

ISLAMIC PHILOSOPHY AND MINANGKABAU CUSTOMS: PRACTICE IN SARUGO SOCIETY

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Abstract

The Minangkabau people are deeply committed to preserving their customs and culture, which are based on Islamic law, one of which is manifested through the Gadang house. However, the function and meaning of the Gadang house are gradually declining, which naturally affects the continued survival as a symbol and philosophy of the Minangkabau Muslim community. This is field research with a qualitative method. Primary data was obtained from interviews, observation, and documentation. The secondary sources referred to books, journals, and other documents. This research found that Gadang house, which is preserved from generation to generation, combines Islamic values and the life philosophy of the

Minangkabau community. From the architectural aspect of the building, the gadang houses in Sarugo village are arranged in rows like prayer lines, all facing toward the mosque. Besides, various Islamic activities, such as weekly dhikr activities, khatam Qur'an for elementary schoolers, events for the maulid nabi, commemoration of Isra' Mikraj, and active recitation of Surah Yasin (yasinan). Correspondingly, the activities of the Batagak Pangulu, wedding ceremonies, and death funerals are held according to Islamic law and customs.

Masyarakat Minangkabau memiliki komitmen yang tinggi dalam melestarikan adat dan budaya yang berlandaskan syariat Islam. Salah satunya dimanifestasikan melalui keberadaan rumah Gadang. Namun, fungsi dan makna rumah Gadang saat ini terus mengalami penyusutan, hal tersebut tentu berdampak pada eksistensi rumah gadang sebagai simbol dan filosofi masyarakat Muslim Minangkabau. Jenis penelitian ini field research dengan metode yang digunakan kualitatif. Sumber data primer diperoleh dari wawancara, observasi dan dokumentasi. Sumber sekunder penelitian ini merujuk kepada buku, jurnal, dan lain sebagainya. Penelitian ini menemukan keberadaan rumah Gadang yang dipelihara secara turun temurun yang memadukan nilai-nilai Islam dan falsafah hidup masyarakat Minangkabau. Pertama, dari aspek arsitektur bangunannya. Rumah Gadang di kampung Sarugo disusun bershaf-shaf seperti shaf dalam shalat yang semuanya menghadap ke arah masjid. Kedua, berbagai kegiatan keislaman seperti kegiatan mingguan wirid pengajian, khatam Qur'an untuk anak-anak tingkat SD, acara maulid nabi, peringatan Isra' Mikraj, serta yasinan. Demikian juga dengan kegiatan batagak pangulu, pernikahan, serta kematian diselenggarakan sesuai syariat Islam dan adat.

Keywords: *Gadang house; Islamic philosophy; Minangkabau customs*

Introduction

Minangkabau customs have merged with Islamic teachings through the process of acculturation in the form of synthesis. They are adapted to Islamic teachings, which later becomes principles, norms, philosophy, moral values and laws in Minangkabau society, known as the philosophy of

"Adat Basandi Syara', Syara' Basandi Kitabullah" (custom is based on sharia, sharia is based on the book of Allah) and "Syara' Mangato, Adat Mamakai" (Sharia provides the guidelines, custom put them into application). The majority of Minangkabau embrace Islam (Asniah, 2023). It happens because Islamic teachings do not contradict the local customs and culture. Therefore, things that are considered not to conflict with the Islamic teachings are preserved. Meanwhile, the prohibited ones, such as usury and intoxicants, are slowly starting to be eliminated.

Islam was introduced to Minangkabau in the mid-7th century AD, and it was discovered that the Minangkabau people had a very strong culture and customs. Thus, acculturation occurred between Islamic teachings and the traditions and customs of Minangkabau, as depicted in Minangkabau traditional philosophy (Miswardi et al., 2021). Apart from that, Minangkabau customs were formed based on natural events around them, as stated in the philosophy, "Alam Takambang Jadi Guru" (nature is a teacher). Therefore, these words or expressions illustrate the conditions and situations found in nature, such as the rhyme structure, from the ending to the content, which is used to describe the conditions and situations of ecological, sociological, and anthropological life. According to Minangkabau custom, humans learn through nature to gain insight and experience (Satria & Sahayu, 2022).

Nowadays, it is hard to find a *Gadang* house in West Sumatra, either as a place to live, to carry out traditional events, and so on. *Gadang* house is a symbol of the greatness of the matrilineal system and of Minangkabau identity and culture (Pflegerová, 2007). It is also referred to as the house of lineage (Indonesian: Rumah Besar), and is the center of daily life for the Minangkabau traditional community (Lenz, 2005). On the one hand, the Minangkabau matrifocal organization also expanded family life around the *Gadang* house as its center (Benda-Beckmann, 2010). *Gadang* house maintains the social system of the Minangkabau community. When it starts to disappear, the social and cultural system of the Minangkabau people might also be destroyed. However, in *Seribu Gonjong* *Gadang* house, hereinafter abbreviated to Sarugo, a tourist village located in the Lima Puluh Kota regency, *Gadang* house still stands strong, and the community still preserve the social system. Thus, Sarugo village won the

second place in the 2020 Anugerah Pesona Indonesia (API) Award as the most popular traditional village. API is an event to promote Indonesian culture so that it is preserved and does not become extinct. This research will explain how the Sarugo community in Sungai Dadok Nagari Koto Tinggi maintains the existence of the *Gadang* house, lives their life according to the customary Minangkabau social system, upholds Islamic law, and reveals the philosophical meaning of the *Gonjong Gadang* house forms. The existence of Sarugo village indicates that there are still community groups who maintain and care for the existence of the *Gadang* house and the Minangkabau traditional system, even though various changes have occurred (Sarugo, 2020).

Gadang house, which means big house according to Azmi and Pane (2018), refers to the function and role of a large *Gadang* house, not to its large shape. It functions as a place to live, a gathering place for *saparuik* (seibu) families or a number of nuclear families who have a matrilineal relationship under one roof (Waterson, 2006), to strengthen the ties between family members, a place to care for sick relatives, a place to hold various traditional events, such as appointing *Penghulu*, the place of the wedding ceremony, the place where ceremony for the death of a family member is held and so on. If a kinship group is determined matrilineally of which the bride and groom are members, they have a large traditional house, namely occupying a *Gadang* house (Pflegerová, 2009). Setiyowati (2010) explains that *Gadang* house has many rooms, most of which are odd in number. Private rooms, such as bedrooms, are one third and public rooms are two thirds of the entire *Gadang* house. This means that *Gadang* house prioritizes public interests over personal interests. The plan of the house and the structure of the *Gadang* house building look simple, all of which symbolizes the way of life and beliefs of the Minangkabau people. Sukmawati (2019) explains that the matrilineal system of Minangkabau society which places a very important position on women is reflected in the rooms in the *Gadang* house. Likewise, the spatial boundaries between men and women in the *Gadang* house reflect the beliefs of the Muslim community.

As stated by Marthala (2013), the *Gadang* house in the residential culture of the Minangkabau community is not merely a place of residence

for the family but also a symbol of identity, a center of life and harmony, and a place to reach consensus and carry out various ceremonies, even to care for sick family members. For a Minangkabau girl who is married, living in *Gadang* house is a term, a place to live temporarily until she is able to build a private house. Muhdaliha (2022) explains that *Gadang* house is inhabited by several small families with different socio-economic statuses. This is one of the causes of mutual incompatibility between fellow residents. The *Gadang* house occupied by several families in the future will be overcrowded because the existing families grow and reproduce, while they are not yet able to build a private house. Therefore, a new *Gadang* house is built together if they have the capacity to build it. The family, which was originally *saparuik* (single family), will develop into other *paruik* (families) and eventually build a new *Gadang* house. This is what initially encouraged, the growth and development of the *Gadang* house in Minangkabau.

Apart from that, Prasetya et al., (2023) explained that the *Gadang* house is used to hold family or community meetings. If some family members face difficulties or luck, the meeting is always held at the *Gadang* house. Various family problems are resolved together regarding relationships between family members within one umbrella or among family members and other communities outside the umbrella. Likewise, it is also an option for problems between family members and the nagari community. *Gadang* house also functions to carry out traditional ceremonies, including the *Batagak Penghulu* ceremony. Rahmawati and Muchlian (2019) describe that the *Gadang* house is basically a rectangular shape that is not symmetrical and widens upwards. All elements of *Gadang* house have meaning and philosophy, from the planning, construction process, layout, the materials and motifs used. The roof of the house curves sharply upwards depicting the horns of a victorious buffalo called *Gonjong*. Palm fiber is a material commonly used for the roofs of *Gadang* house to make them more comfortable and prevent hot temperatures inside the house. The pointed *Gonjong* is useful for making it easier for water to fall when it rains so that water deposits do not occur on the layers of palm fiber.

The shape of a building that is rectangular and spreads upwards is called *silek*, which is useful for freeing the building from raindrops entering the terrace. Rahmawati and Muchlian (2019) explained that *Gadang* house that stands higher from the ground has a large functioning underfloor, thus freeing the house from wild animals and providing cool air, especially in the summer. *Gadang* house are built in rows from north to south to avoid the wind and blazing sun. All of this fulfills aesthetic requirements which contain the values of unity, balance, class and harmony in a unified whole. Refisrul and Arios (2021) explain that each *Gadang* house reflects the geography and culture of the area where the *Gadang* house is located. The local community has a concept of spatial layout, structure, and how to use the *Gadang* house. Referring to the Minangkabau region which consists of the *Darek* area (main area) and the *Rantau* area (surrounding area), this also reflects the differences in the pattern and shape of the *Gadang* house. *Gadang* house in the *Darek* area, the area of origin of the Minangkabau, is characterized by its *Gonjong*-shaped roof which becomes sharper as it rises, symbolizing buffalo horns. Each *gonjong* has its own philosophical meaning.

Faturahman, et al. (2021) explains that no manuscript that explains the beginning of the use of the *Gadang* house is found, but what is certain is that the *Gadang* house is evidence of the use of the *Gadang* house around 1347-1833 AD. The *Gadang* house is rectangular in shape, and it contains a loose space that can accommodate all activities. The only rooms that are partitioned are the bedrooms, which are located in a row. The interior of the *Gadang* house is divided into slender and space bounded by pillars. Abidah, et al. (2023) explains that the plan of the *Gadang* house is simple, symmetrical in shape with a length of 12.5 meters for 5 rooms, and the longest is 59.5 meters for 17 rooms. In general, it is not too long, with 5-7 rooms. The material used is wood, and it can be seen from the front side of the *Gadang* house, while the left, right and back sides are made from woven bamboo called *Sasak Bugih*.

Damayanti & Ardyharini (2020) revealed that the spiritual philosophy behind the *Gadang* house architectural building can be seen in four architectural elements, each of which has a spiritual meaning heavily influenced with Islamic spirituality, including: in the line elements, namely

on the stairs in front of the *Gadang* house entrance, plane elements that appear on the facade of the building which consist of full carved ornaments, shape elements that are the shape of the *Gonjong* roof of the *Gadang* house itself, as well as space elements that are the chambers inside. The philosophy of spirituality is realized through these elements based on Islamic spirituality in accordance with Minangkabau cultural concepts. It cannot be separated from the cultural customs of the Minangkabau people which are based on the philosophy of *Adat Basandi Syarak, Syarak Basandi Kitabullah*. The nature is used as the basic principle of balance for the Minangkabau people through the Minangkabau people's philosophy of life, namely *Alam Takambang Jadi Guru* (Yuhaldi, 2022). It means all the elements of this vast expanse of nature can be used as a guide to life.

Local wisdom in the form of *Gadang* house has extraordinary ethical (adab and moral order) and aesthetic (beauty and artistry) values. However, in reality, this has begun to be abandoned by society over time. This is partly due to the lack of following patterns of planned development and awareness of preserving culture and local wisdom in the form of *Gadang* house, so only a few remains of old buildings are visible because there is no ongoing development. This research explains the factors that make the Sarugo community still maintain their *Gadang* house. *Gadang* house is not only a place to live, but it contains noble social, spiritual, religious and cultural values. Islam and custom are the basis of values for the people in Sarugo.

Method

This field research employed a qualitative approach. Bungin (2007) explains that the qualitative approach relies on efforts to decipher meaning based on the object of study. The qualitative approach places researchers as key actors who plan research, collect research data, analyze and interpret the collected data, and write research reports (Moleong, 2007). This research method was used to discover, describe, and explore the social life of the people in Sarugo, which is based on Islamic customs and law. It explored the philosophical meaning of the *gonjong Gadang* house in Sarugo and explained the community's efforts to maintain the existence of the

Gadang house. This research was supported by primary and secondary data. The qualitative data sources consisted of informants, events, locations and documents. The key informants were the traditional leaders, *Bundo Kanduang*.

Apart from that, locations and events were also primary data sources, from which the researchers found information about the socio-culture of communities that adhered to customs and religion. The location of this research was in the Lima Puluh Kota district, 50 km from the city of Payakumbuh. Even though the road infrastructure to Sarugo village was still lacking, the area could be reached in 1.5 hours from Payakumbuh city center by two-wheeled or Four-wheeled vehicles. Along the journey to the location, we found beautiful and pristine natural charm. This location is chosen because Sarugo village is a preserved symbol of the Minangkabau traditional community. The people at the location were friendly and welcoming, so it was very enjoyable to live in the Sarugo village. Data collection techniques were obtained through: *First*, interviews. The type of interview used was an unstructured interview, which was conducted freely, openly, and it did not use strict or systematic interview guidelines (Creswell, 2009). *Second*, observation, making a direct observations of the condition of the indigenous people in Sarugo village, observing the position and shape of the *gonjong Gadang* house. *Third*, document study. The document study explained information about the philosophical meaning of *gonjong* in the *Gadang* house recorded in various archives. The researchers carried out data analysis, after all the data had been collected, by grouping, analyzing, systematizing, interpreting and verifying the data (Suprayogo & Tobroni, 2003). The next was data processing. It was carried out by data reduction, data presentation, and data verification to draw conclusions.

Findings and Discussion

Sarugo community's efforts to maintain the existence of *Gadang* house

Jorong Sungai Dadok is an administrative area under Nagari Koto Tinggi. In Jorong Sungai Dadok, there are regional divisions based on Minangkabau customs. There are several hamlets with the center of

settlement and community activities located in Nagari Koto Tinggi which is called Kampung Sarugo. Sarugo is an abbreviation of *Saribu Gonjong*. It is the name for the tourist village in the highlands of Koto Tinggi Suliki Gunuang Omeh Jorong Sungai Dadok, which was inaugurated by the regent Irfendi Arbi on August 21, 2019 (Maulana & Agustina, 2022). The designation of Sarugo village as a tourist icon is supported by the *Nagari* government of Lima Puluh Kota district and provinces of West Sumatra together with the Student Community Service Progra at the Muhammadiyah University of West Sumatra. Three months after the inauguration, Sarugo village was smartly branded for Lima Puluh Kota district. This area, which is a symbol of traditional tourism in the Lima Puluh Kota district, offers a unique view with rows of *Gadang* house that are still standing strong. Sarugo Village is located on a plateau of rows of hills surrounded by orange groves which have great potential for agrotourism.

This village is the oldest in Koto Tinggi, and it consists of tribes who live side by side in harmony. In one Koto area, there are several *Gadang* houses. Historically, the concept of village or *Gadang* house settlement is intended for one tribe, yet in Sarugo village there are several tribes with their respective *Gadang* house, including Koto, Piliang, Melayu, Sikumbang, Caniago, Pitopang, and Kutanyir (Boy, 2023). The local community generally works as farmers, specifically orange farmers. This area is famous for the production of quality oranges which taste sweet, smell good, and have yellow skin, which people call Jesigo oranges (Gunuang Omeh Siamese oranges). Hendrisman, the head of Jorong explained that there are 800 people living in Sarugo village. Orange plantations in this area reach 200 hectares. Over time, with increasing fertilizer prices, most people abandoned the business of growing oranges because the capital they spent was not commensurate with the sales results they received. Only owners of large enough capital continue to do orange farming (Hendrisman, 2023).

Kampung Sarugo is becoming increasingly famous after winning the 2020 Anugerah Pesona Indonesia (API) award for the most popular traditional village category. Sarugo Village also has a very diverse potential to be developed into a tourist attraction, namely natural, cultural, and

Human Resources (HR) potential. The Kampung Sarugo community supports the village very much to become an increasingly tourist destination by developing homestays. This can be proven by the award they received in 2021 at the Tourism Village Awards (ADWI) event, as the 4th place out of 34 provinces in Indonesia in the homestay category (Yuliani & Abdi, 2022). This means that Kampung Sarugo is becoming more suitable as a tourist destination because it is also a historical tourist attraction. Around this area, there are inscriptions or monuments to the PDRI struggle (the Emergency Government of the Republic of Indonesia) led by a Sundanese-Minangkabau son, namely Syafrudin Prawiranegara (1948-1949). *Gadang* house *Tan Malaka* and his grave are also located in this area, as a historical site for one of the Minangkabau national figures.

Looking from historical aspect, long before the term Kampung Sarugo emerged, historically and regionally this village was called and known by the local community as Sungai Dadok. A Nagari or village must have a story about the origin of its formation. The residents of Sungai Dadok historically came from various migrant communities around Lima Puluh Kota Regency, such as Maek, Baruah Gunuang, and Sungai Naniang. To survive and develop their territory, their ancestors first looked for the areas close to water sources. In the Luhak Limo Puluah area or Lima Puluh Kota Regency, the old *Nagari* names included the word which means water. The *Nagari* names which begin with the words Batang and Aie mean water, such as Air Tabik Sungai Talang, Batang Tabik. With the old habit of parents looking for new settlements, they searched for water sources. Later, people from various regions gathered here and a community was created. Then the idea emerged to create a village. A water source was discovered, namely a river, then a settlement was built, so that the place was called the Sungai Dadok (Maulana & Agustina, 2022).

In 1818, this village experienced a fire that burned down the village residents' houses, so some of them looked for a new place to live outside the village. Then around 1900, they rebuilt the burnt houses. Several years after, in 1926, another fire occurred, which caused important documents in the Traditional Hall burnt down. After experiencing a fire, with a high

motivation, the residents returned to rebuild the village by working together with local wisdom, which can still be seen today. Only then, in 2019, with the Student Community Service program or KKN by Muhammadiyah University of West Sumatra students, there was an idea to make Sungai Dadok a tourist village so that on August 31, 2020 Nagari Sungai Dadok was inaugurated as a tourist village called *Kampung Saribu Gonjong* or *Kampung Sarugo* (Boy, 2023).

Gadang house in Sarugo is still standing strong to this day because of the strong awareness of the people who adhere to Minangkabau customs. Men (2023) explained that the *Gadang* house is a legacy from ancestors that must be cared for, guarded, and preserved. The Sarugo people use the *Gadang* house as a place to live. The people who live and settle in *Kampung Sarugo* are generally elderly because some of them have migrated to the city either to work or to continue their studies. Migrants will return to their villages during Islamic holidays, such as Eid. On the occasion of appointing the headman, wedding celebrations and the death of a family member, the migrants will also return to *Kampung Sarugo*. At that time, they use the *Gadang* house as a gathering place. Researchers observed that all the functions of this *Gadang* house are carried out by the community in *Kampung Sarugo*. The very important function of the *Gadang* house is maintaining the Minangkabau social and cultural system in the region. *Gadang* house is still preserved today because the house, that suits the cold nature of Koto Tinggi, is made of wood, not stone.

The functions and roles of the *Ninik Mamak* run well within the tribe and within the *Nagari*. *Ninik Mamak* in *Nagari* holds a routine once a month. According to Boy (2023), if there is a problem within the tribe, the *Mamak* in the tribe must step in to solve the problem of her nephew's child. The role of *Bundo Kanduang* is also vital within the society of Sarugo. There are thirty-three *Gadang* house in Sarugo, most of which are more than eighty years old. There are even *Gadang* houses with more than a hundred years of age.

Gadang house in Sarugo was founded in the 1920s. From observations, the *Gadang* house, in general, has not experienced significant

improvement because the renovation costs are quite high. People generally only repair the damaged parts of the *Gadang* house. It usually has *Rangkiang*. There are three *Rangkiang* in a row in front of the *Gadang* house that function as rice storage. Each *Rangkiang* has its own function, such as storing rice for eating, storing rice for times of famine and storing rice to be donated when neighbors or the community need it. *Rangkiang* is a symbol of social justice in Minangkabau society. There are approximately seven tribes in Kampung Sarugo and each tribe has its own *Gadang* house (Men, 2023).

Cultural characteristics

Cultural characteristics explain the cultural conditions and customs in Kampung Sarugo. These characters can be seen from the religious system, arts, rituals or traditional ceremonies (Maulana & Agustina, 2022). In terms of religious system, the people of Kampung Sarugo adhere to Islamic teachings. If there are Minangkabau people who leave the Islamic religious belief, they are considered to have left the Minangkabau traditional community. Islam and customs in Minangkabau are closely related. As stated in the traditional philosophy of *Adat Basandi Syara', Syara' Basandi Kitabullah*. In terms of the kinship system, the people of Kampung Sarugo adopt a matrilineal kinship system, where the lineage system originates from the mother. Therefore, every child born will follow their mother's tribe. For example, if the mother is of the Koto tribe, her children will also be part of the Koto tribe. In the matrilineal kinship system, the person who controls and manages the property is the mother or what is known as *Bundo Kanduang*. This can be seen in the ownership of the *Gadang* house, *Bundo Kanduang*. *Gadang* house can be seen in the traditional *Bundo Kanduang* clothing, *Tingkuluak* which symbolizes the roof of *Gadang* house. In terms of traditional clothing, the Minangkabau traditional clothing can be categorized into two, *Penghulu* Clothing and *Bundo Kanduang* which contain Islamic cultural symbols and philosophy. First, the prince's clothes. *Penghulu* clothing is clothing worn by a person who is called a *Penghulu*, or a person who leads a group in the

Minangkabau traditional society. This cloth is usually worn in the important events, such as traditional ceremonies. The parts of this cloth have certain meanings: *Deta*, is a Headdress's head covering made of black cloth wrapped around it to form a wrinkle. It symbolizes the leadership of a *Penghulu*. The meaning of this *deta* is that when making decision, a ruler must think carefully. The shirt and *Sarawa* (pants), which are part of the *Penghulu's* clothing, are made of black velvet decorated with gold stripes. The *Penghulu's* clothes are made loose, which means that a *Penghulu* must be patient in nature. Meanwhile, the meaning of trousers is that a *Penghulu* must be honest.

Sasampiang, is a cloth made from silk with a red base color and a gold pattern. *Sasampiang* is wrapped from the waist to the knees. The red color in *sasampiang* means that the *Penghulu* must be brave and wise upon solving a problem. Shawl or commonly referred to as a *Selendang* is a cloth made from red silk with a gold thread pattern which is worn tilted from the shoulders down. The meaning of *salendang* is that as a *Penghulu*, they have responsibility to provide guidance to his nephew's children both morally and materially when it is lacking. *Karih* is a weapon in the form of a knife which is inserted on the left front of the belt with the tip of the *Karih* stick facing to the left which has the meaning that in dealing with problems a *Penghulu* must think clearly and carefully before acting.

Second, *Bundo Kanduang* clothing, which is traditional clothing worn by married women or mothers. The part of the *Bundo Kanduang* clothing is explained as follows: *Tingkuluak*, is a *Bundo Kanduang* head covering made of cloth. *Saluak* is shaped like a buffalo horn which symbolizes *Gadang* house, meaning that the one who controls and owns *Gadang* house is *Bundo Kanduang*. The shirt is part of the *Bundo Kanduang* clothing which is made of velvet with gold striped patterns and motifs. The meaning of this shirt is that when *Bundo Kanduang* acts and behaves she must comply with the applicable customary rules. *Salendang* or shawl, means that *Bundo Kanduang* has the duty and responsibility to take care of household life, and must be careful. Bracelet has the meaning of ability to complete the task properly. Necklace, has the meaning of truth.

Fourth, art. There are several types of art found in Kampung Sarugo which are explained as follows: *Randai*, is an original Minangkabau performing art. In practice, *Randai* is performed in a circle in a field or open space while telling stories accompanied by traditional music. This performing art is carried out with the aim of conveying the values contained in old stories in Minangkabau. *Talempong*, is a traditional musical instrument that is played by hitting. *Talempong* is used as music to accompany traditional dances. The meaning of this *Talempong* art is to convey messages and advice. *Saluang*, or flute, is a traditional musical instrument that is played by blowing. *Silek*, or *Silat*, is a martial art that involves performing unique movements with the aim of defending oneself from enemy attacks. The *Barabah Mandi Dance* is an traditional dance originated from Kampung Sarugo. This dance has been known since the 1970s. The purpose of the *Barabah Mandi Dance* is as an entertainment for the community. This dance is usually performed at big events such as weddings, holidays and others.

Fifth, traditional ceremonies. The traditional ceremonies in Kampung Sarugo are: *First*, *Batagak Panghulu*. It is a ceremony for appointing a traditional leader in Minangkabau or usually called a *Penghulu*. In the *Nagari* tradition, some reasons for the absence of headman are: the death previous headman or there had been disagreements between clans and there was no man who was fit to be a headman. So after there was a suitable candidate to become a headman, the ceremony *Manduduak Kaampek Suku* was carried out. *Batagak Gadang* house is a symbol of a community in Minangkabau, the house functions as a place of livelihood for the people, to build the *Gadang* house, a ceremony called *Batagak Rumah* is carried out. The implementation of *Batagak Rumah* begins with the discussion regarding the preparations for building the *Gadang* house. The next step is *Maelo Kayu*, which is the activity of looking for wood in the forest by cutting down trees to be used as building construction, then pulling the wood together to the house construction site. The wood that has been taken is processed first. The next event, *Batagak Tunggak Tuo*, is a sacred activity to erect the main pillar of the *Gadang* house, after which the

construction of the *Gadang* house continues. After the *Gadang* house is completed, a housewarming event is held for expressing gratitude to God Almighty. This event is called *Menaiki Rumah* (Maulana & Agustina, 2022).

Customs and Islam as the basis of social life in the Sarugo community

Philosophy of the Minangkabau society, *Adat Basandi Syara, Syara' Basandi Kitabullah* which is called the *adat sabana adat* (the tradition that does not change). The integration of Islam and Minangkabau customs produces a synthesis into a unique fusion of both values. The role of a man in Minangkabau, for example, is not only as a father for his nuclear family – which is brought from Islamic principles – but also as a *Mamak* in his tribal family (*Seibu*). Apart from his children, a man is also responsible for his nephews and nieces. According to Minangkabau custom, if a man fulfills the requirements, he can be appointed as a headman. *Penghulu* is a *Ninik Mamak* in a tribe who is appointed as the top leader of a tribe in a *Nagari*. *Datuak* is an honorary title given by *Penghulu*. The main obligation of *Penghulu* is to maintain the integrity of the clan, to manage inheritance, to protect the honor of children, nieces, and nephews, and so on. In Kampung Sarugo, each tribe has *Mamak*, who is appointed by the people. The role of *Mamak* in Kampung Sarugo is still running effectively. Boy (2023) explains that *Mamak* in Kampung Sarugo holds a deliberation once a month. When a problem arises involving a nephew's child in his clan, *Mamak* takes the lead in resolving the case through deliberation, which also involves the role of *Bundo Kanduang* in the clan. For example, cases regarding theft, drugs, marriage and others.

Correspondingly, in Minangkabau, a woman also plays an important role in Minangkabau. Nashroen (1971) explained that one of the unique things about Minangkabau culture is its matrilineal system. The matrilineal kinship system places women called *Bundo Kanduang*, at the center of life activities. *Bundo Kanduang* functions as the *Limpapeh Rumah Nan Gadang*, which means the pillar in a building, the support for the strength of all the other pillars. *Bundo Kanduang* has the right to maintain the *Pusako Tinggi* property belonging to the family. There are at least four

functions of the *Bundo Kanduang* in Minangkabau: the *Limpapeh Rumah Nan Gadang*, a regulator in the household, a member of society, a symbol of pride and glory. Evidence of the balanced position of men and women in Minangkabau can be seen when decisions within a group must be decided by deliberation. *Bundo Kanduang* is the main moral pillar of the *Gadang* house, which is an institution that protects women's dignity while controlling the conduct of family ethics and morals. Moral teachings that aim to guide the attitudes and behavior of Minangkabau women can be found in the *Sumbang Duo Baleh* teachings. The values of *Sumbang Duo Baleh* are about good manners that *Bundo Kanduang* must pass on to their daughters so that they can then be prepared to continue the *Gadang* house relay (Marthala, 2013).

The value of the Islamic philosophy of *Gadang* house in the Sarugo community

In this research, we found Islamic philosophical values within the culture of the Sarugo people, through the symbol of *Gadang* house, which still maintains the noble values of traditional customs and Islamic law passed down from generation to generation. *First*, from the architectural aspect of the building, some uniqueness of the *Gadang* house can be seen from the *gonjong* as the roof of the *Gadang* house, and the carvings on the walls of the *Gadang* house which are full of meaning. The meaning behind the *gonjong* and carvings shows the philosophy of the Minangkabau people who learn from nature (*Alam Takambang Jadi Guru*) and a philosophy that integrates Islam and Minangkabau customs. The size, shape, and decoration of the wood carvings are also important markers in the political status of the elders of the Minangkabau lineage (Benda-Beckmann, 2010).

Gonjong, which is an ornament that rises from the roof of a *Gadang* house, symbolizes buffalo horns. Buffalo as a symbol of victory in the history of Minangkabau *tambo* (historical literary). *Gonjong Gadang* house is closely related to the ownership of *Gadang* house. There are six *Gadang* house belonging to the *rajo* (king) *gonjong*. In Sarugo, there are no six-story *Gadang* house. The six-story *Gadang* house belongs only to the *Rajo* (king).

Kampung Sarugo, which is included in Luhak Nan Tigo, namely Luhak Lima Puluh Kota, has a king who resides in Pagaruyung. The six-story *Gadang* house is in Pagaruyung Batu Sangkar. Most *Gadang* house in Sarugo have *Gonjong Limo*. The *Gadang* house with five corners is the *Gadang* house owned by *Ninik Mamak*. The *Gadang* houses which have four *Gonjong* belong to the people. If a descendant of a clan wants to build a *Gadang* house, the number of *Gonjong* is only three. Meanwhile, a building in the shape of a house that has two corners is called a *Rangkiang*. There are *Rangkiang* in Kampung Sarugo that still stand strong, but quite a few *Gadang* house now no longer have *Rangkiang*. The position of the *Rangkiang* is usually in front of the *Gadang* house. *Rangkiang* functions to store rice (see Figure 1) for use when needed by the family or community (Marthala, 2013).



Figure 1. *Gadang* house that still has *rangkiang*

Gadang houses in Kampung Sarugo are all lined up to form rows facing the mosque, in fact in the same direction as the Qibla. The people in Kampung Sarugo also make the mosque a center of activity and life. It means that Islam is a source of reference in life, in addition to the existing customs, as the *adat mangato*, *syara' mamakai*. Some source stated that the *Gonjong Limo* at *Gadang* house depicts the five pillars of Islam. Apart from

that, all the *Gadang* houses face the mosque's sun direction, which in fact is in the same direction as the Qibla (Boy, 2023).

Second, the carvings on the *Gadang* house have high aesthetic value and beautify the *Gadang* house. Carving art is always present in every *Gadang* house which is inspired by nature. Aisyah (2018) explains that there are three types of carvings based on the inspiration. First, the carvings are inspired by the names of plants, such as *Aka Barayun*, *Aka duo ganggang*, *Aka taranang*, *Bungo anau*, *Bungo taratai dalam aie*, *Daun puluik-puluik*, *Kaluak paku kacang balimbiang*, *Siriah gadang* and *Siriah naik*. Second, the carvings are inspired by the names of animals, which are the *ayam mancotok dalam kandang*, *bada mudiak*, *gajah badorong*, *itiak pulang patang*, *gajah diparangkok*, *kuciang lalok* and *tupai managun*. Third, carvings inspired by old objects used in everyday life, such as *ambun dewi*, *aie bapesong*, *ati-ati*, *carano kanso*, *jalo taserak*, *Limpapeh*, *kipeh cino* and *sajamba makan*. Carving art installed on the walls of *Gadang* house is a form of communication of the social order and life guidelines of the Minangkabau people. None of the concepts that inspired the Minangkabau carvings depicts living creatures. All of them depict abstract objects, such as plant names, animal names, and objects used everyday. Herwandi (2020) explains that the concept of Minangkabau art is based on Islamic teachings, which prohibit depicting living creatures because it will cause polytheism. It is not well understood by some artists in Minangkabau who depict living creatures on Minangkabau *batik* cloth motifs based on market demand. He emphasized that this is different from the concept of art philosophy in Minangkabau.

At least 33 *Gadang* houses remain standing strong today, some of which are hundreds of years old. Because the wood used in making *Gadang* house is the best type of wood and is not easily faded by time, only the roof, rafters and tiers of the *Gadang* house are replaced. Another unique part is that the *Gadang* houses in the village are arranged in rows like the rows in prayer, all of which face towards the Qibla. This uniqueness differentiates them from the houses of other areas. There are 7 tribes in Kampung Sarugo, including Koto, Piliang, Melayu, Sikumbang, Caniago, Pitopang, and Kutanyir. Each tribe has its own Mamak and *Gadang* house.

The cultural aspects cover religious activities, such as *dhikr* – which is held once every two week – *Khatam Qur'an* for elementary school children with a procession from the mosque to school accompanied by their parents and *Bako*, the Prophet's birthday celebration, commemoration of *Isra' Mikraj*, and *Yasinan*. All is carried out in the *Gadang* house. Apart from that, traditional activities, such as *Batagak Panghulu*, weddings, even if a *Penghulu* dies, before the body is buried, his replacement is already sought by the tribe, witnessed by the community. There is also Monday Festival held every year, which consists of *Randai*, *Talempong*, and Minangkabau dance.

Conclusion

This research found that the Sarugo people still maintain Islamic values and Minangkabau cultural customs which have been passed down from generation to generation. Despite the development of science and technology, the Sarugo people are not influenced by the currents modernization, so they still maintain the form traditional Minangkabau house and Islam as the basis of their community values. This research is limited to the community in Kampung Sarugo. Research on villages that still exist and maintain *Gadang* house is also available in South Solok. Therefore, a comparison study between Kampung Sarugo and Kampung Seribu Gonjong in Solok Selatan can be developed. The people in Kampung Sarugo still maintain the existence of the *Gadang* house. The *Gadang* house explains that the Minangkabau social order still exists. Sarugo, which has been named a traditional tourist village, is committed to preserving Minangkabau customs and culture which are based on Islamic teachings.

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