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## Representation of *Sumbang Duo Baleh*'s Cultural Values: A Study of Poetry in the Form of Minang Classical Song Lyrics

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ABSTRACT	ARTICLE INFO
<p>As a product of the creative process, song lines or lyrics are also forms of poetry containing aesthetical and ethical values. Song lyrics and poetry are like two sides of the coin, intertwined. Classical Minang song lyrics as a cultural product of traditional Minang people are objects that contain moral messages and life values. The cultural values contained in the song texts come from the experiences and life realities of the people. This research aims to reveal the meaning and cultural values contained in classical Minang songs. The research method used is descriptive qualitative with a literary sociology approach/theory. The research results show that cultural values in the Minang song texts align with the life attitudes of the Minang people. The cultural values of the <i>Sumbang duo Baleh</i> in the song "<i>Si Nona</i>" composed by Syamsul Arifin and the song "<i>Lamang Tapai</i>" composed by Nuskan Syarif are the traditional songs providing advice for Minang young women in maintaining their positive self-esteem. The classical Minang songs can be used as a means to preserve cultural values in developing the morals of future generations. By understanding the texts of Minang regional songs, they will appreciate and maintain various elements of their ancestral culture, as a reflection of the identity of the Minang people and elements of national culture.</p>	<p><b>Article History:</b> <i>Submitted/Received 02 Jul 2023</i> <i>First Revised 21 Aug 2023</i> <i>Accepted 15 Nov 2023</i> <i>First Available online 30 Jan 2024</i> <i>Publication Date 01 Feb 2024</i></p> <hr/> <p><b>Keyword:</b> <i>Cultural values,</i> <i>Minang philosophy,</i> <i>song lyrics,</i> <i>traditional people.</i></p>

## 1. INTRODUCTION

The existence of classical Minang songs among the younger generation of Minang is increasingly alienated, along with technological developments and various other factors (Irawati, 2020). The impact of globalization directly or indirectly has taken on a new face to the appearance of Minang cultural traditions (HR, 2017). The people of Minang experienced cultural shock which dragged the younger generation to find their way of life with weak cultural control (Sairin, 2002). Not a few of them admit that they do not memorize them, do not know them, and even feel embarrassed when their regional songs are sung.

Establishing regional songs among today's young generation is not an easy matter. The reason today's children do not want to listen to and sing Minang songs is that they are considered old school and not contemporary (Barendregt, 2002). This condition is exacerbated by the lack of awareness of the younger generation of Minang to continue preserving Minang songs. Minang people, who are increasingly interacting with world society, cannot avoid absorbing various cultural values from the realm of universal culture (Amir, 1997). Minang songs have a crucial role in forming, building and developing the character of the younger generation based on Minang cultural values. For this reason, a joint movement by the whole Minang community is needed to make classical Minang songs become part of everyday life again (Dewi et al., 2017). If we trace the root of the problem, people from an early age were not accustomed to knowing the Minang songs of their environment. Music and songs refine feelings, become a means to instil cultural values and preserve Minang culture.

The emergence of disrespectful tendencies in the behaviour and character of the younger generation, such as a lack of concern for the customs or culture is raising a problem. This negative behaviour causes the younger generation to forget their own culture, even being able to eliminate their characters and identities (Irmania, 2021). Minang people who are not familiar with Minang customs are called as the Minang proverb says, *Lah lupu kacang jo kuliknyo*. It describes someone who has forgotten their cultural customs.

The cultivation of Minang traditional values has been carried out hereditary in various ways. One method used by the Minang people is through performing Minang arts, as stated by Amir (1997), "Customs are various customs in a country." It generally concerns the manifestation of community arts and cultural demonstrations.

Minang has many traditional songs in the form of rhymes, *talibun*, and poetry which are usually sung or conveyed by chanting (Jamaris, 2002). One type of art is Minang songs also known as classical Minang songs. They are feelings and thoughts of Minang artists expressed in the form of music and songs holding values and describing the reality conditions that prevail in society, as well as the process of actualizing the values attached to Minang customs. These values are used as guidelines for the Minang community.

Song lyrics are part of literary works, including in the type of poetry. As a genre, poetry is different from novels, dramas, or short stories (Siswantoro, 2010). It is the densest and most concentrated form of literary work. This density is characterized by using few words, but revealing more things. As a product of the creative process, song lines or lyrics are poetry that places aesthetic and ethical values. Song lyrics and poetry are like two sides of a coin, intertwined. Song lyrics are included in the literary genre because they are literary works or poetry that express the contents of the songwriter's feelings or personality, in the form of the words of a song (Waluyo, 2010). The lyrics of classical Minang songs as a cultural product of traditional Minang people are substances that are full of moral messages and life values. They come from the experiences and realities of the life of the people.

Cultural values are concepts living in the mind. Most Minang people consider them to be very valuable and important in life. These cultural values function as guidelines that provide life of people with direction and orientation. [Koentjaraningrat \(2015\)](#) believes that a value is very general, broad, and concrete. It means that values in culture are located in the emotional area of the souls of the individuals. Therefore, values can be used as role models, guidelines, and activators for human actions, speech, deeds, and behaviour as personal, social, and cultural creatures, and servants of His creator.

The strength of Minang songs lies in the song lyrics reflecting Minang cultural values that confirm the identity of Minang. The characteristics of classical Minang song lyrics are simple but meaningful. The rhyme attachments used are not haphazard, encompass moral messages or traditional rules, and reflect the intellectuality of the songwriter. The lyric elements of Minang songs are in the form of poetry and poems, as stated by [Darwis \(2005\)](#), poems once played an important role in Minang art. Minang people often express eloquently their feelings with rhymes, dialogue, and even responding to words with rhymes.

Several Minang songs comprise the cultural values of the *sumbang duo baleh*. The philosophy of *sumbang duo baleh* is reflected in the song "*Si Nona*" composed by Syamsul Arifin and the song "*Lamang Tapai*" composed by Nuskan Syarif ([Yulia, 2023](#)). The song is an appeal and advice for young Minang women to be able to take care of themselves.

The main approach used to analyze problems is the approach from [Bradbury \(1971\)](#). It is a sociological approach focusing on studying literary works as social products and can be studied socially as well. [Bradbury \(1971\)](#) added that literary, sociological, and historical studies end in the same thing. Those three studies focus on cultural studies even though the word culture itself carries different meanings. According to [Jabrohim \(2003\)](#), several writers called literary sociology an approach to literature considering social aspects. Literary sociology is a reflective branch of literary research. It is of great interest to researchers who want to see literature as a mirror of society's life ([Primasari et al., 2017](#)). Literary is a reinforcement of the values found in culture because it can help retell the author's tendencies regarding the values of that society. The role of literature in life arises based on a value, especially concerning the pressure arising when living a life outside of that value ([Hoggard, 1975](#)).

Damono ([Wiyatmi, 2013](#)) stated the opinion that the study of literary sociology is often defined as an approach that understands and assesses literary works by considering social aspects. Looking at the name, literary sociology consists of the words sociology and literature. This means that literary sociology is an interdisciplinary science.

Literary works are social documents because they have story elements or content related to social issues. Furthermore, literature can record the sociocultural realities of a society at a certain time. Both sociology and literature work on the same study. It is humans in society.

According to [Wellek and Warren \(2014\)](#), research using a literary sociology approach can be differentiated into three problems; (1) writer sociology focusing on social status, social ideology, etc that concern the writer as a story producer; (2) literary sociology focusing on attention on the work itself by learning the content of the literary work, both what is implied and what is its purpose; and (3) literary sociology focusing on problems on readers and the social influence of literary works. This article only discusses the second problem. It is the work concerning the cultural values encompassed in classical Minang songs.

A discussion about cultural values in Minang songs was conducted by [Desyandri \(2015\)](#) entitled "Revitalizing the Educational Values of Minang Songs to Build Students' Character". The research conclusion is that these educational values are a means to educate students to carry out actions and behaviours that reflect the Minang people. Education and learning as a

means of cultural inheritance are obliged to explore, socialize, actualize, and sustainably cultivate educational values to create students who are civilized and have good character.

The conclusions of [Warhat's](#) research (2015), in his dissertation entitled "Cultural Values in the Textual Study of Minang Pop Music": 1) There are two local wisdoms, namely pop song texts as a cultural product of the Minangkabau people. They are objects that are full of moral messages and cultural values. The cultural values contained in Minangkabau pop song texts generally reflect various life values, such as social, economic, customary, and cultural aspects that come from the experiences and realities of life of the people.

[Wulandari](#) (2015), through research entitled "Old Poetry in the Lyrics of the Song "Ayam Den Lapeh" composed by Nurseha and the Cultural Assets of the Indonesian Nation" stated that the song "Ayam Den Lapeh" composed by Nurseha is one of the song lyrics originating from Minangkabau which has several verses of rhymes with messages for the audience. This is an interesting national cultural asset to study as documentation of Indonesian literature and culture. Apart from that, in a literary context, the poem is a part of old poetry that needs to be known because it delivers a positive moral message in shaping the character of the nation's generation ([Syamsuyurnita](#), 2020).

The difference between this research and previous research is regarding the cultural values and meanings encompassed in classical Minang songs. This has not yet been revealed in the previous research.

It is very important to conduct studies to examine classical Minang songs. Learning song texts will help people understand cultural values. As a cultural promotion, songs are highly effective media not only for children but also for adults. Songs played continuously will make listeners remember the message implied in the song. This research aims to reveal the meaning and cultural values encompassed in classical Minang songs. In this way, Minang culture can better survive the attacks of modern culture that are currently occurring.

## 2. METHODS

This research is a qualitative descriptive. It prioritizes collecting data through words which contain thousands of meanings, while each word supports millions of meanings ([Endraswara](#), 2013). By using this method, a researcher will present existing data and then analyze the data.

Information is obtained from the text results on related classical Minang songs which are then used as data. It was then analyzed by interpreting, and then described. To achieve the specified goals, research techniques are needed. They are techniques for analyzing data with the following steps.

### Literature Study

This step is conducted to obtain data regarding Classical Minang Songs.

### Data Inventory

It is inventory data from classical Minang songs regarding cultural meaning and values. In this classic Minang song, a moral message and life values are described. The cultural values contained in the song text come from the experiences and realities of the life of the people.

### Data Identification

Data is obtained through a sociological approach concerning the cultural values contained in classical Minang songs. This article only discusses focusing the problem on the work itself or classic Minang songs

### 3. RESULTS AND DISCUSSION

#### 3.1 The meaning of the song lyric “*Si Nona*”

Women in Minang receive more attention in their communal *Gadang* houses, especially from their mothers. No women are walking around alone at night called *batandang*, as described in the song “*Si Nona*”, because women in Minang will become *bundo kanduang* which means “true mother”. In line with this, the word *nona* has developed since 1968. In the *Aman Makmur* newspaper, in the rubric/column “*Tjarito Tjaro Awak*”, the word *Nona* is used to addressing Chinese women. As stated in the following quote. “*Si Sjamsiar adolah urang kampuang si Manan djuo. Injo kini mandjadi pangikuik kursus djaik-mandjaik dan baraja mamasak kue di rumah surang Nona djino di kampuang Nieh.*” ([Aman Makmur, 14 April 1968](#)). (“Sjamsiar is from *Manan*’s village too. Now he is taking sewing courses and learning to bake cakes at the house of a Chinese woman in *Nias* village”)

Uncle called *Mamak* in the song “*Si Nona*” gives his niece and nephew, especially niece, influence over the character formation. This condition brings about changes to the attitudes and perspectives of Minang women. It can be seen in the song “*Si Nona*” by Syamsul Arifin. The freedom for women to visit and wander around in the middle of the night called *malala*, which is prohibited in Minang culture and adopted from modern culture, also gives rise to free association among Minang girls. This is explained in the lyrics of the song “*Si Nona*”.

#### The song “*Si Nona*”

Lyricist and Composed by Syamsul Arifin

*Si Nona, si Nona rang gadih mantiak*  
*Jan suko, jan suko pai malala*  
*Si Nona, rang gadih nan jolong gadang*  
*Jan suko, jan suko pai batandang*

*O malala... janlah malala juo*  
*Hari lah sanjo*  
*O marilah... marilah kito pulang*  
*Hari lah patang*

*Awak rancak, budi elok*  
*Baso basi mamikek hati*

Translation

*Si Nona, Si Nona* who is a sassy girl  
Don’t like it, don’t like going to wander around  
*Si Nona, Si Nona* who is just a teenager  
Don’t like it, don’t like going to visit

Oh wandering... don’t wander around either  
It was dusk  
Oh come... let us go home

It's dusk

You are beautiful, and your behaviour is good  
Small talk captivates the heart

The song “*Si Nona*” is about a flirtatious or sassy girl called *Si Nona*. She has received a warning to no longer like wandering around, especially in the middle of the night which is called *Malala*. *Si Nona*, a girl who has just become a teenager, is forbidden from visiting. She is a beautiful girl (*rancak*), with the right attitude, and is good at small talk, attracting many people. It is the reason why it is not good for them to wander around or be lazy. Thus, she was asked to go home. The lyrics of this song are very clear such as follows.

*Si Nona, Si Nona rang gadih mantiak*

Si Nona, si Nona anak gadis centil

Translation

*Si Nona, Si Nona is crazy*

*Si Nona, Si Nona is a sassy girl*

This song is intended for young women or Minang girls. The term *Si Nona*, then emphasized with the word *gadiah* or girl, is a nickname given to young Minang women, usually those who are not yet married. Flirtatious or coquettish girl (*Rang gadiah mantiak*) emphasizes that the song lyrics represent young Minang women. *Matiak* means coquettish or flirtatious. These characteristics are usually identified with women.

This song also tells the life story of a girl who likes to hang out and wander around until she loses track of time. This is certainly contrary to Minang customs. Minang people, according to the lyrics of the song, prefer to call their daughters *Si Nona*. The greeting *Si Nona* is not a traditional greeting for young Minang women (Yulia, 2023). It is a loanword from the word *Noni*, a nickname for young Dutch women in ancient times in Indonesia. In the past, Minang women were usually addressed as *si gadih*, *si upiak* and so on. However, the greeting *Nona* in the lyrics of this song towards the young Minang girl appears with a modern impression rather than *upiak* or *gadiah*. Wandering around and coming home late at night becomes a symbol of modernity for Minang girls which is called “*Si Nona*” in this song.

Social control was still in effect when the lyrics of this song were written. It is an effort to remind the younger generation, especially young Minang women, that wandering around (*malala*) and visiting homes (*batadang*) will damage their image and good name. Women in the concept of *gadiah* or *Minang* girl are those who can protect themselves from relationships and the environment (Arsa, 2017), so the lyrics in this song are reminiscent, as well as forbidding women to wander around (*malala*) and visit homes (*batadang*), as in the following quote.

*Jan suko, jan suko pai Malala*

Don't like it, don't like wandering around

This sentence is reiterated as an appeal or advice to young women through the words *jan suko* or do not like it which is repeated twice so that you do not like wandering around aimlessly.

*Jan suko, jan suko pai batandang*

Don't like to go visiting



Furthermore, the lyrics of this song emphasize the advice and appeal for young Minang women not to gather in random places. The word *batajang* means going on a visit aimlessly, and repeating the words *jan suko* or do not like it twice.

Wandering around which is called *Malala* is a cultural deviation from Minang women. This deviation was introduced by an outside culture. It is a habit opposed by Minang culture because women are not allowed to just leave the house without a purpose. Even if a woman has to leave the house, she must be accompanied by relatives or family, and not at night.

*Oh malala, janlah malala juo*  
*Hari lah sanjo*  
Oh wandering, do not wander around either  
It was dusk

The lyric of the song “*Si Nona*” *Oh malala, janlah malala juo, Hari lah sanjo*, means advice or appeal to young Minang women or girls to go home immediately because it is starting to get dusk. This song represents a *bundo kanduang* or mother who is advising her child. Wandering around which is called *Malala* means going around without a clear destination. The sentence *janlah malala juo* or do not wander around also means an appeal or advice for young Minang women to not wander around, as in the lyrics of this song.

The lyrics of the song “*Si Nona*” show that at the time the song “*Si Nona*” was composed, Minang women had begun to be influenced and even absorbed in urban culture and modernism. The magnitude of the flow of modernization means that traditional and religious values are no longer deemed suitable as a basis for social development. *Si Upiak Jan pai Malala* or *Si Upik*, do not go wandering, is the hidden message in the lyrics of this song.

### **3.2 The meaning of the lyrics of the song “*Lamang Tapai*”**

The Minang people, as a strong community with oral traditions, link their identity to the symbolic hegemony that they use every day. They call symbolic hegemony metaphor or *kieh*. According to Ratna (2016) the meaning of figurative language (figure of speech) is the choice of certain words according to the songwriter’s intention to obtain aspects of beauty. Through metaphor, society positions itself as a strong cultural community. The figurative cognitive structure is formed by various social, natural, or universal wisdom, and the Minang people feel part of it. Keraf (2010) states that figurative language is a style of language that compares something with another thing or tries to show similarities between the two things. Socially, and morally awkward, and what is taught by natural “activity” becomes a source of inspiration for figurative messages. Figurative messages include “*alam berkembang jadi guru* (nature develops to become a teacher)”, “*lautan sati rantau bertuah*”, “*pareso atau akal dibawa turun, rasa atau batin dibawa naik atau rasional* (*pareso* or sense is brought down, feeling or mind is brought up or rational), and many more. Apart from that, a figure of speech that is no less important in Minang culture is the *malereang* or *melereng*, a hidden meaning. One of these metaphors with hidden meanings is the food *lamang tapai* (*lemang tapai*).

#### **The song “*Lamang Tapai*”**

Composed by Nuskan Syarif

*Eee lamang tapai*

*Lamang lamak jo kameknyo*  
*Tapai manih jo kuahnyo*  
*Bujang jo gadih bak cando*  
*Lamang jo tapai*

*Bajalan jo langkah gontai*  
*Tasanduang batu cilako*  
*Taserak lamang jo tapai*  
*Oi malang juo*

*Eee lamang tapai 2x*

*Lemang bak kato lamang*  
*Tapai tingga jo kuahnyo*  
*Indak saelok salamak*  
*Lemang jo tapai*

*Eee lamang tapai*

*Bujang bak kato bujang*  
*Gadiah tingga jo untuangnyo*  
*Sapantun bak cando leman*  
*Indak batapai*

*Eee leman tapai 3x*

Translation  
*Eee leman tapai*

*Lemang* is delicious  
*Tapai* is sweet and gravy  
Single boy and girl, like a joke  
*Lemang* and *tapai*

Walking with unsteady steps  
Stumbling over a rock  
Spilled *leman* and *tapai*  
Oh, poor thing too

*Eee leman tapai 2x*

*Lemang*, as *leman* says  
*Tapai* with the sauce  
Not as beautiful and delicious  
*Lemang* and *tapai*

*Eee leman tapai*



Boy, as the word girl  
The girl lives with luck  
It is polite, like a *lemang* joke  
*Indak Batapai*

Eee *lemang tapai* 3x

The quote from the song "*Lamang Tapai*" explains the lyrics of the song are *lemang* which, if eaten, tastes delicious. The deliciousness of *tapai* lies in its sweet sauce. The relationship between men and women can be analogous to *lemang* and *tapai*. In the relationship between men and women, if they make a mistake, the man will leave and the woman will mourn herself. If you walk with unsteady steps, and trip over a stone you will scatter the *lemang* and *tapai*, which is the relationship between men and women.

"*Lamang jo tapai*" in the lyrics seems to men and women in Minang culture. "*Lamang and tapai*" in Minang culture is food that sons-in-law bring to their parent-in-laws' house on Eid al-Fitr, Eid al-Adha, the month of Ramadan, or when delivering food to break the fast in the month of Ramadan or *pabukoan* in several areas in Minang.

*Lemang* or *lamang* in the Minang dialect is a Ramadan tradition, although it can still be enjoyed throughout the year. The month before Ramadan is usually referred to as the *Malamang* month - which is the time to make *lemang* together. Usually, one village makes *lemang* together. Then, before maturity, men perform a prayer together or *mandola*. While standing, they shouted *Allahuakbar* repeatedly, shaking their heads left and right. After that, they ate *lemang* together. This purification tradition is carried out so that people are ready to enter *seribu bulan* (the thousand months).

Apart from serving as a way to break the fast, this *lemang tapai* snack also illustrates how good it is for boys and Minang girls to have a relationship. In one verse, the song "*Lamang Tapai*" is expressed.

Eee *lamang tapai*  
*Lamang lamak jo kameknyo*  
*Tapai manih jo kuahnyo*  
*Bujang jo gadih bak cando*  
*Lamang jo tapai*

*Lemang* is delicious  
*Tapai* is sweet and gravy  
Boy and girl, like a joke  
*Lemang and tapai*

The song's lyrics show that this relationship is symbolized in a very intimate way. However, people have to be careful when swishing the sticky rice around vigorously, because usually there are small pebbles in the food mixture, called *Batu Cilako*, so it hurts when bitten.

*Bajalan jo langkah gontai*  
*Tasanduang batu cilako*

*Taserak lamang jo tapai*  
*Oi malang juo*

Walking with unsteady steps  
Stumbling over a rock  
Spilled *lemang* and *tapai*  
Oh, poor thing too

*Lemang* is eaten with *tapai*. It is not common for Minang people to eat *lemang* without *tapai* or vice versa. *Lemang* in the song is compared to a man and *tapai* as a woman. Men without women and vice versa are not perfect.

*sapantun bakcando lamang indak batapai*  
as polite as a *lemang* without *tapai*

Modernization, usually associated with external influences, seems strange to the Minang people when rationalism, which is the basis for young people's interactions, is sung in this song negatively.

*bajalan jo langkah gontai*  
*tasanduang batu cilako*  
Walking with unsteady steps  
Stumbling over a rock

Renewal or modernization in this song has created new values among Minang young people. Men and women can walk casually, and enjoy a close relationship freely without paying attention to the boundaries of norms. It needs to be emphasized that not all values of renewal or modernization can be accepted by the Minang people, especially regarding social interactions. Therefore, the song "*Lamang Tapai*" is a criticism of this condition.

Criticism of this condition is mainly placed on the free association of Minang youth. When *lamang* and *tapai* have *tasanduang* which will result in tripping over the *batu cilako* or *cilako*, then the relationship is destroyed. This destruction not only had an impact on family values, because of the large amount of free association before marriage but also eroded the communalism of the Minang people because when *lemang* and *tapai* were scattered, there would be destruction and chaos in life, especially for women.

*taserak lamang jo tapai*  
spilled *lemang* and *tapai*

Girls are not accepted or will be humiliated in society, and they will be considered a disgrace to their families. Usually, tribes and peoples will impose social sanctions in the form of expulsion according to custom. Apart from that, the fanatical Islamic characteristics of the Minang people have faded.

### 3.3 The culture of *Sumbang Duo Baleh* in classical Minang songs

The Minang tribe is unique as a tribe that adheres to matrilineal beliefs. "Minang places women in a very special and highly respected position". Women are described in the Minang

proverb: *Limpapeh rumah nan gadang. Acang-acang dalam nigari. Muluik manih kucindan murah. Rang kampung sayang kasadonyo*. From this proverb, it can be seen that Minang women are the decoration of the *gado* house and this means that women's lives should revolve around the *gado* house. The position of Minang women in society is almost like a queen bee whose main task is to produce honey and children, while the workers and soldiers are men (Erianjoni, 2011).

Women for the Minang people are a symbol of honor and must be protected. A woman's shame should ideally be the shame of her tribe or people. In this regard, Pardi et al. (2002) describe this situation as:

*Hino mulia suatu kaum tagantuang dek nan padusi. Tuak parang dapek badamai, tikam bunuah dibari maaf, rabuik rampeh dilimaui. Tapi, kok padusi diagiah malu, jando diguguang urang tabang, gadih tapakiak dalam samak, mako tatutuiklah sagalo pintu damai, tasintak sagalo kaum, jago suku, bangun dubalang, disiko nan cadiak kabapakaro, nan bagak kamalalahan, nan kayo tajun jo harato. Pendeknyo, malu masti tabangkik. Kama hanyuik kama dipinteh, walau ka dalam lauik basah. Dima hilang dima dicari, bia ka suduik-suduik bumi. Tak lalu dandang di aiadi gurunkaditajikan, jiko ndak mungkin di nan lahia, di batin dilaluan.*

This means that the dignity of a people depends on women. If the dispute can be reconciled, murder cases can be forgiven and so on. However, if women are shamed, it will bring shame to their people and tribe. Therefore, all parties will be involved in solving it.

Women in Minang customs can be divided into three parts. First, *simarewan*, they are women who behave impolitely, both in their words, relationships, and manners towards people who are older than them. Second, *mambang tali awan*, are women who are arrogant and like to slander. Third, *parampuan*, they are good women, who always have commendable qualities according to custom, both when they are girls and after becoming mothers (Efrida, 2009). Of those three groups, the *simarewan* and *mambang taliawan* are the undesirable groups of women in Minang. Only the *parampuan* group is ideal according to Minang customs. However, in practice, this group of women is generally only found in Minang women who are still girls.

Women have a place and vote rights within the race. Their opinions are heard, their judgment is warranted, and they truly have value. The Minang traditional philosophy of *basandi syarak, syarak basandi kitabullah* is Minang respect for women in line with the respect of *syarak* or the Islamic religion towards them, as stated in a special letter called *An-Nisa* (women) in the Alquran.

Minang culture also states that women should avoid *sumbang jo salah*, meaning not to behave in a disgraceful (*sumbang*) manner (Erianjoni, 2011). Ibrahim (2016) defines attitudes and behaviours that may not follow traditional ethics in *Minangkabau* as discordant. According to *Minangkabau* custom, *sumbang* is an attitude and behaviour that does not follow traditional ethics. *Sumbang* according to *Minangkabau* customs may not necessarily be *sumbang* according to the customs of other places.

*Sumbang Duo Baleh* is one of the Minang traditional cultural heritages in the form of unwritten rules containing twelve values of politeness and etiquette. Twelve rules and prohibitions that must be obeyed by every Minang woman. Violating this rule will result in shame not only for the woman herself but also for her mother and family.

The privileges of Minang women must be followed by a series of efforts. Something special should be maintained as best as possible. Therefore, the ancestors set rules or

education for girls to maintain their privileges. The nuances of education are called *sumbang*. *Sumbang* can be interpreted as something that is out of place. *Sumbang* is anything that is wrong and violates customary provisions, especially politeness norms. Each woman is a candidate for *bundo kandung*.

Attitudes and behaviours that are not following traditional ethics in Minang are *sumbang* (Ibrahim, 2016). Furthermore, the opposite of the concept of *sumbang duo baleh* tends to be closely related to the manners in the behaviour of the Minang people (Ratmil, 2020).

This *sumbang* consists of twelve forbidden cultures for Minang women. Culture in this context means habits that Minang women are not allowed to do to maintain the cultural heritage of their ancestors. *Sumbang duo baleh* aims as a guide to avoiding behaviour that is discordant according to Minang customs. In the Handbook of *Pegangan Penghulu dan Bundo Kandung* by Hakimy (2004), the twelve rules are as follows.

- 1) *Sumbang Duduak*  
Sitting politely for Minang women is kneeling, not cross-legged like men, and even bending or straightening their knees. When sitting on a chair, sit sideways, thighs together, and if you are riding in a car, do not straddle yourself.
- 2) *Sumbang Tagak*  
Women are prohibited from standing in front of doors or on stairs, nor standing on the side of the road if there is no one to wait for. *Sumbang* stands with a man who is not a *mahram*.
- 3) *Sumbang Jalan*  
When walking, Minang women must be friends, at least with small children, not walk hastily, and even look up and down. They walk behind as if walking with a man. Do not get in the way when with peers.
- 4) *Sumbang Kato*  
Speak softly, say a bit so you understand what you mean, not like a magpie stone or like a waterfall. Do not interrupt what people are saying, listen first until the end. Speak kind words.
- 5) *Sumbang Caliak*  
A Minang woman is less disciplined when she likes to challenge the views of the opposite sex. Look away from someone else or lower your head and look down. It is forbidden to frequently look at the clock when there are guests. He does not like to be strict with himself.
- 6) *Sumbang Makan*  
Do not eat while standing, eat with your hands holding the rice with your fingertips, bring it to your mouth slowly, and do not open your mouth wide. When eating with a spoon, do not let the spoon collide with your teeth. Be careful when adding rice or fruit.
- 7) *Sumbang Pakai*  
Do not wear tight or sparse clothes. Nothing can reveal body secrets, especially those that are hidden above and below. Wear loose clothes, that match your skin colour and the right condition, so that it is attractive or pleasing to the eye.
- 8) *Sumbang Karajo*  
Minang women's work is light and not complicated. The hard work is left to men. If you work in an office you are smart or good at being a teacher.
- 9) *Sumbang Tanyo*  
Do not ask like testing. Ask gently. Listen carefully first and ask clearly.
- 10) *Sumbang Jawek*

When answering, answer well, do not answer random questions, answer only what needs to be answered, and leave out what is not necessary.

11) *Sumbang Bagaua*

Do not hang out with men if you are the only one who is a woman. Do not be with little children, moreover when you join in their games. Maintain your tongue in social interactions. Help sincerely to make your friends happy.

12) *Sumbang Kurenah*

The form of *kurenah* or discordant behaviour for Minang women is winking at the opposite sex or older people and fake coughing. It is not good to whisper when you are together. Do not cover your nose in the crowd. Do not laugh at other people's suffering, moreover laugh out loud. If you are joking, just do it in moderation, so as not to offend the people who hear it. Keep the trust of others, not like a ferret with chicken feathers (Boestami, 1993).

*Sumbang kurenah* (Iskandar, 2017) in the language *kurenah* means behaviour or attitude. *Sumbang kurenah* is a person's behaviour or appearance considered strange to other people or causes someone to be offended. The value contained in *sumbang kurenah* is as a guide and organizer of Minang women's behaviour so that it conforms to what is outlined by traditional norms.

They are the twelve *sumbang*, which in Minang people is used as a standard measure for assessing personality in Minang. The measure of acts classified as discordant has a different system of views in each region in Minang because each region has rules that have been mutually agreed upon.

Even though it is written, control from the community is very effective in the application of *sumbang duo baleh* by women, especially in the Minang area. The punishment is a shame, not only for herself but also for her family.

One way that can be done to avoid this is to re-learn from an early age, as people in the past did with their children about Minang culture and the role of women in it. Obviously, in this case, people are needed who understand Minang culture. Therefore, from now on there is a need for schools to teach lessons about Minang culture. Apart from that, by appointing *niniak mamak*, religious people, are clever people who have high education, are firm, and have a lot of knowledge about Minang culture

#### 4. CONCLUSION

Based on the cultural values of the *sumbang duo baleh* in classical Minang songs, it can be concluded that the cultural values in the texts of Minang songs are in line with the Minang people's attitudes toward life. The cultural values of the *sumbang duo baleh* are also found in the song "*Si Nona*" composed by Syamsul Arifin and the song "*Lamang Tapai*" composed by Nuskan Syarif. The song contains advice for young Minang women or Minang girls to keep their positive self-esteem. Classical Minang songs can be used as a means to preserve cultural values in developing the morals of future generations. Through understanding the texts of Minang regional songs, they will appreciate and care for various elements of their ancestral culture, apart from being a reflection of the identity of the Minang people, and elements of national culture.

#### 5. AUTHORS' NOTE

The author declare that there is no conflict of interest regarding the publication of this article. Author confirmed that the paper was free of plagiarism.

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