

A Congruous Model of Matrilineal Culture Inheritance

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Abstract: *De Fleur's communication model inserts the mass media device, gives the possibility of two-way feedback, and stated that noise might occur at any stage. The flowthing model introduced by Al-Fedaghi describes the information flow. This research adapts both concepts to produce Minangkabau's cultural inheritance communication models, where customary leaders take part in the wider family communication besides the role of the parents. This research uses a descriptive qualitative method, structured and in-depth interview techniques with some family typologies, customary leaders, and former local bureaucrats. Minangkabau still preserves its versatility, leadership, entrepreneurial, social values, and hard-working entrepreneur stereotype.*

Keywords: *communication model, cultural inheritance, flowthing model, matrilineal, Minangkabau*

Abstrak: *Model komunikasi De Fleur menyisipkan perangkat media massa yang memungkinkan umpan balik secara dua arah, serta menyatakan bahwa gangguan dapat terjadi di setiap tahap. Di sisi lain, model flowthing dari Al-Fedaghi menggambarkan arus informasinya. Penelitian ini mengadaptasi kedua konsep ini untuk menghasilkan model komunikasi pewarisan budaya Minangkabau. Tokoh adat mengambil bagian dalam komunikasi keluarga yang lebih luas selain peran orang tua. Penelitian ini menggunakan metode deskriptif kualitatif dengan teknik wawancara terstruktur dan mendalam pada beberapa tipologi keluarga, tokoh adat, serta birokrat lokal. Minangkabau masih mempertahankan keserbagunaan, kepemimpinan, kewirausahaan, nilai-nilai sosial, dan stereotipe sebagai pengusaha pekerja keras.*

Kata Kunci: *matrilineal, Minangkabau, model flowthing, model komunikasi, pewarisan budaya*

Human beings do not live in solitude without others. Moreover, humans may not be able to interact without communicating. Communication has an essential role in life. The nature of communication brings about various structures and layers that add up to the complexity of its society. This complexity is determined by the variety of cultures involved and the social processes it produces.

Mass media has become an element that plays a vital role in the communication

process in any society. The media delivers information from a long distance, in the sense of not communicating directly to its target groups. It was born to facilitate communication among communities through letters, telegrams, phones, and newspapers until it developed into mobile phones, radios, televisions, the internet, and so forth to facilitate long-distance communication. This astonishing phenomenon spreads out to various parts of Indonesia, not to mention the people living

in suburban or rural areas. Even now, this ‘fever’ increases greatly among children and adolescents. The media dependency theory proposed by De Fleur and Rocheach (in Flor, 2007, p. 21) has finally existed, characterized by the correlation between the degree of societal stability, the centrality of media systems information, and media dependency. This dependency has specific effects on the audience, drawing feedback on societal stability and media systems.

De Fleur (2022, p. 228) and McQuail (2010, p. 112) point to some essential developments in mass communication history. De Fleur (2022, p. 229) charts the movement from the age of signs and signals to the age of speech and language to the age of writing and the age of print. This movement still occurs and has created a phenomenon of communication, reaching a much broader mass audience. The power has become enormous as if we are all living in a media culture.

Communication studies have grown from different perspectives. These

processes are related to the event of sending and receiving information from a general perspective. Communication modeling is an evolutionary process whereby new concepts enhance and complement the previous communication model. The communication model is an ideal systematic representation of a communication process. Researchers of communication models are increasingly diverse from time to time, but possibly all have some similarities. Shannon and Weaver’s communication model and its variation is the most common model used by various disciplines (Al-Fedaghi, Alsaqa, & Fadel, 2009, p. 29).

De Fleur’s communication model is a combination of the Shannon and Weaver, and Westley and Maclean communication model. Shannon and Weaver explain one-way communication and recognize noise in the communication process. In comparison, Westley and Maclean introduce circular communication or two-way communication with linear feedback from the receiver. De Fleur’s communication model simply inserted

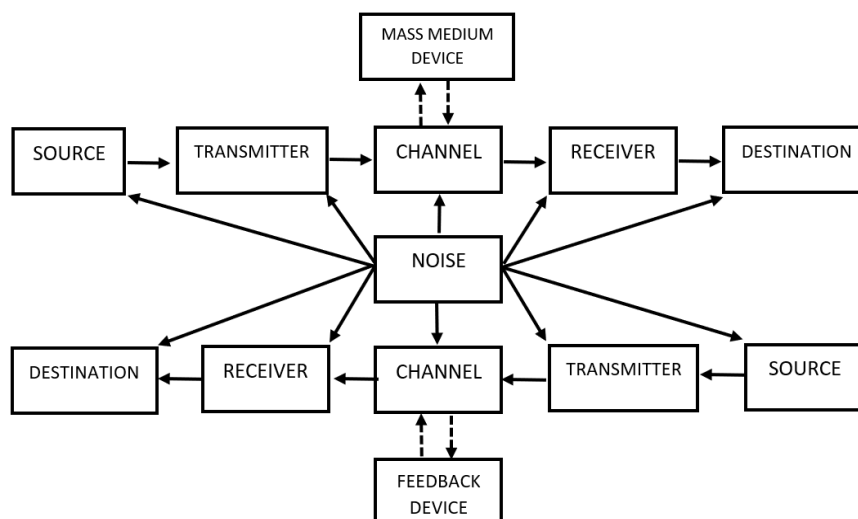


Figure 1 De Fleur’s Communication Model
Source: Haryanti and Rusfian (2018, p. 133)

the mass media device and agreed with the circular communication process with possible two-way feedback. In this model, noise may occur at any stage from the source, transmitter, and receiver. This explains that these phases are separated in mass communication (De Fleur, 2022, p. 230).

Information is a measure of freedom in choosing a message. The greater the freedom of choice, the greater the information they get. Furthermore, a greater possibility that the uncertainty of the chosen message becomes something particular. The freedom of choice with great uncertainty makes more circulated information (Al-Fedaghi, 2012, p. 39). However, according to Kauffman (2010, p. 1), Shannon-Weaver does not explain what information is. The notion of communication carried out by Shannon and Weaver is buried in the idea of only a few options, for example selecting the features, the consequences in the real world in making choices, and how these consequences will be achieved.

The need for a general communication model can be seen in Shannon-Weaver original model evolution. This model has affected all the current communication models. Shannon-Weaver model introduced a mechanism that explains the difference between the sender and the receiver signal, which is now known as the feedback concept (Al-Fedaghi, Alsaqa, & Fadel, 2009, p. 30). If this model is applied to human communication, the model effectively suggests that the communicators consist of the mind (source) and the mouth (transmitter). Simultaneously, the listeners

consist of the ear (receiver) and the mind (destination). Therefore, this model fails to reflect many steps of the intermediate cognitive process. However, the cognitive communication model has expanded Shannon-Weaver model by merging several intermediate cognitive processing stages.

The critique of the Shannon-Weaver model is the separation of information from semantics. The Shannon-Weaver model consists of some communication systems: source, sender, message, channel, receiver, destination, and noise (Shannon, 1948, p. 380). It ignores the question of data such as how a given symbol repertoire, a pre-selected set of circumstances, and extraction of information (Boisot & Canals, 2004, p. 6). Shannon-Weaver model cannot be applied to measuring the latest information that might be made.

Flowthing-Based Communication Model

The communication models have been increased. Some studies focus on the concept of statistical complexity, the idea of possibility, and the development of entirely new alternative strategies. One of the communication models was introduced by Al-Fedaghi in 2006. Al-Fedaghi, Alsaqa, & Fadel (2009) present another step in the process of model evolution. The study suggests that all communication modeling should be based on flow ideas. The flowthing model focuses on the abstract description without involving the details of the communication environment. This flowthing model contributes to building an ideal communication model through the enhancement and integration of concepts

from the communication process (Al-Fedaghi, 2012, p. 39).

Al-Fedaghi (2012, p. 38) discusses the specific aspects of communication between source and transmitter, as well as the origin of information obtained by the source. This model dimension is essential because it is not based on pure communication considerations that focus on the communication channel's coding or characteristics. Al-Fedaghi (2012) called it uncoded communication. Most of the information goes to the core of the communication model (transmitter - communication channel - receiver) through a source. Al-Fedaghi (2012) is concerned about is how a source gets its information. Usually, this is done through a coding process to enter a communication system. Al-Fedaghi (2012) also argues that abolishing semantic methods in extracting information will develop a more general communication model. Al-Fedaghi (2012, p. 39) findings introduce a uniform conceptual method to represent the different stages of communication.

Turner and West (2006, p. 112) state that several internal dynamics within a family make the relationship between them even more intimate. The activities in question are storytelling and family rituals. Langellier and Peterson (2004, p. 112)

explain that storytelling is a communication gained from birth and it is associated with family myths, family routine, family language, and secrets. As an activity of communicating, storytelling involves how a family describes its experiences and how storytelling forms a family. Storytelling is also a command made in story form.

Wolin and Bennett (1984, p. 410) describe three forms of rituals performed within a family: 1) Celebrations, a ritual performed by a wider community, for example, independence day celebrations and religious celebrations. Although the celebration is standardized by local culture, some families adapt it to their needs and desires. The role of the celebration is to build and maintain a family relationship in the broader culture; 2) Traditions are powerful and unique rituals in each family, such as family vacations, reunions with extended family, and birthdays. Traditions are revolving around the temporary identity of the family with its past. 3) Patterned family interactions are ritual that is very common and often done, for example, family dinner, routine before bedtime, and greetings. Patterned family interactions build and maintain the identity of the family.

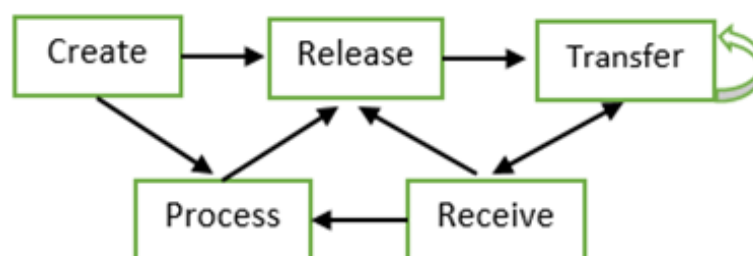


Figure 2 Al-Fedaghi's Flow Model
Source: Al-Fedaghi (2012, p. 41)

Minangkabau Cultural Inheritance

Kluckhohn (in Koentjaraningrat, 1981, p. 37) formulates seven cultural elements that can be found in any culture anywhere in the world: a) Living equipment systems: production tools, distribution and transportation tools, food and beverage, clothing and jewelry, shelter and housing, and weapons; b) Livelihood systems: hunting and concocting, fishing, cultivating in fields, sedentary farming, animal husbandry, and trading; c) Community systems: the kinship system, the local living unity system, associations, and the constitutional system; d) Languages: spoken and written language; e) Arts: sculpture, relief, painting and drawing, makeup, vocals, instrumental, literature, and drama art; f) Knowledge systems: consist of knowledge of the natural surroundings, flora and fauna, raw materials and substances, the human body, human behavior, and knowledge of space, time, and numbers; g) Religious systems: sacred belief and literature system, religious ceremonies, occult sciences, value system, and life view.

The inheritance of local values is a very sensible effort today to preserve the existence of a culture. There are three indicators in the inheritance of local values: 1) Imitation; 2) Linguistics; and 3) Control of language use (Saputra, Kanto, & Suryadi, 2013, p. 123). Meanwhile, Suradi (2016, p. 165) states two indicators: interpersonal communication (dyadic and triadic communication) and group communication. Simms (2010, p. 6-10)

suggests the indicators of inheritance of cultural values: 1) participating in customary activities, 2) cultural identification; and 3) adherence to cultural values or cultural spirituality. Kabir (2008, p. 1) uses values, beliefs, and behavior. A more recent study by Balanovic (2016, p. 51) explains that inheritance indicators can be measured using an enculturation awareness scale (EAS). EAS includes: 1) identity exploration measures (exploration of cultural identity, in-depth exploration, widening exploration, and exploration with contemplation); 2) identity clarity measures (clarity of cultural identity, clarity of self-concept, and identity coherence); and 3) identity commitment measures (identification with commitment).

The awareness of enculturation is measured through EAS development. A measure designed to see how individuals perceive how cultures have shaped their self-concept. This study's results have provided support for the EAS validity and reliability and enabled us to place awareness of enculturation in the broader psychological literature. Gea (2011, p. 145-146) explains the ways youths learn values and cultural morals: 1) physical and social arrangement; 2) the habit of parenting and raising them; and 3) the psychological state of the caregiver. Gauthier, Genesee, Dubois, and Kasparian (2013, p. 337) explain that peers' communication pattern is more effective than the parents' because they have the same age, taste, and the same level of understanding as the child. All the above research seems to agree that different

communication actors generate different patterns of communication.

Moreover, a good pattern relates to the content of the corresponding message and the proper use of communication channels. This research uses storytelling to inherit Minangkabau culture and introduce the family, school, and society's rituals. Minangkabau custom will be extinct if no more rules are applied, and these rules are introduced through the family environment and its interactions. The Minangkabau custom is called *jalan lah diasak urang lalu, cupak jo gantang lah diasak urang manggaleh* (passers-by have changed the road, *cupak* and *gantang* have been changed by the merchants). This proverb's meaning is that Minangkabau's local culture has been changed by immigrants, while entrepreneurs change rules and measures. *Cupak* is a connotation of the prevailing general rule, *gantang* represents measurement in trade, and *manggaleh* is the entrepreneur's regular business activity. This not only has the culture changed, but outsiders have also mastered the local economy.

Minangkabau's cultural value is fading away because it has not been reminded by the community. Parents tend to dislike any form of interference from other people in terms of moral education, and there is no good example from traditional leaders. Minangkabau customary officials consist of four parts: 1) *penghulu*, 2) *panungkek*, 3) *mamak pusako*, and 4) *imam and khatib*. Nowadays, *penghulu* cannot be a model example because they are becoming more materialistic and hedonic.

Penghulu is also less authoritative because they do not need to understand the procedures that apply in Minangkabau customs. They are appointed not based on their understanding of the provisions of custom and Islam. In Minangkabau culture, there is the term *baju bagantuang* (hanging clothes), which that means people are still being elected even though customary leaders are incompetent (inconsistency in the application of customs rules). Whereas before, the requirement to become a *penghulu* is to understand the rules of custom and the *Qur'an*. *Penghulu* should use parables in his language instead of using verse. Nowadays, this is not understandable and *penghulu* also does not know about society's role. The role of *penghulu* is as *pancuang putuih* - like a judge, they decide the final result, whereas *mamak pusako*, *imam*, and *khatib* understand the problems. This condition now changes.

If compared to the *wali nagari*, who is structurally apparent in the regional leadership bureaucracy, *mamak pusako* lacks clarity in the regional leadership structure but has a significant influence on society. For example, in a divorce case, the parties concerned first come to their respective *mamak pusako* for advice. If there is no way out, they finally go to the religious court. The cultural leaders use speech as an action for creating assertiveness, directiveness, and declarativeness (Yanti, Nasution, Oktavianus, & Mulyadi, 2021, p. 2).

In the marriage proposal in Minangkabau, the woman proposes to the man. All are taken care of by *mamak pusako*

and *mamak tungganai* (brother of the mother). Nevertheless, the role of *mamak pusako* and *mamak tungganai* are getting less appreciated (Yu, *mamak pusako*, interview, Agustus 2017). In matrilineal culture, *mamaks pusako* take care of their nephews and teach them about manners, while parents teach about *cupak usali* (customary rules that cannot be contested).

The waning of Minangkabau's cultural values is the result of the minimum effort in its maintenance. This research suggests inheritance as one of the forms of cultural preservation. This study has no attempt to propose new cognitive theories. It adapts Al-Fedaghi's flowthing model, and De Fleur's concept about two-way communication models considering mass media as a source of the noise to create a cultural inheritance communication model. Al-Fedaghi (2012, p. 42) suggested that every communication system needs to have its flow model. Therefore, the communication model for cultural inheritance could be unique in its way.

The point here is that a flow model is a systematic tool that can be used to map out the semantics. The flow model adds uniformity to the representation of a communication system. Three problems arise to actualize the inheritance efforts: 1) adaptation of cultural inheritance communication to the flowthing-based concept; 2) the conceptual innovation and change; and 3) the scope of its application. Therefore, the objectives of this study: 1) modify a flowthing-based concept for the cultural inheritance communication model; 2) formulate a conceptual innovation and

change; and 3) figure out the scope of application of the models.

METHOD

This study uses a constructivist paradigm because it aims to discover how an event or reality is constructed, and in what way the construction is formed. In communication studies, this paradigm is often referred to as the paradigm of production and exchange of meaning (Ardianto & Q-Anees, 2009, p. 30). A constructivist paradigm rejects positivism that separates the subject from the object in communication. Language is no longer only seen as a tool for understanding mere objects' reality and is separated from the subject as a messenger. A constructivist considers the subject (decoder) as a central factor in communication activities and social relationships (Ardianto and Q-Anees, 2009, p. 31).

This research uses a descriptive qualitative method, with structured and in-depth interview techniques. The researcher collected information from the family typology of five Minang fathers and Minang mother, three customary leaders (*penghulu*, *khatib*, and *mamak pusako*) as well as two current and former local bureaucrats (*wali nagari maninjau*). Each key informant is a family set consisting of a father, a mother, and youths aged 10-19. The age range of 10-19 years is chosen because they got values from parents at home, and practices from school and society (Hofstede, 2010, p. 9-10). According to the data from Indonesia's Ministry of Health in 2014,

youth categories are divided into two types:

- 1) Early youths (aged 10-14 years old), and
- 2) Late youths (aged 15-19 years old).

The primary data obtained through in-depth interviews with key informants were enriched by secondary data from some literature obtained from *penghulu*, *cerdik pandai* (local intellectuals), books, and journals. Customary leaders and local bureaucrats are used as additional informants.

This research was conducted in Nagari Maninjau because it is known for its low score in all six of Hofstede's dimensions. These dimensions are power distance, individualism versus collectivism, uncertainty avoidance, masculinity versus femininity, long-term orientation versus short-term orientation, and indulgence versus restraint. Areas with low long-term orientation are required to inherit local values (Firdaus, 2018, p. 19).

Besides, Maninjau as the capital city of the sub-district Tanjung Raya is experiencing high exposure to tourism activities due to the impact of the 4T revolution (Technology, Telecommunication, Tourism, Transportation). The key informants were selected based on the following stages (Firdaus, Lubis, Susanto, & Soetarto, 2018, p. 129): 1) Families with wandered fathers are more vigorous in inheriting the local culture than families with a settled father and mother in Minang; 2) Families with youths born in Minang are the rigorous people in inheriting the local culture; 3) Families with wandered father and youths born in Minang are the rigorous ones to inherit the local culture.

FINDING

Based on this research, the seven cultural elements put forward by Kluckhohn (in Koentjaraningrat, 1981, p. 37) are passed on to the younger generation in the form of object display, the demonstration of an ordinance, and the teaching with verbal communication in its delivery.

Cultural Inheritance Through An Object Display

This type of inheritance uses cultural elements in the form of living equipment systems such as traditional clothing and jewelry and Minangkabau's traditional houses. The prevailing communication model does not need to involve communicators because it uses human observation of the displayed object as the source of the communication model. The flowthing-based communication model is as figure 3.

Figure 3 describes that something has flown from Minangkabau traditional clothing to the person (as the source). In any communication process, information reaches the channel after the person sends this information to the transmitter. Therefore, the flow of something from traditional clothing to the source and the transmitter is part of the communication system. It is not possible that traditional clothing is the source, but it is human observation. An object called customary clothing is presented as a source of potential information that will not exist until man interprets it. In a public communications system, the origin of the information is what is contained in traditional clothing. It can be called data. This traditional clothing has a transfer mechanism that has been neglected.

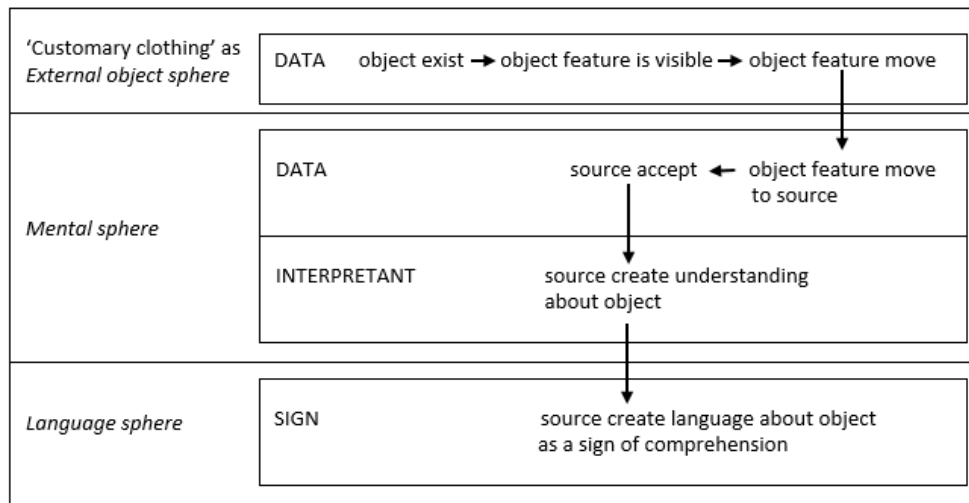


Figure 3 Cultural Inheritance Through An Object Display

Source: Al-Fedaghi (2012, p. 41)

According to Lombardi, Holik, and Vanni (2015, p. 2001-2002), there are two kinds of systems: 1) communication involving transmitter and receiver; and 2) a transfer process that does not involve explicit sources (e.g., the 'traditional clothing'). This explanation is not related to the idea of the uncertainty underlying the Shannon-Weaver model. Syeiby (in Callaos and Callaos, 2002, p. 2) says:

Information is meaningful data, would be defined as significant data, data full of meaning, data having a meaning or purpose. And as data plus meaning, it would be defined as data plus significance, data plus the thing conveyed by it in the mind. The traditional clothing sends a message, and something was derived by clothing.

The critical point here is that a kind of communication process arises between traditional clothing and the source. The source of this phenomenon does not have to be human. There is another way to accommodate the uncertainty in the customary clothing sample. This study

states that the observer (communication actor) is uncertain about the features of traditional clothing. By understanding that traditional clothing is used for customary rituals, then the observer becomes convinced. In other words, besides human observation, there could be some help from the feature or texture of the clothing that makes it look sacred.

In the context of communication, flowthing (such as traditional clothing) are something to talk about. The environment of a flow system is called a sphere, while in communication, the sphere means the communication agents (Al-Fedaghi, 2012, p. 40). Salthe (2011, p. 420) mentions that the development of perception is conceptualized as a process of growth. Salthe's concept was developed by Al-Fedaghi (2012, p. 41) and uses the flow model concept to produce resultant diagrams according to the understanding of flow engagement. The sphere of an external object (e.g., traditional clothing) produces data about the color or texture of

the clothing, then transferred to a mental sphere consisting of two flow systems, data, and interpretations. A transfer stage sends data that triggers interpretant formation, then triggers the formation of signs/cues contained in the language sphere.

The transmitter consists of at least three flow systems: 1) generated by the source; 2) built to be transmitted through channels (in the form of signals); and 3) facilitates coding between two flow systems. Al-Fedaghi (2012) calls three flowthings as information. In the example of traditional clothing, information results from processing a source thing (e.g., clothing features). In the case of *Bahasa Minang*, information is processing a transmitter that constructs a set of messages and maps out on the transmitted signal.

This model handles various cases involving the relationship between a source and the transmitter. The source and transmitter are the unity that builds humans. This study conceptualizes the origin of messages from a flowthing as the source of the person's knowledge that produces a flow. This knowledge flow is generated for

a person as a transmitter and triggers the creation of information flow.

Cultural Inheritance Through Demonstration of An Ordinance

This category includes the inheritance of living livelihood systems (fishery, cultivation, trade) and local art inheritance (*taralak* traditional martial art, traditional songs, traditional dances). The source sphere introduces a source that will flow to the transmitter sphere, in the form of practice concerning fishery, cultivation, and trade that has been applied by people in Nagari Maninjau. In the transmitter sphere, the demonstration to the youths is converted into an information form sent as a sent signal to the channel sphere. The received signal is disturbed by noise, so information can change according to the individual's level of understanding, and the magnitude of the disturbance he is experiencing.

In the received sphere, the information that has undergone such adjustments goes directly to the destination sphere. Youths begin to understand the cultural ordinances inherited by the father, mother, and traditional leaders. For example, the cultural

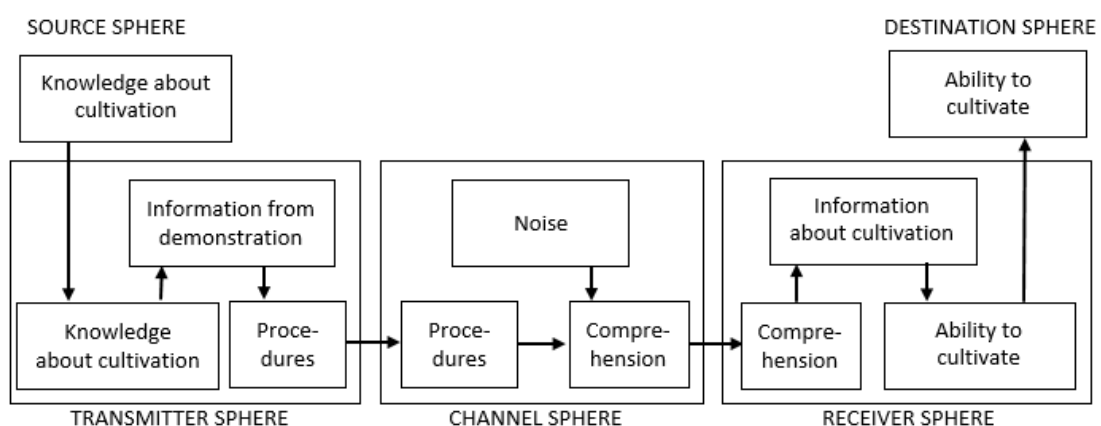


Figure 4 Cultural Inheritance Through Demonstration of An Ordinance

Source: Al-Fedaghi (2012, p. 42)

heritage of Minangkabau cuisine such as *rendang* involves processing a procedure for a delicious, and unique taste of *rendang* through a demonstration of the ordinance. It becomes the strength of Minangkabau's cultural identity to sustain the restaurant business around the world (Mardatillah, 2020, p. 7). Any traditional cuisine should be passed down to the younger generation.

Cultural Inheritance Through Verbal Communication

According to Al-Fedaghi (2012, p. 43), the information in the communication flow is not merely about sending and receiving. It also has a recurring life cycle state: received, processed (changed in shape), created (generates information from previous information), released (e.g. waiting for channels to be available), and transferred. This life cycle occurs in every communication stage. The Minangkabau cultural inheritance through teaching with verbal communication uses the storytelling method and the introduction of rituals. It includes the inheritance of the social system (the kinship system in Minangkabau culture and the system of communal life unity), the Minang language (oral and written), the knowledge about nature, and the religious system (religious ceremony, value system, and life perspectives).

This inheritance involves three arenas: the father, the mother, and the customary leader's arena. During their role as communicators, they also have their arena, which affects the way they deliver the message and the content. The process is as follows: 1) Receive: communicators (fathers, mothers, and customary leaders) accept Minangkabau

customary teachings in written or in non-written from various sources; 2) Process: at this stage, customary knowledge can change according to the level of the communicator's understanding; 3) Create: communicator produces information from previously well-understood information. This stage is done through storytelling and applied family rituals; 4) Release: communicators waiting for the right opportunity to convey information about customary procedures. 5) Transfer: information transferred to the communicant (adolescents).

Using terms like data and message can obscure the problem at hand. Thus, the source may be human observers of external objects (e.g. cultural artifacts) or events (e.g., the making of *rendang*) that produce flowthings for the transmitter. It is possible to consider external objects or events as sources, and humans act as observers and transmitters. The origin of flowthing can be a non-coded source, such as an artifact, or a communicator-generating transmitter with Indonesian or Minang sentences as a form of teaching to be coded and sent.

DISCUSSION

The family communication in Minangkabau cultural inheritance involves the role of customary leaders (especially *mamak pusako*) and the role of a father and a mother. This is the peculiarity of this type of communication because *mamak pusako* is part of a large family of *sepesukuan* (the big tribal family), which has a significant share in inheriting the value of Minangkabau culture to the younger generation.

High Frequency of Family Interaction at Home

Fathers and mothers are the foremost communicators in the house, and the children are the information receivers. At home, fathers and mothers teach *adat nan sabana adat*, which is customary teaching that cannot be changed. Each one has its arena, which reflects the language and the chosen words to start an interaction with their children. A father usually uses direct approach language, influenced by his harsh daily routine such as farming, trading, fishing, and spiritual activities at the mosque (father's arena). While a mother usually uses a gentle approach, influenced by her routine activities such as farming, trading, house chores, social gatherings, and recitation at the mosque (mother's arena).

The channel uses patterned family interaction (e.g., doing storytelling during dinner time). Source consists of character building about *raso* (feeling), *pariso* (check and recheck), *malu* (shame), & *sopan*

(politeness). *Raso nan haluih* (feelings should be soft), *pariso nan tajam* (thorough check and recheck), *malu nan dalam* (shame should be deepened), dan *sopan nan santun* (polite manners). The source also consists of *kato nan ampek*/the four polite words (*kato mandaki*, *kato manurun*, *kato malereang*, dan *kato mandata*). Source also consists of eight Minangkabau's natural philosophies (*harga diri*/self-esteem, *malu yang tidak dapat dibagi*/unshared embarrassment, *awak samo awak*/equality, *seiya sekata*/friendly, *rasa dan periksa*/feel & recheck, *kesamaan & kebersamaan*/similarity & togetherness, *penyesuaian yang serasi*/matching adjustment, *hidup bertahan & mempertahankan hidup*/surviving life).

The process is using two-way communication of DeFleur and the flowthing-based model of Al Fedaghi. Noise from mass media (TV, mobile phone, and the internet) happens when the source is heading toward the transmitter. When patterned family interaction occurs, noise

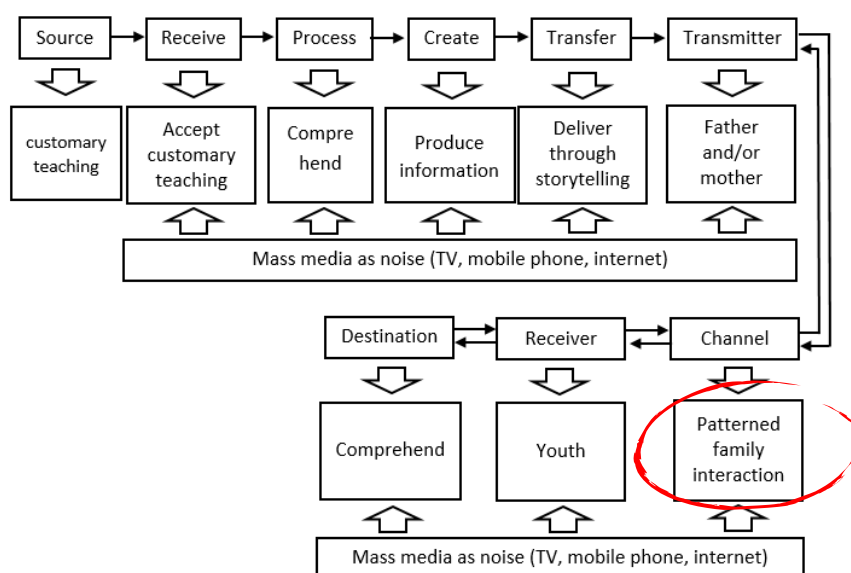


Figure 5 A two-way DeFleur - Al Fedaghi Communication Model in High-Frequency Family Interaction.
Source: Primary Data

mainly happens during dinner time while storytelling is implemented.

Moderate Frequency of Family Interaction at Home

Channel uses family traditions (such as the tradition of welcoming the month of fasting, the tradition of homecoming, tribal social gatherings, family gatherings, and the marriage of extended families).

The goal is to characterize family identity to maintain the family tradition.

Less Frequency of Family Interaction at Home

Channel is in the form of a family celebration (Independence Day celebration, 1 Muharram celebration). The goal is to build and maintain families in the broader culture. Various celebrations are adapted to suit the wishes and habits of the family.

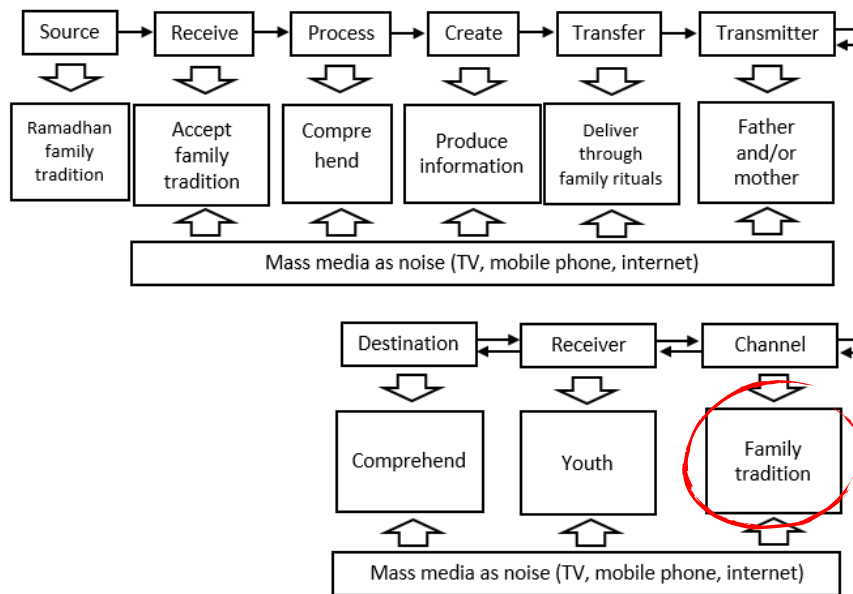


Figure 6 A Two-Way DeFleur - Al Fedaghi Communication Model in Moderate Frequency Family Interaction
Source: Primary Data

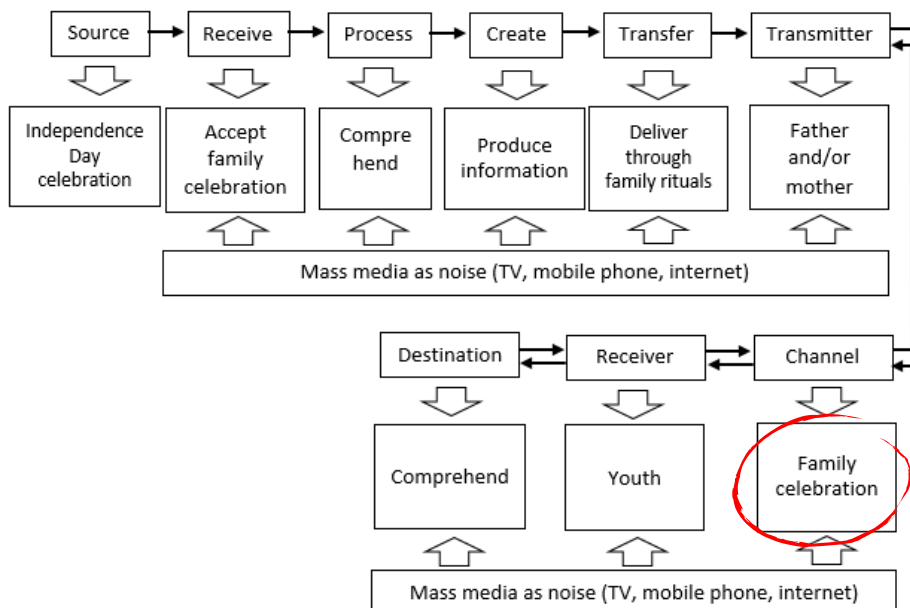


Figure 7 A two-way DeFleur - Al Fedaghi Communication Model in Less Frequency Family Interaction.
Source: Primary Data

High Frequency of School Interaction at School

At school, teachers have a role in teaching *adat istiadat*, *adat nan diadatkan*, and *adat nan teradatkan*. These are the customary teachings that are allowed to be changed as time goes by. Source is in the form of *budaya alam Minangkabau* subject delivered by teachers (as communicators) to the students/youth (as communicant). Noise is produced by mobile phones and the internet. Channels are school activities such as classical dramas and other traditional rituals. Feedback from students to their teachers is in the form of student's comprehension.

Less Frequency of School Interaction at School

Channels are in the form of school celebrations (such as the independence day marching band, the *tambua tansa* parade in the 1 Muharram celebration). Noise is produced by mobile phones and the internet. Feedback is in traditional dance movement and the capability to play traditional musical instruments taught by the teachers.

Less Frequency of Society Interaction in The Society

Adat istiadat, *adat nan diadatkan*, and *adat nan teradatkan* are also taught in society. Channels are in the form of customary gatherings and a series of traditional rituals in marriages (done by customary leaders, especially by *mamak pusako*). Moreover, celebrations in the form of *silek taralak*, *tambua tansa*, *randai*, and so forth, are prepared by *wali nigari*/local bureaucrat. Sources are customary ritual

procedures in marriages, ritual procedures preliminary to *silek taralak* activity, and songs that are always played with *tambua tansa* and *randai* music instruments. Noise is produced by mobile phones and the internet. Feedback from the youth is in the form of songs, dances, and local music exercises.

According to Hofstede (2010), things that shape children's culture when they become adolescence come from: 1) values that they have received at home under ten years of age; 2) rituals that contribute to the process of shaping symbolic meanings; 3) the introduction to family heroes through storytellings at home; and 4) the introduction to customary symbols such as Minangkabau traditional clothes, and *bagonjong* traditional houses. Culture can affect human nature, which is a natural attitude that everyone has.

The value of shame (as human nature) for the Minangkabau community is more interpreted as ashamed of not matching the success of others. This substance is embodied in the natural philosophy *alam takambang jadi guru*, in the concept of self-esteem. On the other hand, culture can also affect the unique personality of each child. Personalities that are taught in Minangkabau culture are unique. Typical personalities of Minangkabau people that are taught by their ancestors: 1) The concept of self-esteem and shame that cannot be shared teaches: competitive spirit, healthy competition, optimism, confidence, achievement, and need enough material for success; 2) The concept of *awak samo awak* and *seiya sekata*, teaches solidarity and

togetherness; 3) The concept of feeling and rechecking teaches: tolerance and respect for others. 4) The concept of harmonious adjustment and survival explains that natural hierarchy is a setback. People must have a vast network of friends: God already sets sustenance, no need for tight savings; it is okay to be consumptive because life should be enjoyed.

CONCLUSION

All concepts taught in Minangkabau culture are to inculcate the soul of leadership, entrepreneurial spirit, and high social spirit. This can answer the stereotype of Minangkabau people as hard-working entrepreneurs with high endurance. Communication models that are used for cultural inheritance cover three main concepts for a cultural inheritance: 1) through an object display, which uses the flowthing-based model of a one-way communication model; 2) through demonstration of an ordinance, which also uses the flowthing-based model of a one-way communication model; and 3) through teaching with verbal communication, which uses De Fleur's two-way communication model that involves mass media as noise combined with the flowthing-based model of Al-Fedaghi, that happens between source and transmitter.

The family communication in Minangkabau cultural inheritance involves the role of customary leaders (especially *mamak pusako*) and the role of a father and mother. This is the peculiarity of this type of communication because *mamak pusako* is part of a larger family of *sepesukuan*

(a big tribal family). This person has a significant share in inheriting the value of Minangkabau culture to the younger generation. The conceptual innovation occurs in a few communication models only in family interaction at home, teacher interaction at school, and societal interaction in society.

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