

Intake of Minang Cultural Values as Strengthening the Character of the Nation's Children in the short story "Tsunami" by Ismalinar

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ABSTRACT

This study will analyze the cultural values and local wisdom of the Minang ethnic group contained in the short story "Tsunami" by Ismalinar. This study uses an interpretive qualitative descriptive method with a literary anthropological approach. The focus of the analysis rests on local cultural values, both expressed and implied, by observing the principle of benefit in the life of the Minang community and its impact as an enrichment of national culture as common property. Data analysis comes from literature study, namely in the form of narrative text and dialogue between characters in the short story. The data analysis technique uses narrative analysis techniques. The findings of this study indicate that first, the language system in this short story contains several Minang language vocabularies that are synonymous with Indonesian; second, the knowledge system is knowledge of self, knowledge of people, knowledge of nature, and knowledge of God; third, the religious system is obedience in worship; fourth, the art system and the livelihood system are not described in the short story; fifth, the technology system in the form of the gadang house; seventh, the system of social organization is matrilineal and customary in consensus. All of these are certainly useful and can be a positive intake for students or the younger generation in strengthening the character of the nation's children.

Keywords: local wisdom, cultural values, characters, and fiction.

1. INTRODUCTION

A literary text must at least contain three main aspects, namely giving something to the reader, providing enjoyment through aesthetic elements, and being able to move the creativity of the reader (Winarni, 2013: 2). Through these three aspects, literary works can be enjoyed properly, especially to influence readers to be more creative and will inspire various groups of readers. These three aspects of literary values can be found in the short story "Tsunami" by Ismaniar which raises the theme of culture.

Culture is part of human life that binds each other, in which there are habits of the people from generation to generation. Alfian (2013: 44) states that culture in a broad sense is the whole system of ideas, actions, and human works in people's lives that are obtained through learning. The term culture is used to show the physical results of human work even though it cannot be separated from the influence of thought patterns or ideas

and behavioral patterns of human actions. Culture is treated as a manifestation of the identity of a society. Through this identity, people will easily recognize each other. In other words, talking about culture basically reflects various elements that are directly related to the behavior of the community that owns it in everyday life. Disciplines that have an attachment to culture are included in the realm of anthropology.

Anthropology is a branch of science that deals with humans as objects in which there are various ideas and activities of human life. Anthropology can provide answers to questions related to humans as social beings or as beings who live in community groups, namely the groups that raise them and carry on their lives (Ihroni, 2006:20).

In understanding the science of anthropology, the first thing that is caught by the mind is the value of culture. As a branch of science related to humans, anthropology has a very broad scope and has many links

with other branches of science. However, on this occasion what will be discussed is only limited to the scope of anthropology in the context of literary works. Literary anthropology is related to cultural anthropology with works produced by humans, such as language, religion, myth, history, law, customs, and works of art, especially literary works (Ratna, 2015: 351).

According to anthropology, culture is the whole system of ideas, feelings, actions, and works produced by humans in social life which is made theirs by learning (Koentjaraningrat, 2016: 72). Widyosiswoyo (2004:31) says that culture means the whole idea and human work that must be familiarized with learning and the whole of his character. Literary anthropology research leads to socio-cultural activities that are expressed by the author in the form of literary works such as short stories and novels. The study through a literary anthropological approach to the short story "Tsunami" is the focus of this study as a source of anthropological data.

According to Endaswara (2013), literary anthropology research is research on the mutual influence between literature and culture. Two things become the focus of literary anthropological research. First, research ethnographic writings that smell like literature to see their aesthetic value. Second, researching literary works from an ethnographic point of view, namely to see the cultural aspects of society. Therefore, according to the context, literary anthropology research is a study of the structure of literature and then relates it to the concept or context of its socio-cultural situation. Koentjaraningrat (2005:4) states that cultural elements include language systems, technology systems, livelihood systems, social organization systems (kinship), knowledge systems, art systems, and religious systems.

In connection with this research, the peculiarities of Minang cultural elements are mainly seen in the matrilineal system, such as in terms of marriage, ethnicity, and inheritance (Gultom, 2010:36). The life of the Minang people is controlled by the tribal system. Economically and socially a child becomes a member of his mother's tribe (Hidayat, 1998:8). The Minang people use the Minang language, a language that is closely related to the Malay language. Technology in Minang society is found in the form of traditional houses, namely the gadang house. The shape is elongated and has a roof similar to buffalo horn. The main characteristic of the rumah gadang lies in the curved shape of the roof called bagonjong which means it resembles a buffalo horn (Romandiyyah, 2013).

The majority of the Minang people live by farming and live in sea and lake areas and live by fishing (Maulana, 2013). Many people also live by relying on handicrafts. The factor of opening up plantations and mining areas has caused many Minang people to go

abroad to try their luck in other countries (Naim, 1984:1).

Paruik, kampuang, and tribes are community kinship groups in the Minang tribe. The smallest family unit in Minang is the stomach (paruik) which can be said to be a genealogical unit (Koentjaraningrat, 2007). Ethnics are led by a tribal chief, and the village is also led by a chief andiko or also known as datuak kampuang. In the past there was a custom that people should marry mamak daughters (pulang ka anak mamak) or marry their father's niece (pulang ka bako) this is called tribal or nagari marriage (Diradjo, 2017: 259). Minang is known as the philosophy of science that is ampek (four sciences) are four principles that must be adhered to by a person (Diradjo, 2017: 318), namely knowing oneself, knowing people, knowing nature, and knowing God.

Some of Minang's traditional arts are randai (a theater containing music, dance, drama, and pencak silat), talempong, saluang, pasambahan dance, plate dance, umbrella dance, indang dance, traditional speech (sambah manyambah).

The agreement at Marapalam Hill between the ulama, traditional leaders, and clever (cadiak clever) agreed to base Minang cultural customs on Islamic sharia (Ziya, 2012). This is stated in the adat based on syarak, syarak basandi Kitabullah (custom based on law, law based on the Koran) which means custom based on Islamic teachings. The teachings of Islam have indeed become everyday clothes in the life of the Minang people (Zubir, 2010: 11).

The short story "Tsunami" tells the story of the character Na returning to his parents' house in Padang. His return this time is to ensure that Amak wants to stay in Jakarta. Na read that there will be an earthquake and tsunami that is more devastating to the city of Padang. Moreover, at that time Amak lived alone after Lenggo, his cousin's son returned to his parents' house in Bukittinggi. The story, which is set in the city of Padang, then creates a dialogue between Na's desire to bring Amak to Jakarta and Amak's stubbornness to survive and settle in Padang even though the tsunami disaster will come to hit her city. Another part, in a dream that is told in detail, Na feels that she is being hit by an earthquake and tsunami with Amak at home. Until finally, Na felt thrown into the middle of the deep ocean alone. In the real world, Na finally died.

In terms of storytelling, the short story "Tsunami" illustrates that the culture and life of the Minang people. Therefore, almost every part is narrated to reveal various aspects of Minangkabau culture in short stories.

The short story "Tsunami" written by Ismalinar was first published in the Republika daily on April 3, 2011. Ismalinar is a teaching staff at the Faculty of Teacher Training and Education, Muhammadyah University, Tangerang. A number of his short stories have been

published in several print media, including Republika. The Ismalinar short story reveals the power of the Minang locality explored in the literary space to be presented to the reader. The short story "Tsunami" has never been studied by researchers or literary activists.

The benefits of this research can provide new knowledge and contribute to the development of knowledge about the rumah gadang, matrilineal system, and the Minang language, especially with regard to Minang culture. In addition, this research is expected to be able to become a guideline on cultural diversity and social life related to Minang cultural values. Thus, in this research, it is hoped that these cultural values can make students or the younger generation have a broader view of Indonesian cultural treasures, especially Minang cultural values.

The research on the short story "Tsunami" is limited to aspects of Minang culture with its distinctive customs, especially the matrilineal family system. The principles of Minangkabau customs are contained in the statement of Adat basandi syarak, syarak basandi Kitabullah is interesting to study.

The main issue in the study of cultural values in the short story "Tsunami" is the answer to the question how are the cultural values and local wisdom of the Minang ethnic contained in the short story "Tsunami" by Ismalinar? This study aims to describe and explain the cultural values and local wisdom of the Minang ethnic contained in it.

2. METHOD

This study uses an interpretive qualitative descriptive method with a literary anthropological approach. Qualitative descriptive prioritizes describing data through words (Endraswara, 2013:176). The research data are in the form of narrative texts and dialogues between characters in the short story "Tsunami" by Ismalinar. The data collection technique is in the form of literature study by listening and noting the main issues that will be described. The data analysis technique uses heuristic and hermeneutic reading methods by interpreting, analyzing, and describing it through the following steps:

- 1) read, define, and focus research on aspects of Minang culture in short stories. Ismalinar's "Tsunami";
- 2) find and mark words, word groups, paragraphs, and discourses on aspects of Minang culture;
- 3) classifying data, analyzing data, and discussing analysis with interpretation; and
- 4) conclude the research results.

3. DISCUSSION

Aspects of Minang Culture in the Short Story "Tsunami"

Literature is a part of culture. His birth in the community did not escape the influence of culture. Literary work is a picture of life which is the result of one's thoughts about life in the form of fiction and created by the author to broaden and deepen the reader's appreciation of the side of life presented.

Culture is a way of life that develops and is shared by a group of people and is passed down from generation to generation. Culture generally includes ways of thinking and acting that are characteristic of a particular nation or society. Culture is formed from many elements including language systems, knowledge, technology, arts, livelihoods, social organization (kinship), and religious systems. There are also aspects of Minangkabau culture in the short story "Tsunami" which will be described one by one from the seven cultural elements that have been discussed previously.

3.1. *The Language System in the Short Story "Tsunami"*

This short story is quite interesting to study. There are several problems that accumulate that the author wants to convey in this short story. Some of the issues that are presented are simultaneous with one another. The first problem is the love of a child for his mother or mother who has cared for and raised the character Na. The second problem is the clash of desires between the child who wants to save Amak from the tsunami tragedy that will hit the city where Amak lives and Amak's desire not to move. Amak still wants to continue living in the village that has given birth and raised his child. The last problem is the dream of the child who feels hit by an earthquake and tsunami that finally the child dies in a small "Tsunami" for Amak.

Literary works are a collection of sign systems which in this case use nonverbal language as the main medium. Through simple language and speech techniques, the author has succeeded in describing the atmosphere from an earthquake to a tsunami. Through this simple way of speaking, the author is able to liven up the mood experienced by Na, the main character of this story. Na's character is confused when Lenggo, his cousin who has been taking care of Amak, returns to his parents' house in Bukittinggi. Na feels the need to give moral encouragement so that Amak wants to move to the city of Jakarta where he and his family live. Na's reason is to avoid the earthquake and tsunami disaster in the city of Padang. Take a look at the following excerpt.

"He said Lenggo wants to go back to Bukit Tinggi?"
"Yo, Na. I can't take it anymore."

"Since Lenggo wants to leave, let Na go back to Padang to pick up Amak. We gather in Jakarta, Mak," I decided.

"I don't want to stay in Jakarta!"

I put down the receiver. My mind is racing ("Tsunami", 2011).

The quote shows that the short story "Tsunami" uses several words from the Minang language, it is very clear that the regional language as the author's background is visible. Minang language is one of the sub-branches of the Austronesian language family. According to linguistic research, Minang language is a separate language, but it can also be considered as a dialect of Malay, because of the many similarities in vocabulary and speech forms in it (Koentjaraningrat, 2004: 249).

When associated with the short story "Tsunami", found some Minang language vocabulary used by the author. Based on the data found in the short story, the Minang language system can be classified, namely the Minang language which is synonymous with Indonesian as follows. Abak/Bak which means father, Amak/Mak means mother, and Tek/Etek means Aunt or Aunt, latitude-pukang which means irregular location, and gampo means 'earthquake'. The Minang vocabulary used by the author serves as an explanation that the setting of this story is in Minang. Look at the quote below.

Our nuclear family consists of three people, me, Abak, and Amak. Now, only Amak is waiting for the house. I have closed my eyes. Fortunately, there was Lenggo, my distant cousin's son who accompanied him. "Tek Na, Lenggo can't stand living in Padang anymore. ("Tsunami": 2011)

The quote states that the Minang language is one of the languages of the Malay language family which is spoken by the Minang people as their mother tongue. Minang language is one of the regional languages that contributes a lot to the Indonesian vocabulary.

3.2. Knowledge System

A problem arises when Na's character wants to convince Amak to go with Na and live in Jakarta with them. In fact, social reality provides a lot of material and inspiration for the writing of literary works. The social reality of the residents of Padang City in this short story study is described as vulnerable and often hit by earthquakes, making the Na character's concern for Amak's safety in the village the central theme of the short story. This concern makes Na seem to forget the desire of Amak, who has loved his ancestral land so strongly and cannot be separated anymore. Amak has also expressed his desire to survive and stay no matter what happens in the city of Padang later. Death is not only determined by a catastrophic event.

This morning, after the Duha prayer, Amak, Na, and Lenggo sat on the terrace of the house.

"You can't move to Jakarta, Na," Amak opened the conversation.

Na looked at mom for a long time. "Why, Mac?" asked Na in a trembling voice.

"Amak is emotionally attached to our house, son," Amak said slowly.

Na looked at Amak's wrinkled face. Then, switch to the back of your palm. Huge veins stood out there. It was the palms that took care of Na. Amak's sacrifice is very big for Na. Amak stopped being a civil servant because of Na. Since birth, Na suffered from congenital heart disease. Na's heart valve was leaking and had to be operated on. Na had heart surgery when she was in fifth grade. According to Amak, it was only a year after the operation that Na was not sickly anymore. Until now, Na's heartache has never recurred. I don't know what Na repays Amak's services with.

"Na will sin and regret for the rest of her life if Amak is hit by a tsunami here," said Na in a low voice.

"It's fate, Na. It's not necessarily the city of Padang that was hit by a tsunami." ("Tsunami": 2011)

The quote explains that a pithy and intelligent dialogue exists between Na and Amak. Amak's desire to survive in the city of Padang is a reflection of the matrilineal Minang society. How the message of mothers as guardians and owners of the gadang house can be seen from the Amak's desire to survive. However, a symbol of pride in the family heritage, whatever its form, is something that should be preserved and maintained.

Minang culture encourages people to love education and science. Since childhood, Minang youth have been required to seek knowledge. The Minang philosophy which says that the takambang world becomes a teacher is an adage that invites the Minang people to always seek knowledge. Minang people must be able to adapt and develop themselves wherever they are, whether in the village or overseas. The Minang community is also required to be a blessing to the whole world. This philosophy means that one source of education in human life comes from the universe which always describes a wisdom. The spirit of education of the Minang people is also not limited to their hometown. Minang people to pursue higher education, many of them go abroad.

Knowledge or science in the sense of Minang customs is also interpreted as a principle attached to a person. In Minang, it is known that the philosophy of science is ampek (four sciences) which are four principles that must be adhered to by someone (Diradjo, 2017: 318), which are as follows.

- 1) Tahu pado self means having knowledge about oneself, knowing one's own status, position accompanied by carrying out duties, obligations, rights, and responsibilities.
- 2) Tahu pado urang means having knowledge about the people around them and the community as well as caring and maintaining good relations with those around them.
- 3) Tahu pado alam means having knowledge about the surrounding nature and caring about the environment and the natural surroundings.
- 4) Tahu pado God means having religious knowledge and carrying out religious law properly in accordance with religious provisions.

When associated with the short story "Tsunami", the character Na knows pado self, knows pado urang, knows pado nature, and knows pado God. Readers can see the strength of the narrative of this short story is quite successful in leading the reader to feel the enormity of the earthquake and tsunami disaster. Note the following quote.

Suddenly, Na's bed shook violently. Na and Amak are thrown on the floor. Na spontaneously pulled Amak's body under the bed. Safe. Just now they managed to move under the bed, "Brak!" The wardrobe in my mother's room hit the floor. Na and Amak face down under the pit. Some of the furniture fell on them. Na's right hand was holding on to one of the bedposts which also continued to sway. Na's left hand hugs Amak's waist. "Hold Na's waist, Mak. Amak's other hand holds the bedpost over there." Na gave a hint. Power outage. The earth continues to shake. Over and over again, the sound of things slamming. It seems that the attic in Amak's room fell, with a thud, maybe hitting Amak's iron bed and cupboard. Luckily, Na and Amak were trapped under the bed so it didn't fall on them. ("Tsunami": 2011)

The quote describes the character Na is sensitive and cares about the nature around him. When he heard the news about the tsunami, he immediately remembered and picked up Amak in the village. This concern is carried away into a very frightening dreamland. The depiction of the dream can be concluded that knowledge or knowledge is not only obtained in educational institutions but from nature and society can get knowledge to be used as lessons in living life in the world.

3.3. Religious System

The Minang people are devout followers of Islam. If there is a Minang who does not follow Islam, it is a surprising oddity. The Minang community is a cultural community that highly upholds customary norms. Islam brought about a change in traditional views to become more religious. The religious system found in the short

story "Tsunami" is the obedience of Amak and Na characters in worship. Amak and Na as Minang people are very diligent and obedient in worship. In addition to the five daily prayers, they always pray duha, dhikr, pray, and make istigfar. This can be seen in the following quote.

After the Fajr prayer, I opened the window..... I glanced at Amak who was sitting on the prayer rug. He dissolves in remembrance and long prayers.

This morning, after the Duha prayer, Amak, Na, and Lenggo sat on the terrace of the house.

"Therefore, we are obliged to strengthen our faith, worship as much as possible, pray, remembrance, and pray so that when we are picked up by God, we are in a state of fear of Him. If that's the case, we're not afraid to die anymore," added Amak again.

"I agree with my mother's opinion. Na started remembrance. Na continues to dhikr until tired and sleepy comes ("Tsunami": 2011).

This quote proves that in the event of a tsunami, all Na thinks about is Amak and God. How can they survive the earthquake and tsunami that will engulf them? The family in Jakarta did not appear in his memory. No one can help, except God. A belief that helps them to be strong and surrender themselves to God in hope and prayer.

Reflection on the wisdom of cultural values of trying and praying for a better life. The short story illustrates that the character Na tries his best and prays to God in solving the problems he faces in life and for his life's safety. Amak's character tries as a mother to educate her son Na. They pray in times of spacious and narrow, in times of trouble or in times of prosperity.

The short story emphasizes that the reflection of the wisdom of the cultural values of trying and praying is an important wisdom in life. The dynamics of difficult and happy human life must be filled with trying and praying as the wisdom of cultural values that has been ordered by the author of the Minang short story. The art and livelihood system of the Minang people in the short story "Tsunami" is not told.

3.4. Technology System

Technology is one of cultural components. Technology concerns the way or technique of producing, using, and maintaining all equipment and supplies. The technology that developed in Minang is the form of the traditional house, namely the rumah gadang. Rumah Gadang is the name for the Minangkabau traditional house which is a traditional house and is often found in West Sumatra Province. This house is also called by another name, namely Bagonjong House or some call it Baanjuang House. Rumah gadang is usually built on a plot of land belonging to the parent family within the tribe or clan

for generations and is only owned and inherited from and to women in that clan. live life in the world.

3.5. Social/kinship organizational system

The Minangkabau community adheres to a matrilineal lineage (mother's lineage). Descendants of the family in the Minang community consist of three kinds of kinship units, namely the paroik, the village, and the tribe Sua interest

The family is taken care of by an adult male from the family who acts as a niniek mamak. As a society that lives in groups with tribes, in terms of social interaction, the tradition of negotiating is part of the ceremonial in the culture of the people in Minang.

In every traditional and daily moment, negotiations are the main priority in reaching an agreement. The culture of negotiation in the Minang community can be seen when solving various problems, such as setting ulayat boundaries, marriage ceremonies, until death, and the problem of inheritance. The results of these negotiations will give birth to an agreement or understanding to be obeyed and implemented. If any party tries to violate it, they will be faced with customary sanctions and social sanctions. In the short story, "Tsunami" negotiations are also carried out when there is a desire between the child who wants to save his mother from the tsunami tragedy that will hit the city where his mother lives with the desire of his mother who does not want to move. Amak wants to continue to live in a city that has given birth to and raised his child. In the Minang realm which has a matrilineal system is very difficult to separate a mother from her ancestral land because she is the one who will protect and maintain the cultural heritage.

The wisdom of the cultural values of deliberation depicts the figures of Na and Amak in deliberation in dealing with and solving life's problems. The character Na in the short story acts quickly, intelligently, calculatingly, and deliberation after hearing the news that the tsunami hit the city of Padang. These actions have resulted in an amazing solution to their life problems so that they become the characters of honourable and happy people.

The character Na discovers the concept of the privilege of Minang women, namely Bundo Kanduang. The two words mean "biological mother", but she is a figure who shows the noble position of Minangkabau women in the customary order of their society. Women function not only as successors to their descendants, but are also involved in deliberations in their families, villages, regions, and villages.

Uniquely, this short story ends with a heartbreakng story with the death of the character Na after delivering a dream that was struck by the earthquake and tsunami

disaster. An irony displayed by the author seems to remind humans of the mystery of a death. Na, who wanted to save Amak's life from the earthquake and tsunami that would come, instead died in bed earlier than Amak. This ironic mystery of death is an implied message that the author wants to convey in this Tsunami short story.

Amak rubbed Na's face to wake her up. No reaction. Lama Amak put his palm on Na's face. Amak was like being stung by a scorpion when he realized that he didn't feel the breath of Na in his palm. Amak closed both of Na's nostrils with her index finger for a long time. Na does not stutter. Amak checks pulse, Na. No pulse. Amak just realized that Na's body is very cold. I was shocked. It turned out that a small 'tsunami' hit him. Fate picked up his only child in his sleep. That's all I know. ("Tsunami": 2011)

This quote proves that the irony presented by this short story is truly heartbreaking. Na as the main character of this short story wants to save Amak from the tsunami disaster that might take Amak's soul, in fact, he eventually died first than Amak. In this regard, literature as a reflection of life is strongly displayed by this short story writer. When talking about death, humans will be faced with divine mystery. Therefore, death and life cannot be guessed and calculated by a person, only God Almighty has the right to know and has the will of a person's life and death. This message can be used as the central theme of the short story "Tsunami" by Ismalinar this time. Humans are only given limited obligations in life. The matter of death is His will alone. Humans are also given the freedom to strive to the extent of human capabilities as well. It is not said that the old died earlier than the young. If God had destined Na to die first from Amak, no one could refuse and avoid it. Only faith and good deeds are the provisions for humans to the land of eternity in the hereafter.

The wisdom of the cultural value of piety shows that the character of the short story practices the cultural value of piety which is based on a view of life based on Islam. The short story "Tsunami" is believed to be God's destiny and in living the lives of the characters Na and Amak, they must put their trust in God. Its significance shows that the belief that the character of this short story views life with all its existence, death or death, is a provision that has been outlined by God. The wisdom of cultural values that is emphasized is that God has the absolute will for His creatures, which is to turn them on and off. A true servant in the wisdom of cultural values must be pious to Him.

4. CONCLUSION

Based on an analysis of the cultural aspects of the short story "Tsunami" by Ismalinar, it can be concluded

that first, the language system in this short story contains several Minang language vocabularies that are synonymous with Indonesian; second, the knowledge system is knowledge of self, knowledge of people, knowledge of nature, and knowledge of God; third, the religious system in this short story is obedience in worship; fourth, the art system and the livelihood system are not described in the short story; fifth, the technology system in the form of the gadang house; seventh, the system of social organization is matrilineal and customary in consensus. All of these are certainly useful and can be a positive intake for students or the younger generation in strengthening the character of the nation's children.

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