RANDAI AS REVITALIZATION OF LOCAL WISDOM VALUES OF MINANGKABAU
(Anthropolinguistic Case Study)

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Abstract: Randai is indigenous oral literature that performed and seen as an interaction medium that has been rooted in Minangkabau society from generation to generation. The purpose of the study was to describe the local wisdom values of Minangkabau in performance of randai. The instrument used for collecting data was written test. The method of the study used library research by Miles Huberman (2014). These data were analysed applying qualitative descriptive method to find out and describe the local wisdom values of Minangkabau in performance of Randai based on antropolinguistics study. The results of the study showed that there can be found the local wisdom values of minangkabau culture from performance of randai. Hence, it was concluded that randai should be revitalised and inventorised not for the Minangkabau society but also for Indonesian culture.

Keyword: Randai, Local Wisdom Values, Antropolinguistics, Minangkabau

INTRODUCTION

Minangkabau is one of the tribes in Indonesia with richness of literature values both oral and written literature such as pantun, gurindam, poetry, kaba and so forth. The existence of literature should be preserved. Initially Minangkabau literature life in the form of oral literature, literature delivered from mouth to mouth. Randai is one of the wealth of oral literature of Minangkabau that needs to get its sustainability as one of the cultural assets of Minangkabau not only as the entertainment of the society but also has a high philosophy value and excellent character education for the nation's heritage. According to Tylor in Ratna (2015) the art of randai is an ancient oral tradition that has lived, grew and developed in Minangkabau society.
The existence of randai arts as a traditional art has been long enough develop before Islam entered to Minangkabau. According to Sedyawati (1986: 111) that randai is traditional arts form applied in Minangkabau society. Randai is performed with the ceremonies and events in traditional Minangkabau society. The existence of the characteristic is caused by every society has its own cultural peculiarities, which the culture belongs to each community group. Meanwhile, traditional art like randai cannot be separated from the cultural bonds of its owner. Randai is also called as a cultural identity and the society's behavior reflection. Umar Kayam (1981: 60) explained that "Traditional virtues generally cannot be known with certain period when started and created. Because the old tradition is not an creativity individual, but it has unknown writer (anonymously) with the supporting society ".

Randai is a communication media of local literature that becomes traditional opera performances art. The terminology of Minangkabau language, randai derived from the word chain (rantai) which has experienced a shift of consonant t into d contain pantun and figurative (petitih). Yulfian Azrizal (1994: 71). Randai was performed with movements in a circle like a chain, then step slowly slowly, telling the story through singing accompanied by dance, martial arts and traditional minangkabau music instruments such as rabab.

The objective of the study was to observe the existence of randai which has degenerated the value of randai performance that initially not only as entertainment of the people but there is a philosophy of local wisdom value in oral literature that wealth culture minangkabau that needs to be an inventory of national cultural heritage assets. Minangkabau society should be appreciated on the interests of the local traditional art. Therefore, the ninia k mamak(elderly society) are facing in the worrying situation and the existence of randai performance nowadays. The stakeholders (the government) should focus on responding to the growth of randai for Minangkabau society. In the randai show among young people only to sit for a moment then smelled, apathetic to see the performance. According to Indra Yuda (2009:401). The sustainability of traditional art today is no longer the responsibility of the customary stakeholder (pemangku adat). But has shifted to formal education through the government, as well as the tourism service.

Based on the realities of the field, this study examined the aspects culture of human life using anthropolinguistic studies (Duranti, 1997: 14). This study emphasis on three aspects: performance, indexicality, participation Sibarani 2012) in assessing the use of language in anthropolinguistic culture applying three parameters namely (1) relationship, (2) valuability,(3) sustainability. Furthermore, Finnegan (1992) said that performance is a communication event that has a dimension of communication process that is social, cultural and aesthetic. The show has a model of action with interpretation marks to achieve an understanding of the communication action. Communication action is demonstrated, introduced to the outside object and built from its contextual environment. Cultural performances are the context of performances that feature a community atmosphere that aims to relate to space and time. Pierce's indexicality is the relationship between the sign and its object or the similarity reference. The anthropolinguistic theory of participation is an interplay of engagement with others in the language. Participation (appearance) can be found in speech behavior and also in speech activities.

Local wisdom is the human intelligence possessed by certain ethnic groups acquired through peoples' experience. Local wisdom is the result of certain communities through their
experience and not necessarily experienced by other communities. These values will be attached very strongly to a particular society and that value has gone through a long time, as long as the existence of the society (Rahyono, 2017). The purpose of this study was to know how the performance, indexicality, and participation in randai and how the local wisdom values of Minangkabau in performance of randai.

**METHODOLOGY**

The study used ethnographic methods as a research method. Ethnographic methods are one of the qualitative methods of research, ethnography was used to examine human behaviors related to cultural development (Sparadley, 1980). Literally, ethnography means writing or reports about a tribe written by an anthropologist over field work for a few months or so many years. Ethnography both as a research report and as a research method is considered as the origin of anthropology. (Wolcott, 1987). This study discussed the performance of randai in Minangkabau language. The data collection was done by observation technique (in this case recitation method, record and note). In analyzing the data used interactive model. This includes condensation data by selecting, focusing, simplifying and abstracting, transforming (2) presentation data and conclusion drawing.

<table>
<thead>
<tr>
<th>Antropolinguistics Theory</th>
<th>The Analysis Results</th>
<th>Data</th>
</tr>
</thead>
<tbody>
<tr>
<td>Performance</td>
<td>Randai performances are usually held on the show he ceremony of crowning a sovereign or a sovereign's consort. <em>(batagak panghulu)</em> Minangkabau traditional ceremonies, wedding parties, public entertainment, and ceremonial events conducted by the government</td>
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<tr>
<td></td>
<td>“Puti tacinto na ka feed Ka mambali suto Lah lamo curito dikabakan We have nyo nyato Sutu baragi bungo pandan Batabua ameh basulaman Kok sasek tolong dimaafkan Kaba lah lamo dikabakan”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>'This randai will be displayed with ten fingers if any words or stories are wrong, please forgive' (prologue)</td>
<td></td>
</tr>
<tr>
<td>Index</td>
<td>theater, sound, dance</td>
<td></td>
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<tr>
<td></td>
<td>• It is said &quot;theater&quot; because a kaba in randai is performed by the actors with action (dialog) and mimic.</td>
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<td></td>
<td>• The sound of &quot;sound&quot; because the kaba show is opened with traditional instruments <em>(gadang pupuik)</em>, and percussion tools <em>(talempong or gandang)</em>. Each scene sang by supporting cast</td>
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</tr>
</tbody>
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Table 1. The Display Data In Performance Of Randai
• It is said "dance" because the steps of motion of pencak, sometimes dance with finger movements.

| Participant | Players consist of 6 to 30 people depending on the needs of the story. | Shown by several main cast and supporting casts. The total number is not fixed, there are up to 15 people. Depending on the function according to kaba played. Both the main and the supporting casts are all men. The role of women is played by the first man, who is first elected, so handsome knows his stature, his face, gentle in his sight, though it will not be alike, but resembles a woman if his voice also sounds like a woman. |

FINDINGS AND DISCUSSION

Concept of Randai

Kaba (story) in randai are arranged in the form of rhythmic prose or gurindam with the language in kaba. As for one example kaba story that is used in randai is the natural story of Sudin, Nan Gombang Sati, and Siti rowani. The musical accompaniment consists of paddies of rice stalks, talempong, drum, and tambourine. Music appears in the opening and closing of Randai. Casts consist of 6 to 30 people depending on the needs of the story (Djakob Soemardjo, 1992:67), randai is a simple drama performance. By using gestures and preceded by hammering the sounds carried out randai in the target, which is an open field or in front of the House of Gadang (Rumah Gadang) who came from the villages around sitting orderly, usually elderly niniak mamak, the scholars and the young one. Performances are usually performed at night until late at midnight. A kaba is shown by some main and depend on the concept of kaba who played.

Both the main and supporting casts are all men. The female role is played by the first man chosen so that his handsome or his character, his face, his gentle appearance, though not resembles a woman if the voice is imitated a female voice. The story shown is usually an old story, then the clothes worn must be adjusted by the appropriate time of 'kaba'; Usually Minangkabau customary clothes wear on jewelry.

Performance on Randai

This opening of randai performance is presented by kaba (prologue) characters. This is consistent with kaba's remarks in randai. The Randai has several elements of kaba that must exist in the show of bakaba in randai (sjamsuddin Udin, Ed., 1996) are:

1. The narrator of Kaba (Prologue)

The narrator of kaba is the one who tells the kaba stories. He can tell the previous story that has been in the community, or create his own new story the ability
to tell a new one that is one of the advantages of kaba. The new story told by the narrator improve the new story to develop, adapt the social phenomena nowadays to avoid from the boring situation.

Based on the ability to tell stories and create stories there are several levels of kaba narrator (Sjamsuddin Udin., 1993: 10)

- Kaba narrator with a sense of experience

The kaba at this level is still a beginner. He chants the story kba in accordance with everything he knows. Kaba is conveyed by this kaba plumber can be understood plot, but it does not leave a deep impression for the audience

- Kaba narrator who told with intuition mind

The second kaba handler is better than the first one. He will first explore the story, then he wants to sing. Once he can live the story, take into the deep feeling, he just held a show. The story of this kaba can be impressed by the audience but he loses the plot.

- Kaba narrator who narrates with the mysticism and with prayer

The third level is the kaba who has mastered the knowledge of bakaba. In the show, he will tell a story with full appreciation accompanied by mysticism. It is the mysticism that will lead it during the performance. The story will be delivered and accepted with a deep impressive by the audience.

2. Kaba (A story delivered in the form of a song)

While Junus (in Edward jamaris 2002:79) classified kaba in classical and non-classical kaba). Edward jamaris divide into some examples of old kaba and is a story of power struggles between two groups, one of which from outside the story is considered about the king’s son who has a supernatural. Some examples of old kaba are Cinduo Mato, Kaba Si Untuang Already, kaba Magek manandin, kaba malin Deman with Puti Bungsu, Kaba Rambun Pamanen, and kaba the Ummah Mudo. The second group is distributed in the form of prints, some new stories such as kaba the Rambun jalua, kaba the Fatimah, kaba Rang mudo salendang world, kaba karantau madang upstream and kaba siti jamilah with my lareh simawang. Kaba just told the life of the average person with his problems, his suffering and his tragedy.


The sound of rabab friction, saluang, talempong, sound or blowing. Saluang is musical accompaniment serves to strengthen the atmosphere of the story delivered. The Music Instrumental are rabab, saluang and talempong. Rabab is a string instrument that comes from Minangkabau consisting of rabab bodies and stalks. Its body is made of coconut shell and its stems are made of bamboo. Saluang is a blowing instrument made of the best bamboo that drifts from the river. Talempong is a musical instrument played by knocking and made of iron

4. Sipatuang sirah
Sipatuang sirah is a person who has duty to invite the audience to enliven the atmosphere of performance by the screaming.

5. Silat

Silat is traditional martial arts of Minangkabau like dancing. The word pencak silat in the sense of the tuo silek (tutor of silat) is aesthetics movement and Karate stance (silek).

The word mancak or said also as bungo silek (martial arts) is in the form of silat dance movements are exhibited in traditional events or ceremonies other events. The movements for the blades are as beautiful and as good as possible for the show.

The word silek itself is not for the dances anymore, but a fighting art that is used to defend itself from enemy attacks, so that movements are attempted as little as possible, fast, precise, and paralyzing the opponent.

6. Dance plate

There are some traditional musical instruments minangkabau used for kaba performances. (Sjamsuddin Udin, ed., 1993)

Participants and Dialogues in the Randai

Umbuik Mudo

Umbuik Mudo, the main character who became the center of the story. Umbuik Mudo is a good boy and obedient young man and do the worship intensively and he was be a role model in community.

“lah mangaji si Umbuik Mudo, banyaklah kitab nan ta kaji, banyaklah surek nan tabaco, banyaklah lagu nan dapek, hatinyo tarang nan bak suluah, kajinyo bak cando aia lalu, lorong kasuaronyo, nyariang lai garuak lai, garuaknyo garuak manih, namun malagu siumbuk mudo, urang bajalan jadi baranti, buruang tabang jadi hinggok”

Puti Galang

Puti Galang is an arrogant woman. This is because of his beautiful face and become a dream woman for every man who looks at it, not least

Umbuik Mudo umbuik mudo mangaji, tapi indak bisa kalua suaronyo. samakin mangaji samakin buruak kajinyo

(Puti galang insult on umbuik mudo’s obedience worship)

Mande Umbuik Mudo (Mother’s umbuik mudo)

His love for her son Umbuik Mudo, it became spoiled for himself. This is seen when Puti Galang Banyak insult on her family's dignity and pride. As a mother, she tried to realizes the desire of her son. This sadness of Amai Sarijah can be seen in the quotation on below this.

kununlah Amai si Umbuik, lah bak ayam kanai lokok, hati gata mato digauik, bajalan jo hati ibo, bajalan tahantak-hantak, bajalan tatagun-tagun.

Kapundan kuliknyo manih

Pucuak sibayua-bayua tinggi

Baunduang-unduang malah manangih

Apo kiro-kiro denai kini
Mr. Sigalang

Mr. Sigalang is the father of Puti Galang Banyak. He was a firm and loving father to his family and children. This is seen when Puti Galang Banyak asked his father to meet Umbuik Mudo.

“bakato bapak si Galang, manolah buyuang Umbuik Mudo, kok buliah pintak jo pinto, palakakan malah kandak denai, buyuang kawin kini juo, iyo jo Puti Galang Banyak, usah diulang duo kali, nan sakarang kini nanko, mamintak ambo sungguah-sungguah, elok dipakai buruak dibuang, kok salah nak kami timbang, kok utang nak kami bayia, asal lai pintak nak balaku, buyuang kawin kini nanko jo si Galang Banyak (eventhough his girl rejected the umbuik mudo’s approval, he beg umbuik mudo to receive his daughter be his wife)”

Local Wisdom of Minangkabau in Randai

The local wisdom of the Minangkabau is the wisdom and knowledge of the community that comes from the noble values of cultural traditions to regulate the life order of the Minangkabau people. In this case local wisdom is not only cultural values, but cultural values can be utilized to organize community life in achieving welfare and peace building (Sibarani, 2014: 180)

Local wisdom is derived from oral tradition culture because local wisdom is the content of inherited and utilized to organize the social life of society in all areas of his life. Local wisdom is the value of local culture that can be used to manage the life of society in a wise or wise (Sibarani, 2014: 5).

The values of local wisdom possessed by Minangkabau society is in accordance with academic script Development of Culture Education and character of the nation, the Ministry of National education (2013) found in Minangkabau community obtained by researchers using the results of observation and interview are:

Humble yourself

The attitude that is considered to be valuable and praiseworthy in this story is the attitude of a person who likes to be humble and not proud. On the contrary, the arrogant attitude of a humble and insulting person is blameworthy. Puti Galang has a lot of arrogant and degrading attitude towards others. Umbuik mudo and his mother were insulted by Puti Galang Banyak. The Umbuik Mudo’s crossing through his mother was rejected by Puti Galang Banyak roughly accompanied by insulting words. This attitude is not good. Notice the quotations and translations as follows:
Demand Shame for Keeping Self-Esteem

The second cultural value that can be found in this kaba is demanding embarrassment for being insulted by others. This is very important in life as it is often expressed, it is better to die in the ground than to live in shame. Umbuik Mudo after getting embarrassed insulted by Puti Galang Banyak strive to demand that shame. He asks his mother to find a magic flute to tempting the Puti Galang Banyak who are arrogant so that Puti Galang turn to love him. Notice the following quotation. Shame For Keeping Self-Esteem.

If shame will rise

kak malu ka tabangkik
kak lai malu ka tahapuhi
carikan den parupuik hanyuik
io ka lubuak mato kuciang
sati nan tidak sati amek

If the embarrassment will be erased

kalau malu akan terbangkit
kalau malu akan terhapus
carikan saya seruling hanyut
ke lubuk mata kucing
saktinya bukan kepalam

Find me flute drift

Into the eyes of a cat

The practice is absurd

Study Hard

Another value that can be found in kaba is the awareness of the importance of studying as young. Umbuik Mudo when he was younger refused to livestock and trade because he realized he had no knowledge about custom or religion as a grip of life. He realized the importance of knowledge about customs and religion. It can be known from the following quote.

Answering the Ummah Mudo,

"O Amai, jo dan di Amai
indak den ka bagubalo
tapi samantang pun baiit

"O Amal, ibu kandungku
tidak saya akan bergembala
tidak saya akab beternak

"O Amai, my beloved mother
No I will be shepherded
I can’t raise livestock
Work hard

As mentioned earlier, Umbuik Mudo and his mother were embarrassed that his application was rudely rejected by Puti Galang Banyak. They feel ashamed of being insulted. They tried hard to remove that embarrassment. Umbuik Mudo asks his mother to find a magic flute to tempt Puti Galang Banya. Sending magic is not easy to get mother Umbuik Mudo, he must be hard and do not know surrender. The flute was washed away in Lubuk Mato Kucing, the hollow of magic. If a person passes through it, he will die, if the bird flies over the hole, the bird will fall and die. So suck it the hole. The flute was bitten by a powerful dragon and held up by a large fish. Nevertheless, Umbuik Mudo's mother was determined and tried hard to get the flute. He dared to face any challenges, such as heavy rain accompanied by lightning, long journey, wrestling with wild animals, and entering the forest. It can be known from the following quote.

Lah tibo inyo di sanan
malabak hujan nan
labek
lah tibo si dulak dulai
gumambak tanah dipijaknyo
lah kalam tantangan lubuak
kilek lah berapi-rapi
sanan manyaru amai si Umbuik
dipanggang kumanyan putiah
asok mandulang ka ateh langik
harum satahun pelayaran
menyaru amai si Umbuik,
"Ya Allah ya Rasulullah
ya Tuhanku junjunan den
palakukanlah baa kahandak den
hanyuik baalah parupuik."

Sudah tiba dia di sana
badantuang bunyi patuih tungga
sudah tiba sidulak dulai
bergetar tanah dipijaknya
sudah gelap di sekitar lubuk
kilat sudah berapi-api
maka menyeru amai si Umbuik
dibakar kemenyan putih
asap mendulang ke atas langit
harum setahun pelayaran
menyaru amai si Umbuik,
"Ya Allah ya Rasulullah
ya tuanku junjunan hamba
perkenalkanlah keginginan
hamba
hanyutkanlah seruling."

He's already there
Badantuang sound patuih tungga
Has arrived sululak dulai
Shaking the ground on his feet
It's dark around the bottom
Lightning is fiery
Then summoned the Umbuik
Burned white incense
Smoke poured out into the sky
Fragrant year of voyage
Dishing the amai the Umbuik,
"O Allah Allah messenger
Ye master my servant
Introduce your wishes
Wipe the flute. "

bukan den tak namuah batarnak  Not I do not want to breed
hanyo awak den balan  Because I have not yet knowledgeable
bapangatahuan
batun tahu di sarak jo syariat  Not knowing syarak and syariat
bjdun tahu di ereng dengan  Do not know kias and like.
gendeng."
CONCLUSION

Nowadays, some young generation wrote Randai stories no longer reflect Minangkabau literature, no more figuratively. The language used is an inappropriate language like Loe (slang word of you) and gue (slang word of me). Some of them reasoned it was a contemporary form. They explored the hot issue of social phenomenon. But they forget the Minangkabau literary terms. Finally, the story has a joke and no longer like a prestigious show.

The local wisdom of Randai’s performance is seen as an interaction medium that has been rooted in Minangkabau society from the people to people. Local expertise as a cultural identity Minangkabau able to absorb and cultivate the habit of knowledge perceptual, norms and cultures are obeyed together. The value of local wisdom is a high appreciation that affects the social relations among Minangkabau society, meaning in Kaba texts that contain humble values of a grammar of aesthetic that have high aesthetic value, hard work, demand knowledge and maintain self-esteem.

The performance of Randai are usually held on the show, Minangkabau traditional ceremonies, wedding parties, public entertainment, and ceremonial events conducted by the government. Index in Randai is theater, sound, dance. Participants consist of 6 to 30 people depending on the needs of the story.

REFERENCES