



Analysis of the Mural at Duku Station Gate, West Sumatra, Reviewed from the Perspective of Symbolic Interactionism

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ABSTRACT

This study "Analyzes the Mural at Duku West Sumatra Station Gate observation by symbolic interactionism". Held in Padang Pariaman, West Sumatra. This research to find artistic functions (personal, social and physical) and the style (style) of the muralists mural, the way people respond to the meaning in the visual mural and the meaning affects their perception of the social message to be conveyed. The theory used by the analysis the perspective of the community interpreting the mural at the Gate of Duku West Sumatra station, using symbolic interactionism theory assumed that human create mean from process communication. This research will use a type of descriptive approach. Getting resource persons was carried out purposively, then respondents through a qualitative rating scale questionnaire. The process of analyzing interview data, observations, documents, and questionnaires with the Flow Chart Analysis technique by Miles and Huberman. The result of research be found 6 mural at the Station Duku and reaction responde by quetionnaires about mural mentioned. Be based on the result reflects the symbolic interactionism between the community and the mural, which mean the result the community with easier receive the meaning, interpreting social messages, assessing visual appearance, and seeing it as a representation of Minangkabau.

Keywords: Mural; Symbolic Interactionism; Minangkabau.

I. INTRODUCTION

The Duku station mural in West Sumatra is also a form of recognition by government institutions regarding the Duku station mural, namely that it means decorating the walls and no longer has a negative meaning in the mural which has been considered vandalism. And the mural at the gate of Duku Station, West Sumatra, also represents the voice of the muralists, which indirectly means that government authorities have determined that murals have an artistic function that deserves to be appreciated by the public. The mural depicts Minang women and men dressed in traditional Minangkabau dance costumes, features Minangkabau icons located in two places on the left and right of the Duku Station gate and also includes murals inside the station, namely murals of silek, rumah gadang, carano betel and the area Minangkabau with various heritage/natural beauty of Minangkabau. The station which has line 2 is a straight line towards Padang and Lubuk Alung and is also a link from Minangkabau International Airport to Aie Island Station.

This has a greater opportunity to gain the attention and perspective of local and non-local communities to interpret the murals at Duku Station in West Sumatra. Through this visual icon, the mural is an identity for the people of West Sumatra to introduce Minangkabau culture through the Duku station mural, West Sumatra. The significance of murals lies in the



mural's symbol, artistic function value, and mural style to display Minangkabau identity, namely its socio-cultural, economic and political aspects. Thus, researchers assume that the murals at the Duku Station Gate in West Sumatra, both the public and train passengers, the people around the station or the community. I have seen the mural, paying attention to the symbols and visuals of the mural as a symbolic interactionism approach.

Symbolic interactionism has the assumption that humans form meaning through the process of communication or exchange of symbols (Zanki, 2020). The communication process in murals is through the visuals of the mural. And other criteria for murals studied are the function of the mural, as well as visual murals in realist patterns (styles) of Minangkabau women and men wearing Minangkabau dance clothes, silek, rumah gadang, carano betel, and the charm of the Minangkaau area with its various iconic Minangkabau natural heritage/beauties. Minangkabau. With these visuals, the public can form a perspective regarding the mural being visualized.

Later, the mural at the Duku Station Gate in West Sumatra is considered to be a mural that represents the Minangkabau identity as symbolic interactionism because the Minangkabau symbol has a strong symbol to be known by ordinary people, especially the Minangkabau people themselves, as well as a strategic location because Duku Station is also located on the Main Highway for Traffic. Sumatra, Kasang, Batang Anai, Padang Pariaman, West Sumatra. The mural analysis study in this research is expected to be able to describe the visual murals of the muralists from the function of art, style (style) and the community's perspective on interpreting the visual murals at the Duku Station Gate, West Sumatra from the perspective of Symbolic Interactionism.

II. LITERATURE REVIEW

Solving a research problem requires several data sources as a basis for thinking. So, to discuss the analysis of the mural at the gate of Duku West Sumatra Station from the perspective of symbolic interactionism, a theoretical basis is needed as a scientific reference. which can strengthen every form of research. Discussing the visual mural at the Duku Station Gate in West Sumatra, the relevant theory used is the theory of social action. Max Weber has the view that sociology can be used as a study that can look at social action between social relations. Art is said to be a form of human social action because people who actually carry out artistic activities ask for other people's comments and responses to the art they create or present in their books (Wadiyo, 2008).

The next theory, fine arts. Murals are also part of fine art, namely art that arises because of appearance (form). If it doesn't come true, it's not art. This particular form is called fine art. There are many definitions of art with different boundaries and different perspectives and interpretations. As well as experts in various fields try to define art. However, because art has a broad scope, it has multiple meanings. "Art is a type of man-made beauty" (Sugiarto, 2016).

The discussion of the function of mural art at the Duku Station Gate in West Sumatra refers to the book (Kartika & Prawira, 2017). The existence of works of art theoretically has three kinds of functions, namely: personal function (the personal function of the mural here means how the muralists convey the personal expression of the mural artist at the gate of Duku



Station, West Sumatra), social function (the social function of the mural at the gate of Duku Station, West Sumatra, namely as a message social through visual murals, namely Minangkabau icons), and physical function (the physical function of the mural at the gate of Duku Station, West Sumatra is oriented towards aesthetic value).

Then the theory discusses the function of mural works referring to the journal Mural Existence as Public Space Activation in the Padang City Environment (Riski & Heldi, 2020). So at the Duku Station Gate in West Sumatra, the mural function is to beautify the station, indirectly educate by introducing Minangkabau culture through traditional Minangkabau dance clothing. And the theory discussing mural patterns refers to the journal Mural Existence as Public Space Activation in the Padang City Environment, the mural patterns at Duku station are decorative in terms of color and realistic in terms of the visual form of the object the human.

To discuss the community's perspective on interpreting the murals at the Duku Station Gate in West Sumatra, George Herbert developed another theory which is also significant, namely the theory or concept known as symbolic interactionism. In a review of Mead's book, *Mind, Self and Society*, Mead argued that it was not thought that appeared first, but society that appeared first and then followed by thoughts that emerged within that society (George Ritzer & Douglas J Goodman, 2005).

Based on the results of a questionnaire regarding public views regarding the visual mural at the gate of Duku Station, West Sumatra, which displays social messages through iconic Minangkabau dance clothing, silek, rumah gadang, and carano, as well as the results of a questionnaire regarding views regarding other aspects of the mural, it is connected to the theory of symbolic interactionism, namely a sociological approach that emphasizes the importance of symbolic action in understanding social interactions and the construction of meaning in society. In total, the findings of this research are that there are 6 murals at Duku Station and 40 respondents responded via questionnaires to these murals. Based on the results of the questionnaire, it reflects symbolic interactionism between the community and the mural, with the result that the community easily responds to the meaning, interprets social messages, assesses the visual appearance, and sees it as a representation of Minangkabau culture.

To discuss the signs and symbols of the 'Minangkabau' mural theme using semiotic theory. Based on Kris Budiman's book, *Visual Semiotics (Concepts, Issues and Problems of Iconicity)*, a sign or representation, according to Charles S. Peirce, is something that for someone represents something else in some way or capacity (Budiman, 2011).

The murals at the Duku Station Gate and inside the Station have signs of icons and symbols, namely:

2.1 An icon is a sign that contains a similarity of "appearance" (resemblance) as can be recognized by its users. The icons contained in the mural at the Duku Station Gate include iconic Minangkabau dance clothing, silat clothing, carano, rumah gadang, and hibiscus (hibiscus) flowers. And the mural icons inside the station are from Puncak Lawang, Tandikek/Tandikat, Mount Talamau, Mount Marapi, Padang Manggateg, Mount Sago, Lake Singkarak, Twin Lakes, Blue Lake, Mount Talang, Menhir, Batu Batikam, Jam Gadang, Chicken



Monument, West Sumatra Grand Mosque, Pagaruyung Palace, Thousand Houses Gadang, Siti Nurbaya Bridge.

2.2 Symbols are a type of sign that are arbitrary and conventional. The symbol refers to the region of West Sumatra which was the beginning and continuation of the Minangkabau civilization until now. Another Minangkabau symbol from the mural is the tingkuluak which is usually used by bundo kanduang, Limpeh and dancing women to welcome guests. Tingkuluak tanduak is a representation of the victory of the Minangkabau people when fighting buffalo, so the buffalo horns have become a symbol of Minangkabau.

III. METHOD

The research method that will be used is qualitative research. Qualitative research method is a research method based on the philosophy of postpositivism, used to research the conditions of natural objects, (as opposed to experimental) where the researcher is the key instrument, sampling of the main data source is carried out by purposive sampling, collection techniques using triangulation (combination), data analysis is inductive/qualitative and research results emphasize meaning rather than generalization (Arikunto Suharsimi, 2013).

Participants who actively contributed to this research included: the muralist at the Duku Station Gate, West Sumatra as the main source and supporter, carried out purposively. The sources involved in the object under study are the muralist at the Duku Station Gate in West Sumatra, namely Shaheed Fikar with his mural team (Oki) and those who know Shaheed's muralist artistic background, namely Nesya and Putri. Then the supporting respondents through a questionnaire, namely a sample of public opinion regarding the mural at the Duku Station Gate, West Sumatra, was carried out by snowballing. The main location of this research will be carried out at Duku Station, Batang Anai, Padang Pariaman, West Sumatra.

In this research, researchers collected data and information at Duku Station, West Sumatra. Then observing the place, the researcher also made observations by observing several murals there. There are 6 murals, 2 at the Duku Station Gate, and 4 inside Duku Station. The following are the results of observations made by researchers at Duku Station, West Sumatra. Researchers made observations 4 times.

Then, for the validity of the questionnaire data, a validity and reliability questionnaire was carried out to find out the public's response to the meaning of the mural at the gate of Duku Station, West Sumatra using Microsoft Excel to test the validity & reliability of the questionnaire. A question item is said to be valid in testing with Corrected Item-Total Correlation if (IF) $r_{count} > r_{table}$ can be known to be Valid, if (IF) $r_{count} < r_{table}$ can be known to be Invalid.

So if an instrument is tested involving 40 respondents with an r_{table} of 0.312. This means that every question item that has a calculated r of 0.312 means that question item is valid. From the questionnaire of public respondents regarding the meaning of the visual mural at the Duku Station Gate, West Sumatra, it can be seen that the correlation between the question items and the total score has a value of ≥ 0.312 , 8 questions in this study are valid items.

The research instrument can be declared reliable if the Cronbach's Alpha value is $>$ the reference value of 0.7. From the results of this research, the Cronbach's Alpha value is 0.906,



which is greater than the reference value of 0.7. So it can be concluded that this research instrument has met the reliability criteria.

IV. RESULTS AND DISCUSSION

The mural started from a Duku Station project which featured mural artwork to beautify the empty walls at the Duku Station welcome gate. The mural was carried out by professional muralists and their colleagues. And one of the muralists who was interviewed via the WhatsApp application and met in person said that he, Shaheed Fikar, was the person responsible for the mural and his colleagues worked together on the mural. And the concept for the mural work by Shaheed Fikar with the theme 'Minangkabau' requested by the Station. Shaheed himself had often received mural projects before at Duku Station and had the opportunity to project a mural at Duku Station when the station had finished construction around the end of August 2017. The time to complete the mural was around one week with 5 people working on the mural. And the existence of the mural at Duku Station has an artistic function in terms of the muralist's personal function, social function, and physical function with the mural displaying the Minangkabau theme from traditional Minangkabau clothing, gadang houses, as well as educating people from other cities or regencies who are not familiar with the Minangkabau theme. Through murals and proud of Minangkabau identity through murals.

4.1 Mural at Duku Station Gate

The mural displays realist women and men dressed in traditional Minangkabau dance. On the right wall there is a female realist with the largest main character and there are three human subjects smaller than the main character, namely two men on the left and right and a woman in the middle. And on the left wall there is a bigger male main character and two smaller men than the main character.



Figure 1. Mural at the right side of the station gate, measuring 5m x 5m
(Documentation by Syahfilna S, 2023)

Mural of the main character woman on the right wall wearing traditional Minangkabau clothing with Tingkuluak tanduak (women's head covering) or tikuluak in Minangkabau



culture which resembles horns. This type of head covering is made from cloth that is shaped into a long scarf which is then created to resemble horns with two sharp left and right sides like buffalo horns. This type is usually used by women in traditional dance performances, traditional ceremonies, welcoming guests, and bridesmaids at weddings.

Female dancer clothing consists of a bracket made of satin or velvet with bottoms in the form of songket (Surya, 2018) and (Layli, 2021). The accessories used are:

4.1.1 *Sellelndalng*: Made from songket worn on the left side of the body.

4.1.2 *Tikuluak tanduak balapak*: A typical Minang women's head covering made from songket and shaped like buffalo horns. The jewelry used is in the form of tassel necklaces and gadang necklaces as well as earrings or ear studs.



Figure 2. Mural at the left side of the station gate, measuring 5m x 5m
(Documentation by Syahfilna S, 2023)

In the mural on the left, the visual is of a larger Minangkabau man and two smaller men than the main character. The mural also includes a scene of the traditional Minangkabau welcome dance performed by the Minang man with a big character and two supporting characters. In the article (Layli, 2021), which quotes from the Jakarta Encyclopedia, the Piring Dance wears special clothing. The Piring Dance clothing worn by male dancers is a rang mudo or Chinese scissor shirt with wide sleeves decorated with gold lace (*missia*) with a recommended galembong bottom, namely large trousers whose middle part (*pesak*) is the same color as the top.

4.2 Mural Inside Duku Station



Figure 3. Mural inside the station waiting room, 5m x 4.5m.
(Documentation by Syahfilna S, 2023)

Mural carano betel as front ground (rough translation: cerana) or boko (Indonesian: bokor) is a tray-shaped container with legs made of baking pan or brass metal which is known in Minangkabau. This container is used in traditional ceremonies as a betel container with accessories such as whiting, gambier, tobacco, etc. Carano is generally found at Minangkabau traditional events, namely welcoming guests and weddings ("Carano," n.d.). Then there is a floating brick middle ground above it and behind it there are five bamboo structures as well as silhouettes of Minangkabau gadang houses, tabuik (Pariaman Culture) and water wheels (PLTA). Then the background is a row of hills or mountains in West Sumatra.

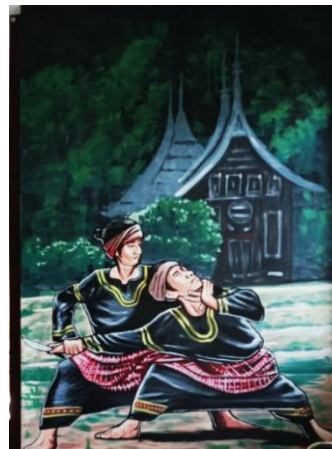


Figure 4. Mural inside the waiting room of Duku Station, 4 meters x 3.5 meters.
(Documentation by Syahfilna S, 2023)

Next, the Silek Mural as the front ground, quoting from an article on the Ministry of Education and Culture's cultural heritage website, Silek or silat (in Indonesian) is a martial art originating from the Minangkabau people, West Sumatra, Indonesia which has been passed down from generation to generation. The Minangkabau people have a habit of migrating that began hundreds of years ago. Migrants require sufficient provisions to protect oneself from the worst things while traveling or overseas, for example being attacked or robbed by people. Apart from being a shield for migrating, silek is important for the nagari's defense against external threats.



Then in the background there is the Minangkabau traditional house or gadang house which has various names according to shape, size and harmony and luhak style. Quoting from the V-Art Journal of Fine Art "Representation of Rumah Gadang in Hamzah's Painting Works". Rumah gadang is the term for a Minangkabau traditional house. Rumah gadang is a manifestation of Minangkabau culture. Apart from being a form of culture, the Rumah Gadang is also an identity of the life of the Minangkabau people. Rumah gadang in Minangkabau is not owned by an individual, but belongs to a group, a tribe. The architecture of Rumah Gadang is differentiated based on its shape, such as: Rumah Gadang Gadang Maharam, Rumah Gadang Gonjong Limo, Rumah Gadang Veranda Papak and Rumah Gadang Batingkek (Resfa et al., 2021). According to its shape, it is also commonly called Rumah Gonjong or Rumah Bagonjong (Rumah Bergonjong), because of the shape of its sharp, towering roof. Only the name differentiates it from a house with an ordinary roof (Bahrudin, 2017).



Figure 5. Mural from behind the train rail, distant version. 15 meters x 2 meters.
(Documentation by Syahfilna S, 2023)

Then there is a mural inside the train passenger stop station with visuals of the regional charm, natural beauty and Minangkabau heritage. Some of the charms of the area are Puncak Lawang, Tandikek/Tandikat which is the twin of the Singgalang volcano with a height of 7,999 feet, Mount Talamau which is a volcano with a height of 9,577 feet, Mount Marapi with a height of 9,485 feet, Mount Singgalang with a height of 9,439 feet, Padang Manggatheh, Mount Sago near the city of Payakumbuh and the city of Batusangkar, lake Singkarak in the Tanah Datar and Solok areas with an area of 1007.8 km², approximately 21 km and a width of 7 km, twin lakes in Solok, blue lake, Mount Talang with a height of 8,520 feet. And also several relics such as menhirs, batikam stones in Nagari Tuo Pariangan, gadang clocks in Bukittinggi, chicken monuments in Solok, fire monuments in Simpang Haru Padang, the West Sumatra grand mosque in Khatib Sulaiman Padang, Pagaruyung palace in Pagaruyung, the area of a thousand gadang houses in Solok, Siti Nurbaya bridge in Padang.



Figure 6. Mural on the outer wall of the ticket counter at Duku Station. 2 meters x 1 meter.
(Documentation by Syahfilna S, 2023)

Then the hibiscus flower mural on the wall outside the counter. Quoted from the Ministry of Education and Culture's website 'Bekeu Malekbuk Ceremony: Cultural Values in Traditional Courts (Marbun, 2019). Hibiscus flower, that's what the Mentawai people call it. From various sources this flower is called Hibiscus (hibiscus). Amazingly, in the interior of Madobag Village, South Siberut Island, Mentawai Islands, West Sumatra, this flower is used to find thieves. In various other communities in West Sumatra, this flower is used as traditional medicine, both the leaves and the flowers. Inland communities in the Madobag Village area in the interior of South Siberut Island, Mentawai Islands, West Sumatra, look for thieves or people who commit (minor) crimes through the traditional bekeu malekbuk ceremony. The bekeu malekbuk ceremony is a traditional community trial for petty crimes. This court exists and is only used for minor crimes and not serious crimes.

4.3 Visual Murals from the Function of Art and Pattern (style)

A muralist artist, Shaheed Fikar was a professional muralist from 2012-2018 and had the opportunity to project a mural at Duku Station when the station was completed around the end of August 2017. Shaheed visualized his mural with various artistic functions expressed through his artwork. For a personal function, Shaheed visualized the mural at the Duku Station Gate with a realist-expressive style (style) that is characteristic of each of his works. In his artwork, Shaheed can express himself personally through the elements displayed in the mural. Working on the mural at Duku Station lasted a week with his team members so that the visual mural did not fully conform to Shaheed's characteristic realist-expressive style, but the visual mural was still in the good category overall and met the characteristics of Shaheed's realist-expressive style (style). . The realist-expressive style (style) which can be seen from the scratches and colors produced, seems stronger than the work of other artists



and has character and is iconic in the world of mural art which has become Shaheed's personal identity to express his feelings and emotions personally in his artworks.

For a social function, Shaheed visualized his mural with the theme "Minangkabau" which was a request from the station. In this case, Shaheed wants to display the social function of his work with a visual touch of contemporary murals with the realist-expressive style (style) of Minangkabau culture. It is hoped that the resulting mural can provide meaning and social messages that can be appreciated by the public. Physical function: Shaheed visualizes his murals with a concept that considers the physical function of the mural. The mural was created at the station gate where it can be seen by many people. Therefore, Shaheed considered the physical aspects of the mural so that it looks attractive and can be enjoyed by people who see it. Apart from that, Shaheed also considered the quality of the materials used so that the mural could last a long time and be weather resistant.

In his artwork, Shaheed visualizes a mural at the gate of Duku Station, West Sumatra with various artistic functions that he wants to express. The realist-expressive style (style) that is characteristic of Shaheed's work is to express himself personally in the mural. It is hoped that the "Minangkabau" theme in the mural will provide social meaning and messages that can be appreciated by the public. Apart from that, Shaheed also considered the physical aspects of the mural so that it looks attractive and can be enjoyed by many people. Therefore, the mural produced by Shaheed at the gate of Duku Station, West Sumatra is able to harmoniously combine the personal, social and physical functions of his work.

4.4 Community Perspective Interpreting the Visual Mural of Duku Station in Terms of Symbolic Interactionism

Respondents with a total of 40 people filled in via Google form which were categorized as respondents who had knowledge of visual murals and had seen murals at the Duku Station Gate, West Sumatra. Based on the results of the public opinion questionnaire above regarding the mural at the gate of Duku Station, West Sumatra, which displays social messages through iconic Minangkabau dance clothing, silek, rumah gadang, and carano, as well as the results of the questionnaire regarding other aspects of the mural, linked to George Herbert's theory of symbolic interactionism. Mead. Symbolic interactionism is a sociological approach that emphasizes the importance of symbolic action in understanding social interactions and the construction of meaning in society. In the context of the mural at the gate of Duku Station, West Sumatra, symbolic interactionism can be applied through the way people give meaning to the mural and how this meaning influences their perception of the social message to be conveyed.

4.4.1 In the questionnaire results, the majority of respondents stated that the mural was successful in displaying the desired social message. This shows that people give positive meaning to murals as a means of conveying social messages. The mural is considered a symbol that is able to communicate Minangkabau values and culture to the people who see it.

4.4.2 The presence of several respondents who have different views also reflects variations in subjective assessments of the social messages to be conveyed through murals. This is in accordance with the concept of symbolic interactionism which emphasizes that meaning is



not fixed and can vary depending on individual interpretation. This difference of opinion indicates a symbolic interaction between the community and the mural, where the community provides meaning and interprets the message the mural wants to convey.

4.4.3 In the context of symbolic interactionism, people's perceptions of the visuals and style (style) of murals can also be explained. The majority of respondents responded positively to the visual appearance and beauty of the mural, while some respondents had different opinions. This shows that the perception of the visual mural is the result of symbolic interaction between the individual and the work of art. Society gives meaning to the visual appearance of murals based on their own experiences and interpretations.

4.4.4 In addition, the connection with Minangkabau culture is also an important aspect considered in the questionnaire results. The majority of respondents stated. that the mural was successful in introducing Minangkabau culture through the visuals depicted. This shows that people give meaning to the mural as a symbol of Minangkabau culture and see it as a representation right.

Overall, the results of the questionnaire regarding people's views on the mural at the gate of Duku Station, West Sumatra, reflect symbolic interactionism between the community and the work of art. People give meaning to murals, interpret social messages, evaluate visual appearances, and see them as representations of Minangkabau culture.

V. CONCLUSION

Some people always call murals vandalism, because murals are often used as a form of protest, criticizing the government's social and political policies, and do not have aesthetic elements or deep visual meaning. The station was operational again after construction around 2018. What is interesting is that Duku Station has murals at the Duku Station Welcome Gate, not only at the gate, but also includes murals inside the station room.

And the mural at the gate of Duku Station, West Sumatra, also represents the voice of the muralists, which indirectly means that government authorities have determined that murals have an artistic function that deserves to be appreciated by the public. Through this visual icon, the mural becomes a clear message of pride and identity for the people of West Sumatra to introduce Minangkabau culture through the Duku station mural in West Sumatra. The significance of murals lies in the mural's symbol, artistic function value, and mural style to display Minangkabau identity, namely its socio-cultural, economic and political aspects. There is a subjective assessment of the mural's social message, which illustrates differences in individual interpretations in providing meaning. Perceptions of the visuals and aesthetics of murals are also influenced by the symbolic interaction between individuals and the artwork, where people assign meaning based on their own experiences and interpretations. Apart from that, the connection with Minangkabau culture is also an important aspect to consider in the public's assessment of murals. In the context of the public's view of the mural at the gate of Duku Station, West Sumatra, it can be seen that it is related to George Herbert Mead's theory of symbolic interactionism. The results of the questionnaire show that the community gives meaning to the mural as a symbol that is able to communicate social values and messages about Minangkabau culture.



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