



Research Article

An Anthropolinguistic Analysis of Cultural Values and Social Structure in the Traditional Songs *Kampuang Nan Jauah di Mato* and *Furusato*

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Article Information	Abstract
Received : 14 November 2025 Revised : 1 December 2025 Accepted : 12 December 2025 Published: 16 December 2025	This study examines the cultural values, worldview, and social structure embedded in the lyrics of two traditional songs: the Minangkabau song " <i>Kampuang Nan Jauah di Mato</i> " and the Japanese song " <i>Furusato</i> ." Drawing on anthropolinguistic theory (Duranti, Foley, and Kramsch) and Newmark's (1988) classification of cultural lexical items, the research analyzes how language functions as a symbolic representation of cultural identity, collective memory, and social relations. Using a comparative qualitative approach with the comparison-matching (CM) and comparison-differentiating (CD) techniques, the study identifies similarities and differences in ecological, social, and ideational cultural elements reflected in the song lyrics. The findings suggest that both songs convey a profound emotional connection to the homeland as a source of identity and memory. However, <i>Kampuang Nan Jauah di Mato</i> emphasizes Minangkabau values of collectivism, family solidarity, and communal cooperation rooted in matrilineal and migratory (<i>merantau</i>) traditions. In contrast, <i>Furusato</i> highlights Japanese cultural values such as harmony (<i>wa</i>), emotional sensitivity (<i>mono no aware</i>), and strong social bonds (<i>kizuna</i>) formed through family and childhood relationships within rural communities. Ecological imagery, including mountains, rivers, and village landscapes, functions as a shared symbolic resource that reflects each culture's relationship with nature. This study concludes that traditional songs serve as living cultural texts, preserving social memory and articulating culturally specific views of life through language.
Keywords	
Cultural values; cultural identity; anthropolinguistics; traditional song; Comparative Cultural Analysis.	
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INTRODUCTION

Language functions as a mirror of culture. Scholars argue that describing a culture is essentially inseparable from describing its language, as language inevitably reflects the values, worldview, and social practices of its speakers (Duranti, 2009, p. 27). Humans not only use language to express feelings, ideas, and thoughts, but also to construct, conceptualize, interpret, and represent the world around them (Sibarani, 2012). As a system of signs, language plays a crucial role in shaping, expressing, and symbolizing the reality of a culture (Mahsun, 2002, p. 41; Rahardjo, 2004, p. 81). One of the most tangible symbolic representations of cultural reality can be found in traditional or regional songs.

A song is a musical composition arranged with melody and rhythm. The lyrics of a song may be regarded as poetry, and *vice versa* (Van Luxmeburg et al., 1989). Regional or traditional songs function not only as artistic expressions but also as symbols of collective identity within the communities from which they originate. As a form of cultural expression, regional songs

record a community's social memory and collective emotions, making them not only an aesthetic heritage but also living documents that preserve historical narratives, traumatic experiences, and cultural identities. Therefore, folk songs can be understood as cultural texts that reflect social dynamics experienced by a community across generations.

This study focuses on the analysis of the Minangkabau song "*Kampuang Nan Jauh di Mato*" and the Japanese traditional song "*Furusato*" ("Hometown"), two musical works that represent the emotional connection between individuals and their homeland. *Kampuang Nan Jauh di Mato* is one of the most popular Minangkabau regional songs and is frequently performed at traditional ceremonies, artistic events, and regional festivals. Originating from West Sumatra, the song was composed by Oslan Husein (1931) and has evolved as part of the Minangkabau oral tradition (Suryadi, [2015](#)).

In Minangkabau culture, the term *kampuang* (village), as explained in the *Kamus Umum Bahasa Minangkabau–Indonesia*, refers to the place where members of the same *kaum* (matrilineal kin group) reside together with their affinal relatives. The village occupies a central position in Minangkabau cultural identity because it is closely linked to the tradition of *merantau* (migration), a long-standing cultural practice of leaving one's homeland to seek knowledge, experience, or economic improvement elsewhere (*Kamus Umum Bahasa Minangkabau–Indonesia*, [2002](#)).

On the other hand, *Furusato* is a traditional Japanese song written by Takano Tatsuyuki (lyrics) and Okano Teiichi (music) in 1914. Since the early modern period, the song has played an essential role in Japanese educational and cultural life, particularly in elementary education and national ceremonies. In Kokugo Jiten, *furusato* is defined as 生まれ育った土地や地域 (*umaresodatta tochi ya chiiki*), meaning "the land or region where a person is born and raised." The lyrics convey a profound longing for one's place of origin, emphasizing emotional attachment rather than physical distance alone. Thus, both songs reflect the homeland as a source of identity, collective memory, and cultural roots, despite their origins in different cultural traditions.

Based on this background, the research questions of this study are as follows: What cultural values are reflected through the lexical choices and expressions in the two songs? How does the language used in the songs represent the view of life and social structure of their respective communities?

Although studies on regional songs and cultural values are abundant, comparative anthropolinguistic research that directly examines Minangkabau and Japanese traditional songs remains limited. This study addresses that gap by comparing how cultural values, worldview, and social structure are linguistically encoded in two culturally distinct yet thematically similar songs.

THEORETICAL FRAMEWORK

States that "linguistics without ethnography would fare as badly as ethnography would without the light shed on it by language." This statement emphasizes that language studies and cultural studies cannot be separated (Malinowski, [1920](#)). This perspective underlines the inseparable relationship between linguistic forms and the social contexts in which they are produced. Anthropolinguistics, as a branch of linguistics, examines language within its broader social and cultural contexts (Duranti, [2009](#), p. 14; Foley, [1997](#), p. 3). In anthropolinguistic studies, language is viewed not merely as a structural system but as a cultural practice embedded in everyday life.

In line with this view, it is argued that language is the primary means through which humans engage in social life, and that when used in communication, it is always tied to culture through diverse and complex relationships (Kramsch, 1998, p. 3). Language thus functions as a medium through which cultural meanings, values, and social norms are produced and negotiated. Language is regarded as an articulation of culture that reflects how a community perceives its social reality (Muqit et al., 2024).

Thus, language not only functions as a means of communication but also serves as a symbolic representation of a community's collective values and experiences. Cultural values are encoded, transmitted, and preserved through linguistic expressions used in specific social and cultural settings. Cultural values are also reflected in regional songs. Beyond their aesthetic qualities, regional songs capture social memory, collective emotions, historical experiences, and the cultural identity of the communities from which they originate. Therefore, traditional songs can be approached as cultural texts that reveal how language articulates a community's worldview and social structure.

Explains that there are two main strategies for analyzing the relationship between language and culture. The first strategy involves examining linguistic forms—such as words or morphemes, intonation contours, syntactic constructions, and speech habits—and then identifying the social functions these forms perform in interaction or in the construction of everyday life (Duranti, 2009, pp. 26–27). This strategy allows researchers to move from micro-level linguistic units to macro-level cultural interpretations. This view aligns with those who state that the vocabulary of a language can represent cultural concepts that do not always have equivalents in other languages, whether they relate to beliefs, food, or customs (Baker, 1992).

In relation to this, it is proposed that culture-related words can be classified into five categories: ecology, material culture, social culture, organizations, customs, and ideas, as well as gestures and habits. Newmark's classification provides a systematic framework for identifying culturally loaded lexical items within a text and understanding how these items reflect social values, worldview, and cultural practices (Newmark, 1988). By applying this framework, lexical choices in song lyrics can be analyzed not only for their semantic meaning but also for their cultural significance.

In this study, anthropological theory is employed to investigate the interrelationship between language, culture, and society. At the same time, Newmark's classification serves as an analytical tool for categorizing and interpreting cultural lexical items found in the song lyrics. This combination enables a comparative analysis of how Minangkabau and Japanese cultural values, views of life, and social structures are linguistically represented through traditional songs.

METHOD

The data analysis method used in this study is the matching method, which employs two analytical techniques: the comparison-matching technique and the comparison-differentiating technique. Comparing, in this sense, involves identifying both similarities and differences between the objects being compared (Sudaryanto, 1993). This method is particularly suitable for comparative anthropological studies that aim to reveal shared patterns and distinctive cultural characteristics across different linguistic and cultural contexts.

Therefore, this paper employs the comparison-matching (CM) and comparison-differentiating (CD) techniques to identify the similarities and differences in cultural values expressed in the lyrics of the Minangkabau song "*Kampuang Nan Jauh di Mato*" and the Japanese song "*Furusato*." The analysis focuses on lexical items that contain cultural meanings

related to nature, social relations, family, and communal life. Although Japanese and Minangkabau are not genetically related languages, the two songs share a similar theme.

The data consist of the official lyrics of both songs, which were examined through close reading and repeated analysis. Lexical items were identified and classified according to Newmark's (1988) categories of cultural words, including ecological terms, social culture, and ideational elements. Each lexical item was then interpreted in relation to its cultural context to reveal underlying cultural values, worldview, and social structure.

Through the application of CM, similarities in cultural representation between the two songs were identified, particularly in their depiction of emotional attachment to the homeland. Meanwhile, the CD technique was used to highlight differences in cultural emphasis, such as collectivism and kinship orientation in Minangkabau culture and harmony and emotional sensitivity in Japanese culture. This comparative procedure enables a systematic and balanced interpretation of how language in traditional song lyrics reflects culturally specific ways of understanding social life.

RESULT AND DISCUSSION

The analysis of cultural values in the songs "*Kampung Nan Jauh di Mato*" and "*Furusato*" can be conducted by examining the lexical choices that appear in their lyrics. To identify the cultural elements contained within them, this study employs the theoretical framework proposed by Newmark (1988).

Newmark classifies culture-related words into five main categories: ecology, material culture, social culture, organizations, customs, ideas, and gestures and habits. These categories offer a systematic approach to understanding how lexical items serve as carriers of cultural meaning, worldview, and social organization.

<i>Kampung Nan Jauh di Mato</i>	<i>Furusato</i>
<i>Kampung nan jauh di mato</i> My village is far from my eyes	兎追いし彼の山 <i>Usagi oishi kano yama</i> The mountain where I chased rabbits
<i>Gunuang sansai bakuliliang</i> Surrounded by many mountains	小鮎釣りし彼の川 <i>kobuna tsurishi kano kawa</i> The river where I fished small carps
<i>Takana jo kawan-kawan nan lamo</i> I remember my old friends	夢は今も巡りて <i>Yume wa ima mo megurite</i> Dreams of these still surrounds me
<i>Sangkek den basuliang-suliang</i> When I was blowing the flute	忘れ難き故郷 <i>wasure-gataki furusato</i> The home village that I cannot forget
<i>Panduduknya nan elok</i> The villagers are kind	如何にいます父母 <i>Ikani imasu chichi-haha</i> How are my parents staying now
<i>Nan suko bagotong-royong</i> They enjoy working together	恙無しや友がき <i>tsutsuganashi ya tomogaki</i> Are my old friends without trouble
<i>Sakik sanang samo-samo diraso</i> Sadness and happiness are shared together	雨に風につけても <i>ame ni kaze ni tsuketemo</i> At each rain and at each wind
<i>Den takana jo kampung</i> I remember my village	
<i>Takana jo kampung</i> Remember my village	
<i>Induak ayah adiak sadonyo</i>	

My parents, my siblings and everyone <i>Raso maimbau-imbau den pulang</i> I feel like they're calling me home <i>Den takana jo kampuang</i> I remember my village	思い出づる故郷 <i>omoiizuru furusato</i> Cannot help remembering my home village 志を果たして <i>Kokorozashi o hatashite</i> The mountain is blue in my home village いつの日にか帰らん <i>itsunohinika kaeran</i> The water is pure in my home village 山は青き故郷 <i>yama wa aoki furusato</i> My hometown, where the mountains are blue-green 水は清き故郷 <i>mizu wa kiyoki furusato.</i> The waters are clear, my hometown.
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Ecological Cultural Words

Ecological cultural words that indicate the geographical characteristics of the Minangkabau and Japanese regions appear in the lyrics of both "*Kampuang Nan Jauh di Mato*" and "*Furusato*."

<i>Kampuang nan jauh di mato</i> My village is far from my eyes <i>Gunuang sansai bakuliliang</i> Surrounded by many mountains	兎追いし彼の山 The mountain where I chased rabbits 小鮒釣りし彼の川 The river where I fished small carps
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The cultural values reflected in the lyrics include love for one's homeland, the tradition of *merantau* (migration), and a close relationship with nature. In the Minangkabau context, ecological imagery functions not merely as scenery but as a cultural anchor that reinforces emotional attachment to the *nagari* as the center of identity. The depiction of a village surrounded by mountains, clear water, and beautiful natural scenery in the first stanza reflects Minangkabau culture, which places the *nagari* (hometown) at the center of cultural identity. Descriptions of natural elements such as mountains, lakes, and fountains illustrate the harmonious relationship between the Minangkabau people and their geographical environment.

The Minangkabau people's view of life toward nature, as implied in the lyrics, shows that nature is understood not only as the backdrop of life but also as a source of knowledge, inspiration, and moral guidance, in accordance with the principle *alam takambang jadi guru* ("nature unfolds to be a teacher"). This worldview posits that nature is an active participant in shaping human values and social behavior.

Concerning social structure, the presence of mountains and water sources that sustain life illustrates the character of an agrarian society that is highly dependent on geographical conditions. Such dependence strengthens communal bonds and reinforces collective responsibility within Minangkabau society.

The cultural values in *Furusato* are evident through the imagery of green mountains and clear water, which symbolize cleanliness, orderliness, and reverence for nature—central

values in Japanese culture. Nature in *Furusato* is presented as a stable and harmonious space that nurtures emotional security and cultural continuity.

The Japanese people's view of life is reflected through the principle of harmony between humans and nature (*wa*). Environmental imagery in the song suggests that social order and emotional balance are achieved through alignment with the natural world.

The social structure implied portrays Japanese society as orderly and cohesive, emphasizing collective responsibility and discipline. This depiction reinforces the image of rural Japanese communities as socially integrated units where harmony is prioritized over individual expression.

Social Culture Words

<i>Takana jo kawan-kawan nan lamo</i> I remember my old friends	恙無しや友がき Are my old friends without trouble
<i>Sangkek den basuliang-suliang</i> When I was blowing the flute	雨に風につけても At each rain and at each wind
	思い出づる故郷 Cannot help remembering my home village.

In the lyrics of *Kampung Nan Jauh di Mato*, the homeland is portrayed as a social space where various activities and relationships are formed, giving rise to a profound sense of longing among migrants. The cultural values reflected include togetherness, friendship, solidarity, and nostalgia. For the Minangkabau people, close and collective social relationships hold an essential position; this is evident in the memory of *basuliang-suliang* (blowing the flute), which represents communal warmth and solidarity, evoking a strong sense of nostalgia for the homeland as an integral part of Minangkabau cultural identity.

The view of life reflected in the lyrics suggests that life is understood as a process deeply rooted in the community—encompassing family, peers, and the village—and that the past serves as a source of identity and selfhood. The longing for childhood plays highlights that happiness for the Minangkabau people is rooted in social relationships rather than material possessions, making the homeland an emotional center that is continually missed.

The social structure implied in the lyrics illustrates the communal nature of Minangkabau society, characterized by strong social bonds and intensive interactions among villagers. The lyrics also reflect the Minangkabau social system based on the *nagari* (village) and matrilineal kinship, marked by egalitarian relations among peers and solidarity among *anak nagari* (villagers). In addition, the tradition of *merantau* (migration) is subtly present, with the longing for the village underscoring the importance of one's homeland as the center of identity and social attachment.

The cultural values reflected in the lyrics include *wa* (social harmony), expressed through concern for the well-being of others, as well as *kizuna* (emotional bonds), which signifies close relationships formed since childhood. The nuance of *mono no aware* appears through the gentle longing for the past and for nature. At the same time, the attitudes of *omoiyari* or *fukurō no kokoro* are reflected in the sincere desire to ensure that others do not experience difficulties.

The view of life conveyed in the lyrics portrays nature as an integral part of one's inner life, as rain and wind trigger memories. The past and *furusato* are viewed as the center of

identity—not merely a place of residence, but a source of tranquility and self-understanding. Childhood social relationships are also seen as essential elements in shaping one's sense of self.

The social structure represented in the lyrics portrays Japanese society as communal, harmonious, and group-oriented. The closeness among childhood friends reflects the strong social bonds found in traditional village communities. The emphasis on others' well-being and the longing for one's hometown demonstrate a stable social cohesion and a value for harmony that characterizes the Japanese social structure.

<i>Panduduknya nan elok</i> The villagers are kind	兎追いし彼の山 The mountain where I chased rabbits
<i>Nan suko bagotong-royong</i> They enjoy working together	小鮒釣りし彼の川 The river where I fished small carps
<i>Sakik sanang samo-samo diraso</i> Sadness and happiness are shared together	夢は今も巡りて Dreams of these still surrounds me

The cultural values reflected in the lyrics highlight the strong communal spirit of the Minangkabau people through the concept of *gotong royong* (cooperation), social empathy, and moral integrity. Expressions such as "*Nan suko bagotong-royong*" and "*Sakik sanang samo-samo diraso*" emphasize solidarity and collective concern, while "*Panduduknya nan elok*" reflects ethics, hospitality, and refined behavior. The Minangkabau's view of life is intensely community-oriented; life is understood to be meaningful when lived together, with social relationships serving as the foundation of identity, and individual well-being viewed as closely connected to the well-being of the group. Their social structure depicts a communal society bound by collective labor, organized through the *nagari* system, and characterized by egalitarian horizontal solidarity. Overall, the lyrics reflect a cohesive Minangkabau culture marked by interdependence and a strong emphasis on togetherness.

The activities of chasing rabbits in the mountains and catching small fish in the river, as depicted in the lyrics of *Furusato*, illustrate Japanese cultural values that emphasize closeness to nature (*shizenkan*), a simple life in harmony with the environment (*wabi-sabi*), and a strong emotional attachment to one's hometown (*furusato ishiki*). These childhood activities reveal not only how nature serves as a space for play, but also how it functions as a setting for character formation and as a reservoir of memories that shape personal identity.

The view of life reflected in the lyrics shows that the past holds an essential place as a source of tranquility and personal identity. At the same time, nature is understood as both an educational and spiritual space that cultivates values of independence, courage, and creativity. The nuance of *mono no aware* emerges through an awareness of the beauty of childhood that cannot be revisited, evoking a gentle sense of poignancy toward the passage of time.

From a societal perspective, the lyrics portray life in a traditional Japanese village, characterized by an agrarian, safe, and communal atmosphere, where children grow up in small, cohesive communities where people know one another and share the same natural environment. The relationships among family, school, and the surrounding environment function harmoniously, allowing social learning to occur not only within formal institutions but also through direct interaction with nature, which is an integral part of traditional Japanese life.

<i>Takana jo kampuang</i> Remember my village	如何にいます父母 How are my parents staying now
<i>Induak ayah adiak sadonyo</i>	恙無しや友がき Are my old friends without trouble

My parents, my siblings and everyone <i>Raso maimbau-imbau den pulang</i> I feel like they're calling me home <i>Den takana jo kampuang</i> I remember my village	雨に風につけても At each rain and at each wind 思い出づる故郷 Cannot help remembering my home village
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The cultural values expressed in the lyrics of *Kampung Nan Jauah di Mato* show that longing is directed toward *induk*, *ayah*, and *adiak sadonyo*, emphasizing the strong importance of the nuclear family and blood relations in Minangkabau culture. Although the Minangkabau follow a matrilineal system, emotional ties with parents and siblings remain central to social life, especially for those living away from home. Minang culture also places great importance on attachment to one's home village, as it is the place of one's clan origin, the *rumah gadang* (traditional extended family house), and the primary social network. The values of *bakampuang*, *batali darah* (having a village and having blood ties), and the longing to return home illustrate the essential role of family solidarity as a foundation of identity.

The Minangkabau's view of life positions the family and the home village as the core of personal identity. The longing to "return home" reflects an understanding of life as a reciprocal relationship between the individual and the extended family. Migration is indeed a recognized part of Minang culture, but returning home remains a moral and spiritual ideal. This view of life affirms that a person is never separated from their origins and their *kaum* (clan), making the longing for parents and siblings a meaningful expression of the value placed on genealogical attachment.

The Minangkabau social structure is communal and clan-based (matrilineal), with the village serving as the center of social life. Although men often migrate, their ties to the family remain strong because inheritance and social affiliation follow the maternal line. This explains why the lyrics highlight longing for *induk*, *ayah*, and *adik*: the family becomes a symbol of a person's connection to their *nagari* and their clan. The Minangkabau social structure positions the family as the fundamental unit of identity, making longing for one's family a representation of longing for the village as a whole.

In *Furusato*, longing is directed not only toward parents but also toward childhood friends (*tomogaki*). This reflects Japanese cultural values, such as *kizuna* (emotional bonds), *wa* (harmony within a group), and *omoiyari* (empathetic concern for others). Horizontal relationships, including peer friendships, are considered just as important as family ties, particularly within cohesive traditional village communities. Sensitivity to the passage of time and the nostalgic tone also reflect the presence of *mono no aware*, the gentle awareness of beauty in memories that cannot be returned to.

The Japanese view of life places a stronger emphasis on the idea that nature, childhood experiences, and social relationships shape a person's identity. Longing is directed not only toward the nuclear family but also toward peers who form part of one's emotional environment. Rain and wind as triggers of memories illustrate the belief that nature and memory are deeply interconnected. This perspective affirms that human beings are part of a social and natural network that shapes their inner life, rather than being defined solely by familial lineage.

The Japanese social structure, particularly in traditional villages, is homogeneous and communal, characterized by strong bonds among families, neighbors, and childhood peers. The stability and order of such communities make childhood friendships just as important as family ties. Peers are part of the *furusato* community, where children grow up together within a shared, safe, and consistent way of life. Therefore, longing for friends reflects the importance of

horizontal social cohesion, not only genealogical ties. This structure underscores the notion that collective experiences within the group shape individual identity.

CONCLUSION

Based on the analysis of the lyrics of "*Kampuang Nan Jauah di Mato*" and "*Furusato*," it can be concluded that both songs serve as cultural representations that capture the emotional connection between people and their hometowns. However, they emphasize different cultural meanings and characteristics.

First, in terms of cultural values, both songs highlight a deep affection for nature and the homeland as sources of identity. The Minangkabau song foregrounds values such as togetherness, cooperation (*gotong royong*), social solidarity, and strong family bonds. Meanwhile, *Furusato* underscores harmony with nature, simplicity, and Japanese cultural values such as *wa*, *kizuna*, and *mono no aware*.

Second, regarding the view of life, Minangkabau society understands life as something lived collectively with both the family and the village community. Longing for parents and siblings reflects the belief that one's identity is inseparable from genealogical ties and the ancestral village. In contrast, Japanese society places nature, childhood experiences, and social relationships—both within the family and among peers—at the center of identity formation. Memories of rain, wind, mountains, and rivers evoke a perspective on life in which nature is considered an integral part of one's inner being.

Third, from the perspective of social structure, the Minangkabau song reflects a communal, matrilineal society characterized by strong horizontal solidarity and the tradition of *merantau*, which shapes the emotional dynamics of one's attachment to the homeland. In contrast, *Furusato* portrays Japanese society as homogeneous, orderly, and collective, with strong social bonds among families, neighbors, and childhood peers within traditional village communities.

Overall, these two songs demonstrate that the language used in folk song lyrics is not merely an aesthetic medium but also a vehicle for recording social memory, constructing collective identity, and depicting how a society understands the world, nature, and human relationships. Thus, regional songs function as living cultural documents that reflect the close interconnection between language, culture, and the social practices of the communities that produced them.

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