



# Relations between Minang Culture and Women in the 1990s in Selasih Literature

Andhika Yudha Pratama<sup>1</sup>; Daya Negri Wijaya<sup>2</sup>; Evania Yafie<sup>3</sup>; Dhara Alim Cendekia<sup>4</sup>  
; Norhafiza Mohd Hed<sup>5</sup>

<sup>1</sup>Department of Law and Citizenship, Universitas Negeri Malang, Indonesia.

<sup>2</sup>History Department, Universitas Negeri Malang, Indonesia.

<sup>3</sup>Early Childhood Education Department, Universitas Negeri Malang, Indonesia.

<sup>4</sup>Art and Design Department, Universitas Negeri Malang, Indonesia.

<sup>5</sup>Malay Studies, Universiti Pendidikan Sultan Idris, Malaysia.

andhika.yudha.fis@um.ac.id

**Abstract.** This scientific article is about the connection between culture and women in Minang in the 1990s, illustrated in Selasih literature. The author, Sariamin Ismail, or Selasih Success, describes Minangkabau women at that time who still influenced customs and traditions but were also open to changing social and economic happenings. This article uses the method of analytical descriptive for an analysis of three of Selasih's literary works, namely *If It's Not Profitable* (1933), *Influence Circumstances* (1937), and *Back to Father's Lap* (1986). Analysis results show that Sariamin Ismail succeeded in showing that values of Minangkabau culture are still very strong in the lives of the people, like custom marriage, matrilineal kinship, and respect towards parents. However, he also shows that Minangkabau people can adapt to changing times and maintain their customs and traditions. Besides that, girls in Minang in the 1990s were also involved in the production process, family, and their roles, which were important in guarding harmony in family and society. This article can become a source of inspiration and knowledge for Indonesians, especially for those who want to learn more about Minangkabau culture and the roles of women in society.

**Keywords:** Trilineal, Minangkabau, Sariamin Ismail, Selasih.

## 1 Introduction

The journey of literary works in Indonesia has experienced a long process in the history of civilization. This is what later underlies the diversity of literary works, including the formation of classifications of old literature and new literature to the periodization of its development. Suarta (2011: 32) classifies the development of literature in Indonesia which includes, the periodization of Old Malay literature (1870); Balai Pustaka (1920); New Poets (1930); Force 45; Force 1950-1960; and Class of 1966-

© The Author(s) 2024

P. A. W. Wibowo et al. (eds.), *Proceedings of the International Conference on Cultural Studies (ICCuS 2023)*,

Advances in Social Science, Education and Humanities Research 824,

[https://doi.org/10.2991/978-2-38476-212-5\\_6](https://doi.org/10.2991/978-2-38476-212-5_6)

1970. This periodization exists as a response to various changes and developments in Indonesian society from time to time, so that it has different characteristics.

Without a doubt, the presence of literary work will always be linked with human life. It also includes context, social, and cultural attachment to an entity. Taine (Wellek & Warren, 2016: 114) mentions that in a milieu, from the literary work in a certain social covers. More continue, motto three series from the theory of Hippolyte proposed by Taine, i.e., race, milieu, and moment). According to Imraces since interpreted as "spirit", as well as a "character." In Language French and English). Whereas the terms moment and milieu, both of which are intertwined, are related to background literary works and their problems. The third matter is the method of production and creation of literary works, so situations such as social, climate, and biology can help the author express himself.

Literary works are always connected with life in society, incl. becoming reflections of reality for man alone. In Indonesia, birth literature is not free from context, culture, and society (Asri, 2011). The presence of old literature and modern literature is rooted in the excavation process and human experience, which all at once become root values and traditions for future generations. This is what strengthens the idea that literature cannot escape from life for humans.

Sariamin Ismail, also known as Selasih, is a man who perpetuates himself through writing. Since the age of twelve, Sariamin Ismail has dared to pioneer his career in the world of writing. Sweet Name Alone is one in between. Name another pen that connects himself to the reader. As a writer, Selasih has written a wide range of works, including poetry, novels, legends, children's stories, short stories, and literary essays. However, Selasih More Lots is known as a figure novelist, as in *If It's Not Profitable* (1933), *Influence Circumstances* (1937), *Return to Father's Lap* (1986), and *Disaster Brings Happiness* (1986) (Mujiningsih: 1995, 20–22).

*If unlucky* is the first romance novel written by Selasih in the 1930s and published by Balai Pustaka in 1933. The novel background life of Minangkabau people got welcome positive feedback from various among them. His first novel succeeds in delivering Selasih as the first Indonesian-language novelist in Indonesia. Whereas before, *Crisis Writer Woman* happened at that time. This is what drives the writer's men, as Abdul Latief and Panji Harahap use the name *Woman* to raise their work.

kindly historical works Selasih There is no escaping personal experience as a Minang woman and victim of political stability, still national, since becoming a Dutch East Indies colony. works Selasih, both novels and stories short, to journalism make an effort to record history through the depiction of characters and the setting Minang that he made. His work presents a detailed description of the life of a woman named Minang, as well as social conflicts in society. Selasih does not unceasingly criticize policy. The usurping Dutch East Indies land public Minang, until the presence of houses brothels moment it

Whereas perspective culture shows narrative good luck with his careful description of customs, values, and habits in Minangkabau society through the two novels he wrote. This also includes using Minangkabau as a conversational language for characters in the story. Culture-sticky patriarchy with life becoming Minangkabau custom is called raises problems Because women too often.

As a study girl, Selasih is a symbol of a movement woman of her time. Presence Name pen he made started from Siliguri, Sri Tanjung, the True Mother, and brought spirit independence to himself. Through the Name Pen, Selasih can protect. Selasih with a careful description of the condition of women in struggling Minangkabau people look for identity and freedom while at the same time maintaining the values of their traditional culture. Selasih novels have become milestones in Indonesian literary writing, where women's roles as writers and narrators become the spotlight.

Through studying more deeply about Selasih literature, or Sariamin Ismail, we can value the wisdom of the local Minangkabau as well as the cultural inheritance that is not inseparable from Indonesian history. In addition, this literary work can also give inspiration and understanding of the role of women in Indonesian literature, which is important in the world of literature. Therefore, researchers and lovers of literature need to keep going and support studies about Selasih literature, or Sariamin Ismail. Through this effort, we can expand our outlook on Indonesian history and culture, as well as recognize the role of women as authors and holders of important roles in the formation of identity and the wealth of Indonesian literature.

## 2 Research Methods

This study employs the literary analysis method to gain a thorough understanding of Selasih's work. This method focuses on the disclosure of text, message, meaning, and elements contained therein. In context study This literary analysis will connect culture with Mining through the works of Selasih. The method of literary analysis becomes the right tool. To understand the role of women in Minangkabau people, as well as the mark culture they displayed in the literary work.

As for the method, literary analysis was carried out through various stages, namely (1) reading Selasih literary works and (2) researchers will. Reading through literary work aims For identifying female characters in stories, their roles, and functions in family and society, as well as their social environment. Next, researchers will look for related themes and motifs with connections to culture in literary works. This covers values, customs, and norms reflected in social behavior and dialogue between the figure Woman in the novel Selasih.

During the analysis process, the researcher will also use historical and sociological approaches. For connecting Selasih literature with the context of Minangkabau culture and society in the 1900s. This will help put deep literature into perspective, broaden and understand the influence of culture, as well as the Minangkabau tradition of narrative and the construction of the character Woman in the novel.

In research about connection culture and women Minang in work, thank you, needed criteria for inclusion and exclusion For limited scope research, focus and purpose study can be achieved effectively. Criteria for inclusion in the study This covers Selasih literature and election work. This is based on their relevance as one of the first novels written by Minangkabau women and describing women's lives in the 1900s. Next, the research focuses on an analysis of the connection between Minangkabau culture and women in Selasih literature. Because of that, the character

Woman at Work will be the primary focus of the analysis. For their connection with the norms and values of the culture that existed at that time.

Whereas criteria exclusion covers another form of Selasih literature and context (culture) outside Minangkabau. Study This will focus on the literary work of Selasih, so other literary works from different authors and periods (different times) will be excluded from the study. This is for guard focus and cohesion analysis. Next, research will be limited by the context of Minangkabau culture and society in the 1900s, because context culture outside Minangkabau or a period after the 1900s would be excluded from studying this.

With clear criteria for inclusion and exclusion, research about relational culture and women's Minang in Selasih literature will have a sharp focus and can give more understanding of the role of women and values in Indonesian literary works.

### **3 Discussion**

#### **3.1 Ana Analysis of Selasih Literature about Culture and Minang Women**

Selasih is known as an avid writer who is learning and productive. On his way through life, Sweetheart has given birth to various literary works, e.g., poetry, novels, stories for children, tales, drama scripts, and others. works that succeed in being published through books, letters, news, and magazines. Whereas literary analysis is a method for understanding and interpreting literature, it involves inspecting elements intrinsic and extrinsic (Mulyanah, Mujtaba, & Adham, 2022). elements of the cover: theme, characterization, values, plot, style, language, and so on. The goal is to find quality works that value locality and connect them with reality (Malidya, Nainggolan, and Sayuti, 2022). The following is an in-depth examination of Selasih's work, with a focus on her novels.

#### **If Unlucky**

This novel is the first novel from Selasih. Published by Balai Pustaka in 1933. This novel is themed on the sad youthful romance between Rashmani and Masrul. Even though this novel is a romance, the author attempts to touch the reader's heart by depicting life in the prominent Minangkabau society. This is reflected through several terms, namely: (1) use of language; (2) background place, time, and social; (3) characters and characterizations; and (4) context social, and cultural.

If You're Not Lucky is a novel written in the Malay language. can be seen through visible peculiarities throughout the story as written. As in the beginning story, the reader is presented with the use of Malay in everyday life, like the day has tall, take soap and wetness, call out, link mamak, huts, and so on. Use Language The Malay chosen by Selasih also has relevance with the characteristics of Balai Pustaka, which upholds tall, high Malay. Faruk (Saputra, 2011) represents characteristics of Balai Pustaka, which are always development-oriented: literacy with high Malay language, as well as the attitude of Oriental Malays during the colonial period. This made the

High Malay language the standard for literary texts of its time, as was the case with Selasih's work.

The novel *If It's Unlucky* reveals life's public Minangkabau ethnicity. This can be known from the background of the place mentioned in the novel as follows.

*"In the past, of course, in the village, but in Painan, in this Padang? Mosquito, presumably more love will come from humans....."*

*"The city of Padang, which was hustle and bustle, has started hushing..."*

*"In the desert, brother bear, suffer, so be it. In Bonjol's brother pampered like a child..."*

Some of these areas, such as Padang, Painan, and Bonjol, are important to the instruction and background of the novel. History records that Minangkabau consists of three areas, viz., Darek, Rantau, and Coast. Before becoming the mother city of West Sumatra, Padang was founded by nomads from Darek territory (Minangkabau Highlands). Whereas Painan is known as the area region coast, which has now become Nagari. Knurl is one of the districts in West Sumatra.

Time background is not mentioned in a manner definitely by Selasih. Life for Minangkabau people who are still traditional, have backward education, and use matchmaking to influence colonialism The Dutch East Indies sparked the possibility of estimation of background time in the first novel Selasih this.

*"Can't I explain how she rejoiced when I got beslit that?"*

*"Suddenly, one thought came to him, and he went up to House my brother Opziener"*

*"Perhaps still remember Engku will child-woman who advanced on the examination kneeling....."*

Appearance terms, such as beslit, opziener, eksamen kweekeling are proof of the growth during the Dutch colonial period. Use the term that is known as form hybridity and mimicry performed by the author. Undeniably, hybridity and mimicry happen. Because meeting Western and Eastern cultures produces new cultures, Although in studies of postcolonialism, hybridity, and mimicry are generally found to impact the production of knowledge and interests colonial (Hartono, 2005; Wardani, 2018). However, even though I found various Dutch terms No, turn down Selasih in writing. If there is no luck attached to Minangkabau characteristics.

In general, the novel *If It's Unlucky to Have Channel Story-Focused Progress* describes life between Rasmani, Masrul, and their families. In parts, the beginning of this novel feels slow because the background behind Rashmani's life is discussed with a complete start from poverty, inequality in class, and discrimination experienced by their parents, to the backwardness of education experienced by his older brother (Dapilah). This is compared backward with the figure that Masrul is from the background behind a family who is respected in his village, rich, and respected by the local community. Parents, though, often put Masrul in a high-class family.

After touching on the background of the family, the novel *If You're Not Lucky* began with Rashmani and Masrul's proximity since seat school base as friends always go and go home together. However, feelings grow more and more until finally, Masrul starts showing her interest in Tasmania. When feeling Rasmani start to grow, a test come that brought Masrul to wander, become an interpreter, and write outside the city. Hear that Masrul will go wander, a mother from man, to match her with his niece named Amina.

On his way, Masrul divorces Amina because both of them cannot find a match. Masrul's heart is still linked with Rashmani's figure. This can be seen through his efforts: Still, Masrul, keeps going, and approaches Rasmani. Upheaval inside happened to Masrul, who didn't visit married Rasmani and precisely returned to marry a woman named Muslima. This is what makes Rasmani Keep going and try to forget Masrul, though regret happened to Masrul because he could not marry Rasmani until she reached that age.

The moral message of this novel *Lots* is seen in the method by which the author conveys the idea through characters from the family Rashmani, like important education for women, patience, determination, a heart of simplicity, and others. This novel delivers congratulations on his career as a female novelist first in Indonesia. If you don't get a warm welcome from *Lots* readers because she has lift issues, *Lots* suggested timing it. Likewise with the depiction of a lively background and Minangkabau culture.

### **Influence circumstances**

This novel was published by Balai Pustaka in 1937. Not available is the striking difference in setting and atmosphere between these novels and the previous novel, *If You're Not Lucky*. *Selasih* still brings atmosphere and background life to the public Minangkabau, who also still lives during the Dutch colonial period. One of them is seen through Yusnani's conversation with the teacher at school.

*"Engkau orang mana, Yusnani?"*

*"West Sumatran"*

*"Minangkabau people? What work is your father doing here?"*

*"Be in the jungle."*

Yusnani's statement emphasized the background of the novel's influence circumstances, which are not far from Minangkabau culture. This novel tells the story of a young person's relationship with his or her home and school. *Selasih* is also a back-involved character in the contents of this novel. Borrowing the word opener (the no) from something hybridity and mimicry performed for writers who lived during the colonial period Opziener was interpreted as a position overseer or supervisor, as Yusnani's father's profession.

What became peculiarity from the novel's influence circumstances is the involvement by the author to reveal issues critical as a theme and focus conflict in the novel. Moreover, the background behind the author, who is a teacher, makes the story reflect the psychological side of the characters, such as Yusnani's traumatized condition and discrimination from her mother and sister. This novel shows problems in education,

both in the school environment and in the family, which are still ignored by society at the time. Moreover, with the background of colonialization, education was limited for lots of people.

In general, the novel *Influence Circumstances* is themed around education and upbringing with Channel Forward. In parts, the beginning of this novel tells about Yusnani's daily experience with family. Yusnani has a lot of carelessness because he gets bad parenting from his parents. He often yelled at and treated No fair in the family environment, and here's the next one that influenced Yusnani's interactions at school. Yusnani is known to be a moody child, cold, often comes too late, careless, and often gets punishment from the teachers. Syahrudin, who is Yusnani's teacher, feels concerned with such conditions, so make it want to help relieve Yusnani's burden.

Existence figure In this novel, Shah'ruddin brings about significant change. As a teacher, Syahrudin helps problem students connect with family. Syahrudin's efforts to save Yusnani from treatment by her mother made the girl connect with his best friend (Syahril), who turns out to be a friend of Shah'ruddin. Figure Syahril bringing Yusnani out of the house he lived in and leaving for Aceh. Life together is going on getting better, and Yusnani grows into a beautiful and educated girl again. At the end of the story, this novel ends happily because, in the end, Shah'ruddin married Yusnani. Although, thus, Yusnani does not put revenge on the family of his father; instead, he joined finance for them.

*Influence Novel Circumstances*, es loaded with a moral message in the middle, highlighting the auth's-tissues with education and parenting. Has become characteristic as typical of Selasih writing his novel; he always clearly the moral boundaries of good and bad characters that are ideal to end the story. Selasih conveys the importance of values and kindness to someone Happy from detrimental things in his novel. *Influence Novels circumstances* symbolize the importance of education for girls, healthy parenting for families, and room for moral learning.

### **Back to Father's Lap (1986)**

This novel took a long break from Selasih novels before. *Back to Father's Lap* is the third novel from Selasih. as The title is this novel's theme around family. This novel, in a manner general, tells the experiences of a family and a mother named Rosnelly, who is the mother of five of their children: Hemansyah (Maman), Darminsyah (Mimin), Rusmansyah (Rus), Roswita (Wiwi), and Rosfini (Pini). Different from the previous novel, *Return to Father's Lap* is written in corner first-person view from figure 'I', which is the third child from Rosnelly named Rusmansyah (Rus).

*"That day, Thursday, curry I'm home from school more early because the sports teacher was absent. (Selasih, 2011: 1)*

*"We have got the room back. Pakma shakes hands with Daddy. Nod a little on the mother, then take the placemat... (Selasih, 2011: 10).*

Not only does the character 'I' tell the experience but he is also linked to other characters. Places of background from this novel still occupy areas of Sumatra, such as Padang Panjang and Rumbai (Pekanbaru), though it also mentions metropolitan

areas, such as Jakarta and Bandung. As for the background time and atmosphere back to Father's lap, not far from shades of colonization, as instructed from the quotes following.

*"Yes, ordinary father, say that you have a normal life as usual, as your father experienced at the time of former Dutch colonialism. Pa-pa is a MULO school student. (Selasih, 2011: 19)*

*"When Mother was in class III, so a year again will finish, mother forced home because Japan entered. Just take the diploma, mother, and enter Shihanakko, Japanese Teacher's School, 1943." (Selasih, 2011: 80)*

The instructions above confirm that the novel *Back to Father's Lap* was written during the era of Dutch occupation in Indonesia, which ended in 1942, and that it follows the relay colonization handed over to Japan. The presence of the word MULO, or Meer Uitgebreid Lager Oonderwijs, indicates a school founded by the Dutch at the beginning of the 20th century (Daulay, 2018: 32). School This level with school medium is the first to be devoted to children. Natives want their level of education. Next, Shihan Takko is school teacher training instituted by the government of Japan in Indonesia. School Shihan no alone is one of the in-between teacher schools set up by the Japanese, like shoto shihan no (school teacher for two years), custom shihan no (school teacher for four years), and koto shihan no (school teacher for six years) [Nailufar in Kompas.com, 9/4/2022].

Whereas the technique of writing this novel is to channel the story forward, though the conflict is more complex if compared to previous novels, *Selasih*, through this novel, shows various incidents important to each touching character's heart. This story started with the argument that the character 'I' listens to between the mother (Rosnelly) and the father (Johansyah). In a fight, they saw both mutually clashing arguments discussing their future family, including the decision Johansyah asked to separate from Rosnelly because he was not capable of providing subsistence. Johansyah, who doesn't allow it, had his feet paralyzed as a consequence of the accident he had. Despite this, Rosnelly persists in maintaining the stairs, whatever the risk that occurs.

*"Do not compare me to uneducated girls, nor do I think long the only width eye money." I have God, Jon... He forbid I separated hope.*

*"I'm sorry Jon, but for example, there was a time when we couldn't find rice to eat every day. Jon, lose it; your mind is not that (Seasih, 2011: 2)*

Piece quote: The conflict that occurs in this novel comes from alternate change. As a mother, Rosnelly Lots faces tests and challenges with her children and husband. Conflict the more continues when the second oldest child from Rosnelly, Maman, and Mimin, left to continue studying Java. Difficulty makes Maman and Mimin Lots depend on his parents. The trial came back when Roswita (a Wiwi) experienced sick bronchitis. This is what it is in the end: making Rosnelly work hard to finance Maman and Mimin's college, their living family, as well as their child and husband.



The character of Maman is characterized as an antagonist figure in this novel. Maman does not unceasingly send letters asking his family for money in his hometown. Going to end the story, Maman, known to be involved in a fight with someone, languished in prison. Such evidence startled Johansyah until her husband, Selasih, died.

Leaving Johansyah brought the conflict in this story to abate, until it was finally discovered that Maman was not the child of Rosnelly and Johansyah. Meanwhile, Mimin is the child of Rosnelly and her previous husband. Returning to the father's lap means the return of the children to the father's lap, even though previously they had to lose their father. Mimin who finally met her biological father, as well as the other Rosnelly children who felt the return of their father who was previously separated by war.

### **3.2 Relevance Context Social and Culture Minang Era in the 1900s Selasih Literature**

The Minang area, as the Minangkabau people are called, has unique and distinctive geographical, socio-cultural characteristics. Minangkabau ethnicity spreads throughout mainland Sumatra, such as West Sumatra and parts of Riau, Bengkulu, Jambi, Aceh, to Malaysia. Geographically, this area is divided into three categories known as "coastal" (coastal), "darek" (mainland), and "rantau". The coastal area is a lowland area stretching from the western Bukit Barisan to the Indian Ocean. Meanwhile, darek (mainland) and rantau (colony) form an area known as the 'Minangkabau Realm' or 'Minangkabau Realm'.

Several studies show Minangkabau peculiarities at the beginning of the 20th century as an area that is not free from the locality. Syafrina (2015) mentions that life in Minangkabau society in the 1900s was characterized by: (1) integration of customs traditional with the teachings of Islam; (2) life in modern society; (3) men involved in the enhancement and fulfillment of the economy; (4) women and children becoming important parts of the production process, and (5) life daily moving toward prosperity.

kindly In general, the Minangkabau people, who are the majority, adhere to the Islamic religion. There is strong integration between visible Islamic customs and teachings in various aspects of society, like marriage, matrilineal kinship, and funerals (Jamaris, 2002: 49; Azra, 2017: 29). Customs and traditions run with Islamic teachings, creating harmony between religion and culture. Whereas modernity happened to the Minangkabau in the 1900s, they started adopting clothing, food, and systems of transportation (Sutardi, 2007: 38; Suriana, Afrina, & Febriani, 2023).

The involvement of man in the fulfillment economy has been done by lots of grandmothers and ancestor Minangkabau people since long ago. In that year, many people found fulfillment in the economy by working in the sectors of agriculture, trade, plantation, and others. Despite this, the Dutch occupation of Indonesia made the lives of the Minangkabau people involved in forced labor.

Women and children among the Minangkabau people in the 1900s were also involved in the production process. They help men in the field of agriculture, trade, and crafts. In addition, women also have an important role in ensuring harmony in family

and society. In their daily lives, the Minangkabau people in the 1900s described harmony between customs and religion, progress economically and socially, and the important role of women and children in the production process. This shows that Minangkabau society at that time could adapt to changing times without forgetting its customs and traditions, which were strong.

Literary works often reflect a social and cultural context for the writers. As a theory, Hippolyte explains about ras, milieu, and moment that literature cannot release oneself from socially specific and cultural contexts. Context, social and cultural, is what builds background literary works around the problem. Purnomo (2010) mentions that literary work is text culture representing society and system life, like values, interests, conditions, economics, politics, and class. In the novels, Selasih found various attachments to Minangkabau. Selasih uses background, place, time, atmosphere, and life in Minangkabau society as one characteristic typical of his works.

Background: Selasih, as an author who was born and grew up in the 1900s, strengthens plot details and stories in every novel. His first novel, *If Unlucky*, introduces matrilineal society as well as migration and marriage to Minangkabau customs. His second novel, *Influence Circumstances*, published in 1936, also alludes to this, at least about migration and the customs of the local Minangkabau.

*If Not Lucky* is the first novel, Selasih is so close to the neighborhood, both public and private. In parts of the beginning of this novel, the highlight is the Minangkabau matrilineal system with the presented review about inheritance for the figure Mother from Rasmani. Likewise backwardness education for children and women who often become victims of an arranged marriage at an early age. Next, the presence figure Masrul adds to this novel culture, like traditional wandering.

*"First Yesterday I got best from Padang, who said I would be lifted to become an interpreter and write,"* (Selasih, 2021: 14)

Tradition wander is also discussed in the novel through the figure of Sjah'ruddin together with the mother.

*"If we are abroad, countrymen, brothers and sisters tribe, acquaintance neighbor, brother cousin..."; "And according to custom, I must answer like this: Homeland rice is always nicer than overseas rice..."* (Seasih, 2019: 15–16)

The quote above: marks the importance of wandering in life for Minangkabau people. Wander is a product of Minangkabau culture that has been inherited in a manner passed down by a grandmother's ancestor. Anywhere, the place you want is aimed at them No one can take away its principles and values. Wandering is often interpreted as a process toward maturity for a person, especially for a man who hasn't married (Azra, 2007). Furthermore, according to Graves (2007), wandering is defined as a valve release (escape values) that can save man from pressures on matrilineal families, so he can live an independent and free life without disconnecting from relationships with family and customs.

### 3.3 Selasih Literature: Source Knowledge and Understanding Minang Women's Culture and Movement in the 1900s

Throughout his life, Selasih devoted himself to the development of education through literature and socio-political activities. His love for knowledge has started since childhood, which makes him work from time to time and contribute to the development of knowledge. The following are several ways in which Selasih's work has contributed as a source of knowledge and understanding of Minang culture and movements in the 1900s.

#### **Interpretation of Minangkabau cultural values**

Minangkabau life is inherent in two novels by Selasih, *If Unlucky* (1933) and *Influence Circumstances* (1937). Both of them had clear backgrounds in time, place, and social attachment to Minangkabau conditions in the 1930s. Concentration Thanks for the context. Social Minangkabau culture can be interpreted as a form of effort to maintain culture; on the other hand, modernization knowledge was knowledge possessed by the colonial system at that time. It donates treasured knowledge to the public about Minangkabau culture.

The novel *If It's Not Lucky*, published by Balai Pustaka, is a strong romance novel with local values. start from life in traditional society, like the custom of bathing in the river, the matrilineal system, marriage connecting customs between mamak and nephew, the whereabouts system in the village, wisdom through local food, and others.

While the novel influences circumstances more, lots highlight life, family, and education. Although it works, the no-release dir from identity local from the author *Influence Novels* circumstances show values and principles in the life of cooperation of the Minangkabau people, as quoted below.

"Even according to the custom of the Minangkabau people, the teacher has been there for a long time. Because in the region, bro countryman, that's it, relatives you us. Many young people forget this..." (Selasih, 2019: 15–16)

#### **Representation and liberation of women's identities.**

Work Selasih digs more. She is a woman of her time. The life of the woman in question covers related issues with identity. Duncan & Stewart (2007) explain identity as defining characteristics and properties a woman as something individual as well as a certain presence in a group or community. attachment identity Woman, as the novel Selasih related with How characters like women can identify themselves, dig for experience, search for themselves, subvert gender stigma, and show their courage through interaction between characters.

Liberation Identity Woman Keep Going, done by Selasi through his novels. *If You're Not Lucky* (1933) digs experience romance, tragic women, and attempts to search for teak by the main character, Rashmani. Because of the poverty experienced by the family, Rasmani gets scorn from neighbors and relatives, as well as from her mother and Masrul, the man she loves. Restrictions on women's identities occur as a

result of the system's customs and conservatism among the Minangkabau people, which resulted in children being separated from school because they were forced to marry. Idea Selasih, through the figure Rasmani and his relationship with the mother, reveals problems experienced by Woman Minang at that time. All at once, make education for Women an effort to advance welfare and independence.

*"That's it. Lots of mistakes. Correct in this village, Masrul, a son aged man aged eight or nine mercy years must be mated; a child woman aged four mercy years just has a big right. Still remember how people ridiculed Dalipah, aged seven mercy years, not yet married."* (If Unlucky, 2021: 17)

Likewise, with Influence Circumstances (1937), Selasih returns, presenting a figure woman, namely Yusnani, who experienced things bad in himself. The presence of Mother's stepsister (Ratinam) and sister stepsister (Rosniar) continue to discriminate against Yusnani, making him grow into a reckless and reckless child. Various stereotypes were accepted by Yusnani, so often he was called a stupid girl who was good at home as well as at school. However, Yusnani's confession to the teacher (Syah'ruddin) opens the veil on his life little by little. Syah'ruddin's efforts are to form a liberation identity for women through education. Shah'ruddin is regarded as a struggle reformist who encourages men to become involved and active in breaking down barriers in women's lives (Moses, 2010).

Whereas in the novel Back to Father's Lap (1987), liberation identity is very clearly carried out by the character 'I' (Rosmawaty), who reveals the experience of motherhood experienced by the mother.

*"Don't compare me with pretty girls who aren't educated; don't think long width, which is just eye money. I have God, Jon... He forbid me separated despair..."* (Back to Father's Lap, 2011:4)

Character The steadfast and brave Rosnelly is the capital of resistance for himself. He faces various contradictions. Including at the start of the novel section, the reader will be served with an effort by her husband, Rosnelly, who persuaded her to marry again with more other men established, but was rejected by Rosnelly. Rosnelly is a form of spirit resistance to deserved injustice done in liberation identity.

### 3.4 Depiction of women's social movements

Selasih novels, of course. No, in a manner, a special themed movement, as was done by Muhammad Yamin, and so on. However, Selasih novels are relevant to studies of social movements and women in Indonesia. There are various reasons why work by Selasih Worthy is called part of the movement female, including the background behind the author's life, the issues raised in the work, and the context of social culture.

Undeniably, the name Selasih, Of course, there was no foreign movement for Minangkabau women in the 1900s. Whereas Selasih is the pen name used by Sariamin Ismail to write the novel. The name Selasih goes hand in hand with various name guises of Other Sariamin Ismail, such as Seleguri, Seri Tanjung, Biological Mother, Dahlia, Seri Gunung, Mother Sedjati, and so on. use What is the name of the

No Free from Life Selasih, as many activists and teachers wrote in various letters and magazines in the era of Dutch colonialism.

Background Critical Selasih has started since the age of 17 years. Selasih wrote for the first time in *Asjraq* (Progress) magazine in 1926 with an article entitled, 'How Important It Is for Girls to Go to School'. The article contains Selasih's views on the importance of education for women. Her sharpness on women's issues and education, which was written by Selasih, was also poured into her novels, such as *If You're Not Lucky* and *Influenced by Circumstances*. The two novels are filled with symbols of resistance to stigma and efforts to domesticate women at that time.

Not only that, *Sweetheart* with bravery criticizes the system of marriage Minangkabau customs as in the novel *If Not Lucky* through the figure Mother from Rasmani. In the novel, also known as the weaknesses system, Minangkabau marriages in the 1900s often arise as consequences of forced matchmaking, marriage below age, and domestication of a child by a suitable woman with standard society. Embedded issues: Selasih in the novel work shows Spirit struggling with Women in fulfillment of rights and qualities. This is in line with a movement started by many Indonesian women in the 1930s to advocate for gender equality for women who were still enslaved by colonialism, but there was no fulfillment or optimal education.

#### 4 CONCLUSION

Sariamin Ismail actively participated in political movements within the Minang region. Through her writings, she voiced concerns about political issues, contributing to the discourse on social justice, equality, and the overall well-being of the community. Sariamin Ismail's role as a Minang female writer transcends the literary realm, encompassing her contributions to political and cultural movements. Through her works, she has left an indelible mark on Minang society, contributing to the ongoing dialogue on issues crucial to the region's development and identity. Sariamin Ismail's impact is primarily seen through her literary works. As a skilled writer, she used her pen to address political and cultural issues, providing insights into the challenges faced by Minang society. Her writings delve into the rich cultural heritage of the Minang community. Its work reflects a deep understanding of Minang traditions, helping to preserve and promote the cultural identity of the region. As a female writer in a male-dominated society, Sariamin Ismail brought a feminist perspective to her writings. She addressed gender issues, advocating for the empowerment of women and challenging societal norms that perpetuated gender inequality. Sariamin Ismail's influence extended beyond her literary contributions. Her courage and commitment to social and cultural issues inspired others, especially women, to actively engage in political and cultural movements, fostering a sense of empowerment and agency. Sariamin Ismail's legacy endures in the Minang society as a symbol of resilience and progressive thinking. Her writings and activism laid the foundation for future generations to continue the discourse on political and cultural matters in the region.

## 5 REFERENCES

1. Armet, A., Atsari, L., & Septia, E. (2021). The perspective of cultural values in the short story Banun by Damhuri Muhammad. *Disastra: Journal of Indonesian Language and Literature Education*, 3(2), 174-183. doi: <http://dx.doi.org/10.29300/disastra.v3i2.4497>
2. Asri, Y. (2011). Sociological Analysis of the Short Story "Si Padang" by Harris Effendi Thahar. *Humanities*, 23(3), 245-255.
3. Azra, A. (2017). *Surau: Traditional Islamic Education in Transition and Modernization*. Jakarta: Kencana.
4. Daulay, H. H. P. (2018). *History of Growth & Renewal of Islamic Education in Indonesia*, 5th printing. Jakarta: Kencana.
5. Duncan, L.E. and Stewart, A.J. (2007), Personal Political Salience: The Role of Personality in Collective Identity and Action. *Political Psychology*, 28: 143-164. doi: <https://doi.org/10.1111/j.1467-9221.2007.00560.x>
6. Graves, E. E. (2007). *The origins of the modern Minangkabau elite: Responses to Dutch colonialism in the XIX/XX centuries*. Jakarta: Indonesian Torch Foundation.
7. Hartono, Hartono (2017) Mimicry And Hybriditation In Yb Manguwijaya's Novel The Manyar Bird. In: PIBSI XXXIX, 7-8 November 2017, Semarang.
8. Hartono. (2005). Indigenous Mimicry Against Dutch Colonialism in the Novel Siti Nurba-ya by Marah Rusli (Postcolonialism Studies). *Diction*, 12(2). Doi: <https://doi.org/10.21831/diksi.v12i2.5267>
9. Jamaris, E. (2002). *Introduction to Minangkabau folk literature*. Jakarta: Indonesian Torch Foundation.
10. Maulidya, N. (2022). Literary Sociological Analysis of Contradiction and Modernization in Armijn Pane's *Belunggu* Novel. *Metaphor: Journal of Language and Literature Learning*, 9(2). doi: 10.30595/mtf.v9i2.15104.
11. Mujiningsih., E. Nur. (1995). *Biography of Basil and His Work*. Jakarta: Ministry of Education and Culture.

12. Mulyanah, A., Muhtaba, S., & Adham, M.J. (2022). The Image of Poverty in the *Wesel Pos* Novel by Ratih Kumala: Analysis of Sociology of Literature. *Indonesian Ark; Journal of Indonesian Language and Literature Research*, 7(1), 102–117. <https://doi.org/10.31943/bi.v7i1.149>.
13. Musa, Mahani. (2010) The 'Woman Question' In *Malayan Periodicals, 1920–1945*, Indonesia and the Malay World, 38:111, 247–271, doi: 10.1080/13639811.2010.489360
14. Nailufar, N. N in Kompas.com. (2022). Education System in the Era of Japanese Occupation. (On line). <https://www.kompas.com/skola/read/2020/01/16/150000969/system-education-di-era-pendudukan-jepang?page=all>, accessed on 14 August 2023.
15. Saputra, H. S. (2011). Voicing the Neglected. *LITERACY: Indonesian Journal of Humanities*, 1(1), 135-140.
16. Saputra, H.S.P. (2011). Voicing the Neglected. *Literacy*, 1(1).
17. Sayuti, S.A. (2022). Locality of Literary Works, Between Reality and History. *Jurnal Nusantara Raya*, 1(2), 103–115. <https://doi.org/10.24090/jnr.v1i2.6899>.
18. Basil. (2021). *If no luck*, electronic edition. Jakarta: Balai Pustaka.
19. Basil. (2011). *Back to Father's Lap*, eighth printing. Jakarta: Balai Pustaka.
20. Basil. (2019). *Influence of Circumstances*, seventh printing. Jakarta: Balai Pustaka.
21. Suriani, S., Afrina, T. D., & Febriani, W. (2023). Image of Colonial Women in Religious Life in East Sumatra, 1870-1942. *PREFACE: Journal of Education, History, and Social Sciences*, 7(1), 223-234.
22. Sutardi, T. (2007). *Anthropology: Uncovering cultural diversity*. Jakarta: PT Grafindo Media Pratama.
23. Syafrina, Y. (2015). *Minangkabau in Modernity: Everyday Life in West Sumatra 1900-1940s* (Doctoral dissertation, Gadjah Mada University).
24. Wardani, K. D. K. A. (2018). Mimicry and Hybridity in the Novel *Para Priyayi* (Postcolonial Studies). *Journal of Research and Development of Science and Humanities*, 2(2), 50-61.
25. Wardani, K. D. K. A. (2018). Mimicry and Hybridity in the Novel *Para Priyayi* (Postcolonial Studies). *Journal of Research and Development of Science and Humanities*, 2(2), 50-61.
26. Wallek, Rene & Warren, Austin. (2016). *Literary Theory* (B. Melani, trans). Jakarta: Gramedia Pustaka Utama.

**Open Access** This chapter is licensed under the terms of the Creative Commons Attribution-NonCommercial 4.0 International License (<http://creativecommons.org/licenses/by-nc/4.0/>), which permits any noncommercial use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this chapter are included in the chapter's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the chapter's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.

