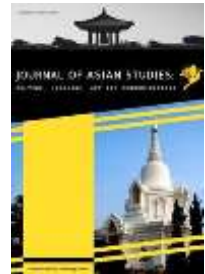




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COMMUNITY CONTROL AND PATTERNS ON THE EXISTENCE OF RANDAI DAYANG DAINI IN KOTO BARU COMMUNITY, MUNGKA SUB-DISTRICT, WEST SUMATERA

KONTROL DAN POLA MASYARAKAT PADA EKSISTENSI RANDAI DAYANG DAINI DALAM MASYARAKAT KOTO BARU KECAMATAN MUNGKA, SUMATERA BARAT

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Abstract

Randai Dayang Daini is one of the Minangkabau traditional art forms that are owned by the Koto Tuo Mungka community, Mungka District, 50 City Regency which is almost forgotten by the community. This paper aims to reveal the existence, causes of decline, and the efforts made to maintain the existence of this art. The results of this paper indicate that Randai Dayang Daini was used during the sale period at weddings, welcoming guests, circumcisions and the appointment of the chief. But now this art is starting to be forgotten, this is because this randai is considered ancient and not in line with Islamic teachings, there is social jealousy in randai members and a lack of variation in each performance. There are several efforts made by the community to maintain this randai art, such as female characters who were previously played by men now must be women who play them and vice versa. The change in the place where the appearance used to be in an open space is now inside the multipurpose building. Previously all musical instruments were traditional instruments, now they can also be assisted by modern musical instruments such as organ, violin or band.

Keywords: *randai, community control, existence, art, culture*

Abstract

Randai Dayang Daini merupakan salah satu bentuk kesenian tradisional Minangkabau yang dimiliki oleh masyarakat Koto Tuo Mungka Kecamatan Mungka Kabupaten 50 Kota yang hampir dilupakan masyarakat. Tulisan ini bertujuan untuk mengungkapkan keberadaan, penyebab kemunduran dan usaha yang dilakukan untuk mempertahankan keberadaan kesenian ini. Hasil dari tulisan ini menunjukkan Randai Dayang Daini pada masa sialm digunakan dalam acara pernikahan, penyambutan tamu, khitanan dan pengangkatan penghulu. Namun sekarang kesenian ini mulai dilupakan, hal ini disebabkan karena randai ini dianggap kuno dan tidak sejalan dengan ajaran islam, adanya kecemburuan sosial dalam anggota randai dan kurangnya variasi dalam setiap pertunjukan. Ada beberapa usaha yang dilakukan masyarakat untuk mempertahankan kesenian randai ini, seperti tokoh wanita yang dahulunya diperankan oleh laki-laki sekarang harus wanita pula yang memerankannya dan begitupun sebaliknya. Perubahan tempat penampilan yang dahulunya dihalamn terbuka, sekarang sudah di dalam gedung serbaguna. Dahulunya alat musik semuanya alat tradisi, sekarang juga dapat dibantu oleh alat musik modren seperti orgen, biola mauapaun band

Kata kunci: randi, kontrol masyarakat, eksistensi, seni, budaya

1. INTRODUCTION

The relationship between people's needs for their traditional arts has shifted. Even if it becomes a spectacle in the city, people who have needs with reciprocal reciprocity, aka the ability to pay, also seem to be limited in some circles. If you rely solely on admission tickets, usually this spectacle will not provide any benefits, if the tickets are expensive, then it will not be reached by the community who loves traditional arts. In this case, his life has not been fully supported naturally by the supporting community environment, as in the past, so that his traditional life tends to be artificial. A creative person is always in a state of searching and trying to find something that has never existed from the cultural arrangements he has studied. That is why creativity requires creative courage. It is not only the courage in him that is strong, but also the courage in facing culture, the environment, society, the world, and history.

According to Maryelliwati (2019) the creativity brought by reforming artists also changes the communication of the work they produce. Rahmat (2019) art communication that used to be only for relieving fatigue after being tired of working has turned into a universal art communication. Reform artists with their extraordinary creativity try to create new arts, but not revolution that destroys customs and culture. The reformist artists only develop the existing potentials in the arts of the Koto Baru Mungka Community. To raise awareness of other artists that they have abilities that can be developed so that they become artists who can produce extraordinary material. The emergence of individual artists is the emergence of a wide range of artists' creativity. They are not bound by old patterns that hinder individual creativity. They appear personally and are responsible for what they give birth to. These are reforms transmitted by the modern artists of the Koto Baru Mungka community.

Based on field findings, this randai performance is carried out in a bataga pangulu, wedding party, taking a bath, getting married and climbing a new house. According to Djamaris (2003) randai is classified as ballet or dance drama. This performance in each of these ceremonies has certain rules, for example in the appointment of a new pangulu it is told that tonight this randai will be performed and a fee is charged for the performance. Likewise in marriage, this randai is paid Rp. 500,000, - the appearance. This appearance is usually in an open courtyard or multipurpose building. Usually to inform the public, broadcast on the radio, broadcast through community cars or through leaflets.

Seeing the conditions and demands of the times, this randai, which originally only circled in circles and silat, is now more varied, such as stamping or jumping. In the past, the music was monotonous with Minang Dendang, now there are new additional elements such as the dangdut rhythm, but the drum still speaks Minang as well as the musical instruments that have been updated with modern musical instruments. After this performance, when the community was interviewed, there were many positive responses from the community, both young and old.

As a power, imagination is directly related to humans who have that power. Maryelliwati (2020) says imagination in relation to creativity is a very important element in the world of art in general. Dance is the result of a choreographer's creative imagination. The dance is what is produced by the process of imagination, which has been translated into certain combinations with different movements. Changes or innovations made by reforming artists to the traditional creativity of the Koto Baru Mungka people, which are deeply rooted in traditional artists, do not change the creative function completely. In fact, with the emergence of new forms and functions from the touch of reforming artists, the development of art is diverse and provides opportunities to be commercialized, and the traditional Koto Baru Mungka community can enjoy the functions of this new art. Therefore, this research is unique and feasible to see to what extent the community's contribution to maintaining and preserving randai in the Koto Baru Mungka community, especially Randai Dayang Daini.

2. METHODS

The research method is something that needs serious attention in conducting research. The research method is basically a technique or method used in conducting research on an object of study. The method used will have an impact on the answers to problems that arise in the problem formulation. This research is qualitative research with an ethnic-chronological approach which is conducted in the form of field and laboratory research. An important aspect that must be uncovered in this study is the socio-cultural specificity of the Mungka area as a substantive area that has a variety of cultural arts.

The data was collected through interviews, observation, and documentation in the form of audio and audiovisual recordings. The data collected was then analyzed using qualitative analysis techniques with the following steps, namely; data reduction, data presentation, and drawing conclusions in the form of a complete configuration or a review of the data obtained in the field to find the validity of the meanings that appear in the research location.

3. RESULTS AND DISCUSSION

Mungka is a village located in Mungka sub-district, 50 Kota district, West Sumatra, Indonesia. Mungka is located not far from Payakumbuh City. In preserving the arts in the Koto Baru Mungka community, the discussion will lead to the issue of the meaning of the cultural identity of the Koto Baru Mungka community itself. The meaning of cultural identity itself is a manifestation of the importance of artistic heritage. Art will include cultures that existed in the past, whose heritage still exists and needs to be preserved. In fact, Minangkabau culture is basically an oral culture, such as teachings, history, advice, conversation, laws and regulations in spoken language (Anwar, 1995). This will relate to history, which is the point of departure where the arts exist, such as cultural heritage, namely the traditional art performance of the Koto Baru Mungka community.

In looking at the identity of the Koto Baru Mungka people in particular, and Minangkabau in general, one way is to see the function of art and of course from its historical

journey. Art has a function to reveal the identity of the Koto Baru Mungka community. Through this art, it will be known how the beliefs, patterns of life, customs, and others of the Koto Baru Mungka community. In the functioning of culture between the cultural heritage of the past and the culture of today and the future, there will always be changes in views about the culture itself. With that cultural change includes a process of rapid change in the political institutionalization of a society. In a broad sense, cultural change is a constant factor in human civilization. The cultural change applies everywhere and at every time.

Based on field findings, this randai performance is carried out in a pangulu bataga party, taking a bath, getting married and climbing a new house. This performance in each of these ceremonies has certain rules, for example in the appointment of a new pangulu, they are told that tonight this randai will be displayed and a fee is charged for the performance. This appearance is usually in an open courtyard or a multipurpose building. Usually to inform the public, broadcast on the radio, broadcast through community cars, or through leaflets.

Seeing the conditions and demands of the times, this randai, which originally only circled in circles and silat, is now more varied, such as stamping or jumping. In the past, the music was monotonous with Minang Dendang, now there are new additional elements such as the dangdut rhythm, but the drum still speaks Minang as well as the musical instruments that have been updated with modern musical instruments. After this performance, when the community was interviewed, there were many positive responses from the community, both young and old.

By looking at this, it can be seen the relationship between the functional perspective in Dayang Daini's randai and the Mungka community. Changing and shifting of this randai function to the socio-culture of the Mungka community will give rise to new forms and functions in the implications and consequences of this randai change but not reducing the values in the randai.

According to religious and traditional leaders, Drs. H. Dt. Bijayo, this randai, in the past before being transformed, was very opposed to Islam, because there was a similarity in form, such as the role of women being replaced by men's roles. Because religion is a strong thing in Mungka, therefore changes need to be made in the randai.

Apart from the viewpoint of the community, the most basic thing in the occurrence of this decline is the division within the randai body due to social jealousy in fighting over the main character in randai and economic factors that cause disruption of training schedules. A large number of single organizations and other modern entertainment also causes less interest in Dayang Daini's randai art. Another cause is the government's lack of attention to this randai art. The lack of this service is such as government self-help funding, less concern for traditional arts and a lack of socialization to the community, especially young people.

To preserve this randai, many things must be done so that it can return to existence, such as: choosing a randai character based on ability and readiness, the role that women should play is given to women. As well as asking for more attention from the government in order to preserve this traditional art. From the past, randai was only for entertainment, now it has become the same means of earning a living for this randai team, such as charging a fee for each appearance by varying new forms in each performance so that this art is not boring. Such as movements, drumming, music, costumes, stories that are more varied, are episodes so that there is no boredom in every appearance and there are new stories.

Globalization will also affect the way people perceive culture. This point of view is also influenced by philosophical thoughts. a culture which, according to the mythical line, will gradually sink, will become depleted of function. The decline and extinction actually happened naturally. This can be exemplified by traditional arts that are no longer in demand by the public

today. The younger generation is more familiar with the world of funk, underground, metal, and others who come from other cultures. According to Malinowski, culture is a totality of human life that functions as an effort to adapt to the environment in order to meet their needs. If a certain culture no longer has a functional value in society, that culture will be abandoned and become extinct.

If culture is flexible and open to adaptation from outside its culture, then that culture will tend to be sustainable, on the other hand, a culture that is conservative and closed will quickly disappear from human life. That openness and freedom of creativity are often associated with annoying risks. Cultural preservation is only limited to preventing the shifting of cultural values contained in cultural objects that are considered to have fundamental values. This wrong concept is often used to maintain a culture from changing.

This mistake makes the culture something silent and static. It used to mean that culture was a noun, now it is more of a verb. Culture is no longer primarily a collection of cultural items. Indeed, the notion of culture also includes tradition by Peursen which is translated as inheritance or transmission of norms, customs, rules, assets. But tradition is not something that cannot be changed; on the contrary, tradition is combined with various human actions and promoted as a whole. It is humans who make things with that tradition. Humans who accept, reject or change it. That is why culture is a story about changes. So with so many definitions of culture, in preserving cultural heritage, we must have an attitude in choosing what is considered representative. Even in applying the concept of preservation, we should be careful, because the concept can only be applied to physical objects of culture.

Cultural heritage, such as traditional arts and others, is an expanded and dynamic concept of culture. Indeed, there are cultures that some people find inevitable and difficult to change, but there will always be shifts in values. For this reason, cultural preservation should be interpreted as an effort to develop the stability of a cultural orientation which must be interpreted dialectically. This will result in the dynamics of cultural elements being able to remain in tune with the life of the people who support them which are always changing as a result of changing times.

There are many things that we can question regarding the problem of the existence of traditional arts, both those around us and which are later drawn into "traditional art findings;" This then usually changes a person's lifestyle in their social life. A particular product advertisement which is famous for its phrase "it is traditional art," gives a nuance that connotes the understanding that everyone has consumed the product. Then whether traditional art has also been done by everyone every day, or at least done by dancers or groups of dancers to tie the needs of a certain group of people, both physical and spiritual needs.

The experience of a traditional art artist in the past seems to be a very interesting part to be known not only as a "memory album," but also as part of his highly sensitive and diverse creative process journey. The richness of this experience makes a person no longer adhere to the problem of form, but has jumped to the problem of content in a leap of views beyond the society of the audience. Here it will be seen how a mature traditional art artist places himself in the context of modern life today.

Then what happened then was in responding to traditional arts which no longer used stroking and storing them in coffers, but were further able to use them as a means of expression that was no longer collective in anticipating the changing times that occurred. In many cases, the color of the traditional motion then manifests in a structured crystallization of motion, no longer in a rigid syntagmatic relationship, but the elements shift in a flexible paradigmatic relationship

system. Even in an extreme, it could be that the quality of motion that is very gentle can have the power to pierce like a flutter of wind from a swordsman's robe that is able to bring down his enemy in an instant.

In other words, the relationship between people's needs for their traditional arts has shifted. Even if it becomes a spectacle in the city, people who have needs with reciprocal reciprocity, aka the ability to pay, also seem to be limited in some circles. If you rely solely on admission tickets, usually this spectacle will not give you any profit if the tickets are expensive, then it will not be reached by people who love traditional arts.

4. CONCLUSION

The experience of a traditional art artist in the past seems to be a very interesting part to be known not only as a "memory album," but also as part of his highly sensitive and diverse creative process journey. The richness of this experience makes a person no longer adhere to the problem of form, but has jumped to the problem of content in a leap of views beyond the society of the audience. Here it will be seen how a mature traditional art artist places himself in the context of modern life today.

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The existence of Randai Dayang Daini in the community of Mungka District, District 50 Kota is an art that lives and develops in the community, but it has not really become a serious concern of the community and government, but after being transformed this randai is in great demand by the community, such as in tagak pangulu events, parties. marriage, circumcision, welcoming guests, taking a bath, and going up to the new house.

There are several factors that cause this decline in randai, such as the perceptions of indigenous peoples and religions who state that randai is not in accordance with religious law, division in randai members, much modern entertainment, lack of government attention and the lack of new variations in randai so that people become bored.

Various methods were taken to make Dayang Daini's randai existence re-exist, such as choosing a randai character based on ability and readiness, the role that should be played by women is given to women. As well as asking for more attention from the government in order to preserve this traditional art. From the past, randai was only for entertainment, now it has become the same means of earning a living for this randai team, such as charging a fee for each appearance by varying new forms in each performance so that this art is not boring. Such as movements, drumming, music, costumes, stories that are more varied, are episodes so that there is no boredom in every appearance and there are new stories.

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Indonesia, both traditional and modern are no exception in Minangkabau. These changes will have a big impact. Thank you to all those who have helped this research and this article can be completed well, hopefully it will become a field of religious charity, Aamiin.

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