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Randai as Traditional Minangkabau Culture In Padang Pariaman: A Semiotic Analysis

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Abstract

This research discusses linguistics signs in randai art originating from west sumatera, randai is a traditional minangkabau drama or theater performance art which is rich in art, noble values and linguistic element in each element of randai, namely, music, drama, gurindam, galombng or dance and silek. Linguistics elements that have meaning in each element are visualized in legaran movements in the form of circular patterns which function as a form of change in time between one scene and the next scene. This research aims to analyze and describe the lingual signs and body language signs found in randai elements and function in the context of minangkabau culture. The research method used is descriptive qualitative, with data collected through field observations, interviews, documentation in the form of videos and photos with art pioneers, members of legaran randai. Then the researcher conducted a literature study using Saussure and Barthes semiotics theory. The results of this research show that randai is a complex performing art that combines elements of movement or silek, music, dialogue and singing. The randai movement has distinctive characteristics that reflect the noble values and philosophy of Minangkabau culture, namely leadership and mutual cooperation and a sense of unity. Randai also has a function as a medium for education, entertainment that conveys moral messages or social criticism as well as a form of local minangkabau wisdom.

Keywords: Randai, Semiotics, Linguistic, Signs

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I INTRODUCTION

Randai is a traditional dance which is combination of movements and songs. Indonesian art has many distinctive qualities and features that draw both domestic and foreign visitors. However, cultural development in Indonesia is currently starting to decline and is almost fading along with developments in time, culture millennials generation is also less interested in learning local culture and regional languages which are now widely known throughout the world. Acculturation is also a factor, both in terms of language and art in the entry of western culture into Indonesia. Today's young generations generally finds western culture more interesting than their own culture which is considered ancient. There are lots of cultures or arts In Indonesia. The art from of traditional dance is one of these. According to Prayogi and Danial (2016), traditional dance is a type of regional cultures that incorporates tangible artifacts as well as moral and educational teachings. To convey the messages, it is visualized in the form of dance movements.

Randai is a local art that is worldwide. However, in the current generation, which is often called Gen Z, not many people know about the various arts in Indonesia, especially *Randai* arts. As we currently know, Gen Z tends to actively use advanced technology such as mobile phones to accompany their daily activities. Technology one of them is cell phones and the use of internet access like social media. Born and developing along with the progress of time and era technology causes Gen Z to have different characteristics from other generations previously. The previous generation had a characters who wanted to know more and always studied with teachers at school or art pioneers in studio. However, based on facts that occur directly do not care because of supporting factors such as their parents beings migrant traders which makes children not know their mother's culture, and even parents do not introduce this culture because they do not understand too about that culture is.

The existence of cultural and linguistic acculturation at this time makes art less popular, because regional arts, for example *randai*, are Minangkabau theater arts that contain *silek*, dialogue, and *dendang* which definitely use

minang language, which is generally a regional language. In interpreting sentences or words, generally the name of *Randai* is known only name, not by its movements. In dance movements such as *randai* there are language signs which are studied using semiotic theory. The researcher discusses the linguistics signs of the name of movements, the form of the movements, and the meaning or moral value contained in the *randai* movements using semiotics theory and the connection between these three points with *randai* movements.

The use of semiotic theory is important for known about dance movements, because to find linguistics sign and the relationship between the name of the movements, the movements, and the meaning of the movements, it must use semiotics theory where semiotic is a theory that discusses the science of signs. Linguistics signs in this dance movements will produce informative sentences that explain the name, movements and then the connection between these three points.

The *randai* movement and dialogue has meaning and a message that will be conveyed to the audience or society regarding cultural, political and even religious values, as well as allusions to the current situation. The message conveyed in this *randai* is not only from the content of the story, but also has semiotic value which also has a message from the movements in the *randai* to the audience or society.

Linguistics sign is also conventional, productive, dynamic and diverse. Saussure defines this sign as consisting of two elements, the signified and signifier. Roland Barthes defines this sign as consisting of two elements, the denotative and connotative.

1) Signifier

Simply put, a signifier is anything that is stated, written or read that has meaning or meaningful stroke or material element. For example, bear which is only a word and is not followed by any meaning.

2) Signified

Signified is a physical description of the evidence of signifier. It is common to use the signified to refer broadly to meaning, but saussure makes it clear that he is not talking about the

referential dimension when he says that linguistic sign unites, not thing and name, in flexible sense that may contain reference.

3) Denotative

Denotative refers to the definitional, literal, evident, or common sense meaning of a symbol. The dictionary seeks to offer the denotative meaning for linguistic signs. Denotative is also referred to as a digital code.

4) Connotative

Connotative is thus context dependent, signs are more polysemics, more open to interpretations in their connotative than their denotative. In analysing the realist literary text Barthes (1915) came to the conclusion that connotation produces the illusion of denotation is just another connotation.

The relationship between the signifier, signified, connotative and denotative is known as

the linguistics sign and is due to a social convention or a tacit agreement among the speakers of each language the signified an item, an concept or a referent is identified by the signifier, which are noises, signs, and symbols.

This signifies that the sign is a collection of language sounds, such as words, phrases, clauses, and sentences. The thing being referred to is a sign. Saussure also defined language as a sytem of signs, each of which is interdependent and part of a larger totality. Any combination of words, images, sounds, action, or other objects that acquire meaning when used to communicate a message might be considered a linguistics signs.

Researcher can formulate several problems related to linguistic signs on the meaning within traditional *randai*:

1. What are the linguistic signs of elements in *randai* in Padang Pariaman district?
2. What are the body signs that showed in the movements of *randai*?

II RESEARCH METHODS

In this research, the descriptive qualitative method was used. Qualitative research is described as descriptive and leaning more toward analysis. Process and significance are examined in this research. In qualitative research, which builds on descriptive research, analyses are frequently utilized. The observation method and interviews is the method utilized to collect the data. Creswell (2014) defines observation as the process by which researcher record behavior and specific activities at the study site in field notes. The researcher recorded activities at the research site in this field note about the meaning of name the *randai* movements, the movements, and the meaning of the movements. This research was carried out used Huberman and Miles data analysis method. In this method, there are three stages namely data reduction, data display, verification and conclusion. Reducing and transforming qualitative data is necessary to extract different themes and patterns and make them easier to

understand. Data display refers to the ordered and concise presentation of information, allowing for analytical conclusions. The final analysis activity is to draw conclusions and verify findings. During the research process, the investigator evaluated and made educated decisions about the study and data. In this research, the researcher used interview techniques and documentation techniques. In qualitative research, researchers typically conduct repeated observations and utilize an observational methodology to record data. Last, Techniques of analyzing the data in this research is used Huberman and Miles there are three stages, first is data reduction. The data has been collected through interview techniques, namely in the form of conversations with informants regarding the research object, namely *randai* movements. Then made into sentences or interview transcripts which become text data that will be developed by researcher after editing or word processing to make it easier to understand.

III RESULTS AND DISCUSSION

Analysis is presented with detailed data. The data analyzed are linguistic signs and body signs in *randai* movements in Padang Pariaman district. Sign analysis uses Saussure and Danesi theories.

In this *randai* movements there are several movements that are commonly used and are based on the *silek ulu ambek* and *silek kumango*. These movements are as follows:

<i>Silek Kumango</i>	<i>Silek Ulu Ambek</i>
<i>Kisuik</i>	<i>Salam ulu ambek</i>
<i>Curi</i>	<i>Cabiak kain buruak</i>
<i>Ilak suok, ilak kida</i>	<i>Rantak tapi</i>
<i>Patah tabu</i>	<i>Olai</i>
<i>Simbek</i>	<i>Antak karih</i>

3.1.1 Signifier and Signified in the name of *randai* movements.

Data 1:

Signifier	Signified
<i>Kisuik</i>	Fix all problems well and do not act arbitrarily.



Figure 1: The shape of the *kisuik* movement.

In the data above, the signified in this movement is the word of *kisuik*. *kusuik* and *kusut* in Indonesia language. The meaning of *kisuik* is tangled in english language. The signified of the data above is fix all problems well and do not act arbitrarily.

Data 2:

Signifier	Signified
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<i>Curi</i>	A form of harmony between god creatures and nature.
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Figure 2: The shape of the *curi* movement.

Based on the data above, the signifier in this movement is the word *curi*. In Indonesian, the meaning of context *curi* is taking advantage of the opportunity to take someone else's property for one own gain. But in *silek*, it is a self defense technique. The signified of the word *curi* is a form of harmony between the god creatures and nature.

Data 3:

Signifier	Signified
<i>Ilak suok ilak kida</i>	We have to be careful in doing whatever you do and solve problems.



Figure 3: The shape of the *ilak suok ilak kida* movement.

In the data above, the signifier of the movement is *ilak suok ilak kida*, where the signifier is in the form of a phrase. The signified of the data is we have to be careful in doing whatever you do and solve problems. As a social

creature you must be able to read a situation before acting or speaking.

Data 4:

Signifier	Signified
<i>Patah tabu</i>	Courage, firmness and strength in facing problems.



Figure: 4: The shape of the *patah tabu* movement.

Based on the data above, the signifier of the movement is *patah tabu*. *Patah tabu* in indonesia generally means breaking the sugar cane for consumption, but in *silek* movement *patah tabu* is a technique to paralyze the opponent's knees. The signified on the data above is means courage, firmness and strength in facing the problems. This means how we as humans accept life's test from god, but do not give up easily on the tests given by god dan adhere to religious rules and adhere to the principles and rules of life.

Data 5:

Signifier	Signified
<i>Simbek</i>	Reflect an attitude full of confidence and courage in facing obstacles.



Figure: 5: The shape of the *simbek* movement.

The signifier of the data above is *simbek*. In indonesia language, *simbek* is kick. *Simbek* also means firmness and courage in facing all challenges, strong and firm movements reflect an attitude full of confidence and courage in facing obstacles.

Data 6:

Signifier	Signified
<i>Cabiak kain buruak</i>	Removing bad traits from humans



Figure: 6: The shape of the *cabiak kain buruak* movement.

The signifier of the data above is *cabiak kain buruak* in the form of phrase. The signified of the data is removing bad traits from humans, sorting out what is good and bad, being careful in deciding something.

Data 7:

Signifier	Signified
<i>Rantak tapi</i>	Always be prepared to face various situations and defeat the ego with smart strategy and tactics



Figure: 7: The shape of the *rantak tapi* movement.

In the *rantak tapi* is the signifier in the form of the word. In the signified of the data is reflects the *silek* minangkabau philosophy which emphsize , agility and the ability to survive in the face of attack. This concept is meaning the human to always be prepared to face various situations and defeat the ego with smart strategy and tactics.

Data 8:

Signifier	Signified
<i>Salam ulu ambek</i>	The politeness and discipline of Minangkabau society.



Figure: 8: The shape of the *salam ulu ambek* movement.

The signifier of the data above is *salam ulu ambek* in the form of the phrase. The signified of the data is describes the politeness and discipline of Minangkabau society.

Data 9:

Signifier	Signified
<i>Olai</i>	To solve the problems, we have to be calm and firm in deciding something.



Figure: 9: The shape of the *olai* movement.

Based on the data above, the word of *olai* is the signifier. The signified of the data is means to solve the problems, we have to be calm and firm in deciding something.

Data 10:

Signifier	Signified
<i>Antak karih</i>	Do not make decisions hastily.



Figure: 10: The shape of the *antak karih* movement.

From the data above, the signifier is *antak karih* in the form of phrase. The signified of the

data is do not make decisions hasitly. Do not show an angry or hurt face so as not to make the situation worse.

3.1.2 Denotative and Connotative in the elements of *randai*

Gurindam is an element that has a meaning or message for the audience.

At this point the researcher will analyze the data that has been collected, namely gurindam, dialogue and the name of the silek movements.

Data 1:

The denotative the data 1 *kisuiik*, is tangled. The connotative is fix all problems well and do not act arbitrarily. Minang people are famous for their deliberation and consensus methods which always involve community leaders or *datuak*, *alim ulama*, *cadiak pandai* in the minang language. This is proven in the Minang philosophy which says, *Tak ado kusuik nan tak salasai*. This phrase contains a message of optimism and belief that every problem, no matter how complicated, can be overcome with effort and cooperation.

Data 2:

The denotative of the data 2 *curi* is taking people thing's. But in the connotative is *,adat basandi syarak, syarak basandi kitabullah*. This minang philosophy teaches the importance of maintaining harmony between humans, nature, and god. Humans are seen as guardians of nature who are responsibility of the ecosystem and the existence of other living creatures.

Data 3:

The denotative of phrase *ilak suok ilak kida* is dodge to the right dodge to left. The connotative of the phrase is we have to be careful in doing whatever you do and solve problems. Its illustrated in gurindam *tasabuik rajo angek garang rajo kuaso di camin taruih bagala rajo aniayo mandanga rancaknyo puti linduang bulan langsuang diambiak kato putuih linduang bulan diculik hanyo lai*. The meaning of the gurindam is if we have the problem, solve it immediately and do not hesitate to make a decision.

Data 4:

The denotative of *patah tabu* is breaking the sugar cane. But in connotative is *rantiang dimano nan bapatah bumi dimano nan bapatah bumi dimano buyuang pijak baiek langik nan*

bajunjuang. It illustrated courage, firmness and strength in facing problems.

Data 5:

The denotative of word *simbek* is kick. But in connotative is *malu tacoreang pado kaniang, antah jo apo ka dihapuih, lapeh lah denai bajalan, basaba aciak manantikan*. Reflect an attitude full of confidence and courage in facing obstacles.

Data 6:

The denotative of data 3 phrase *cabiak kain buruak* is tearing the ugly cloth. The name of this movement started when people used to do the *silek ulu ambek* movement under the *tabia*, which generally had a variety of different colors or motifs. Because the various colors were contrasted and looked unattractive, then the cloth was cut or torn and then sewn again in a suitable color. With the meaning of the name of this movement, *cabiak kain buruak* which has meaning of removing bad traits from humans, sorting out what is good and bad, being careful in deciding something.

Data 7:

The denotative of the data 4 phrase *rantak tapi* is hit the edge. The connotative of the data is *lidah dek kecek, badan dek lupu, bajalan paliharolah kaki, bakato paliharolah lidah*. This philosophy teaches us to be more careful in our actions and attitudes towards the people around us in life. Always be prepared to face various situations and defeat the ego with smart strategy and tactics.

Data 8:

The denotative of the data 5 phrase *salam ulu ambek* is greeting ulu ambek. The connotative of the phrase is *mano sagalo niniak jo mamak cukuik dunsanak kasadonyo ampun jo rila nan kami pintak sagalo kami nan mudo mudo*. It is illustrated the politeness and discipline of Minangkabau society.

Data 9:

The denotative of the word *olai* is the asks something with what else?. But in the connotative is in the gurindam is *musuah pantang dicari, kok basuo pantang diilakkan*. It is illustrated that as a human being, if you encounter a problem, do not complain face it until it is resolved calmly.

Data 10:

In language, this *antak karih* movement is stabbing a *karih* or *keris*, at an opponent,

however, in *silek ulu ambek*, *antak karih* is resistance that has been repelled by the opponent so that the fight does not happen again and ends, then the *karih* is kept back so that one gets hurt by the *karih*. With the meaning, if possible, solve any problem in life well and peacefully so that undesirable things do not happen, do not make small problems into big ones. It is illustrated in gurindam, it says *jikok ado jarum nan patah usah disimpan dalam peti latakan sajo dipamatang jikok ado kami nan salah usah disimpan dalam hati buanglah sajo ka balakang yo sanak e*

3.2 The Body Signs That Showed in The Movements of *Randai*

3.2.1 Touch

In *randai* movements, generally there is no touching. Because the *silek* used in *randai* is *silek ulu ambek*. Which is generally a move that kills without touching. For example in the *salam ulu ambek*, data 8. In generally, the greetings is handshake, but in *randai* there is no touching, just put the palms together and facing to the audiences as a sign of greetings and apologize.

3.2.2 Signals

In *randai*, there is a signals or code in the form of sound. For example, in *legaran* there are several transition codes, the *panggoreh* or command from *legaran* will provide codes such as *hep, tah, or tih* and the code *ou!* as a sign to stop and start a *gurindam* or dialogue.

3.2.3 Eye Contact

In the *randai*, eye contact *legaran* dancers are the same as dancers in general. To fellow dancers and to the audience. Example in dialogue. The actor will do eye contact. In the *rambun pamenan* script, there is a scene where *rambun pamenan* says goodbye with a heavy heart to his fiancée *puti dayang* sudah. Automatically, eye contact accompanied by a sad expression.

3.2.4 Facial Expressions

Facial expressions are also found in *randai*. As for example in data 3, 4 and data 5. The expressions shown are angry and tense. But different from data 8 and data 9. It looks calm and peaceful. Because it is influenced by movement and meaning. Data 3, 4, and data 5 is an expression of anger because both of them is fighting back while in data 8 and data 9 is making opening and closing greetings to the audiences.

3.2.5 Dancing

Randai is an art that contains elements of dance in it and called *galombang*. *Galombang* itself can be from traditional or contemporary dance according to the script whether it is suitable or not.

3.3 Research Findings

Researcher analyzed signifier and signified using data on the names of *randai* movements and the *gurindam* in the *randai* songs. example of the *salam ulu ambek* movement. There is a meaning of politeness before starting something or when visiting. Like in the *gurindam*, *mano sagalo niniak jo mamak cukuik dunsanak*

kasadonyo ampun jo rila nan kami pintak sagalo kami nan mudo mudo, it is meaning before starting the *randai legaran* ask permission to audiences, the script will be acted out or performed.

The body sign found in the *randai* movement is slight touch between fellow *legaran*. In the *randai* there are obligatory *gurindam* *dendang*, namely *dayang daini* as an opening, *simarantang randah* to opening the story or scripts, and *simarantang tinggi* as closing.

IV CONCLUSIONS

Randai is a drama or theater art that displays a folk tale with the time transitions visualized in a circular pattern formed by eight to eleven people called *legaran*. The script that is sung is called *kaba* which contains a moral messages and contains elements of linguistics sign. the elements in *randai* are drama, dialogue, music and *gurindam* or song. From all the data collected, it can be concluded that *randai* has a message and history of word civilization both in customs, religion, attitudes and social system.

Linguistics signs found in *randai* can be studied with semiotics theory that produces many discoveries such as the meaning of *gurindam* for everyday life, the meaning of how to act and speak to the elderly, the same age and to the younger. Apart from that, the noble values contained in this unique art originating from west sumatera reflect the attitude of mutual cooperation among Minangkabau people, the system of government, the formation of generational character, the form of human relationship with the creator and the attitude of humans towards other creatures created by god. This is the reason why this art must be preserved.

Suggestions

To today's young generations, especially the young generation of *padang pariaman* district, by studying and exploring all minang culture and customs, it must be preserved. The ancestors created this *randai* to visualize the meaning of community, mutual cooperation, the nature of leadership and local culture. Minang culture, one of which is *randai* must be preserved by Gen Z from now until the future. This requires a role from the government, especially in the fields of tourism and culture education to integrate local content of education. Then hold festivals or other creative events with the aim of ensuring that our culture does not just disappear.

Through this research, it is hoped that researchers can study further the linguistic signs of *randai* movements and song lyrics of the *randai* through a wider research field and other linguistic perspectives. Apart from that, research into the meaning of the name of *randai* movements is contribute to provide motivation to the younger generation to preserve west sumatera.

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