



MINANGKABAU TRADITIONAL THEATER IN THE FRAMEWORK OF DISCOURSE STUDIES

TEATER TRADISONAL MINANGKABAU DALAM BINGKAI KAJIAN WACANA

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Abstract: Basically, a theater script is a disclosure of life through the form of language. This study will look at how the Minangkabau traditional theater analyzed the frame of discourse. The method is qualitative analysis with literature and field research. From the results of literature and field found that discourse that appears in theater scripts such as ceremonies, rituals, stories, or entertainment is an act of speech or events. As a cultural index, the language in the Minangkabau theater script also reveals the way of thinking and organizing the experience of its speakers which in certain fields appear in lexical items and as symbolic language culture indicates ethnic cultural identity.

Keywords: traditional, theater, discourse, minangkabau

INTRODUCTION

Language is man's primary instrument in integrating himself both internally and externally as a functioning individual and an active participant in a human group or society. Therefore the study of language should always place the study in relation to human life (Kridalaksana, 1998). In a cultural context, language is not only seen as a means of communication to express thoughts, feelings, opinions, hopes, anxiety, love, hatred, opinions, and so on, but can be viewed as a resource to uncover cultural mysteries, ranging from language behavior, identity and life of speakers and cultures, ranging from language behavior, identity and life of speakers, utilization and empowerment of language to

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development and preservation of cultural values. Departing from this paradigm, the study of language is not only limited to micro-research conducted solely for the benefit of the language itself and at the same time can be viewed as an argument to consider linguistics as a cultural science.

Language is the mediation of thoughts, feelings and deeds. Like culture in general, language is learned to serve every human mind. Language translates values and norms, human cognitive schemes, perceptions, attitudes and human beliefs about the world of its proponents (Liliweri, 2001). Fishman (2016) states that the relationship of language with culture can be seen in three perspectives, namely (1) as part of culture (2) as a cultural index, and (3) as cultural symbolism. As part of language culture is the embodiment of human behavior. For example, ceremonies, rituals, stories, prayers, entertainment is an act of speech or speech events. All who want to get involved and understand the culture must master the language because then they can participate and experience the culture. As a language culture index also reveals the way of thinking and organizing the experience of its speakers which in certain fields appear in lexical items and as symbolic of language culture indicates ethnic cultural identity (Wahyudi Rahmat, 2019).

For example, traditional theater is a form of human creation that is sourced, and perceived as its own property by the community. Traditional theater is usually accepted as a tradition, namely inheritance that is delegated from the older generation to the younger generation, while non-traditional arts in various fields of art are referred to as modern art, namely as an art form whose cultivation is based on new flavors among its people (Maryelliwati et al., 2018). Human and culture are elements that are very closely united. The two cannot be separated. Where there are groups of people, that's where there are certain cultures that develop. However, humans cannot live forever. Sooner or later people will die. So to preserve and carry out the culture, culture must be supported by more than one person and even more than one derivative. In other words, the culture must be passed on to those around it and to its posterity and descendants.

One of the traditional Minangkabau theaters that is still a phenomenon today is the moral message conveyed in Randai. In West Sumatra, many traditional arts developed, one of which is Randai, in each region has its own Randai characteristics, but the difference is not a problem (Maryelliwati, Rahmat, W., & Anwar, 2019). Because in randai art every show held wants to convey a moral message for the audience. Traditional art in West Sumatra is synonymous with folk art (Marzam et al., 2019). This term is used to refer to art that has no connection with humans, especially those that come from the community, for example, Randai.

Randai's performance players are generally dominated by men, although in this day and age there are also players who are women, but in ancient times the players were mostly men. If in a play there is a role that must play as a woman, it is also done by a man disguised as a woman. The moral message contained in randai art is included in a communication process. The moral message in randai's story is included in oral communication, conveying a moral message to the audience. The moral message has many roles grouped in various domains. and it is through the study of discourse that the moral message can be expressed through its language.

METHOD

The method used in this study is qualitative descriptive research method. The use of qualitative descriptive methods will be able to provide a more careful picture and analysis of the object that will be the subject of research (Sari et al., 2021). This research data is derived from the results of the story transcription. Transcription is done by listening to the story over and over again. Such repetitions are intended to obtain authentic data. The transcription of the story is manifested as it is in accordance with the researcher's hearing. That is, the transcription results are copies of oral speech to written form. The data of this study is divided over some of the moral messages analyzed through discourse and semantics. Researchers use the method of exposure of informal data analysis results because it only uses formulation with ordinary words, including the use of terminology that is technical. The selection of informal methods in this study that is highlighted is an explanation with words that are easy to understand.

RESULT AND DISCUSSION

The use of language in conveying messages through the art of theatre is intended to convey a message that is beneficial to people's lives, the theatrical art of the randai not only features folklore but also stores moral messages that produce various moral messages in the realm of health, moral messages in education, moral messages in the legal realm, moral messages in the agricultural realm, moral messages in the realm of decency, The moral message in the family cohesion, the moral message in the tax-abiding realm, the moral message in the realm of charity, the moral message in the fields will be analyzed in the form of discourse and its meaning.

Discourse analysis is the study of the structure of messages in communication. The use of language is always in the continuity or strand of discourse. Discourse analysis experts look at real speech and non-verbal forms such as hearing and seeing, and they conduct meaningful studies of the forms observed in

context. Language is used as a strategy to contain, among others, solicitation, get a turn, be polite, or get cooperation and delivery of messages. Discourse analysis gives interest in how speakers actually structure their messages to get things done.

In linguistics the determination of the formal properties of a language gets the great attention of linguists. The formal approach has a long-standing tradition, which is evident in countless grammar books whereas books on the approach of language are functionally lacking (Halliday, 2020). The function of a language is certainly a very important thing for the development of language because it will investigate and know what the language is used for (Rahmat et al., 2019). From the results of the analysis, the message published through randai theater has a variety of forms. Using the theory of the forms of discourse, researchers found the form of language used in moral messages conveyed in randai theater. This can be explained in the following section.

Randai theater works are works of art and art is always concerned with morals. The basis of beauty and moral is order, so art is beauty based on order, while morals are based on inner order. In this case the moral instills good ethics or always instills conformity. Therefore, in a performance of randai theater works there is a moral message that will be conveyed to the audience. The theater work of randai tradition in Minangkabau is many varieties and contains a moral message that is so high. This moral message can be known through the mandate in a story shown. The moral message can be seen from the characteristics of the appearance of a randai theater performance, namely as follows.

1. Anonymus

Anonymous means the name of the creator is unknown. Randai theater is anonymous because the story comes from the community according to word of mouth beliefs so the story contains several versions. The creator of this play and story has never been known and only as a show that is trusted by the public as entertainment rather than from whom the story is told.

2. Improvisation

In randai theater art, improvisation is the process of creating or performing something in a stage performance without prior preparation. The essence of improvisational ability is the use of intuitive resources in the human soul and body that can encourage the culprit to perform creative actions. To have improvised ability, one needs to do some exercises to produce creative actions. In randai theater art, improvisation skills are needed to avoid various problems on stage. The play relies more on natural skills, both dialogue and acting that as much as possible blend with the audience until the audience enters into the situation that has been made by the play.

3. Stage

Randai is a traditional Minangkabau game, which combines elements of silat, dance, and drama. In doubles, the Randai players will form a circle called the legaran. Legaran is meant as the boundary of the drama stage and as a form of habit when playing doubles. They will face-to-front in a circle waiting for the turn to issue the style. This form allows the show to be watched from all directions in order to be enjoyed together. That way, the audience not only felt comforted but united with the story in the show.

4. Cultural Symbol

Cultural symbols are physical manifestations that signify a particular cultural ideology or that only have meaning in a culture. Culture is the accumulation of beliefs, traditions, languages, and values of a particular group of people. Minangkabau culture in the vivid picture in randai theater. Randai is a traditional Minangkabau folk theater that grows, lives and develops in the community environment in Nagari Nagari within the Minangkabau region.

Aesthetic elements in randai theater can be seen from the layout, fashion, musical arrangement, presentation, and so on. The uniqueness and aesthetic elements that appear in randai theater is a beauty (aesthetic value) in enjoying a randai theater performance (Maryelliwati; Rahmat, Wahyudi; Rahmad, 2020). For example, the various clothes used in randai theater performances are drawn from randi text displayed in the contents of the randai story presented. The clothing used reflects the attitude and culture of the Minangkabau community in general. Combined with the uniqueness and beauty of the distinctive motion and musical layout so as to produce a very interesting performance to watch. If it becomes a complete unity, the audience will undoubtedly feel satisfied with the performing arts of the theater.

Theater performance is a form of imitation of the story that actually occurs in people's lives. Actor-staged roles are interpretations of events that actually occur in society (Rahmat, 2016). From the explanation above it is very clear that there will be a message that will be conveyed in the art of randai theater. As part of the art product, theatrical performances inevitably show the values of morality as a reflection of human life. The message will be seen in the cast of characters, the interweaving of stories, dialogues, costumes, or a series of all these aspects.

The values of morality in the art of randai theater are related to ethics, ethics, and ethics. Every work of art must contain moral values that can change the attitude of the behavior of the audience. If the moral value is high, it can form good and positive audience behavior. Vice versa, if the moral value contained in theater art is low and even bad, it can form behavior that is not good for every person who watches the

show. Randai theater is the result of creativity and togetherness of a social group rooted in local culture. Randai theater mostly uses scripts and without using scripts and although it comes from the script or not, but most of the plays in randai performances improvise. This type is still alive and growing in areas throughout the Minangkabau region. The nature of traditional theater, namely improvisation is simple, spontaneous, and blends with people's lives.

The value of the Minang people, 'Adat sarak basandi, basandi kitabullah'. All his horns come from the holy book of the Qur'an. This, on the other hand, has been an influence in minang culture, including the manner of dressing, like a woman wearing a brace, as in the drama randai game. Randai's function is actually to tell the news or stories of antiquity. Therefore, in playing Randai, we will find the literature and variety of the Minangkabau language through the dialogue presented.

In addition to demonstrating silat and dance, Randai is actually full of traditional practices and localities of the Minangkabau language. From there, we can read the treasury of past literature, as well as how their ancestors communicated with the term Kato nan Ampek or the level of language in Minang customs through randai performances. In Kato nan Ampek there are four levels of language. Downhill, horizontal, marbled, and climbing. Decrease means a way of speaking to the interlocutor who is younger than us, horizontal to the elderly, marble means a language used to respect a pot, and climbing is used to speak to older people. In Randai, the characters recite various levels of this language because the background of each character certainly has a variety of age ranges. Such as the child's relationship with parents, or peers. In addition to the level of language, the richness of Minang literature in Randai is strengthened by the presence of guides, and the philosophy contained in the advice.

CONCLUSION

Discourse analysis is the study of the structure of messages in communication. The use of language is always in the continuity or strand of discourse. Discourse analysis experts look at real speech and non-verbal forms such as hearing and seeing, and they conduct meaningful studies of the forms observed in context. Language is used as a strategy to contain, among others, solicitation, get a turn, be polite, or get cooperation and delivery of messages. Discourse analysis gives interest in how speakers actually structure their messages to get things done.

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