

Signifying the Values of Local Wisdom on Folklore of Randai Performance

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Abstract—Indonesia has an abundant diversity of local wisdom. The diversity of cultures must be preserved so as not to become extinct. One of the Indonesian cultures of partial oral folklore is the best known Randai art in Minangkabau. The values contained in a Randai show as a form of partially oral folklore, not only lie in what is conveyed in Randai textuality, but also on how and the form of delivery of contextuality contained in the values of the Randai show. Randai art as entertainment is reflected when art is used to provide entertainment or pleasure or is used as a free time. The form and type of entertainment art tends to pay less attention to the weight of his artistic value, meaning, or message to be conveyed. The methods used in this study are qualitative methods with emic and ethical approaches to obtain research data. Data is collected through library research, observation, interviews and documentation. The results of this study, will raise the implicit in the Randai show, so that it can be expressed from the textuality of the Randai show textuality, so that being a role model and guideline can be a role model in everyday life as character formation in everyday life as local wisdom in Minangkabau community. Randai as a work of art is not just a mere decoration of the beauty of the eye (tangible), but it can be translated, as well as a symbol or symbol that means to educate (intangible).

Keywords: *values, local wisdom, folklore, Randai show*

I. INTRODUCTION

Values in human life from the past until now have an important role, even basically all human life is shed to create, struggle to achieve various values, ranging from values related to matter to noble values. Basically values are abstract, values cannot be touched, values are hidden in something that can only be felt, everyone classifies them depending on different points of view. So important is the value for humans, so that every human being makes every effort to get it. The basic values adopted by the Minangkabau people can be seen from what they say about themselves, about their society, and their environment, or by observing their behaviour. By learning the words (*kato*) in the form of pantun, mamangan, petatah petitih, as well as symbolic expressions about themselves, the values or norms that become the basis of life can be expressed.

Scouring values that are abstractly implied in partially oral folklore such as Randai is the subject of the subject that will be studied in this study. As a theme related to facts in Randai performances, the birth value of a consequence of attitude or

judgment on something factual. In other words when a person sees an event, feels an event, feels an atmosphere, perceives an object, or contemplates an event, then that's where the value is [1].

Further, Mulyana quoted Spranger's opinion explaining the existence of six value orientations that are often used as references by humans in life, namely:

- Theoretical value, which involves logical and rational considerations in thinking and proving something truth. Theoretical values have the true and false content according to the mind.
- Economic value, related to consideration of the value of profit and loss. The object weighed is the price of the goods or services.
- Aesthetic values, place the highest value on the shape and harmony. If this value is judged from the side of the subject that has it, it will appear beautiful - not beautiful. Aesthetic values emphasize the results of one's personal assessment more subjective [1].

Values are often associated with norms which are the result of mutual agreement to be used as a benchmark in looking at things. For Minang people the benchmark of value is not only from the view of customary customs, but also associated with Islamic religious values, because Minang traditional teachings are based on Islamic teachings. This is expressed in philosophy *adaik basandi syarak, syarak basandi kitabullah* (adat bersendi syarak, syarak bersendi kitabullah). The Liang Gie, give a formulation referred to as a clump of human values that are interrelated and influence each other [2], namely:

- Holiness, ie value which is at the same time the Truth.
- Goodness is Holiness which is also Beauty.
- Truth is Beauty which is at the same time Holiness.
- Beauty is the Truth which is also Good.

The four values are a clump of human values, because these four values intertwine with human existence and even become distinctive features for humans which cause them to be different from all other organisms.

The life cycle of Minang children starting from childhood to them has been instilled the value of character education by their parents, starting in the household, education culture *surau*, *target*, home *patandangan*, to formal education pathways. At the time of adulthood, the values of community life are instilled in them, especially the values of customs, courtesy, honesty, responsibility, mutual cooperation, mutual assistance starting from fellow *dunsanak* (brothers), *bakoroang bakampuang*, up to the level of association with traditional parents and religions in the country. Lickona states that good character has three competencies, namely knowing good things (*knowing the good*), there is a desire for something good (*desiring the good*) and do thinking habits (*habits of the mind*), heart habits (*habits of heart*) and habit of act (*habits of action*). This indicator is an integrated unity in good citizens [3]. Guided by Lickona's opinion, it can be concluded that the characters of the Randai players have good character that they get through non-formal education.

One way that can be done to instil character education is through learning appreciation about theatre / literary art as one form of partially verbal folklore. Learning theatre / literary appreciation can be used as an entrance in the cultivation of moral values. Moral values, such as honesty, sacrifice, social care, love for the country, psychological, democracy, manners, and so on. Many are found in literary and theatre works both in written form (oral folklore) and played in public (partly oral folklore). Other functions of literature are refining the mind, enhancing humanity and social care, developing cultural appreciation, channelling ideas, growing imagination, and increasing expression creatively and constructively. These values fall into the category of character grouping into: 1) Basic characters, such as e.g. selfless, honest, disciplined; 2) Superior characters, such as: sincerity, patience, gratitude, responsibility, sacrifice, self-improvement, and earnest [4].

Randai give appreciation to the soul because it reveals a lot of ethics, philosophy, and religion, struggles against the evil, and at the same time invites the audience to think through social criticisms that describe human strengths and weaknesses. Take the values contained in the meaning of the Randai show becomes a phenomenon that exists in the lives of Minangkabau people. It can also be said that value is the meaning that precedes the phenomenon of life. When values change, phenomena can follow changes in values. Likewise if the phenomenon of life changes, then the value tends to follow it. Amir stated that one of the goals of the Minang custom in particular was to form individuals who were virtuous, cultured humans, civilized human beings [5]. From a civilized human being, it is hoped that a peaceful and safe society will be born, thus enabling a prosperous and happy life in the world and the hereafter.

According to Jan Harold Brunvard, a folklore expert from the United States, that folklore can be classified into three major groups based on its type, namely: 1) Oral folklore, is a folklore whose form is purely oral, ie created, disseminated, and inherited orally; 2) partly oral folklore, is a folklore whose form is a mixture of oral and not oral, folklore is better known as social fact; and 3) Folklore not oral, is a form of folklore that is not oral, but the way of making it is taught orally, usually in the form of material (artefacts). This discussion will be chosen

as one of the forms of folklore that has been explained, by setting Randai as a form of folklore, partly verbal, because Randai is a combination of oral and not oral literature. In other words, Randai is supported by various branches of art, including dance, music, literary arts, and fine arts. This is a collective art in the Randai show.

II. METHODS

The methods used in this study are qualitative methods with emic and ethical approaches to obtain research data. Emik refers to the views of the community members studied; ethics refers to the views of the researcher. Emik construction is a description and analysis carried out in the context of schemes and conceptual categories that are considered meaningful by participants in an event or situation described and analysed. Construction Ethical construction is a description and analysis built in the context of schemes and conceptual categories that are considered meaningful by the scientific community. Data is collected through library research, observation, interviews and documentation.

III. RESULTS AND DISCUSSION

The study in textuality analysis, discussion of the elements of an art that can explain that the whole meaning of symbols can be distinguished, but the meaning of the symbols cannot be separated. Humans can distinguish the meaning of symbols through culture [6]. Likewise, the art of Randai in textuality is related to the aspects of the technique that determines the characteristics of the Randai and for those who watch it provides a seeing experience that is articulate. Among other things: dance, music, vocal arts, drama arts, literary arts, and fine arts. While the analysis of contextual analysis of dance means that the art phenomenon is seen with other disciplines dominated by anthropology. In accordance with its field of humanities, namely science that wants to understand all human activities in its socio-cultural relation, the characteristic of its approach is holistic [7].

Truth is the degree of compatibility between facts and references. The more appropriate the conditions in the object in question (facts) with the reference used, the higher the level of truth that exists in the object (fact). Paying attention to the concept of relative truth that follows the references used, in human life there are five categories of truth known, arranged in stages as follows:

First, absolute truth, with reference to the word of God Almighty, which is spiritual dogmatic; *Second*, Both truths are really true, with reference to research results, are scientific in contextual; The *three* justified truths, with reference to applicable regulations, are normative in contextual; *Fourth*, justified justification, with reference to the reasons for justification sought, is speculative trickery; The *five* truths that are true themselves, with reference to what is considered to be true by oneself, are subjective in their own right [8].

Thus this discussion builds on the composition of textuality that can describe the meaning and symbolism that can be analyzed from aspects of the Minangkabau cultural background, aspects of the existence of Islam in the

Minangkabau, aspects of Minangkabau history, aspects of Minangkabau art, and so on. The meaning of contextual understanding is something that occurs in the interaction of subject and object, so that new things are found after in-depth observation as 'enriching meaning' [9]. Thus the meaning in the context of hermeneutics is the interaction between an object and a human who sees it. In the process of interaction is certainly influenced by the work function of the human senses, so that gain enrichment of meaning after being observed in depth. *Randai* performances are a combination of dance, theater and fine arts. Therefore, *Randai* revealed a story that was lifted from the Minangkabau *kaba*, but also presented with dance. From this research, it will be suggested that the values contained in the *Randai* show.

Sumardjo states, great literary works are able to provide awareness to readers about the truths of this life. From him we can gain deep knowledge and understanding of humans, the world, and life [10]. What is in nature, which is in the mind, which "content" is expelled out by humans. Language in words (letters / symbols) or the behavior of human behavior is the appearance of inner contents inside. Connectors or bridges, through the human body with hand movements, facial expressions and others. Through the body with its motion, including mouths that speak, or gestures and so on, humans reveal who they are; who he is [11].

Jazuli expressing the function of art in society can be divided into four, namely as a means of ceremony, entertainment, spectacle, and as an educational medium. *First*, art as a means of ceremonies can be traced to primitive societies that have ancient cultures with *animist beliefs*,

dynamism and *spectacle* [12]. In the ceremony the arts functioned as a means of making magical power, efficacy, and adding to sacredness. In the ceremony it is always equipped with dances and songs. *Second*, art as entertainment is reflected when art is used to provide entertainment or pleasure only or is used as a free time. The form and type of entertainment art tends to pay less attention to the weight of his artistic value, meaning, or message to be conveyed. *Third*, art as a spectacle aims to attract or fascinate the audience. The art of spectacle usually requires more serious observation than just entertainment. *Fourth*, art as an educational medium is basically related to the goal of educating the community, the mission of the message aims to change people's behavior. Art as an educational tool is a provision for further learning.

Traditional arts in Minang in the past were closely related to traditional ceremonies, such as in the *batagak* pelulu ceremony, down bathing children, *kenduri*, *batagak kudo-kudo*, always presents traditional arts. Along with the development of tastes and conditions of society, traditional arts are now rarely seen in these ceremonies. In addition to entertainment in the event as mentioned earlier, for most community leaders and *ninik mamak* *Randai* arts not only to instill the value of character education but also as an adhesive for the relationship and greatness of the *nagari* Gunuang Rajo.

Every human being has aesthetic experience, different interests and tastes in looking at art. How far *Randai* can have an influence in shaping the character of the younger generation (*Randai* performers) and the community can be seen in this table.

TABLE I. SOCIETY VIEWS ON CHARACTER OF RANDAI PERFORMANCE

| Value | PA | K.U | MB |
|----------------------|--|------------------------------------|---------------------------------------|
| Religious / cultural | Attitudes and behavior are appropriate ABS-SBK | Unite tradition and syarak in life | Under guidance |
| Politeness | Local cultural values appear in their daily attitudes | respectful, politeness | helpful, happy with their behavior. |
| Responsible | The cutting edge in <i>nagari</i> cultural preservation. | consentaneous with other society. | responsible for the family |
| Friendly | Not look down on respecting others. | | not discriminate in association |
| Mutual cooperation | Passion, care about the development of the <i>Nagari</i> | active in religious events | There is also a rather <i>galia</i>) |

PA = Customary stakeholders

KU = Basic Ulama

MB = Ordinary Society.

From the matrix it can be seen, in general the members of the *Randai* group have shown behavior that is in accordance with local cultural values. Customary leaders, community leaders see coaches and *Tuo Randai* as having succeeded in instilling cultural values with the majority of the young generation in the Minangkabau. Capitalizing on the attitudes instilled by the coach and *Tuo Randai*, *Randai* members have participated in building Minangkabau *Nagari* especially in the preservation of cultural values.

A. *The Meaning of Randai for the Society*

Finding the meaning of a work, using structural analysis must be followed by semiotic analysis, namely the study of the sign system. The extent to which an art implies meaning to society, depends on how far the art contains social values that apply in the middle of its society [13]. Art can only be understood in terms of the social meaning contained in it. With the meaning of words, the disclosure of signs will gain meaning if what is signified by the artist is pleasing and has meaning for the group that receives it.

In Saussure's study, semiotics is divided into two parts, namely signifiers (signifier) and signified. Markers seen in physical form can be known through the form of one work, while markers are seen as meanings revealed through concepts, functions or values contained in a work. The message can be observed mainly through visual impressions, characters, gestures, galombang, and dialogues played by smart children. In this context the ability of a player is at stake to be able to adjust their respective roles and characters to the story being

played. The meaning is related to values, both of which are difficult to separate. A work is considered meaningful because there is a value that follows it, otherwise something is considered to have value because there is a hidden meaning behind the real. Referring to the eighteen points in the description of the values stated by the Minister of National Culture Education, the values of character education found in Randai can be presented as follows:

TABLE II. VALUES AND DESCRIPTIONS IN CHARACTER EDUCATION IMPLEMENTATION

| No | Value | Description | Analysis Implementation |
|----|-----------------------|--|--|
| 1 | Religious | Attitudes and behaviors that are obedient in carrying out the teachings of the religion they adhere to, are tolerant of the conduct of worship of other religions, and live in harmony with those of other faiths. | Every time in the Randai show, it always starts with pasambahan, which is a moving motion of the earth which is a prayer addressed to Allah in a vertical and horizontal manner as an apology to the audience. |
| 2 | Honest | Behavior that is based on efforts to make himself a person who can always be trusted in words, actions, and work. | Openness of the players is needed in expression because in the Randai game, improvisation is needed that is trained both from the wave motion and the conversation dialogue of the Randai story script. |
| 3 | Tolerance | Attitudes and actions that respect differences in religion, ethnicity, opinions, attitudes, and actions of others are different from his. | Randai wave motion is carried out in the form of a single floor pattern that is circular from the beginning to the end of the show. This shows that the position of the Randai player is not the most important position, all players spin around in circles. |
| 4 | Discipline | Actions that show orderly behavior and adhere to various rules and regulations. | Randai performances must be carried out with the conditions agreed upon together, due to the limited time of the players for joint training, so that the Randai players must obey the instructions conveyed by <i>Tukang Goreh</i> as the leader of the Randai |
| 5 | Hard Work | Behavior that shows genuine effort in overcoming various learning obstacles and tasks, as well as completing tasks as well as possible. | Randai supporters consist of Randai wave players, dialogue acting players, and music players accompanying Randai wave movements who must work together in harmony. |
| 6 | Creative | Think and do something to produce new ways or results from what you already have. | The Randai players in performing the Randai wave and acting and dialogue actors need high spontaneity and improvisation because the spontaneous involvement of the audience must be responded to well and varied |
| 7 | Independent | Attitudes and behaviors that are not easily dependent on others in completing tasks. | Randai performances are needed together with Randai supporters between wave players, dialogue acting players, and music players, but responsibly all of these roles must be mastered by each player in accordance with their respective roles. |
| 8 | Democratic | The way of thinking, behave and acting that assesses his own rights and obligations with others. | Randai is a game of the people, from the people, by the people, and for the people which is a collective art of belonging together without distinguishing status. |
| 9 | Curiosity | Attitudes and actions that always strive to know more deeply and extensively from what they learn, see and hear. | Randai is an original folk art, every Randai show there are always opportunities for change that are the creativity of the players, so the audience is always waiting for the spontaneity and improvisation of the players. |
| 10 | Spirit of nationality | The way of thinking, acting, and having insight that places the interests of the nation and the State above the interests of themselves and their groups. | In the Randai show, the Merawa flag which is colored Red Yellow Black is symbolized by the national spirit of the Minangkabau people |
| 11 | Love the country | The way of thinking, acting, and acting that shows loyalty, caring, and high appreciation for the language, physical, social, cultural, economic and political environment of the nation. | The Randai player is a single team that must be able to work together in playing music, doing wave movements, the theme of the story raised describes the love of the hometown even though it is living abroad but remains loyal to his hometown. |

TABLE II. Cont.

| No | Value | Description | Analysis Implementation |
|----|--------------------------|---|--|
| 12 | Appreciate Achievement | Attitudes and actions that encourage themselves to produce something that is useful for the society, and recognize, and respect the success of others. | In his performance Randai involved players who raised the theme of the tigo sapilin rope, meaning that there were ninik mamak (adat), religious leader (religion), and clever cadiak (knowledge). |
| 13 | Friendly / Communicative | Actions that show pleasure in talking, associating and collaborating with others. | This can be seen from the compactness of the Randai performance carried out with rampak from each wave of wave motion carried out, without overtaking each other but keeping each other sense of motion and sense of Garik |
| 14 | Love Peace | Attitudes, words, and actions that cause others to feel happy and safe for their presence. | Randai players are generally in one silat college, so that with one motion example from the Randai leader other players can follow the next movement with rampak |
| 15 | Like to Read | The habit of providing time to read various readings that give virtue to him. | Spontaneity in dialogue and acting of the Randai story players is very dominant in delivery. Therefore this role must be fond of reading to add references in dialogue. |
| 16 | Environmental Care | Attitudes and actions that always strive to prevent damage to the surrounding natural environment, and develop efforts to repair natural damage that has occurred | Randai is generally played in an open arena, so that viewers can see from various directions, with the sound of tambua as the caller of the society that Randai will begin soon. |
| 17 | Social Care | Attitudes and actions that always want to help others and the people in need. | Randai players cannot play alone, caring for others is very important because it requires impact and does not highlight self-intelligence or selfishness. |
| 18 | Responsible | The attitude and behavior of a person to carry out their duties and obligations, which should be done to oneself, the environment (nature, social, and culture) of the State, and God the Almighty. | This can be seen from all the supporting elements of Randai consisting of music players, acting players and dialogue, wave motion players, each of which has a role in accordance with his task to realize a Randai show in a whole and attractive manner. |

Sentences that are often delivered in Randai for example, “*ampun baribu kali ampun, rila jo maaf kami mintak, rundiang jo langkah kok nyo ragu*”, y which is sung along with the prayer movement, can be understood as an icon of the Minang people who are polite, love peace, always want to behave well. Apologies as a tribute to the players because they realize that as human beings they cannot escape wrong and make mistakes. Player of *Randai* closely related to customs and martial arts. Therefore, the randai child is always reminded by ninik mamak and *Tuo Randai* so as not to be arrogant, because such characteristics are very contrary to the teachings of Minangkabau customs and teachings of Islam. The Minang custom saying, “*ingek sabalum kanai, lauik sati rantau batuah*” This is in line with one of the values contained in the goals of cultural education and national character, namely developing the habits and behavior of students in line with the universal values and traditions of the Minangkabau culture.

Likewise in the *pasambah* movement; done by bringing the two palms together, then lifted towards the face, the fingertip leads to the audience. In semiotics *pasambah* motion is an icon of reflecting respect, and courtesy to others. Acting in *maadu kato-kato* is based on daily reality, by giving gesture emphasis, hand, foot and body movements.

There are several distinctive features of the Randai gesture in conducting dialogue, namely: directing the masters towards the chest, as *signifier* about yourself, stretching one or both hands towards the other person as a marker (*signified*) respect the other person, and direct the hand in one direction as *signified* to declare a place. The movement of directing the two masters towards the body itself, accompanied by movements of pencak silat steps and stretching out the hands towards the other person can be interpreted as an icon respecting the other

person. The attitudes and behaviors shown in the Randai show are one of the values of character education, namely friendly communicative values.

The show begins with motion *pasambahan* (greetings) to the audience and surrender to the Creator. In a tafakur sitting position, all players bend both elbows, fingertips are fixed on the ground, both palms point toward the audience, then rubbed onto the face. All movements are carried out with full concentration. This prayer movement means as surrender to the Almighty, while acknowledging the humility and weakness of a servant before the Creator. In semiotics the movement is an icon of awareness and surrender to the Creator.

In terms of fitness, the pencak silat movement as a means of sports is not only related to fitness, but also related to brain movement. Jensen declare, the first sports movement can increase circulation so that individual *neurons* get more oxygen and *nutrients* [14]. Secondly it can encourage the production of NGF hormone (*nerve growth factor*) nerve factor that improves brain function, the third gross motor *repetitive* movements can stimulate the production of dopamine, which is a mood-generating *neurotransmitter*.

The experience and knowledge gained by children through games as well as in acting which includes gestures, movements, and dialogue can be associated with a combination of physical attraction (physical), intellectual (character and script analysis), spiritual (soul transformation). By forging the abilities of all three, the actor will be able to open up and absorb the wealth of life experiences of the character in accordance with the concept of the script writer and Tuo Randai.

The movements performed by players such as walking circle, lifting legs, raising hands, kicking, parrying, dodge, and spinning provide motoric, emotional, social, and cognitive skills that appear to support the performance of more interesting games in the environment. Behind all of that, pencak silat which is done indirectly in Randai will provide martial skills, confidence, as well as relieve stress.

Humming vocal music, can increase emotional responses, aggressive or receptive conditions, and *stimulate* the *limbic* system. The limbic system and subcortical region of the brain play a role in uniting emotional and musical responses, as well as mediating long-term memory. Psychologically, the singing that is sung by a singer gives rise to calmness and sensitivity and stimulation to the Randai players, so that they can do the Galombang movement with full concentration.

Masnur declare, the highest value in social values is love with fellow humans; bad attitude toward others, sociability, hospitality and feelings of empathy and sympathy are the keys to success in achieving social values [15]. If humans do not have feelings of affection and understanding of each other, then mentally he lives unhealthy. Artworks and audiences are like two sides that are interrelated, works of art require an audience, on the contrary there are no works of art without an audience. People going to the show always expect that they will meet, hear, see, experience things that are unusual or different from everyday experiences.

The Randai show is always witnessed by many viewers, consisting of various age groups, ranging from children, the younger generation, the older generation, the men all come to the show for *mancaliak*, interact with each other to merge into the atmosphere of the game. Evening shows were also used by some spectators as a means of interacting with each other because during the day they were busy with daily work in the fields.

Latif emphasizing, the nature of the purpose of education is inseparable from education in the community [16]. Education is the product of a particular society, therefore the purpose of education cannot be separated from the people who have it. In other words, the purpose or vision of education is *congruent* with the vision of the community in which education is located. Because the educational process relies on the values that live in the community, the education process itself is a realization and realization of these values. The educational process is a nursery of the moral life of a society itself.

In the opinion of the author, education as stated by Latif has been carried out by community leaders, *ninik mamak*, *ulama* and parents in shaping the character of the young generation in *Gunuang Rajo*, one of them through Randai arts.

For the Minangkabau society to elevate status or behavior that is prestigious and valued, one must be able to demonstrate the achievement of non-material elements which are often symbolic, such as such as cleverness rhyme, being a cleric,

quran reading teacher, tradition holder, a speech, *pasambahan*, sticky and so on [17]. Such expertise or prestige refers to obligations, duties, and those relating to certain positions both in the clan group and in the community. Prestige demands both as *ulama*, silat teacher, *pasambahan* teacher, or be *Tuo Randai* is a social pressure that forces individuals to play their respective roles. Taboo for the Minang people first if there is no one member of his people who is able to play one of the cleverness in his cultural arts. Ability and status obtained by one member of the clan or family in control of one field, is a pride for members of the clan. With status that is carried both as *ulama*, *pasambah* teacher, *Tuo Randai*, or silat teacher, someone will be considered as *urang cadiak*, often serves as a place to ask and learn for members of their people or the community, especially in the field of customs.

IV. CONCLUSION

Social values provide guidance for citizens to live in love with fellow members of the community, harmony, discipline, democracy and responsibility. Without the social value of a society and the state will not get a harmonious and democratic life. This social value has a very important position for society, nation and state. Social values consist of several sub-values, namely (1) *loves* (compassion, loyalty, and caring, (2) *responsibility* (responsibility) consisting of values of belonging, discipline, and empathy; and (3) *life harmony* (harmony of life) which consists of the values of justice, tolerance, cooperation and democracy.

The philosophical foundation is something that underlies the direction of all human decisions and actions, because philosophy is the view of life of people, society and nations. In relation to art, philosophy is the foundation of science to help interpret what is said and what is done. In the stages of development today the study of philosophy of art cannot be separated from aesthetics.

Randai as partially oral folklore, in it is inherent in the tradition that prevails in the middle of the Minangkabau community. He was born of the people to the people, and functioned in traditional ceremonies such as during ceremonies *Batagak Penghulu*, wedding ceremony, *Nagari helat* ceremony, and so on. Art in Minangkabau is also attached to the customs that apply in the middle of society, and art is united with its environment. Randai in Minangkabau, in general, implies that in art not only emphasizes aesthetic values, but also there are noble social values such as manners, mutual respect, mutual glorification. Aesthetic value lies in the beauty of the galombang movement in harmony with the costumes used, collaborating with the poems and rhythms of singing delivered by singers. Attitudes, words, and actions that cause other people to feel happy and safe for their presence (randai players) are part of a number of values of character education that can be developed in education today, both in formal and informal education.

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