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(FBS)

Promoting Local Wisdom and Enchancing
Better Learning on Language, Art, and Culture

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Universitas Negeri Padang

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THE ACKNOWLEDGE VALUE CONTENT OF *SUMBANG DUO BALEH* THROUGH THE MINANGKABAU DANCE

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Abstract

Dance is a means of expression that expression delivered through the medium of motion. With dance, it can be delivered moral values, as part of the value system that characterizes the culture followers. Hence, the actual content and meaning are accommodated in dance is strongly associated with interference and perseverance of a choreographer in managing the elements of dance through the richness of aesthetic values that are constructed in a harmonious unity of the movement.

In Minangkabau customs that have rules and norms, benchmarks dedicated to her personality called values *Sumbang Duo Baleh*. As a Minangkabau women, ideally he always be obedient and submit to the rules enforced by norms of the local culture. The question is, whether the content of the value of *Sumbang Duo Baleh* already accommodated in a dance that was initiated by the Minangkabau women of choreographer. Because ideally *sumbang duo baleh* its value content is properly attached to the Minangkabau dance to reflecting to Minangkabau women.

This means that as a female choreographer, value content of *sumbang duo baleh* are not only limited to be seen in the attitude of personality in their daily life, but the content of those values must also be seen in the composition of dance as a reflection of his personality as the ideal female of Minangkabau. It seems the value content of *Sumbang Duo Baleh* not everything can be realized in a dance of composition. Because if all the content of the values held by the unit to be used as reference in the composition of dance, then for choreographers, such rules would hamper their creativity, especially in the embodiment of dance that became a media fundamental in creating of the concept of pattern plots contemporary dance. However, all of the obstacles that bias is reduced if the dance of composition dealt with the concept of arable to tradition creating became a new creation.

As for the content of value in *sumbang duo baleh* it's contained in a dance cover are *sumbang jalan*, *sumbang liek*, *sumbang pakai*, and *sumbang kurenah*.

Keywords: *Sumbang Duo Baleh*; Choreographer; Dance

A. INTRODUCTION

Dance is one form of cultural declaration. Through the dance, can be manifested of cultural specificities of a particular ethnic communities. For example, dealing with customs, this is a marker of a particular ethnic. At least with the dance can be introduced customs and civilization that grew in the community of his followers. Say so, because the dance as a medium of expression has the opportunity to submit information and a moral message that can be communicated through the medium of movement. So that messages can be communicated with the impression was a good, the quality of the artist's needed, namely a choreographer. A choreographer must realize that the primary task as a choreographer, he is the pioneer of the idea, which ideas can be expressed by the dance, so that in the embodiment form of dance, dance contents will reflect that lies behind the thoughts and feelings choreographer.

Nevertheless, the role of the dancer as choreographer continued hand, can not be ignored. The dancer must be able to uncover about what she thought and felt by the choreographer, who later he moved through the medium of movement. Choreographer and dancer is a unity that can not be separated (Yulianti Parani, 1986: 54). Choreographer would be submitted the idea that is highly dependent on the quality of the dancers, but dancers can not going it alone to create power by relying on the creativity freely, but dancers must be able to absorb what is desired by the choreographer, that something is communicated by the dancers can represent chIdeas that poured in dance, in addition to sources of knowledge, imagination

and experience choreographer, also derived from the collective values set out in the norms of society. Collective values that members of cultural identity can also be introduced through the symbols of the art, the dance. When not watching a dance performance, at least they will know where it came from the dance, and how the original of communities ethic. Choreographer's ability to understand the values of the local culture, which is in the dance, is a major task.

In the of Minangkabau communities, someone politely arranged in customs, especially for women. With relatives Matrilineal system, customs of Minangkabau giving a special attention to women who placed higher in status *Bundo kanduang*, *limpapeh ruamh gadang*, *sumarak dalam nagari* (Hakimy, 1994: 105) That is, in the indigenous of Minangkabau, a woman held in high esteem as a woman who had the kindness, courtesy, with a personality that is commendable. A woman should act intelligently *manuruik alua jo patuik* so personality is maintained, a mainstay in protecting offspring and become the pride of the image of a *nagari*.

To get the ideal woman according to the Minangkabau, the space for women stipulated in the so-called norm of the *Sumbang Duo Baleh* namely: (1) *Sumbang duduak* (imbalance sit down); (2) *sumbang tagak* (imbalance stand up); (3) *sumbang langang* (imbalance to rest); (4) *sumbang bajalan* (imbalance to walk); (5) *sumbang kato* (imbalance state); (6) *sumbang maliek* (imbalance to see); (7) *sumbang pakai* (imbalance to clothe); (8) *sumbang kawan* (imbalance friendship); (9) *sumbang karajo* (imbalance to work); (10) *sumbang tanyo* (imbalance to question); (11) *sumbang jawek* (imbalance to answer); and (12) *sumbang kurenah* (inbalance to (inbalance to distrustful) (Hakimy: 1994:109-110).

With *sumbang duo baleh*, the space for women are always in the corridors that have been outlined by custom, in the form of his actions, and his personality. However, if the declaration contained in the value of *sumbang duo baleh* dikaitkan with women who have a profession as a choreographer, whether the value content of *sumbang duo baleh* that can be expressed in dance choreographer who created women of Minangkabau?. The extent to which the value content of *sumbang duo baleh* can be facilitated in a dance performance, a special dance created by choreographer peemppuan and displayed by women Minangkabau?. This question has become a topic of discussion in this paper.

B. DISCUSSION

In line with the growth of science and technology, making arts education, especially educational dance, is not less important to be your own topic of discussion. Discussions about dance performance could be linked to education, political and economic, and social phenomena happens in the community. Correspondingly, the artists who initiated the dance (choreographer) can take parts to launch southwest of creativity to dance with dances varied models. There is a dance that composed to the concept that relies on tradition, there is a dance that laid composed to the concept of a new creation, and in fact there are a lot of dance are styled with contemporary of composition concept. of composition idea there were departing from the repetition of social reality, the system of norms in society, even the growing social fluctuation in society.

Decline stems from the understanding of dance as an expression of culture, it is possible that the dance is presented that also facilitates the values prevailing in a society that supporters. If that happens, the function of dance is very effective in spreading education in accordance with the applicable criteria in society. For example, in Minangkabau society has norms dedicated in females. These norms set in the adagium of customs called *sumbang duo baleh*. As *sumbang duo baleh* used as a benchmark to see the personality of a woman in Minangkabau. The personality will be seen in the attitude and actions in daily life are carried out by Minangkabau women.

Noting the above statement, it can be understood that the value of *sumbang duo baleh* has an important role that must be respected by the Minangkabau women. The content of the value of philosophy *sumbang duo baleh* should be disseminated and promoted, through the process of education of the family and education through the medium of art that can be expressed in dance performance. If the women has frequently hear and see the content of the values of *sumbang duo baleh*, it will be easy for him to understand and practice these values, which in turn able to be clothing of daily in civilization, as opposed to is happening right now, most teenagers do not to know more about the meaning of *sumbang duo baleh*

value content, which should be the benchmark value was expressed in every activity and behavior in everyday actions.

1. The Value Content of *Sumbang Duo Baleh*

As described in the customary of Minangkabau that women are expected to have good character. Women should avoid behavior that is prohibited according to custom, the so-called *sumbang duo baleh*. The things that are considered imbalance for women consists of 12 kinds of that are:

- a. *Sumbang duduhak* (sit down discordant); for example, women were banned from sitting in the street, sitting close to male, either in the family or with others;
- b. *sumbang tegak* (stand up discordant); for example, women were banned from standing in the street, standing on the stairs of the house, with males standing in a quiet place, either with relatives or with others;
- c. *sumbang lungang* (to rest discordant); for example, women stay at home overnight or men who are not family, especially for those who already housekeeping, or a place with a stepfather, and stay at home male widower;
- d. *sumbang bujikan* (walking discordant); for example, women were banned to walk with males who are not family, runs showed his body, and always looking back, including walking with haste;
- e. *sumbang kato* (statement discordant); for example, women were banned to joke with males, talking dirty, perm talking, laughing, especially in front of parents, *mamak* (uncle), and brother both as brother and sister;
- f. *sumbang maliek* (to seem discordant); for example, women banned from seeing things as if too he admired so astounding, the husband noticed people, including bathhouse see to men;
- g. *sumbang pakai* (to clothe discordant); for example, women were banned to dress like men, wearing tight clothes and transparent, or dress showing the nakedness;
- h. *sumbang kawan* (friendship discordant); for example, women banned from associating with males sitting and laughing, especially for women who are already married were banned from to hang out with other men;
- i. *sumbang kurajo* (working discordant); for example, women banned from jumping, running, climbing, and carry heavy items;
- j. *sumbang tanya* (to question discordant); for example, women were banned from one asks which can lead to hostility and suspicious;
- k. *sumbang jawek* (to answer discordant); for example, women banned from answering anything that can cause contention; and
- l. *sumbang kurenak* (to distrustful discordant); for example, women banned from being suspicious that could offend those around him, such as whispering, laughing that prejudice is not good for others.

(Idrus Hakimy, 1988: 82).

2. Dance as Cultural Identity

In principle, the dance can be viewed from two aspects, namely dance as a product and dance as a process. As a product, the dance can be observed in the form of dance of composition that have aesthetic value. The aesthetic value content can be viewed through the elements of dance that are constructed into a harmonious unity of dance forms. While as a process, dance can be observed as human behavior in order to reflect the ideas, thoughts, feelings, individually or collectively, to produce imagined cultural expression through the medium movement. In soundly with that, Doris Humphrey (1983: 18) states that many koregrafi that failed, because by it is not sensitive to people and their problems. Likewise, according to Sal Murgianto (1986: 121) which confirms that in fact a dance composition can be made by use to movement patterns of pre-existing tradition, which later developed into something new. On the other hand, the search dance can also use the resources of the natural surroundings and of the social life of the community. View Doris Humphrey and Sal Murgiyanto mark that artists choreographed must understand deeply about the various sources used as a foothold in the work, so that dance of composition created justifiable.

Study of dance in the end used to know and understand the cultural identity of the community owner. The cultural identity can be interpreted thought uniqueness, civilization, and personality prevailing in the

society in its place. The uniqueness that is characteristic of budaya can be described through the cultural products of which through dance performances. Personality and culture of the local culture can be observed through the cultural values that are considered valuable expressed and visualized through the medium of dance. So with dance performances can be reflected in the lives of local communities conform with the values and patterns of dance culture in which is it growing and development. In other words, through dance performances, we can be used to determine the values and way of life of local communities, which is forming the cultural identity of its owner. Something similar is described Soedarsono (in Gere, 1992: 48) states that actually when someone is watching that dance of Java, means the person also learn ethics, manners, morals, and even legendary ancestor of Java that have been grown on local culture as perwujudan Javanese cultural identity itself.

Likewise in the case suggests in the design dance of Minangkabau conducted by choreographer Minangkabau women, that the idea of dance derived from the value of *sumbang duo baleh* understood for Minangkabau women, who has been a guide in the formation behavior of ideal woman according to the custom, also shows the cultural identity of the Minangkabau. So it can be believed that the presence of dance can not be separated from the interference of its creator. Develop a dance held on the basis of the wealth of ideas thoughts and experiences through the internalization process to produce the expression of the soul of a choreographer. Therefore, dance performed can not be separated from the background reflects the character of the choreographer. In this case, Minangkabau women of choreographers who live in the community and value of *sumbang duo baleh* will ideally give birth to dance of composition in the corridors of the rules and norms prevailing in society Minangkabau. But in fact, the dance which appears in the community are very varied. Even just a small some choreographer who consider *sumbang duo baleh* value as a basis for creating dance of composition. This is because the value content *sumbang duo baleh* not optimally distributed and discussed both in non-formal and formal education.

3. The Values Content of *Sumbang Duo Baleh* in the Dance

Based on the research results Astuti (2015), there were eight choreographer of female Minangkabau, the six choreographers include: *Syofyani, Susas Rita Laoravianti, Rasmida, Deslenda, Marya Dance, and Herlinda Mansyur*, While choreographers include: *Huriah Adam* and *Gusmiati Suid* was positioned as a comparison because they had died. Six choreographer was still shows the value content of *sumbang duo baleh* into consideration in the work of the dance. It's just understanding choreographers in defining the content of *sumbang duo baleh* has been variously reflected in the dance of composition in each of the choreographers Minangkabau female. The value content of *sumbang duo baleh* can only be seen from the movement and use of clothing in the dance of composition. There is a choreographer who consistently stated concept of *sumbang duo baleh* is in the works and there is a varied dance. That is content of *sumbang duo baleh* used in accordance with the concept of plots and themes as outlined in the dance their dance of composition.

Most choreographer stated that the value content of *sumbang duo baleh* that if its had always been used as the basis for the creation of any composite of dance it will hinder creativity, especially in expressing dance. Moreover, with the idea of dance traditions that dealt with the concept of the contemporary plots, then the expression of *sumbang duo baleh* in motion will be ignored, although the attitude of the presentation and use of costumes can still be maintained meaning *sumbang duo baleh*.

On the other hand, if the dance work is done with the concept of tradition and new creations, the content of the value of *sumbang duo baleh* can easily be applied in a dance that was created. However, if laid out with the concept of contemporary dance, choreographers have difficulty in developing movement.

To see the content of the value of *sumbang duo baleh* in the dance created and performed by women, can do an analysis of: (1) the idea / concept plots, (2) determining the theme of dance, (3) the type of the pattern plots, (4) the determination of the type of dance and (5) in the form of dance presentation. Based on the analysis of the dance by using five components, it turns value content of *sumbang duo baleh* can be applied to the dance only for four kinds of *sumbang duo baleh*'s value, ie *Sumbang jalan, sumbang liek, sumbang pakai dan sumbang kurenah*. *Sumbang bajalan* can be seen from embodiment to movement, *sumbang liek* can be seen from the side in the direction toward the use of dance, way of viewing, a form of expression and ethics in dance, *sumbang pakai* can be seen from the use of patterns items to be worn

dancer, and *sumbang kurenah* can be seen from the side of ethics in the dance, both in individuals and in groups.

If the content of the value of SBD can be applied verbally to the dance, seemingly choreographed into a narrow space. But to keep it workable, it is highly dependent on the quality of choreographer in expressing his creativity through symbol-simol to dance with aesthetic smoothness. Thus, although the value content of *sumbang duo baleh* can be displayed symbolically, but the content of their meaning can still be felt deeply.

C. CONCLUSION

Dance is a cultural manifestation. Through dance can be seen the content of the value of something that is imposed on society as a realization of cultural identity of its owner. The content of the value contained in the dance is closely related to the background of its creator. That is a wealth of knowledge and experience of a choreographer mirror himself on a dance piece of his creation. As for the idea/concept of dance can be derived from the social reality, the turmoil in society and rule as a reference value prevailing norms in the community who have its.

The value content of *sumbang duo baleh* which is a basic measure for female personality of Minangkabau, only some which can be displayed in the dance. The *Sumbang duo baleh's* values that can be applied to the dance covering are *sumbang jalan*, *sumbang liek*, *sumbang pakai* and *sumbang kurenah*.

It seems *sumbang duo baleh* value content is very easy to understand, that as a reference that can be applied to behavior in everyday life, but not all the content of the *sumbang duo baleh* values may be applied to the artistic activity, primarily in performing dance of composition.

In the process of using *sumbang duo baleh* value content into highly dependent on the quality of dance choreographed to think more deeply. In addition, the application of *sumbang duo baleh* value content in the dance are also highly correlated with the ability of the creativity of the choreographer, to arrange the elements of dance with its aesthetic smoothness, so it will be realized in a harmonious of dance.

Ideally, if the choreographer attention to the value content of *sumbang duo baleh* intact, it should have an understanding of it must be embodied in the dance. But the reality on the ground, not all the value content of *sumbang duo baleh* can be poured into a verbal of dance in creation. However, by the nature of the value content of *sumbang duo baleh* can be felt especially in dance of composition created by women's choreographer.

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