



**WOMEN CHARACTERISTICS BASED ON TAMBO ALAM  
MINANGKABAU WRITTEN BY IBRAHIM DT. SANGGOENO  
DIRADJO: LINGUISTICS ANTHROPOLOGY**

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**Abstract**

Tambo Alam Minangkabau which became the object of this research consists of explanations of women's characteristics in proverbs as the guidelines of Minangkabau women in social life. This research aims to find the relationship between the meaning of the figurative language and its implications for Minangkabau in society, especially women. This research adopts the descriptive-qualitative method which consists of three main stages: data collection, data analysis, and presentation. The data was collected from a book written by Ibrahim Dt. Sanggoeno Diradjo in the title of 'Tambo Alam Minangkabau: Tatanan Adat Warisan Nenek Moyang Orang Minang' in sub-chapter 'Parampuan Minangkabau'. The results show that proverbs about Simarewan use figurative language, such as similes and hyperbole, to convey negative traits associated with women, including useless understanding, excessive talking, and extreme selfishness; proverbs about Mambang Tali Awan describe women who exhibit characteristics such as arrogance, restlessness, and a tendency to engage in gossip or chatter about others; the proverbs associated with Parampuan portray the ideal characteristics expected of women in Minangkabau society which emphasize the importance of religious adherence, respectful communication, and the transformative power of small acts of kindness. As society changes and modern influences emerge, these ideal characteristics have become less commonly observed.

**Keywords:** Minangkabau proverbs, women, linguistics anthropology, character

*Abstrak*

*Tambo Alam Minangkabau yang menjadi objek penelitian ini berupa penjelasan tentang ciri-ciri perempuan dalam peribahasa sebagai pedoman perempuan Minangkabau dalam kehidupan bermasyarakat. Penelitian ini bertujuan untuk mengetahui hubungan makna kiasan dan implikasinya terhadap masyarakat Minangkabau, khususnya perempuan. Penelitian ini menggunakan metode deskriptif kualitatif yang terdiri dari tiga tahap utama: pengumpulan data, analisis data, dan penyajian. Data dikumpulkan dari buku karangan Ibrahim Dt. Sanggoeno Diradjo dengan judul 'Tambo Alam Minangkabau: Tatanan Adat Warisan Nenek Moyang*

*Orang Minang' pada sub bab 'Parampuan Minangkabau'. Hasil penelitian menunjukkan bahwa peribahasa tentang Simarewan menggunakan bahasa kiasan, seperti perumpamaan dan hiperbola, untuk menyampaikan sifat-sifat negatif yang terkait dengan perempuan, termasuk kurangnya pemahaman mengenai suatu hal, terlalu banyak berbicara, dan keegoisan; peribahasa tentang Mambang Tali Awan menggambarkan perempuan yang menunjukkan ciri-ciri seperti arogansi, gelisah, dan cenderung suka bergosip atau membicarakan orang lain; Peribahasa Parampuan menggambarkan karakteristik ideal yang diharapkan dari perempuan dalam masyarakat Minangkabau yang menekankan pentingnya ketaatan beragama, komunikasi yang saling menghormati, dan kekuatan transformatif dari tindakan kebaikan kecil. Seiring dengan perubahan masyarakat dan munculnya pengaruh modern, karakteristik ideal ini menjadi semakin jarang dipatuhi.*

*Kata Kunci: peribahasa Minangkabau, perempuan, antropologi linguistik, karakter.*

## **A. INTRODUCTION**

Tambo Alam Minangkabau (shorted as Tambo) is a type of chronicle or literary work that records stories and legends related to the traditional customs of the Minangkabau people (Diradjo, 2009). Tambo as Minangkabau cultural principles are passed down through generations orally, meaning they are inherited through verbal transmission (Munir & Pandin, 2018). Yet, Tambo manuscripts were written by experts to make an authentic document serves. According to Edwar Djamaris on Wulandari et al. (2021) , there are 47 manuscripts of Tambo the references to the adaptations are unknown. Tambo which was written by Dt. Sanggoeno Diradjo consists of the origins and historical story of Minangkabau, including territorial range, customary laws, and rules, the accumulated resources of the wealth of the group, and protocols and norms of life. Protocols and norms refer to the established procedures and expectations that govern behavior and conduct in a given society or community. They serve as guidelines for individuals to navigate and adhere to in order to maintain social order and harmony within a particular cultural context, including guidelines for women.

Minangkabau culture takes a high appreciation of women. For example, women are the main heir to ancestral property while men on the other hand do not have any rights related to wealth. Normatively in customary law, women have a very special place both morally and materially. Morally, they can maintain the kinship system according to the maternal bloodline, and materially, women will be secure in matters of property. Women never become poor because they become heirs to ancestral property, and ancestral property cannot be sold but can only be mortgaged under certain conditions. The lack of rights for men to ancestral land compels them to migrate, which is one of the driving factors for Minangkabau men to migrate (Kurnia, 2017). The social system established based on these natural objective conditions causes this system to become universal and deeply rooted in Minangkabau society. Therefore, no matter how strong the currents of change that undermine its stability, it remains resilient. For example, the currents of modernization or migration. These factors are unable to shift its position; in fact, they make its position even stronger. Based on this reality, concerns about the weakening of the matrilineal system and its replacement with a patrilineal system do not need to be a prolonged fear because this system will continue to be embraced by the Minangkabau community as long as there are mothers who uphold their image and nature as women

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(Ariani, 2016).

Therefore, there is a specific chapter of Tambo that classifies women. The title is 'Parampuan Minangkabau' which classifies women into three main characteristics, which are Simarewan, Mambang Tali Awan, and Parampuan. The descriptions are in the form of proverbs that listed the characteristics of each classification. Therefore, in the modern era, it is important to critically evaluate and reinterpret the implications of Tambo as guidelines for women in Minangkabau society. This involves considering the values and principles that are still relevant and beneficial while also acknowledging the need for flexibility and inclusivity to accommodate the changing aspirations and needs of women in contemporary times.

Several researches that discussed about Minangkabau literary works and discourses related to women had been conducted in the past. First, a research by Ronsi (2012) which discussed about woman image in Minangkabau proverbs. The proverbs are included Minangkabau literary work such as *gurindam*, *mamang*, *pepatah* and *petitih*, and also *seloka*. All of these literary works described woman as firm, kind, wise, diligent, and polite. Next, a research conducted by Lonanda and Tala (2022) that investigates the cultural values of Minangkabau through prohibition expression for women. It showed that there are 10 prohibition expressions for women which consisting of two-part structure, cause and effect. The meaning and function of the prohibition's expressions are related to the lives and daily activities of young girls in Minangkabau. Through these expressions, women are expected to grow and behave in accordance with the customs and culture of Minangkabau.

Morelent et al. (2022) also provided a research related to discourse about women in Minangkabau culture. The object of the research was *sumbang duo baleh* or twelve violations which implement Minang culture through the contribution of *sumbang duo baleh*, in the context of forming the character of Minang women in secondary schools in West Sumatra. There were violations of *sumbang duo baleh* in female students at each grade level in behavior such as *sumbang duduak* (sitting violation), *sumbang tagak* (standing violation), *sumbang bagaua* (friendship violation), *sumbang kato* (talking violation), *sumbang karajo* (working violations), *sumbang caliak* (beholding violation), *sumbang makan* (eating violation), and *sumbang jalan* (walking violation). From the results of interviews with teachers, the character formation of Minang women does not reflect the culture of Minang women. One of the contributing factors is the number of parents at home who do not convey the problem of the rules contained in the traditional Tambo. Based on the results of the study, it can be concluded that for the formation of Minang women's character and identity, it is necessary to implement an understanding of *sumbang duo baleh* by socializing and implementing the ins and outs of *sumbang duo baleh* during teaching and learning process and extracurricular activities.

Based on the explanation of some of the research above that has been done, research on the classification of Minangkabau women based on Tambo has never been carried out. Thus, this study aims to describe the structure and concept of figurative language used about the classification of women in 'Tambo Adat Minangkabau' in order to provide an insight into the implications of Tambo as guidelines in community life, particularly for women, in the modern era.

## B. LITERATURE REVIEW

Linguistic anthropologists have drawn on a variety of theorists and ideas from other disciplines in their attempts to link the specifics of language use in daily life with the political and economic institutions and processes that enable those specifics to be interpreted and be either effective or futile (Duranti, 2009). The language (as a code) and discourse (as a practice) of intentionality provide us with important hints about the local possible understandings of human experience, which we expect to be related to particular forms of social organization as well as daily preoccupations, including the exploration, reproduction, and evaluations of moral and aesthetic values (Duranti, 2015). In this context, Tambo as guidelines of Minangkabau society acts as a code and a discourse. Culture is socially acquired knowledge, it is easy to see that culture is one part of the mind, that is, a socially acquired part, in contrast to that which does not involve others (Wedasuwari, 2020).

Tambo is considered a whole discourse that also acts as the source of the social practice of the Minangkabau people. Pragmatically, figurative language is an expression or combination of words that express a specific meaning, a meaning whose elements are often vague, and is something that is communicated but not spoken literally but contains implicit meaning. Based on Yendra (2016), identified figurative forms include simile, metaphor, personification, allegory, parable, synecdoche, epithet, eponym, paronomasia, and antonomasia. From the identified figurative forms, the metaphorical form is the most dominant as a variation of the storyteller. The pattern of conception of Minangkabau society is built through forms, nature, and natural characteristics that are metaphorized into all aspects of life to be used as teaching and views of life poured into Tambo. The metaphorical way of thinking of the Minangkabau people is a manifestation of the philosophy of 'Alam Takambang jadi Guru' adopted by the Minangkabau people.

The conceptual relationship of linguistic forms with the socio-cultural environmental dimension is seen between the relationships of meaning. That is, linguistic patterns are always related to the socio-cultural patterns of the speaking community, including the culture of the Minangkabau people who are the source of figurative inspiration in Tambo's text. The inspiration for forming this proverb is an activity or process of acquiring knowledge including awareness and feelings or efforts to recognize something through one's own experience and also as a social process, introduction, and interpretation of the environment by the Minangkabau people as a result of acquiring knowledge which is then poured into the Tambo text which then becomes the source of Minangkabau teaching, customary rules, and culture. The sources of inspiration for figurative formation in Tambo are figurative inspiration from nature, figurative inspiration from objects, figurative inspiration from animals, figurative inspiration from limbs, and figurative inspiration from religious concepts.

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### C. RESEARCH METHOD

This study employs a descriptive-qualitative method. The data for this study was taken from a book in a title of *Tambo Alam Minangkabau: Tatanan Adat Warisan Nenek Moyang Orang Minang*, in sub chapter of "Parampuan Minangkabau". Researchers also conducted interviews and made questionnaires to add data directly from the Minangkabau community. The characteristics of respondents for this study are: (1) Male or female (2) Aged 18-35 years (3) Minangkabau ethnicity (4) Active in using Minangkabau language (5) Domiciled in West Sumatra and surrounding areas (optional).

To analyze the data, the researcher did two main steps which are identifying the discourse elements of *Tambo* which classified women characteristics in the form of figurative language with a linguistic approach, especially pragmatics in describing the cultural meaning behind the use of language. Furthermore, the researcher conducted an analysis related to the practice of classifying women's characters in the modern social life of the Minangkabau people.

### D. FINDINGS AND DISCUSSION

According to the *Tambo* written by Diradjo (2009), there are three classification of women in Minangkabau society based on their characteristics of deeds and conducts. Each classification is described by a list of proverbs. The researcher only took few lines of proverbs that distinctively gave a significant insight of each character.

#### 1. Simarewan

##### a) '*Bapaham sarupo gatah cayia*' (line 2)

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|------------------|--|
| Translation      | : Understanding like liquid sap  |
| Implicit Meaning | : A woman who thinks she has an understanding of something but is useless. |

In data 1(a), there is the use of the phrase *gatah cayia* simile which means 'liquid rubber' which can be seen as a simile marker due to the use of the word *sarupo* which means 'like'. In the understanding of the Minangkabau people, sap is a liquid that comes out of rubber trees which then settles to become solid and elastic, while liquid / diluted sap cannot be utilized. Simarewan women are described as having useless or vain understanding.

It implies that their understanding or knowledge is seen as ineffective or lacking in usefulness. The phrase suggests that their understanding may be superficial, impractical, or not aligned with the needs or expectations of their community or society. It implies a critique of their knowledge or worldview, suggesting that it falls short of being valuable or significant.

##### b) '*Kecek sarupo mambaka buluah*' (line 21)

|                  |  |
|------------------|--|
| Translation      | : Talking like burning bamboo                        |
| Implicit Meaning | : Too much talk, unnecessary things that make noise. |

Based on data 1(b) there is also a simile ‘*mambaka buluah*’ figurative language with ‘*sarupo*’ markers which means like. This is based on the habit of Minangkabau people who use bamboo as fuel for traditional furnaces and when going to open new land. When burning bamboo, there will be a sound of sparks that are quite loud. Samarewan women are described as talkative and chatty and like to talk about things that are not needed. This chatty nature is likened to ‘*mambaka buluah*’.

It describes the talkative nature of Simarewan women suggests that their conversation style is animated, filled with frequent bursts of words, and perhaps lacks focus or direction. The comparison to the sparks from burning bamboo conveys a sense of constant activity, noise, and a tendency to engage in unnecessary or unproductive conversations.

c) ‘*Ati di ateh langik biru*’ (line 38)

Translation : Heart above the blue sky  
 Implicit Meaning : Someone who has a very high selfishness

Based on data 1(c), there is a figurative use of hyperbole seen with the expression of the existence of the heart that transcends the height of the blue sky. It serves to emphasize the magnitude and depth of the emotions of selfishness being described, evoking a sense of awe, wonder, and the idea that they are incomparable and extraordinary.

In the context of Minangkabau proverbs, the examples provided describe characteristics and behaviors associated with Simarewan women. The use of figurative language, such as similes and hyperbole, enhances the meaning and impact of these descriptions. In summary, these Minangkabau proverbs employ figurative language to convey negative traits associated with Simarewan women, including useless understanding, excessive talking, and extreme selfishness. The use of figurative language adds vividness, cultural context, and depth to the descriptions.

## 2. Mambang Tali Awan

a) ‘*Kalau mangecek samo gadang atau barundiang di nan rami, sagalo labiah dari urang. Tasambia bapak si buyuang, basabuik juo amak si upiak*’ (line 2-6)

Translation : When talking to people of the same age or discuss in a crowd, always feel more than anyone else. Tucked the father of the *buyuang*, mentioned the mother of the *upiak*.  
 Implicit Meaning : A person has high arrogance and feels better compared to others. People who always boasts of his privileges because of the prestige of her parents, not because of her own abilities.

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Based on data 2(a), this phrase used metaphor that implies women who feel superior or more important than others when engaging in conversations or discussions. It suggests a heightened sense of self-importance and an inclination to consider themselves as superior to their peers. It exhibits a high level of arrogance and a tendency to consider themselves superior to others. They have a constant need to assert their superiority, particularly in conversations or when in a group setting. This arrogance is further exemplified by their habit of boasting about their parents' prestige or social status, suggesting that they rely on their parents' accomplishments to establish their own sense of importance rather than relying on their own abilities or achievements.

The implicit meaning highlights a character flaw of relying on external factors, such as parental status or privilege, to elevate their self-worth rather than acknowledging personal accomplishments or capabilities. It suggests a lack of humility and an inflated sense of self-importance, which can lead to a disconnect from others and a disregard for the merits and achievements of those around them.

b) *'Naiak rumah turun rumah, etan ka rumah tanggo lain. Suko mangecek jo maota, tantang buruak baiak urang'* (line 11-14)

Translation : Go up the house down the house, go to someone else's house. Likes to brag and chatter about bad or good things about others.

Implicit Meaning : People who like to wander and do not feel at home, come to other people's homes and linger in the house, like to chatter or gossip about the disgrace of others.

Based on data 2(b), women being described on the figurative language appears to have a restless nature, constantly seeking new environments or experiences without finding a sense of belonging or comfort. They may have difficulty settling down and establishing roots. Instead, they wander from place to place, including other people's homes, indicating a lack of stability or contentment. Their inclination to engage in gossip or chatter about the negative aspects of others suggests a tendency to focus on the flaws or misfortunes of those around them. This behavior may stem from a desire to elevate their own self-image or to create a sense of excitement or drama in their interactions.

The figurative language highlights a character flaw of restlessness, a lack of contentment, and a tendency to engage in negative or gossip-oriented conversations. It suggests that the person's actions may strain their relationships with others, as they may be seen as intrusive or untrustworthy due to their inclination to gossip or chatter about the misfortunes of others.

- c) *'Gadang tungkuih ndak barisi, nan sarupo buluah bambu. Batareh tampak di lua Tapi di dalam kosong sajo' (line 24-27)*

Translation : Large packets do not contain, like bamboo reeds. It looks hard from the outside, but the inside is just empty

Implicit Meaning : Looks smart when talking but only likes to talk nonsense, trying to build an impression that surpasses others but is not appreciated as a result of arrogant behavior.

Based on data 2(c), Mambang Tali Awan being described may have a tendency to talk in a way that gives the impression of being knowledgeable or intelligent. The proverbs used metaphor and simile, They may use confident or eloquent speech to build an impression that surpasses others, aiming to appear superior or more impressive. However, upon closer examination, their words or ideas lack substance or meaningful content. It suggests that Mambang Tali Awan's behavior may be rooted in arrogance or a desire to elevate themselves in the eyes of others. They may prioritize creating an image of intelligence or superiority rather than genuinely contributing valuable or meaningful insights to conversations or discussions.

As a result, their attempts to build an impressive image may not be appreciated or respected by others, as their lack of substantive content becomes apparent. The implicit meaning highlights the negative consequences of relying solely on superficial appearances or empty rhetoric without offering substantial contributions or meaningful insights.

In the Mambang Tali Awan proverbs, women are depicted as having negative characteristics and behaviors. They exhibit a strong sense of arrogance and superiority when interacting with others, boasting about their privileges and relying on their parents' prestige to establish their importance. This suggests a lack of humility and a tendency to disregard the merits of others. Additionally, they are portrayed as restless wanderers who struggle to find a sense of belonging and instead engage in gossip or chatter about the misfortunes of others. This behavior strains their relationships and may lead others to perceive them as intrusive or untrustworthy. Finally, they are described as appearing intelligent or knowledgeable in their speech but lacking substance or meaningful content. Their attempts to create an impressive image are seen as empty and not appreciated, highlighting the negative consequences of relying solely on superficial appearances without offering genuine insights.

### 3. Parampuan

- a) *'Manaruah malu sarato sopan, manjauahi sumbang sarato salah. Takuik kapado Allah, manuruik parintah Rasul' (line 6-7, 16-17)*

Translation : Be shy and polite, stay away from prohibitions and mistakes. Fear of Allah (God). Obey the Prophet's orders.



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Implicit Meaning : Have shame and courtesy and avoid every action that violates religious values and norms, distinguish and weigh the good and bad of an action.

From data 3(a), Parampuan being described is encouraged to cultivate a sense of modesty, politeness, and courtesy in their actions and interactions. They are expected to avoid engaging in actions that are forbidden or morally wrong according to religious values and norms. This is related to the philosophy of the Minangkabau people who cling to religion in the expression "*Adat basandi syarak, syarak basandi Kitabullah*". The implicit meaning emphasizes the importance of aligning one's behaviour with religious teachings and following the guidance of religious figures, such as the Prophet Muhammad. It suggests the need for discernment and the ability to distinguish between good and bad actions. It implies that the person should weigh the moral implications and consequences of their actions, striving to choose the righteous path and avoiding behaviours that may lead to moral transgressions. It highlights the significance of religious values and norms in guiding one's behaviour and encourages individuals to conduct themselves in a manner that is in accordance with those principles. It emphasizes the importance of personal morality and the impact of one's actions on their relationship with God and the community.

b) *'Muluik manih baso katuju. kato baik kucindan murah. Nan bagulo di bibia basantan di muko' (line 8-10)*

Translation : The sweet mouth of the language is favored, the word is kind, the suave. The sugary on the lips, the coconut milk on the face.

Implicit Meaning : Use good language with a calm character when communicating.

Based on data 3(b), the implicit meaning encourages individuals to prioritize using language that is characterized by kindness, politeness, and gentleness which conducted in metaphor forms. It suggests that employing pleasant and polite words can have a positive influence on communication and relationships. Furthermore, it emphasizes the importance of maintaining a calm and composed character while communicating, reflecting a sense of tranquility and composure in interactions. The meaning highlights the value of effective communication that is rooted in respect, empathy, and consideration for others. It suggests that using gentle language and maintaining a calm demeanor can contribute to positive and harmonious interactions, fostering understanding and building strong relationships.

c) *'Maleleh buliah dipalik, manitiak buliah ditampuang. Satitiak buliah dilauikan sakapa dapek digunuangkan' (line 29-32)*

Translation : Melt that can be pinched, drip can be accommodated. A

speck can be a sea, a ship can be a mountain.  
Implicit Meaning : Liked by many people with only a few traits and good manners. Small kindness is the basis of the great good that will happen in the future.

Based on data 3(c), the implicit meaning of the proverbs suggests that being liked or admired by others does not necessarily require extraordinary talents or grand gestures. Instead, it emphasizes the importance of possessing positive traits and exhibiting good manners in one's interactions with others. The phrase '*Maleleh buliah dipalik, manitiak buliah ditampuang*' suggests that even small acts of kindness or consideration can be noticed and appreciated by those around us. It underscores the idea that simple acts of thoughtfulness or decency can contribute to positive interactions and relationships. The phrase '*Satitiak buliah dilauikan. sakapa dapek digunuangkan*' further emphasizes the transformative potential of small actions or qualities. It implies that even the smallest positive attributes or behaviours can have far-reaching effects or lead to significant positive outcomes.

Overall, the proverb highlights the value of exhibiting kindness, good manners, and small acts of goodness. It suggests that these seemingly minor gestures can have a profound impact and contribute to greater positive outcomes in the future. It encourages individuals to recognize the significance of small acts of kindness and to cultivate positive qualities in their interactions with others.

Parampuan is the ideal characteristics of women in Minangkabau culture. The proverbs provide insights into the ideal characteristics and expectations placed on women. They emphasize the importance of religious adherence, respectful communication, and the transformative power of small acts of kindness. By embodying these values and qualities, Parampuan play a crucial role in maintaining the cultural fabric and social harmony within the Minangkabau community.

### ***The Implications and Cultural Representations of Tambo as Guidelines for Women***

#### ***1. Gender Perspective on the Position of Women in Minangkabau***

In general, the Minangkabau society views the Tambo as a guide in communal life, including in determining the ideal character for women. In the development of Minangkabau society, women are seen as the representation of the preservation of Minangkabau customs and traditions. This is due to the privileged position of women in Minangkabau customs, known as "Limpapeh Rumah nan Gadang," which translates to "Five Pillars of the Great House." This philosophy depicts women as the primary pillar upholding the integrity of customs. The term "Limpapeh Rumah nan Gadang" signifies the central role and importance of women within Minangkabau society. It symbolizes their crucial role in maintaining the customs, traditions, and values of the Minangkabau community. Women are seen as the carriers and transmitters of cultural heritage, responsible for nurturing and passing down the customs, rituals, and oral traditions to future generations. This unique position of women as the preservers of Minangkabau customs highlights the recognition and respect given to their contributions and influence within the community. It emphasizes the significance of women in shaping and upholding the cultural identity of the Minangkabau people. By

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acknowledging women as the foundation of the community, Minangkabau society places a strong emphasis on the role of women in maintaining the customs and ensuring the continuity of the Minangkabau cultural heritage.

On the other hand, men are generally expected to assume leadership roles within the family and the community. This can manifest in various aspects of life, including decision-making, governance, and representation in public affairs. Men often hold positions of authority and are responsible for making important decisions that affect the family and community. Moreover, work and economic responsibilities are commonly considered the domain of men in Minangkabau culture. Men are traditionally expected to be the primary earners and providers for their families. This expectation is rooted in historical practices where men engaged in occupations such as farming, trading, or other forms of work that required physical labor and provided financial support to the household.

## 2. *The Reality of Modern Minangkabau Women*

The representation of women as the embodiment of Minangkabau culture has undergone changes due to the evolving times and shifting norms. This is evident in the decreasing prevalence of the ideal characteristics of Parampuan and the dominance of the characteristics of Simarewan and Mambang Tali Awan. Traditionally, Parampuan embodies the ideal qualities of Minangkabau women, including modesty, politeness, and adherence to religious values and norms. However, as society changes and modern influences emerge, these ideal characteristics have become less commonly observed. Instead, characteristics associated with Simarewan and Mambang Tali Awan have gained prominence.

This shift in the perception of ideal characteristics reflects the evolving roles and aspirations of women in Minangkabau society. As women's roles expand beyond traditional boundaries, their aspirations for education, careers, and individual expression have increased. The influence of global trends and the changing socio-economic landscape have contributed to the emergence of new role models and ideals. It is important to note that these changes are not universal, and there is diversity within Minangkabau society regarding the acceptance and adoption of new ideals. While some may embrace these shifts as a sign of progress and empowerment, others may view them as a departure from the traditional values and cultural identity.

Overall, the changing representation of women in Minangkabau culture reflects the complex interplay between tradition and modernity, and the ongoing negotiation of gender roles and expectations. It is a reflection of the dynamic nature of culture and the diverse experiences and aspirations of women in contemporary Minangkabau society.

## **E. CONCLUSION**

Tambo Alam Minangkabau, as a collection of proverbs and oral traditions in Minangkabau culture, holds significant implications for the representation and guidelines for women. The proverbs provide insights into the ideal characteristics and expectations placed on women in Minangkabau society.

The proverbs related to Simarewan women depict negative traits such as useless understanding, excessive talking, and extreme selfishness. These proverbs employ figurative language, such as similes and hyperbole, to convey these negative traits vividly. By using figurative language, the proverbs add depth, cultural context, and impact to the descriptions of Simarewan women. The implicit meaning behind these proverbs highlights character flaws and critiques the knowledge or behavior of Simarewan women, suggesting a lack of value or significance in their understanding or worldview. Similarly, the proverbs

related to Mambang Tali Awan women portray negative characteristics such as arrogance, restlessness, and a focus on gossip or negative conversations. These proverbs use metaphor and simile to emphasize these traits and their consequences. The implicit meaning behind these proverbs emphasizes the negative impact of these behaviors on relationships and highlights the consequences of relying on superficial appearances or empty rhetoric.

On the other hand, the proverbs related to Parampuan women present positive ideals and expectations. These proverbs emphasize the importance of religious adherence, respectful communication, and small acts of kindness. They highlight the significance of cultivating good manners, exhibiting modesty, and following religious teachings. The implicit meaning behind these proverbs underscores the value of these qualities in fostering positive interactions, maintaining relationships, and contributing to a harmonious community. In the Minangkabau society, the Tambo serves as a guide in communal life, including the ideal character for women. Women hold a privileged position within Minangkabau customs as the carriers and transmitters of cultural heritage. They are seen as the primary pillar upholding the integrity of customs and play a crucial role in maintaining the customs and cultural identity of the Minangkabau people. This recognition of women's contributions and influence highlights the importance placed on their role in preserving and shaping the cultural heritage of the community.

However, it is essential to note that these proverbs reflect cultural perspectives and may not capture the diversity of experiences and perspectives within Minangkabau society. The proverbs represent cultural ideals and expectations but may not necessarily reflect the lived realities or aspirations of all women in Minangkabau. It is important to approach these proverbs with cultural sensitivity and recognize that individuals may navigate and negotiate these expectations in various ways, influenced by factors such as education, exposure, and personal beliefs.

Overall, the Tambo provides cultural representations and guidelines for women in Minangkabau society, portraying both positive and negative traits and emphasizing the significant role of women in preserving cultural heritage. These proverbs offer insights into the cultural values, norms, and expectations surrounding women's behavior and provide a framework for understanding gender perspectives within Minangkabau culture.

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