



Survival Strategy of Randai Sabai Nan Aluih in Nagari Aia Angek, X Koto District, Tanah Datar Regency

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Abstract

Randai is a combination of dance, music, dialogue and theater which depicts social life and stories in Minangkabau society. In facing challenges, it is important to continue to develop relevant and innovative strategies to keep Randai arts alive and thriving in the modern era. This research has two formulations of the problem, namely, first, why has Randai Sabai Nan Aluih survived to this day in Nagari Aia Angek? What is the strategy used by Randai Sabai Nan Aluih to maintain its existence? This study uses a qualitative approach with a descriptive type and applies the social construction theory of Peter L. Berger and Thomas Lukmann. The results of this study reveal that Randai Sabai Nan Aluih managed to survive in Nagari Aia Angek by going through many social processes. To be able to survive Randai Sabai Nan Aluih uses several strategies including adding economic value to Randai Sabai Nan Aluih, maintaining traditional concepts, innovating several parts of Randai such as: updating comedic musical accompaniment, setting up an interesting stage, joining Parinsau studio to strengthen its position Randai as well as making Randai an extracurricular at a school in the village of Aia Angek.

Keywords: Randai art; survival strategy; social construction.

Introduction

Randai is a traditional performing art or theater with high cultural and aesthetic value that represents the symbolic and philosophical value of the community that owns it. Randai is called the traditional theater of the Minangkabau people and has complex art elements that represent the Minangkabau cultural identity. Randai is a Nagari children's game with movements in a circle, and players step slowly while telling stories in the form of singing in turn.

Navis (1986) explained, the term Randai may have come from the word *andai-andai* with the prefix *bar-* so that it became *berandai-andai* which means a series in a row or a sound that is in a row. The presentation of Randai is in line with the local customs and culture where the art of Randai was born. Randai grows and develops in society not only as a means of entertainment to entertain the general public, but also as a learning medium that contains the moral values of life. Randai is also used as a means of expressing oneself in society.

It is a pride for the Minangkabau people for the designation of Randai as an Intangible Cultural Heritage (WBTB) of Indonesia originating from the West Sumatra Region. This determination occurred in 2017 by a team of experts from WBTB Indonesia in Jakarta. This decision was made with several logical considerations, including, Randai has its own uniqueness and characteristics, namely, performing arts that are able to combine silat-based dance, theater and music into one performance. Therefore, Randai must be preserved and fostered so that it remains a traditional art that accompanies people's lives to this day.

Given the incessant influence of socio-cultural changes in society. There are factors that influence socio-cultural changes such as the decrease in public interest, especially the younger generation, in Randai art because it is replaced by modern art that is in accordance with the times. Advances in technology and information affect people's mindset and taste in art. The younger generation is more interested in learning modern art performances such as concerts, bands, Dance and others that cause a lack of interest and appreciation of the younger generation to preserve the art of Randai. This makes the reason why the younger generation is not interested in becoming a Randai player. In fact, Randai Minangkabau contains a variety of elements of local wisdom sourced from religious teachings, customs, and natural philosophy (Spring, 2018).

The role of the younger generation is very much needed for the survival of the art of Randai in every region in Minangkabau. To open up thoughts and increase the insight of the younger generation about the understanding of Randai, scientific studies and research are needed that can strengthen the position of Randai in society. The art of Randai is almost extinct because it cannot compete with the dynamics of the times. The weakening of the community's strength in maintaining cultural values has led to the defeat of local culture from the changing times.

Many Randai art groups from various Nagari in Minangkabau complained about the lack of Randai players, especially the youth who will inherit the Randai art. In fact, Nagari is the base of Randai production in the Minangkabau community (Wendy, 2014). The reduced role of the younger generation in the development of Randai art has caused many Randai art groups to no longer function or be vacant until an indefinite time. However, in the midst of these concerns, there is still a group of Randai art that survives, namely Randai Sabai Nan Aluih. This Randai still has a place in the hearts of the community when viewed from the existence and development of Randai.

Randai Sabai Nan Aluih is a Randai art group located in the Aia Angek Nagari. This Randai tells the love story of a Minangkabau girl named Sabai Nan Aluih which is used as the name of the group. Randai Sabai Nan Aluih has been established since 2016 until now with a total of approximately 15 players. Players play a very important role in the Randai art group. If there is a shortage of players, the Randai group will become extinct due to a generational crisis. With that number of players, it does not make Randai Sabai Nan Hao stop and disappear.

Randai Sabai Nan Aluih still carries the traditional concept that it has by not changing the original story to adjust to the story of today's life. They view that the stories that occurred in the past contain many life values that can be harmonized with today's life. Randai players are trying to innovate updates so that Randai Sabai is not monotonous by not leaving traditional elements. Even though there are many Randai groups out there that have become extinct, the savory Randai Sabai still survives.

This research is important to be carried out for several reasons, including: first, to strengthen the position of Randai as a national cultural heritage after the establishment of Randai as an Indonesia cultural heritage. With many studies on Randai, it can reintroduce the art of Randai as a place to promote culture to the community. So that it can attract the interest of the community, especially the younger generation, to preserve the art of Randai. Second, Randai is currently experiencing a generational crisis. The preservation to maintain the Randai depends on the next generation. Many Randai groups scattered in various regions were unable to survive and eventually became extinct. Third, research on Randai is important to see the dynamics of Randai's existence in facing the challenges of existing social change.

Based on the background of this research, we try to answer: 1) Why can Randai Sabai Nan Aluh survive until now?, 2) What is the strategy used by Randai Sabai Nan Alih to maintain its existence? The previous research related to the writing of this scientific paper is from Fauziah (2021) of Andalas State University in her thesis entitled "Strategies of Lenong Theater Art Actors in Maintaining Betawi Traditional Arts (Case Study of Betawi Cultural Arts Studio Oentoeng CS Pisangan Village, East Ciputat District, South Tangerang City, Banten Province)". The results of this study show that the art actors at the Betawi Oentoeng CS Cultural Arts Studio are trying to maintain the *lenong* performance in the community with several strategies, namely, by modifying the elements in the performance such as bringing up funny jokes and giving rise to the topic of stories that appear with the present.

Next is research from Ramadhani (2021) State University of Jakarta in her thesis entitled "Strategies for Surviving Traditional Arts in the Capital City of DKI Jakarta (Study of *Wayang Orang Bharata* and Miss Tjitjih's Sundanese Drama)". From the results of this research, the researcher revealed that the administrators of the Orang Bharata puppet and the Sundanese play Miss Tjitjih thought of a strategy so that these two arts could survive in the era of globalization of the capital city of Jakarta. Sandiawara Sundanese Miss Tjitjih collaborated with other local communities to raise her name, Miss Tjitjih presented horror genre stories that were loved by children using a mixture of Sundanese and Indonesian.

Furthermore, by Aryanti (2019) Universitas Airlangga in his thesis entitled "The Strategy of the Ketoprak Art Group in the Ketoprak Traditional Arts Arena in Pati Regency: A Review of Pierre Bourdieu's Theory". The results of his research show that this ketoprak art group has a strong modality that can influence the people of Pati Regency to be able to survive in traditional arts. And what was carved by Hasanah (2012) in her thesis entitled "Adaptation Strategies of the Gambang Kromong Music Group in Facing Social Change (Case Study of the Gambang Kromong Music Group Mustika Forkabi)". The results of his research show that the Gambang Kromong music group can still survive to this day even though the offer to play is not as crowded as usual. This music group was also defeated by modern music groups, so it made updates by adding new musical instruments, mixing the songs sung.

The difference between this study and the previous research lies in the location where the research was held, which is located in Nagari Aia Angek, X Koto District, Tanah Datar Regency. The difference also lies in the subject and object of the research that is used as a source of data in the research, Randai Sabai Nan Aluih has a difference from other Randai, because this Randai still maintains the traditional concept even though it is updated. Using traditional musical instruments

such as *Talempong Pacik* and *Saluang Bambu* as an accompaniment to Randai singing. The rhymes that are sung for the singing of the Randai use the player's original voice without the help of tools. The theory used in the study is also different from previous research. This study uses social construction theory to see what the construction of a successful Randai Sabai player looks like to survive.

With the compilation of this research, it is hoped that it can describe the efforts and strategies used by Randai Sabai players to survive until now. Hopefully, this study can be used as a reference for art actors related to socio-cultural studies. In addition, it is also hoped that this research can add to the treasures of cultural sociology that focuses on art issues.

Methods

This study uses a descriptive qualitative method. Creswell (2014) describes the qualitative method as a research procedure that produces descriptive data in the form of written or spoken words from people and observable behaviors. This approach is directed at the context and individuals holistically without isolating individuals or organizations into variables or hypotheses. The data collected is in the form of words, pictures, and not numbers. The data may come from interview transcripts, field notes, photographs, videotapes, personal documents, notes or memos, and other official documents (Moleong, 2006).

Descriptive research is used to explain straightforwardly and comprehensively all aspects related to the object of research study as in this study (Sugiyono, 2016). The author thoroughly explains the background of the Randai Sabai Nan Aluih to survive and what strategies are used to survive with the theory of social construction in the Randai Sabai Nan Aluih group in Nagari Aia Angek. So in this study, the researcher directly conducts field research at a predetermined location by making observations and collecting data through direct interviews with directly involved resource persons.

The determination of informants in this study was carried out by purposive sampling technique, namely the selection of informants was carried out deliberately based on predetermined criteria and determined based on the research objectives. The criteria for informants in this study are generally, first, Randai coaches, second, Randai players, third, the community around the research location who can provide supporting information.

Results and Discussion

The Art of Randai Sabai Nan Aluih

The history of its establishment is inseparable from the figures who played a big role in it. Based on the presentation of the story from Wan Peri as the secretary of the Randai, that the art of Randai in Nagari Aia Angek has existed since ancient times, decades ago and even long before the current Randai child was born. Based on the hereditary story of the previous figure, this Randai is named "Panikuli". However, in its history, this Randai could not survive and eventually disbanded.

Since the dissolution of the Panikuli Randai, there has never been a Randai art performance in the Aia Angek Nagari. There is no longer a display of offerings from Nagari children to entertain the local community. This happens because the art of Randai is a traditional art that is considered ancient to be displayed. Randai is so synonymous with traditional elements that it is easy to

overlook and abandon it. In people's lives, the development and growth of art will tend to undergo changes.

The changes that occur will give birth to a renewal of art in accordance with the needs of the times. Likewise, the art of Randai needs renewal to adapt to survive in people's lives. Community members play an important role in the survival and death of the art. Day by day, there are fewer and fewer fans of the traditional art of Randai in the Aia Angek Nagari. The Randai performance that was once loved by members of the Aia Angek community gradually disappeared, so that it had an impact on the children who became the performers. This triggered the disappearance of the Panikuli Randai in the Aia Angek Nagari.

Nagari youth Aia Angek has a habit of gathering together at night at one of the relatives' houses or coffee shops, if the Minang people call it by the term *laau*. Night is a time used by men in the Aia Angek Nagari to gather together, discuss, or joke together to release fatigue from working all day. Here the idea was sparked by several parents in the Aia Angek Nagari to invite the Nagari children to return to playing Randai and the response from everyone present was agreed.

After the youth responded in agreement with the idea that had been initiated by the parents, then began to invite the youth and women of the Aia Angek Nagari to play Randai. After being mutually agreed, right in 2017 the Aia Angek Nagari formed a Randai art group named "Randai Sabai Nan Aluih". The naming of the Randai group is usually adjusted to the story or story raised by the Randai group. The Randai Nagari group Aia Angek tells the story of the life of a beautiful girl named Sabai Nan Aluih.

The formation of the Sabai Nan Aluih Randai can provide new colors and enthusiasm for the youth and women of Aia Angek Nagari to learn and preserve Randai as a regional traditional art. Uda Michel said that the formation of this Randai was due to the enthusiasm of parents, youth, and the people of Aia Angek Nagari who supported them. It is hoped that in the future this Randai can develop well and continue to be sustainable. This Randai group is managed by responsible people who have a good commitment to its sustainability. People who are willing to spend time and energy to take part in Randai training to advance their Nagari Randai. Even the Randai Sabai Nan Aluih still exists to this day and we can always witness its activities.

Management Structure of Randai Sabai Nan Aluih Nagari Aia Angek

The management structure in the Randai Sabai Nan Aluih Nagari Aia Angek was not just formed. The management structure is formed through joint deliberation. The joint deliberation was carried out by presenting figures who played a role in the formation of the Randai as well as the members or children of the Randai who joined. Such a large responsibility cannot be delegated to just anyone, so careful consideration is needed to include names in the Randai management structure. With a clear and structured management structure, it is hoped that the Randai group can be managed better.

At the beginning of its establishment, the Randai Sabai Nan Aluih Nagari Aia Angek only came from the Kandang Sampia Jorong Youth Association. However, because the Randai training activities have begun to be carried out and seen by the local community, many young people from other jorong have joined the Randai training. There are even those who come from other Nagari,

namely the Paninjauan and Batipuah Nagari. So that the number of members or children of the Sabai Nan Aluih has increased. For Randai membership, there are indeed more youth members than female members. However, this does not affect the performance of the child during the training process. All people who are members of the Randai are called Randai children. The following is a list of names of Randai children who are members of the Randai Sabai Nan Aluih Nagari Aia Angek.

Randai is played by the main character who is in charge of telling the story. The main cast is one, two, 3 or more depending on the story presented. In acting out the story, the main actor is usually assisted or surrounded by other members who aim to enliven the Randai performance. In addition to the main cast, there are those who play the role of fryers, drummers, saluang makers and as dancers. The fryer is in charge of giving signals to the Randai child such as clapping, stomping feet or shouting that is heard as "*hep tah ti*".

The dendang artisans are usually played by women. The dendang dancer is in charge of singing gurindam which contains typical advice of the Minangkabau region which is played in several scenes. Dendang functions as a regulator of the story and connects the truncated story. Furthermore, there is a saluang artisan who is in charge of playing the saluang musical instrument to accompany the dendang in the story of Randai. The rest play the role of a Randai dancer or just a *balenong*, usually played by a man who wears galembong pants.

Venue and Schedule of Randai Sabai Nan Aluih Training

At the beginning of the establishment, Randai Sabai Nan Aluih carried out training activities in a fairly large open field. After that, the training venue was moved to the hall of the Aia Angek Nagari office. Randai Sabai Nan Aluih exercises once a week, the training is carried out every Thursday night starting at 21.00 WIB until it is finished.

Social Construction Theory

In language, social construction means a building or form of social reality. It is referred to as "social construction" because it aims to explain the ways in which phenomena are socially constructed. Social construction is a view to us that all values, ideologies, and social institutions are man-made (Poloma, 1994).

According to Barger and Lukmann, societal institutions are created and maintained or altered through human actions and interactions. Although society and social institutions are seen to be objectively real, in reality everything is built in a subjective definition through social interaction. Objectivity can only occur if a repeated affirmation is given by another person with the same subjective definition. According to Berger dan Luckmann (2016), in society three dialectical process processes occur simultaneously, namely the process of externalization, objectification and internalization.

The use of social construction theory as a theoretical study in this study is appropriate to be associated with the focus of the study related to the existence of Randai Sabai Nan Aluih which still survives as a Randai art group in Aia Angek Nagari, X Koto District, Tanah Datar Regency. This can be seen from the process that Randai Sabai has gone through in maintaining its position so that it does not become extinct through three stages in accordance with the theory of social

construction. All the processes that Randai Sabai has gone through to survive in the midst of this global change are the reasons to use this theory of social construction. All parties involved in this Randai process are able to form conditions for maintaining what they have by doing various ways to overcome it.

Development of Randai Sabai Nanaluhi in Nagari Aia Angek

To start something new requires a hard struggle. In the first year the Randai was formed everything started from scratch. Randai children do not have any facilities to practice. There are no musical instruments, no *galembong* pants, and the training ground is only in an open field near the house of one of the Randai children. If the weather is raining, the Randai training is forced to stop, because the atmosphere at night is very cold. Because they don't have *galembong* pants, the Randai child uses sarongs as a substitute. The price of one pair of *galembong* pants is expensive and the financial condition of the Randai is not enough, so they cannot afford to buy it.

At the end of 2017, Randai Sabai Nan Aluih performed his first performance at a youth event organized by the national youth organization Aia Angek. Randai Sabai Nan Aluih was invited to entertain the people of Nagari Aia Angek. At the same time to introduce to the public that the Randai Sabai Nan Aluih has been formed and practiced for several months and prepared for performances to participate in this event. Starting from there, the people of Nagari Aia Angek knew and were interested in inviting the Randai Sabai Nan Aluih to fill in an event, such as traditional ceremonies, weddings, welcoming guests, youth activities, and many more.

Many benefits have been obtained since filling the youth event at the end of the year. Randai Sabai Nan Aluih can buy equipment for training purposes such as *galembong*, several musical instruments, and other equipment that supports the performance of the Randai. The money obtained from the first performance is used to buy these needs. Even though they cannot complete all the equipment needed, at least some of them are produced from the hard work of Randai's children. The moment became a promotional event to introduce the Sabai Nan Aluih Randai to the people of the Aia Angek Nagari that the Randai really exists. So that it can gather youth and women to join the Randai. With the hope that Randai Sabai Nan Aluih can return to appear anywhere.

In 2018 the number of Randai children increased to 26 people from 15 Randai children. There are even one or two Randai children who come from outside the Aia Angek Nagari. This year there are several invitations to fill in events such as the wedding of the Aia Angek Nagari community, the celebration of the Indonesian Independence Day, the welcome of the event carried out by the Nagari government, and the opening of a restaurant located at Raya Padang Panjang Street-Bukittinggi, Aia Angek, namely "*Ampera Celok*". The density of activities this year made the Randai children very excited to practice, perfect the Randai movements, fluent memorization of Randai dialogues, perfect singing in the form of *dendang* and music from the musical instruments of *talempong* and *saluang*. This is an extraordinary achievement for Randai Sabai Nan Aluih because he has been able to appear at several events this year.

In 2019 the Randai Sabai Nan Aluih began to join the Nagari studio, namely the Parinsau studio. In this studio there are several fields of art, such as contemporary music, traditional music, dance and Randai. By joining the Parinsau studio, it provides many benefits for the Sabai Nan Aluih Randai, because it is under the auspices of the Aia Angek Nagari government. Among them, the

Randai Sabai Nan Aluih is allowed to use the hall of the Nagari Wali office as a Randai training place, so that it is not disturbed by the high temperature at night because the hall is indoors. Randai Sabai Nan Aluih was given Randai equipment facilities in the form of musical instruments, galembong pants, traditional clothes for women, clothes for men, and all the needed Randai equipment. Randai Sabai Nan Aluih received full support from the government of the Aia Angek Nagari.

During 2019 there was no invitation to perform outside, but only filled in the event to perform around the Aia Angek Nagari only. For training activities every week, it is still carried out even though there are no big events. This year the number of Randai children increased to 30 people. Throughout 2019, the 30 Randai children continued to practice as usual, there were one or two people who were unable to attend the training because someone was sick or had certain needs. So far, there are no problems and it is still safe.

However, as time went by in early 2020, the Sabai Nan Aluih Randai experienced a shock, because some of the Randai children began to rarely come to practice for unclear reasons. It began to disappear without warning, never even coming again for Randai training. In one Randai practice, the number of members who came only began to decline. But it must be that the Randai children continue to practice as usual. In preparation for the appearance of welcoming ambassadors from two countries, namely Turkey, Bosnia and Herzegovina and State officials in the Indonesia Turkey Bosnia and Herzegovina Friendship Night event took place at the Fadli Zon Cultural House which was held in March 2020.

After successfully performing at the Fadli Zon Cultural House, hoping to attract the hearts of Randai children who have begun to disappear to rejoin the Randai Sabai Nan Aluih, it turns out to be the opposite. Entering April to August, Randai activities were canceled due to an appeal from the Nagari government to eliminate all activities in the form of crowds to avoid contracting the covid-19 virus. Because it has been a long time since he practiced, in September the Randai Sabai Nan Aluih returned for training as well as updating the number of Randai children who came. It turns out that it is still the same, the number of randai children who come is only about 17 people out of 30 people.

After post-COVID-19 In 2021, routine training activities were carried out considering the invitation to fill in the welcoming and closing event of the MTQ at the sub-district level, coinciding with the Aia Angek Nagari as the organizer's house. During 2022, Randai Sabai Nan Aluih filled many wedding events from various regions. There are several events such as the celebration of Independence Day in August, invitations to other activities from the Regent. Until now, the Sabai Nan Aluih Randai is still carrying out activities as usual, namely Randai training, filling out event invitations from various regions and different activities.

In the early stages, social construction begins with the process of externalization, which is the process of self-adjustment to the socio-cultural world as a human product. Externalization becomes a continuous pouring of human self into the world both in physical and mental activity so that in dealing with this situation it is necessary to make an adaptation. As done by the Randai player Sabai Nan Aluih, they carry out the externalization process by trying to recognize the objective reality in the form of traditional arts that have long been part of the cultural life of the

local community, namely the art of Randai. Randai players who are members of Randai Sabai Nan Aluih carry out the process of externalization by adapting to the socio-culture that has become part of the life of the local community.

This externalization began when the Sabai Nan Aluih Randai player became familiar with the art of Randai. until they jump directly into reforming the long-dead Randai group. They realized the importance of the presence of Randai art in the social life of their community, so this Randai group was formed. This is because they feel that something is lacking or feels empty if the art of Randai in their country no longer works. So that the Randai player Sabai Nan Aluih feels responsible in maintaining the existence of the art of Randai in the Aia Angek Nagari.

The players of the Sabai Nan Aluih Randai devote themselves both physically and mentally to this Randai group. Their participation in the progress and sustainability of Randai has made Randai still exist, still running, still carrying out activities as usual. Various efforts and methods have been made so that the Randai Sabai Nan Aluih can survive until now. Through a series of adaptation processes above. Randai Sabai Nan Aluih players began to gain initial knowledge about the art of Randai, namely the traditional Minangkabau art which is part of the life of the local community that must be maintained and preserved.

Objectification of Randai Sabai Nan Aluih in Nagari Aia Angek

The art group in the Aia Angek Nagari, namely Randai Sabai Nan Aluih, is experiencing a worrying situation in keeping up with the times, and needs action to survive. The actions taken require the right strategy to save the survival of Randai Sabai Nan Aluih as a children's art in Aia Angek. All can be realized if all elements in society help to do it. The survival of the Randai Sabai lies in all parties involved in it such as the community, the young and old generations, and the Randai players themselves. So that the parties involved with this Randai become agents who play an important role in determining the future direction how. The considerations that Randai sabai can survive until now are as follows:

Nagari Art Identity

Randai Sabai Nan Aluih is an art that comes from the people and for the people. Randai exists because of the desire and strength of the community, and vice versa. Randai Sabai Nan Aluih grows and develops in community life, so that people feel to have it. Randai Sabai Nan Aluih is expected to provide new color and hope for the community. This Randai is expected to develop well so that it does not repeat the old story. Since the Randai panicula disbanded, there has been no Randai in the Aia Angek Nagari. Since the Randai sabai has already existed, people no longer need to go far to watch the Randai. Until now, people know Randai Sabai Nan Aluih is a Randai from the Aia Angek Nagari.

Generational Crisis

At the beginning of its establishment, Randai Sabai Nan Aluih was very popular with the younger generation. At night during the training they come to see, watch while filling their free time at night. But gradually everything changed, the fate of the Randai sabai was on the verge of extinction due to the declining interest of the younger generation in learning the art of Randai. Today's young generation is more likely to like modern art which is considered better and more pleasant to see

with only the capital of a gadget in hand, even so there are still young generations who want to learn the art of Randai. It is proven by the establishment of Randai Sabai Nan Aluih to this day. The Randai Sabai players are native to the Aia Angek Nagari, so their will and ability are a very great source of strength to defend the Randai, because some of them are still from the younger generation.

The second dialectical process in social construction is objectification. Objectification is the process of humans carrying out interaction activities with their environment. In this process of objectification, individuals will join other individuals through interaction. The process of objectification in society includes several elements, namely institutions, roles and identities. The objectification process carried out by the Sabai Nan Aluih Randai players is by interacting through training activities for more than five years which allows them to perform the same actions to form a habit. The interaction that has been going on for a long time, makes Randai players better understand and get to know the art of Randai and then creates understanding and awareness to develop and maintain the art of Randai Sabai Nan Aluih according to the development of the times by not leaving the traditional elements that are characteristic of the art of Randai.

Randai Sabai Nan Aluih Survival Strategy

In the face of the problems that occurred, Randai Sabai Nan Aluih had to make various efforts to be able to survive and maintain the art of Randai in the Aia angek Nagari. Randai Sabai Nan Aluih prepares a strategic strategy that is able to help overcome the problems that are happening. Here are some strategies used by Randai Sabai Nan Faih to survive:

Adding Economic Value to Randai

The art of Randai was originally formed as a game for Nagari children because it did not have art as a source of entertainment for the community. This art is played at night after a day of work as a medium for self-entertainment. Over time, the art of Randai developed well in the Aia Angek Nagari. Randai, which was originally formed as an entertainment medium for the community because it does not have the art of sekarang, has become an event of economic value. Randai, which used to be displayed in front of the public, now appears in various events, including weddings, Independence Day celebrations, celebrations of the appointment of *pangulu*, and welcoming important guests.

Such as at the welcoming ceremony of embassies from several foreign countries held at Aia Angek Cottage. Randai Sabai Nan Aluih was asked to display the art of Randai as a form of welcome to the ambassadors present. In addition to welcoming guests who attend, Randai Sabai Nan Aluih has the opportunity to display art as something that must be maintained.

Maintaining the Traditional Concept

Randai Sabai Nan Aluih is very thick with something traditional, judging from the story script performed, the musical instruments played, the songs sung, the sound sources used, not using stage arrangements. The story script used has not changed, still telling the traditional story of the past. This is because the story of the past contains many moral values of life that have been reduced for the present. Randai Sabai Nan Aluih does not highlight the story that is presented with

the current situation, but the moral values contained in it. This current situation is what adjusts to the moral values brought by Randai Sabai Nan Aluih.

Innovating

If you only rely on the traditional concept that is maintained, the savory Randai Sabai will not survive so far. Randai must be able to combine traditional concepts with the renewal of the current times. There are several updates that have been made but do not eliminate the traditional concept that is maintained, including songs that are sung as an accompaniment to Randai music, making the stage arrangement. The music used to accompany the art of Randai is usually traditional like the songs of people who lived in ancient times, so it sounds boring. To overcome this, Randai Sabai has updated its musical accompaniment by adding comedic music to invite laughter from the audience.

Randai Sabai Nan Aluih usually performs in the open field which is used to the innocence of the stage and without decorations. Now it is possible to arrange the stage according to the current stage arrangement. Colorful light decorations are added according to the conditions of the place to perform. So that the atmosphere created will feel alive with the stories presented. The audience will not feel bored while watching it.

Players in the Randai Sabai can be said to be complete from old to young in this group. Indirectly, old players can be a guideline for young players to learn and learn together so that they can pass on their talents and knowledge to the young. That way it will not be difficult to find a coach because there are already provisions that have been left behind. In determining the role of Randai sabai, the player does not arbitrarily choose the player, the player is adjusted to the role to be performed such as body shape, language style, traits and characteristics of the player himself. So it is not wrong to place a role that makes the story uninteresting.

Join a Studio

Nagari Aia Angek has a studio called Sanggar Parinsau. This parinsau studio is trusted by the Nagari to accommodate the arts in the Aia angek Nagari, one of which is Randai sabai nan aluih. Sanggar Parinsau houses the art of Randai, dance, *gandang sakapak*, band and percussion. Since joining the parinsau studio, some of these arts have been combined with their performance activities. So every time there is an invitation to the Parinsau studio, all the arts get a turn to perform at the same time. There are many benefits obtained after joining the parinsau studio, including often receiving invitations to events, complete facilities including costumes used, and being able to strengthen the position of Randai Sabai so that it can survive to display its works.

Making Randai an Extracurricular

To introduce the art of Randai to the younger generation, Randai Sabai Nan Aluih invites schools in the Aia Angek Nagari to make Randai an extracurricular activity. This is considered more effective to introduce to the younger generation, because the students will obey what is ordered by their school. Currently, there are still 2 schools that carry out this activity, namely SMP Negeri 2 X Koto and SMAN 1 X Koto. This activity is displayed every time there is an event at school such as school birthdays, farewells at school, talent performances and welcoming school guests.

Based on the description above, the internalization process carried out by the savannah Randai is able to bring this Randai to survive. Randai Sabai Nan Aluih is still able to survive despite experiencing a generational crisis due to the lack of interest of the younger generation. Randai Sabai Nan Aluih made several efforts to be able to adapt to the development of the current times. From its inception until now, many processes have been passed and changes have occurred. This shows that the Randai sabai is able to overcome the changing times. With the strategy applied by the savory Randai, the savory can make the Randai survive until now.

Conclusions

Randai Sabai Nan Aluih will continue to survive and exist if the community, the younger generation and the Randai players themselves continue to perform in every activity such as celebrations, ceremonies and other important events. Making various efforts to overcome the development of the times, the same is true of the Randai Sabai Nan Aluih. The factors that cause the Sabai Nan Aluih Randai to survive to this day are that the Sabai Nan Aluih Randai has become the identity of the Randai art in the Aia Angek Nagari and there has been a generational crisis that has made the Sabai Nan Aluih Randai almost extinct. The strategy implemented by the Sabai Nan Aluih Randai to survive is to add economic value to the Sabai Nan Aluih Randai, maintain the traditional concept, innovate several parts of the Randai such as: updating the accompaniment of comedy music, interesting stage arrangement, joining the Parinsau studio to strengthen the position of the Randai and making the Randai an extracurricular in the school in the Aia Angek Nagari.

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