



Study of Social Values in Dance Performances of West Sumatra

Selvi Rahmadani Pratiwi^(✉), Juju Masunah, and Yuliawan Kasmahidayat

Post Graduate School, Art Education Program, Universitas Pendidikan Indonesia, Bandung, Indonesia

Selviramadani28@gmail.com

Abstract. This study aims to describe the social values contained in the payung Dance performance in West Sumatra. Payung Dance is a dance work that has developed since 1920, this dance is a Minangkabau mainland Malay dance that still exists today. The research design uses the qualitative descriptive analysis method. The object of research is the payung Dance in West Sumatra. Sources of data in the study include the children of Maestro of payung Dance Sofyani Yusaf and West Sumateran artists. Data collection techniques used interviews, observations, documentation studies, and literature studies. Research results are known the social value of Payung Dance is found in 1) The structure of the payung dance movement. 2) payung dance property, based on the study of the payung dance, there are several social values that are part of the Minangkabau society such as mutual respect, courtesy, and compassion.

Keywords: Social Value · Payung Dance Syofyani · West Sumatra

1 Introduction

In the 1920s Malayan artists performed traveling shows presenting theatrical-comedy nuances in places where the Malay community resided. One of the places they visited was West Sumatra. There are many versions regarding the development of the Payung dance in West Sumatra, one source states that the Payung dance developed in line with the development of the Toonel or Basandiwara activities by Normalshchool students in Bukittinggi, and another source said that the payung dance first developed in Payakumbuh which was marked by the holding of a Basandiwara performance for seven days. Successively at the beginning of the month of Shawwal at that time.

The dance movements contained in the Syofiany Payung Dance have received two types of motion effects, including Minangkabau dance movements and Malay dances, it can be seen that the Minangkabau dance movements are represented through pencak silat movements performed by male dancers, Malay dance is represented through the movements of *lenggang*, *lenggok* and *joget*, which are performed by female dancers. The Payung Syofiany dance is performed in pairs between male dancers and female dancers with the material of *bunga silat* movements [1].

The researcher chose to examine the social values contained in an payung dance performance as the focus of this research. As for what is considered by researchers,

researchers are interested in studying the values contained in the payung dance which is consciously part of the development of the Minangkabau community which is known to highly uphold the values of unity and togetherness which is interpreted from the sentence "*Pusako bundo nan Dulunyo*", "*Rumah Gadang nan sambilan ruang*" [2]. This is also continuous that dance is not just entertainment or spectacle for the community but contains meaning and symbols, which can be absorbed as values in life together.

According to Mardiatmadja [3], value refers to people's attitudes toward something good. Values can be interrelated to form a system and are coherent with each other and affect aspects of human life.

In previous research, the journal *Expression of Arts* written by Diah Rosari Syafrayuda stated that the Payung Syofyani dance has a name for each movement, even though according to Sofi Yunita who is the daughter of Sofyani Yusaf, the creator of the Sofyani Payung Dance, this is not true, therefore a the next research is needed.

Relying on the explanation above, related to the research to be studied, it can be concluded that an art especially dance is never separated from its social values in it, so it is appropriate to conduct a comprehensive study to explore these parts, related to the midst of technological advances and rapid exchanges. Information and culture of the community begin to lose its footing on actions/behavior in the social environment. So based on the explanation above, this research is more directed to the study of the social values contained in the Payung dance performance in West Sumatra.

2 Methods

The research paradigm in this study is qualitative, according to Afrizal [4], qualitative data analysis techniques are a systematic process to determine the parts and interrelationships between the parts and the whole of the data that has been collected to produce a classification or typology.

The research uses an ethnochoreological approach because it is based on the assumption that there are dance texts, namely motion, and property, as well as context, namely meaning-symbols, and aesthetic ethics in a Payung dance performance. According to Soedarsono [5] the ethnochoreological approach emphasizes aspects of history, ritual, sociology, psychology, physiognomy, and linguistics. This kind of approach can also be said to use a multidisciplinary approach (multidisciplinary).

The method used in this study is a descriptive method, which is a research method that seeks to describe and interpret objects according to what they are [6].

Participants who are also informants in this study include Sofi Yunita (45 years) the child of the Maestro of the Payung dance Sofyani Yusaf and Desfiarni (62 years) who are West Sumatra artists as well as educators at Padang State University. The object of research is the Payung dance which is then more focused on the Payung dance from the studio Sofyani's address is Jalan Nuri no. 7, Air Tawar Barat, Padang.

Data collection techniques used in this study were observation, interviews, documentation studies, and literature studies. The data that has been obtained in this study will be analyzed using qualitative descriptive analysis.

3 Results and Discussion

3.1 Research Results

The results of the research were carried out in the city of Padang with informants who knew in depth about the Payung dance. This research was conducted from April 19 2022 to April 20 2022 by conducting interviews with reliable informants. Based on the results of interviews that have been carried out, the informant said that the development of the Payung dance in West Sumatra from time to time had several versions, but he added that in Syofyani's studio the Payung dance was first danced in 1969, from the beginning it was created until now not much has changed. on the Payung dance which is a masterpiece dance by husband and wife Syofyani Yusaf and Yusaf Rahman.

Sofi Yunita straightens an article from the journal *Expression of Arts* written by Diah Rosary Syafrayuda that Syofyani Yusaf was more precisely a student of Rasjid Manggis. Rasjid Manggis is the person who initially taught young Syofyani about Malay dances such as Serampang 12. However, there may be discussions between Syofani Yusaf and Sjoftan Naan in the development of the Payung dance.

Payung dance is a group dance, which is danced by 4 pairs of women and men, basically the Payung dance is heavily influenced by Portuguese culture which can be seen from the music.balancePortuguese heritage with a Malay touch. Musical instruments used as the accompaniment of payung dance are accordion, trumpet, guitar violin, bass, and katindiak drum. The clothes worn at the Payung dance performances included taluak belango for men who were given a cap or stanjak as a sign of the strong Malay influence of Indian Malay work at that time, and long kebaya/ clothes brackets along with songket for women, although it was very thick with Malay nuances. On the head, the woman still uses the typical Minangkabau suntiang as a marker that although the Payung dance has received a lot of cultural influences outside, the payung dance is still part of the Minangkabau society itself. The informant clearly stated that until now there was no special name for each Payung dance movement, for the training needs of Syofyani's studio. Use the naming of letters in every dance.

Broadly speaking, the Payung dance can be said as a dance drama, the story in each plot flows very clearly and can be read by the audience, this is also one of the differences between the existence of men and women in a dance work between Syofyani's works and the works of other masters. The description of the storyline based on dance moves which consist of plot one, plot two, and plot three will be explained as follows.

Line One (Beginning). The movement in groove one begins when the female dancer begins to rotate the payung and move her legs while swinging the payung. This plot depicts joking Minangkabau women who are playing together while waiting to be proposed by a man who is both religious and his background, in Minangkabau itself women are likened to an angel so graceful and gentle, it can be seen from the initial movement that tiptoes slowly, and in general, the technique dance using the second level down, the use of the payung property in this one plot is an important assessment of how the dancer can put the soul on the payung property he is holding.

Groove Two (Middle). Plot two tells the story of a man who comes to visit a women's game, then after seeing how the woman acts and acts, the man falls in love and tries to

seduce her. The movement in groove two begins with male dancers entering the stage or performance arena, followed by female dancers who give payungs to male dancers, but in this section, there is no eye contact or touch between men and women, because it is appropriate with the corridors of Minangkabau philosophy, *adaik basandi saraik, saraik basandi Kitabullah*, which highly upholds ethics and boundaries between men and women who are not mahram.

In grooves two to three male dancers will always use the payung property, the technique of holding an payung for men is likened to grasping stick. The violin is soft and a little loose, not gripping thoroughly on the palms and fingers, this is because Syofyani's husband was a violinist in his time, and it can be interpreted that even though later men will become husbands and heads of households, they must still have a strong side. Gentle and loving in taking care of his wife as well as the property used by female dancers, namely the scarf, the scarf was very closely related to the daily life of Minangkabau women at that time, in addition to the habit of sewing beads on the scarf and used as a head covering, the scarf is also interpreted as a woman herself, she can fly if not in the hand, and return to the role of a man to be able to guide his wife in the future.

Line Three (End). Plot three tells the story of the young couple who are married and go on their honeymoon to Sungai Tanang in Bukittinggi, as seen from the configuration of the shape of a *bendi* (horse carriage) by 4 pairs of dancers. One female dancer sits cross-legged in front representing the horse position, three women stand behind her to form a chair position and handrails for the cart on the right and left of the chair, 2 men on the outer side who direct the payung outward as a wheel, and two male dancers the man in the back directs the payung straight up in a tiered manner which is used as an payung for the horse and partner.

The movements in groove three mostly use the S swivel floor pattern, in accordance with the Minangkabau philosophy, *datang tampak muko pai tampak punggung*, which has the meaning of always greeting when you come and saying goodbye when you are about to leave. on the outside to symbolize a man who always protects women.

3.2 Research Discussion

From the results of this study, it can be seen according to the criteria and problems studied, namely the study of social values in Payung dance which can describe the relationship between humans in behaving in a social environment.

Social Value in Payung Dance. Matsumoto [7] argues that culture is a group or set of attitudes, values, beliefs, and behaviors that are shared by a group of people, which are communicated from one generation to the next through language or some other means of communication. So according to the researcher's analysis, the art of dance is a form of finished product of culture that contains crystallized values from the mindset and habits of the people who build and maintain it. In this study, the Payung dance, which is part of the Minangkabau community, of course has values that are adhered to in accordance with the philosophy of the community itself, which can be seen from the elements contained in the Payung dance. Below will be explained according to the researcher's analysis, regarding some examples of social values contained in the Payung dance.

According to Muin [8] social value is the quality of behavior, thoughts, and characters that are considered good and right by society, the results are desirable and worthy of being imitated by others. In payung dance there are examples of social values that can be absorbed into everyday life based on the form of motion and the properties used.

Social Value in Motion

1. Mutual Respect

There are four word styles in the Minangkabau language, namely: 1) kato mandaki, which is the language used by people whose social status is lower than the other person's; 2) kato manurun, namely the language used by people whose status is higher than the interlocutor; 3) kato malereang, namely the language used by people in the same position, who respect each other; 4) kato mandata, which is the language used between people of the same social status and close relationships [9]. The flow of one payung dance clearly shows the togetherness of Minangkabau girls who are joking, how the girls are so familiar with each other and mingle with each other, it can be seen from the rampak movements that are carried out, but still in accordance with the kato mandata even though they are still in level status. The same age and within the same circle of friendship, must still respect each other and use polite and polite words and not say rude or hurtful words, with mutual respect for relationships in society will always be maintained in harmony.

2. Politeness

The description of politeness can be seen in plot two, when men try to approach women, they are guided by the prevailing religious and Islamic principles, when receiving payungs from women, it can be seen how male and female dancers keep their eyes on each other, there is no eye contact. Indeed it is not allowed, there is also a distance between male and female dancers because couples who are not married should keep their distance and not hug each other, even though in the context of falling in love with each other.

In plot two it is also illustrated how women should behave, very polite and courteous, although in the end it is depicted that female dancers also fall in love with male dancers but do not show it openly, because in Minangkabau itself the ideology of virtuous women is women with a culture of shame that mandated traditional taboos called *Sumbang Duo baleh*, [10] *Sumbang Caliak*, *Indak taratik jikok padusi mancaliak jauh*, *pamandok arah balakang*, *pamatuik diri surang*, *nyampang pai karumah urang*, *pajinjak inceh mato*, *jan malanja sapanjang rumah*. *Usah pancaliak jam*, *wakatu ado tamu Iajang panantang mato jantan*, *alihan pandangan ka nan lain*, *manakua caliak kabawah*. The traditional adage can be interpreted as discordant vision, for example seeing something as if it were too amazing or astonishing, paying attention to someone's husband, looking at men sharply, seeing the men's bathing place. *Sumbang Caliak* at the man without babove [10].

3. Affection

Marriage is an inner and outer bond between a man and a woman to live together in an ark of the household, it is hoped that from a marriage it will form a household filled with love. So it is important for a man who will become the leader of the household to

have a gentle and loving attitude, so that he is able to guide his wife and children in the future with love. In running a household, it is very necessary to have a gentle affectionate attitude both in interacting and also in educating children [11]. The technique of holding an payung carried out by men in the motion of grooves two and three really represents a man who is full of affection, the correct way of holding an payung must be gentle, like holding a violin stick, not too tight when holding it, like that Even though men will later become the head of the family, they must have a gentle and loving attitude.

Social Value in Property

1. Cooperation and Responsibility

In social life, humans certainly have their respective responsibilities both in large-scale social circles such as in the work environment, in the neighborhood community, and so on, but what shapes a person's personality in mingling in a large-scale environment of course comes from the smallest social sphere. And closest is family. In the family, each individual takes on their respective roles and responsibilities. The use of property in the payung dance really represents the responsibility between men and women who will later build a household together.

The use of payung property for men seems to illustrate that the man as the head of the household will have to be able to provide an payung for his family either from heat or rain, furthermore, it can be interpreted that a husband must be a good guard for his family, provide a living, provide housing, and fulfill other obligations. In the Minangkabau traditional kinship system, [12] women are referred to as *bundo kandung*, *limpapeh rumah gadang*, *umbun puruak pegangan kunci*, *umbun puruak alung bunian*, *pusek jalo kumpulan tali*, *sumarak di dalam kampuang*, *hiasan dalam nagari*, *nan gadang basa batuah*, *kok hiduek tampek banasa*, *kok mati tampek baniat*, *kanduang- unduang ka Madinah*, *kapayuang panji ka Sarugo*.

The above statement is also related to the property of the shawl used by female dancers, the shawl is indeed very closely related to the Islamic religious law adopted by the Minangkabau community, the shawl which is usually used as a head covering can be interpreted that the position of a woman in the household must be able to maintain and uphold high reputation of her husband and family, protect from all slander that can arise in the community from bad behavior that is not based on applicable customary rules. In carrying out the obligations mentioned above, of course, cooperation between husband and wife is needed as a joint effort to build a family that is blessed by Allah SWT.

4 Conclusions and Suggestions

4.1 Conclusion

Based on data analysis, researchers can conclude that the study of social values in payung dance can be observed based on the structure of the presentation of the flow of motion, as well as the properties used in Payung dance. The structure of the Payung dance movement has three grooves, namely grooves one, two, and three. In the first plot consists of stories of women and women who are joking, the second plot of the men who come and fall in love so they try to seduce, and the third plot tells of the couple who are married and

go on an excursion to the Tanang river. Based on the study of the motion of the payung dance storyline, there are several social values that are part of the Minangkabau society such as mutual respect, courtesy, and compassion.

4.2 Suggestion

Based on the results of the data analysis and the conclusions presented above, the researcher wishes to advise readers to remain guided by the customary rules that contain so many values to be applied in the midst of preparations for era 5.0 as well as a form of preserving and maintaining regional culture, especially in dance art. Therefore, the researcher hopes that the results of this study can be a reference for other researchers in researching a traditional dance.

Acknowledgments. The researcher would like to thank The Informants Sofi Yunita and Desfriani who have contributed to this research.

References

1. Patriansah, M., Yulius, Y., and Sapitri, R.: *Jurnal Ekspresi Seni Jurnal Ilmu Pengetahuan dan Karya Seni* (2015).
2. Ladiva, H. B., Putera, R. F., and Anita, Y.: *Pengembangan Bahan Ajar Pkn Berbasis Nilai Kebersamaan Masyarakat Minangkabau Untuk Membangun Karakter Bangsa Peserta Didik Sekolah Dasar. Jurnal Inovasi Pendidikan dan Pembelajaran Sekolah Dasar* 2(2), 101-107 (2018).
3. Mardiatmadja: *Landasan Psikologi Proses Pendidikan*. Remaja Rosdakarya, Bandung (1986).
4. Afrizal, M. A.: *Pengantar Metode Penelitian Kualitatif: dari Pengertian Sampai Penulisan Laporan*. Laboratorium Sosisologi FISIP, Padang (2005).
5. Soedarsono, R. M.: *Metodologi Penelitian Seni Pertunjukkan dan Seni Rupa*. Masyarakat Seni Pertunjukkan Indonesia, Bandung (1999).
6. Best, J.: *Metodologi Penelitian dan Pendidikan*. Usaha Nasional, Surabaya (1982).
7. David, M.: *Pengantar Psikologi Lintas Budaya*. Pustaka Pelajar, Yogyakarta (2008).
8. Muin, I.: *Sosiologi SMA/MA Untuk Kelas X*. Penerbit Erlangga PT Gelora Aksara Pratama, Jakarta (2006).
9. Navis, A.A.: *Alam Takambang Jadi Guru, Adat dan Budaya Minangkabau*. PT. Mutiara Sumber Widya, Jakarta (1986).
10. Astuti, F.: *Esensi nilai-nilai sumbang duo baleh dalam tari perempuan Minangkabau. Garak Jo Garik: Jurnal Pengkajian dan Penciptaan Seni* 12(2), (2017).
11. Hasanah, H., and Salmi, S.: *Nilai Edukasi Kasih Sayang dalam Kehidupan Rumah Tangga Rasulullah SAW. Jurnal Dedikasi Pendidikan* 1(2), 184-191 (2017).
12. Idrus, H.: *Pegangan penghulu, bundo kandaung, dan pidato alua pasambahan adat di Minangkabau*. Remaja Rosdakarya, Bandung (1984).

Open Access This chapter is licensed under the terms of the Creative Commons Attribution-NonCommercial 4.0 International License (<http://creativecommons.org/licenses/by-nc/4.0/>), which permits any noncommercial use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this chapter are included in the chapter's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the chapter's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.

