

## **MUDO BARAPI: VIVID YOUNG SPIRIT**

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### **ABSTRACT**

This article aimed to describe the form, inheritance, and preservation of the art of *randai* performed by the *randai* group *Mudo Barapi*, Solok, West Sumatra. This research used a qualitative approach with descriptive methods. The data collection technique was done by using the literature study, observation, interview, and documentation. The results showed that in the current era of globalization, the art of *randai* is less attractive to the younger generation. However, the *randai* group, *Mudo Barapi*, established in 2010 until now, has attracted the younger generation to join and love *randai*. The *Mudo Barapi randai* group presents a form of *randai* performance that follows the times. The *Mudo Barapi randai* group presents a form of *randai* creation in its appearance, but it does not eliminate the main elements of tradition in *randai*. The performance form of the *Mudo Barapi randai* group is packaged differently, starting from the duration of the performance, the variations in the form of movements, to the speed of the movements created in such a way as to make it look attractive to the audience. In the process of inheriting *randai* to its members, the founder has his tricks that are rarely done by others. It makes the *Mudo Barapi randai* group exist and have a place in society to this day.

*Keywords: randai, Mudo Barapi, inheritance, preservation*



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## **INTRODUCTION**

*Randai* is one of the village children's games in the form of folk theater performance that grows and develops in the Minangkabau society in West Sumatra. Structurally, *randai* has the main and supporting elements. The main elements are the features that must be presented in the *randai*. If one element is missing, it means that the essential element of *randai* itself is eliminated, and a new art will be formed which can no longer be said to be *randai*. The main elements of *randai* consist of story (*kaba*), dialogue and acting, *gurindam* (*dendang*) and *galombang* elements (circular motion). Meanwhile, clothing, make-up, and musical accompaniment are the supporting elements. Without these supporting elements, *randai* work can still be done. However, the supporting elements can provide added value and strengthen the distinctiveness of *randai* as a Minangkabau folk theater.

Harun (1991) states that "the word *randai* comes from the word *andai* or *handai*. The meaning of the word is to speak intimately, using the parable, allusion and rhymes as well as proverbs and *petitih*. People who converse with great intimacy are called friends. From here comes the verb *randai*, a typical Minangkabau art activity".

*Randai* comes from the culture of the Minangkabau people, is born in the midst of society and is created from the habits of daily life by bringing stories that are also adapted from people's lives, whether it's from stories from the past or self-made stories in the present. Koentjaraningrat (2002) explains that culture (in the sense of art) is "a creation of

all human thoughts and behavior that are functional, aesthetic and beautiful, so that they can be enjoyed with their five senses". As a traditional art, *randai* life, grows and develops in the people of Solok. Not only performed in traditional ceremonies and entertainment, *randai* has become part of the socio-cultural life of the people in Solok. Kayam (1981) also stated that: "Traditional arts grow as part of the culture of the traditional society. Thus it contains characteristics or characteristics that are typical of the traditional society itself.

However, amidst the current globalization, traditional arts, especially *randai*, tend to be less attractive to the younger generation. The *Mudo Barapi randai* group was then present in Solok to maintain the preservation of traditional arts, especially *randai*. The *Mudo Barapi randai* group was founded in 2010 and is still active today. Based on data from the Solok Tourism Office, the *Mudo Barapi randai* group is the only *randai* group that still exists today, because in recent years other *randai* groups have rarely appeared and some have never performed *randai*. According to Sedyawati (2006), "in order for culture to be sustainable, that is, to always be able to maintain its existence, efforts are needed to ensure its sustainability, among others by protection, development and utilization".

In an effort to inherit the *randai*, the founder of the *randai* group *Mudo Barapi* as the trainer has his own tips so that the members remain and have an heir. Meanwhile, in its appearance, the *randai* group *Mudo Barapi* presents a form of *randai* performance that is tailored to the needs of the present, created and packaged more attractively so that the audience does not feel bored, but still maintains the main elements of *randai* itself. The *randai* tradition performance is currently less attractive to the audience, because the shows tend to be boring with a long duration of performance. The *Mudo Barapi randai* group tries to fight the current of globalization in order to maintain the existence of *randai* art in society. *Randai* is one of the cultural heritage of the past that must be taken care of and preserved, both for the people who own it, especially the younger generation. It makes the *Mudo Barapi randai* group currently the only *randai* group that 'survives' by presenting *randai* creations in the community, as well as to maintain the existence of *randai* art in Solok City.

## METHODS

This study used a qualitative approach with descriptive methods, producing data in the form of written or spoken words from people and observed behavior in the field which were then concluded. The object of the research was the *randai* art group *Mudo Barapi* with the research location in Tanah Garam, Solok City to determine the form of creative *randai* performances performed by the *Mudo Barapi randai* group.

The informants in this study were people who were fully bound to the *randai* group, *Mudo Barapi* starting from the founder of the *Mudo Barapi* group to members who actively participate in training and every appearance. In addition, *tuo randai*, *niniak mamak*, *bundo kanduang*, and traditional Minangkabau artists were also added to get general information about the traditional art of *randai*, as well as related agencies to obtain data on the guidance and preservation of *randai*.

The main research instrument was the researcher himself. In addition, the researcher used several instruments as tools in the form of; 1) draft guidelines (interview grid); 2) stationery; 3) photo camera; 4) voice recorder; and 5) a video recorder to obtain various data needed related to the *Mudo Barapi randai*. The data collection techniques used in research this are: a) Literature study, as reference material for literature study were books, undergraduate theses, postgraduate theses, research journals, papers, and the internet. All

of which were related and became a useful reference in this study; b) Observation, carried out when the *Mudo Barapi randai* group holds exercises and during performance. The researcher did observations directly related to; space or place, actors, activities, objects or tools, time, events, goals, feelings or emotions related to the *Mudo Barapi randai* Solok City group; c) Interviews, conducted to obtain research data, were unstructured interviews with each informant. Unstructured interviews were similar to informal conversations, unstructured interviews were flexible, the order of each question could be changed at the time of the interview according to the situation and conditions, including the socio-cultural characteristics of the informants faced. However, researchers still prepared draft guidelines (interview grids) to guide when conducting interviews, so that no questions were missed; d) Documentation was needed to complete the data related to the *randai* group *Mudo Barapi Tanah Garam, Solok City*. Documents included material (materials) such as; photos, videos, archives, certificates, and so on that could be used as research supporting information. In this study, to test the validity of the data, researchers used triangulation. Triangulation is checking data from various sources with various sources in various ways, and at various times. There are three data checking techniques in data triangulation, namely sources, methods, and theories.

## RESULTS

### ***Mudo Barapi* Group, Tanah Garam Village, Solok City**

The *Mudo Barapi randai* group was formed by a young man named Erik Yonanda in 2010. The background behind the formation of this *randai* group was the founder's interest in traditional arts, especially *randai*. He assumed that the current era of globalization has an impact on the lack of interest in the younger generation in Solok in the art of *randai*. The *Mudo Barapi randai* group is present and active until now trying to preserve the *randai* in Solok City. The name *Mudo Barapi* group itself, according to its founder, means a group of youths with high enthusiasm (fiery) to develop the art of *randai*. This is in accordance with the aim of the *Mudo Barapi randai* group, namely, to arouse the enthusiasm of the younger generation to preserve Minangkabau traditional arts, especially *randai*. The *Mudo Barapi randai* group is active in doing routine training twice a week, but if it is scheduled to be performed in a *randai* event or festival, the training schedule will be added. Recently, there are 25 members of the *Mudo Barapi randai* group. The members in the *Mudo Barapi randai* group are not only male, but several female members also join. Members of the *Mudo Barapi randai* group are generally high school students in the city and district of Solok. Each member of the *Mudo Barapi randai* group is involved in a performance, they can play a role in *galombang*, drummer, musician or character in the story, according to the script being played. The *randai* displayed is full of local wisdom values contained, both in terms of the story script and in terms of the *randai* itself when it is performed.

### **Forms of *Mudo Barapi randai* Performance**

The *Mudo Barapi randai* group in Solok City presents a form of *randai* performance by having main elements, namely story, dialogue and acting, *gurindam* (*dendang*) and *galombang* (circular motion). The *randai* story is told in the form of a *gurindam* performed by a *dendang* artist, accompanied by traditional musical instruments, adjusting to the motion of the *galombang* in a circle. While the supporting elements in *randai*, namely make-up and clothing also have an important role in a *randai* show.

The form of the *randai* performance presented by the *randai* group *Mudo Barapi* adapts to the current situation. The *Mudo Barapi randai* group has recently appeared with *randai* creations, but will still perform *randai* traditions if there is a request. This is also a strategy so that the art of *randai* has a place in society. Traditional *randai* performances with performance duration for hours tend to be boring for today's society, especially the younger generation. The *randai* creation performed by *Mudo Barapi* is packaged more attractively with a shorter duration of time, but still retains the main and supporting elements of the *randai* itself. The form of *randai* performances is created in the form of movements with faster tempo but galembong more varied, dialogue and stories are shortened in such a way but still maintain the storyline. The musical instruments used in the *randai* performance by the *Mudo Barapi* group are *talempong* pacik, *gandang*, *saluang*, *pupuik*, *bansi*, *tansa* and *jimbe*. These musical instruments are played alternately from the start of the *randai* performance to the end. While the instrument musical used when accompanying the *dendang* performed by the *dendang* artist, usually is the *saluang* or *bansi* but still adapts to the *dendang* sung.



Fig. 1 *Talempong*, one of the musical instruments used to accompany the *randai* (Doc. Astri Novrita Nababan, 2020)



Fig. 2 The costumes used in the *Randai* performance (Doc. Astri Novrita Nababan, 2020)

The makeup and costumes used in the *Mudo Barapi randai* performance adjust to the role played. Male players usually wear *taluk balango* or *guntiang cino*, *sarawa galembong*, *sesampiang*, and *deta*. For *legaran* players, they usually wear a black colored *galembong*, while the color of the clothes adjusts. For female players, usually *baju*

*kuruang*, *kain kodek/ songket*, and *suntiang/tanduak*. Clothing adjusts to the role of the character being presented.

The structure of the *randai* performance performed by the group *Mudo Barapi* begins with the playing instruments of the musical *talempong pacik* and *gandang* to accompany the opening of the players entering the arena/ venue. The opening *pasambahan* is accompanied by opening chant *Dayang Daini's* and ended with *tapuak galembong*. Next, the transitional drum *Simarantang Randah* is performed, which delivered every transition of the story scenes in the *randai*, ending with *tapuak galembong*. Each *dendang* is performed according to the story being played. If the atmosphere of a mourning story is performed, the *dendang ratok* sung, while the *dendang* is rhythmic or cheerful if the story is happy. The closing movement is done again before ending *Randai's* performance. Finally, the *dendang* is *Simarantang Tinggi* performed to accompany the *sambah* closing that ends or closes the story *randai*. *Talempong pacik* is then played back to accompany the players leaving the arena/ venue for the performance *randai*.



Fig. 3 One of the creation movement *galembong tapuak* during the process of group exercise Barapi Mudo (Doc. Astri Novrita Nababan, 2020)

### **Inheritance *Randai* By *Mudo Barapi Randai* Group Solok**

To keep an art can exist in the society, it is necessary to make efforts to pass on this art to the next generation. The form of inheritance carried out by the *Mudo Barapi randai* group is open. Based on the results of an interview with Erik Yonanda, as the founder and trainer of the *Mudo Barapi randai* group, he carried out various strategies so that the community, especially the younger generation, were interested in joining and studying *randai*. In the recruitment process, members are recruited not only from Solok City, but also outside of Solok. To join the *Mudo Barapi randai* group, there is no registration fee for members, so anyone who is interested can join this *randai* group directly. And the membership is also free of charge, the operational costs of the training and activities that the *Mudo Barapi randai* group participated in were fully borne by the founder of this *randai* group. If it participates in a *randai* event or festival and receive an appreciation in the form of money, then the results are divided equally between the trainer and the members, so that everyone gets the same share. In providing knowledge to members, the trainer really emphasizes to the members what is the benefit of them learning this *randai*. Members are taught *randai* as well as moral education so that members can re-teach this *randai* to the younger generations. So, after a member is no longer in the *Mudo Barapi randai* group, the member can still pass on this *randai* to others, armed with his *randai* knowledge and morals, without being oriented to money. Because according to the founder of the *Mudo Barapi randai* group, he trains *randai* not to make money, but purely to pass

on the knowledge he has and to educate the morals of the younger generation, so that they can preserve traditional Minangkabau arts, especially *randai*. In the process of passing on knowledge, it must be in accordance with the slogan of the Minangkabau people "*adat basandi syarak, syarak basandi Kitabullah*", everything we do must be guided by this motto.

The routine training for the *Mudo Barapi randai* group is carried out twice a week, but if they are going to perform in an event or will attend a festival then the training schedule will be added. If on the set schedule there are members who are unable to attend, the coach will arrange a separate schedule with the absent members so that they do not miss out. Exercises can be done on another day at the usual training ground or the coach can teach directly to the members' place. In addition, the *Mudo Barapi randai* group also provides other media for member training, such as using social media Facebook, Instagram, Youtube, and Blog. Through these social media, the trainer uploads the recording of the *randai* movement and the technique of playing musical instruments and *dendang* so that members of the *Mudo Barapi randai* can access them to practice individually without a coach, and the wider community can also learn *randai* themselves. In addition, every appearance of the *Mudo Barapi randai* group is also uploaded on social media as documentation and as a promotional media for the wider community. So, social media is used not only to reach members of the *Mudo Barapi randai* group, but also to reach people who are interested in the art of *randai* itself.

### **Preservation of *Randai* by the *Mudo Barapi* Group, Solok City**

The art of *randai* is still active and is often used in events in Solok City. However, for now, *randai* performances are rarely shown. The government also has an important role to play as a forum for accommodating creativity artistic in society. In addition, the art of *randai* is one of the attractions for tourists. The art of *randai* must be managed in a way that is maintained and enhanced in quality and protection from destruction. This effort can be done through management by formal institutions and non-formal institutions. The same is the case with the preservation carried out by the *Mudo Barapi randai* group in Solok City, where at this time the *Mudo Barapi randai* group is still actively preserving the traditional art of *randai*. Based on data from Solok City Tourism Office, currently the *Mudo Barapi* group is the only traditional art group, especially *randai*, that still exists and is trying to preserve the art of *randai* in Solok City. The preservation of *randai* in Solok can not be separated from efforts by Mudo group founder Barapi high spirit to keep and maintain a presence in the community With his persistence in teaching and sharing his knowledge to the younger generation who have an interest in traditional arts, especially *randai*.

It cannot be denied that there are several obstacles faced by the *Mudo Barapi* group in the effort to preserve this *randai*. Such as the lack of interest of the younger generation in traditional arts, especially *randai*. *Randai* members are struggling to change because the members were originally high school students, who later graduated and left Kota Solok to continue higher education or to work. The *Mudo Barapi randai* group is always moving around for training because they don't have their own training ground. Apart from that, from the viewpoint of the audience, they are not interested in watching the *randai* show because in their minds they are also played by old people for a long time so it feels boring to the audience. For the younger generation, it is clear that *randai* art is not something "contemporary". The *Mudo Barapi* Group tried to ward off this. *Mudo Barapi* comes with a way of packaging the *randai* show into more attractive creations so that people can still

be accepted by the current situation. However, the main elements and supporting elements of the traditional art of *randai* are maintained.

The preservation of the *randai*, which has been carried out by the *Mudo Barapi* group from 2010 to the present, is to routinely hold exercises twice a week and actively build good relations with various parties so that they can be given the opportunity to participate in events. The *Mudo Barapi* group is always open to recruiting new members from the city/district of Solok or other areas. In addition, the *Mudo Barapi* group always participates in various *randai* competitions held at the city or district level, as well as at the provincial level. And several times the *Mudo Barapi* group won the champion position. The *Mudo Barapi* group is also looking for connections to be able to appear at various events. The preservation of the art of *randai* is also carried out by the *Mudo Barapi* group with the government through related parties, namely the Solok City Tourism Office. Government support related to the preservation of the art of *randai* in Solok City is by providing training for traditional art groups, including the *Mudo Barapi* group. The government provides as much 'space' as possible to do exercises and performances. The Tourism Office also lent a training ground, namely the Solok City art workshop. The Tourism Office invited the *Mudo Barapi* group to perform in activities such as filling out the event *Sumarak Anak Nagari* to commemorate the birthday of Solok City. In 2014 *Mudo Barapi* was assigned to represent Solok City in the West Sumatra provincial level *randai* festival held at Pagaruyung Batusangkar. In this *randai* festival, *Mudo Barapi* succeeded in making Solok City proud by winning 1<sup>st</sup> place.

In addition, support from the government of Solok City for the preservation of the art of *randai* is by providing direct financial assistance. This financial assistance was given to be used by the *Mudo Barapi* group to buy all necessities related to the *randai* performance. When the *Mudo Barapi* group finishes filling out the City event, they will be given direct funds to replace consumption during the training process and transportation money. And as documentary evidence that the *Mudo Barapi randai* group exists to date, the *Mudo Barapi* group was asked to shoot to fill an event at TVRI Padang station in 2014 and 2018. This is also proof that the *Mudo Barapi* group is active and consistent in the preservation of traditional arts, especially *randai* until now.

## CONCLUSION

From the results of this study, it can be concluded that the the *Mudo Barapi randai* group is the only *randai* group that currently exists in Solok City. The *Mudo Barapi randai* group has high enthusiasm to continue making efforts to inherit and preserve the art of *randai* so that it is not lost to the times. The *Mudo Barapi randai* group presents *randai* performances which are packaged creatively but still retain the main elements of *randai* itself. The City Government of Solok appreciates and supports the *Mudo Barapi randai* group. To maintain the existence of an art, it requires efforts in accordance with the times, and also support from the relevant government. With the collaboration between artists, the government, and the community as art connoisseurs, it can be ensured that the art can exist and "live" in the community. Some suggestions for the preservation of *Randai* art through this paper are: 1) For the people of Solok City, they should be more supportive of the preservation of traditional arts, especially *randai*; 2) For schools to include *randai* activities in local content learning, extracurricular activities or self-development; 3) For traditional art artists, especially existing *randai*, and the government, to pay more attention to traditional arts by frequently presenting *randai* performances at various events; 4)

Researchers of art and culture should continue to explore traditional arts which are increasingly rare, so that the results of research can become a reference for further researchers.

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