



# 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**

**M. Zaim**

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**Yos Sudarman**

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## TABLE OF CONTENTS

	Page
FOREWORDS .....	v
TABLE OF CONTENTS .....	vi
<b>A. Keynote Speakers</b>	
1. POSITIONING TECHNOLOGY AND THEORIES IN STUDIES AND PEDAGOGICAL APPLICATION OF LANGUAGE, ART, AND CULTURE <b>Prof. Wan Ahmad Jaafar Wan Yahaya, Ph.D. and Balakrishnan Mulandy, Ph.D.</b> <i>Universiti Sains Malaysia</i> .....	1-5
2. OVERCOMING DUALISM AND EXPANDING THE DOMAIN OF ARCHITECTURE WITH ALGORITHMIC DESIGN METHOD <b>Prof. Dr. Naoshi Uda, M.Eng.</b> <i>Waseda University, Japan</i> .....	6-12
3. POSITIONING TECHNOLOGY AND THEORIES IN STUDIES AND PEDAGOGICAL APPLICATION IN LANGUAGE, ART, AND CULTURE IN PHILIPPINE EDUCATION SYSTEM <b>Prof. Abdulcader M. Ayo, Ph.D.</b> <i>Mindanao State University, Philippines</i> .....	13-29
4. THE IMPACTS OF MULTIMODALITY ON LISTENING COMPREHENSION SKILLS: VOCABULARY ACQUISITION AND CONTENT COMPREHENSION <b>Prof. Dr. Tengku Silvana Sinar, M.A., Ph.D.</b> <i>University of Sumatera Utara, Indonesia</i> .....	30-36
5. LANGUAGE AND ART TECHNOLOGY-BASED EDUCATION IN THE INDONESIAN CONTEXT <b>Prof. Fuad Abdul Hamied, Ph.D.</b> <i>Universitas Pendidikan Indonesia, Bandung</i> .....	37-41
6. NEW AESTHETICS AND ITS PEDAGOGICAL CONSEQUENCES <b>Prof. Dr. Bambang Sugiharto</b> <i>Universitas Parahyangan, Indonesia</i> .....	42-45
7. THE FORMALITY OF VERBAL CONSTRUCTIONS WITH SERIAL VERB IN MINANGKABAUNESE: The Case of <i>Bae + V</i> and <i>Kanai + V'</i> <b>Prof. Dr. Jufrizal, M.Hum.</b> <i>Universitas Negeri Padang, Indonesia</i> .....	46-55
<b>B. Paralel Speakers</b>	
8. THE USAGE OF DETAILED IMAGINATION ON STUDYING VOCAL ETUDES <b>A. Gathut Bintarto T.</b> <i>Indonesian Institute of The Arts, Yogyakarta, Indonesia</i> .....	56-61
9. APPLICATION OF SEMIOTICS TO INTERPRETING CULTURAL VALUES IN THE CLASSIC STORY <b>Abdurrahman and Zulfadhli</b> <i>Universitas Negeri Padang, Indonesia</i> .....	62-70

10. THE USE OF LEARNING MATERIALS IN THE FORM OF VIDEO IN LEARNING DANCE <b>Afifah Asriati</b> <i>Universitas Negeri Padang, Indonesia</i> .....	71-76
11. LOCAL WISDOM CONTENT IN MODERN SHORT STORIES WRITTEN BY MINANGKABAU AUTHORS <b>Agustina and Yasnur Asri</b> <i>Universitas Negeri Padang, Indonesia</i> .....	77-89
12. MALCOLM BRADBURY'S WORKS AS POSTMODERN SATIRE <b>Andhini Rengganis</b> <i>Universitas Padjajaran, Bandung, Indonesia</i> .....	90-94
13. THE ROLE OF TECHNOLOGY IN TEACHING LISTENING <b>Aryuliva Adnan</b> <i>Universitas Negeri Padang, Indonesia</i> .....	95-100
14. LUAMBEK: A DIALECTIC BETWEEN LOCAL CULTURE AND SYATTARIANISM <b>Darmawati</b> <i>Universitas Negeri Padang, Indonesia</i> .....	101-106
15. LEARNING BASED ON THE CULTURE WITH ANIMATION FILM MEDIA AS EFFORTS TO INCREASE INDONESIAN LEARNING IN JUNIOR HIGH SCHOOL <b>Dina Ramadhanti</b> <i>STKIP PGRI Sumatera Barat, Indonesia</i> .....	107-111
16. UTILIZATION OF TELEVISION PROGRAMS AND GAME AS A MEDIUM OF LEARNING FOR IMPROVING ASPECTS OF LANGUAGE SKILLS <b>Diyana Permata Yanda</b> <i>STKIP PGRI West Sumatra, Indonesia</i> .....	112-116
17. THE USES OF MODERN TECHNOLOGY IN SELECTING MEDIA AND MATERIALS FOR TEACHING ENGLISH AS A FOREIGN LANGUAGE <b>Effendy Gultom</b> <i>University of Riau, Indonesia</i> .....	117-122
18. READER RESPONSE AS AN ENTRY POINT INTO LITERARY APPRECIATION AND CREATION <b>Ekarini Saraswati</b> <i>University of Muhammadiyah Malang, Indonesia</i> .....	123-128
19. NEED ANALYSIS: ESP SYLLABUS DESIGN FOR INDONESIAN EFL BANKING STUDENT <b>Elismawati</b> <i>IAIN Imam Bonjol, Padang, Indonesia</i> .....	129-138
20. THE GRAMMATICAL CHARACTERISTICS OF TOBA ADJECTIVE AND VERB AND ITS IMPLICATION IN TEACHING ENGLISH IN NORTH SUMATERA INDONESIA <b>Elsina Sihombing</b> <i>Universitas Negeri Padang, Indonesia</i> .....	139-152

21. MEANINGFUL AND BRAIN BASED LITERATURE LEARNING MODEL  
AS THE NEEDS OF STUDENTS AND FACULTIES  
AT THE FACULTY OF TEACHER TRAINERS  
IN MUHAMMADIYAHUNIVERSITY OF BENGKULU  
**Elyusra and St. Asiyah**  
*FKIP Muhammadiyah, University of Bengkulu, Indonesia*..... 153-158
22. DEVELOPMENT OF ENGLISH TEACHING MATERIALS BASED ON CONTEXTUAL  
FOR STUDENTS OF MADRASAH ALIYAH GRADE X  
**Enidar**  
*Universitas Negeri Padang, Indonesia* ..... 159-168
23. LANGUAGE LEARNING STRATEGIES;  
NETWORKING AT HOME AND ABROAD WISDOM IN *TOBA BATAK* CULTURE  
**Erisa Kurniati**  
*Batanghari University, Jambi, Indonesia* ..... 169-174
24. FOSTERING STUDENTS' CRITICAL THINKING SKILL  
WITH AN INTERNET-BASED NATURE OF GOOGLEDOSCS  
**Erly Wahyuni, Estu Widodo, Hartono, and Sobah Sabilil M.**  
*University of Muhammadiyah Malang, Indonesia* ..... 176-181
25. THE IMPLEMENTATION OF A STUDENT CENTERED APPROACH  
IN TEACHING READING IN ENGLISH IN INDONESIA: A CASE STUDY  
**Erni and Hamidah Yamat**  
*FKIP Universitas Riau, Indonesia; Faculty of Education UKM, Malaysia* ..... 182-188
26. LANGUAGE LEARNING STRATEGIES USED BY SUCCESSFUL STUDENTS OF VOCATIONAL  
SENIOR HIGH SCHOOLS OF RIAU PROVINCE AND RIAU ARCHIPELAGO  
PROVINCE-INDONESIA AND THEIR SOCIO-ECONOMIC, ACADEMIC,  
AND TYPES OF SCHOOL FACTORS  
**Fakhri Ras, Mahdum, Hasnah Faizah, and Mohammad Amin Embi**  
*University of Riau, Indonesia* ..... 189-200
27. MEANS OF REVEAL CHILD'S FEELINGS THROUGH DRAWING IN KINDERGARTEN  
**Farida Mayar**  
*Universitas Negeri Padang, Indonesia*..... 201-205
28. IMPROVING STUDENTS' ABILITY IN WRITING NARRATIVE BY USING SONG  
**Fitra Murni AR.**  
*SMA Negeri 3 Padang Panjang, Indonesia*..... 206-213
29. WEB-BASED ON ENGLISH LANGUAGE TEACHING AND LEARNING ENGLISH  
AT ENGLISH DEPARTMENT OF UNP  
**Fitrawati**  
*Universitas Negeri Padang, Indonesia* ..... 214-223
30. USING MODERN TECHNOLOGY IN TEACHING AND LEARNING OF ENGLISH  
**Fitriadi Lubis**  
*IAIN Padangsidempuan, Indonesia* ..... 224-232
31. UNDERSTANDING THE MEANING OF *SIGANJUA LALAI*  
THROUGH WOMEN DANCE MOTIONS IN WEST SUMATRA  
**Fuji Astuti**  
*Universitas Negeri Padang, Indonesia* ..... 233-237

32. EFFECTIVENESS OF USING TUTORIAL VIDEO AS A MEDIA IN LEARNING PROCESS OF FINE ARTS AT SENIOR HIGH SCHOOL <b>Fulkha Tajri M. and Ramalis Hakim</b> <i>Universitas Negeri Padang, Indonesia</i> .....	238-242
33. STANDARDIZING TEACHING ENGLISH VOWELS IN EMPOWERING STUDENTS' PRONUNCIATION TODAY <b>Hamka</b> <i>IAIN Padangsidempuan, Indonesia</i> .....	143-257
34. REINTRODUCING MINANGKABAU CUSTOM OF FUNERAL CEREMONY IN INTERCULTURAL CONTEXT BY USING CAMTASIA STUDIO <b>Hanifah and Hayati Syafri</b> <i>IAIN Bukittinggi, Indonesia</i> .....	258-264
35. INTANGIBLE CULTURAL HERITAGE TRADITIONAL EXPRESSIONS MINANGKABAU: Systems Society Technologies on Point of Educated and Noble Advices <b>Hasanuddin WS. and Emidar</b> <i>Universitas Negeri Padang, Indonesia</i> .....	265-272
36. LEXICAL VARIATION OF THE RIAU MALAY LANGUAGE IN MERANTI ISLANDS; GEOGRAPHICAL DIALECT <b>Hasnah Faizah A.R. and Juli Yani</b> <i>Universitas Riau, Indonesia</i> .....	273-279
37. UTILIZING THE MODEL OF SOCIO-CULTURAL AFFECTIVE STRATEGIES IN ENCOUNTERING INTERCULTURALITY VIA VIDEO CALL <b>Hayati Syafri</b> <i>IAIN Bukittinggi, Indonesia</i> .....	280-285
38. PLACEMENT OF THE CURRENT TECHNOLOGY TO STIMULATE STUDENT CREATIVITY IN DANCE CREATION AND THE IMPACT ON LEARNING OF CHOREOGRAPHY EFFECTIVENESS <b>Indrayuda</b> <i>Universitas Negeri Padang, Indonesia</i> .....	286-289
39. CONSTRUCTING AN ATTRACTIVE "CHAT-ROOM" TROUGH BENEFICIAL OF <i>WHATSAPP</i> IN IMPROVING STUDENT ENGLISH ABILITY <b>Iradatul Hasanah and Nadya Felly</b> <i>Universitas Negeri Padang, Indonesia</i> .....	290-293
40. DEVELOPING <i>SOLFEGIO</i> INSTRUCTION BY USING DIRECTIVE LEARNING MODEL AT MUSIC DEPARTMENT OF PADANG UNIVERSITY <b>Jagar Lumbantoruan</b> <i>Universitas Negeri Padang, Indonesia</i> .....	294-301
41. INTEGRATING READING AND WRITING SKILLS IN ENGLISH TEACHING AS DEMANDED BY CURRICULUM 2013 AT JUNIOR AND SENIOR HIGH SCHOOLS <b>Jufri</b> <i>Universitas Negeri Padang, Indonesia</i> .....	302-312
42. THE SENTENCE SPEECH IN THE LANGUAGE IMPERATIF BY TEENAGER' FACEBOOK <b>Juli Yani and Willy Hendaro Surya</b> <i>Universitas Lancang Kuning, Riau, Indonesia</i> .....	313-319

43. THE UTILIZING INSTRUCTIONAL IN ENHANCING STUDENTS' LISTENING ABILITY THROUGH MOVIE REPORT AT LISTENING III <b>Luli Sari Yustina</b> <i>IAIN Imam Bonjol, Padang, Indonesia</i> .....	320-322
44. TEACHERS' NEED ON AUTHENTIC ASSESSMENT FOR SPEAKING SKILLS <b>M. Zaim and Refnaldi</b> <i>Universitas Negeri Padang, Indonesia</i> .....	323-330
45. INFLUENCE OF MOTIVATION AND LANGUAGE LEARNING ENVIRONMENT ON THE SUCCESSFUL EFL LEARNING <b>Masyhur</b> <i>Universitas Riau, Indonesia</i> .....	331-348
46. TRANSFORMATION <i>WISANGGENI</i> FIGURE IN NOVEL <i>WISANGGENI SANG BURONAN</i> BY SENO GUMIRA ADJIDARMA AND COMICS <i>LAHIRNYA BANGBANG WISANGGENI</i> BY RA. KOSASIH IN THE CONTEXT OF CULTURECONTEMPORARY <b>Mila Kurnia Sari and Samsiarni</b> <i>STKIP PGRI West Sumatra, Indonesia</i> .....	349-354
47. SYSTEMIC FUNCTIONAL LINGUISTICS, E-TOOL, REAL LIFE CONDITION, AND THE SENSE OF SCIENCE IN SCIENTIFICSTUDENTS' WRITING: BRIDGING THE ASPECTS <b>Muhammad Affandi Arianto</b> <i>State University of Malang, Indonesia</i> .....	355-361
48. NEGATION IN MINANGKABAUNESE AS SPOKEN IN BONJOL <b>Muhammad Yusdi</b> <i>Universitas Andalas, Padang, Indonesia</i> .....	362-367
49. LEXICON OF FOOD IN MINANGKABAU LANGUAGE BASED ON THE VERB AND THE TYPE OF MATERIALS USED <b>Nadra, Fajri Usman, and Meksi Rahmanesti</b> <i>Universitas Andalas, Padang, Indonesia</i> .....	368-372
50. ETHNIC DANCE RELATIONSHIP WITH THE CULTURAL OF THE COMMUNITY: A STUDY ETHNOCHOREOLOGY <b>Nerosti</b> <i>Universitas Negeri Padang, Indonesia</i> .....	373-381
51. APPLICATION OF COOPERATIVE APPROACH THINK TALK WRITE (TTW) TYPE IN THE LEARNING FOR WRITING A RESEARCH PROPOSAL BY UTILIZING THE MENDELEY APPLICATION TO STUDENTS STKIP PGRI WEST SUMATRA <b>Ninit Alfianika</b> <i>STKIP PGRI West Sumatra, Indonesia</i> .....	382-388
52. IDEAL CHARACTERS OF YOUNG FIGURES IN LOCAL-COLOR MINANGKABAU NOVELS AS A SOURCE OF CHARACTER EDUCATION LEARNING MATERIALS <b>Novia Juita, Nurizzati, and M. Ismail Nasution</b> <i>Universitas Negeri Padang, Indonesia</i> .....	389-397



53. "SHARPENING" THE ENGLISH LANGUAGE PROFICIENCY BY CULTURAL APPROACHES THROUGH LITERARY WORKS AS MEDIUM <b>Novia Murni</b> <i>Institut Seni Indonesia, Padang Panjang, Indonesia</i> .....	398-403
54. ASSESSMENT AUTHENTIC MODEL DEVELOPMENT OF SHORT STORY TEXT APPRECIATE SENIOR HIGH SCHOOL STUDENT (SMA) CURRICULUM 2013: CASE STUDY PERFORMANCE ASSESSMENT CAPABILITY <b>Nurizzati and Ena Noveria</b> <i>Universitas Negeri Padang, Indonesia</i> .....	404-409
55. THE USABILITY OF SKYPE IN ELABORATING THE ISSUE OF FEMINISM FOR STUDENTS' INTERCULTURAL SENSITIVITY <b>Nursyarifa, Hayati Syafri and Hanifah</b> <i>IAIN Bukittinggi, Indonesia</i> .....	410-415
56. VALUE, IDEOLOGY, AND LIVING PRACTICES: OVERVIEW ON MINANGKABAU PROVERBS <b>Oktavianus</b> <i>Universitas Andalas, Padang, Indonesia</i> .....	316-421
57. UTILIZING OF <i>YOUTUBE</i> AS TECHNOLOGY IN WRITING POPULAR ARTICLE <b>Putri Dian Afrinda</b> <i>STKIP PGRI Sumatera Barat, Indonesia</i> .....	422-427
58. APPLICATION OF COOPERATIVE APPROACH TALKING STICK TYPE WITH ASSISTED BY AUDIOVISUAL MEDIA IN LEARNING TO SPEAK AT THE JUNIOR HIGH SCHOOL <b>Rahayu Fitri</b> <i>STKIP PGRI West Sumatera, Indonesia</i> .....	428-433
59. USING READING TEXTS CONTAINS PROBLEMS TO SOLVE TO PROMOTE WRITING <b>Rahmah Apen</b> <i>Universitas Negeri Padang, Indonesia</i> .....	434-438
60. CLASSROOM INTERACTIONS IN ENGLISH LANGUAGE TEACHING <b>Ratmanida</b> <i>Universitas Negeri Padang, Indonesia</i> .....	349-445
61. ADVANCES IN TECHNOLOGY: LANGUAGE INPUTS AND TEACHING AND LEARNING SOURCES <b>Rusdi</b> <i>Universitas Negeri Padang, Indonesia</i> .....	446-450
62. PROBLEMS MADE THE SMP TEACHERS IN DEVELOPING THE STEPS OF THE LESSON PLANS (RPP'S) IN INTRODUCING THE TEACHING MATERIALS <b>Saunir Saun</b> <i>Universitas Negeri Padang, Indonesia</i> .....	451-457
63. ACEH'S AUTONOMY AND LOCAL PARTY NAMES VERSUS PAPUA'S ONE UNDER INDONESIAN CONSTITUTIONS: A STUDY OF INTERTEXT AND "INTERCONTEXT" <b>Sawirman</b> <i>Universitas Andalas, Padang, Indonesia</i> .....	458-463

64. SENGGAKAN OF CALUNG PERFORMANCE AS AN ART EXPRESSION AND REFLECTION OF CHARACTER OF BANYUMAS SOCIETY <b>Suharto</b> <i>Semarang State University, Indonesia</i> .....	464-470
65. STUDENTS' PERCEPTION ON TEACHER'S USE OF TECHNOLOGY IN TEACHING ENGLISH <b>Suswati Hendriani and Yasti Januariza</b> <i>IAIN Batusangkar, Indonesia</i> .....	471-475
66. APPROACH OF WESTERN MUSIC THEORY ON NUSANTARA MUSIC OF LEARNING IN SENDRATASIK DEPARTMENT PADANG STATE UNIVERSITY <b>Syahrel</b> <i>Universitas Negeri Padang, Indonesia</i> .....	476-478
67. TECHNOLOGY IN UNDERSTANDING POETRY BY ENGLISH DEPARTMENT STUDENTS OF FKIP UNIVERSITAS RIAU <b>Syofia Delfi</b> <i>Universitas Riau, Indonesia</i> .....	479-483
68. THE IMPLEMENTATION OF TRADITIONAL GAME FOR KINDERGARTEN STUDENT'S CHARACTER BUILDING <b>Tati Nurkhikmah and Nurul Fatatik</b> <i>State University of Semarang, Indonesia</i> .....	484-490
69. THE EFFECTIVE USES OF INFORMATION TECHNOLOGY IN TEACHING RUSSIAN LANGUAGE AND LITERATURE <b>Thera Widyastuti</b> <i>Universitas Indonesia</i> .....	491-496
70. THE UTILIZATION OF FOLKTALES AS THE MEDIA TO CULTIVATE CULTURAL AND NATIONAL CHARACTER EDUCATION <b>Titek Suyatmi</b> <i>Universitas Ahmad Dahlan, Yogyakarta, Indonesia</i> .....	497-501
71. THE IMPLEMENTATION OF QUEST PROGRAM APPLICATION IN THE ASSESSMENT OF LANGUAGE LEARNING OUTCOME <b>Triwati Rahayu, Umi Rokhyati, and Pujiati Suyata</b> <i>Universitas Ahmad Dahlan, Yogyakarta, Indonesia</i> .....	502-505
72. DYNAMIC INTERCHANGE IN MUSICAL PRACTICE: SUGGESTING DYNAMIC INTERCHANGE AS EPISTEMOLOGY AND ITS USE IN TEACHING AND LEARNING MUSIC IN INSTITUTIONS <b>Tulus Handra Kadir</b> <i>Universitas Negeri Padang, Indonesia</i> .....	506-511
73. THE APPLICATION OF STAD (STUDENT TEAMS ACHIEVEMENT DIVISION) MODEL BASED ON STRUCTURED CONTRACTUAL TASK IN SPELLING LEARNING OF MINOR IN INDOONESIAN COURSE OF UNIVERSITAS NEGERI PADANG, 2016 <b>Utami Dewi Pramesti</b> <i>Universitas Negeri Padang, Indonesia</i> .....	512-517

74. ATTRACTING STUDENTS' ATTENTION TO LEARN ENGLISH  
BY USING MOTION PICTURE SLIDE SHOW  
**Wahyuni Restu Amalia and Suswati Hendriani**  
*IAIN Batusangkar, Indonesia* ..... 518-521
75. CHARACTER DEVELOPMENT THROUGH THE WORK OF ARTS  
**Yahya**  
*Universitas Negeri Padang, Indonesia* ..... 522-530
76. THE MAGIC OF TEACHING; HOW MEDIA CHANGES CLASSROOM ATMOSPHERE  
IN SPEAKING CLASS  
**Yanti Ismiyati**  
*Batanghari University, Jambi, Indonesia* ..... 531-535
77. HAMKA'S CONCEPTION TOWARD MINANGKABAU CULTURE:  
A Literature Sociology Studies of Hamka's Novels  
**Yasnur Asri and Zulfadhli**  
*Universitas Negeri Padang, Indonesia* ..... 536-543
78. DEVELOPMENT OF LEARNING DEVICE OF DECORATIVE FASHION DESIGN  
ASSISTED BY CORELDRAW PROGRAM TO IMPROVE  
CREATIVITY OF FASHION DESIGN COLLEGE STUDENT  
**Yenni Idrus**  
*Universitas Negeri Padang, Indonesia* ..... 544-548
79. THE EFFECT OF COOPERATIVE LEARNING MODEL  
TYPE STUDENT TEAM ACHIEVEMENT DIVISIONS (STAD)  
ON READING COMPREHENSION ABILITY OF JBSI STUDENT  
OF INDOONESIAN LANGUAGE EDUCATION PROGRAM  
FACULTY OF LANGUAGE AND ARTS OF UNIVERSITAS NEGERI PADANG  
**Yulianti Rasyid**  
*Universitas Negeri Padang, Indonesia* ..... 549-555
80. DESIGNING MEDIA FOR EFL LEARNERS  
BY UTILIZING AUTORUN PRO ENTERPRISE II SOFTWARE  
**Yummi Meirafoni, Melviola Fitri, and Putri Yulia Sari**  
*Universitas Negeri Padang, Indonesia* ..... 556-562
81. INTEGRATIVE REVOLUTION OF LEARNING METHOD  
TOWARD LANGUAGES SKILLS  
**Yunnisa Oktavia**  
*Universitas Putera Batam, Indonesia* ..... 563-566
82. THE POSITION OF TEACHER CAN NOT BE REPLACED BY INSTRUCTIONAL MEDIA  
**Yos Sudarman**  
*Universitas Negeri Padang, Indonesia* ..... 567-574
83. INCREASING STUDENTS' MOTIVATION AND ENTHUSIASM  
TO LEARN ENGLISH BY USING VIDEO  
**Zulvi Asny and Suswati Hendriani**  
*IAIN Batusangkar, Indonesia* ..... 575-580

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## THE FIGURE OF MINANGKABAU DANCERS AN ENTITY OF MINANG DANCER BASED ON THE VALUE OF ABS-SBK

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### Abstract

This article aims to find the figure of Minangkabau dancer with the basically value of *ABS-SBK*. Due to the controversial phenomenon develops between allowing and prohibiting women become Minangkabau dancers, while the trend in Minangkabau dancer today was done by women or men mix with women. How does the custom and Islamic views on this subject? To answer this question, a qualitative approach is done by taking sample of four prominent and popular dances as Minangkabau dances. Data were collected by Focus Group Discussion, observation and interviews to confirm previous findings. Based on the triangulation it is expected to obtain credible data. The results showed that the figure of the Minangkabau dancer initially dominated and even performed only by men. Then the women were tolerated with customs requirements and Islam to perform it in an integrated manner.

**Keywords:** Minangkabau Dancer: Value of *ABS-SBK*

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### A. INTRODUCTION

In the perspective of history, Minang traditional dance as a cultural expression has change or shift in the entity and identity that leads to disorientation cultural values. Related to the times and periods of history in its path, the contiguity of Minang culture with other cultures, in general, the intense assimilation has occurred with the three main cultural values, Hindu-Buddhist, Malay and Islamic.

In the art dance, the assimilation of cultural value is reflected in a variety of dance in Minangkabau. The original Minangkabau dance or *Minangkabau indigineous Dance*, that has not been in contact with foreign cultures gave birth to a dance in a style that reflects the value of the entity *Silek* (martial art) Minang of classical, which was born from the environmental arena called *Sasaran* likes *tari Piriang* and *tari Galombang*. By researchers, such as Erlinda (1997) and Mulyadi (1994) they called *Sasaran* style (the style of Target).

When the Minang culture in contact with Hindu-Buddhist values spawned a dance that expresses the mystical value which can be called a Mystical Minang dance like *tari Lukah Gilo* invented by Desfiarni (2004). When it is in contact with Malay culture, Minang dance expresses Malayness graceful entities, which by Mulyadi (1994) calls the Malay Minang dance style. After Islam came to the Minangkabau, pattern, style, and entities expressed in Minang dance showed the community behavior in *Surau* said Erlinda (1997) with Minang dance *Surau* style.

Now the direction and the development of Minang dance creations which based on Minang culture, are at a crossroads. Some take *Sasaran* style and some are developing a combination of natural Minang philosophy, namely *'Alam takambang jadi guru* (Natural outstretched be a teacher) with a value of Malay, Islamic values and *Sasaran* in more classic creations such as a dance created by Syofiyani (Zora Iriani, 2011). While the entity that has been agreed as a formal entity Minang is the philosophy of *'Adat Basandi Syarak, Syarak Basandi Kitabullah (ABS-SBK)* (Indigenous based on Islam, Islam based on *Al Qur'an*). The direction and the development of Minang dance should be the focused and the attention by the future choreographers, who want to create a related dance with the function of dance as a communication tool of cultural values, which experts dance, anthropology and ethnology called as the style of dance in Contextual cultural values.

Currently, the *ninik mamak*, *alim ulama* and *cadiak pandai* (uncles, theologians, intellectuals) in West Sumatra are working hard with the idea of *Adat Basandi Syarak, Syarak Basandi Kitabullah (ABS-SBK)* in all aspects of life, but how does it in reality? specialized in Minangkabau dance, is it also in question?

this philosophy can be manifested in Minang dance? How? Mochtar Naim (Haluan, 22/11 2012) in questioned it with the phrase:

Saying about *ABS-SBK* is easy. But how to carry it out? waw, its consequence is very heavy. If merely talk about the custom, of course no problem, and nothing to be afraid of. But, talking about "*syarak*"? wait a minute! Big and heavy challenge. Moreover, by saying: "*Syarak and basandi Kitabullah*" Then, all, any, is below of it.

Related to the equivalent value of *ABS-SBK* in Minangkabau dance, the problem lies in no synergy between elements of Minang dance itself with the value of *ABS-SBK*, such as the objective conditions of Minang dance that exists today, still does not reflect the values of *ABS-SBK* handed philosophically by Minangkabau society. The forms of Minang dance today is still indicated secularist, has not kept pace with the value of *syarak*, even very contrary to the value of *syarak* itself, especially dance derived from the value of Hinduism such as *tari Lukah Gilo* (Desfiarni, 2004) that express and invites *Syirik* as measured by the value of *ABS-SBK*. There are only a few prototypes are synergy with values *syarak*, such as *tari Pasambahan* and *tari Gelombang* who have glorify to value guests with motion and fashion that reflects the value of *syarak* (Afifah Asriati, 2012). So this is where the contribution of this study is expected, which is to put the values *syarak (ABS-SBK)* in the structure and form of dance Minang diverse in terms of expressing value, particularly in terms of the dancers.

Element of dancers, in traditional Minang substantive value, assumed that they were male. It is synergy with *ABS-SBK* value. However in its development, which seems now dominant, it danced by women than men. Similarly, when viewed in terms of performances, development of dance Minang very existence. Minang dance is used in many activities, both formal and informal, government program or custom events. In various forms of tradition, and creations, there are danced by men only or women only or mixed (men and women). But whether such developments are in compliance or conflict with the value of *ABS-SBK*?

Based Minangkabau dance phenomenon which is still controversial and polemic as above, then it would need to be examined in-depth in a study of dancers in dance Minang in particular, especially the values espoused by the Minangkabau society philosophically. Briefly, it can be formulated how the phenomenon in an element of dance which is characterized by the values of philosophy *ABS-SBK*, specifically "*How does the entity of the Minangkabau dance in reality (corresponding to the ideal value of Minangkabau) that must be presented in the element Minang dancer itself, as its own identity?*"

Studies on the figure of the dancer on the Minangkabau dance is useful for synergizing between one element of Minangkabau dance with the philosophy of *ABS-SBK*. The dancers on the dance of Minangkabau during this time, as the above phenomenon, may be consistent or conflicting or somewhere in between (partly contradictory and partly aligned) with the philosophy of *ABS-SBK* value. Herein lies the fundamental importance of this research. Thus this paper aims to find the ideal criteria of dancers at entity of Minangkabau Dance in the context of value-based *ABS-SBK*.

Results of this research is beneficial to choreographers as a guide in the creation of Minangkabau dance corresponding to the identity and the *ABS-SBK* value. Because Minang dance choreographer creates dances that are more likely pay less attention to the fundamental values of Minangkabau culture as the identity of the Minang. Thus, the results of this study contribute to the development of dance as well as an instrument of Minangkabau in accordance with the value of *ABS-SBK*.

## B. THEORETICAL PERSPECTIVE

Experts tend to agree that traditional dance is a dance performances that reflect, that expresses the cultural values supporting communities through supporting the motion and other dance elements (Royce, 1977; Edi Sedyawati, 1981; Theresia, 2003; Askew and Royce, 2004). Fundamental values of Minangkabau culture is summed up in the philosophy of *Adat Basandi Syarak, Syarak Basandi Kitabullah (ABS-SBK)*, the intention is customary in Minangkabau based on the *syarak* (Islamic), and *syarak* based on the Book of Allah (Al-Quran).

Mochtar Naim (2004) refer it as the identity of the Minangkabau's people. Mochtar said that philosophical issues of Minang people are no longer at the level of concepts, basic principles in their daily

lives and in all aspects of life has been enhanced Islam, but how the value of *ABS-SBK* is applied by the Minangkabau in social acts, Therefore, the philosophy of *ABS-SBK* equipped with *syarak mangato*, *adat mamakai*. That is *syarak* provide rules, and custom who wear them.

Firmly, Mochtar Naim (2004: 50) argues that the *ABS-SBK* is not a history issue anymore but it is a question of maximizing its application in Minang society systemically. He revealed the following.

Our next step now is to elaborate the concept of *ABS-SBK* systematically and programmed into the various facets of life. *ABS-SBK* is not just a philosophy of life but also *suluh bendang* and star for the Minang's people in their life

There are four issues raised by Mochtar Naim above, in accordance with the elaboration of *ABS-SBK* forward: (1) to take concrete steps, (2) to elaborate the values of *ABS-SBK* in everyday life, (3) carried out systematically, and (4) must be programmed properly, does not develop in the conventional course. Actually it has been made as an icon of development and construction in West Sumatra after the reforms, which included expressly *ABS-SBK* become a cornerstone philosophy for life in *banagari* (West Sumatra Regulation 9 in 2000 and 27 in 2007).

Especially for the development of the arts, including dance Minang tradition, it's good to follow the opinion of Mochtar Naim (2004)

Custom concepts are absolute, relative and in between. *Adat nan sabana adat* is absolute, while *adat istiadat* and *adat yang diadatkan* is self sweetener (ethics and aesthetics). They are chic when worn but adapted to the place and rules of the Book of Allah; Al Qur'an.<sup>18</sup>

So, dance is an aesthetic issue, chic when worn but tailored to the *ABS-SBK* value. At this level implied that perhaps our dance still contains the values that are counter to the Islamic values. It appeared in the reason of mind Mochtar Naim idea (2004) as follows.

The concept of the true philosophy of *ABS-SBK* is the crystallization of the doctrine of natural law in the form of the *Sunatullah*. ... Contiguity with Islam, which is a custom patterned and entrenched habits that inevitably have to go through the process of cleaning of the elements of *syirik*, superstition and heresy contrary to Islamic monotheism. Due to the final process of custom synthesis and custom *syarak* must be established that the *syarak*, the principal of the customary reference is *syarak*, while referral *syarak* is God's Book; *Kitabullah*.

Art is the field of culture in Islam, as well as social, economic, political and others. Islam art that exists in relation to Islamic culture. The differences between Islamic Art and non-Islamic art are, the first is the motive or intention, while the second is the ethical values in it. God wants greetings to his servants. Art is an element for fostering greeting. Artfull People express pleasures in life. So Islamic art is not art for art. Islam requires that artfully intended for God. Furthermore, that the intention of the art for the Lord, then it contains a moral. God told the good and forbid the bad. Islam requires that the artfully executed by Islamic morality (Sidi Gazalba, 1977: 53-54).

Art as human nature is lawful, but the materials put into it may be unlawful. If ways and implementation contrary to what has been defined by *Rasul*, could be haram, such as Islam prohibits a dance performed by men and women together. Firmly, Sidi Gazalba argued that ethics or morals of Islam that determines whether something is halal art element, *makruh* or *haram* (Ibid, 79).

Toha Yahya Omar (1983: 57-58) concluded that the laws of the art of music, sound art and dance as follows.

Music, sound art, and dance in Islam is permissible (allowed), as long as not accompanied by other things are forbidden. And if accompanied by forbidden things, the law becomes illegitimate anyway. So, when accompanied with good things and blessed God, the law becomes circumcision, as to celebrate weddings, holidays, circumcision, greet people who come, the day of independence, and so forth ... So illegitimate art of music, sound art, and dance it is caused *Amrun 'aradhiyun la dzaitum* (due to other things, not because the substance itself).

So from all exposure to the above opinion can be understood that the art of dance Minangkabau, in truth must be consistent, harmonious, appropriate and based on the values of *ABS-SBK* the ethnic Minang philosophy. It means that Islamic religious values must necessarily visible and appear in all expressions of dance Minang, at least not express the value of the counter to Islamic values.

### C. METHOD

This study used a qualitative approach. Qualitative methods used to collect the data on the concept of Minangkabau dance and in accordance with the value of *ABS-SBK* which is viewed from the aspects of the dancers. The dance that became the focus of the research is a popular dance in Minangkabau as a sample of this research, concretely elected four dance that made the center of attention of this study are: (1) *Tari Mulo Pado* in *nagari* of Padang Magek, Tanah Datar; (2) *Tari Pilin Salapan* in *nagari* of Aie Bangih, Sungai Beremas Pasaman Barat; (3) *Tari Piriang* in *nagari* Bayue, Tanjung Raya Agam; and (4) *Tari Indang* in *nagari* Aur Malintang, Sungai Geringging Padang Pariaman. Data were collected with FGD (Focus Group Discussion) techniques with documentation, observation, and interview. FGD was attended by indigenous people and scholars where the all four dance studied. To confirm the validity of the data is done by using triangulation methods, data sources, member check and other research.

### D. FINDINGS AND DISCUSSION

#### 1. Description of Findings

As noted in this method of study, there are four Minangkabau dances be sampled at four villages. They were so intensely focused attention in revealing the elements of the dancers in the perspective of *ABS-SBK* value, namely; (1) *Tari Mulo Pado* in *nagari* of Padang Magek, Tanah Datar; (2) *Tari Pilin Salapan* in *nagari* of Aie Bangih, Sungai Beremas Pasaman Barat; (3) *Tari Piriang* in *nagari* Bayue, Tanjung Raya Agam; and (4) *Tari Indang* in *nagari* Aur Malintang, Sungai Geringging Padang Pariaman.

##### a. *Tari Mulo Pado*;

*Tari Mulo Pado* in *nagari* of Padang Magek, Tanah Datar is danced by a pair (2). At first, the dancers of Mulo Pado dance were male. Motion of martial art style that has been owned by the dancers before them danced this Mulo Pado. Based on the FGD at the office of Wali Nagari Padang Magek on June 2, 2015 it was revealed that; "Originally this dance (Mulo Pado) performed by men only because the motion is the motion of martial arts" (US Dt. Majo Dirajo, FGD, June 2, 2015). This statement was confirmed by other FGD participants and no one participant argued.

But in its development until now, it has been adapted to the changing times, at once motion-style of *silek*, meanwhile; the mastery of *silek* only owned by male warriors in the *silek*, it has changed into a movement that is not *silek*, and the new motion is only matched by the movement of women as conveyed by the A.S. Dt. Majo Dirajo (FGD, June 2, 2015) "While the current development of motion no *pencak* movement, but the movement is only suitable for women only". The dancers change very drastically and even then approved by the public, except for a rather reluctant is Padang Magek scholars who stated that

*kalau untuk itu ndak bisa amba maagiah komentar sebab nyato fatwa tu kan ndak bisa. Kalo menurut agamanyo kan iyo, kini kan ado emansipasi. jadi baa ndak mancolok dari segi gerakannyo. Kalau tari dari segi pakaian banyak yang bertentangan, gerakan banyak nan barubah.*

(I cannot give comment for that because the real statement that right can not be given. Based on the religion yes it right. Now it is emancipation. So, how it is not vulgar in terms of movement. The dance clothes are having many contrary. Its movements also has many changes indeed (Suhaili Anwar, Interview, June 2, 2015).

Based on the above expression, it can be understood that the *tari Mulo Pado* in Padang Magek should also be reorganized again, it should or ideally be go back to the original dancers, male, but because of the emancipation, then the change of the dance is only watched as long as it is not striking the sense of the Islamic religion. It means that female dancers are tolerated if they do not contradict

with Islamic criteria. Padang Magek cleric added that the woman was no question, "*ndak ado do sampai kini. Itu kan tradisi awak ndak do lo ulama menentang*" (There is no problem until now. That's our tradition. None of the clerics oppose it) (Suhaili Anwar, Interview, June 2, 2015). Corroborated by FGD participants other (A.S. Dt. Majo Dirajo (FGD, June 2, 2015)) "*ndak baa do, nan kini ko indak, yang bantuak dansa kan ndak ado, laki-laki parampuan kan ndak manyatu, asal jan kalua dari ABS-SBK, asal ndak pamer pakaian*" (Never mind, right now are not, like dancing right there, men and women're not together. Just do not go out of ABS-SBK, as if it is not showy clothes). Permissibility of female dancers on the Pado Mulo dance was concluded by the Ulama Padang Magek (Suhaili Anwar, Interview, June 2, 2015) "*walaupun laki-laki dan padusi yang manari kan itu tergantung pada gerak yang dibolehkan..., tu kan gerak-gerak silek, buliah ndak padusi menarikan? nyo kan karano perubahan zaman, itu dulu kan tabu, untuk kalua se dipermasalahan*" (Although men and women who danced it depends on the motion is allowed ... that is *silek* movements, should or should not woman dance? Now it because of the change of the times, it used to be taboo, to go out alone at issue).

Today's Conditions, *tari Mulo Pado* can be danced by women, even A.S. Dt. Majo Dirajo (FGD, June 2, 2015) revealed in the presence of other participants "*Kalo tari ko kini lah bacampua. Jadi laki-laki ndak bisa pulo manari leh. Kini tariko kan langkahnyo langkah tari padusi. Tapi kalau silek lai bisa langkahnyo lai bisa laki-laki*" (today, this dance has been mixed. So men can not also dance again. Now this dance stride women's steps. But if it is martial step, it could be stepped by men). The point here is *tari Mulo Pado* shown in FGD time is mixed with the motion, so that men can not dance anymore. Motion pace suitable for women. While the suitable pace for men is a martial art movement. So FGD participants agreed that this dance now could be done by men and women. It is represented by the expression from Syafwardi A (FGD, June 2, 2015) "*Tari Mulo Pado dari segi kriteria penari, boleh laki-laki dan boleh perempuan. Tapi kini banyak dilakukan oleh padusi sajo*" (*tari Mulo Pado* in terms of dancers criteria, may be done by men and women, but now, it is mostly done by women only). Ulama Padang Magek (Suhaili Anwar, Interview, June 2, 2015): "*kalau ideal nyo tu laki-laki tapi kalau kini kan ndak ado laki-laki yang nio manari lay, tapi kan susah mandapekkannyo lay*" (If ideally the male, but right now there is no man who would dance again, hard to get it again).

So from exposure to the above data it can be understood that the *Mulo Pado* dancer in Padang Magek is a dance formerly performed by men, but because of the times, men no longer willing to do so, and women took over this dance with changing motion appropriate with measures of women, no longer using *silek* movements as performed by male dancers before. However, these changes tolerated by society, both by indigenous stakeholders, activists *tari nagari* and *ulama nagari* as being in accordance with the value of ABS-SBK.

#### b. *Tari Pilin Salapan*:

*Tari Pilin Salapan* in *nagari* of Aie Bangih, Sungai Beremas Pasaman Barat is a dance that formerly danced by men. Then, it can be carried out by women, moreover, it can be mixed up men with women as disclosed by Maiwalis (Interview, June 1, 2015) about the dancers of *tari Pilin Salapan* in Air Bangis Pasaman Barat "*Kalau dulu penarinyo laki-laki semua, tarinya perjuangan*" (For the first time, all dancers are male dancers, it was a struggle dance).

The same thing also expressed by Asrial (FGD, June 1, 2015) that,

*About Pilin Salapan dance, to our knowledge since the first time in Air Bangis only see men. But with the change of period, it was danced by women. Then now we have found women and men dancer. Even they are not mukhrim, this is actually violated. Sometimes there were in contact and to collide Yes, because more and more tightly "*

Based on two data and information above, it can be seen that, the figure of dancer of *tari Pilin Salapan* are also changing, like what has happened to the dance in Padang Magek; *tari Mulo Pado*. The process of changing is also the same, namely; originally only performed by men, then may be performed by women and recently performed as well as men mingled with the women.

The figure of male dancers mingled with the women on the *tari Pilin Salapan*, according to *ulama* at Aie Bangih, in general, they state that essentially "should not be mixed male and female. But if it is



mixed, the conditions that allow certain requirement are: Do not intersect. "(FGD Summary, dated June 1, 2015 in the office of *Wali Nagari* Air Bangis). But ideally, according Asrial, S.Ag. (FGD, June 1, 2015) "*tari Pilin Salapan* ideally danced by men only". Then Asrial asserted that "If I think back to the initial shape, all dancers are male". It is supported by Aidil Haqqhi (FGD, June 1, 2015) "If I think back to the early form of, all dancers are male".

In terms of age, "the proper age to conduct *tari Pilin Salapan* is not for adult women" (Maiwalis, interview, June 1, 2015).

The reason is "*sabananyo nan cocok manari SD, SD nyo ketek baru*" (actually, it is a suitable dance for elementary school children, they are young age).

Maiwalis opinion is supported by Aidil Haqqhi (FGD, June 1, 2015).  
"For me a woman is allowed, but not baligh. Means back to normal".

Based on the above data, the exposure of *tari Pilin Salapan* is essentially performed by male dancers as the motion agile and require a lot of energy, it is suitable for men. But the development of this dance is now performed by women and even mix between women and men. According to community leaders, scholars and indigenous stakeholders involved FGD and interview, this dance needs to be restored to its original dancers even though there are tolerate to be danced by women as long as it is not violate the religious. Women who have not puberty seems to be the most appropriate to dance this dance, so that the value of ABS-SBK in the figure of the dancer on the *tari Pilin Salapan* is more viscous.

c. *Tari Piriang*;

*Tari Piriang* in *nagari* Bayue, Tanjung Raya Agam is a very popular dance in the community. This dance is attractive because people dance Piriang on broken glass. Originally, it was performed by men with *silek* motion base. Dj. B. Dt Pamuncak (FGD, May 31, 2015) revealed that "Dancing Piriang were formerly danced by men. Now women can join the men for not intersect".

Opinion of Dj.B.Dt Pamuncak above reinforced by other FGD participants, that the original dancers of *tari Piriang* in Bayue are men (ulama Bayue, YE. Imam Panjang, May 31, 2015). However there are sighted (FGD, S. Dt bangso Diradjo, May 31, 2015) that "*kembalikan sajo ka yang aslinya, supaya jaleh ABS-SBK-nyo*" (please return it to the original in order to clear its ABS-SBK).

The tolerance to danced by women can be understood from the view Dj. B. Dt Pamuncak (FGD, May 31, 2015), provided that the women are eligible to close the genitals as the phrase "*Padusi manari ko pakaiannyo manjago kehormatan, ndak baa padusi laki-laki manari tapi manjago aurat, ko kan masalah baru laki-laki padusi ko manari basamo, buliah ndak?*" (the dancing women wear clothes to guard of honor, it is okay when men and women dancing but keep genitalia. It's a new problem men and women dancing together, allowed or not). He added that it is still necessary in-depth study "Iko paralu dikaji bana" (It needs to be studied deeply). There is also FGD (Bayue Cleric, YE Imam Panjang, May 31, 2015), which argues "*ndak bolieh samo sakali*". While there were mediate differences in a democrats Voices Dj. B. Dt Pamuncak (FGD, May 31, 2015) which revealed as the following quote.

"*Nyo kan konsep interaksi. Mungkin kah ada lagi. Baa nyo awak gali iko baliak. Sahinggo baa hukum adat iyo babaliak ka nan lamo. Dan jadikan budaya tari ko untuk kembali ke budaya lamo, ndak nampak goyang pinggul ko pak. Ambo mohon, hal-hal yang tadi babaliak lah ka nan lamo*".

(It's the concept of interaction. Could be there again. What about if we dig it back. So how customary law ,yes, back to the old one. And make dance culture back to the old culture, does not seem shake her hips. I need these things give back to the old one).

Based on this quote, it seems that *tari Piriang* in Bayue is also danced by women, according to Dj. B. Dt Pamuncak it is somewhat violated customary norms, so he considers to be seen again. Because in terms of women who drive the motion of the hips it seem to be considered again. The tolerance of

women as a dancer must eliminate the rocking hips, it is consistent and in accordance with religious norms or values of *ABS-SBK*. Then the other FGD participants in observational research can be summarized as the following observation notes "none of the participants were denied, and show faces, gestures and nod their heads in approval with a view Dj. B. Dt this Pamuncak "(Note Observations in FGD May 31, 2015).

Finally Dj. B. Dt Pamuncak (FGD, May 31, 2015), adding a philosophy as quote, "*Jadi dalam menciptakan tu harus sejalan iman jo ilmu. Jadi malarang tu ka dalam manyuruah. Manyuruah dalam malarang. Jadi dalam mengelola tari harus mencari nan tasuruak, kito tagakkan pilar tu liak*" (so to create it must be consistent faith and science. So forbids it into order. Telling in banning. So in managing the dance should look for the hidden. We re-establish the pillars again). It means that, between the science, including the science of dance must fill each content, strong strengthen and enhance mutual faith (Islam which is believed to be true). This opinion is actually the same as *ABS-SBK* philosophy.

Based on the above data exposed, it can be understood that the *tari Piriang* in Bayue Agam, in principle, give priority to the male dancers, but there is now a development that it allows danced by women if heed the limits of Islamic values that require women to close the genitals and does not show rocking hips.

#### d. *Tari Indang*;

*Tari Indang* in nagari Aur Malintang, Sungai Geringging Padang Pariaman is well known by all the people, it can even be well known by most people of Minang and West Sumatra. As for the dancers, according Rajo Indang Rangkayo Sardewo (FGD, June 16th, 2015) disclose "*Kalo dudu yang main Indang ko didominasi laki-laki*" (It is used to dance Indang dominated by men). FGD participants generally agreed with Rajo Rangkayo Sardewo (FGD observation, June 16, 2015) as a summary of the following observations; the dominance as Rajo Rangkayo Sardewo said is men more often dance it than women". But mixed among men with women now become a trend of this dance.

Women may be dancing. And according to the participants it is in accordance with customary norms. It was disclosed in the FGD by Rajo Rangkayo Sardewo (FGD, June 16, 2015) as follows. "*Kalo adat Minangko tagangnyo bajelo-jelo, harus disesuaikan dengan perkembangan zaman*" (In Minang custom *tagangnyo bajelo-jelo* (tense for attract each other, sucking for slack each other), it has to be fix with the times). It means that the male dancers are not absolute, female and mixed with women is in accordance with the customary principle always adaptive to the times. So flexible, not only man. It's just that men more often dancing it than women. According to Rajo Rangkayo Sardewo (FGD, June 16th, 2015) there is a customary principle expressing that "*Padusi di Minangkabau pusako mamunggu, laki-laki mamak pusako*". This means that women are not aggressive, while the male plays mamak or female leader.

Why do women were tolerated be Indang dancers? Rajo Rangkayo Sardewo (FGD, June 16, 2015) mentioned "*Jadi kalo minta pendapat ambo, apo ado ndak pengaruhnyo? Ndak ado masalah, yang penting norma adat tetap dijalankan. Malahan padusi yang manari Minang ko menggambarkan budaya adat. Antaro laki-laki jo padusi samo darajatnyo dan samo kadudukannyo*". This means that women danced Indang is no problem and no others complain it, both measured from the customary norms and measured in terms of religion.

Recent developments Indang dance is growing among school children, "What a lot of junior high and elementary school children now. So it become famous". (Rajo Rangkayo Sardewo, FGD, June 16, 2015) It means that, *tari Indang* is popular and growing at schools, of course, thanks to the encouragement and facilitated by trainers and activists (including teachers) as well as the dance school leaders as their curricular.

Based on the above data exposure, it can be seen that *tari Indang* are many and often danced by men, but not prohibited by customary value when well danced by women. According to those women who danced the *tari Indang* it has been aligned with the traditional values that are adaptive, flexible and adapt to the times.

## 2. Discussion

Based on the description of the above four dances; *Tari Mulo Pado*, *Tari Pilin Salapan*, *Tari Piriang* and *Tari Indang*, it can be known and understood that formerly, the figure of the Minangkabau dancer, originally and dominantly by male. Female dancers are generally tolerated by the value of traditional adaptive, flexible and responsive to developments in the dance community support. So does Islam allow women to be a dancer of Minang dance with regard to Islamic values prevailing to Islam woman is dancing with the requirements to close the genitals and do not shake hips. Islamic requirements for these female dancers portion being customary values in society. Because the principle in Minang "*Syarak mangato, adaik mamakai*". That is the religious values are used as traditional Minang truth.

Direction of the finding as formulated above has also been found by previous researchers, such as Noni Sukmawati (2006) revealed that in fact women are not forbidden by the customs or the clergy to become actors performing arts *Dendang*, and also not prohibited by the customary and Islamic clerics in dancing Minang dance with the restrictions imposed for a woman to appear in public or stage (Fuji Astuti, 2004; Afifah Asriati, 2013; Afifah Asriati, 2014). Although this finding is still controversial, because there is a group of Islamic scholars who argue that women should not dance forever. That is true of dance Minang still heed the norms and customs of Islam as well.

There is a customary norm called discordant for women that is discordant in cloting, for example, dress like men, wearing tight clothes and transparent, revealing the nakedness (K. Hakimy, 1988: 108-111 in Fuji Astuti 2004: 72). Then the teachings of Islam for women's clothing has the following criteria; And tell the believing women to lower their gaze and to be mindful of their chastity, and not to display their charms (in public) beyond what may (decently) be apparent thereof; hence, let them draw their head-coverings over their bosoms. (Surah An-Nur verse 31). That is rocking hips to avoid Minang dancers; Then Surat Al-Ahzab verse 59: "O Prophet! Tell thy wives and thy daughters, as well as all (other) believing women, that they should draw over themselves some of their outer garments (when in public)..... It means dancer women must cover her nakedness. That are the entities of Minang dance seen from the figure of the dancers, if the dance really want to preserve the philosophy of ABS-SBK.

## E. CONCLUSION

Based on the description of the findings and the discussion above it can be concluded that the actual entity Minangkabau dance (which corresponds to the ideal value keminangkabauan) that must be present in Minang dancers element itself, as its identity is as follows. (1) The initial figure of a dancer and the Minangkabau origin is dominated only by men with the character of *silek*, agile and aggressive as the nature of men. (2) today's development with women as dancers of Minangkabau dance is tolerated by custom and religion with a number of requirements that must be met by the female dancers that close the genitals and does not shake the hips. Perhaps this is a part of Minangkabau dance entity in *ABS-SBK* philosophy.

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