



PROCEEDING

INTERNATIONAL SEMINAR
ON LANGUAGES AND ARTS
(ISLA)-5

Faculty of Languages and Arts
Universitas Negeri Padang

Padang, 19-20 October 2016

Theme:

**Positioning Technology and Theories
in Studies and Pedagogical Application
of Language, Art, and Culture**

Editors:

Wan Ahmad Jaafar Wan Yahaya

Naoshi Uda

Abdulcader M. Ayo

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Wan Ahmad Jaafar Wan Yahaya : *Universiti Sains Malaysia*
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Faculty of Languages and Arts
Universitas Negeri Padang

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Jalan Belibis Air Tawar, Padang – Sumatera Barat 25131 Indonesia
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First Published 2016

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:
Lay Out & Cover Design : Yos Sudarman
Publisher : FBS UNP
e-mail: info@fbs.unp.ac.id
Printed by : Sukabina
Jl. Prof. Dr. Hamka No. 29 Tabing Padang
Telp. (0751) 7055660

ISBN: 978-602-73773-3-2

FOREWORDS

On behalf of the committee, please allow us to say Welcome to The Fifth International Seminar on Languages and Arts (ISLA)-5, in Padang, West Sumatera. We do expect that everything is all right and our activities run well. This is the fifth one of the international seminar annually held by Faculty of Languages and Arts, Universitas Negeri Padang. It is highly believed that all members of committee and editors, as well had worked hard to read and review the papers before they were printed in the form this Proceeding. Now, it is the time for us to serve with the proceeding in order that our hard works can be read, learnt, and scientifically criticized, then. Have this proceeding help you well!

We know that the scientific-academic responsibility should be practically actualized in order that the quick development of technologies and theories on language, art, and culture are useful academic and humanistic affairs. Faculty of Languages and Arts, Universitas Negeri Padang believes that the answer for the responsibility should be drawn based on relevant academic-scientific works. Accordingly, it is on the right 'line' to have scientific-academic information and discussion on how to bring the technologies and theories of language, art, and culture into further researches and pedagogical applications by means of specific topics presented in the formal discussion and seminar. These are all essential and useful to build humanistic characters and honest-civil societies in this modern-global era. Therefore, Faculty of Languages and Arts, Universitas Negeri Padang, intentionally organizes The 5th International Seminar on Languages and Art (ISLA-5) under the theme: "***Positioning Technology and Theories in Studies and Pedagogical Application of Language, Art, and Culture***". This international seminar aims at exploring, describing, informing, and promoting the appropriate uses of modern technologies and current theories in studies and pedagogical application of language, art, and culture. In addition, the seminar is also supposed to discuss and to draw the recommendations for better uses and appropriate application of technologies and theories in the qualified researches and in the learning on language, art, and culture.

The steering and organizing committee had kindly invited speakers for plenary sessions and had received and selected papers presented for parallel sessions from abroad and many institutions in Indonesia. We do warmly appreciate all speakers and would like to thank all participants who are attending and actively participating in this two-day seminar. This academic works and seminar cannot run well without your valuable contribution, active participation, and critical-argumentative ideas. We would like to inform you also that this seminar is one of the activities held as the *Dies Natalie* ceremonies in 2016. Thus, we would like to thank Rector and leaderships of Universitas Negeri Padang for valuable helps and motivation given. In addition, a lot of thank is addressed to the leadership of *Bank Nagari*, *PT Semen Padang*, *PT Adhi Karya*, and other sponsors which have particular and significant helps for the success of this seminar.

To all of you, once again, thank you very much for everything and have a nice seminar in this town, Padang, the capital of West Sumatera, *the mother land of Minangkabau*!

Padang, 19 October 2016
The Organizing Committee
Chairman,



Indrayuda, M. Pd., Ph.D.

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UNDERSTANDING THE MEANING OF *SIGANJUA LALAI* THROUGH WOMEN DANCE MOTIONS IN WEST SUMATRA

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Abstract: Values contained in customs and cultures are used as the guidance of people in doing actions. However, the lack of understanding of the values gets some of them slipped due to the rapid of modernization. It can be seen from the dance performed by *Minangkabau* women in West Sumatra. There are no differences between the dance motions performed by women and men such as the sharp motions and jump with feet wide apart and those are contrast to the traditional culture portrayed in the philosophy of *Siganjua Lalai*. It is a picture of a woman's personality. The tenderness of a woman is expressed in the adagium "*kok bajalan suruik nan labiah, samuik tapijak indak mati, alu tataruang patah tigo.*" It means that women should move smoothly. It does not mean that they are weak and can be colonized, because they are strong and tough as expressed in "*alu tataruang patah tigo.*" In reality, the dance motions expressed by *Minangkabau* women show no philosophical meaning of *Siganjua Lalai* neither in the formal nor non-formal education. They misinterpreted that the dance motions in the form of attack and defense should be expressed with the motions of masculine hard and sharp. In fact, the motions of attack and defense should be expressed through the feminine motions. Thus, the meaning of *alu tataruang patah tigo* can be achieved. This paper aims to find out the solutions by analyzing curriculum and the material of dance motions in both formal educational institutions.

Keywords: *Siganjua Lalai; Dance Movements; Women*

A. INTRODUCTION

In global era, it is possible that cross culture gives impact to the values of education or culture both positively and negatively. For instance, the positive impact in the field of arts enriches the innovative development by combining the local cultural product with the other foreign cultures to produce something new. However, some of creators of art get slipped due to the over-obsession of adopting foreign cultural products. As a consequence, it can ruin the existence of local culture. Besides, it also gives impact to the artists such as students of Sendratasik Education department particularly in the dance masterpiece. Today, students and artists are influenced by the varieties of contemporary dance and they think that the modern concept with the patterns of foreign culture in arranging dance is something that has a high value. Besides, the dance masterpiece in the form of contemporary makes them think that the foreign dancers success due to the pattern of their culture. Moreover, they surely think that by adopting the foreign patter the popularity can be reached.

If we observe the dance masterpieces created by students as a choreographer and dance artist of in Sendratasik Education from year to year are based on their willingness, leading to value-free concept. Their dance works are performed by female dancers with the pattern of masculine motions, jumping, kicking, rolling, and defense. The motions are not appropriate according to cultural values of *Minangkabau* that put women in the philosophy of *Siganjua Lalai*. It means that *Minangkabau* women are women who should have tenderness as said in *kok bajalan suruik nan labiah, samuik tapijak indak mati, alu tataruang patah tigo*. In addition, women are completely careful in doing something and their tenderness is like *alu tertarung patah tigo* (Hakymi, 1988: 79). The choreographers, dancers and students misinterpret that the meaning of *alu tataruang patah tigo* have to be expressed by masculine motions, full of strength with strong motion intensity. In fact, every motion should be appropriate with the essence of *tataruang patah tigo* which demands the women have to do something gently. Besides, the tenderness of women is also decomposed in the value of *sumbang duo baleh* (Hakmy, 1988: 82). The findings

conducted by Astuti (2004) and Astuti (2005) showed that there are a few of choreographer who consistently consider the value of *sumbang duo baleh* and *siganjua lalai* in their dance works.

The minangkabau women are the successor that upheld and be role models to their descendants. Therefore, it is considered to be useless if such matter is not resolved from now. This paper aims to seek the factors that make the phenomenon occurred, so that the women can do their activity on the right track as ideal minangkabau women. Thus, the philosophy of *siganjua lal* can be expressed in their attitudes, actions, and dance masterpieces.

B. DISCUSSIONS

1. The Philosophy of *Siganjua Lalai*

Understanding the philosophy of *siganjua lalai* should interpret with the actions of men choreographers and women dance motions. There should have different dance motions produced by men choreographers and women choreographers because they are different each other. Therefore, the choreographers have to understand in positioning the patterns of dance motions appropriated with the nature of women. Thus, the values of culture can still exist.

It is important to find out what factors that make artists got slipped and ignore the philosophy of *siganjua lalai* which is the basic of making women dance motions. It is expected that by understanding the meaning of *siganjua lalai*, female dance motions will be appropriate with the nature of women in Minangkabau. As a consequence, women choreographers and women dancers particularly in Sendratasisk education department use the concept of *siganjua lalai* as the basic concepts in making dance masterpieces performed by female dancers.

In addition, the understanding of *siganjua lalai* as a guidance of ideal women can be appreciated in each dance motion performed by women dancer soulfully. There are four factors why the women choreographers and women dancers got slipped in performing the maskulin motions which are opposite to the philosophy of *siganjua lalai*. Those are:

1. The curriculum used in educational institutions both formal and non formal do not limit the dance motions performed by both men and women.
2. The Material of basic dance motions given by lecturer did not refer to the concept of *siganjua lalai*.
3. The analysis of materials which are taught in the learning process.
4. Availability of the book models which contain the general instructions as guidelines in developing dance motions matching with the to the concept of *siganjua lalai*.

2. The role of Curriculum

Curriculum should give the guidelines in choosing materials that are appropriate with the values of local wisdom. It means that curriculum which is outlined in the form of syllabus should have chosen materials in accordance with the local culture. Therefore, curriculum for elementary, junior high school, senior high school, and university, especially in choosing materials, teachers should develop the teaching materials based on the philosophy of *siganjua lalai*. The meaning of the philosophy is women and men should consider the dance motions that they performed especially in Minangkabau. Not only formal educational institutions, non formal educational institutions also pay attention to the rules listed in the philosophy. Thus, the dances which are taught should be based on the cultural values as contained in the values of *siganjua lalai*.

3. The Strength of Materials

The basic materials in the process of learning dance should be based on the vivid standard. It means that when teachers introduce the Minangkabau dance, students are given the rules about what the men and women dancers do and do not do. For instance, it has to be given the explicit borders in the form of body attitude, motions, and the way how to look. Women are not allowed to stand like men do. The limitation is very important to keep the women in the right track as well as other natural women.

4. Teaching Materials

The materials given to the students should be chosen carefully. It means that the materials given to the women dancers should be based on the cultural values of Minangkabau women. In this case, the materials should be based on the philosophy of *siganjua lalai*. As a consequence, the tenderness of minangkabau women dancers is reflected to their dance motions as said by the phrase "*pado maju suruik nan labiah, samuik tapijak indak mati*". Whereas, the implementation of the philosophy "*tataruang patah tigo*" which means the tough of women should not be presented in the strong and sharp motions, but those can be presented in the tenderness of women. So, the essence still be kept but the motions of men and women dancers are different.

5. Strength Model Books

In order to transfer the values of *Siganjua Lalai*, it is better for teachers to have model which contains the general rules referred to the philosophy of *siganjua lalai*. As a result, the point of view between choreographers, women dancers, and students will be same. Besides, by giving the same book as a model contained the philosophy, the diversity which is opposed with the nature of women can be eliminated.

a. Dance as Cultural Identity

Dance can be viewed from two aspects, namely dance as a product and dance as a process. As a product, dance can be observed in the form of dance that contain aesthetic values; While the content of aesthetic values can be seen through the elements of dance which are constructed in the form of unitary form of dance that exists in harmony. As a process, dance can be observed from the attitudes that reflect ideas, thoughts, and feelings of individual or collective life as the cultural expression which is imagined through the medium of motion. Similar with Doris Humphrey (1983: 18) who says that many choreographers failed because of the insensitivity of someone toward human and their problems. Likewise Sal Murgianto (1986: 121) confirms that the composition of dance can be done with utilizing tradition of movement patterns that have been existed before which later are developed into something new. On the other hand, the motion can also be searched from natural surroundings and the social life of the community. The View Doris Humphrey and Sal Murgianto require that choreographers must understand the source to be used as the basic foundation in their work, so that their dance masterpiece can be properly accountable.

Study of dance is used to know and understand the cultural identity of the community. The cultural identity can be interpreted through the uniqueness, civilization, and personality imposed in local environment. The uniqueness that become characteristic of its culture can be described through cultural products such as through dance performance; While personality and civilization of the local culture can be observed through the cultural values that are considered valuable which are expressed and visualized through the medium of dance. Thus, through performance, dance can reflect the life of local community based on the values and cultural patterns of dance where it grows and develops. In other words, through performances, dance can be utilized for knowing the values and way of life of local communities as the formation of cultural identity of community. Same as Soedarsono in Gere (1992: 48) who states that when one observes and learn Javanese dance for example, he or she also learn the ethics, manners, morals, and even legends of ancestors which grew in local culture as realization of cultural identity. Therefore, dance which is performed are not separated from the background of choreographers and the reflection of the choreographers' characteristics.

The philosophy of *siganjua lalai* is defined as an expression that contains the character values of minangkabau women. Women in minangkabau are known as someone who have good attitude and have tenderness. However, the tenderness is not a weakness. They are strong and tough as expressed in the phrase *kok bajalan suruik nan labiah, samuik tapijak indak mati, alu tataruang patah tigo*. It means that women can face the obstacle through their tenderness.

So, choreographers have to create the dances that show the tenderness of women through their dance motions. As a result, the dances that are presented can reflect the cultural values which are contained the ideal minangkabau women. The phylosphy of *siganjua lalai* can be used as a concept for

dancers especially students in sendratasik education department so that their dance masterpiece is real and original as a reflection of local cultural values in minangkabau.

b. The Meaning of *Siganjua Lalai*

The meaning of word *Siganua lalai* is special for women characteristics in minangkabau. As stated before that the existence of women in minangkabau is very influential particularly in rumah gadang in nagari. The women duties in minangkabau called *panca dharma perempuan* are:

1. *Bundo kanduang* (perempuan) as *limpapeh rumah gadang*
2. *Bundo kanduang* (perempuan) as *umbun puruak pegangan kunci*
3. *Bundo kanduang* (perempuan) as *pusek jalo kumpulan kunci*
4. *Bundo kanduang* (perempuan) as *sumarak dalam nagari, hiasan di dalam Kampuang*
5. *Bundo kanduang* (perempuan) as *nan gadang basa batuah, kaunduang-kaunduang ka madinah, kapayuang panji ka sarugo* (Hakimy, 1988: 93-103)

The five of *panca dharma* cannot be separated each other. a) Women as *limpapeh rumah gadang* mean that they are chosen as guidance that are copied by their people, b) women as *umbun puruak pegangan kunci* means that they have to manage their economy wisely in the family. Therefore, women must *capek kaki, ringan tangan* which means they have to organize things that belong to the domestic duties, women as *pusek jalo kumpulan kunci* means that women has sense of motherly, calm, and can be as models for people, women as *sumarak dalam nagari, hiasan di dalam kampuang* means that without women, there is no village, so if they do something wrong, they ruin the village, women as *nan gadang basa batuah, kaunduang-kaunduang ka madinah, kapayuang panji ka sarugo* means that women as a symbol of good in behavior, actions, speech, association, dressing, both inside and outside home. They are as symbol and successors in matrilineal. They have to be able to differ something good to do and not to do according to Islam and customs.

c. The Role of Choreographers

Considering the development of dance today, choreographers will always be the main attention both their attitudes and the way how they do. Moreover, as Minangkabau women, they have to have *raso jo pareso, raso dibao naik, pareso dibao turun* (Hakimy, 1988:91). So, they have to show their professionalism in the way how they do everything. Matsumoto (2008: 5) also argued that culture is a group or set of attitudes, values, beliefs, and behaviors which are possessed by group of people and communicated from one generation to the next through the language or some other means of communication. So we can conclude that culture is everything concerned with the behavior, how to communicate, how to think, and act as members of society. Thus, thinking, interaction, and action help them in producing something that can be applied in the community.

C. CONCLUSION

Identity can demonstrate the credibility and imaging a person and a group of people. Cultural identity which is distributed through dance masterpieces introduces the values embraced by the community. Therefore, choreographers have to be selective in performing dance materials that are delivered. By showing the creativity in dancing, it shows the characteristics of someone and the cultural values possessed by community. The innovative dance masterpieces are very helpful in raising the image and popularity of a person or group of people. However, they have to be careful in adopting and combining the supporting elements produced in dance products. It means that the renewal of cultural products is good without eliminating the identity which has been organized in norms and values possessed by community for a long time.

Creativity outlined in the innovative dance motions can impact both positive and negative on cultural values that developed in the community. It means that creativity that is outlined in the dance activities should be processed well. The innovative patterns which are well organized impact the positive effects.

So, the innovative dance constructions should be based on the strong root with no eliminating the values. Therefore, the popularity with strong cultural can be achieved and the values can be keep safely.

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