

The Transformation of Sumbang Duo Baleh Values for Minangkabau Women Dancers

(Based on Local Culture)

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Abstract—Naturally women and men in Minangkabau community with maternal (matrilineal) systems have different roles especially related to dance activities. In the past dance, the activities were only expressed by men not for women. The present development has shifted values so that women dominate their expertise in dance activities, by giving birth to dance movements without making their natural fit as a Minangkabau woman. The Preliminary observations of dance works created by Minangkabau female choreographers are generally deprived of strong cultural root values as a basis for underlying the dance works he created. As a choreographer of Minangkabau women, the dance works that were created should be able to show a reflection of cultural values and provide educative messages. The results of the needs analysis required a dance creation development model based on the values of local wisdom with the content of the meaning of sumbang duo baleh values as signs in dance works. The purpose of this study is to describe the design based on needs analysis, which is manifested in the form of attitudes and basic forms of motion which are used as a basis for the development of dance. It is hoped that the choreographer will consider the principles of local wisdom values as the basis for the dance works created, so that the dance works can be appreciated by the community.

Keywords—*sumbang duo baleh; dance creations; choreographers; women*

I. INTRODUCTION

It is realized that cultural values will lead someone to act that manifests in one's behavior. But the shifts in values cannot be avoided in accordance with the demands of the times. If the local community does not accommodate the content of collective values in community life, it is feared that these values will almost be swallowed up so that they obscure the identity of their supporters. This means that the content of values that are inherent in the social life of the community should not be pinned down, so that meaningful values can be used as norms in maintaining the identity of the supporting community.

Minangkabau people have a wealth of cultural arts that are expressed through sound, motion and vowels. For example dance, music, and *randai* are unique and interesting. Especially in the field of dance expressed in a dynamic and agile motion, because the dance has the power rooted in the martial arts

movement. Therefore, the dance in the past was only done by men, not women. However, the services of a prominent Minangkabau female artist, Huriah Adham, as the first person to break the target style expressed in her dance work, cannot be forgotten. Kepiawaiyan Huriah Adham at that time was followed by artists Gusmiati Suid and Syofyani, but at this time a number of young female choreographers grew up and developed with their achievements to shock the world.

Behind the fame of young choreographers at this time had struck the content of cultural values to become blurred. As with the figure of female choreographer Huriah Adham, she created creative *silat* as a source of dance works that were created, but her work did not mean that the norms of women were appropriate. So that the dance works are expressed gently in accordance with the nature of an ideal Minangkabau woman. While the current development of female dancers can do dance moves with modern techniques that are not appropriate for women to be a culture of shame. This is also not a matter of consideration for choreographers in the dance creations that they created.

Regarding the above, young choreographers are more tempted to include market tastes, even if it is possible to create market needs in order to meet consumer tastes, so that it is often a topic of discussion in the current Minangkabau community. This is the case, the attraction between traditional artists who want to maintain the traditional values with conventional idioms while contradicting artists who rely on the ability of creativity is expressed in the form of unlimited dance works that are individual in nature. While the wealth of creativity possessed should be balanced with the cultural values that support it, so that the identity is not lost and obscures the meaning that should still exist. This means that the ability of creativity in dance creation is very much needed, but not to eliminate fundamental cultural root values, so that dance works remain meaningful and grow with a clear identity. For this reason, in the work, especially dance performed by women, the content of *Sumbang Duo Baleh* values is used as signs to be referenced in the created dance works.

II. METHOD

The method used in the form of Research and Development (R & D), refers to the 'ADDI model which consists of five stages, namely, Analysis, Design, (Development, Implementation, and Evaluation. In this article, researcher only focusing on the explanation about design based on the data of need analysis conducted in Sendratasik Department. The samples were students who were taking choreography course in Sendratasik Department, Faculty of Languages and Arts, Universitas Negeri Padang

III. FINDINGS AND DISCUSSIONS

A. Local Wisdom and Culture

Basically, local wisdom values cannot be separated from culture. Related to problems over the values of local wisdom and culture are used as the basis for analysis studies. In general, culture is defined as an idea, a value system related to the concepts of right and wrong, good or bad, useful or in vain [1]. For that human beings are seen as having the ability to think, so that they are able to express the values of life, with patterned rules manifested in Amirullah's art media [2, 3].

Local wisdom can be interpreted as positive human behavior in dealing with nature and the surrounding environment which is based on common sense to respond to an event, object or situation [4]. Local wisdom can be derived from religious values, customs, ancestral advice, or local culture, which are built naturally in a community to adapt to the surrounding environment. In other words, local wisdom is a wealth of values related to the culture that prevails in the life of a society, growing harmoniously between humans, nature and the environment. Besides that, in the life of the Minangkabau community there is also local wisdom that must be considered by the community, especially for women, namely *Sumbang Duo Baleh*.

The meaning of *Sumbang duo Balea* is more emphasized for the formation of attitudes, the personality of an ideal woman in the Minangkabau community. Therefore, things that are considered as *Sumbang Duo Baleh* must be avoided. In other words, the meaning and content of the values contained in the contribution of *sumbang duo baleh* is one form of local wisdom which is used as a consideration for the movement and behavior of a Minangkabau woman but along with the changing times one form of values of local wisdom should reflected in the Minangkabau dance it has now begun to thin out.

B. The Values of *Sumbang Duo Baleh*

To understand the content of discordant philosophical values of *sumbang duo baleh* is very much related to the behavior of a woman in the socio-cultural system of the Minangkabau community. In the Minangkabau customary kinship system puts women as *bundo kandung*, *limpapeh rumah gadang*, *umbun puruak grip key*, *umbun puruak alung bunian*, *pusek jalo* collection of rope, *sumarak in kampuang*, *decoration in nagari*, *nan gadang basa batu*, why do you keep tampering with, how come *mato tampek baniat*, *kanduangunduang ka Madinah*, *Sarugo's ka banner meal* [5]. That is, the

bundo birth name, is a symbol of a true mother who has maternal and leadership traits; *Limpapeh gadang house*, is a woman whose duty is to provide guidance and education to children and family members. *Motherhood*, *hospitality* gives examples of examples to family and society; the root of the key is that women who are wise, wise, know the duties and obligations as a respectable mother, are able to lift the family image in the community; *umbun puruak aluang bunian*, *pusek jalo* collection of ropes are, women as household regulators in both the economy and harmony within and outside the household with attitude, friendliness, pleasant manners; *Sumarak in a camp*, *decoration in a nagari* is a woman who has a respectable personality, is good at guarding herself, has a shame, avoids incest, who can damage her image, maintain the honor of family, people and *campuang* with respectable and commendable actions; How come the stone bases, why do you keep on wearing it, how come *mato tampek baniat*, *kaundung*, *undara ka Madinah*, *Sarugo's ka banner service* is that women as symbols of pride and glory and respected are able to maintain themselves with the rules of Islam For this reason, women are able to distinguish sharply between the lawful and the haram, in behavior and actions, both inward and outwardly. [5]. It can be concluded that Minangkabau women have a commendable personality attitude, for that, they are glorified, respected, guarded and loved. The glory given to *Bundo Kandung* is related and seen in the Minangkabau customary kinship system with the matrilineal system.

Related to this lineage according to the maternal line, inheritance is for women and the economy is held by mothers, which is called the pretense of holding the keys controlled by the mothers of the residents of the *gadoh house* (the house of the descendants). For this reason, women (women) do not need to think about the economy, because it has become the responsibility of the male family to the people. Thus, in Minangkabau customs, public affairs are the responsibility of men, while women only deal with domestic affairs related to lineage management and household affairs. For this reason, women must stay away from behaviors that are established according to *adat*, which are called *sumbang duo baleh*. The things considered controversial for women consist of 12 types, namely: *Sumbang Duduak*, *Sumabang Tagak*, *Sumbang Diam*, *Sumbang Jalan*, *Sumbang Kato*, *Sumbang Caliak*, *Sumbang Pakaian*, *Sumbang Karajo*, *Sumbang Tanyo*, *Sumbang Jawek*, *Sumbang Bagaua*, and *Sumbang Kurenah* (quoted from the cassette for young women, Angku Yunus Dt. Parpatih). Similarly, it was also stated in the West Sumatra LKAAM and Hakimy [5].

The above quotation can be explained that, the contradictory of *sumbang duo baleh* as described above, can be interpreted as follows: (1) *Sumbang Duduak*, the woman wants to sit politely, that is by kneeling, and squeezing her legs / thighs, not sitting cross-legged like a man. (2) *Sumbang Tagak*, It is forbidden for women to stand at the door, what else is on the side of the road alone. (3) *Sumbang Diam*, It is inappropriate for women to remain silent in a man's house which is not his mother. (4) *Sumbang Jalan*, it is forbidden for women to hurry, kick, prance. Likewise, it is inappropriate for women to walk alone at night. (5) *Sumbang Kato*, it is forbidden for women to speak dirty, laugh when talking with

laughter. (6) *Sumbang Caliak*, it is inappropriate for a woman to look away with wild eyes, looking at something with a sharp look. (7) *Sumbang Kurenah*, women are not polite to show genitals, for example by wearing tight clothes, transparent. (8) *Sumbang Bagaua*, it is forbidden for women to get along with men in a rude manner. (9) *Sumbang Karajo*, it is inappropriate for women to do male work, such as climbing trees, plowing fields. As good as women do light work such as cooking, sewing. Related to domestic work. (10) *Sumbang Tanyo*, it is not polite for women to ask in an arrogant manner, so that it can lead to misunderstanding and understanding. (11) Contribute to Jawek, as a woman should give a pleasant answer, not to cause a fight. (12) Contribute to Kurenah, women want to be polite, ethical, and logical in carrying out every action.

Based on the expectations and formation of the ideal personality attitude of Minangkabau women as described above, all the actions and actions of women are regulated in a traditional adage called *sumbang duo baleh*. Related to the discordant of *sumbang duo baleh*, it is inappropriate in the dance work, especially for female dancers to carry out masculine movements intended for men, with a wide volume of space, doing the dynamics of motion is not constant / rhythmic so as to give the impression of irregularity. Likewise, it is inappropriate for female dancers to carry out a scene with a hugging hug with a male dancer, gazing excessively without limits, giving rise to a lust that seems impolite.

Likewise, the attitude of the personality is also reflected in dance works created by a choreographer, especially for Minangkabau female choreographers. That is, all the attributes used in dance must consider logic, ethics and aesthetics. As revealed by Alfred Gel that in art should first consider the issue of ethics, which is then accompanied by aesthetics, thus the artwork will be a characteristic of local culture [6].

TABLE I. THE TRANSFORMATION OF THE SUMBANG DUO BALEH PHILOSOPHY IN THE FORM OF ATTITUDE AND MOTION

No	The philosophy of <i>Sumbang Duo Baleh</i>	The Attitude of <i>Sumbang Duo Baleh</i>	The Ideal Attitude
1	<i>Sumbang Duduak</i>		
2	<i>Sumbang Tagak</i>		

Table 1. Cont.

3	<i>Sumbang Diam</i>		
4	<i>Sumbang Jalan</i>		
5	<i>Sumbang Kato</i>		
6	<i>Sumbnag Caliak</i>		
7	<i>Sumbnag Pakaian</i>		
8	<i>Sumbang Bagaua</i>		
9	<i>Sumbang Karajo</i>		
10	<i>Sumbang Tanyo</i>		

Table 1. Cont.

11	<i>Sumbnag Jawek</i>		
12	<i>Sumabng Kurenah</i>		

It can be concluded that the key word for the contradictory value of duo baleh as described above is that women are not recommended to carry out the attitudes, actions and actions commonly performed by men. For this reason, women must be good at keeping all their actions and actions. Starting from the way of sitting, standing, walking, talking, hanging out, wearing clothes and things mentioned in the donation of duo baleh so as not to invite slander. Thus if it is associated with dance it is also not recommended, for women to do kicking, rolling, hitting and crashing, screaming, touching between men and women, as is customary for men.

Meanwhile, according to Indrayuda the aesthetics of Minangkabau dance lies in the form of aggressive motion, stakato with broken movements, which are rooted in dexterity and alertness to the techniques of martial arts [7]. But the aesthetics of the Minangkabau dance in the view of Indrayuda are only suitable for the male character of movement, but not so for the character of the female dance movement which refers to the philosophy of donating duo baleh and siganjua lalai which is guided by the attitude and behavior of ideal Minangkabau women.

TABLE II. THE EXAMPLES OF TRANSFORMATION OF SUMBANG DUO BALEH IN DANCE MOVEMENTS AND IDEAL MOTIONS FOR WOMEN

No	<i>Sumbang Movement</i>	<i>Ideal Movement</i>	<i>Sumbang Movement</i>	<i>Ideal Movement</i>
1				
2				

Table 2. Cont.

3				
7				

IV. CONCLUSION

The content of discordant values sumbang duo baleh dance can be used in the selection of attitudes, movements that will be displayed. For example for foot movements, if in a state of pose, you should cross your legs in front of and or behind. Likewise, if you have to open your legs, the space between your right leg and your left leg is just a size along the soles of your feet. This is not much different as expressed by Mid Jamal et al., which means giving discordant thoughts about the basis of dance motion to give a measure for the attitude of the dance in a pose, both legs shoulder width apart. The size of the distance between the right foot and the left foot offered by Mid Jamal is relatively the same as the size of the foot.

Likewise, it would be better if you would lift your legs, just like that, along the length of your feet from above the floor. And if you have to need a special form of motion you can increase it again so that the distance of the foot from the floor is only about one half (1.5) of the size of the length of your foot. In other words, if you lift your legs, your knees should not be parallel to your groin, so that your upper legs and lower legs form an angle on your knees, so it must be done below that. Movement can be carried forward or to the side, so that the upper leg and lower leg do not reach an angle of 45 degrees on the knee. It is hoped that in the dance moves that will be performed by women, measured according to Alua Jo Patuik, Raso Jo Pareso, Raso dibawo Naiak, Pareso Dibawo going down. (according to the plot and proper, the taste is taken up, the check is taken down, good for us, fun for others) [8]. This means that everything must be done logically by balancing emotions and thoughts.

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