

## **Interpretation of Meaning in the Lyrics of a Minangkabau Regional Song with the Title “Pasan Mandeh” (Hermeneutic Study)**

***Ikhwanul Habib<sup>1\*</sup>, Hadi Masruri<sup>1</sup>***

<sup>1</sup>Universitas Islam Negeri Maulana Malik Ibrahim Malang  
*habibikhwanul8@gmail.com \**

### **ABSTRACT**

To understand the meaning of a text or work of art can use a hermeneutic approach. This study aims to interpret the meaning in the lyrics of a Minangkabau folk song titled "Pasan Mandeh" with a hermeneutic approach using Paul Ricoeur's theory, which outlines the steps of understanding by starting from semantic, reflexive, and existential Understanding. Ricoeur's theory was chosen because of several distinctive reasons not shared by other figures, namely Ricoeur rejected hermeneutics as a rigid and objective method. Ricoeur viewed the text as an autonomous entity independent of the author's intention, so that readers have the space to creatively appropriate meaning but are still limited by the content of the text. The research method uses a literature study and interviews. The results of the study found that the first is a semantic understanding that contains a literal understanding of meaning, and it is not deep, as in the song lyrics, where there is the use of symbols that describe the beauty of nature and life. Second is a reflexive understanding that examines meaning by adjusting the cultural context, such as using "Kato Malereang" in everyday life. The third is an existential understanding that reflects on the meaning of the song lyrics and applies the moral messages and life values channeled by the author through the song lyrics.

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### **INTRODUCTION**

Literary works have an important role in human life, not only as a form of expression, but also as a reflection of social and cultural reality. In other words, literary works can be interpreted as facts that are re-expressed through writing (Ambarwati et al., 2023). In addition, literary works function as entertainment and a medium to convey moral messages, culture, and traditional values that continue to be maintained (Tabarok et al., 2025). Literature is also inseparable from cultural influences. Because culture contains a system of values and rules in society. Ethics develop and become culture in society, so it also motivates writers' thoughts to create a literary work (Zulfika, 2020).

Song lyrics are a form of literary work because they contain the author's heart and are combined with the appropriate music. In song lyrics, there is a structure of meaning and form. Song lyrics can be poetic because they touch the feelings and attention of the listener (Dandes,

2021). Each lyric has an important component in making artwork in the form of songs. This causes listeners to be affected by the lyrics that are chanted and capture the message and meaning of the lyrics. To achieve this, a lyricist plays an important role and goes through a broad imagination process so that the purpose and meaning are conveyed entirely to the listener. In addition to being a bridge between the writer and the listener, song lyrics also act as a communication tool in the form of artwork (Riswari, 2023).

Indonesia is a country rich in various kinds of art. Music has its portion and represents various communities based on its era. There are various types and genres of songs, such as pop, religious, dangdut, rock, and folk songs. Regional songs are songs originating from a region that have functions such as accompanying traditional events, enlivening traditional games, and communication tools. Each folk song has a character, such as style and language, unique to the origin of the folk song. Regional songs also contain stories of the cultural conditions of the local community and have messages about the value of life in the lyrics (Setiowati, 2020), including folk songs in Minangkabau, where Minangkabau people are famous for their customs and ethics. Moral messages are also poured into the folk song.

One of the most popular songs among the Minangkabau people is "Pasan Mandeh" performed by Tiar Ramon. The lyrics of this song tell the story of a fisherman who is used to going to the sea to face waves and storms. The lyrics contain diction and moral messages that the lyricist conveys to the listener. This is what makes researchers interested in studying more about the implied meaning with a hermeneutic approach. At the same time, hermeneutics is the art of exploring the meaning of a text to know its implied meaning (Sidabutar & Marbun, 2022). The famous figure who put forward this theory of hermeneutics is Paul Ricoeur. Ricoeur argues that hermeneutics is an interpretation process involving interaction between the text and the reader, which can be interpreted differently depending on the context (Fithri, 2014).

In his book *De l'interpretation* (1965), Ricoeur outlines his hermeneutical method, which consists of three important steps: (1) Semantic Understanding: This is the initial stage where the reader understands the meaning of the words and language structures in the text. Here, the focus is on the literal meaning of the text. (2) Reflexive Comprehension: At this stage, the reader begins to reflect on the deeper meaning of the text, considering how the social, cultural, and historical context affects the interpretation. (3) Existential or Ontological Understanding: This is the highest stage where the reader ponders the existential implications of the text's meaning. Readers question how the meaning relates to their life experiences (Musfikasari, 2024).

Ricoeur uses this approach to analyze various symbols in literature and philosophy. For example, he interprets symbols in literary works to reveal hidden meanings that may not be immediately apparent. In works such as *The Symbolism of Evil*, he explores how symbols of evil can be understood through the lens of culture and human psychology (Wachid, 2006). Paul Ricoeur's hermeneutical theory provides an insightful framework for understanding how texts and symbols can be interpreted multi-layered way. By emphasizing the importance of context and the reader's experience, Ricoeur shows that Understanding texts is a dynamic and evolving process. Ricoeur argues that texts are not simply representations of the author's intentions, but have their autonomy. Texts can be interpreted differently by different readers, depending on their context and experience (Rame, 2014).

Ricoeur tries to bridge the gap between an objective understanding of the text and its existential meaning. However, this endeavor faces a dilemma between maintaining scientific objectivity and accommodating the reader's subjective experience (Mahridawati, 2022). Ricoeur's hermeneutic principles can be applied to enrich intercultural dialogue and understanding the meaning of such dialogue by emphasizing the importance of practical wisdom and awareness of the limitations of individual perspectives (Simonotti, 2024). Ricoeur is also known for his hermeneutics of symbols, which underlines that words in a text are symbols that contain meaning. This makes Ricoeur's hermeneutics relevant in various fields, including interpreting religious texts such as the Qur'an, where literal meaning and contextual meaning must be integrated so that the

text remains alive and applicable in modern times (Abnisa, 2023).

Paul Ricoeur's hermeneutic theory occupies a middle position that combines two major hermeneutic traditions, namely the methodological tradition represented by Emilio Betti and the philosophical tradition represented by Hans-Georg Gadamer. Ricoeur agrees with Betti that hermeneutics is the study of uncovering the objective meaning of texts that are distant in time and space from the reader. However, he is also in line with Gadamer, who emphasizes that the horizon or perspective of the interpreter becomes the main reference in understanding the text, so that meaning is not only static but also dynamic according to the context of the reader (Asia et al., 2025).

In this study, researchers focused on interpreting the meaning and moral messages of the Minangkabau folk song "Pasan Mandeh". To interpret the meaning in the lyrics of the song, the researcher uses the theory proposed by Paul Ricoeur, which involves three steps, namely semantic, reflexive, and existential Understanding, to reveal a deeper and more complex meaning.

## **REVIEW OF LITERATURE**

An example of research that has been done is the title "Hermeneutic Study of Cik-Cik Periok Traditional Song Text in West Kalimantan Region" in 2023. The research objectives were implemented to examine the Cik-Cik Periok song in a historical context, the interpretation of the meaning of the interpreter, and the cultural context, so that a deep meaning of the text was found using the theory of Schleiermacher (Putra et al., 2023). The hermeneutic approach opens up the possibility of revealing hidden layers of meaning in poetry, beyond physical beauty. Sanusi Pane's poem "Teratai" was analyzed with a descriptive qualitative hermeneutic approach to explore the symbols and meanings, including moral messages, human relationships with nature, and the spirit of nationality (Tala & Bagtayan, 2024).

Research by Evi Martika, who used Paul Ricoeur's hermeneutics to interpret the meaning of love in Bernard Batubara's literary works, showed that meaning lies in the reader's interpretation based on experience and Understanding (Kasiahe & Paulina, 2024). This study by Anshari describes the hermeneutic theory that involves the text, mediator, and reader in the interpretation process. The symbolic and conceptual language of literature requires the hermeneutic method to reveal hidden meanings (Anshari, 2016). The study by Ali Manshur uses hermeneutics to interpret familial and social values in literary works so that the author's message can be comprehensively understood by readers (Manshur & Nafisatul Munawaroh, 2023).

## **METHOD**

This research uses a qualitative approach with a hermeneutic method to interpret the symbolic meaning of folk song lyrics in the context of Minangkabau culture. The hermeneutic research approach or hermeneutic study is a meaning and the process of interpreting symbols in the form of text or other symbols (Sidik & Sulistyana, 2021). Specifically, this approach refers to Paul Ricoeur's hermeneutic theory that outlines the steps of understanding, starting from the semantic, the reflexive, and the existential. The data in this study were obtained through two main sources: literature studies and interviews, literature studies search and analysis of various relevant written sources, such as books, scientific journal articles, proceedings, and digital documents (Nasution, 2023).

To support the contextual interpretation of the text, the researcher conducted semi-structured interviews with three informants who were purposively selected based on the specified criteria, namely domiciled in West Sumatra and steeped in Minangkabau culture. The informants consisted of traditional leaders and local culturalists. The analysis stage begins with reading and understanding the song text thoroughly, then linking the literal meaning (semantics) with the cultural context through a hermeneutic approach. Data from interviews was used as a foundation to enrich the interpretation until a complete understanding of the cultural message in the song was obtained.

## FINDINGS AND DISCUSSION

### A Glimpse of the Song “Pasan Mandeh”

The song "Pasan Mandeh" sung by Tiar Ramon is one of the popular songs in the Minang music genre. Tiar Ramon, born in Padang Pariaman, West Sumatra, is known as a singer who contributed greatly to Minang music. He is famous for songs that touch on the themes of love and daily life, and is one of the nostalgic songs still widely sung today. "Pasan Mandeh" describes the feeling of longing and yearning for someone, with lyrics that are poetic and full of emotion. The song reflects Minang cultural values, such as family relationships and love. The lyrics tell a story of deep hope and longing, using natural symbols that enrich the meaning.

The lyrics use the Minang language, rich in allusions and symbols. For example, the phrase "Garudo tabang ateh langik mak" describes the beauty of nature that serves as a backdrop for feelings of longing. The use of local language in the lyrics also shows a strong cultural identity. This song has become one of the classics in Minang music and is often sung in various events, be it weddings or art performances. In addition, "Pasan Mandeh" is also frequently covered by other singers, demonstrating its enduring appeal among music fans. With its beautiful melody and touching lyrics, "Pasan Mandeh" remains one of the iconic works in the Minang music scene, connecting generations through its universal themes of love and longing.

### B. Interpretation of the Meaning of the Lyrics of the Song “Pasan Mandeh”

#### 1. Semantic Understanding

This is the stage where Understanding is done at a purely linguistic level or can be called literal meaning (Nashruddin et al., 2024). Semantic comprehension is the initial stage that focuses on understanding language purely, especially the symbols contained in the text. At this stage, the reader takes in the symbols directly without in-depth critical analysis, so this is a basic understanding of the literal or symbolic meaning of the text. This stage is important as a foundation for continuing the more complex interpretation process (Najib, 2023). In this step, the focus is on the meaning of words and linguistic structures in the text of the song lyrics. Here are the lyrics and meaning of the song “Pasan Mandeh”:

*Garudo tabang ateh langik mak  
Turunlah gajah patah gadiang  
Manyaso lalu ka tapian  
Tampak nan dari Bangkahulu*

Semantically, this stanza contains symbols that describe the beauty of nature and the dynamics of life. The word “*Garudo*” (garuda bird) that “*tabang ateh langik*” (flies above the sky) creates a strong and majestic visual image. Meanwhile, the phrase “*gajah patah gadiang*” (broken elephant) depicts something big and strong that is destroyed, creating a melancholic mood. An interview with one of the traditional leaders reinforced this interpretation; “*Garudo itu lambang kekuatan dan kebebasan dalam budaya kami. Tapi kalau digambarkan bersama ‘gajah patah’, itu seperti isyarat bahwa harapan atau kekuatan itu sedang diuji oleh keadaan*”. This statement indicates a deep cultural meaning of the symbols of nature in the song. Other sources also said “*Ini bukan sekadar gambaran alam, tapi cara orang tua dulu menyampaikan pesan: kadang hidup tinggi seperti burung, kadang jatuh seperti gajah yang patah.*”

*yo santiangnyo aka rangik mak  
Manyasok darah dalam dagiang  
Luko nan indak kanampakan  
Alah padiah sajo mangko tahu*

The expression “*yo santiangnyo aka rangik mak*” contains an expression of deep suffering. The words “*santiang*” (the bride's headdress) and “*rangik*” (trembling, shaking) can be interpreted as symbols of honor or pride being shaken or disturbed. Meanwhile, the phrase “*manyasok darah dalam dagiang*” describes deep pain, as if the blood has seeped into the flesh, a metaphor for suffering that permeates the entire body and soul. According to the interviewee “*Kalau santiang itu sudah mulai rangik, itu tandanya ada aib atau rasa malu besar. Rasa sakitnya bukan hanya di hati, tapi sampai ke tubuh. Jadi darah manyasok ke dagiang itu cara orang lama bilang: sakit nan dak bisa diceritakan dan Luko nan indak kanampakan itu luka batin. Orang Minang diajari untuk tampak kuat di luar, walau dalamnya hancur. Itu budaya malu kita*”. From this interview, it can be seen that the semantic meaning of the stanza cannot be separated from the social context and cultural values of Minangkabau.

*Nan bak pasan mandeh  
Usah takuik nak di ombak gadang  
Riak nan tanang oi nak kanduang  
Mambaok karam*

The phrase “*nan bak pasan mandeh*” literally refers to someone who is like a nomad or sailor about to return to their hometown. This expression is full of cultural meaning, because in the Minangkabau tradition, migrating is not just a geographical event, but a life journey to form an identity. According to traditional leaders “*Kalau urang Minang dibilang ‘bak pasan mandeh’, itu bukan cuma rindu pulang, tapi juga harapan untuk selamat sampai rumah. Pasan mandeh itu semacam lambang perjalanan batin.*”. The phrase “*Usah takuik nak di ombak gadang*” illustrates the invitation to dare to face big challenges in life. Ombak gadang (big waves) is a metaphor for the difficulties or risks that migrants often face. the source said “*Kalau hidup ibarat laut, ombak gadang itu cobaan. Tapi kalau takut, kita takkan sampai ke tujuan. Ini nasihat buat urang rantau, supaya kuat.*”

*Bia luko dek sambilu  
Cegak diubek nak, nan jo piladang  
Kato malereang, oi nak kanduang  
Bisonyo tajam*

The phrase “*bia luko dek sambilu*” literally means “let it hurt because of a sharp object”. It symbolizes deep pain, both physical and emotional, and is often used to express grief over loss or longing. the source explains “*Orang Minang biasa bilang ‘luko dek sambilu’ untuk rasa sakit hati yang sangat dalam. Kadang karena rindu, kadang karena dikhianati. Ini ungkapan yang sangat puitis tapi nyata.*”. The next phrase, “*cegak diubek nak, nan jo piladang*”, describes the difficult conditions that must be overcome, where piladang can be interpreted as shrubs or terrain full of obstacles. Meanwhile, the phrase “*kato malereang, oi nak kanduang*” implies a deep hope to return or reconnect with something lost. Malereang itself is an emotional form of larang or missing. The source said “*Kalau sudah ‘cegak diubek’, itu artinya sudah buntu, tapi masih dipaksa cari jalan. Nan jo piladang itu simbol kehidupan kadang harus menerobos belukar untuk sampai ke tujuan dan Kato malereang itu bukan sekadar kata yang melambung tapi kerinduan yang begitu besar, biasanya terhadap kampung halaman atau ibu kandung. Ini kuat sekali dalam budaya kita*”.

## 2. Reflexive Understanding

Reflexive Understanding is when the reader critically analyzes the semantically understood meaning. This stage involves an internal dialog between the initial Understanding and the wider context, as well as correction and deepening of meaning. Reflexive comprehension approaches the ontological level as it begins to question the hidden meaning and its relation to the reader's

experience (Musfikasari, 2024). Understanding is done with a more in-depth approach. It involves reflection on the more complex meanings and implications of the symbols in each song lyric with the aim of analyzing how meanings can change depending on the context and perspective of the reader, as well as understanding the relationship between meaning and human experience. Here are the lyrics of the song "Pasan Mandeh" based on reflexive Understanding:

*Garudo tabang ateh langik mak  
Turunlah gajah patah gadiang  
Manyaso lalu ka tapian  
Tampak nan dari Bangkahulu*

Phrases such as “*Garudo tabang ateh langik*” and “*Turunlah gajah patah gadiang*” reflect the dynamics of hope and adversity in the lives of Minangkabau people, especially migrants. The Garuda symbolizes high ideals, while the broken elephant depicts fallen strength. The phrases “*Manyaso lalu ka tapian*” and “*Tampak nan dari Bangkahulu*” signify both hardship and hope for change. As a traditional leader explained, “*Garudo itu lambang harapan urang rantau, tapi gajah patah gadiang itu tandanya hidup kadang di bawah.*”. In the lives of Minangkabau people who are accustomed to migrating, this stanza reflects their existential struggle: facing adversity, maintaining self-esteem, and looking for a way home, both physically and spiritually. This stanza is read as a cultural narrative full of symbolic meanings about strength, collapse, and hope.

*yo santiangnyo aka rangik mak  
Manyasok darah dalam dagiang  
Luko nan indak kanampakan  
Alah padiah sajo mangko tahu*

The stanza “*yo santiangnyo aka rangik mak, manyasok darah dalam dagiang, luko nan indak kanampakan, alah padiah sajo mangko tahu*” contains a symbolic expression of hidden inner suffering and acceptance of difficult life circumstances. The phrase “*luko nan indak kanampakan*” represents an emotional wound that is not physically visible, but leaves a deep impression. Meanwhile, the phrase “*alah padiah sajo mangko tahu*” signifies a form of acceptance of reality, namely that understanding of suffering often comes too late when the pain has become inevitable. as explained by the interviewee “*Kadang orang Minang itu tak tunjukkan sedihnya langsung. Tapi dari pantun dan nyanyian, kita tahu luka hati itu ado. Luko nan indak nampak itu luka paling dalam. Urang awak diajari dari kecil, hidup itu adakalanya nan indak kaangek dek akal. Tapi padiah itu guru. Dari situ lah awak belajar sabar*”.

*Nan bak pasan mandeh  
Usah takuik nak di ombak gadang  
Riak nan tanang oi nak kanduang  
Mambaok karam*

The stanza “*Nan bak pasan mandeh, usah takuik nak di ombak gadang, riak nan tanang oi nak kanduang, mambaok karam*” reflects the inner struggle of the Minangkabau nomads who faced great challenges in their life journey. The phrase “*Usah takuik nak di ombak gadang*” contains a motivational message not to be afraid to face difficulties, while “*riak nan tanang oi nak kanduang*” describes the hope for tranquility and safety despite uncertain conditions. However, the stanza closes with “*mambaok karam*”, a symbol of an inevitable fall or failure, creating a contrast between hope and reality. Based on the results of the interview “*Kehidupan di rantau itu seperti ombak gadang. Kadang awak bisa luluak, kadang karam. Tapi urang awak tetap maju, karano ado harapan pulang ka tanah asal.*” This quote reinforces that song stanzas reflect not

only personal experiences, but also the collective consciousness of Minangkabau people about the risks and expectations of migrating.

*Bia luko dek sambilu  
Cegak diubek nak, nan jo piladang  
Kato malereang, oi nak kanduang  
Bisonyo tajam*

The lyrics "*Bia luko dek sambilu, cegak diubek nak, nan jo piladang, kato malereang, oi nak kanduang, bisonyo tajam*" express deep inner suffering in the context of migrating, as well as a strong longing for home. The phrases "*bia luko dek sambilu*" and "*bisonyo tajam*" describe sharp and painful emotional wounds, symbolizing the mental stress faced by migrants living in a place far from their cultural roots. The lyrics are not just a personal complaint, but a collective representation of the identity crisis, sense of loss, and tension between hope and reality experienced by the Minangkabau migrants. As such, this stanza contains a deep reflection on the relationship between language, cultural wounds, and identity. The sources said "*Kato malereang itu ndak hanya tentang sopan santun tapi rindu pulang. Tapi itu rindu jadi diri awak nan sabana. Di rantau awak kadang hilang arah.*"

### 3. Existential Understanding

Existential Understanding is the most profound and complex stage in Ricoeur's hermeneutics. At this stage, the reader not only understands the meaning of the text intellectually, but also lives the meaning in the context of his or her own existence and life experience. This stage is also called the philosophical stage, where the symbols in the text become the starting point for reflective and existential thinking. Through appropriation, the reader dialogues with the text so that the meaning of the text becomes alive and relevant personally and historically (Tabarok et al., 2025). The following is an interpretation of existential Understanding in the lyrics of the song "Pasan Mandeh":

*Garudo tabang ateh langik mak  
Turunlah gajah patah gadiang  
Manyaso lalu ka tapian  
Tampak nan dari Bangkahulu*

The lyrics can be seen as a representation of the life experiences of many people, especially those who migrate. There is a deep sense of homesickness and family, as well as the struggle to survive amidst challenges. By acknowledging the pain and challenges ("*Tampak nan dari Bangkahulu*"), listeners are invited to reflect on how their personal experiences shape the way they understand and deal with difficulties in life. The source explains "*Garudo itu tinggi, lambang harapan. Tapi gajah nan patah gadiang itu awak orang rantau kadang patah semangat. Tapi dari jauh, awak tetap tampekan kampuang.*" This statement reinforces the existential meaning of the song's verse as a reflection on the experience of migrating, which is full of hope but also prone to failure and loneliness.

*yo santiangnyo aka rangik mak  
Manyasok darah dalam dagiang  
Luko nan indak kanampakan  
Alah padiah sajo mangko tahu*

The lyrics invite listeners to reflect on their own experiences with pain and sadness. In everyday life, many people experience emotional wounds from loss, betrayal, or disappointment. By recognizing that such wounds may not be visible, we can be more sensitive to the feelings of

others. The phrase "*Alah padiah sajo mangko tahu*" reminds us of the spiritual connection between humans and God. In difficult moments, many people seek comfort and strength from their belief that God understands their suffering. This creates a sense of hope and calmness in the midst of adversity. In an interview with a local culturist explains "*Kalau 'luko nan indak kanampakan' itu bisa jadi luka hati, luka batin. Awak sering senyum di luar, tapi di dalam hancur. Dan 'alah padiah sajo mangko tahu' itu menandakan, rasa sakit itu baru disadari setelah betul-betul kita rasakan sendiri.*" Minangkabau people interpret suffering as a personal condition and part of a spiritual journey and relationship with God. In this context, suffering is not merely despair, but a reminder of human limitations.

*Nan bak pasan mandeh  
Usah takuik nak di ombak gadang  
Riak nan tanang oi nak kanduang  
Mambaok karam*

The lyrics invite listeners to reflect on their personal experiences in facing challenges. In the context of everyday life, every individual must experience "big waves," such as problems in work, relationships, or health. The message of courage in these lyrics can be a motivation to persevere and fight. The phrase "*Mambaok karam*" reminds us that every decision has consequences. In life, we often have to face the results of the choices we make, whether they are positive or negative. This shows the importance of self-reflection and taking responsibility for our actions. The sources said "*Ombak gadang itu bukan cuma gelombang laut, tapi tantangan hidup—utang, keluarga, sakit. Tapi kadang justru riak yang tenang itu bahaya—awak sangka aman, tapi ujung-ujungnya karam.*" The expression "*mambaok karam*" symbolizes the consequences of life decisions, including unpreparedness to face hidden risks. In this view, courage is not just a stance against danger, but also a readiness to face the consequences of life choices. In this way, the meaning of the song does not stop at the local experience but resonates universally in human awareness of life, risk, and responsibility.

*Bia luko dek sambilu  
Cegak diubek nak, nan jo piladang  
Kato malereang, oi nak kanduang  
Bisonyo tajam*

The lyrics remind us to be careful in our speech and actions. "*Kato malereang*" means 'words can hurt,' suggesting that words have the power to hurt others. In everyday life, it invites listeners to be more thoughtful in their communication and consider the impact of their words on others. The source explains "*Kata-kata itu kadang lebih tajam dari pisau. Kalau 'kato malereang', itu artinya ucapan yang tidak dipikir dulu, bisa bikin orang terluka dalam. Dan luka macam itu tidak mudah sembuhnya.*" In Minangkabau society, speech culture plays an important role, including customs and social life. Therefore, this lyric is a collective reflection on preserving the spoken word and its impact on human relations. This lyric describes the responsibility of speech, invisible emotional wounds, and the need for empathy in daily communication.

## CONCLUSIONS

The hermeneutic study of the interpretation of meaning in the lyrics of the song "Pasan Mandeh" can be grouped into three parts based on Paul Ricoeur's theory. The first is a semantic understanding that contains a literal understanding of meaning, and has not been in-depth, as in the song lyrics, symbols describe the beauty of nature and life. The second is reflexive Understanding, which begins to search for meaning by adjusting the cultural context, such as using "Kato Malereang" in everyday life. The third is an existential understanding that reflects on the meaning of the song lyrics and applies the moral messages and values of life that the author



channels through the song lyrics.

This research has limitations. Focusing on only one song may limit the generalization of meaning and findings. In addition, interpretations that are heavily influenced by the researcher's experience and perspective leave room for cultural bias. For this reason, future research is recommended to develop this approach to other folk songs with different cultural backgrounds. It is also necessary to involve a wider range of cultural informants and cross-disciplinary approaches such as music sociology or cultural anthropology to enrich the analysis. In this way, hermeneutic studies can continue to contribute to preserving intangible cultural heritage while encouraging deeper and more reflective cross-cultural Understanding.

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