



# Transformation of Randai Performance Style in Kuala Lumpur as A Minangkabau Diaspora Cultural Heritage

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## ABSTRACT

Randai as part of the culture of the Minangkabau community, which is learned and passed down from generation to generation in Minangkabau society. The essence of Randai art is attached to the traditions of the Minangkabau community. Anthropologically every society that migrates or migrates from one place to another, then the person who moves always brings with him the culture that is attached to him. With the distance between the area of origin and the new place of residence, it is suspected that something will be missing from the culture, such as the loss of one of the structures, compositions, procedures, and forms of the culture. After conducting an initial study in both West Sumatra and Kuala Lumpur, there are several assumptions that conclude that there has been a change in the style of Randai performances in Kuala Lumpur and West Sumatra today. This research was conducted qualitatively, by designing research work such as pre-field studies, field work by collecting data based on ethnographic and phenomenological approaches. In the field stage, the informants were selected based on the research objective, namely by purpose sampling, so that the key informants were the artists or artists who were directly involved with Randai performances. The interview and observation instruments were designed based on the performance structure and performance procedures. The interaction between the subject and the researcher is built like a snowball, so he will continue to develop from one informant to another. In this study, direct involvement with the object of research is needed, data collection is also carried out by triangulation between informants. In the post-field stage, the researcher conducted data analysis, with the technique as recommended by Spradley (1979) applied in this study. Each of them are: (1) domain analysis, (2) taxonomic analysis, (3) componential analysis. and (4) analysis of cultural themes (discovering cultural themes). The results of the study reveal that there are differences and similarities in the structure of the performance form between Randai in Kuala Lumpur and Randai in West Sumatra. Most of the structural differences occur in Randai in Kuala Lumpur, which is often produced by the Sanggar Seni fostered by the Kingdom (Government under the Ministry of Culture), while in academic associations such as UM the structure is almost the same as in West Sumatra. The scripts shown at Randai in Kuala Lumpur are of various forms, namely some of them highlight the life story of a character, other parts show human behavior in moral deviations, and there are improvised scripts. Subsequent findings in the orientation of the Randai script, generally the Randai performed in Kuala Lumpur, are present and past oriented.

**Keywords:** Performance style transformation; Randai; Minangkabau

## INTRODUCTION

Randai art is a cultural heritage of the Minangkabau community which has been passed down from generation to generation in various villages in West Sumatra. In turn, Randai is the identity of the Minangkabau people to this day, wherever they are. One of the distribution areas of the Minangkabau ethnic group is Malaysia, anthropologically for diaspora communities wherever they migrate, they always include their culture, so that Randai grows and develops in Malaysia to this day.

Based on preliminary studies, there is a large distance difference between West Sumatra and Malaysia and the acculturation of the Minangkabau diaspora with other ethnic groups in Malaysia, as well as the increasing speed of changing times, it is suspected that there will be changes in the style of Randai performances. As in West Sumatra, the globalization of culture, economy and the rapid growth of the performing arts business have an impact on Randai's performance style itself.

The universal phenomenon is a response to the cultural transformation in people's lives. They have reasons to struggle into certain cultural groups, and seek to make various changes in order to achieve their collective goals [1]. This problem has occurred in the Randai performance in Kuala Lumpur Malaysia, the Randai artists have made various changes to achieve the existence of Randai existence in the heterogeneous Malaysian society.

Malaysian society is heterogeneous, but still maintains the traditional culture that comes from their ancestors. One of them is the Minangkabau diaspora. Randai has become the identity of Malaysian society, which is the cultural heritage of the Minangkabau diaspora. Randai has long been a culture for the nomads from Minangkabau, so Randai can be said to be part of today's Malaysian culture [2].

The occurrence of socio-cultural changes in society begins with the community's response to global developments from all walks of life around it. The development of information technology encourages changes in community culture [3]. Randai as part of the culture of the Minangkabau community in West Sumatra, is affected by global changes, the reality is that various popular performing arts styles appear, which in turn affects the perspective and taste of art society towards Randai.

The transfer of knowledge to Randai has been carried out in various literacy activities, which aim to maintain Randai from all aspects. The problem is that this literacy has not yet been comprehensively reached by Randai artists, both in West Sumatra and in the Rantau area, or even in the Malay Peninsula, so there is a tendency that these changes are not relevant to the real Randai level [4].

In anticipation of changes that are not yet fundamental, a collaboration is carried out that can determine the right format for the style of performance that is relevant to Minangkabau customs and culture. In turn, conventions in the form of performance styles that are deeply rooted in Minangkabau cultural identity, will have an impact on the continuity of Minangkabau culture, both for the local community, as well as for the Minangkabau diaspora overseas.

Thus today, many Randai artists in overseas such as in Malaysia are trying to make a change in Randai performances. Many Randai artists have adapted scripts with local stories, as well as language and martial arts adaptations. In turn, Randai experienced a change in the form of his performance. This can not be separated from the existence of Randai as a cultural heritage of the Minangkabau diaspora community, which is also a culture for Malaysian citizens. So that we can meet Randai in various universities and art academies in Malaysia.

At present, Randai is often found with various forms of performances, and various patterns in working on them. This is a result of the changes made by Randai artists in Malaysia, not infrequently in the Minangkabau

diaspora society also many changes were made in the packaging and form of Randai performances.

Referring to the symptoms of the changes made by these artists, it is necessary to study why they made these changes, and what is the purpose of the changes they made, because without changes Randai is still recognized and can be enjoyed as part of performing arts in the Minangkabau diaspora community and society. Malaysia.

## METHOD

The study of the transformation of the Randai performance style, has ethnographic, socio-cultural characteristics, artistic issues of performing arts and people's tastes as well as cultural identity and cultural diffusion, which is involved in the Minangkabau ethnic diaspora in Malaysia, precisely in Kuala Lumpur. Changes in the style of Randai performances are becoming more and more common nowadays in various places in Malaysia. Therefore, it is necessary to study these changes in this study.

This study was designed with a qualitative approach that is explanatory and phenomenological. In the pre-research, a preliminary study was carried out covering the forms of Randai performances in Kuala Lumpur and West Sumatra, preliminary observations were carried out, by collecting information about the existence of Randai in Kuala Lumpur and its relationship with the Minangkabau diaspora. In addition, preliminary information was also collected about the existence and forms of Randai as well as the characteristics of the artists in Kuala Lumpur and Malaysia in general.

All data obtained in the field research were collected and then carried out discussions related to the research team. The results of this discussion aim to develop research instruments and tools that can assist researchers in field research. In field research, the research team prepared a research design and completed all instruments, including interview instruments, observations, and practical instruments.

At the time of field research, the selection of informants was carried out by purposive sampling. Interaction with informants was carried out intensively and guided by research instruments. Periodic observations on aspects of the structure are carried out either in the studio or on stage performances. Observations include structural aspects such as the initial section, the legaran section, the pasambahan section, the song dayang daini section, the legaran section for each round, and the simarantang randah and high simarantang sections, and the closing galombang section. Observations are also on the script, how the form of the script, what story is told, whether it is a story about the life of the Minangkabau people in the past or the present.

After the field research has been carried out with the dissemination of data and research results, data processing is carried out by referring to Spradley's steps [5], namely; (1) domain analysis, (2) taxonomic

analysis, (3) componential analysis. and (4) analysis of cultural themes (discovering cultural themes). evaluation is done by verifying the data against the style of performance presented. Then the results of the research were revised after going through a review by experts from performing arts, cultural anthropology, and Randai.

## RESULT AND DISCUSSION

### RESULT

#### Randai in Malaysia

Before Malaysia's independence, Randai was often played by the Minangkabau diaspora in the village of Gagu, Jelebu and the around Seri Menanti, but before the 1930 or 1940 Randai only took the form of a game of pencak silat or mancak by forming a legaran or circle. Randai like this is often a pamenan which means game in Indonesian. According to Azwan Bin Dawood, Randai in the period before Malaysia's independence became a means of playing for the people of Negeri Sembilan from Minangkabau descent (Minangkabau diaspora).

Azwan Bin Dawood added again, since the arrival of the new Minangkabau nomads, at the beginning of pre-independence Malaysia, they played Randai together with the diaspora that had existed for centuries in Negeri Sembilan and Selangor or the union territory. From these new pre-independence Malaysian Minangkabau diaspora immigrants, the people or the land of the sons of Minangkabau descent gained knowledge and skills. They no longer need to study in their home country, but learn from Minangkabau migrants who have just arrived from Minangkabau.

According to Ramzi, based on the narrative of the old people. Randai existed in the Minangkabau diaspora group or community on the Peninsula before 1957. This means that before Malaya became independent, Randai art existed in the Malay Peninsula. This Randai art form is played by the Minangkabau diaspora in the form of pencak silat with only legaran formations. The point is that the Randai that is played is more in the form of silek galombang or mancak in the legaran formation. While the characters and elements of kaba or stories have not been included in the Randai, although there are but very rarely in pre-independence Malaysia, Randai is played by including story elements.

Ramzi added that the Randai spread within communities or associations of Minangkabau people or the Minangkabau diaspora in Malaysia, either in Negeri Sembilan or around the territory of the Kingdom of Selangor and alliance areas, such as in Langat, Gombak, Selayang (Selangor/Kuala Lumpur). In Jelebu, Mantin, Baranang, Kuala Pilah (Negeri Sembilan).

Mazdar Abdul Aziz said that Randai in the Minangkabau diaspora had started before the independence of the Malaysian State. The existence of new immigrants from Minangkabau and sharing with the Minangkabau diaspora which has been grounded since the time before King Melewar or when King Melewar was in power, and after King Malenggang

Alam, to inherit Minangkabau culture and arts such as Randai. With the period of Minangkabau migrants before independence came to Malaysia, there has been learning and inheritance of Randai art for communities such as Gagu and Jelebu villages. They played Randai, while bagalombang and basilek or martial arts.

At this time, new diaspora immigrants teach silek and Randai back to their relatives or people in Negeri Sembilan and its surroundings. In addition, they also teach traditional and artistic procedures such as Cak Lempong and Randai. Randai at that time was often played without a story script, and only in the form of a silek movement that was played in waves in the legaran or circle. Many of the Randai players are good at walking the Minang silek (silat). For those who cannot step in the silek step pattern, they are given the silek step skill. This means that Randai players are taught to step (silate) before playing Randai.

According to Muhklis, the people of Negeri Sembilan were the first community to offer Randai. People in Negeri Sembilan as the Minangkabau diaspora cultivate Randai as a cultural heritage of their ancestral land, so they in various cultural activities in Malaysia offer Randai, which is often also in the form of silek (silat) galombang. Randai is played in a circle, all players perform movements such as silat movements in a circle or legaran. Starting from Negeri Sembilan, it developed and spread to various countries. Even today it reaches educational institutions in Malaysia.

Furthermore, Muhklis said that since the 1960 Randai has started to act like a play. Already started Randai is presented by using dialogue or acting. Randai is not just a circular wave motion, but there are already news or stories that are conveyed through the player's dialogue. Since then Randai has begun to be presented in various social and cultural activities in the Malay Peninsula.

According to Azwan Bin Dawood (Man Kampa) many Minangkabau tribes gather in Negeri Sembilan, Selangor and Perak and a small number in Malacca and Pahang, in turn the Minangkabau Diaspora raises their cultural identity, as evidence of their existence outside their native area. So that the culture is used by the Minangkabau Diaspora in interacting with their fellow communities overseas. The existence of this Diaspora opens up opportunities for them to interact

#### Minangkabau Diaspora in Malaysia

The Minangkabau people have started to enter the Malay land through Johor and Malacca. Minangkabau nomads were protected and given the right to settle in the Malay Peninsula by the Sultanate of Johor and Malacca in the 15th century. Based on the stories of their parents and from their grandmothers and grandfathers, that before the king of Melewar came to power in Negeri Sembilan, Minangkabau nomads had begun to arrive in the Malay Peninsula. Arriving in the Negeri Sembilan area now, they live in groups in the areas of Johor, Jelebu, Klang, Sungai Ujong, Nanning, Rembau, Jelei, Segamat and Pasir Besar. In turn, it was

the Minangkabau immigrants who became residents of Negeri Sembilan in addition to the natives and the Malays.

Another opinion from Fatimah Md Aris that the origins of the Minangkabau people to Sembilan Country were several groups, but the influential ones at that time were four people, namely one woman and three men. The four of them control the problems of the social system within the Minangkabau migrants in Negeri Sembilan. Therefore, the diaspora together with the local natives asked for help in bringing the King to Sultan Pagaruyung, so that one of the King's sons would be sent, who would become King in Negeri Sembilan.

According to the version of the Dutch historian, De Josselin De Jong, it was said that the Minangkabau nomads at that time had lived and lived in groups since the 15th century, where they the diaspora received protection from the Sultanate of Johor and Malacca. Because they are getting more and more, and they have inherited the social system brought from Minangkabau, then they as a communal society in large numbers, need a state leader. So they, the diaspora, begged the King of Pagaruyung, namely Sultan Abdul Jalil, to send one of his sons to become King in Negeri Sembilan. The event that appealed to King Pagaruyung was in 1773.

While the explanation from Mazdar Abdul Aziz, the immigrant Minangkabau people shared with the Peninsular Malays and made an agreement to take the King to Pagaruyung, because they did not have a King. They were then under the rule of the Sultanate of Johor and Malacca.

Starting with the arrival of King Melewar, according to Mazdar Abdul Aziz, Minangkabau culture began to be cultivated in the lives of the people of Negeri Sembilan, including the typical language of Negeri Sembilan which is somewhat similar to the Luhak 50 Koto language, so that in Negeri Sembilan there is also the term Luhak. And the perpatih custom was also formed in Negeri Sembilan. Starting from this, the way of life and patterns of socializing as well as kinship according to Minangkabau customs was cultured in Negeri Sembilan. But the art of Randai in this society can be referred to only around 1930 until the time of Malaysia's independence.

According to Anwar Saharudin, in the early era of Malaysian independence, many Minangkabau immigrants came to Negeri Sembilan in particular and other countries such as Selangor, Malacca, Perak and Pahang as well as the alliance area, namely Kuala Lumpur. Seeing the large number of Minangkabau diaspora which is termed the new Minangkabau in Malaysia, an influential Minangkabau merchant at that time, Mat Padang, formed a Minangkabau diaspora association in Malaysia. So starting in 1960 Mat Padang pioneered the establishment of the Minangkabau people's association (Minangkabau diaspora) in Negeri Sembilan. The name of the Minangkabau diaspora association or partnership is "The Benevolent Organization of the Negeri Sembilan Minangkabau

Society (PKMMNS). PKMMNS until now is growing, one of its influential leaders is Samsudin Chemat. Besides Mat Padang, the founder of PKMMNS is Tan Sri Dato' Seri Utama Rais Yatim.

According to Anwar Saharudin further, that the traffic of gold and pepper trade was rapid at that time, placing the Minangkabau people as the main merchants, who held control in the trade. They trade not only in estuaries or large rivers on the east coast of Sumatra, but also cross the Malacca Strait with the main purpose of trading or trading in Malacca. Many Minang people had settled in the Port of Malacca before Negeri Sembilan was formed. The first to explore or form Negeri Sembilan were the Minangkabau people. Because in Negeri Sembilan, their area of origin is used as a tribal name, so there are the Batu Hampa, Sarilamak, Mungka, Batu Balang tribes. The area of origin of the diaspora is generally the area in Fifty Cities. The language of the Negeri Sembilan people has the dialect of Pangkalan and Mudiak.

Referring to data from research by de Josselin de Jong in his books *Minangkabau and Negeri Sembilan* (1952) and (1980), Minangkabau migrants have crossed into the Malay Peninsula at least since the early 16th century and even much earlier. This statement is reinforced by citing the study of R.A. Kern (1938) who explained that the Portuguese rulers of Malacca, Albuquerque (1912) had mentioned the presence of Minang people in the port city. Older local sources say the migration of the Minang people there had taken place in 1388, several years after the death of King Adityawarman. Evidence in the form of inscriptions (written stones) in a tomb in Sungai Udang, Linggi (about 23 miles from Seremban) is associated with the name of a prominent cleric, Sheikh Ahmad Majnun, who came from Minangkabau. He died in 872 AH (1467 AD) [6].

Aligning with the writings of Mestika Zed, that although the migration of the Minangkabau to the Peninsula is estimated to have taken place since the 11th-12th centuries, the phenomenon could only be identified somewhat more clearly in the 17-18th centuries. Of course the name Negeri Sembilan was not formed in one go, but rather a long process. Before Negeri Sembilan was named as such in the Land of the Melaka Peninsula, there was already a great empire famous in history, Malacca. It was at the port of Melaka that most of the Minang nomads first settled. From here the gate opens, to infiltrate the interior of the peninsula land. So before establishing Negeri Sembilan, group after group from Minangkabau lived trading in Malacca.

Mestika Zed, as he quoted from Abdul Samad Idris in his writings, describes the wave of Minangkabau arrivals to the Malay Peninsula. The first group to arrive was a group under the leadership of a datuk with the title Datok Raja and his wife Tok Seri (Tuo Sari? Still in interpretation). It is not known where they came from in Minangkabau, but according to history, on their way to Negeri Sembilan, they previously stopped in Siak. From there then continue the journey across the Strait of

Melaka to Johor. From Johor they went to Naning and continued to Rembau. And finally settled in a place called Londar Naga, now that place is called Kampung Galau.

The second group came from the Tanah Datar Luhak group. They were led by a datuk from the Datuk Bandaro Penghulu Alam family from the Tarab River. This group settled in a place which later became known as Sungai Layang Village. This third group also came from Batusangkar, namely from the family of Datuk Makudum Sati in Sumanik. They were also accompanied by two brothers: Sutan Sumanik and Johan Kebesar. The group also stopped on their way to Siak, Melaka, and Rembau. Then make a village called Tanjung Alam (because there is a Tanjung Alam village around the border of Tanah Datar with Luhak 50 Koto in Minangkabau, which later changed to Gunung Pasir).

The fourth group came from Sarilamak (Payakumbuh/ 50 Koto), chaired by Datuk Putih and they lived or gathered at Sutan Sumanik, who had already opened a village in Negeri Sembilan. Datuk Putih is famous as a charmer or bomoh who is an expert in mysticism. It was he who gave the name Seri Menanti for the place of the current king's palace. The next group from the Luhak Limapuluh Kota clan who first came to Negeri Sembilan came from Nagari Batuhampar (Payakumbuh) with their retinue besides the Batuhampar people themselves, but also from Mungka, Simalanggang, Payakumbuh and several other villages in the vicinity. This group was led by Datuk Lelo Bolang from Batuhampar. They opened a village in Rembau. Not long after, Datuk Laut Dalam, the younger brother of Datuk Lelo Balang from Batuhampar, followed. It turned out that he did not join his brother, but instead founded his own settlement in Kampung Tigo Grandma. It is said that the first Minang people to arrive in Negeri Sembilan settled in Rembau around 1467. They were led by Datuk Lelo Balang and a number of his retinue from Nagari Batuhampar, Limapuluh Kota.

As the number of new arrivals continued to grow, Minang nomads who had formed the first settlements in Naning, Rembau, Tanjung Alam and/or Gunung Pasir began to group into tribes. There were 12 tribes originally, but different from the tradition in their home country (Minangkabau), the name of the tribe in Negeri Sembilan was taken from the name of their respective nagari origin. Generally in 50 Koto such as the Batuhampar Tribe, Payakumbuh Tribe, Mungkal Tribe (Mungkar), Tiga Grandma Tribe, Sen Melenggang Tribe (Simalanggang), Seri Fat Tribe (Sarilamak), Batu Belang Tribe and Tiga Batu Tribe, (Tiga Batur Situjuah), Tribe Flat Land; all of them came from 50 Kota and Tanah Datar Regencies. In addition, there is another mixed tribe with the indigenous population (Jakun Tribe); they are grouped into the Biduanda Tribe, the Acheh Tribe and the Melaka Tribe; this name of course refers to their area of origin. It can be seen that the first arrivals to Negeri Sembilan generally came from 50 Koto and Tanah Datar, but none

from Agam as can be seen from the names of the existing tribes. One of the reasons is because it is the two luhaks (50 Kota and Tanah Datar) that traditionally have the most direct access to the rivers that flow down the east coast of Sumatra. There are several common river routes that can be taken to the east coast, such as Batang Mahat, Sinamar, Kampar, Tapung Kiri and Tapung Kanan, Siak. From here cross to the Strait of Melaka.

Azman Bin Dawood further explained that with the influx of new Minang people at the beginning of independence and independence of Malaya, and since then the development of the culture of the land of origin, namely Minangkabau, has begun to be re-invigorated in various Nagari or Kampung Minang partnerships in Negeri Sembilan and Selangor. The traditional way of life began to be taught again by the new Minangkabau people to the Minangkabau descendants who had been local people for centuries. So that the process of learning the arts and culture of indigenous Minangkabau to indigenous people of Minangkabau descent in Malaysia continues to be encouraged, especially in Negeri Sembilan and Selangor, including the fellowship area. In the fellowship area or Kuala Lumpur, many Minang people in Kampung Baru returned to study Minangkabau arts and culture in the new Minang community who entered around 1930.

### **Changes in Structure and Text Through the Process of Adaptation and Acculturation**

The second period was around 1960, during this period many Randai groups, one of which was in Kampung Gagu, had often performed using gurindam or kaba. The story that is told comes from the Randai story used in West Sumatra in the land of origin of the Minangkabau Diaspora. In the third period, from 1990 to 2000, Randai has entered the academic area both in ASWARA, APM UM, and the UM Cultural Center. As well as various professional drama and theater groups in Kuala Lumpur. In this period Randai has developed in a new packaging, both from the stage setting, style of presentation, and form of play, actively involving theater actors, as well as dialogue techniques or musical accompaniment in the Randai performance.

Information from Ramzi, a Randai Young Leader in Kuala Lumpur who was inaugurated as Guru Randai by Mazdar Abdul Aziz on July 28, 2019, to take over his role as teacher and heir to the Randai school he inherited. The inauguration was delivered by Mazdar Abdul Aziz in front of researchers and main members of the Randai Palimo Group, namely on the last night of the Randai Palimo group performance entitled "SiJundai" on the National MATIC stage on July 6, 2019. Ramzi in his statement to the researchers explained that Randai had undergone acculturation, the occurrence of Cultural contact between the Minangkabau Diaspora with indigenous Malays and other Diaspora such as Bugis and Sumatran Malays, influenced the form of Randai performances. In turn, the form of Randai performances has varied from story

aspects adapted from contemporary stories that exist in the Minangkabau Diaspora community in Negeri Sembilan, or traditional Malaysian society.

Referring to the research data that has been presented, there has been a change in the structure of the Randai and Manuscript performances used in the production of the show. According to Ramzi in his information to researchers, most of the Randai performances in Kuala Lumpur are currently experiencing adaptation and acculturation. For example, the structure of the performance in JKKN Kuala Lumpur's Randai Cindua Mato, but in other parts of Kuala Lumpur such as Randai played by the Randai Palimo group, the change in Randai structure is not too much, only lies in the prologue, namely the form of the procession is adjusted to the performance law. plays that often feature plays in their performances, then at the beginning of the prologue, actors are introduced who will act as certain characters in the show.

Along with that, the Silek Galombang structure does not become a special part as is the case in the Randai performance in West Sumatra. In the performance of Randai Palimo when showing the story or kaba Sijundai, the galombang is just combined in the gurindam dayang daini. This means that galombang is still carried out, but it is not separated from the gurindam dayang daini. Gurindam dayang daini accompanies the galombang movement performed by Randai players in a row in the form of two rows of rows.

According to the researcher's observation that the prologue or introduction in Randai's work in Kuala Lumpur, where players enter hand in hand then clapping and accompanied by story characters, story characters switch positions from rows to rows, then legaran players take positions in rows in rows. But introductions like this are only often used by the Randai Palimo group. While in the Randai collection formed by JKKN some of them are not used, as is the case in the Randai performance with the Cindua Mato script. According to Ramzi, the structure of the introduction of Randai in Malaysia is not too different from the introduction in the Randai show in West Sumatra, but does not use *talempong pacik*, even though there is *talempong* but sometimes it does not parading groups of artists or Randai players who enter the arena. This change is adjusted to the habits of the presentation model in Malaysia.

Based on the confession of the Randai Palimo player, Adika Zainal, that Dayang daini in the Sijundai script performance was still being carried out, but in the Negeri Sembilan dialect, the dialect in the gurindam had been adjusted with different verses from the poems performed by the Randai group in West Sumatra. However, some groups do not do gurindam daini ladies in that section. There is a group that still performs galombang but does not perform Daini's maidservants. In addition, according to the researchers' observations, there was a galombang on the part of the structure of the dayang daini being replaced by the gurindam with a

singgalang jaya, this was done by the Kuala Lumpur JKKN Production Randai group. This has been a process of adaptation from aspects of stage techniques or performance techniques that are modern or theatrical in nature that prioritizes splendor and acting in the show.

Meanwhile, in the Randai structure in West Sumatra, the dayang daini section is carried out by gurindam daini maidens with the lyrics composed which contain asking for an apology and permission and permission to the audience. So that lady daini needs to be done, because this is the beginning of the introduction as a starting word and the goal is to ask for permission. Like the Minangkabau tradition of Lauik Sati, Rantau Batuah, there are many people who are spiritual (that is, that the sea is powerful, Rantau or land has many blessings, and humans are sacred) therefore we need to ask permission if an audience feels offended by the Randai performance. Therefore, in the structure of the Randai performance, there must be a lady-in-waiting Daini. This is what is being done in West Sumatra. While in Malaysia such an understanding has not been given by the previous heirs to all Randai children or Randai players, so there are Randai coaches who do not convey the Randai philosophy to their members.

The kato pasambahan section is carried out by the Randai Palimo group, but the substance of the content is to introduce the contents of the Randai story with the players or actors. However, the literature that has been done has adapted to the Malay literature and the Negeri Sembilan literature. Contextually, the Randai Palimo collection in Kuala Lumpur still performs kato pasambahan before *simarantang randah*, but its literature is no longer like the literature played in West Sumatra.

Watched several Randai performances in Malaysia, it turned out that gurindam *simarantang randah* was not performed by some Randai groups, except in Gagu village and by the Randai Palimo group. Currently, the Randai Collection from JKKN does not use *simarantang randah*, this can be found in the Randai performance with the Cindua Mato script, which was performed at the Kuala Lumpur Cultural Palace. Therefore, we often see that the *simarantang randah* dance is rarely used by the Randai group in Kuala Lumpur. According to Effindi in his interview with the researcher with Ramzi, that the difference between *simarantang randah* in Palimo's Randai performance is in the literature and the gurindam dialect. In West Sumatra, Minangkabau literature is performed, while in the Randai Palimo performance in Kuala Lumpur, it is performed with the Negeri Sembilan literary approach and Malay dialect, this is an adjustment made by the Randai Palimo collection. But if you look at the Randai performance of JKKN Kuala Lumpur, it is inconsistent in Randainya's work. In Randai's latest works such as Cindua Mato, *simarantang randah* is not used.

Another thing that makes the *simarantang randah* different from the Randai show in Kuala Lumpur is the content and *sampiran gurindam*. In West Sumatra,

the gurindam at the time of simarantang randah told about the contents of the summary of the Randai story, besides that it also explained where the Randai collection that made the offering came from. This is not done by the Randai group in general in Kuala Lumpur.

Kaba episodes or stories played by the Randai group in Kuala Lumpur, it turns out that most of them all do that, but with a different emerging technique, if Randai Palimo after gurindam simarantang is sung, the actors or actors enter the arena and are in the middle of the celebration. In Randai cindua mato, it doesn't have to be in the middle of Eid and not after the galembong tapuak palam. This means that every appearance of Randai in Kuala Lumpur is adapted and combined between the existing Randai appearing technique from West Sumatra and the one in the Malay version of the drama or play.

The difference in the legaran is the difference in the gurindam and the form of the movement technique. It is rare for this legend to describe the story of the kaba that will be delivered in the next episode, because in West Sumatra the intermediary legaran between stages or scenes or episodes is as an introduction to the story (the description of what story will be played next can be seen from the gurindam and the form of motion in the legaran). This was not seen in the Randai show in Kuala Lumpur. Legaran is always there, the gurindam in the show is still there, but the content of the legaran poem does not describe the content of the Randai story that will be conveyed by the actors. This is in accordance with the law of theatrics, as a form of enrichment only.

Legaran with high simarantang is only used by the Randai group produced by the Palimo group, but also by the Randai group in Gagu Village, while other groups do not seem to do it that often. However, the rhythm of the simarantang used is not the same as the rhythm of the Randai collection in West Sumatra, as well as the poetry and purpose of the simarantang itself. This has been adapted to the customs and dialect habits of the Negeri Sembilan community. But the substance is still being carried out, but the content has changed with the style and color of the sound of the simarantang. This has happened in many Randai performances in Kuala Lumpur, that the adaptation process is inevitable as well as the acculturation process.

From the aspect of the orientation of the story script, there are differences between Randai which was worked on and performed in Kuala Lumpur and in West Sumatra. On average, the scripts found in Randai performances in the Minangkabau Diaspora community and the Malaysian community in Kuala Lumpur, they are not consistent in playing Kaba or stories. Some of them played kaba or stories from stories about Minangkabau characters, but others according to Ramzi played stories about characters in Malaysia or Negeri Sembilan, which were played in the Randai show.

Researchers observed that a small part of the Randai group in Kuala Lumpur used native Minangkabau kaba such as Palimo Gaga and Cindua

Mato or previously there was Sabai Nan Aluih, which was played by the Randai ASK group in Kuala Lumpur. However, most of them have been adapted to stories about local figures such as the Tragedy of Tun Hamzah, as well as stories about non-character human behavior such as Sijundai. In Malaysia Randai in the show has adapted from the aspect of the story. There are also many stories that tell the characters in Malaysia such as Tun Hamzah, as well as stories about the social life of society in general, this is found in the Sijundai story. Deviant human behavior such as shamanism is described in this Sijundai. Sijundai is a shamanic practice and this term is often used in Negeri Sembilan. Another script is a story about humans and their lives with short duration and scenes, and includes improvisational elements. In addition, there is Randai without a script but with an idea, so that players (or actors and actresses) are required to be able to improvise to act out these ideas on stage or arena.

According to Hasan Nawawi, all Randai in Minangkabau contains historical values, and human values that occurred in the past. All the characters involved in the story are characters who experienced life in the past. Therefore, we do not find figures such as Sabai Nan Aluih, Anngun Nan Tongga, Cindua Mato, Lareh Simawang, today. Therefore, all actors in the setting of the story are past events. There is historical value in the story. Therefore, the title of the Randai script corresponds to the name of the character who will be played in Randai's claim. All the titles of the manuscripts are about the fate or life of a person, whether because of his fame, because of his oppression, or because of his heroism, or because of his family conflict, and his love and love life problems.

Along with that, according to Rizal Tanjung, problems about humanity and the life journey of human children found in Minangkabau, both heroism and the tragedy of domestic life are used as ideas in Randai's story. So Randai tells the past to be seen in the present. Not reflecting the present for the future. However, Randai with stories of the past, provides lessons in history, to see the situation and social conditions of the Minangkabau people in the past. It turns out that the Minangkabau people of the past were very melancholic and this saungini character is very prominent in the story played in Randai in West Sumatra.

While the orientation of the stories that are often displayed in Kuala Lumpur is about human life in social life, both tragedy and heroism. Exploration of improvisation of actors and actresses, who demonstrate the ability to act in translating play ideas. Problems about human behavior in social life, but do not appoint a character with all his life, but human behavior that often occurs in traditional society (the case of the Sijundai story). Kaba or stories that are played about the setting of human life in the past and also the present. The uniqueness of the script orientation that is played in the Randai performances in Malaysia, especially in Kuala Lumpur, is that it tells the present and the past. And also initiating temporary story problems that occur in

metropolitan and urban communities. Adjustments or adaptations in the story have been made by the directors of Randai in Kuala Lumpur, so that the orientation of Randai's story in Kuala Lumpur is the past, present and future. Meanwhile, in West Sumatra, it is still oriented to the past. The same thing was stated by Ade Suyandra that he had never heard and seen the Randai collection in West Sumatra play the present-day Randai story.

Therefore, according to Hendri Yusuf and Hasan Nawi, the script played in Randai in West Sumatra is a representation of past lives. The past is the orientation in Randai's story, which is performed by various targets of silek or art studios in West Sumatra. If there is a new story other than the classic story that is often displayed by the Randai collection, but the story still takes the setting of life problems in the past. In addition to representations of past lives, he also tells the story of a human child, who is a character in this story. Therefore, the title of the Randai script corresponds to the name of the character who will be played in Randai's claim. All the titles of the manuscripts are about the fate or life of a person, whether because of his fame, because of his oppression, or because of his heroism, or because of his family conflict, and his love and love life problems.

## DISCUSSION

Traditional art in an area can change, if the art is no longer in accordance with the tastes of the people. Is the change in the form of the work, the procedure for the performance or in its content. These changes usually don't just happen, they go through a long process. This can be caused by the inclusion of other cultural influences in the art. In addition, there is also community and government intervention on the arts. With the intervention of other parties to the arts, the arts can change according to the will of those who change it or who want it to change [7].

Transformation in performing arts is a reality that occurs due to a renewal in the dynamics of performing arts. The influence of global information and new forms of performing arts make the performing arts transform into other forms. Often the transformation is the result of adjustment to the new environment. For example, if a traditional performing art is brought by the diaspora to a new place, it will gradually adapt to its environment. In turn there is a transformation in the show [8].

The reality is that Randai as a folk performing art, which was inherited by the ancestors of the Minangkabau tribe in Malaysia, has undergone changes in the present. These changes occur due to adaptation to the local community environment. This is done because it is to maintain the existence for the continuity of Randai art in the life of the Malay community and other tribes in Kuala Lumpur or Malaysia in general.

The Minangkabau community adheres to the principle where the earth is stepped on and the sky is upheld, therefore, the Minangkabau community is very open to the environment in their new position. With this

principle of life, the Minangkabau people can indirectly adapt to anyone and the new environment they live in. So that there are also opportunities for Minangkabau arts in overseas to adapt to their environment [9].

Randai in Malaysia is the embodiment of Minangkabau culture, which reflects the identity of the Minangkabau people overseas. This identity can be seen from the movement of pencak, literature and stories that are played in the Randai [10]. Thus, Randai has popularized the identity of the Minangkabau diaspora in Malaysia. Randai is also an ambassador for Minangkabau culture in the heterogeneous environment of the Malaysian population past and present.

The Minangkabau diaspora with matrilineal kinship patterns, and has various philosophies of life, besides having a character that can accept openness, the Minangkabau community can be accepted by local residents in Malaysia. In turn, the Minangkabau tribe gradually developed the culture of Randai arts in Negeri Sembilan and Kuala Lumpur. This is also inseparable from various adjustments both to customs, language, and other arts, so that an acculturation is formed within Randai which is owned by the Minangkabau diaspora. This reality is supported by a philosophy where the earth is stepped on and the sky is upheld.

The transformation of Randai in Malaysia has shifted from a classic performance pattern to an entertainment show pattern. Others have moved from classical patterns to modern theater and theater patterns. So that the Randai performance in Malaysia has undergone a transformation in the form and pattern of working [11]. Therefore, there is a change from the Randai performance style in Kuala Lumpur to the Randai performance style in West Sumatra.

Transformation in performing arts can occur due to socio-cultural changes in society. In turn, social change has played a role in changing the order of performing arts, this is done to preserve the existence of the performing arts [12]. Referring to this explanation, the existence of Randai can be accepted by the Malaysian people, due to changes that are oriented towards local culture which is currently a reference for the Malaysian Malay community in social integration.

Today, due to the heterogeneity and strong influence of local culture, it indirectly affects the culture or arts owned by the diaspora in the Malay Peninsula. Moreover, arts such as plays and modern theater have developed a lot in Malaysia. In addition, socio-cultural changes have also occurred in the life of the Minangkabau diaspora in Kuala Lumpur. In their turn to maintain their cultural heritage, they allow the transformation of the form of work and packaging of performances in Randai art. It also aims to ensure that Randai remains recognized by the Malaysian population in Kuala Lumpur or in Negeri Sembilan and other regions in Malaysia.

The history of Negeri Sembilan cannot be avoided from the existence of the Minangkabau people [13]. Therefore the culture of Negeri Sembilan is influenced by Minangkabau culture. Thus the process of



cultural inheritance in Negeri Sembilan involves the Minangkabau ethnic group, meaning that cultural heritage can be traced from the origin of the existence of the ancestors of the cultural owners [14]. Therefore, Randai art is now one of the cultural heritages of the Malaysian Malay population, which was brought from the diaspora's home country, namely Minangkabau. So that the existence of Randai becomes one of the cultural identities for today's Malaysia.

Randai in West Sumatra reflects a reflection of past life. Past life is part of cultural and social learning for today's Minangkabau society. The existence of the Randai script about the stories of past characters provides an overview of the problems of good and bad in the lives of their ancestors in the past [15]. However, currently in Malaysia, the Randai script not only tells of the existence of community leaders or past lives, but has collaborated with issues of today's community leaders. This means that the Randai script in Kuala Lumpur has combined elements of past, present and future human life.

Socio-cultural changes have influenced the growth of culture in a country [16]. In addition, that acculturation is needed in cultural transformation, so that the contact between the two cultures causes the emergence of new performing arts models [17] [18]. Another thing is that transformation is needed to adapt to the circumstances surrounding the art [19].

The transformation that occurs in various styles and forms of Randai performances in Malaysia today, is caused by acculturation. Acculturation has occurred between the Minangkabau culture of Seremban and Malay culture. The combination of these two cultural elements has perpetuated the cultural heritage of the Minangkabau diaspora, and became the new cultural identity of the State of Malaysia. Cultural contacts have made the continuity of Randai art stronger today in Kuala Lumpur, and various other areas in Malaysia.

## CONCLUSION

The transformation of Randai art is caused by the cultural contact between the Minangkabau ethnic groups who have become the sons of the land in Malaysia with the indigenous Malay population of Malaysia. This cultural contact has enriched the pattern of production and packaging of Randai performances in Kuala Lumpur and Negeri Sembilan. Basically, the transformation carried out by Randai artists in Kuala Lumpur, has an impact on the existence of Randai itself, as well as having an impact on the inheritance of Minangkabau culture in the Malay Peninsula.

The existence of Randai Arts has enriched the existence of the traditional arts of the Malay community in Malaysia. Malay society in addition to having folk theater arts such as Mak Yong, also has the art of Randai, which has been recognized as a cultural heritage of the Minangkabau diaspora, which has become the land of the sons of Malaysia. Therefore, Randai's current existence has adapted to cultural patterns and

customs as well as to language as well as to the aesthetic tastes of Malaysian citizens.

The transformation carried out by Randai arts activists in Kuala Lumpur, is to adapt to the development of today's performing arts. Because the demands of the art-loving society are that art is a part of themselves. Thus, every work of performing arts must be in the spirit and in tune with the will of the audience's conscience. Referring to that, Randai as part of the Minangkabau diaspora culture, needs to adapt. The goal is that Randai arts can continue to survive in the socio-cultural life of Malaysian citizens. So Randai is always present as part of today's Malaysian culture.

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