

THE REPRESENTATION OF WOMEN IN GALOMBANG CREATIONS DANCE PRODUCED BY SYOFIANI STUDIO PADANG CITY

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Abstract

This article aims to utter and explain about women representation in the work of Galombang dance creation produced by Sofiani Studio. The methods used in this research are qualitative and descriptive method, the data is collected by interviewing techniques. Other techniques of data collection is performed by observing. This technique observes the ways or the structures of the work Galombang dance show by Syofiani studio, society responds, training and performance processes, either in the wedding party or in other ceremonial events. The Results of this study found that the role of women is particularly prominent in the work of Galombang dance by Syofyani studio this prominent role appears due to the works take more values through women characteristics. It explicitly states that this works do not basically apply lot of the movements from Silat. Women role is as artistically and aesthetically prominent figure of this work.

Keywords: Representation, women, and Galombang creations dance by Syofiani

Introduction

The traditional dance is owned by the society, and is used for the common good, this dance has become part of society life by means of its values and its norms. The existence of traditional dance may become as an instrument for social culture and customs toward society. Each region has different traditional dances, once traditional dance is disappeared, there will be no more identity and cultural heritage of the region. Traditional dance appearance is hardly the same as the preceding performance, because there are no standard guidelines for the artists as their guide, hence the arts need to be developed and extended as the pride of each region, in order that the arts are known and extended by every young generation of the region.

As Sedyawati (1986:3) said that dance is a cultural statement. Therefore the nature, style, and function of dance can not be separated from human culture. Because humans and cultures are the perpetrator and the source of the idea of dance in various communities. Dance is symbolically capable to explain value matters of community life.

West Sumatra Province in Indonesia as an area which is inhabited by the majority population of the Minangkabau tribe has a variety of traditional dance. Minangkabau people know the term nagari, salingka of indigenous customs that gave birth to the nagari salingka also various traditional dances in the nagari. It means every nagari has a traditional dance with the custom of each anyway. However, there are exactly the same, there is a dance around the nagari in Minangkabau in West Sumatra Province, both in terms of name, motion, music, costumes of usability and functionality. Almost the same dance at the dance such as nagari every plate and dance Galombang.

Galombang dance is a traditional dance of the Minangkabau society grows and develops in a variety of Minangkabau nagari in in the region of West Sumatra. Dance Galombang is typically used in custom events and outside activities that are the customary ceremonial event activities, namely the community and currently for ceremonial reign.

Dance Galombang as the Minangkabau traditional dance experience the dynamics of its development, both starting from the dance since there is in Minangkabau.

According to Murgiyanto (1983:19-20): "in the tradition of dance, we studied dance in the form of the patterns of motion or range-range of dance that has possess a definite implementation way i.e. fast slow strong weak direction as well as the high to the low. Range-range of motion that follows the way of the implementation of the tirukan and we shall remember correctly.

Whereas Soedarsono (1977:29) says the traditional Dance is all the dances which has undergone quite a long course of history in a friendly, which is always based on the patterns of tradition. The traditional dance can not be separated from the various interests of indigenous rituals that occur in the dance environment.

Galombang dance is a dance traditionally Minangkabau society, traditionally is intended for dance among men in Minangkabau, derived from the target of pencak silat. Galombang dance traditionally played by children sasia (pupil targets silat). Therefore, Galombang dance comes from among the Minangkabau pencak silat at the target as well as in the suburban area of Padang.

Based on information from artists Dasman ori, Galombang dance is a dance performed by men. Because the dance means to welcome and await the arrival of the honored guests. This means that not only welcomed guests and spectators over his arrival, however, juiga must be protected and guarded from things unwanted. Therefore, people are allowed to welcome and await as well as protect is the male pesilat. Because it also is based on the principle of appropriateness of indigenous social system in Minangkabau society. Because the guests welcomed special guests are coming to attend social events or custom event culture.

After a researcher doing the observations on the current city of Padang, in various events a wedding and other ceremonial events, look Galombang dance styled in the form of new (creatives). Galombang dance called dance new or Galombangh creations, have been using female dancers in the dance performances. Penrai sometimes outnumber female from the male dancer. The Galombang is not only a dance performed by some women but also women on duty for the carrier Carano (cerana). Although some in the order of the Galombang dancers there are male dancers. Even today Galombang dance that has been dikreasikan that has spread to the outskirts of Padang.

Based on the observations of the researchers, there are some rather iconic dance class and often fill the various marriage festivities in Padang city using dance Galombang. Workshop of the sanggar Syofiani, Indojati, Satampang Baniah, Kembara and imagery. And even more small Studio-workshop of filling on the feast of the marriage using the Galombang dance with women as a dancer. Even a very Sendratasik FBS UNP Majors also are either women Galombang as a dancer in the activities of the marriage festivities. Not less also is sometimes the whole Galombang the dancers are women.

See the symptoms and the fact that a question in researchers, what is it with girls and Galombang dance creations. The point is why women are involved in the dance Galombang creations? Ideally is traditionally Galombang dancer is female, in accordance with the meaning and usefulness of the dance, which had been widespread in the community Pasture outside town as Pauh. But why is currently the Director of dance and Art Studio is using women in dance Galombang creations? The question of whether such researchers the importance of women in Galombang dance creations at this time? Therefore, women dominate role in the appearance of the Galombang dance creations, ranging from dancers to the bearer of Carno, which should be done by men on a dance

Galombang tradition. What factors actually is causing such a dominant role of women currently in Galombang dance creations?

Based on the symptoms and the fact that researchers want to do research on the role of women in the current creations Galombang dance, Galombang dance in solution specifically conceived creations shown in the event a party to a marriage or a ceremonial event on others in the city of Padang. This research will focus on the issue of the existence of the researcher of women as bearers of the dancers and dance on Galombang Carano creations shown in event of a wedding and ceremonial events Governments and societies in the city of Padang.

Method

This research was qualitative research with a descriptive method. Object of research i.e. research question of the representasi of women in the work of the Studio version of Galombang dance Syofiani. The whole phenomenon is related to the question of the representation of women that exist in a production Studio Galombang dance Syofiani became the focus of the study in this research. Location research in the city of Padang, with the informant's research is the dancers dance Galombang, musician, Manager, consumer, a very Syofiani, the choreographer and artist as well as the Government, as well as the general public.

Researchers is a key instrument in this study, in addition to researchers who are also bertidak as designers and implementers in the study, researchers also are fitted with other equipment in the form of recording device is the audio, visual or audio-visual, paper, stationery, computers and devices. These tools serve to take your data and process data. In addition, to maintain the activities of the dance Galombang moment in the life of the community, so that these can be immortalized the moment it needs to be done either by recording audio or visual.

This study refers to the technique of data collection used in qualitative research. Therefore, in the collection of data researchers use techniques of observation, interview and study library as well as the use of non human sources, for it was in this study used techniques of observation and interviews as well as non human sources such as documentary (video, text books). Analysis of research conducted with ethnographic methods developed Spradley. There are several steps that are done in data analysis, namely (1) to determine the object of research, (2) conduct field observations (3) domains of analysis, (4) conduct a focused observation, (5) analysis of taxonomy, (6) perform an analysis of the theme, and (7) to write a report.

The validity of the data is done by holding a variety of inspection data is done repeatedly, and conducted discussions with colleagues. The data was also tested and checked by adjusting with the objectives and research questions as well as the framework of concepts. All data is also done with the process of triangulation, as well as review by involving experts in the field who mentor dancing.

Results and Discussion

Indrayuda (2017) said that development of the dance Galombang is currently in the city of Padang has been switched from the context as greeters to the context of the penyemarak activities of the parties, either party to a marriage, or a party that is personal, and a party carried out by the Government are purely ceremonial. Other developments are has happened transformasi gender in dance performance Galombang. Galombang dance usually

performed by the majority of men, even the whole male dancer, but currently the reality Galombang dance performed in the majority by women.

Based on the field data obtained by researchers, the researchers found in the study area on 12 July to 19 August 2018 in Padang city, one of the group dance Syofiani dance class is observed. Syofiani Studio one Dance Studio that produces Galombang creations, which in 1947, this frequency is more often performed in various ceremonial activities and in the activities of a wedding. Researchers found that the dance Galombang displayed by sanggar Syofiani more emphasis on women with female characters in the dance performances. In addition to the number of female dancers are more in the Galombang dance performances, but more women are also characteristic highlighted by special Syofiani dance Galombang in the work of creation. This is somewhat different from the other Galombang dance works, which, with the same motion between men and women, but it has some characteristics remain the same.

Refer to the explanation of Indrayuda, it is currently there have been many changes in the arable Galombang dance, one of them is the occurrence of the domination of women as perpetrators of the dance. Whereas a dance Galombang traditionally intended for men, because men are the protectors of the guests will be welcomed in a custom event. But other developments undertaken by choreographers such as Syofiani is that the current Galombang dance became a representation of the figure of the woman in Minangkabau culture.

Women's symptoms had begun as a dancer in Java much before the advent of women's activity as a dancer in West Sumatra. Talk about the activity of women as dancers cannot leave the area of Java. Past and current female dancer is cast as magnets or charms and decoy for the audience. In addition with the Javanese culture put women as waitresses, then indeed the presence of women as well as the representation of the social life of Javanese. Described in the language of the other, men easily pulled his attention with such appearance dent body women openly (Ambarwati, 2017). This is very much different from the Minangkabau culture, where women are not as servants, but as holder of the power over the inheritance and the inheritance of kinship. However, the symptoms of which appear in the works of Syofiani dance has become a debate with the concept of the culture of women in Minangkabau culture. Many question whether the emerging culture of the Minangkabau woman has shifted? Does Styofiani have described the present that women are equal to the Minangkabau culture of Javanese women?

Based on the research results obtained by researchers, that Galombang dance creations created by Syofiani the fact is indeed more accentuate the female dancers. It means the dance appearance in more or less 70% was derived from the dancer sex women. This means that the dancers women, characterizing the motion also women, and issues conveyed in dance is also the question of the Minangkabau woman. That such assessment in Galombang Syofiani dance performances, women's representation is the portrayal of the character, values, and behavior of the Minangkabau woman that lives naturally in the villages. Thus, the representation of women in the work of dance different Syofiani Galombang with the representation of women in Ronggeng or dance in Java Bedaya. Although both use the same women or showing women to kalayak community. But his message remained different, and very different.

According to Indrayuda (2013:76) when it's a matter of performing arts dance in West Sumatra has been much expanded, so that Galombang dance as dance which is often used in various ceremonies, or ceremonial activities should be able to adjust to the such developments. As part of performing arts dance Galombang used by the society one must always follow the tastes of the public. Therefore, many of the choreographer currently

includes one Syofiani adapt to environmental changes. Padagilirannya appeared the idea of using women as dancer Galombang, but with the context of the character, and did not remove characteristics or eliminate values women as holders of Minangkabau heritage sako and episode.

Thus, the Galombang dance as performance art is inseparable from creativity so that the uniqueness of the dance Galombang will be more attractive to watch and be enjoyed by the people of today. Therefore, execution of the dance Syofiani Galombang creations with adjusting to the tastes of the market. The fact that the representation of women who appear in the works of Syofiani dance Galombangnya is such a Syofiani heart's desires to assert that this is a Minangkabau woman soaring her in terms of Java. Minangkabau women yet there is meekness with firmness, as well as women are not free to Minangkabau kegenitan but mengskplor keramah tamahan, beautiful and full of authority.

As an expression of Syofiani, that "I give women the opportunity to perform in dance Galombang is to give an overview to the community beyond that women Minangkabau that a sophisticated, friendly, and authoritative, as well as firm and agile. I describe that women can be aligned with the Minangkabau males within limits in accordance with his nature. Does that mean I expressed through my work, that women are Minangkabau someone who is agile, and elegant, but still as soft as a mother ". Based on the Syofiani expression can be concluded that the depiction of the figure of women in dance creation Galombang him instead to explore the beauty and the beauty of women with curves of the body, but in a distinctly female characteristics The Minangkabau are authoritative, motherly demeanour, assertiveness, and had in principle.

Meglino and Ravlin (accessed October 5, 2012 www.teorionline.com) defines values as beliefs about diinternalisasinya something appropriate behavior. The value can be seen in how an individual interprets the information, so that information indicating the nature of the literatif of an object of value and so the object can affect the perception and behaviour of a person.

Rokeach in Hetti Waluati (2012:13) defines the concept of value as a hint of trust, which is the specific form of the arrangement or a human existence of personal or communal life together or social life . The value element contains the consideration of bringing the ideas of the individual on matters is true, good, and desirable.

Values is a fact of human life that is able to guide a human being in life and his life. The values can be contained in various activities or activities undertaken by humans, as well as in the work of human inventiveness and in falsapah life that was initiated by the man himself. While Judistira (1996:168) explained that cultural values is a concept that is a standard action or behaviour of a society, which aims to convey the meaning and nature of living experienced by the community provide those values.

Refer to what is described by the Syofiani about the representation of women in the work of the dance Galombang, then it can be said that there is something the values or norms are expressed by Syofiani presented by the women dancers. Like the explanation that Rokeah, Judistira and the value is an action and behaviour with a view to convey the nature of the community of life bound to tradition and its civilization. Then the value is something that binds the actions and behavior, so that he can be said to be of value. Based on such understanding, then the representation of women in the work of creation is Galombang dance Syofiani is as a statement of the value and norm of behaviour of the Minangkabau woman, who has not been contaminated with a variety of the global issues of today.

Based on interviews Hidwan Reta, that Syofiani in the works of Galombang dance puts women as Bundo kanduang, i.e. a symbol for women of the Minangkabau as a mature

woman who can afford good child, her trial, brother, and the community. In addition, Bundo Kanduang is the symbol of the mothers as heir to the legacy of treasures and heirlooms both knighted, related by blood and descent, an assertive, authoritative and friendly. Therefore, the motion of women in dance Galombang no mantiak, meaning that women in motion dance Galombang is not flirtatious.

Hidwan reta explanation above is a philosophical expression against women Minangkabau. Thus, the representation of women in the work of dance different Syofiani Galombang with the representation of women in the work of traditional dance in Java. That is to say in the paper is not berujuan Galombang dance to entertain the audience, but aims to welcome honored guests, usually the guest is greeted by a male as a representation of niniak mamak, Syofiani now performs a transformation, that also involved who welcomed women as representation House of Bundo Kanduang or clan mothers. Because in the social system of the Minangkabau is no Niniak Mamak, Bundo Kanduang there nobles, ingenious and clever, and Goody. Syofiani have described in dance Galombang that every guest who come need to be welcomed by Niniak Mamak, also by who got the inheritance IE Bundo Kanduang, therefore the Syofiani describe it with mewakilkannya on the figure of women in dance Galombang creations.

According to Lauer (2003:5) that social change is a behavior and attitudes on the individual in a society. Social change is also the change of social system and community interaction on a site. While Wilbert Moore in Lauer (2003:4) said that social change is a change that occurred in the community's social structure, which was in the structure of the individual behavior patterns in interaction. In addition, changes in the structure also concern changes in norms, values and cultural phenomena that are present in the community.

If in the view of dance as part of the social structure of the Community system and the specific dance, indirectly also carried by the currents of change that are taking place in society. Therefore, dance can be changed in line with the changes that occur in the social system and social structure of a particular community, as is the case with the Galombang dance Syofiani creation within the community of the city of Padang.

According to August Comte in Lauer (2003:8) that social change happens because of social progress and the level of rational life in a society. And change or advancement of social as well as scientific or rational mind rate increases cause changes in respect of actions which are seen right in the community. Thus, the customs that had seen something special or exceptional, due to the social change, the Customs-it is not unusual. This is due to the advancement of the rational and the changes in attitude and behavior looked at something in human relationships.

Listen to what was said by August Comte, Lauer, and Wilbert Moore, then the transformations that occurred in the tari Galombang Syofiani also be an impact of the social changes that occurred in the city of Padang. Because society has changed from Padang city aesthetic and artistic tastes are well established on the artistic tastes of pop, so it responded by Syofiani by combining the dancer composition between women and men. Although the reason for the presence of women in the works of the Galombang dance is as a representation of the characteristics, and the figure or the figure or the Minangkabau woman profile Bundo Kanduang, who actually is a symbol of the host must also instrumental welcomes guests who came to his home. But further than that, change the order of the dancers from all male to collaboration between women and men is also inseparable from the representation of the social changes that occur in the Minangkabau. Therefore, these changes quickly responded by Syofiani, so Galombang Syofiani dance works became popular by the public and in particular the city of Padang of West Sumatra.

Conclusions

Galombang dance Syofiani dance is a piece of the rock, which is created from the transformation of the traditional Galombang dance Minangkabau. This change occurred because of the social changes that occurred in the community of the city of Padang. So Syofiani collaborate the dancer arrangement between men and women. Before that became a dancer dance Galombang is the man. Changing tastes of society gave rise to the idea of Syofiani to represent the House of Bundo Kanduang in welcoming guests, because the Bundo Kanduang is a symbol for the mother who is revered, respected, and at the same time as the holder of rights to the inheritance of property inheritance and lineage. Based on the foregoing arises the idea Syofiani merepresentasikannya through the use of female dancers in the dance Galombang of his creation.

The representation of women in dance Galombang Syofiani creation is not aimed to show the beauty of the girls or women are Minangkabau, and neither showed that women perform the Minangkabau itself to be enjoyed by the male. But the reason is that the context of the dance Galombang is a welcome dance for the guests, then in the Minangkabau have a home are women and *pengawasa* or guards are men, so the representation of women is as the image of the House mothers involved welcome guests that come to visit their homes. This means that the representation of the women represented description about the figure of the woman in Minangkabau authoritative, assertive, graceful, and welcoming to guests who come to visit their place. Because in Minangkabau Bundo Kanduang symbol is the symbol of power over the holder of his lineage, inheritance and is involved in determining policy regarding the kinship.

The representation of women in the work of the dance Galombang is not caused solely by the needs of *semta* artistically or aesthetically, but already more expresses values or norms applicable to the social life of the Minangkabau community. Therefore in Galombang dance performances happen collaboration between men and women in the welcome guests. The woman pictured is women who have the character and the character of the rulers and not the character or the character's minions.

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