moves upstream.**

The above sentence consists of the subjects *reeds* and *grass*. The predicate is "*drift*" and there is no object, but there are adverbs, namely "*upstream*" and "*downstream*." The sentence begins with the word "*if*," which indicates a conditional clause. However, there is no explanatory clause or main clause, so the sentence is incomplete because it is not whole. Figuratively, this sentence means that two people or two parties have different directions and goals.

## PTLK 28

*Demi untuang elok singgah te ko balom, mengkok tido, jatuh juo tio ko tanah.*

‘Jika untung elok singgah ke balam, jika tidak jatuh juga ke tanah.’

If fortune **comes, it may perch briefly**; if not, **one inevitably falls to the ground.**

The above sentence shows an incomplete grammatical structure because the subject element is not explicitly apparent. However, the predicate element can still be recognized through the words *perch* and *fall*. In addition, there is an object in the form of the phrase *to the nest*, which means "to the nest," while the adverbial element is not found. Overall, this sentence emphasizes the figurative meaning of *singgah ke balam* and *jatuh ke tanah*, which symbolize the good or bad luck that a person may experience.

PTLK 50

*Iko ruponyo lai pulo nan tosodiak di ati, tosontuang di dado.*

‘Ini rupanya ada pula yang terasa di hati, tersentak di dada.’

It turns out there is something deeply **felt in the heart and suddenly jolting in the chest.**

This sentence is structurally incomplete because it does not clearly contain a subject and predicate. It is merely a statement that describes feelings or inner conditions without further explanation of the cause or effect. The expression "*a jolt in the chest*" is a metaphor that symbolizes emotional turmoil or intense surprise. Meanwhile, the phrase "*felt in the heart*" reinforces the image of deep inner feelings. This sentence belongs to the typology of incomplete proverbs, because it only conveys a state of feeling without the elements of advice, cause, or wisdom that are usually characteristic of complete proverbs.

PTLK 72

*Lah kami duduki amparen nan botanei. Nan disingkuik atok sobongkawen.*

‘Sudah kami duduki tikar yang dianyam yang ditutup atap daun.’

We have taken our place **beneath the woven mat and under a shared roof.**

Structurally, the above sentence has a subject, namely *kami*, and a predicate in the word *sudah duduki*. The object element is found in the phrase *tikar yang dianyam yang ditutup atap daun*, while there is no adverbial phrase. Although the main elements of the sentence (SPO) are present, this sentence is not complete in meaning, because it does not explain the intent or purpose of the action and depends on the context of the previous sentence to obtain a complete meaning. In addition, there is a figurative meaning in the expression that describes a neat, ready, and comfortable place to sit. This metaphor indicates an atmosphere of readiness or orderliness, but does not contain a specific moral or wisdom.

### Proverbial Similes

*Third*, the typology of expressions in the *moimbou mamak* procession is proverbial similes, characterized by the use of words such as "like" or "as if." In this study, eight data points indicating proverbial parables were found. This can be seen in the following data.

PP 05

*Elok tio lotaknyo bagai gantang, elok tio liliknyo bagei bonang, elok tio susunnyo bagei siriah.*

‘Elok lah letaknya bagai gantang, elok lah lilitnya bagai benang, eloklah susunnya bagai sirih.’

Everything is proper when placed **like a measuring container**, wrapped **like thread**, and arranged **like betel leaves.**

The above sentence is a metaphor marked by the use of the comparative word *bagai*. The sentence compares three things, namely *gantang*, *thread*, and *betel leaves*. The meaning of the sentence is that everything is beautiful when it is

in its proper place and arrangement, describing beauty, order, and harmony in traditional or social life.

PP 10

*Bak ibaret lokar tobongkalei, suruak satu langkau tigo.*

‘Bak ibarat anyaman ter bengkalai, masuk satu terlangkau tiga.’

**Like** an abandoned weave, one strand fits in, three are left behind.

The above sentence is a proverbial metaphor marked by the use of the comparative word *bak*. In the KBBI (Big Indonesian Dictionary), the word *bak* means a preposition for comparison. In this sentence, the comparison is further emphasized by the use of the word ‘*ibarat*’, which indicates a metaphor. The sentence explains the comparison of something to a neglected weave or one that has been stopped before completion. It mentions the irregular weaving pattern where one strand fits in and three are left behind, indicating irregularity. As a result, the weave cannot be completed properly.

PP 41

*Arok raso keh lai, comeh bak raso keh tido.*

‘Harap rasa akan ada, cemas bak rasa akan tiada.’

Hope feels near, yet anxiety **arises as if** it may never come.

In this sentence, the word *bak* indicates a comparison. The sentence shows a person's inner turmoil, between hope and anxiety if does not exist, for example, when waiting for an uncertain answer.

PP 52

*Iko nampaknyo lah kacak botih bak botih. Kacak longen lah bak longen.*

‘Ini nampaknya sudah dilihat betis bak betis, sudah dilihat lengan sudah bak lengan.’

It seems that the calves have been seen **like calves**, the arms have been seen **like arms**.

In the sentence above, there is a comparative word, namely “like,” which is the main characteristic of a proverbial metaphor. The sentence states that calves are like calves and arms are like arms. The sentence is packaged in a metaphorical way that conveys similarity, equality, and balance between two things.

PP 53

*Bak kato ibaret, adat kebou alua ko padangnyo. Adat manusia suruah kokonatinyo.*

‘Bak kata ibarat, adat kerbau alur ke padangnya, alur manusia suruh ke kehendak hatinya.’

**As the saying goes**, cattle follow their paths to the fields, while humans should act according to conscience and reason.

The above sentence clearly indicates a proverbial metaphor. This is marked by the use of the words *bak* and *ibarat*, which are the main characteristics of a metaphor. The sentence is presented figuratively, comparing two different things. Cattle are animals that move according to habit and natural instinct. Meanwhile, humans should act according to reason and conscience, not simply follow habits without consideration.

PP 57

*Lah sociok bak ayam, lah sodonciang bak bos.*

Sudah berbunyi **bak ayam**, sudah berdencing **bak besi**.

It has sounded **like a crowing rooster** and ached **like clanging metal**.

In the sentence above, the word *bak* is used to indicate two contrasting things. The rooster crows, describing something that has happened or is about to begin. Clanging like metal symbolizes

a loud and clear sound, indicating that it is no longer hidden. Figuratively, this expression is used to mark the emergence of news, secrets, or events that are becoming known to many people. The signs of something are already apparent, or hidden news is beginning to be heard by people.

PP 60

*Indo monapek bak sikek, monyampei non bak galah. Indo monjadiken non bak sudah.*

‘Tidak mengena bak sisir, tidak sampai bak galah, tidak terjadi seperti yang bak sudah.’

It fails to strike **like a comb**, does not reach **like a pole**, and does not turn out as **expected**.

The above sentence contains the use of the word *bak*, which is a main feature of proverbs and similes. Not hitting like a comb means like a comb that does not hit the hair, meaning that words or actions are not on target. It does not reach like a pole, a pole (a long tool for picking something up) that does not reach means that the effort does not succeed in achieving the goal. It does not turn out as expected means that the result is not in accordance with the plan or previous habits. The sentence means that everything that was planned did not succeed, either because the method was inappropriate or because the circumstances were not supportive.

### Expressions Similar to Proverbs

*Fourth*, the typology of expressions in the *moimbou mamak* procession in Cipang Kiri Hulu Village is similar to proverbs. The characteristics are expressions used for insults, quips, or short, sharp, funny answers, and warnings that can hurt feelings. In this research data, one piece of data was found that indicated a traditional expression with a typology of expressions similar to proverbs, namely:

UMP 09

*Kok umua olun sotaun jaguang, kok darah olun sotampuk pinang, kiro-kiro olun soborapo li.*

‘Jika umur belum setahun jagung, jika darah belum setampuk pinang, pengetahuan belum seberapa.’

If one's age has not yet reached a year of corn, and one's blood has not filled a betel nut, **then one's knowledge is still limited**.

The above sentence consists of two figurative expressions and an emphatic sentence. First, *umur belum setahun jagung* (literally, "not even a year old corn") means someone who is still young. Second, *darah belum setampuk pinang* (literally, "blood not yet ripe") means not yet mature in terms of inner self or knowledge. Third, "*knowledge is still shallow*," meaning that one's knowledge or learning is still superficial or limited. This reinforces the two previous expressions, indicating that the speaker is referring to someone who is young, immature, and ignorant. Based on this sentence, it can be seen that the speaker is being sarcastic. With these characteristics, this expression belongs to a typology of expressions similar to proverbs.

From the above description, it can be concluded that traditional expressions in the *moimbou mamak* procession in Cipang Kiri Hulu Village tend to use true proverbs. As seen from the 75 data found, 45 of which indicate true proverbs, 21 include incomplete proverbs, 8 include similes, and 1 includes expressions similar to proverbs. These expressions consist of various structures and metaphors that are neatly packaged with values that are worth preserving and these expressions cannot be changed because they are classified as traditional expressions that are passed down from generation to generation in the Cipang Kiri Hulu village community.

The classification results show that traditional expressions in the *moimbou mamak* procession serve as a means of conveying traditional advice while reflecting the value system and mindset of the community that uses them. The dominance of proverbs actually shows that the community tends to use straightforward forms of speech that contain wisdom in the context of traditional communication. Each type of expression found contains moral, social, and cultural values that serve to reinforce social norms. Thus, traditional expressions in the *moimbou mamak* procession have the potential to be used as contextual teaching materials based on local wisdom in language and literature learning.

## 5. CONCLUSION

This study concludes that traditional expressions in the *moimbou mamak* procession in Cipang Kiri Hulu Village are a form of linguistic expression that represents the value system, mindset, and aesthetics of the community that uses them. Based on the classification results, four main types of traditional expressions were found, namely 45 pieces of true proverbs, 21 pieces of incomplete proverbs, 8 pieces of figurative proverbs, and 1 piece of proverb-like expression. These four typologies show differences in structure, function, and level of figurativeness, but they share similarities in terms of conveying meaning symbolically and implicitly. These typologies demonstrate the richness of the structure and style of traditional communities, which are concise, compact, and beautiful. This characteristic shows the high level of linguistic accuracy of and proves that traditional expressions are the result of orderly thinking and have linguistic value. Traditional expressions function as a form of oral literature that contains moral, social, and cultural values, thus playing an important role in preserving the identity and character of society. The results of this study imply the importance of utilizing traditional expressions as contextual language

and literature teaching materials, rooted in local wisdom, and capable of fostering cultural appreciation and reflective thinking skills in students. Thus, the typological study of traditional expressions not only enriches the linguistic and literary heritage of Indonesia but also provides a conceptual basis for the development of language learning oriented towards cultural values and national character.

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