



## The Essence of *Siganjua Lalai* Values in Dance Movements of Minangkabau Women

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### Abstract

Customary and cultural values are an important part which may be found not only in daily routines, but also reflected in all actions, particularly in art. Women's smooth characteristic in Minangkabau tradition is called *siganjua lalai*. This research needs to be conducted since some choreographers make princess dance using masculine movements. This research aims at studying and finding the basic concept of women's dance movements according to the concept of *siganjua lalai*. This research employs qualitative and experimental methods with social approach of Minangkabau culture. Analyzed using interpretive qualitative techniques, the data are in the form of *siganjua lalai* dance movement concept, including the design of 1) space, 2) time and 3) energy. The experiment was conducted with students of Sendratasik Study Program, Faculty of Languages and Arts, Padang State University. Based on the research results, the basic patterns of *siganjua lalai* cover attitudes, leg and arm movements. The philosophy also considers the space, time, and energy. Therefore, the pattern design refers to the philosophy of *siganjua lalai*. The dance may be expressed in accordance with Minangkabau women's characteristics in reflecting their cultural identity.

**Keywords:** women, dance movements, *siganjua lalai*

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### INTRODUCTION

Every region has different culture, and such culture contains values adhered to and followed by the people in the region. The values contained in an ethnic or group in Indonesia consists of aesthetic values and ethical values. Besides, customary and cultural values in rules guide individuals to act (Saraswati & Narawati, 2017, p. 229).

Society's benchmark of acting depends on existing values in their culture. Mutually agreed rules should be upheld.

Hereafter, the rules will become a norm with collective values, so that they become part of culture as a symbol implemented in society life (Wahyudi et al., 2018, p. 134). The values may be observed in attitudes, behaviors and characters which reflect respective individual's personality, including they who reside and live in Minangkabau, West Sumatera. Minangkabau has cultural values which are derived from the processes of history and life developing in its supporting people's surroundings (Nursyam & Supriando, 2018, p. 308).

Certain values or norms may be ob-

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served from various art media, such as through dance, music, literature, painting, etc. Minangkabau dances are works of which range of movements reflect the life of Minangkabau people (Elina et al., 2018, p. 308). Based on the research conducted by Astuti (2016), there is no philosophical values of *siganjua lalai* contained in current Minangkabau women's dance movements. The meaning of expression *siganjua lalai* states *kok bajalan suruik nan labiah, samuik tapijak indak mati, alu tataruang patah tigo* (when walking, one steps back more, ant getting stepped on won't die, hammer getting stumbled over is broken three). This philosophy reveals how smooth the attitude and personality of a Minangkabau woman is, that when she is stepping forward, it seems as if she is stepping back, the smoothness is also as if when getting stepped on, an ant will not die, but these are not reflected in dance movements shown by current Minangkabau women. In this regard, the philosophical essence of *siganjua lalai* values referring to women as a symbol of smoothness should be upheld in performing daily activities and in art, including dance.

Astuti (2016a) asserts that Minangkabau women's smoothness does not mean they are weak and can be suppressed. Behind the smoothness, they are strong, as expressed in the expression *alu tataruang patah tigo*. The strength symbolized in the adage *alu tataruang patah tigo* does not necessarily be expressed vulgarly in a form of body movement, jumping, kicking, rolling with big movement volume or using strong movement. The philosophical essence of *siganjua lalai* is interpreted that Minangkabau women are careful, alert, cautious, and logical in their acts, as well as tough in facing any social phenomena in life. The value essence certainly should also be reflected in acting, making decision in art activities like Minangkabau dance movements specially played by female dancers.

Referring to the past, art activities are principally only played by men, while Minangkabau women do not have chance

in art activities, especially dance. Astuti (2004) states that the reason of women's existence in art activities is that Minangkabau women redefine the norms that have been mutually institutionalized and agreed upon. Weakening control of *mamak* in protecting *kemanakan* and existing dance art education in formal school curriculum open the opportunity for women to enter the dance world. Right now, the existence of women in dance art increases significantly, dominating men. In the past, dance art is only performed by men, which is identical to *permainan anak nagari*. However, the values have shifted, that male adolescents are not willing to dance, that dancing is deemed only appropriate for women.

This shift may be caused by women's dominance in dance art activities and incompatibility of dance materials given, which do not distinguish men's from women's movements. For example, feminine movement character is incompatible with men. On the contrary, masculine movement character is deemed to be more compatible with men. However, the current phenomena are that female dancers perform agile dance movements with big and strong movement volume, leaping, jumping and kicking with masculine movement character, not representing Minangkabau women's femininity, as contained in the *siganjua lalai* philosophy. Such acts and movements are, according to (Astuti, 2016b), discordant (inappropriate for Minangkabau women to perform).

Astuti (2016a, pp. 53-55) also asserts that although women's existence is currently more dominant, Astuti worries that women's involvement in dance art seems to be beyond the limit of the concept of women's role in Minangkabau society with their limited movement space in daily activities. Moreover, with regard to the concept of Minangkabau society's return to *nagari*, men's role involvement in the art world should be balanced with that of women. Astuti considers that it is necessary to review dance creation by female Minangkabau choreographers, so that women, in

regard to dance, will not go beyond their disposition as ideal Minangkabau women.

There are twelve inappropriate acts of Minangkabau women referred to as *sumbang duo baleh*, which means that norms in Minangkabau customary adages used to measure and shape an ideal Minangkabau women's attitudes and personality. The concerned *sumbang duo baleh* include (1) *sumbang duduak*, (2) *sumbang tagak*, (3) *sumbang diam*, (4) *sumbang jalan*, (5) *sumbang kato*, (6) *sumbang caliak*, (7) *sumbang pakaian*, (8) *sumbang karajo*, (9) *sumbang tanyo*, (10) *sumbang jawek*, (11) *sumbang bagaua*, dan (12) *sumbang kurenah* (Hakimy, 1994, pp. 67-69).

*Sumbang duo baleh* which are taken as markers in shaping Minangkabau women's attitudes are not reflected in Minangkabau dance movements played by female dancers. For example: 1) *sumbang jalan*, it is not recommended for women to walk in hurry and kicking, 2) *sumbang duduak*, it is inappropriate for Minangkabau women to sit cross-legged like how men do. In other words, the essence of *sumbang duo baleh* values limits women's movements by prohibiting them from performing what men usually move. This means that the two abovementioned values (*siganjua lalai* and *sumbang duo baleh*) are rules that must be upheld by Minangkabau people, both in daily life and in art activities. In reality, however, the two values are abandoned, while they should be adhered to by Minangkabau female dancers and choreographers and dance artists.

## METHOD

This research employed qualitative method, that it was designed using experimental and qualitative descriptive analysis with Minangkabau socio-cultural approach. The sociological facts realized in Minangkabau social system were taken as the target to design dance model with philosophical essence of *siganjua lalai* values.

The data were analyzed using an interpretative qualitative technique. The qualitative approach was employed to

analyze the basic form of dance movements based on *siganjua lalai*, covering space, time and energy designs. Space design is related to 1) movement volume, 2) level, 3) movement range level. Energy design is related to movement intensity and movement dynamics. Time design is related to tempo, which is how fast or slow a movement is performed. Utilization of the three basic elements of dance might be observed from the effectiveness of dance movements presented referring to the philosophical essence of *siganjua lalai* values. Data in the form of *siganjua lalai* based movement concept were analyzed through FGD and validated by experts, and an experiment was then conducted with students of Sendratasik Study Program, Faculty of Languages and Arts, Padang State University. After the improvement of experimental data, tests were conducted with students of Junior High Schools and Senior High Schools in Padang City. Therefore, the basic movement pattern of Minangkabau dances may be taken as the basis of development for creative and innovative dances with the concept of dance based on the *siganjua lalai* philosophy.

## RESULT AND DISCUSSION

### Women Reflection in Minangkabau Society

Minangkabau society, with its matrilineal kinship system places women at two unique positions. First, women are placed in a respectable position, with a status of *bundo kandung*. In this regard, women are metaphorically taken as *limpapeh* of *rumah gadang*, *umbun puruak pangan kunci*, *sumarak dalam nagari* (Hakimy, 1994, p. 105). This means that Minangkabau women take the position of mother, who is able to give her descendants and people example so that lineage is based on mother's line. Likewise, heirlooms and the economy are managed and maintained by women. Minangkabau women are not expected to get involved in public affairs, but only for domestic affairs instead. Therefore, they must be kept, respected and protected. Second,

although Minangkabau women seem to be spoiled, on the other hand, however, their movement space is limited. Some matters are deemed taboo for women to do, for example, regarding public affairs, that women are not recommended to get actively involved in art activities, thus such role is taken by men.

The women's limited movement space is also implied in customary adages, referring to the values of *sumbang duo baleh* and philosophy of *siganjua lalai*. The essence of *sumbang duo baleh* values is used to regulate woman's attitudes and personality shaping. Meanwhile, the philosophical essence of *siganjua lalai* values add gentleness to Minangkabau women's character, but still tough in solving problems they face in life.

Those women are respected and protected in Minangkabau society, Minangkabau custom categorizes women into three groups. First, women are called *simarewan*, which is a symbolization of women with polite behavior and good words, socialization, and manner towards people older than them. These women's characters are not desired in Minangkabau society.

Second, *mambang tali awan*, women who are full of themselves, arrogant, and libelous. Such women are also not desired in Minangkabau society. Third, *perempuan*, women who are considerate, with praiseworthy character according to custom, and good while still being single and after becoming a mother. The third group has women's attitudes or behaviors desired by Minangkabau society (Boestami, 1993, p. 124).

Based on the three-group classification, we may conclude that Minangkabau women's behaviors are kept strictly. The limitations on movement space institutionalized by the custom means that all forms of women's acts must be in compliance with the custom, as expressed in a customary adage *kok babuek handaklah sasuai manuruit alua jo patuik, raso jo pareso, raso dibawo naik, pareso dibao turun*, which means that we should act according to correct, logical and ethical path by balancing emotion and

thought (Amir, 1997, p. 76).

Ideally, these must be reflected in art activities played by Minangkabau women. As explained by (Geertz, 1983), art is a cultural system. Therefore, the sense (aesthetical) values are given, put, and habituated by society as an interactional guideline for the society. The sense (aesthetical) values are the interaction between humans with (aesthetical) symptoms they experience. The two are correlated dialogically, and even dialectically, in line with Simatupang's statement (2013, p. 13) that tradition will get damaged and destroyed when its successors do not perform or organize it anymore in any form since it is only by practice that the meaning of tradition will survive now.

### Dance as Cultural Identity

A number of female Minangkabau choreographers achieve their popularity rapidly, both at national and international levels. The popularity and creativity achieved should be aligned in consideration of the values underlying the dance works created. Designing a dance work, a choreographer will certainly start by determining the source of work as the basis of that dance work, thus a clear pattern will be found to be developed in the set of dance created. This way, the dance's display and performance will represent the culture on which it is based.

The meaning of *siganjua lalai* as a symbol of Minangkabau women's smooth character should be reflected in dance repertoire taught to students, both through formal and non-formal educations. In this regard, *siganjua lalai* symbols must be expressed through patterned movements as the basic footing of further dance movement development. This means that with a movement pattern which may be taken as a standard or benchmark, choreographers and/or pioneering dance artists may be creative while not abandoning values applicable in local area. Therefore, dance work and or dance repertoire they create will actually represent the cultural identity on which it is based. As stated by Indrayuda

(2002, p. 131), dance as culture serves as an activity which needs to be habituated in the life of society to which it belongs. Dance as culture means that it must be habituated to be used, functioned, and preserved through inheriting from one generation to other generations.

Choreographers should not abandon their identity in realizing the works they create. This means that it is alright for choreographers to take any source of work from various objects they observe, but the work should not be immersed in the object taken as the source of work. When the audience watches the work, they will still recognize that the choreographers are Minangkabau artists. This implies that the cultural values followed by a choreographer will never fade away, but will always be reflected in the works instead, even if in another form of version.

This may also be observed from a Chinese painter who was always highly consistent in and committed to each of his works in 1990s. Many of Chiang Yu Tie's painting works were inspired by social life order outside the item as the object, such as taking Javanese women or Balinese women in their daily activities like dancing and weaving as the object. Chiang Yu Tie successfully expresses them into painting works, while not losing his identity. People still recognize that that is the work of a Chinese painter. Besides his painting technique which is influenced by Chinese painting style, he consistently put Chinese calligraphy and a red seal at a corner of his works, which is the painter's identity. We may conclude that even if Chiang Yu Tie tries to combine local value in terms of object and Chinese painting style from the perspective of painting technique, but Chinese tradition is still inherent as marked with Chinese calligraphy and red seal which become the painter's identity (Pandawangi & Damayanti, 2017, p. 128). Likewise, a female Minangkabau choreographer works using a modern technique, but Minangkabau women's habit and character should also be reflected in the form of dance movement she creates, thus her identity

will still be kept pursuant to her disposition as a Minangkabau woman.

For Minangkabau female dancers, choreographers and Minangkabau dance initiating artists not to lose their identity, it is the time for them to wake up from complacency, who have already made dance works while prioritizing creativity to meet the market taste, without considering the existing and institutionalized values. Therefore, dance initiating artists must open wide their eyes, think and look ahead to place appropriate direction and form of Minangkabau dance for female dancers while not abandoning philosophical values contained in customary adage, "*siganjua lalai*", as a symbol of smoothness of Minangkabau women. This is supported by Erlinda (2012, p. 3), that traditional dance development must stand on the root of tradition on which it is based. The form of movement and composition of dance may change and develop, but the technical and philosophical characteristics and specifications/specialties of dance must not change. This means that the essentially traditional values should be maintained. We may state that the development of dance movement for women prepared and designed for dance set should always consider logical, ethical and aesthetic elements.

Meanwhile, the ones most responsible for determining the direction and form of dance movements for Minangkabau women based on the philosophical values of *siganjua lalai* are the institutions that manage dance education, such as Padang State University, Indonesia Art Institute of Padang Panjang and Vocational High School of Padang. Besides, this is also likely to include non-formal educational institutions such as creative artists serving as choreographers and dance initiators participating in dance studios developing in West Sumatra.

Through higher education institutions which manage dance, basic dance movement pattern should be found to distinguish dance movements for men and women. *Siganjua lalai* based basic dance movements are deemed compatible with

Minangkabau women's character and maybe taught to students as their basic capital of dance skill. Curriculum content, for example, a curriculum of Sendratasik Education of Padang State University, should give an opportunity for discussion and interpretation of the symbols of *siganjua lalai*, which are at the same time applied in the form of dance practice. This has not been noted by lecturers and study program administratively, which should have been available in curriculum and syllabus contents, especially for Minangkabau basic dance movement, Minangkabau traditional dance, and Minangkabau creative dance subjects.

The essence of Minangkabau basic dance movement, Minangkabau traditional dance, Minangkabau creative dance, sociology of dance and anthropology of dance subjects may be taken as the medium to discuss and understand the philosophical values of *siganjua lalai*. Based on field experience, basic dance movement materials given at the beginning of course to students do not distinguish movements for men and women and do not show any characteristics leading to the philosophical attitudes of *siganjua lalai*, as a reflection of movement character for women. We may imagine if the same occurs with other institutions, such as Indonesia Art Institute of Padang Panjang and Dance Vocational High Education (SMK) of Padang, the form of dance played by female Minangkabau dancers will be fading away even more, without identity as a reflection of cultural values on which it is based.

### **Art, Ethics, and Aesthetic**

*Siganjua lalai* based dance cannot be separated from its supporting society, thus such a product is the outcome of culture on which it is based. Art is the manifestation of culture as the outcome of human's work and creation covering dance art, music art, drama art, visual art, etc. (Rizali, 2012). Kusmadi (2010, p. 65) adds that art is a form of human's new work and creation within which there is beauty and expediency in life. Therefore, art is one of

the outcomes of culture created by human with new meaning qualifying the beauty requirement.

Beauty may be realized when humans are interested to feel the beauty. It is natural that art meets the characteristic. Beauty is generated by the composition which contains harmonious meaning, which is called aesthetic (Harmaen & Muhyi, 2012, p. 22). Discussing aesthetics in art, we may state that aesthetic is uniqueness and antiquity, bearing the meaning of antiquity of human thinking history and uniqueness of problems it contains (Susanti, 2000, p. 5). The requirement for art to have aesthetic value is ethics.

In art, especially performing arts, artists should prioritize ethics in art. Ethics, according to Dahlan (2008, p. 4), is a moral system and principles of human behaviors which are taken for standardization of what is good-bad, wrong-right, and moral-immoral. Nurdiansyah (in Yusuf, 2009, p. 2) states that ethics cannot be separated from existing concept for each individual or group to evaluate whether the activities performed are right or not. Therefore, a choreographer who reflects on cultural values in dance art should understand beauty and not be separated from ethics which become the benchmark of whether the product to be performed is right or not. As stated by Gell (2005, pp. 43-44), in art, one should first consider ethics and then aesthetic. This way, the artwork will become a typical characteristic of local culture. This means that performing arts are "the technology of enchantment," which is how art contributes to society as a medium to reflect in daily life, with shared values.

A dance created by a choreographer does not only feature creative and aesthetic aspects but is also related to ethical and norm issues mutually established to regulate any acts and behaviors in society life. Minangkabau dance performance, particularly presented by a Minangkabau woman must consider ethical issue, since dance, as a symbolic expression of behaviors in human life, has cultural values built on experience in consideration of aesthetic and

ethical aspects. Meanwhile, ethics in every act of Minangkabau women are regulated in customary philosophy called *siganjua lalai* and *sumbang duo baleh*.

The aesthetic of Minangkabau dances lies in aggressive movement form, staccato with break movements, movement trajectory, and movement dynamics. In addition, the aesthetic of Minangkabau dances lies on dancers' body attitude and position, and how they dance. Besides, the other part of the aesthetical value of Minangkabau dances also lie on Minangkabau dance style rooting from the agility and vigilance of pencak silat technique (Indrayuda, 2001, p. 12)

Observing the concept of aesthetic, Minangkabau dances, in Indrayuda's opinion, are only appropriate to men's movement character, but not appropriate to women's dance movement character referring to the philosophy of *siganjua lalai*. So far, young choreographers have placed pencak silat as the basic source of Minangkabau dance movements, without considering appropriate movement character for men and women. This requires female dancers to perform masculine movement character which is contradictory to the philosophy of *siganjua lalai*, which should be visualized in feminine movement character. Meanwhile, men and women are naturally different. Similarly, from the perspective of anatomical structure, movement range and movement character of men and women are clearly different. There is no reason to equalize men's and women's movements, especially with dance movement played by Minangkabau women.

As stated by Anya Peterson quoted by Astuti, "just dance, and I will know where you come from". This statement requires dance performed to show the identity pursuant to the culture on which it is based. The audience will find it easier to know the identity presented. This is in line with the opinion of (Indrayuda, 2001) that art work is initially created from idea which is implemented by human through their creation with a creation process between thinking and feeling. From imagination

developing in mind with logics, the form is eventually assessed and felt through feeling. Therefore, art work has aesthetical element, besides logical element.

Actually, art work created should refer to a clear source as well as a clear rule, thus the creation will be acceptable by the society since it is supported by its value, logical, ethical and aesthetical essences. Therefore, any alarming clumsiness in Minangkabau women's dance movement may be solved.

### **Siganjua Lalai Based Dance**

Choreographers and artists who initiates Minangkabau dance must consider the philosophy of *siganjua lalai* as a reflection of Minangkabau women's smoothness expressed through dance movement and find the form of design/pattern of *siganjua lalai* based dance movement. According to (Astuti, 2016b), utilization of design of movement volume, movement intensity and movement dynamics may enrich feminine character appropriately to dance movements for women. Movement volume, movement intensity and movement dynamics may be utilized as the basis to create/develop creative repertoire of innovative Minangkabau dances. To reveal identity in dance art work creation, choreographers are free to express any ideas into movement. However, the symbolic philosophy of *siganjua lalai* should be understood harmoniously, both through a dance creator's act and form of dance performed by a woman. Therefore, there must be differences in dance movement to be appropriately played by men and women since they naturally have obvious differences. Choreographers must determine the form of dance movement to be performed by women logically pursuant to their disposition. This way, customary values will remain protected and upheld.

Dance movement design referring to the philosophy of *siganjua lalai* taken into consideration in producing dance movement for Minangkabau women may be processed through basic dance movement covering space, energy, and time.

### Space

It is related to (1) movement volume, which is the extent of movement space used in dance movement, (2) movement range, for example, arm movement is limited only up to shoulder level, and legs are only opened so far as foot length. Similarly, the foot should not be lifted too high. Lifted, foot should be maximum one foot high, (3) Use of level, which is related to the height of limb in a movement.

### Energy

Energy is related to (1) intensity, which is big-small and strong-weak power used in making dance movement, (2) dynamics, which is accentuation and emphases made in a movement.

### Time

It is related to speed of movement, which may give calm, happy impression and atmosphere, as well as smoothness and sharpness of movement. Therefore, the elements of *siganjua lalai* based dance movements may be observed in the Table 1.

Besides *siganjua lalai*, the essence of *sumbang duo baleh* values in dance may also be used in selection of attitude and movement to be displayed, for example with legs, arms, head, and body movements. In legs movement, in a pose condition, legs should cross at front or behind. Similarly, opening legs, the space between the right and left legs should be one foot. This is not significantly different from what is stated by (Jamal, 1984, p. 9) that for *pitunggua tangah* attitude in a pose condition, both legs should be opened shoulder-width apart.

The gap between the right leg and left leg offered by Mid Jamal is relatively equal to one foot length. Similarly, one

should only lift his/her leg one foot high above the floor. When a specific movement requires a higher position, it may be elevated higher until the distance between foot and the floor is one and a half (1.5) feet. In other words, lifting a leg, the knee's position should not be on line with the hips, making the upper leg and lower leg form a 45-degree angle at the knee. The movement may be forward or sideward; thus the upper leg and lower leg will not form a 45-degree angle at the knee.

The standard measurement of using foot helps adjust to the distance of movement for each dancer's anatomy for him/her to make a balanced movement. In movement science (kinesiology), an individual can only move his/her body parts pursuant to the level of movement range determined by his/her anatomic structure and any movement exceeding the level of movement range of his/her form of anatomic structure may be fatal (Kiram, 1994, pp. 1-2).

The standard used for arm movement is the shoulder. Lifting arm on shoulder line, both arms may be stretched out rightward and leftward, and or forwards and upward. When arms are opened on line with shoulder rightward or leftward, the arms should be lightly bent so that the upper arm and forearm will form a 45-degree angle at the elbow. Similarly, between the upper arm and body may open 45 degrees; it will be a more beautiful position if the arm forms a diagonal shape rightward or leftward.

Furthermore, head movement may be made by lifting the head upfront or oblique left and right front, making 45 degrees between the chin and neck base. Meanwhile, for body movement, the body may be bent leftward and rightward and or rotate

**Table 1.** Elements of Dance Pattern of *Siganjua Lalai* Based Dance

Movement	Space		Intensity	Energy	Time
	Volume	Level		Dynamics	
Leg	The extent of movement space used.	Height of level used.	Big-small and strong-weak power used to make a movement.	Giving of accentuation and emphases made in a movement, which may give sharpness and smoothness of a movement.	Quick or slow movement made, giving calm, happy impression and atmosphere as well as smoothness and sharpness of a movement.
Arm					
Head					



leftward and rightward 90 degrees.

The standard or measurements may relatively form feminine movements and are appropriate to women's movement while avoiding something deemed discordant/taboo. This means that the movement or step may be performed orderly, as stated by Jamal (1984), that disorder in stepping is called *berserak* or discordant step.

Discordance is interpreted as disharmony. Meanwhile, interpretation of dance is made if the dancer may express rhythmically and harmoniously and there is order and beauty. In line with it, Morphy (1994, p. 183) states that to achieve aesthetic, there must be an assessment or standard to be achieved and created on an object for that art object to be assessed.

The integration of the concept of *siganjua lalai* philosophy into dance repertoire has been socialized in the society of Padang city. The researcher tries to collaborate with students of Sendratasik Education study program, Faculty of Languages and Arts to develop *siganjua lalai* based basic dance movement pattern taken as a rule in creating a dance; thus dance work created will be based on *siganjua lalai*.

In the initial trial, students were given with an understanding of the concept of *siganjua lalai*, and then given with movement design/pattern in consideration of dance movement elements as presented in table 1, which were taken as the basis to develop dance movements. The students were then divided into small groups, and they went to Junior High Schools and Senior High Schools in Padang City to develop the concept of *siganjua lalai* based dance, compiled in a set of dance. Eventually, the students successfully created *siganjua lalai* based dance form, which was indirectly socialized in the society, especially in Junior High Schools and Senior High Schools in Padang City.

## CONCLUSION

For dance work performed to represent the cultural identity on which it is

based, a choreographer must consider any values set forth by the custom in the society. In other words, the existing norms in society are the rule to realize any works created. Choreographers, particularly female choreographers, may creatively understand their identity while not losing the soul of cultural values.

It is inappropriate for Minangkabau women to dance in masculine movements limitlessly since in Minangkabau custom, women should abide by any of their limitations. Besides, a sense of shame culture is also instilled in women, requiring them to continuously protect their honor, as realized through their attitudes and behaviors. Therefore, any dance works created will still show Minangkabau women's character and have identity pursuant to the culture on which it is based.

We may state that utilization of the concept of *siganjua lalai* by including space, time and energy elements into dance movement design may build movement limitation to distinguish men's and women's movements. This means that the existing phenomena in the society related to women performing masculine movements are deemed inappropriate to women's character and may be solved by including the concept of *siganjua lalai* into dance movements.

It needs to note that cultural values serve an important role as a reference or source to create a dance. The concept of *siganjua lalai* is implemented in dance elements so that a movement pattern with appropriate character to a woman as represented in the philosophy of *siganjua lalai* is found. If the essence of cultural values such as the philosophical essence of *siganjua lalai* values is introduced to children more early, it will be less likely that dance initiators will fall into something deemed in conflict with ethics which should be reflected in a dancer's behaviors shown in the society.

Utilization of the cultural essence of *siganjua lalai* values patterned in the form of dance movement attitude may be taken as a medium of communication. This

means that the messages communicated through movement medium may reflect the identity of culture on which it is based pursuant to the essence of meaning implied in the philosophical essence of *siganjua lalai* values. This concept becomes a set of innovative dance creation to solve and be solution to the existing phenomena in dance activities, especially female dancers developing in society.

We may conclude that for choreographers not to fall into something deemed illogical and in conflict with customary norms in dance performance, establishing a pattern to be based on in producing dance is highly expected. In this regard, for dance managers, especially Minangkabau female choreographers and female dancers, limitations of the form of difference in movement patterns for women and men must be clearly described.

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