

Conference Paper

Local Wisdom in Minangkabau Cultural Tradition of *Randai*

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Abstract

This research intends to describe local wisdom in cultural tradition of *randai* as a tradition of performing art in customary activities such as the coronation ceremony and inheritance of customary titles, *akikah*, *batagakpanghulu*, circumcision, marriage, until the main events of various youth activities and other tradition. The paper employs qualitative descriptive method which is based on the empirical observation and grounded study as the strategy of inquiry. The findings of research are the existence of local wisdom of Minangkabau culture in *randai* such as: a) *sambah silek* as a reflection of traditional philosophy of *basandi syarak-syarak basandi* of the *Kitabullah*; b) *carito kato* in *randai* as a reflection of philosophy for *kato nan ampek* that has advice; c) Minangkabau language in *randai* as a reflection of self-identity; d) philosophy of *alama takambang jadi guru* as a way of life that has moral value; e) the *silek randai* movement as a reflection of the identity of the *anak nagari* that has solidarity, and f) *bakaba* in *randai* as a social identity.

Keywords: cultural tradition, local wisdom, Minangkabau, *randai*

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1. Introduction

Traditional Art Performance is one of the local culture contained with knowledge of moral values, religious and educational lessons, also material elements as cultural heritage (Prayogi & Endang Danial, 2016: 63).

Those values make traditional art performance can be a guidance and carrier with moral values for the society. (Seha, et al, 2014: 112)

Referred to aesthetics and ethics point of views, traditional art is an aesthetic emotional communication tools among human related with experiences and senses of art values, for the compability of social relation, based on similar belief (Murniati, 2015:26; Sedyawati, 2006:124). For example, The Minangkabau ethnic art tradition with various aesthetics elements and cultural ethics shows the normative communication between human and nature (Rustiyanti, at. all, 2013; Hasanuddin, 2015). The problem is, nowadays global technology development, is erasing the values of local cultural wisdom. It is indeed undeniable, the progress of technology has a positive effect in creating the

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trend based on digital technology practice, but this phenomenon also decreases our society appreciation to the traditional art (Ngafifi, 2014; Rustiyanti, 2014).

Traditional art is really identical with local culture art wisdom. By its performance existence, traditional art represents the local society life which is based on the capability character, wisdom, role model and education. One of the traditional arts expresses those characteristic is traditional Minangkabau Theater called *randai*. *Randai* was a folk play for the youth in traditional era (in Minangkabau the youth called 'anak nagari').

Navis (2015: 276) explained that *Randai* was originally from the word 'andai-andai' which was given 'bar' prefix that became 'barandai-andai' means unity in order or mutually answer sounds. Another source, Kayam (in Zulkifli, 2013: 32) stated that the origin of *randai* was arabic, namely 'rayan li-da-l', a member of Naqsyahbindiyah Tarekat Movement. *Randai* reflects that Minangkabau society has strong philosophy, ethics and life lessons which is concentrated for the whole nature (Primadesi, 2013: 179).

Randai reflects the local wisdom of Minangkabau society, individual adherence, physically and spiritually which forms the whole state society. The traditional art values in *randai* can be a representation of norm and habit occur in Minang society; art is assumed to be *rancak* (good, beautiful) if it does not deviate from the custom and habit of Minang society (Arzul, 2015: 108). The dialogues element in *randai*, can be an element contains with the character values of communicative cooperation and they need to be understood and imposed for the young generation (Arzul, 2015:113). Besides, the complexity of the art performance elements including literature, story tale, music, dance, self defense art, and song, insist the reason that *randai* is necessary to be maintained (Primadesi, 2013; Wulandari, 2015).

The other important problem nowadays is *randai* art performance in Minangkabau is dominated by an assumption that *randai* is just an entertainment. Though, *Randai* performance is still performed by the *randai* art communities, but it is still in the range of entertainment only. Thus, the scientific academic study to *randai*, is still dominated by the ethics aspect and the aesthetics of dance art and theater. The study of value and local culture wisdom of Minangkabau is still not enough. The fact shows the necessary of rapid step for *randai* scientific study before it is discriminated by the foreign culture. With this assumption, the purpose of this research is, to dig and analyse the Minangkabau local culture wisdom performed in *randai* traditional art performance and also the next step for the preservation which was not found. Facing the same problem, some researchers had studied *randai* in various contexts and research point of views. A research studied *randai* from the aesthetics of Minangkabau dance by Rustiyanti (2014), stated that *randai* for Minangkabau society means ways of doing motions and

feeling expressions known as *pamenan* (play). Syuriadi and Hasanuddin WS (2014) studied the Educational Values in the story text of *randai* 'Malangga Sumpah' the work of Lukman Bustami group of Bintang Tampalo Kenagarian Padang Laweh Sijunjung Regency. The result of the research concluded that the educational values implied in '*randai*' script contained religious values, educational tenacity values, care values, and also integrity values. Next, Primadesi (2013) focused her research on knowledge preservation ways in *randai* Minangkabau performance. These preservations include socialization, combination, externalization, and internalization. Here, the conclusion found that inheriting the knowledge of *randai* Minangkabau can be done by doing a socialization and interaction between the young and elders in *randai* communities. Kechot (2009) studied the history of *randai* development and elements in Negeri Sembilan Malaysia. That's the reason that *randai* is also performed in Negeri Sembilan, Malaysia and Riau. On the other hand, Suryadi (2014) studied the case of *randai* as an art performance genre in Minangkabau in the context of record industri and culture in Indonesia. Suryadi concluded that *randai* development is one of the traditional art genre which can be maintained by recording into the form of compact disk (CD). Related with those studies, this research focuses the study on the Minangkabau local culture wisdom.

2. Literature Review

Local wisdom is a unity of life ideology, knowledge, and strategy in the appearance of activities in local society to answer various problem in their need accomplishment (Fajarini, 2014; Saputra, 2011; Cheng, 2002; Triyanto, 2017). Local wisdom becomes a basic knowledge of life, gained from the experiences or life facts, which can be in the abstract or concrete forms, considered with the nature and culture owned by certain communities (Mungmachon, 2012: 174). Local wisdom is also found individually. Local wisdom is used by the society as daily life control for their relation to their family, relative, and also with people in wider environment (Kamonthip & Kongprasertamorn, 2007: 2). Local wisdom is also known as local knowledge, local wisdom, or local genius. The characteristics of local wisdom are:

1. It must combine the knowledge of kindness which teaches people about ethics and moral values.
2. Local wisdom must teach people to love their nature, not to destroy.

3. Local wisdom must be originated from the elder member of community (Mungmachon, 2012:174).

The forms of Local wisdom can be a value, norm, ethics, belief, custom, law, and certain rules. The relevant values with the local wisdom are the values of integrity, responsibility, discipline, creativity, and hardworking (Haryanto, 2014: 212). In an art work, especially traditional art, local wisdom will be reflected in language orally or written, such as in the forms of proverbs, traditional poetries, or religious advices. Based on the history, traditional art performance was started with the magic ceremony, traditional religious ritual, and the repetition of magic words delivery (Sastrowardoyo, 1995; Hasanuddin, 1996). In Indonesia, the ceremony and religious ritual was the pioneer of traditional theaters art performance which unite the elements of motion and music. The actors in this performance are people who are assumed have the spiritual and supranatural power like a '*pawang* or charmer" in Makyong (Riau). This performance was convinced as a spiritual belief to the nature and the creator, and also the form of the art existence (Kayam, 1981; Ninuk, 2000). In the beginning, this traditional theater performance was played without script with strong local elements (Samidi, 2006: 237). In the development of traditional theater existence, such as Makyong (Kepulauan Riau), Mendu (Kalimantan), Topeng Betawi (Betawi), and Randai (West Sumatera) they became a solace (Hasanuddin, 1996: 27–29). In West Sumatra *randai* was known as a local performance art which combines the elements of music, dance, motion and story tale. Esten (in Sedyawati, 1983) explained that *randai* is one of the traditional art performances in Minangkabau often performed in the celebration of harvest time, wedding party, village chief election, and other similar celebrations. *Randai* has essential structure elements, namely:

1. The element of dance or improvisation to cut the next scene which is called *galombang* or wave.
2. Song to convey the story which is called *gurindam*
3. and the story tale as the combination of scenes

The function of *randai* itself, can be

1. a moral educational tools for the society,
2. tools to build and develop the sense of solidarity in society
3. a productive organization to create a fresh mental condition of society member,

4. and a place to express the feeling problem.

Navis (2015: 276) stated that *randai* with act and story tale, for the first time performed in Payakumbuh, right after the performance of *randai* Cindur Mato on stage. Another opinion, Zulkifli (2013; Wendy 2014) stated that, in the way of ethnodramaturgi, *randai* has 2 aspects of show, namely:

1. *randai* script shows
2. and acts script shows

While, Wendy (2014: 42—44) stated that there are three fundamental aspects in *randai* script show namely:

1. wave aspect
2. song aspect (*gurindam*) is the vocal composition acted by two until three people called *Tukang Dendang*, as the realization of narrating every connection transition (*legaran tagak*) in *randai* story tale.
3. and *carito buah kato*/ story tale is a characterization arrangement called *pamain carito* (actor) and *biduan* (actress). *Buah kato* is a speech power in a traditional poetry form and *gurindam* as an effort to convey the story (*carito*) which has been organized to become some certain parts of story (*legaran duduk*).

3. Research Method

The method of research used is library research. The character of this research is not done by doing field study but by doing the review literature based on written data. The data is the documents of the studies results about *randai* and some other written references related with the problem in the researchs. The position of the researcher in a library research is not only read, write, and summarize the result as found in the previous studies of *randai*, but also formulate a new discovery related with the phenomenon and indications found, based on the analysis result. The data collection has been studied and analyzed again to find the new result. In this context, the researcher studied the research results and references about *randai* to find the new problem related with the local wisdom of Minangkabau culture in *randai*.

4. Discussion

Local wisdom of Minangkabau custom is a cultural legacy in society, which has been generated by the society continually. The source is matrilineal culture which has been followed by the Minangkabau society and has been conveyed in various custom rules. The local wisdom generally contains with lessons to maintain and use the natural resources that the society has a natural philosophy called *takambang jadi guru*. The local wisdom found in the work of art, moral value, custom, and the combination of daily life pattern. As a traditional art work, Minangkabau cultural local wisdom in *randai* includes the wave motion elements, dance, *silek* (traditional self defense), dialogue (a script based on the *kaba* (story) in the form of traditional poetry with Minangkabau local language, and also the origin of *randai* communities. The local wisdom will be discussed as follows:

4.1. Sambah Silek as the philosophy mirror of Basandi Syarak-Syarak Basandi Kitabullah (ABS – SBK).

Same with the culture in the other ethnics of another nations, the culture in minangkabau is also created from the religious system, knowledge, social system, language, art, livelihood, and also technology tools system. The very basic of the seven elements in Minangkabau culture is the religious system. It is the main principle of knowledge and other elements system.

Matrilineal relationship applied in Minangkabau is also based on the Islam Religion system. That's way, Minangkabau custom works with the life orientation of Basandi Syarak-Syarak Basandi Kitabullah (ABS-SBK). The personification of the ABS – ASK values can be found in daily life. Some of certain motion in *randai* express the system of Islam religion (kitabullah). Syarak means law, especially custom law, becoming the foundation working with Islam System (kitabullah). It causes the activities in social and art in Minangkabau always connected with the application of Islam and custom rules. *Randai* performance in Minangkabau that always opened by *sambah silek* acted by the *randai* actors is the beginning motion to show respect for the God and audience. *Sambah Silek* which is performed by the actors will show wave motion in a circle. *Sambah Silek* depends on the characteristic ideology of the *randai* community. For example, *Silek Komango* motion was the ideology of *Silek Kumango* came from Kampung Kumango, Tanah Datar Regency. This ideology is a traditonal self defense ideology which was

grown and developed from a *mushalla* by Syekh Abdurahman Al Khalidi or wellknown as Syekh Kumango (Saputra, 2011: 75).

Sambah Silek motion in each *randai* groups is not always similar, it has various styles and ideologies, as found in the proverb *petitih adaik salingka nagari, pusako salingka kaum*, means different teacher different lessons. It insists that, every area has its custom law, and every self defense teacher has its lessons. The philosophy of *Sambah Silek* in *randai* contains of local wisdom values of Minangkabau culture *alam takambang* shows that, custom and culture in Minangkabau Society can not be apart with Islam Religion Rules. Qor'an as the holly book of Islam is the foundation to determine and run the custom in Minangkabau. Sembah or Respect shown to the God is the expression of Religion values, while Silek Kumango motion is the expression of human in Minangkabau who learned from the phenomenon and many kinds of natural elements. These reflect that Minangkabau society is an ethnic who lives in the system of Basandi Syarak-Syarak Basandi Kitabullah custom (ABS-SBK).

4.2. Carito Buah Kato as the reflection of Kato Nan Ampek philosophy.

Custom for Minangkabau society, is a control for daily socialization. Custom becomes the rules of life individually and community in general, that must be obeyed (Amir, 2007: 73). Beside managing the habit and tradition in every area, there are another custom components called *limago nan sapuluah*. Limbago nan sapuluah is a custom rule for the whole society in Minangkabau or abroad. The part of rules in *limbago nan sapuluah* is *kato nan ampek*. Kato nan ampek is an etiquette rule to communication to the society of Minangkabau in any ages. Kato nan ampek includes *kato-kato mandaki, kato mandata, kato melereang, kato manurun* (Amir, 2007: 76). In the play of *randai kurenah*, kato nan ampek is always the part of speech order acted by the actors in *randai*. Usually kato nan ampek personaficated in a dialogue and traditional poetries. The characteristics of the dialogue is using a polite speech, express the courtesy and good manner to show respect among the human. This is one characteristic of people in Minangkabau to speak.

This is an example of a dilogue in a form of traditional poetry in *randai* reflecting the local wisdom of *kato nan ampek*.

Taleh karanji urang gagak Bao barang ka tapian

Nak kanduang kamari tagak Adoh nan barang dikatokan

Talas Karanji sarang gagak dibawa ke tepian

Anak kandung mari berdiri Ada sesuatu yang hendak disampaikan

The dialogue in the traditional poetry was conveyed by a father to his son. The context of the dialogue is between an elder to the younger, and the position of the elder to his son. *Kurenah kato* used is *kato manurun*. In *kato manurun* the elder usually remains to speak with a good manner to guide and show. The principle of *kurenah kato manurun* can be described by using gentle language and a very respect attitude. When a *randai* performance has shown such as a dialogue above, it means the performance has shown the audience a lesson of respect each other and courtesy to communicate with everyone.

4.3. Courtesy of Minang as the reflection of Urang Minang Identity as the local identity character of Minangkabau.

The local language of Minangkabau is the mother tongue of Minangkabau society, used as their daily communication speech, out of the usage of national language. As a mother tongue, Minangkabau ethnic get their language naturally without a learning process at school like their second language. As a mother tongue, Minangkabau language becomes the characteristic of ethnic collective identity to strengthen the relationship. In cultural context, Minangkabau language is one of the local wisdom of Minangkabau ethnic. In the application, especially communication system individually or group is based on the rule and custom wisdom.

Randai Minangkabau is a traditional art using Minangkabau local language in the story script. In the history of *randai* performance, Minangkabau local language firstly introduced to be used in the script of the story was in 1930s and it has been being used until now in West Sumatra. Based on this fact, it can be analyzed that in every *randai* performance there must be a value of local wisdom. The wisdom value purposes that the society of Minangkabau always keep the preservation of Minangkabau local language, use the local language to communicate between the native of Minangkabau, and also spread the usage of the local language for mutual importance.

4.4. Life philosophy Alama Takambang Jadi Guru as the orientation of philosophy life in Minangkabau Positioned the human being as one element which has similar status as the other elements, such as land, house, ethnic, and nagari.

The similar status was considered for the human being cultivation. Every human together with other human or individually need the land, house, ethnic, and *nagari* as they need other human for their physical and spiritual needs (Navis, 2015: 59). This philosophy then called *alam takambang jadi guru*. The meaning of this philosophy is human life can not be apart from the nature and its elements. Human being always needs partner; such the day and night, the sea and the air, the sky and earth, the water and fire, life and death, and others. As the part of natural ecosystems, human is claimed to be capable in reading and learning all the natural signs. Randai performance also contains the philosophy of *alam takambang jadi guru*. Every traditional self defense motions and wave motions acted by the randai actors is part of the *guru tuo silek* creation resulted in randai community after learning every natural phenomenon and the other human activities. This insists the reason of many traditional self defense ideologies appearance which becomes the background in *randai* wave motion. Same with the traditional self defense motion of Kumango ideology which was inspired from the nature.

4.5. Silek Motion in Randai as the reflection of Anak Nagari identity.

Wave motions called *legaran* in randai is the part of traditional self defense motions. The opening motion called *sambah silek*, *silek* step motion (*balabek*) and the last step *silek motion* originally are the representations of motions in traditional self defense which develop continually by combining the self defense steps performance completed with song and music. It reflects directly the local wisdom of Minangkabau society as a society who is identical with traditional self defense.

4.6. Bakaba in Randai as the social identity of Minangkabau

Before the writing habit applied in Minangkabau Society, the traditional society was identical with oral habit. Kaba (news) an oral tradition in Minangkabau, was became a communication tool, news and informations delivery in *nagari*. Kaba in the traditional era could be the form of traditional poetry with local language of Minangkabau. In the oral literature of Minangkabau, kaba has a function as a solace which had been

exist since the appearance of kaba in sea line area until *darek* area (land area). The most unique thing occurred for the first time in kaba appearance was the presence of someone who brought gracious messages of custom system. It became a reflection that *kaba* was really supported by the Minangkabau social. The facts about *One Nagari* is a communal community union of Minangkabau society, with larger space from the *korong* or substation village and the function of *kaba* in the traditional era in fact became an important part in *randai*. The oral textual element, the figure of *mamak*, cultural and religious messages contained in kaba are also becoming the elements to form the whole *randai* performance. *Bakaba* in *randai* performance can be found in the song section and *carito kato*. The composition of every lyric in *randai* songs in the form of traditional poetry and dialogue between the actor are part of *kaba*. Related with the function of kaba in traditional society of Minangkabau, the local wisdom contained in kaba is the moral message that Minangkabau society always keep the communication between the ethnics. It has same ideology with Minangkabau *mamangan*, *kaba baik bahimbauan*, *kaba buruak bahambauan*.

It was found that in the beginning of *kaba* text development, *kaba* was not written, but now *kaba* in *randai* performance has been written. Though, it can be understood that indirectly kaba element in *randai* becomes the part of local wisdom of Minangkabau society that reflects their local identity.

5. Conclusion

Randai is a traditional art performance in Minangkabau society culture. Though *randai* is a traditional art, *randai* has cultural history values that are really important for the young generation. Besides the historical values, *randai* is full of local wisdom elements that reflect the identity of Minangkabau culture. Based on the analysis that had been done, it can be concluded that local wisdom of Minangkabau culture in *randai* includes:

1. Sambah silek as the reflection of Basandi Syarak-Syarak Basandi Kitabullah custom philosophy
2. Carito buah kato in *randai* as the reflection of kato nan ampek philosophy;
3. Minangkabau local language used in *randai* as the reflection of self identity:
4. *Alam takambang jadi guru* life philosophy as their life principle:
5. *Silek randai* motion as the reflection of anak nagari

6. *Bakaba* in randai as the social identity based on the importance of local wisdom value which needs a preservation and maintenance step in the rapid development of modern culture art in Minangkabau society life.

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