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**[AJAC] Article Review Request**

1 message

**Pennapa Waiyawek via Thai Journals Online (ThaiJO)** <admin@tci-thaijo.org>

9 December 2022 at 13:34

Reply-To: Pennapa Waiyawek &lt;pennapa.waiya@gmail.com&gt;

To: Saifuddin Duhri &lt;saifuddinduhri@gmail.com&gt;

Saifuddin Duhri :

I believe that you would serve as an excellent reviewer of the manuscript, "The Current Portrait of Minangkabau Culture in West Sumatra, Indonesia," which has been submitted to Asian Journal of Arts and Culture. The submission's abstract is inserted below, and I hope that you will consider undertaking this important task for us.

Please log into the journal web site by 2022-12-23 to indicate whether you will undertake the review or not, as well as to access the submission and to record your review and recommendation.

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"The Current Portrait of Minangkabau Culture in West Sumatra, Indonesia"

This article examines the culture of Minangkabau in West Sumatra, Indonesia. It is argued that culture in society can be utilized as a part of security in a country. In this study, I will look at a reproduction of culture in the customary Minangkabau in Indonesia. This ethnic is in West Sumatra, where many anthropologists have researched Minangkabau culture. It has produced great contributions to national histories. By doing ethnographic studies I found a reproduction of *adat* (customary) of Minangkabau is embedded with religious and ethnic foundations. It is can be seen from many concepts and their application in society, not only in private but also in the public sphere.

## The Current Portrait of Minangkabau Culture in West Sumatra, Indonesia

**Comment [SD1]:** The title of an article should be demonstrated the most important point of your main argument and be impressive.

### Abstract

This article examines the culture of Minangkabau in West Sumatra, Indonesia. It is argued that culture in society can be utilized as a part of security in a country. In this study, I will look at a reproduction of culture in the customary Minangkabau in Indonesia. This ethnic is in West Sumatra, where many anthropologists have researched Minangkabau culture. It has produced great contributions to national histories. By doing ethnographic studies I found a reproduction of *adat* (customary) of Minangkabau is embedded with religious and ethnic foundations. It is can be seen from many concepts and their application in society, not only in private but also in the public sphere.

**Comment [SD2]:** The abstract seems too short. It would be good if it is no less than 150 words. It constitutes of the importance of the issue for scientific communities, purpose, gap, argument, methodology, findings/ evidences,

### Keywords:

Culture –*ninik mamak*– Minangkabau – *adat* - rantau

### Introduction

This article aims to discuss Minangkabau culture in the present context by looking at some concepts that play a significant role in society. It must be admitted that the Minang people have a culture of migrating to other countries. It is interesting to observe how cultural production still maintains the tradition. Cultural studies are very closely related to building the nation-state concept (Reid 2009). Here, the concept that people carry and maintain their culture anywhere is unique and, at the same time, needs to be studied in depth. In this context, the study of Minangkabau becomes so urgent to be carried out as it is a part of the culture in the Malay world (Andaya 2008). The cultural analysis becomes very important, especially in understanding the way of the community views (Johnston, 2005) (Suryohadiprojo, 2008).

**Comment [SD3]:** Please state your argument in this section along with evidences.

**Comment [SD4]:** It is believed that.....it is a consensus among scholars that

Besides, the study of the culture of the strategic studies also plays an important role (McDowell, 2009). Scholars make cultural studies an attempt to understand the changing ways of thinking in a society. Social sciences and humanities that study culture are used as tools to produce various strategies known as strategies from below (Freedman, 2013: 321-343 and 433-458). In the context of Indonesian-ness, culture has always been a particular concern for the government in maintaining a sense of national unity (Supardi, 2013). One area that has solid cultural roots is West Sumatra. There Minangkabau culture has powerful roots in Islamic

**Comment [SD5]:** ? i

teachings and customs (Kahn, 1980, De Jong, 1980, Naim, 2013, T. Abdullah, 1996, 1987, Dobbin, 2008b, 1974). In history, the Minangkabau people have brought their spirits to wander in all directions (Kahn, 2006, Mee & Kahn, 2012). Minangkabau also has some of the thinkers of Indonesia. The influence of the ethnic Minangkabau can also be found in the Malay Land Peninsula in Malaysia, Singapore, and Southern Thailand (Kahn, 2006, Mee & Kahn, 2012).

therefore, this study intends to understand how the power of culture in the Minangkabau community. The Minangkabau cultural structure has become a kind of bastion of systematic defense to deal with various things that will affect the way of the view of the community. The role of custom institutions is also very influential. Cultural studies are critical in the nation-state because cultural components shape a nation's image and identity (Attfield, 2000). In this context, there is a situation known as remote cultural engineering, which is, cultural change changes, for example in the fields of 'meaning,' 'system of thinking,' 'symbol,' 'culture' occur not by the children of the nation but by other nations. This process is done through cultural interpretation carried out through theories that are not based on local cultural concepts.

The introduction of initially based theories or ways of analyzing culture is sometimes not followed by a comprehensive understanding of the theoretical or meta-theoretical basis (Parkinson, 1993). Then, the understanding of culture studied through the theories of social sciences and humanities based on mere rationality, as the basis of modern theories, results in cultural assessment from the perspective of Western sciences. In this regard, Charles Taylor put forward a view:

And this we can see when we consider the issue: are there standards of rationality that are valid across cultures? Can we claim that, for instance, people or pre-scientific culture who believe, let us say, in witchcraft or magic are less rational than we are? Or at least those beliefs are less rational.

Here, a re-interpretation of human concepts and human typologies is based on understanding other cultures (Geertz, 1973), for example, when cultural conceptualization is sometimes attached to political studies. Here, the culture is seen as part of cultural politics that arises in post-war political sociology, which aims to reproduce Western democratization situations worldwide. (Wedeen, 2002: 713) Consequently, the discovery of cultural studies will not run away from the direction and the purpose of planting democracy from the West, which seems to be the case in the naturalization of social sciences and humanities in the era of modernism and post-modernism.

Changes in perspective will cause people to misunderstand the foundation of nationalism, especially in ideology. After the perspective has been changed, the society is changed the ethical and value system. If these two things are still changed, then the most crucial issue is the emergence of decadence in the management of the nation's spirit. If cultural war or cultural imperialism can target the nation's spirit, then the nation can be said to have been conquered without using weapons. Because the nation's spirit can provide a foundation not only on the plain of values and ethics but also on aspects of belief and intellectualism, usually, this operation also falls into the category of ideological subversion. Some countries fell because they were unable to hold back the pace of cultural imperialism in metaphysical aspects, namely the nation's spirit.

**Comment [SD6]:** So what are your findings evidenced your intention?

**Comment [SD7]:** Please make it more explicit, you may omit the euphemism

**Comment [SD8]:** What not mention the exact name of the institution?

**Comment [SD9]:** Whose all those terms? Please refer to their own references

**Comment [SD10]:** Does it seem to jump from a point to another one?



Every culture has its borders, and of course, searching and digging in border areas is not an easy thing to do. There is also a view that says that today's society is very borderless (borderless society). However, when imperialism and cultural diplomacy emerged, culture appeared to have boundaries that were annexed and influenced by other cultures. Therefore, culture has an essential meaning in national and state traditions. Edy Sedyawati (2012, 49) revealed that:

A nation is distinguished from the others through its cultural peculiarities. Here it is immediately necessary to distinguish between two possible meanings of "nation", which are: (1) the most significant social unit marked by cultural unity; and (2) population units, also called "nations" bound by the unity of the state. There can be not only one 'nation' in the first sense in a country.

The statement above shows that culture is a characteristic of a nation. P. Adolf Heuken (1981, xii) wrote as follows:

In addition, thoughts on the original spiritual and religious thoughts throughout the archipelago ... that from within the realm of this most original belief we must and can dig up the noble beliefs of God. And based on this divine understanding, understanding and faith in God according to universal religions will be and can be accepted and developed healthily. So, the past is never entirely past. We humans are not horizontal creatures, but creatures that are rooted in the culture in which we live.

Please give explanation of the given quote!

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## Understanding the Minangkabau

Literature on When—“Minangkabau” is mentioned in some academic sources, it has four things. First, the struggle of Islam in the Minangkabau community, especially in reforms in the archipelago (Dobbin 2008, 1974, Parve 1996, Azra 1999, Noer 1996). Second, the power of Minangkabau traditions in facing the challenges of the times (Junus 2007). Third, the role of Minangkabau figures in national history (Noer 1996, Fridiyanto 2016, Rahardjo 2017, Graves 2007). Fourth, Minangkabau’s spirit wanders in all directions (Naim 2013, Murad 1978). On the other side, Azyumardi Azra (2003, 37) said there were three characteristics of the Minangkabau people: migrant traditions, Islamic solid faith and practices, and matrilineal customs. Minangkabau is one of the most meritorious regions in the history of forming a nation-state in Indonesia.

Therefore, in the study of national imagination, the Minangnese show the interconnections between culture, religion, and nationalism (Andaya 2008: 82-107). The Minangkabau culture influenced the Minangnese, both in the province of West Sumatra and outside the province. There was a book that described the stories and figures of the Minangnese who were very inspiring for Minangnese, *Saudagar Pariaman Menerjang Ombak Membangun Maskapai* (Zed 2017). The central figure presented in this work is the life story of a successful Minang trader named Muhammad Saleh. The narrative in this book presents the story of Muhammad Saleh's joys and sorrows from childhood to success in the business world and illustrates the historical side of Minangnese as a whole.



M. Dawam Rahardjo (2017, xliii) wrote: "Padang Restaurant that applies a network system and individual initiative, now not only by Padang people but also by the local Archipelago community." In other words, *Warung Padang* has patched a sense of nationalism which is very important in constructing nationalism in Indonesia, which is supported by the fact that the Minangnese like to wander from their homeland, Tanah Minang. Mochtar Naim (2013, 3) said that from the aspect of sociology, the term wandering contains six main elements, they are: "leaving home; of one's own volition; for a long period or not; intending to earn a living, seek knowledge or seeking experience; usually to return home, and migrating is a social institution that is entrenched." When meeting a Minang wanderer on Danau Maninjau, he told how he had begun his journey to Jakarta. He built a business by leaving the village. Their overseas travel is approximately 30-40 years which shows that they wander within a generation. Usually, on certain holidays, for example, Eid al-Fitr, they take the time to go home. During their stay abroad, they remained in contact with their hometown. There are times when successfully bringing along a family, either settling together or just for a visit. I had met with the manager of *Warung Padang* in Yogyakarta when I was in college (1996) until my visit in 2016. He is already married to a Javanese. He has been using Javanese (language) in his daily life because the culture around it is Javanese culture. I was told that his family was still in Padang. He manages the *Warung Padang*, mainly targeted by students around the State Islamic University of Sunan Kalijaga, Yogyakarta.

Leonard Y. Andaya, in *Leaves of the Same Trees* (2008, 90), explained that the concept of *rantau* (overseas) was "achieving a river flow" or "beach boundary." As Joel S. Kahn (1980, 223) said that *rantau* was: "traditionally, the outlying district of Minangkabau, now used to refer to anywhere outside one's home village." Joel (1980, 8) also said:

*Rantau* refers to a geographical area phenomenon – the highlands and the culture core respectively. *Rantau* is taken to mean the outlying districts to the south, east, and west of the Darat. This includes the coastal plain on the Indian Ocean side of West Sumatra and the hilly regions to the south and east. The term *rantau* can also be taken to refer to any area outside the Darat populated by large numbers of Minangkabau migrants.

Here it is seen that an individual's attempt to leave his hometown is an attempt to "... establish an ethnic boundary with the Malayu and reaffirm its distinctive identity (Andaya 2008, 89)." Azra (2003, 35) describes this concept as follows: "The Minangkabau realm is traditionally divided into two parts, namely, *darek* or the inner highland and *rantau* or outer areas or borders."<sup>29</sup> Christine Dobbin (2008, 6) mentions that *the darek* area is "nature Minangkabau over the world of Minangkabau."<sup>30</sup> Furthermore, Azra (2003, 35-36) explained the concept of *darek*:

*Darek* is a plateau surrounded by three mountains; Mount Merapi, Mount Sago, and Mount Singgalang. Minangkabau believes that their ethnic history begins with a settlement on the southern slope of Mount Merapi, a volcano on the Bukit Barisan cluster. From this geographical environment, they spread to inhabit what is now called the Province of West Sumatra. The division of settlements, respectively, is centered on *luhak*. There are three *luhak* in the heart of Minangkabau; namely *Luhak Agam*, *Luhak Tanah Datar*, and *Luhak Limapuluh Kota*. These three regions (*luhak nan tigo*) are considered the proper Minangkabau region, and it makes *darek* different from overseas - a term applied to all border areas, which includes Minangkabau settlements. Then, the

term *rantau* also applies to areas outside the Minangkabau Nature but is socio-culturally influenced by the Minangkabau.

People from *darek* will travel to the region, to all corners of the wind, including going to Padang city even known as *Rantau City* (Naim 2013, 4, Makmur 2018, 14). In the meantime, the concept of the meeting between customs descended from *darek* to *rantau*, as for Islam coming from *rantau* upwards to *dark*. Here is the aphorism of the Minangkabau: "*Syarak Mendaki, Adat Manurun*" (Fathurrahman 2008, 42)."

There is a concept called *Tau Jo Nan Ampek*. M. Sayuti Dt. Rajo Penghulu, chairman of LKAAM West Sumatra, said: "The knowledge of that Four is one of the Minangkabau's identity in society, nation, and state" (Dt. Rajo Pengulu 2005, i). In the Minangkabau tradition, it was explained that those who did not know *Jo Nan Ampek* were insinuated as not knowing customs or manners (Amir M.S. 2011, 7). Here is given a narrative of everything that guides the life of Minangnese that is all four, like the following:

- I. *Nagari nan ampek:*
  1. First *Banjar*
  2. Second *Taratak*
  3. Third *Koto*
  4. Fourth *Nagari*
- II. *Nan ampek adat:*
  1. *Adat nan sabana adat*
  2. *Adat nan diadatkan*
  3. *Adat nan teradat*
  4. *Adat istiadat*
- III. *Nan Ampek Law:*
  1. Bayinah Law = Witness testimony
  2. Qarinah Law = Behavior
  3. Ijtihad Law = Real Evidence
  4. Science Law = Research
- IV. *Undang nan Ampek:*
  1. *Luhatk Rantau Law*
  2. *Pembentukan Nagari Law*
  3. *Dalam Nagari Law*
  4. Law No. 20 (Amir M.S. 2011, p. 7)

This all-four knowledge has become the basis of Minangkabau's knowledge. In this case, all-four knowledge is also found in various social systems of the Minangkabau community (Dt. Rajo Pengulu, 2005). The above forms of knowledge must be learned in the life of the Minangkabau people. It could be said if someone is not a Minangnese if they do not understand *jo nan ampek*. In other words, the cultural system in the form of a thinking system is engineered through knowledge *jo nan ampek*. These concepts are then formulated from the family to the public. The offspring of this thinking system, thus crystallized in 4 different forms of life of the Minangkabau people, is:

What is meant by the actual customer is the original, unchanging, which is not weathered by the rain and heat. If forced to change it, he is disabused *indak mati, diasak intake*

*layua* (revoked not died, moved not withered). Some things are often expressed in this aphorism and proverbs, such as the laws of nature that are the philosophy of their lives.

The meaning of customs is the custom that prevails in the public or local community, such as ceremonial events or social behavior where doing good will be considered good, and it is all right if not done. These standard features are A tree that *gadang dek diambak, tinggi dek dianjuang* (great because it was flogged, high because it was flattering), which means that they can grow just because they are well cared for.

The meaning of the custom herein is that called constitution and regulations, as found in *Undang-Undang Luhak dan Rantau, Undang-Undang nan Dua Puluh*. It is against this custom to do what is imagined to be: *jikok dicabuik mati, jikok diasak layu* (if removed (he) dies, if moved (he) wither), like rooted trees, which can grow as long as no hand interrupts their life.

What is meant by custom is the rule born of the agreement or consensus of the people who use it, as the term implies: *Patah tumbuhan, hilang baganti* (the broken ones will arise, the lost ones will be replaced). As disasters break a tree, it will grow back into its original trunk. When he disappeared, he replaced another tree in its former place because it had to exist for human life (A.A. Navis 1984, 89).

All four custom explanation is also made by the four actors, as mentioned above, *orang ampek Jinnah*. As for the explanation, as follows:

A leader is an indigenous leader who constantly strives to protect and guard the interests of his nephew/niece in the race and family. This leader was appointed based on the clan consensus. A leader is chosen or approved by his nephew and niece, old and young, rich and poor. The leader's decisions are the highest decisions based on the fairness of his nephew/niece, and every decision taken by nephew and *Mamak* (uncle from mother clan) must together take responsibility of maintaining and controlling him. The color of the leader's clothes is black. Its philosophical meaning, *hitam tahan tapo*, stands firm (*istiqamah*).

*Manti* originated from *mantri*, which means the person believed to help the leader administratively custom in the tribe. In the words of the Minangkabau custom, it is called *manti permato nagari* as *ulasan jari sambungan lidah* by the leader either in or out of the tribe ... Leadership principle, *kato manti kato mufakat, tagak di pintu susah* which means *manti* must keep leader's talk that lame and difficult to keep nephews/nieces are secure, orderly and peace in all respects. His work has always provided custom information, custom enlightenment, discussion of customary law, learning custom additions, and the like. The color of *manti* clothing is yellow. Its philosophical meaning is grandeur, endured swear and praise, faithful to the work.

*Dubalang* also called *hulubalang*. *Dubalang* is a customary functionary of its people chosen by the leader with the agreement of the nephew/niece. *Dubalang* is responsible to the head of the council for the enforcement and guard of all decisions that have been agreed upon. If anyone violates the decision "*nan lunak disudu, nan kareh ditakiak*" the decisions must be made

fairly and wisely. *Dubalang* principle is *kato dubalang kato mandareh tagak di pintu mati*. This means that the *dubalang* must be firm, fast, and close in upholding the truth even in the face of death. The color of *dubalang* clothing is red. Its philosophical meaning is courage. Brave because it is correct, afraid because it is wrong, hard worker.

The word *Mualim* or *malin* refers to pious or pious scholars and *mualim*. *Malin* is a function in the tribe entrusted by the leader for the agreement of the nephew/niece. The principle of his leadership is *kato malin kato hakikat, tagak di pintu kitab*, whose function is *suluah bendang dalam nagari, nan tatu sah dengan batal, tau hal dengan haram*. His work provides Islamic religious guidance, marriage management, thalak, referral, birth, death, zakat, infaq, alms, and others. The color of *mualim* clothing is white. Its philosophical meaning is pure and clean. White is *tahan sasah, suci tahan basuah*, always invites people to do good, honest, righteous, and fair (Dt. Rajo Pengulu 2005, 97-98).

### The Construction of Minangkabau Culture

The migration of Minangkabau people has created the human and cultural diaspora which they left behind when leaving their hometown. Besides, I also gave my time to watch the film *Merantau* showing how the Minangkabau youth struggle to leave their hometowns and fight fate out of their hometown. This image also reinforces my assumption that the concept of *rantau* is Minangkabau's youthful journey into a man. In several songs, the narratives of sadness and concern for life in *rantau* are presented, to the point that a lover's loyalty awaits the young man to come back from overseas. The seductive song seems to say that wandered strives to leave the heart of the hometown, while the minds in the other country to self-survive. Even darling has been proposed by others.

Narratives should not be arrogant when they have succeeded overseas, learned from the wisdom of the story of *Malin Kundang*. While a Minangkabau girl must bury her love for her love which can be seen in the story of Siti Nurbaya.<sup>34</sup> Efforts to take the Minang girl as a wife are also witnessed in the love story between Hayati and Zainuddin. These stories show that there is a concept of culture in Minangkabau that may be different from other regions in Indonesia. The position of men in Minang culture is indeed not so strong in the household. They did not have a house that was shared with his wife. Azra said: "Generally, the position of a man in the Minangkabau tradition is very difficult."<sup>35</sup>

HAMKA in *Kenang-Kenangan Hidup* tells us how men are as follows:

That is why there are no unwritten rules. stating that all men, whether *mamak* or *semenda*, have no power in the house, and cannot stay in the house for long. During the daytime, quiet in the house because men are not present; they went to the fields or rice paddies. In the late night, they go home, and in the early morning, they have gone.<sup>36</sup>

It is also told by Auda Murad about the marriage system in Minangkabau culture. The male position remains the guest of the female known as *sumando* (guest). Wives and husbands will not separate from the birth of their relatives. It is said that the father-husband as a *sumando* has no authority or responsibility for his wife or children. A biological father-husband has a relationship with his child through a bond of love, a deep bond. In general, he came to his wife for biological

purposes. Therefore, he came at night, returning in the morning to his relatives. He is more with his family and is responsible for his sister's children.<sup>37</sup> This situation differs from Joel S. Kahn's findings when he states: "However, the evidence does not entirely support this contention. In any case, it would be difficult to argue that the modern Minangkabau husband is a mere visitor in his wife's house. It is here he eats, sleeps, and spends most of his free time."<sup>38</sup>

The statements above imply that women have a very important position in Minangkabau culture. This condition is known as matrilineal culture. However, this requires a very comprehensive explanation, as it relates to Minangkabau Customs. The existence of women is so strong that it is stated that: "one belongs to his mother's family and not to his father's family."<sup>39</sup> Andaya mentioned that the existence of this matrilineal custom was to contrast Minangkabau with two other ethnic groups in Bukit Barisan mountain. As it is known that the Batak and Malay emphasize the patrilineal system. In Leonard Y. Andaya's written:

The greater emphasis on matrilineality may have been a conscious decision by the Minangkabau sometime between the late fourteenth and the early sixteenth century to underscore their difference with their immediate neighbors, the Malays and the Hobo, who lay greater stress on patrilineal principles.<sup>40</sup>

Further, Andaya also mentions that the presence of Islam has also strengthened the patrilineal system in Sumatra by the end of the 13th century (M). This religion is a new phenomenon in the state of Minangkabau.<sup>41</sup>

In the present context, when this research was conducted in several cities of West Sumatra, it appeared that the lives of the Minangkabau people had developed, from what they should be. However, efforts to continue introducing Minangkabau culture are still prioritized, for example, it is stated that Padang people are good at trading. The term "*Padang Bergadang*" is their pride as who are good at wandering. Usually, the wanderer is a teenager. One informant who is an online taxi driver tells us that there is a culture of shame among teenagers who graduated from high school but still receive pocket money from their parents. Therefore, they will migrate to Padang city. There, they will work no matter what, to preserve their lives. Success is not when they go overseas, but when they return from overseas. This online taxi driver narrates how he experiences working as a builder. From his life journey to wander in Padang city, he then managed to become a Government Employee through a high school diploma.

Traveling overseas is a must for boys. The overseas preparations began when they were in their hometown. An experienced overseas person will act as a teacher for young people in the village. They will be taught some preparations when they want to leave their hometown. First, they will receive religious knowledge from the teacher. This knowledge is seen as a provision, for both the world and the hereafter. After that, they will be taught how to live overseas as they are known as the science of *kadi pakai*. As for martial arts, they will be taught martial arts. One informant mentioned that these overseas preparations became the mainstay of the Minangnese because they were clever in some of the fields: Islamic studying (*mengaji*), cooking, sewing, farming, trading, martial artist, and gardening.

It is said that the skills usually start from zero when starting a career overseas, for example, if he is good at reciting the Qur'an, he will become an imam. Then, because he is good

at reciting the Qur'an, he can teach others around the mushalla or mosque, where he wanders. Finally, he will become a scholar in that place. Likewise, if he is good at cooking, he will target food stalls when he starts to wander. In *Warung Padang*, for example, there is a kind of hierarchy or rank of a wanderer. Their Karis started as a dishwasher. After that, they can become food stewards and put down the food. Here needed special expertise, for those on duty as those who carry food on plates and other menus. After that, they can become cashiers or other positions, according to their time position. A very strategic position is the cook, who masters concoctions. Usually, cooks, who have specially experienced, will be protected and get special treatment from the stall owner because their work in the kitchen, will greatly affect the taste of cuisine. Therefore, it is mentioned that the stalls are crowded or quiet, dependent on the cook. Therefore, if there is a change in taste in the food served, it can be certainly the cook is not there anymore. Usually, food recipes are brought from their hometown by those who are good at cooking. It is not surprising that *Warung Makan Padang* exists in all directions of the archipelago. Not only that, sometimes stall owners start their success by washing dishes or simple stalls on the roadside.

Even in trading, wanderers also do very organized things. They will empower their people in their hometown. If there is food that comes from their hometown, then it will be made as a characteristic. Some food / culinary or stalls of Padang are often attached to the hometown, for example, *Kapau Rice*, *Martabak Kubang*, *Sate Padang*, and so on. Cooking is used as one of Minang's expertise. The Padang people do not want their area to be controlled by traders from outside Minang, for example, *Indomaret*, *Alfamart*, and *Alfamidi* will not be found in Minang land. Informants said that ethnic sentiment was still a stronghold to bringing outlets from outside West Sumatra. This sentiment is supported by administrative power, especially if the business is controlled by ethnic Chinese. It was also stated that someone tried the Minang Mart, but because it was suspected that the store owner was not Minang, as an ethnic sentiment, it had to be closed, because it did not get a positive response from residents. This trading soul, then known through the concept of ethnic entrepreneurs. All business buildings are carried out through the strength of family or neighborhood relatives. Therefore, it is rather difficult to be opposed by businesses outside Minang, because ethnic sentiments are deeply rooted in the Minang community. This is what delivered, said the informant, about the identity factor in the overseas world and the business of the Minangkabau people.

Successful wander stories can indeed be seen when they return to their hometown, during the Eid al-Fitr. Here, the quiet houses began to crowd. One of the areas visited, when this research was conducted was Koto Gadang. The informant told me that Koto Gadang was "a quiet village" because wanderers left their homeland together with their assets. It was said that successful wanderers would hire people around the village to live in their homes so that the house was awake and maintained. Likewise, if there are rice paddies, they will also ask the person to work on them. The Koto Gadang landscape is only filled with large houses.

Those who wander will indeed build a house in their hometown if they are successful. Rumah Gadang is a symbol of success. The informant's parents mentioned that they would return to their hometowns, if they were old or if other things caused them to have to go home forever, for example, a fire in Tanah Abang cause his parents to choose to close the convection business in Jakarta and back to their hometown. Some returned home because they felt they had failed overseas. This story was obtained from an informant who told about several years of wandering

in Jakarta but did not show satisfactory results, then he was decided to return home. He is public transportation driver in Jakarta. After failing overseas, he returned to his hometown. Then start odd jobs again in one of the government offices. When it was discovered that he had been a driver in Jakarta, the office was offered as a driver. When he began to migrate to Padang city, he felt like a "stranger" in his own country.

The failed overseas pattern was also told by a young child, who he and his parents bought and sold goods from the Black Market. Luxury goods that they get on the black market, they sell to officials. When asked what the modus operandi was, he mentioned that there was a need for recklessness in this business. They must understand the quality of the items obtained. Then, the goods are sold to customers, purely because of trust. These illegal goods, he said, were also sold to security forces. This is because no one dares to question the Black Market goods. He also once delivered goods to all corners of Sumatra. They also have the guts when collect money from top-level officials. Guts and networking are key in this business. However, a few years later, the business lived, he said there was no blessing in the life of his family. Finally, they closed down. The end of the story is mentioned as *Rantau Gila*, not *Rantau Cina*.

Overseas who never returned to this hometown are often heartbreaking. They call it the *Rantau Cina*. That he is overseas and never returned to his hometown. After being successful overseas, they did not want to return to their hometowns at all. This overseas pattern is common among Minangnese, especially if they have wandered abroad. They did not tell me at all about what was going on overseas and broke up contact with relatives in their hometown. Manganese will consider this as normal. Some people say that sometimes they are considered lost on the earth when they go abroad. *Rantau Cina* is still widely practiced, although this pattern is not so popular anymore, along with the development of technology and information.

In Minang culture, there are 4 types of overseas, namely: *merantau ujung bandua*, *merantau pipik*, *merantau Cino*, and *merantau dunia*. As for *merantau ujung bandua* is someone who goes to make a living in another place, that is not too far from the village of origin. Here, the wanderers do not stay where they wander. Meanwhile, *merantau pipik* is earning a living a little far from my hometown. However, they settled overseas, only occasionally returning to bring fortune to their hometown. More than that, *merantau Cino*, is going to a place far from home. They settled in a place to wander because it is so far from their hometown, they very rarely return to their hometown. Usually, they only send the results of their living to their hometown. Communication is established with the village of origin (Dt. Rajo Pengulu, 2005, p. 91). However, it does not rule out the possibility that communication and returning home would not do, as explained above.

There is a social cycle in the concept of Overseas Relations with the hometown. When preparing to migrate taught in *Surau*. Those who teach the science of *kadi pakai* are those who have already wandered. They will spread various sciences, as explained above, to candidates who wander to have adequate stock. Likewise, those who wander must make a social investment to relatives, because they are the ones who will be next to the wanderers returning home. They must make up with the core family because when they die, they will be buried in their hometown, not in their wife's village. Therefore, when they are old, a person will be more with their core family, than with the wife's family. If during the trip, he does not invest socially with relatives, it is rather difficult for him to enjoy his old age at home, because when he was successful overseas, he was stingy to his relatives.



Meanwhile, the role of *ninik mamak* is quite significant. In Minang culture, girls are very much expected. Therefore, if there are only boys, without women, then that is a problem later on, especially in the continuation of offspring. Here, the line of descent always takes precedence based on the "mother line" (Amir M.S., 2011, 9). Therefore, the mother will play an active role in fostering her family. He holds control in the fields of education, securing wealth, and family welfare (Amir M.S., 2011, 9). In running the wheels and their functions, the mother will be greatly assisted by the *ninik mamak* (uncle).

*Ninik Mamak* will look after his family (nephew/niece) closely in his daily life. This is one of the *ninik mamak* jobs, namely caring for nephews/nieces (Jamil, 2016, p. 10). In addition, he must also be able to solve the problem, if a dispute arises, which in Minang language is referred to as "*kusuik kamanyalasaikan* and *karuah kamanjaniahah*." In addition, he must also "protect the inheritance that has existed since hereditary" (Jamil, 2016, 10). In language, the term *mamak* is "someone related to the mother ... for example a brother or sister, or the same function as that. Uncle's modern language "(Jamil 2016, 19).

Initially, It was said that *ninik mamak* would look after younger and older sisters. In his family of origin, he acts as *ninik mamak*. Whereas in his wife's family he is *sumando*. So, this dual role causes, he will take care of the family of origin, because the wife's family will be guarded by the wife. Therefore, he will do the best for his family as *ninik mamak*. While on the wife's family, he will be looked after by *ninik mamak* of the wife's family, and so on, to look after each other and all members are cared for by each other.

So, *ninik mamak's* role is a central figure in the culture of the Minangkabau community. He with his principle will act like a prince, assisted by *manti*, *dubalang*, and *mualim*. However, at an even greater level, a concept known as *tunku tigo sajarangan* emerged, where in addition to *ninik mamak* there were also scholars and clever people. They, with their knowledge, will maintain Minang culture in the public domain, namely religious and cultural education. The leader itself is a tribal leader (A.A. Navi, 1984, 131). There are at least three levels of the leader: First, *Penghulu Suku* (the leader of the tribe), the leader of the tribal leader. He is seen as *penghulu pucuk* or *penghulu tuo*. Secondly, *Penghulu Payung*, the leader who leads a tribal leader has divided himself, because the number of citizens has increased, from the first tribe. Third, *Penghulu Indu*, the leader of the tribe led the tribal people from those who had divided themselves from their troops (A.A. Navis, 1984, 131).

## Conclusion

From the descriptions in this study, a few things are underlined: First, Minangnese maintains its culture, from the private sphere to the public sphere. The presence of custom and religion in both spaces has made culture a defense for the Minangnese in West Sumatra. Minang's cultural upbringing through the traditional concepts inherited by the Minang ancestors has enabled the region to preserve its culture from the siege of cultural imperialism. One of the

most profound concepts in Minangkabau's cultural immersion is *Tau Jo Nan Ampek*, a knowledge of four that is based on the traditional culture of Minangnese.

Second, the role of central figures in Minangnese society also plays a very significant role. Religious, customary, and cultural authority holders carry out the cultural mission in the concept of *Adat Basandi Syarak* and *Syarak Basandi Kitabullah*. In this regard, the role of *ninik mamak* and its leader is strong in the Minangkabau community. Its role in the family and preserving the cultural values of Minang can still be seen today. However, there have been changes in some of the joints of life, especially as the Minangkabau community is facing the current of modernization. The concept of *rantau* can also be part of the strengthening of identity and ethnicity in the Minangkabau trading spirit.

Third, the concept of the Minangkabau community to make culture a defense is through the concept of *Tau Jo Nan Ampek*. Here are the various views of the Minangkabau community that all is four. In this study it has been found how these ways of thinking are constructed, starting with the understanding of nature, God, and fellow human beings. Through this concept, the Minangkabau community can overcome every threat that arises in daily life. One of the pieces of evidence found is that in trade, the concept of identity and economic activity has enabled this society to cope with the economic encroachment of ethnic economics in Indonesia.

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**[AJAC] Article Review Acknowledgement**

2 messages

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**Pennapa Waiyawek via Thai Journals Online (ThaiJO)** <admin@tci-thaijo.org> 18 December 2022 at 11:59  
Reply-To: Pennapa Waiyawek <pennapa.waiya@gmail.com>  
To: Saifuddin Duhri <saifuddinduhri@gmail.com>

Saifuddin Duhri :

Thank you for completing the review of the submission, "The Current Portrait of Minangkabau Culture in West Sumatra, Indonesia," for Asian Journal of Arts and Culture. We appreciate your contribution to the quality of the work that we publish.

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**Saifuddin Duhri** <saifuddinduhri@gmail.com> 19 December 2022 at 23:39  
To: Pennapa Waiyawek <pennapa.waiya@gmail.com>

Dear Pennapa Waiyawek

You are welcome and thanks a lot for this opportunity. I would be really happy if you could provide me with a humble certificate of reviewer so I could use it for my academic reports.

I am looking forwards to hearing from you soon.

Best regards

Saifuddin Duhri  
[Quoted text hidden]





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**[AJAC] Registration as Reviewer with Asian Journal of Arts and Culture**

1 message

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**Pennapa Waiyawek via Thai Journals Online (ThaiJO)** <admin@tci-thaijo.org> 9 December 2022 at 13:34

Reply-To: Pennapa Waiyawek &lt;pennapa.waiya@gmail.com&gt;, "Assoc.Prof.Dr. Sarawoot Palipoch"

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