

Minangkabau Women's Communication Style As A Bundo Kandung In Era 4.0

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Abstrak

Penelitian ini bertujuan untuk mengetahui dan menganalisis gaya komunikasi perempuan Minangkabau sebagai bundo kanduang di era 4.0. Dimana dalam budaya Minangkabau yang terkenal dengan sistem kekerabatan matrilineal, perempuan berperan dan memiliki tanggungjawab yang tinggi dalam keberlangsungan setiap lini kehidupan. Peran dan tanggungjawab ini dipangku oleh perempuan tertua yang telah menikah yang disebut sebagai bundo kanduang. Peranan bundo kanduang menyangkut moral anak, kemenakan dan kaumnya dimana bundo kanduang ini bertanggungjawab memberikan contoh serta pengajaran tentang: agama, tata krama, sopan santun dan budaya yang berkembang di tengah masyarakat. Pada era 4.0, teknologi informasi telah menciptakan perkawinan yang masif antara manusia dan teknologi. Hal ini menyebabkan peluang dan hambatan bagi bundo kanduang. Peluang dari era 4.0 ini tentu dapat membantu mempercepat bundo kanduang dalam memberikan informasi dan mengetahui info serta kejadian terkini dari anak, kemenakan dan kaum. Namun, hambatan yang juga tercipta menyebabkan bundo kanduang kehilangan kesempatan untuk berkomunikasi dan berinteraksi tatap muka dengan anak, kemenakan dan kaumnya. Terlebih bagi bundo kanduang yang berperan ganda atau yang berkarir. Penelitian ini dilakukan dengan metode penelitian kualitatif, penelitian ini akan mengkaji gaya komunikasi perempuan Minangkabau berdasarkan konteks budaya dimana gaya komunikasi dan cara berinteraksi bundo kanduang dianggap dapat meningkatkan kembali marwah dan mengembalikan fungsi bundo kanduang sebagai pelestari budaya di tengah kehidupan anak, kemenakan dan kaumnya. Penelitian ini dibantu dengan teori dramaturgi dari Erving Goffman dan konsep gaya komunikasi dari Alo Liliweri. Data penelitian dikumpulkan melalui wawancara dengan subjek penelitian (bundo kanduang) beserta anak, kemenakan dan kaum yang berada di sekeliling subjek, observasi dan pengumpulan dokumentasi. Hasil penelitian yang dilakukan memaparkan bahwa gaya komunikasi dalam interaksi bundo kanduang dengan anak, kemenakan dan kaumnya lebih terlihat berhasil menarik minat ketika bundo kanduang menggunakan gaya santai (*relaxed style*), gaya atentif (*attentive style*), gaya terbuka (*open style*) dan gaya bersahabat (*friendly style*).

Kata Kunci : Bundo Kandung, Gaya Komunikasi, Interaksi Sosial, Era 4.0

Abstract

This study aims to determine and analyze the style of communication of Minangkabau women as bundokanduang in the 4.0 era. Where in the Minangkabau culture which is famous for its matrilineal kinship system, women play a role and have a high responsibility in the sustainability of every line of life. These roles and responsibilities are held by the oldest married woman called bundokanduang. The role of the Bundokanduang concerns the morals of children, nephews and their people where the Bundokanduang is responsible for giving examples and teaching about: religion, manners, courtesy and culture that develops in the community. In the 4.0 era, information technology has created a massive marriage between humans and technology. This causes opportunities and obstacles for the money supply. Opportunities from this 4.0 era can certainly help speed up the collection in giving information and knowing the latest information and events from children, nephews and people. However, the obstacles that were also created caused the bundokanduang to lose the opportunity to

communicate and interact face to face with their children, nephews and people. Especially for bundokanduang who play a double role or a career. This research was conducted with qualitative research methods, this research will examine the communication style of Minangkabau women based on cultural contexts where communication styles and ways of interacting bundokanduang are considered to be able to increase morale and restore the function of Bundokanduang as a cultural preserver in the midst of the lives of children, nephews and their people. This research was assisted with the dramaturgy theory of Erving Goffman and the concept of communication style from Alo Liliweri. Research data were collected through interviews with research subjects (bundokanduang) along with children, nephews and people around the subject, observation and documentation collection. The results of the study explained that communication styles in bundokanduang interactions with children, nephews and their people were more successful in attracting interest when bundokanduang used a relaxed style (relaxed style), attentive style (attentive style), open style (open style) and friendly style (friendly style).

Keywords: BundoKanduang, Communication Style, Social Interaction, Era 4.0

INTRODUCTION

Minangkabau culture has always been able to attract researchers to conduct research. The way of life of the Minangkabau people is unique and distinctive. This is due to the kinship system used, namely the matrilineal kinship system. In Arifin (2009), it is stated that in the matrilineal kinship system, lineages are drawn based on the maternal line, which later broadly form clans and lineages.

In this Minangkabau matrilineal kinship system, the ancestors of the Minangkabau people have determined that women are in the highest position in the life of the Minangkabau community. In addition, Minangkabau women are also a source of high wisdom (the ultimate source of wisdom). This is evidenced by the special power given to women, namely by inheriting inheritance (harato pusako) such as high inheritance (extended family) (Nurwani, 2009: 1). In addition to the distribution of inheritance, women in Minangkabau are also the determinants of deliberations and controlling power (Hakimy, 2004: 75). Women who get all these privileges are known as "Bundo Kanduang".

Bundo kanduang is a very strong figure in the spirit of the people, because a bundo kanduang must be able to distinguish between what is good and what is bad, including what is lawful and what is haram, and all his words must be able to hold the truth. In addition, a bundo kanduang with wisdom and wisdom is able to lead his people to a better direction. Bundo Kanduang is a mother who is respected not only by her children and nephews, but also by other members of the clan. In other words, a bundo kanduang must be able to carry out his role as a 'mother' in the rumah gadang and a leader in the context of adat and culture (Hakimy, 1994: 69).

Sukmawati in Emilia (1996: 50) also explains that bundo kanduang functionally refers to a senior woman or the oldest mother in a Minangkabau matrilineal family, who has a strong, wise and fair personality, and is mentally and physically able to make correct decisions. and fair. Therefore, bundo kanduang is a very decisive figure in the moral life and dignity of a family or clan. In a bundo kanduang carp:

"limpapeh rumah nan gadang, umbun puruak pagangan kunci, pusek jalo kumpulan tali, hiasan dalam nagari, nan gadang basah batuah, kok iduik tampek basanda, kok mati tampek baniyaik, kaunduang-unduang ka madinah, ka payuang panji ka sarugo".

This means that women or bundo kanduang are the guardians of household welfare, a tradition that is closely attached to everyday life. If understood more deeply, Bundo Kanduang is a mother who always teaches and educates her children. A figure who is wise, respectful, solemn, tired of hands and feet (not lazy), has a noble character, and avoids restrictions, especially in control of the household economy and his family. A mother who has extensive knowledge. This statement is in line with the opinion of Gayatri et al. (2001: 6) which

states that the direction of life in a household and society is determined by a woman, who in this case is a mother. According to him, mothers are the main principle in cultivating virtue in every aspect of social life, such as: in the fields of education, economy, socio-culture, and so on.

Bundo kanduang in Minangkabau culture is a very important subject to always preserve its existence. This is certainly a necessity for every successor to the Minangkabau culture, especially for young women or young women who will become the next Bundo Kanduang after they are married to continue studying it. In terms of passing down the procedures, the embryo and culture of the previous bundo kanduang to the successor, of course, good communication is needed between the previous bundo kanduang to the target target. This condition of communication often becomes an obstacle in trying to learn this, especially from the previous Bundo Kanduang communication style which seemed rigid and standard, in contrast to the younger generation who tended to be more relaxed and ignorant.

As time goes by, the communication between previous generations of Bundo Kanduang and future generations has gotten bigger and bigger. This is due to the development of science and technology which has entered the era of the 4.0 revolution. During this revolutionary era 4.0 communication information technology became the main focus in life. Technology is able to facilitate every human activity, even cutting distance, space and time. Humans seem to experience marriage with technology where every human being can no longer be separated from technology so as to create a world without borders. However, the industrial revolution 4.0 can also lead to the dwarfing and marginalization (marginalization) of several groups and this can exacerbate social interests and even social cohesion, can also create security risks and can also damage the interrelation (relations) between people. (Adnan, 2018). This has created the younger generation to become the masters of information who are more directly active in utilizing information technology, in contrast to the bundo kanduang who are stuttering about technological changes and even tend not to be able to use information technology at all.

On the other hand, revolution 4.0 also has the potential to empower individuals and communities, because the industrial revolution in this phase can create new opportunities for economic, social, and personal development. The bundo kanduang do not just ignore this personal development. Cause changes in the order or system of social life of the Minangkabau people. This change began to be seen in the self-development carried out by Bundo Kanduang, namely by taking part in finding the family economy. Thus, finally created a shift in the role and function of a bundo kanduang. The changes according to Sismarni (2011) in a gender study journal, changes in the role of bundo kanduang in modern Minangkabau life, among others: the domestic role of bundo kanduang which currently varies widely. This variation can be seen in various contexts of the types, frequencies and times used. If Hakimy (1994: 93-94) is used as a reference in seeing these changes, then the domestic role looks more applicable to the role of bundo kanduang as the wife and mother of his children, in other words the role of bundo kanduang in the clan is no longer visible. The situation in which Bundo Kanduang is also working is one of the triggers for the lack of communication that occurs between Bundo Kanduang and the younger generation.

This explanation was strengthened by the results of preliminary observations made by researchers on 28 November 2019 (interview via telephone) with the chairman of the Padang City Kanduang Bundo (Bundo Fauziah). Most of them currently have dual roles both as mothers at home and as workers in the office causing a lack of communication interaction with the children so that the customs that should be passed on are broken up at the mother (Bundo Kanduang). In addition, because of the lack of time that bundo kanduang has in interacting, it creates more time for children to access the internet, so that the influence of the internet gradually makes children more likely to follow what is trending on the internet.

Furthermore, preliminary observations were also carried out by researchers on December 22, 2019, face-to-face interviews with Bundo Mei, the head of the Padang City Museum of Cultural Heritage, History and Museum, the resource person explained that the current development causes attenuation of mothers which causes the idea of a mother to be

underestimated. , although today women have occupied a lot of sectors that in ancient times were only occupied by men. However, for the past three years, the Bundo Kandung Institute, especially the Padang City Bundo Kandung Institute, has pursued a program to restore public understanding of Minangkabau culture, especially on the duties and functions of Bundo Kandung through socializations either with the media or by attending discussion forums.

This initial observation continued in a face-to-face interview with the head of LKAAM West Sumatra, Drs. M Sayuti Dt Rajo Panghulu, M.Pd. December 22, 2019, the resource person explained the virtues of a bundo kanduang even though it did not disappear over time. However, the current reality is that the position of Bundo Kandung is between existence and non-existence. Bundo Kandung was forced by the conditions to work so that he no longer had time for his children and family. In fact, this job often took away the spirit of a Bundo Kandung. The current technological development is also one of the triggers, sometimes bundo kanduang complacent with social media so that it displays faces that are far from the spirit of a bundo kanduang. Most of them lose the identity of a mother, so it cannot be denied that this condition causes the younger generation to become uncontrollable in their behavior.

Basically, the explanation of it all is due to the problem of opportunity and communication and interaction skills of a bundo kanduang, especially a bundo kanduang who has a career. most of them put forward the classic reason, namely: busy or piling up work. For this reason, bundo kanduang, which was formulated as a role model for families and communities in the context of Minangkabau customs, cannot now be found in its application. Currently, Bundo Kandung plays a large variety of public roles due to the times, according to the profession he is running. Often times this public role dominates bundo kanduang so that the domestic role is left behind (Sismarni, 2011).

The changes created by the changes in self-empowerment made by the bundo kanduang as a result of this revolution 4.0 greatly influenced the way of interaction and communication between the young generation and the bundo kanduang, this also at least changed the way and style of communication of a bundo kanduang. Starting from the communication and interaction that previously only occurred between Bundo Kandung and the clan, now the communication and interaction of a bundo kanduang has also increased in context with the communication and interaction of Bundo Kandung with colleagues in his place of work. The added context of communication and interaction creates a new dilemma for bundo kanduang which often has a negative impact. One of them is the spirit of Bundo Kandung who was lost when he was at work. This happened because the communication style of Bundo Kandung seemed to change and be different at home, for indigenous people, and at work.

These visible changes and differences are the starting point of the research that researchers conduct. There is nothing wrong with Bundo Kandung who has a career or work, it's just that work should not make a Bundo Kandung lose his identity and spirit because when he works, Bundo Kandung no longer shows the role model he should have. In the era of revolution 4.0, anyone can make a difference to himself in various ways. However, we all know that women, especially bundo kanduang, in Minang Kabau culture occupy a high position and become the main pawns of the continuation of the culture and morals of the next generation. Therefore, it is necessary to study how the communication changes of Minangkabau women as bundo kanduang in the era of 4.0 from their communication styles and social interactions.

Based on this, the researcher thinks that during this 4.0 revolution, Minangkabau or Bundo Kandung women could play a role or carry out a function by paying attention to certain conditions. Just as when the bundo kanduang is in the clan, he will behave like a bundo kanduang, while when he is at work he will behave as a worker, likewise when at home he will carry it out as a wife and mother of his children. This condition sometimes creates a negative stigma against bundo kanduang from the people or people around him. In line with Erving Goffman's opinion in Santoso, et al. (2012: 47) states that humans always present a play of life, where to present it someone will form a setting, personal front (self-appearance), expressive equipment (equipment to express oneself) which is called the front stage. and the

self (hidden activities to complement the success of one's own appearance) which is called the back stage.

Based on the view of Erving Goffman and some of the above studies, the researchers are interested in exploring the changes in the role of bundo kanduang based on communication styles both verbally and non-verbally and how the social interaction process of bundo kanduang occurs directly (face to face interaction) or not. direct (using communication media). That way we can find out the changes in the communication style and social interaction of Minangkabau women as bundo kanduang in the 4.0 era. and we can also find out and analyze what communication styles Minangkabau women use as bundo kanduang in era 4.0.

LITERATURE REVIEW

Penelitian Relevan

- a. **Nurwani Idris**, (<http://journal.unair.ac.id>) Faculty of Social and Political Affairs, University of Jayabaya, Jakarta. "The Political Role of Women in the Matrilineal System in Minangkabau, West Sumatra" (2009). This research uses qualitative methods with literature studies based on the view of feminism. This research resulted in the findings that Minangkabau women from a feminist viewpoint are still classified as weak in political leadership. However, it is not much different from the condition of women in the Southeast Asia region, this is considered to be detrimental to Minangkabau women, but on the other hand, an issue that is no less important for Minangkabau women is the position of women who are emphasized. on domestic matters only.
- b. **Sismarni**, (Journal) of Gender Studies. "Changes in the Role of Bundo Kanduang in Modern Minangkabau Community Life" (2011). In this study, Sismarni used qualitative research methods with the theory of social change proposed by Lauer. This study resulted in changes in the role of bundo kanduang in the domestic and public context, this was caused by endogenous (internal) factors and exogenous (external) factors. Where the endogenous factors, bundo kanduang, are influenced by conditions that require bundo kanduang to survive. Meanwhile, exogenous factors are influenced by changes in culture or era that require bundo kanduang to take part in the public world.
- c. **Munzir, Atika Aisyarahmi**. (Essay). "The Relationship between Traders' Communication Styles and the Purchasing Decision of Hijab Consumers". (2016). This study uses a quantitative research methodology with a survey method using a sample and a questionnaire as the main research instruments. by using the Spearman rank correlation test. This type of research is explanatory. This research is supported by qualitative data, namely by conducting in-depth interviews using the interview question guide / Alo Liliweri's communication style reference. The results of this study found that from three communication styles that were correlated, the results were as follows:
 1. a weak relationship between visual communication styles and consumer purchasing decisions
 2. Auditorium communication style has no relationship with consumer purchasing decisions.
 3. Kinesika communication style, there is no relationship with consumer purchasing decisions.Of the three communication styles, the kinesic communication style, namely the way of communicating interspersed with touch, is the communication style most consumers avoid when shopping. Most consumers feel that the visual communication style is enough to attract consumers to decide to buy a product.
- d. **Haqqi, Alika Nurul (Thesis)**. The concept of Bundo Kanduang in Minangkabau Culture: Philosophical Perspective of History Arnold Joseph Toynbee (2017). The research method used is a qualitative research method with the historical perspective of Arnold Joseph Toynbee's theory. Based on the perspective of Arnold Joseph Toynbee, Bundo Kanduang is a symbol that cannot be separated from the life of the Minangkabau community. Its

presence is believed to be able to lead people to a better direction, so that problems or problems of moral change that occur in society can be avoided. As the relationship between society and individuals is a unity that cannot be separated as social beings, where as beings who need one another. Bundo Kanduang also has a role to ensure that the Minangkabau community will improve in their future lives.

- e. **Pratiwi, Bayu Nitin (journal).** Analysis of Ahmad Faiz Zainuddin Communication Style. (2017). The method used is descriptive qualitative, dramaturgy theory by Ervin Goffman. The results of the study can be concluded that Ahmad Faiz Zainuddin is the founder of Spiritual Emotional Freedom Technique (SEFT), a therapy that combines acupuncture and psychology enhanced with a spiritual touch that is universal. Ahmad Faiz Zainuddin uses the controlling style and the equalitarian style of communication in interacting with his communicants and as a communicator Ahmad Faiz Zainuddin is able to play his role according to the conditions needed so that the message to be conveyed is conveyed properly.

Konseptual

a. Social interactions

Social interaction is a relationship between one individual and another, with the aim of influencing other individuals or vice versa, resulting in a reciprocal relationship (Walgito, 2007). Meanwhile, according to Basrowi (2015), social interaction is a dynamic relationship that brings people to people, group to group. Nor people with human groups and vice versa. The form of interaction is not only cooperative, but also takes the form of action, competition, dispute and the like. On the other hand, according to Partowisastro (2003) social interaction is a social relationship that functions to establish various types of dynamic social relations, whether the relationship takes the form of individuals, groups with groups, or individuals with groups. Soekanto (2002) argues that social interactions are dynamic social relationships, which include relationships between individuals, between human groups, and between individuals and groups of people. According to Sarwono and Meinarno (2009) social interaction is a reciprocal relationship that affects each other between individuals and other individuals, individuals with groups, and groups with other groups. Thus social interaction can be concluded as a reciprocal relationship that occurs between individuals and other individuals, groups with one another with the aim of influencing, changing, or improving existing behavior.

b. Communication Style

Liliweri alo (2011: 308) in the book states that communication style is a combination of a human action saying or writing words to express motivating thoughts and feelings, expressing compassion, expressing anger, stating a message so that an order is done quickly, where the style plays a role in determining the boundaries of the reality of the world that is being faced, about relationships with others, and about relationships with certain concepts. On the other hand, according to Norton, et al. 1983, quoted in Liliweri Alo (2011: 309), communication style is a cognitive process that accumulates the form of a content so that it can be assessed on a macro basis. Each style always reflects how each person accepts himself when he interacts with others. From the definition above, it can be explained that the communication style is a specialized set of interpersonal behaviors that are used in a particular situation. Each communication style consists of a set of communication behaviors that are used to get certain responses or responses in certain situations as well. The suitability of a communication style used also depends on the intent of the sender and the expectations of the receiver. In other words, it can be concluded that the communication style is the communication behavior carried out by a person in an organization which aims to get feedback from others on the organizational message conveyed.

Norton 1983 in Liliweri alo (2011: 309) divides communication styles into ten types, namely:

1. The dominant style, which is the style of a person who is able to control his social situation.
2. Dramatic style (dramatic style) where in this style someone is always "alive" when he tells a story.
3. Controversial style (controversial style), the style of someone who is always easy to argue with other people when communicating.
4. Animation style (animated style), the style of someone who actively uses nonverbal language when communicating with others.
5. Impression style, the communication style of a person who when he communicates with others, is always able to impress others and easily remembers himself.
6. Relaxed style (relaxed style), the style of someone who when communicating with others always shows calm, fun, and full of smiles and laughter.
7. Attentive style (attentive style), the style of someone who when communicating always pays full attention to the other person. Be sympathetic and even empathetic and listen seriously.
8. Open style (open style), a person's open communication style is shown honestly and reflected in blunt communication.
9. Friendly style (friendly style), a person's communication style that is displayed in a friendly manner, feels close, always gives a positive response, and always supports his communicator.
10. The right style (precise style), a style in which the communicator asks to discuss a content appropriately and accurately in an oral communication.

Steward L. Tubss and Sylvia Moss stated that the communication style is characterized by the existence of a will or intention to limit, force and regulate the behavior, thoughts and responses of others. People who usually communicate using this style of communication are known as one-way communicators or One-away communication. According to tubss and mos communication style is a set of interpersonal behaviors that are specialized and used in a particular system.

Tubss and Moss (2008) also explain basic communication styles or communication ethics, there are six communication styles, namely:

- a. *The Controlling Style*
- b. *Equalitarian Style*
- c. *The Structuring*
- d. *The Dynamic Style*
- e. *The Relinquishing Style*
- f. *The Withdrawal Style*

c. Verbal And Non Verbal Communication

Verbal Communication

Symbols or verbal messages are all kinds of symbols that use one or more words. Almost all speech stimuli that we are aware of fall into the category of deliberate verbal messages, namely conscious attempts to relate to other people orally. According to Rusmita (2011) verbal communication is communication that uses words to convey messages or information. A system of verbal coding is called language. Language can be defined as a set of symbols, with rules for combining these symbols, which are used and understood in a communication.

Verbal language is the primary means of expressing our thoughts, feelings and intentions. Verbal language is most often used in communication. Verbal language uses words that represent various aspects of our individual reality. Words are an abstraction of our reality that is incapable of causing a reaction which is the totality of objects or concepts represented by those words (Deddy Mulyana, 2012: 261). ASLHA (American Speech

Language Hearing Association) states three components of speech, namely (1) articulation, (2) sound, (3) fluency (Mulyono Abdurrunderstanding, 2003: 183).

According to Mulyana (2012: 261) Verbal language is the main means of expressing our thoughts, feelings and intentions. Verbal language uses words that represent various aspects of our individual reality. Verbal communication is not as easy as we imagine. Symbols or verbal messages are all kinds of symbols that use one or more words.

Non Verbal Communication

According to Larry A. Samovar and Richard E. Porter in Mulyana (2012: 343) nonverbal communication includes all stimuli (except verbal stimuli) in a communication setting, generated by individuals and the use of the environment by individuals, which have potential message value for the sender or recipients, so this definition includes both intentional and unintentional behavior as part of the overall communication event, we send a lot of nonverbal messages without realizing that they are meaningful to other people.

According to Knapp and Hall in Deddy Mulyana (2012: 342) nonverbal cues, like verbal symbols, rarely have a single denotative meaning. One of the influencing factors is the context in which the behavior takes place. In simple terms, nonverbal messages are all gestures that are not words. According to Larry A. Samovar and Richard E. Porter in Deddy Mulyana (2012: 343), nonverbal communication includes all stimuli (except verbal stimuli) in a communication setting, generated by individuals, which have potential value to the sender or receiver; thus this definition includes both intentional and unintentional behavior as part of the overall communication event; we send many nonverbal messages without realizing that they are meaningful to other people.

Words and most signs are also not universal, but are culturally bound. So, learned is not innate. Only a few nonverbal cues are innate, we are all born and know how to smile, but most experts agree that where, when and to whom we show emotions are learned, and therefore influenced by the context and culture we learn to stare, gesture, touch. other people's body parts, even we are silent. The way we move in space when we communicate with others is based primarily on physical and emotional responses to environmental stimuli (Deddy Mulyana, 2012: 344).

It can be concluded that nonverbal communication is the delivery of information or messages that do not use words that are done intentionally or unintentionally to others in order to understand what that person is conveying. Nonverbal communication is often used to describe feelings and emotions. If the message received through the verbal system does not show the strength of the message, then it can receive nonverbal signs as its support.

d. Bundo Kanduang

Bundo Kanduang is an honorary title for Minangkabau women whose position is higher than other women. In a sense, he is elder in his class. The word woman comes from the word empu, which means the main padusi (woman), which is the main in the household, also in the main tribe and / or clan, nagari, and state. Therefore, Minangkabau women are described in the following gurindam (Tumanguang, 2002: 18-19).

*Alim pandito dalam nagari
Suluah nan tarang jadi palito
Sipat parampuan pulo dikaji
Parhiasan alam dan rumah tanggo
Rang Lasi pai baburu
Dapek ruso balang kaki
Padusi kalau tidak bamalu
Ibarat kapa tidak bakamudi
Dek iduik kito mencari
Dek indak kito binaso
Parampuan kok indak baaka budi
Duduak tagak kamari bedo*

*Tabang barabah duo kali lapan
Digaro anak puti-puti
Elok rumah dek parampuan
Patuah satia ka suami
Dek ulah tajam pisau sirauik
Batuang nan tuo dikarek-karek
Parampuan sipatnyo lunak-lambuik
Ganggamnyo taguah janjinyo arek
'Rang Kurai 'rang Bukittinggi Luak banamo Luak Agam
Parampuan nan pandai manjago diri
Kunci nan arek biliak nan dalam*

Bunda Kandung is a main woman who is the biological mother or older sister or younger sister of the leader / ninik mamak in a tribe in a nagari. Mother Kandung consists of 2 words, namely Bunda Kandung, which means that the word Bundo is love for people who are in line with her descendants, while the word Kandung is love for her descendants ranging from children, grandchildren, to great-grandchildren. Therefore, a Kandung Mother is a figure who is famous for her affection for her tribe and people, but does not lose her assertiveness in various matters. Because with that assertiveness he can lead and shape the behavior of the children and grandchildren to be good.

Teoritis

a. Dramaturgy Theory

Dramaturgy comes from English dramaturgy which means the art or technique of drama in the form of theater. Dramaturgi discusses the process of creating a theater from script writing to performance. First popularized by Aristotle. He described his research on appearances / dramas that ended in tragedy / tragic or comedy stories.

The role played by group members can help in completing tasks when in conventional communication humans talk about how to maximize verbal and non-verbal senses to achieve the ultimate goal of communication, so that other people follow our wishes. So in Dramaturgy, what is taken into account is the overall concept of how we live our roles so that we can provide feedback according to what we want. Dramaturgy studies the context of human behavior in achieving its goals and not to study the results of that behavior. dramaturgy understands that in human interaction there is an agreed "agreement" of behavior that can lead to the ultimate goal of the intended social interaction (Goffman 1959: 78).

Erving Goffman's Dramaturgy Theory is contained in his books entitled "The Presentation of Self in Everyday Life (1959)" and "Encounters; Two Studies of Sociology of Interaction (1961)". Goffman does not try to focus on social structures, but rather on face-to-face interaction or co-presence. According to him, face-to-face interaction is limited by him as individuals who mutually influence their actions when each one is physically facing each other.

According to Goffman (1959) Dramaturgy is a play of life presented by humans. Dramatic situations that seem to occur on the stage as an illustration to describe individuals and the interactions they make in everyday life. In summary, dramaturgical is a view of social life as a series of drama performances on a stage.

Goffman Burke's Dramaturgy concept itself is "a result of collaboration" (collaborative manufacture) which must be produced in every event of social interaction. Assumptions When interacting, actors want to display feelings of self that are accepted by others. However, when presenting themselves, the actor realized that audience members could interfere with his appearance. Therefore, the dramaturgical actor is a theory that studies the process of behavior and not the result of behavior. Front Stage (front stage) Back Stage (back stage) Setting Front Personal Appearance Style.

METHODOLOGY

Types of research

In the book Creswell in 2003: 18 explains that qualitative research is also a research that is used to build knowledge statements based on a constructive-perspective (for example, meanings that come from individual experiences, social and historical values, with the aim of building theories or patterns of knowledge. certain). Or based on a participatory perspective (for example: Orientation to politics, issues, collaboration, or change), or both.

In this study, researchers are interested in taking a qualitative research model with a case study approach. A case study is a research conducted intensively, in depth and in detail on a particular symptom both in individuals, groups, institutions or organizations (Nurhadi, 2015: 16). Creswell (2015: 135) also explains that case studies are a method in qualitative research where the researcher can explore life and various cases, through detailed and in-depth data collection, so that it involves various sources such as observations, interviews, documents, reports and audiovisual materials. Case studies are also used to track contemporary events when they cannot be manipulated, and focus on answering the "why" and "how" questions (Yin, 2014: 9-12).

Research Focus

This study focuses on Norton's 1983 communication style in Liliweri alo (2011: 309) to analyze the Communication Style of Minangkabau Women as Bundo Kandung in Era 4.0 both verbally and non-verbally, including the following:

1. Style of communication
2. Verbal communication
3. Non verbal communication

Data collection technique

The technique for finding these informants can be done by means of a purposive mechanism or the Snowballing mechanism. Based on the background of the researcher, to find out the communication style of Minangkabau women as bundo kanduang in the era 4.0. Then the researcher uses two categories of informants with a purposive mechanism, where the mechanism of this category before conducting the research, the researcher has first determined certain criteria that must be met by the person who will be the source of the information (Afrizal, 2014: 140) which has been described above for assist researchers in collecting research data. The criteria for the perpetrator informants who will be used as sources of information are Minangkabau women who have the authority to act as bundo kanduang either legally or not (bundo kanduang lineage or clans without formal legitimacy or bundo kanduang Limbago) in West Sumatra. The special criteria that must be met by a bundo kanduang who will be used as a source of information as the informant of the perpetrator are:

1. Designated Minangkabau women (legitimacy or sako based on lineage) as bundo kanduang.
2. At the time of the research, the Minangkabau woman was still in the position of Bundo Kandung.
3. Bundo kanduang which has multiple responsibilities (apart from being bundo kanduang, the informant also has other jobs).
4. The informant is active in socializing the Minangkabau culture because he has the responsibility of being Bundo Kandung.

To test the credibility of the data from the perpetrator informants, the researcher also selected observer informants, namely the leader, the West Sumatran people who are descendants of the Minangkabau, and members of the Minangkabau Natural Density (LKAAM) or the people who interact with the selected Bundo Kandung.

For observer informants who are members of the Minangkabau natural customary density (LKAAM) or clans, the researchers set several specific criteria including:

- a. Informants are Minangkabau people who are descendants of the original Minang.

- b. An informant is someone who has frequent interactions with key informants both in the real world and in the virtual world. Often give and receive suggestions from selected bundo kanduang at least 2 times.

Data analysis technique

This study uses the analytical model proposed by Miles and Haberman which is often called the interactive analysis method. This analysis consists of three simultaneous activity lines, namely data reduction, data display, drawing and verifying conclusion (Sugiyono, 2010: 337).

RESULTS AND DISCUSSION

From observations and research conducted for 4 weeks on one bundo kanduang with 4 children, 1 husband, 2 son-in-law, 1 grandchild, 5 nephews, 5 co-workers, and 20 members of the clan, it was found that in daily communication Bundo Kanduang tended to use 5 styles. Communication, namely, communication style dominant style, dramatic style, relaxed style, attentive style, friendly style.

In the first week of Bundo Kanduang, interactions were observed with family members, children and husbands. In this context, the communication style that is often seen is the dominant style when mothering her children. However, when being the wife of a bundo kanduang in communicating, they tend to use an attentive style. Basically, a bundo kanduang in the family becomes a warm and firm person for the sake of a better family life.

In the second week of interaction, Bundo Kanduang was observed when he was in his work environment. The first interaction observed was Bundo Kanduang with co-workers of the same position. Communication styles that are often seen are relaxed style, open style, and friendly style. Then the interaction that was observed next was with colleagues who were in the lower position, interactions with these co-workers occurred quite a bit. However, the communication style that is seen more in the precise style, the last interaction that is observed is when together with a superior or a colleague who has a higher position. In this condition, the communication style most often seen is the obedient style, this obedient style, the researcher named himself, because it is not included in Norton's 10 communication styles described in Alo liliweri. This obedient style can be seen in the presence of Bundo Kanduang, whose work does not appear to completely disobey the superior's orders and when he talks, Bundo Kanduang seems not to be more involved in communicating more only as a listener.

In the third week of observation, the observation was continued to see interactions within the community, including with extended family members and kemanakan. In this context very little can be observed because the interactions that occur are almost non-existent. As for the interactions that occur only via telephone and chat media in Whatshapps Group discussion (WAG), direct interaction through telephone conversations can only capture a serious impression that is not dominant in other words, the communication style in this context has not been found which category, the conversation that occurs describes serious, friendly, drama, relaxed, appropriate style, attentive, and open here the researcher named the temporary all styles of communication style (all styles). While in the chat context the writer observes based on the writing of the message text and can be observed if the text of the message looks very stiff, so that the author categorizes it into the dominant communication style.

As a person who has a high position in the Minang Kabau culture, putting himself in position and how to present himself in front of children, husbands, coworkers and the community is certainly a challenge as well as a benchmark whether he has entered the category of a bundo kanduang who has a spirit and is used as an example for everyone or not. In accordance with the theory used in this study, namely, Dramaturgy Theory, where this theory provides an overview of how the communicator brings himself to the communicant in order to be assessed as to what he wants in order to create an image that suits his needs. In addition, preparations were made not only by the communicator but also by a team behind him to support the success that he wanted to achieve or what was called Goffman with the

backstage or people behind the stage who prepared the concept that the communicators on the frontstage would use. Frontstage is preparation starting from stage setting to other equipment that will support the communicator in conveying his message to the communicant as well as the appearance of the communicator, the traits that the communicator must display when dealing with the communicant.

In accordance with the concepts contained in dramaturgy theory, there are backstage and frontstage that support each other to achieve the desired goals. Bundo Kandung's backstage area is when he is Bundo Kandung himself and he is an employee with a colleague who creates a different character between Minangkabau women and Bundo Kandung, while frontstage is the appearance when he is in the family and in the family and presents himself as a mother, wife and bundo kandung that are dressed. Which is shown by differences in gestures, expressions, self-character, and communication styles when being yourself and as employees interacting with colleagues with when he became a mother, wife and bundo kandung who were exemplified in the family.

CONCLUSION

From the research findings and discussion of the conclusions obtained from research on the Communication Style of Minangkabau Women as Bundo Kandung in Era 4.0, are:

1. The observed bundo kandung communication style leads to the communication style. The dominant style is the style of a person who is able to control his social situation. This style of communication occurs when bundo kandung interrupts the clan or his nephews, in this style, bundo kandung emphasizes one-way communication (one way communication) which creates the impression of controlling, coercing and persuading others.
2. While at the time that Bundo Kandung were gathering and telling stories, a dramatic style appeared where in this style Bundo Kandung seemed to be part of the story being told. However, this style is very rarely seen. Several times seen only when joking with his grandson.
3. Controversial style (controversial style), this style is seen when bundo kandung is in the scope of his work which is always easy to argue with other people when communicating.
4. Bundo kandung is very able to look familiar and able to take part in talking with children, nieces and people, especially the younger generation when using communication Relaxed style (relaxed style), attentive style (attentive style), friendly style (friendly style), in style There is no sense of coercion at all between Bundo Kandung and the younger generation, which is seen when communicating always showing calm, fun, and full of smiles and laughter as well as open communication. In this situation it is used to persuade or motivate the communicant to do what the communicator wants. With its friendly nature and seem light, it can make it easier for communicators to convey their messages without refutation from the communicants and speed up the communication process.
5. In the first week of observation, Bundo Kandung, the communication style used was not yet varied, and Bundo Kandung also tended to have less activity. But in the second week onwards, Bundo Kandung already has activities that allow observers to observe in more detail so that it can be concluded that the communication style is relaxed (relaxed style), attentive style (attentive style), friendly style (friendly style), is the most effective communication style. which is used by Bundo Kandung in order to influence the younger generation.
6. As in the dramaturgy theory by Ervin Goffman, bundo kandung is able to play its role as a communicator in accordance with the conditions required by using various communication styles according to the objectives or communicants at hand.

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