

Parang Pisang Tradition in the Welcome for the Birth of A Pair of Twins in Nagari Surantih

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ABSTRACT

The purpose of this study is to determine the tradition, function, and meaning of the banana knife tradition in the twin birth welcoming ceremony in Surantih Village, Sutera District. This study uses a qualitative approach with a descriptive type. Informants for this study were determined using convenience sampling, which is the selection of informants who are considered to have the most understanding and are directly involved in the implementation of the tradition. The results of the study indicate that the banana knife tradition has been practiced since ancient times and passed down from generation to generation as part of the local community's cultural value system. This tradition is carried out to welcome the birth of twins, who are believed to have spiritual powers and require special treatment to prevent negative impacts on the family and environment. The tradition of cutting banana leaves as the main symbol in the ritual not only functions as a symbol of purification or warding off evil, but also reflects the community's belief in the power of nature and ancestors. Thus, this tradition has strong religious, social, and symbolic meanings. This tradition can also be seen as a form of collective interpretation of the community's message regarding the relationship between humans, nature, and spiritual power, manifested through ritual communication using local cultural symbols.

Keywords: Banana Parang; Parang Pisang; Tradition; Birth of A Pair of Twins; Nagari Surantih

1. INTRODUCTION

Indonesia is an archipelagic country that stretches over a vast territory and is known as one of the most diverse nations in the world. This diversity encompasses ethnic groups, religions, languages, cultures, and customs, all of which are unified under the framework of the Unitary State of the Republic of Indonesia (NKRI). The national motto Bhinneka Tunggal Ika, which means "Unity in Diversity," symbolizes this condition and affirms that although Indonesia consists of different ethnic and cultural backgrounds, it remains a unified nation (Cheryan & Markus, 2020; Fithratullah, 2021). One of the regions rich in tradition and cultural heritage is West Sumatra Province, which is renowned for the distinctiveness of its Minangkabau culture. The province is administratively divided into 12 regencies and 7 cities, each possessing unique traditional customs that reflect the identity of its people (Setyono & Widodo, 2019; Sue & Okazaki, 2022; Zakaria et al., 2021). Among the many traditions that continue to survive in the modern age is the parang pisang (banana-slashing) tradition found in Surantih Village, Sutera District, Pesisir Selatan Regency. This tradition is practiced to welcome the birth of twins, particularly a male and a female. As a unique form of local wisdom, this tradition has been passed down from generation to generation by the ancestors of the local community and is still held today as part of their cultural identity (Li et al., 2021). The existence of this tradition illustrates the community's respect for ancestral heritage and their determination to preserve the legacy entrusted to them (Cheng et al., 2021).

The parang pisang tradition is not merely a celebratory ritual but also a rich symbolic practice embedded with moral, cultural, and religious values. The ritual involves a mock battle using bananas, in which members from both sides of the family the mother's and the father's take part. The term parang in Minangkabau means "war" or "battle," while pisang means "banana," thus, parang pisang literally translates to "banana battle" or "banana war." During the ceremony, the family members usually the siblings or close relatives of the twins' parents throw bananas at each other in a playful yet symbolic act. This joyous activity becomes a source of entertainment for the surrounding community, drawing attention and creating a sense of communal festivity (Saumur et al., 2024).

The underlying philosophy of this tradition is deeply rooted in cultural beliefs. The local people believe that twins who share the same womb, particularly of opposite genders, may develop emotional attachments beyond sibling relationships if not ritually separated. The parang pisang tradition is therefore intended to spiritually and symbolically separate the souls

of the twins to prevent such unintended emotional bonding. This belief, though seemingly mythological, reflects the community's worldview and the values embedded in their daily lives (Lubis et al., 2024). The uniqueness of this ritual lies not only in the ceremonial objects and actions but also in its philosophical meanings, which contribute to the richness of Indonesia's intangible cultural heritage.

Despite its cultural importance and entertainment value, the parang pisang tradition is becoming increasingly rare in contemporary society (Yusuf et al., 2025). Several factors contribute to its declining practice. First, economic challenges make it difficult for families to organize such events, which require preparation and resources. Second, the phenomenon of twin births especially male-female pairs is itself uncommon. More importantly, the values and meanings of traditional ceremonies are gradually fading in the minds of younger generations, who are increasingly exposed to modern lifestyles and global cultures. The rapid advancement of technology, social media, and changing social norms have contributed to a generational shift in interest and understanding of cultural heritage (Akpa et al., 2021; Kang et al., 2023).

In addition to the decreasing frequency of the practice, there is a significant lack of scholarly documentation and academic studies related to the parang pisang tradition. To date, only a few studies have attempted to explore this tradition from a scientific or ethnographic perspective. This presents a critical research gap in the study of local Indonesian traditions, particularly those rooted in specific regional contexts (Sarfika et al., 2024). The absence of comprehensive studies hinders the potential of this tradition to be recognized as an essential part of Indonesia's diverse cultural landscape. Documenting and analyzing this tradition not only preserves it for future generations but also positions it as a potential cultural tourism attraction and identity marker for the community of Surantih. The urgency of this study arises from the need to preserve traditional values in the midst of growing exposure to foreign cultures and rapid globalization (Saltik et al., 2024). As traditional values erode, the local community—especially the youth begins to lose awareness of their own cultural heritage. This creates a cultural disconnect and threatens the survival of unique practices such as the parang pisang tradition. According to Suprayogo (in Gozali, 2014), traditions like parang pisang are composed of structured symbolic actions and verbal expressions, performed by communities in specific contexts using specific tools, attire, and locations. This highlights the complexity and richness of cultural rituals and reinforces the importance of understanding and preserving them (Huang et al., 2023).

Based on the background above, the research problem is formulated as follows: (1) How is the parang pisang tradition performed in the welcoming ceremony for the birth of twins in Nagari Surantih? (2) What meanings are embedded in the parang pisang tradition? and (3) What functions or values are contained within this tradition? These questions are intended to guide the inquiry into the ritual's process, meaning, and significance. Therefore, the objectives of this study are: (1) To explore and describe the procession of the parang pisang tradition as practiced in Surantih Village during the birth of twins; (2) To analyze the symbolic meanings embedded in the ceremony; and (3) To uncover the cultural, moral, and religious values inherent in the tradition. By achieving these objectives, the research aims to provide a comprehensive understanding of this local cultural practice and its relevance in contemporary society.

This research is expected to provide both theoretical and practical benefits. Theoretically, it contributes to the field of cultural studies, especially in the area of traditional arts and cultural heritage. It offers insights into the application of cultural theories and their implementation within a real community context. Additionally, the study serves as a concrete academic effort to explore local traditions, generating written documentation that can enrich the existing literature on Indonesian cultural practices. Specifically, it contributes to ethnographic knowledge about the parang pisang tradition from the perspective of the Minangkabau culture in Pesisir Selatan Regency. Practically, the findings of this research can serve as reference material for educators, students, cultural activists, and local governments in their efforts to preserve and promote regional culture. It may also be used as supplementary reading in academic settings, especially for courses related to culture, anthropology, or local wisdom. The documentation of the tradition can help strengthen local identity among the people of Surantih and inspire the younger generation to appreciate, respect, and uphold their cultural heritage. Moreover, this research could support the development of the parang pisang tradition as a cultural icon, possibly transforming it into a local festival or tourism attraction that brings economic and social benefits to the community.

In conclusion, this research intends to address the lack of academic studies on the parang pisang tradition and to revive interest in this unique cultural practice. By documenting and analyzing its elements, meanings, and values, the study not only contributes to cultural preservation but also empowers the local community to embrace and celebrate their identity in the face of cultural change. Through this research, it is hoped that the tradition of parang pisang will continue to be remembered, respected, and transmitted across generations as a symbol of cultural richness and collective memory.

2. RESEARCH METHOD

This study employed a qualitative research approach with a descriptive focus. According to Saryono (2010), qualitative research is used to investigate, discover, describe, and explain the qualities or characteristics of social phenomena that cannot be adequately understood through quantitative methods. Furthermore, Sugiyono (2011) defines qualitative methods as those used to study natural object conditions, where the researcher acts as the key instrument. Data collection is carried out purposively and through snowball sampling, while data validation involves triangulation. The analysis process is

inductive in nature, and the results emphasize meaning over generalization.

In line with these definitions, this research was conducted by observing each stage of the Parang Pisang tradition, documenting its processions, and gathering insights into its function and symbolic meaning. The data were then synthesized to reflect the lived realities of the community. Thus, this study aims to understand and describe the implementation, significance, and function of the Parang Pisang tradition as a cultural expression in society. The research was carried out in Surantih Village, located in Sutera District, Pesisir Selatan Regency. This location was chosen not only because it is the researcher's hometown, which facilitated access and engagement with the community, but also because of its relevance to the Parang Pisang tradition. The research process took place in several stages. Initially, the researcher gathered data on the village's demographic and geographic conditions. The next phase involved identifying key informants and collecting detailed information on the tradition. Informants included local residents, the village head, traditional female leaders known as Bundo Kanduang, and other community figures familiar with the tradition. The study was conducted from July to September 2025. During this period, the researcher conducted both participant observation and documentation, including video recordings, photographs, and other supporting materials. To select informants, the researcher relied on established qualitative sampling techniques. As noted by Berg (in Muhajir, 1990), four main techniques are often employed in qualitative research: convenience sampling, purposive sampling, quota sampling, and snowball sampling. In this study, key informants were identified first and then expanded through snowball sampling to include others who were well-informed about the Parang Pisang tradition. Informants included traditional leaders such as the Niniak Mamak, Bundo Kanduang, Datuak, and the Wali Nagari, as well as other influential community members. These individuals were considered capable of providing in-depth and culturally relevant insights. Data collection involved several complementary techniques, including literature review, direct observation, and interviews with key informants. The literature review served as a foundational step in guiding the study by identifying theoretical frameworks and avoiding redundancy with previous research. Relevant sources included books, academic articles, research reports, and other written materials that described or discussed the Parang Pisang tradition. This review allowed the researcher to gain a deeper contextual understanding of the topic.

Observation played a central role in this qualitative study. The researcher conducted both participant observation by directly engaging with the community and social environment, and controlled observation, to ensure systematic and focused data collection. The use of observation guides and formats helped the researcher gather data consistently across different stages of the tradition's performance. Observations captured key elements of the ritual, community involvement, and symbolic actions that would later be analyzed. For data analysis, this study adopted the Miles and Huberman model, as cited in Sugiyono (2012). The analysis proceeded through three main stages: data reduction, data presentation, and conclusion drawing. Data reduction involved selecting and focusing on significant information relevant to the research questions, identifying patterns and themes, and organizing data for further analysis. This step ensured that only meaningful and pertinent data were retained, simplifying the analysis without losing essential content. Following data reduction, the next stage was data presentation. This step involved organizing the reduced data into coherent narratives and visual documentation. The researcher described the general overview and the detailed process of the Parang Pisang ceremony, supported by photographs, video documentation, and analytic commentary. The presentation of data helped provide clarity and facilitated interpretation in relation to the cultural and theoretical context. The final stage was conclusion drawing and verification. Here, the researcher synthesized the findings, extracted core meanings from the data, and developed interpretations that aligned with societal realities. Conclusions were refined through discussions with peers and supervisors to ensure accuracy and depth. When inconsistencies or gaps were identified, the researcher returned to the field to re-collect or re-analyze data, ensuring a thorough and reliable outcome. Throughout the entire process, data collection and reduction were conducted continuously, beginning with selection and abstraction of raw information, leading to transformation and interpretation. Conclusions, initially tentative, were gradually solidified as data were repeatedly reviewed and cross-checked against emerging patterns and findings. This rigorous approach allowed the researcher to produce a comprehensive and meaningful analysis of the Parang Pisang tradition. The insights gained from this study contribute to a broader understanding of how cultural rituals are sustained, interpreted, and transformed within local communities in the face of modernity and changing values.

3. RESULTS AND DISCUSSION

3.1 Results

In general, culture can be understood as a system consisting of values, norms, knowledge, beliefs, art and ways of life that are shared by certain groups of people. Culture is not something static, but always develops and adapts to changes in the times. Culture generally refers to everything related to the products, creations, behavior, and lifestyles of a group of people. This includes values, norms, traditions, art, language, beliefs, and ways of life, which are passed down from generation to generation. Culture becomes a society's identity and reflects how they interact with nature and other people. Specifically, culture can be defined as a collection of knowledge, habits, values, beliefs, and technology that are passed down from one generation to the next, shaping the lifestyle and thinking of individuals within a group. Concurrently, Macdonald (Chand et al., 2024) defines culture as "the values, beliefs, behaviors, and material objects that govern the lives of people. These

components include symbols, values, language, and beliefs." (Zhang et al., 2023) states that culture is a group's outlook on life in the form of behaviors, beliefs, values, and symbols that they unconsciously accept, all of which are passed down through communication from one generation to the next. Furthermore, (Zhao et al., 2024; Zui & Min, 2024) defines "culture is composed of categories together with general phenomena called customs which include technology, knowledge, beliefs, arts, morals, laws, aesthetics, and abilities, as well as habits, which are acquired by humans as members of society. From this definition, it can be understood that culture is a community attitude that is influenced by hereditary habits that are passed down to the next generation of the local area so that the successor can feel the strong culture of the area. Likewise, Nagari Surantih, Sutera District, which inherits the culture, namely "The Tradition of Parang Pisang in Welcoming a Pair of Twins", while introducing to the next generation that this culture is still strongly carried out today. The banana parang tradition is a tradition passed down through generations in the Surantih area. This tradition is part of the local wisdom of the Minangkabau people, especially in the South Coastal Regency. This tradition commemorates the birth of twins (Xiang et al., 2024).

According to an informant named Yuliarti, this tradition has been practiced by the public since the 1940s (but it could have been done long before that). This tradition began when the community believed in a story that was passed down from generation to generation about a family with twins. It is said that in their homeland, there was a family who gave birth to twins. Over the course of their lives, they fell in love and eventually married. This incestuous marriage is a disgrace and must be prevented in the future. Many stories have emerged that the experience of a family having twins is considered strange and they believe it to be a bad omen (Akpa et al., 2021; Cheryan & Markus, 2020). The birth of twins, a boy and a girl, has become a taboo among the community to this day. This belief may be that the community carries out this tradition as a ritual to ward off bad omens through an activity known as parang pisang (banana parang). Parang pisang is a kind of celebration to commemorate and pray that the twins (a boy and a girl) will not fall in love in the future, which for the people of that village is very bad. Furthermore, this parang pisang tradition also serves to inform the public that a pair of twins has been born. So that when they grow up, they will not cause slander in the community if they are seen walking together. For them, holding parang pisang is a hope that in the future the twins will not experience the same fate as what happened before, namely marrying their own twin sister, or in other words, this parang pisang is to break the inner love between the two babies, which is medically a consanguineous marriage. This or incest, is a marriage system between two people who come from the same family line.

3.2 Discussion

The Parang Pisang tradition is a tradition passed down through generations in the Surantih region. This tradition is part of the local wisdom of the Minangkabau people, particularly in the South Coastal Regency. This tradition commemorates the birth of twins. According to an informant named Yuliarti, the Parang Pisang tradition is believed to have begun around the 1940s, although it is possible that the practice existed much earlier. This tradition is rooted in a story passed down through generations within the community about an event considered the origin of the Parang Pisang tradition. Legend has it that once upon a time, a family gave birth to twins, a boy and a girl (Li et al., 2021; Setyono & Widodo, 2019; Zakaria et al., 2021). Over time, the two children fell in love and eventually married. This event was considered incest, a major disgrace in the community that must be prevented from recurring. This story spread widely, and the birth of twins of different sexes began to be considered a bad omen. This belief led to the emergence of Parang Pisang as a cultural ritual to ward off disaster or prevent similar incidents in the future. This tradition is performed as a form of remembrance and prayer, with the hope that the twins will not fall in love or marry each other in the future, as happened in previous stories (Kang et al., 2023; Sarfika et al., 2024). Furthermore, Parang Pisang also serves as a public notification that a pair of twins has been born, so that when they grow up and are seen together, they will not arouse prejudice or slander among the community.

Thus, Parang Pisang is not merely a symbolic tradition but also has profound social and moral significance. The primary purpose of this tradition is to sever the emotional bond between the two babies, preventing unwanted relationships from occurring in the future. In medical and social studies, consanguineous marriage, or incest, is a form of relationship between individuals from the same lineage, which has the potential to have negative impacts both biologically and socially (Boakye et al., 2024; Karadag & Ciftci, 2023; Lu, 2023). Therefore, Parang Pisang can also be understood as a culturally based preventative measure against the practice of incest in society. The Parang Pisang tradition begins with a procession of the Induak Bako family, or the family of the baby's father, to the home of the baby's family (the woman's family). They carry a basket filled with boiled bananas prepared in advance at the Bako's house. The bananas are not to be shared, but rather used as "weapons" to be thrown at the woman's family. The procession also includes the *Muntu*, *Kudo Kepang*, and *Anak Daro*. The procession is accompanied by traditional music such as talempong and sarunai. The excitement of this procession is witnessed by



Figure 1. The Entire Surrounding Village

After arriving at the woman's family's house, Induak Bako protested by shouting at the baby's family for allowing a baby of the opposite sex to live in the same house. The combining of two babies in one house is considered by the bako parents to be the beginning of a disaster. An informant named Yuliarti explained the process as follows: "Anak minccak anak mincacaun, anak singiang singiang rimbo, anak cancang pangarai. Indak bahulu ba aja to the heart save bujang jo gadih salapiak sapatiduan baduo-duo in kulambo romen. Kami induak bako mangandak mambaok go home wrong ciek supayo indak tajadi cilako" (Children who come into the world, children In the jungle of Singgang, new children come from upstream, to keep the new children/boys from returning with the new girls to the girls, sitting on mats together, in the bedroom, we from the mothers of large families want to take home, one of the young children or girls so that there is no disaster in the future). In this process, the bako mother also intends to take one of the babies.



Figure 2. The Baby's Father's Side of the Family Arrives (Bako)

The aim was to separate them. However, the decision to take one of the babies was rejected by the baby's family. In response to this rejection, the induak bako chose to go to war because they could not accept that their good intentions had been rejected. War broke out, starting with verbal exchanges between the two sides, which sounded like a pantun exchange. The verbal exchange was a code, and the war was about to begin. The war arrived, and the bullets they used were bananas brought by the mother-in-law, which were originally meant as gifts. Both sides then engaged in a banana war, and the surrounding residents also joined in, creating a chaotic atmosphere (Biedermann et al., 2023; Hussain et al., 2024; Momayyezi et al., 2024; Saltik et al., 2024). From the mother-in-law's family, they said: 'In the field, the plough is used to till the soil, but why must lives be lost?' (Why must lives be lost just because a plot of land is being ploughed?) Meanwhile, the baby's family said: 'The banana tree trunk is being cut down. Don't repeat what you said earlier, or else you'll regret it. (Cut the cassava/sweet potato into pieces, do not repeat words that are offensive/hurtful/rude/inappropriate). The family of the bride's parents responded by saying: 'If you do not want to be protected by the mountain of Rajo Batu Mandamai Jalan Urang Ka Bangkahulu, then use peace if you want to get along, but if you want war, then go ahead.' (If you do not want to reconcile between the young woman and the man, then you must go to the village chief's office immediately. If you cannot agree, then make peace to avoid misunderstandings in the future).



Figure 3. Simuntu, the Family Procession of the Father of the Baby

Simuntu is a scarecrow that uses a costume made of banana stems or dried banana leaves which are then wrapped around the whole body and the face is covered with a mask that sometimes looks scary, where the simuntu clothes are prepared by the family of the baby's father or called bako, usually the simuntu actor is also done by the closest family of the baby's father where all the wars that are prepared are wearing the clothes of the closest family of the baby's father or bako and all the wars are acted out by women because it is very mandatory for this to be done by all women, who have been prepared from the beginning down from the bako's house or the family of the baby's father until the procession to the baby's mother's house or the baby's residence who has been waiting for the bako's arrival in front of the house before the banana



Figure 4. The family of the baby's father or the baby's mother has prepared to carry out a procession to the baby's house or the baby's mother's family's house

Before carrying out the procession to the baby's house, the family of the baby's father or bako gets ready and takes a group photo and the necessary preparations to be prepared to go to the baby's house such as clothes from simuntu, boiled bananas, people dressed as if they were going to war which were all played by female relatives from the baby's father's family. The family of the baby's father has gathered with the traditional elders or bundo kanduang and closest relatives by wearing their respective customs which have been acted out and bringing troops to the baby's house and also preparing boiled bananas for war and there are also those who wear police costumes, army costumes and also simuntu to depict that there is a war that will happen, and there are also those who wear datuak clothes which are worn by traditional elders who will say the word somba with the baby's mother's family when they arrive.



Figure 5. Bako's Family just arrived at the Baby's House

This process tells that the Bako family or the family of the baby's father has come and approached the baby's house, which had previously carried out a procession from the residence of the Bako family or the family of the baby's father to the house of the baby or the mother of the baby to carry out the banana fighting activity and they are in the middle, the family on both sides has prepared everything that is needed, such as the arrival of guests who will carry out the banana fighting tradition by asking one of the two babies to be taken and separated and getting ready with the family and their entourage who have been prepared from home to carry out the banana fighting, and the family of the baby's mother must wait in front of the house with their entourage or with relatives by also preparing something to wait for the family of the baby's father, such as boiled bananas and everything boiled bananas and everything.



Figure 6. Boiled Bananas For War

Boiled bananas are prepared by both parties, namely the family of the auah and the mother of the baby, where the boiled bananas used are usually young plantains or gepok bananas which are then boiled and will be given to the baby by the bako family from the baby to the house of the baby or the house of the baby's mother, while the mother's family of the baby is also prepared boiled bananas to retaliate against the attack from the bako sibayi if the bako family of the baby has started to declare war by throwing boiled bananas that have been brought from the house (Gaygisiz & Lajunen, 2022; Hu et al., 2024; Irawan et al., 2022; Shariatpanahi et al., 2024). The end of the banana war is marked by a peace offering by the baby's family, by giving siriah langguai (betel leaves) to the bako's parents. The offering of siriah langguai is a symbol of apology from the baby's family to the bako's parents. This apology marks the end of the banana war, and both parties are reunited. However, the reality is different. If in the past the banana war was held seriously, with very fast (hard) banana throwing, now it is no longer. The banana war is held with smiles, some even laugh, and the throwing is not too hard, like a real war.



Figure 7. Raw family gets ready to throw bananas

When the Bako family and their entourage have arrived, and both families have negotiated to separate the two pairs of twins, then the final procession is when the two families of the babies, first of all the two bananas have a conversation like exchanging rhymes and inform the mother's family of the baby that the bako group or the father's family of the baby has come to separate the twins by taking one of the babies so that undesirable things will not arise if they happen when they are adults, but the mother's family of the baby does not allow the father's family or bako to take it, therefore the father's family or bako does not accept it and the father's family and the mother's family prepare to take boiled bananas that have been prepared from each family's house to fight by throwing bananas at each other like people going to war, this can be done by all groups from children to adults and is done happily (Ankrah et al., 2024; Guo et al., 2024; Jiang et al., 2024; X. Liu et al., 2024; Y. Liu et al., 2023; Yingqing et al., 2024). When the Bako family and their entourage have arrived, and both sides of the respective families have negotiated to separate the two pairs of twins, the final procession is when the two families of the babies, namely the father's family and the mother's family, get ready to take boiled bananas that have been prepared from each family's house to fight by throwing bananas at each other like people going to war, which can be done by all groups from children to adults and is done happily (Fang & Li, 2022; Ndasauka & Ndasauka, 2024; Wang et al., 2024).

4. CONCLUSION

The Parang Pisang tradition is a tradition passed down from generation to generation in the Surantih area. This tradition is part of the local wisdom of the Minangkabau people, especially in Pesisir Selatan Regency. This tradition commemorates the birth of twins. Many stories have developed that the experience of a family having a pair of twins was considered strange and they believed that this incident was a bad sign, the birth of male and female twins then became very taboo among society until now, which could be the belief that people carry out this tradition as a ritual process to ward off bad omens that will occur through an activity known as machete banana, Parang bananas are a kind of celebration to commemorate and pray that the pair of twins (boy and girl) will not fall in love in the future, which is very bad for the people of Nagari. The Parang Pisang tradition also serves to inform the public that a pair of twins has been born, so that when they grow up, they will not be slandered in the community if they are seen walking together. For them, holding Parang Pisang is a hope that the twins will not suffer the same fate as their previous twin, marrying their own twin sister. In other words, the Parang Pisang is intended to sever the spiritual bond between the two babies. Medically, incest is a marriage between two people from the same family line. Thus, Parang Pisang is not only symbolic but also has profound social and moral significance. The primary purpose of this tradition is to sever the spiritual bond between the two babies, preventing unwanted relationships in the future. In medical and social sciences, consanguineous marriage, or incest, is a form of relationship between individuals from the same lineage, which has the potential to have negative impacts both biologically and socially. Therefore, Parang Pisang can also be understood as a culturally based preventative measure against incest in society. The meaning of the banana parang tradition in the birth of identical twins is that local residents believe that this ritual can break the spiritual bond between the two so that incest does not occur because from birth to adulthood they will live together continuously so that this ritual can decide whether or not there is love between them.

ACKNOWLEDGEMENTS

The author would like to express his deepest gratitude to Padang State University, particularly the Department of Social Science Education, for all the support provided during this research process. Special thanks are also extended to the community of Surantih Village, especially the traditional leaders and families involved in the Parang Pisang tradition, who

kindly took the time to share valuable information during the data collection process. We would also like to express our appreciation to the supervisor for the guidance and direction that were so meaningful in the preparation of this article, as well as to family and friends for their moral support, motivation, and prayers, which have always strengthened the author in completing this research.

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