



Changes in Form and Style in *Randai* Performance at The Minangkabau Diaspora in Malaysia

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Abstract

This article reveals the changes in form and style of the *Randai* performance performed by the Minangkabau's diaspora in Malaysia. The novelty of this research is the study of changes in forms and styles in *Randai* carried out by the Malaysian Minangkabau diaspora. The disconnection of socio-cultural communication and the long distance between Minangkabau and Peninsular Malaysia impacts the shift in forms and styles of *Randai* in the Minangkabau diaspora. This research was conducted qualitatively by designing research works such as pre-field studies, by collecting preliminary data based on a diffusion approach. In the field stage, the informants were selected by snowball sampling. The interview and observation instruments were designed based on the performance structure and performance procedures. Researchers conducted data analysis using the techniques recommended by Spradley, namely: (1) domain analysis, (2) taxonomic analysis, (3) componential analysis, and (4) discovering cultural themes. The study results revealed that the forms and styles were caused by mixing cultures between the diaspora and the Malaysian Malays. These changes were done so that *the local community could accept Randai*. In addition, *Randai* can be easily learned and cultivated by the Malay Malays and easily expressed by the Malaysian community and the Minangkabau diaspora as the perpetrators of *Randai*. These changes occur through a process of adaptation and acculturation. The implication of this research is the emergence of a new *Randai* model, namely *Randai*, which refers to local culture, both from the aspect of the story, *Silat* style, and music, as an identity and tradition for the Malaysian Minangkabau diaspora for the future.

Keywords: Shape and style; *Randai*; Minangkabau diaspora

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INTRODUCTION

The issue of *Randai* Minangkabau art has been written by many experts and researchers at various universities both in Indonesia and abroad. As Pauka (1998, 2016) mentioned, the results of his research revealed that *Randai* is an art of motion and theater rooted in the art of *Pencah Silat*. Pauka's assertion is on the issue of the martial art of *Silek (Silat)* as *Randai's*

identity. *Randai* cannot be separated from the practices of *Silek (Silat)* and dance (Hs, 2014). These two elements have been closely associated with *Randai* in the various region in West Sumatra. Hadijah (2019) said *Randai* is an art that expresses various local wisdom of the Minangkabau community. *Randai*, as the identity of the Minangkabau community, can bring out the character and characteristics through motion, music, and dialogue (Primadesi, 2013).

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The development of *Randai* as an object of study and performance has resulted in various new researches by academics at home and abroad. Research conducted by academics is generally more focused on *Randai* aesthetics, which discusses the artistic aspects of *Pencak* movements (Rustiyanti et al., 2013) and (Adnan & Bujang, 2014) publishing about *Randai* as an artistic and comprehensive performing art. The artistic aspect is prominent in the techniques of *Pencak* and *Galembong* clapping.

The issue of *Randai* continues to emerge along with the many results of research on *Randai*, where *Randai* is an abstract theater in which the show does not use a stage setting (Arsih et al., 2019) and (Yuda et al., 2020). Maryelliwati (2019) confirms that *Randai* is played in an arena close to the players and the audience and is a form of collaboration between elements of the performing arts.

Indonesian people know that *Randai* is a cultural heritage of the Minangkabau people from various villages in West Sumatra. *Randai* also participates in migrating along with the migration of its population to other areas. Rustiyanti (2014) explained that *Randai* is supported by the people who live in West Sumatra and the distribution area of the community. Samad Bin Kechot (2009) said that the folk theater in Seremban Malaysia is a form of *Randai* performance originating from Minangkabau.

Listening that *Randai* as one of the local wisdom of the Minangkabau community can be used as a medium in developing the nation's cultural values. It means that the emphasis is on local values and wisdom (Arsih et al., 2019). In *Randai*, there are historical values and local wisdom, which explore the values of past lives as a guide for present and future life (Hadijah, 2019).

The current issue, namely *Randai*, has developed as the national cultural identity of the Malaysian people, especially in the Negeri Sembilan area. The existence of *Randai* has been developed by the traditional artists of Negeri Sembilan, such as

Mazdar Abdul Aziz, Ramzi, and Pak Man Kampa (Latiff, 2014). Today *Randai* has been played to the accompaniment of modern musical instruments. Because *Randai* was considered ancient, changes were made to the costumes, and the roles that men usually played were now adapted to their real roles (Rahmat & Adi Rahmad, 2020).

The creative process in making a work of performing art is manifested in a series of actions from the artists. This process can be seen as a manifestation of adaptation to societal changes through creativity or creative abilities that are collective in maintaining the traditional arts belonging to the community, as happened at the *Randai* show in Malaysia (Agustini, 2019).

One of the distribution areas of the Minangkabau ethnic group in Malaysia, anthropologically for Diaspora communities wherever they migrate, always include their culture, so that *Randai* grows and develops in Malaysia today. The distribution of the Minangkabau ethnic group in Peninsular Malaysia impacts the wealth of Malaysian cultural heritage. The Minangkabau diaspora has contributed to the cultural heritage of the Malaysian nation to this day.

Arif Mundayat (2016) explained that there is a large distance difference between West Sumatra and Malaysia and the acculturation of the Minangkabau Diaspora with other ethnic groups in Malaysia, it is suspected that there will be a change in the style of *Randai* performances (Guntoro, 2020) and (Kaesthi, 2014). Cultural globalization has occurred both within Diaspora Minangkabau or the local community, and its impacts change in values and the art form itself. (Indrayuda et al., 2020).

The universal phenomenon responds to the cultural transformation in people's lives. They have reasons to struggle with certain cultural groups and seek to make various changes to achieve their collective goals (Guntoro, 2020: 24). Guntoro's concept above has been applied in *Randai* performances in Malaysia; the *Randai* artists have made various changes to achieve

Randai's existence in a heterogeneous Malaysian society.

Kaesthi (2014) and Nadjamuddin and Sahriana (2017) said that societal changes started from the community's response to global developments from all walks of life around it. *Randai*, as part of the culture of the Minangkabau Diaspora community in Malaysia, is affected by the socio-cultural changes of the local community (Kumala Sari & correspondence, 2018). The reality is that various popular performing arts styles have emerged, affecting the perspective and artistic taste of the people towards *Randai* (Indrayuda, 2014).

The novelty of this research is to reveal the existence of *Randai* as part of the cultural arts of the Minangkabau Diaspora community in Malaysia, which cultural researchers have not widely studied. *Randai* researchers generally question cultural identity, performance structure, music and movement in *Randai*, educational values in *Randai*, and all of that is studied in the socio-cultural life of the local community (Minangkabau in West Sumatra). The study of *Randai* in the Minangkabau Diaspora has never been published. Another issue concerns the form and style of *Randai* performances outside the context of the original owner's community, such as *Randai* in the Malaysian Minangkabau community.

One of the important things in this research is that *Randai* has become the new cultural identity of Malaysian society. The reality is that *Randai* continues to develop as a performing art of the Minangkabau Diaspora in Malaysia.

METHOD

This study was designed with a qualitative approach that is explanatory (Creswell, 2015) and phenomenological (Hesse-Biber, S., & Leavy, 2011). The study transformed *Randai's* performance style, ethnography, socio-culture, artistic performances, cultural identity, and cultural diffusion. This *Randai* is found in the Diaspora community of the Minangkabau ethnic group in Malaysia, precisely in Ku-

ala Lumpur. This research is focused on changes in *Randai's* performance style in the Diaspora Minangkabau society of Malaysia. In the pre-research, a preliminary study covered the forms of *Randai* performances in Kuala Lumpur. Initial observations were made by gathering information about *Randai's* presence in Kuala Lumpur and his relationship with the Minangkabau Diaspora. In addition, preliminary information was also collected about the existence and forms of *Randai* and the characteristics of the artists in West Sumatra for comparison.

All data obtained in the pre-field research were collected and then carried out discussions related to the research team. This discussion aims to develop research instruments and tools that can assist researchers in field research. The research team prepares the research design and completes all instruments in the pre-field research, including interview instruments, observations, and performance instruments.

During the field research, informants were selected by snowball sampling so that the key informants were artists or artists who were directly involved with *Randai* performances. Interviews were conducted because this research is phenomenological (Leavy, 2017).

Interaction with informants was carried out intensively and guided by research instruments. Furthermore, periodic observations on structural aspects are conducted either in the studio or on the performance stage. Observations included structural aspects such as the initial section, the legal section, the *Pasambahan* section, the *Dayang Daini* song section, the *Legaran* section for each round, and the *Simarantang Randah* and high *simarentang* sections, and the closing *Galombang* section. Observations are also on the script, how the form of the script, what story is told, whether it is a story about the life of the Minangkabau people in the past or the present. Triangulation is carried out in data collection and analysis so that the data obtained reaches a level of accuracy.

After field research, data dissemina-

tion, and research results were carried out; data analysis was carried out with the following steps: (1) domain analysis, (2) taxonomic analysis, (3) componential analysis, and (4) discovering cultural themes (James P. Spradley, 2016).

Evaluation is done by verifying the data and the performance against the presented style. Then the results of the research were revised after going through a review by experts from performing arts, cultural anthropology, and *Randai*.

Researchers revise all the analysis results obtained from the study results, refine all related aspects of the entire research, and report the research results.

RESULT AND DISCUSSION

Randai in the Minangkabau Diaspora and Its Present Presence in Malaysia

The Minangkabau ethnic group is known as one of the nomad ethnic groups in the archipelago. The spread of the Minangkabau ethnic group has started from the Sriwijaya, Majapahit, and Malacca kingdoms until the colonial era in the archipelago. The distribution area of the Minangkabau ethnic group is generally around the Southeast Asian region, the majority in the Malay Peninsula area.

The Minangkabau diaspora migrated to the Malay Peninsula (Malaysia), beginning with King Melewar in 1773 by the people of Negeri Sembilan. Previously, King Melewar defeated another son of King Pagaruyung, namely King Khatib. Since that era came the first wave of the Minangkabau Diaspora in large numbers. The Minangkabau diaspora first settled in the area around the Sri Menanti Palace, Jelebu, Rembau, then spread to Kuala Pilah, Tampin, and towards Value. Negeri Sembilan as the largest base of the 17th century Minangkabau Diaspora (Zuraidi et al., 2020).

The Minangkabau diaspora as an "emigrant" (nomads) ethnic group had a very prominent influence in Negeri Sembilan in the 17th century, so they were given the title as colonists from Sumatra (Negeri

et al., 2018). However, it is difficult to determine what year the Minangkabau Diaspora came to the Malay Peninsula because their traces can be estimated to have come before establishing the Malacca Kingdom.

According to Reniwati (2016), the massive migration of the Minangkabau ethnic group to the Malay Peninsula began since the fame of the Malacca kingdom in the 15th century because of the good relationship between Pagaruyung and Malacca. The Malacca Kingdom made it easy for the Minangkabau people to migrate. The presence of the Minangkabau people in the Negeri Sembilan, Malacca and Selangor areas has led to cultural contact with the natives, resulting in assimilation. Since the Minangkabau Diaspora mostly resides in Negeri Sembilan, the culture of Negeri Sembilan has been contaminated with Minangkabau culture, which has led to the development of Minangkabau culture in Negeri Sembilan to date, one example of which is the *Perpatih* custom (Azmi et al., 2021).

Many Minangkabau tribes gather in Negeri Sembilan, Selangor, Perak, and a small number in Malacca and Pahang, requiring a cultural identity to unite them. The Minangkabau Diaspora uses this culture in interacting with their fellow communities overseas. Diaspora groups can also carry out their traditional cultural activities, even though they are far from their hometown.

According to Sugiarti (2015), a diaspora is a community of immigrants who leave their country in groups, and in a new place, they form a social force within the territory they control. Along with that, diaspora or migration is a phenomenon that has been in effect since the colonial and pre-independence eras in Indonesia. They form groups and live in groups in new places and emerge their identity by inheriting their customs and culture from their homeland (Jazuli et al., 2017).

One of the informants, a cultural expert from Negeri Sembilan, explained that the existence of the Minangkabau Diaspora had given rise to Minangkabau culture

as a new local culture. Many Minangkabau tribes living in various countries will be able to see a picture of the Minangkabau country, far across the sea. People of Negeri Sembilan will be able to see performances of Minangkabau dance, *Silat*, *Cak Lempong* music, and *Randai* among them in Rembau, Kuala Pilah and around the Seri Menanti Palace.

Cultural fanaticism and identity are the causes of Minangkabau Diaspora culture in other countries. The sense of cultural romanticism has caused the Minangkabau Diaspora to develop *Randai* to meet their socio-cultural needs in the overseas area.

Cultural values are a socio-cultural glue for society. This phenomenon makes the diaspora in a country make their cultural existence the glue of friendship and kinship among immigrants (Boanergis et al., 2019). Boanergis said that cultural values and a sense of fanaticism of the Minangkabau Diaspora in Malaysia had impacted *Randai's* popularity in Malay society.

Randai's growth has started in Malaysia, especially in Negeri Sembilan, since the early 19th century, after the relations between Negeri Sembilan and Minangkabau were well established again. This period is a period of preparation for independence both in Indonesia and Malaysia so that the flow of distribution of the Minangkabau tribe is increasingly crowded into the Malay Peninsula (Malaysia). With the increasing population of the Minangkabau Diaspora, they internalize the culture of their native land in their community, one of which is *Randai*.

By cultural diffusion, the distribution of the population from one place to another results in the spread of certain cultures. Like the art of *Randai*, as a culture of the Minangkabau community, it also developed and spread along with the migration of the Minangkabau people to the Malay Peninsula/Malaysia. Diffusion has led to forming a new culture in the immigrant community. Then the culture is developed through adaptation to become the diaspora's identity in a new place (Siswan-

tari et al., n.d.).

Like *Randai* in the Minangkabau diaspora community in Malaysia, *Randai* remains a culture of immigrants from Minangkabau and continues to develop into the Malay population of Malaysia. In the 1960s, *Randai* was widely known among the Malaysian Minangkabau Diaspora and the indigenous Malays (Latiff, 2014).

Based on his movement, the first *Randai* shown is like the *Silek Galombang* movement, which many Minangkabau migrants carried out along with Minangkabau descendants who had long lived in Malaysia. This event occurred before Malaysia's independence, around 1940 to 1950 in Ulu Muar, Kampung Gagu, Jelebu, and Labu, and around the Selangor area, such as Gombak, Salak, and Bangi.

Randai grew in Malaysia when Tun Abdul Razak became Prime Minister (1970-1976), where Indonesia-Malaysia diplomatic relations reopened. In 1974, Malaysian culturalists who were part of the Minangkabau Diaspora re-established cultural relations in the form of cultural exchanges. Through cultural cooperation between the Province of West Sumatra, which Governor Harun Zain then led, then re-knitted allied relations, especially between Minangkabau and Negeri Sembilan. As a result, artists from *Randai* Negeri Sembilan studied back in West Sumatra, and some artists from West Sumatra taught *Randai* in Malaysia, especially in the Minangkabau Diaspora in Negeri Sembilan. This event was continued in University areas such as UM and Aswara, initiated by Tan Sri Dato' Seri Utama Dr. Rais Yatim as a Malaysian Minangkabau Diaspora. Previously, he was the Minister for Negeri Sembilan (1978-1982) and the Minister of the 5 Prime Ministers of Malaysia, who cared deeply about *Randai*.

Today many Malaysian artists relearn the history and culture of their ancestors to West Sumatra. In addition, West Sumatran artists also teach *Randai* in Malaysia, namely Afrizal, Musra Dahrizal, Zulkifli, Dhamir Amin, and Wisran Hadi. Various performing arts groups, such as

the Syofiani Group, the Yusaf Rahman Group, and the Indojati Group, also provide workshops and training for *Randai* and Minangkabau dance and music Seremban Negeri Sembilan, Malaysia.

Other contributions from Tan Sri Dato' Seri Utama Dr. Rais Yatim against *Randai* are to develop *Randai* in the Minangkabau Diaspora in Malaysia and several universities in Malaysia, such as Universiti Malaya and ASWARA to date. While serving as Minister of Culture, Arts & Heritage (KeKKWA) (2004-2008), Minister of Foreign Affairs (2008-2009), and Minister of Information, Communication, and Culture (2009-2013), he has done much developing *Randai* arts as part of the Malaysian National culture. which is also the identity of the Malaysian Minangkabau Diaspora. He initiated various performances, training and workshops, and learning and cultivating *Randai*. This development of *Randai* has involved the Malaysianization of the *Randai* art form, both within the Minangkabau Diaspora and among Malaysians in general.

The reality is that *Randai* has now developed far in Malaysia and has become a lecture material at the Academy of Arts and Culture and National Heritage (ASWARA) and the Academy of Malay Studies and the Center (Faculty) of Culture Universiti Malaya. *Various performing arts communities in Malaysia also study Randai*, one of which is the *Randai* Palimo Collection with direction and artistic direction by Mohd Effendi; choreographer and coach Ramzi; and the Main Teacher (*Tuo Randai*), namely Mazdar Abdul Aziz (Pak Pen), as well as Production *Randai* Universiti Malaya, in collaboration with the Student Affairs Section of Universiti Malaya. In addition, there is a *Randai* Puti Nilam Sari workshop and production facility at ASWARA Kuala Lumpur. Other *Randai* associations also include residents of the villages of Gagu and Jelebu and Ulu Muar Negeri Sembilan, and in Kampung Puh Gombak, Kuala Lumpur and Selayang, Selangor which are managed by the Minangkabau Diaspora.

Seeing that *Randai* has become the

cultural identity of the Malay population of Malaysia, various universities and art academies include *Randai* in their curriculum. *Randai* has grown among students. Students have become cultural agents for the continued development of *Randai* in Malaysia.

Only the *Randai* Palimo Universiti Malaya group is routine and has completed production management in the last two decades. The *Randai* Palimo Association is growing with the addition of members and is actively performing at the national level. This group has many generations of young people consisting of the student community and lecturers at UM and is supported by members from other universities such as UiTM, UPSI, UKM, UPM, and ASWARA. The *Randai* Palimo Universiti Malaya group has inherited the *Randai* from the *Randai* Laman Merewa College. This effort was done because the interest and heir of *Randai* in the village area of Baranang Negeri Sembilan had decreased. Since 2011 with the concept of art education as a performing arts community, the *Randai* Palimo group began to train, open up opportunities and accept new members from students from various fields/departments from inside and outside the Malay university, to become students and at the same time the heirs of the *Randai* group, *Palimo*, to date.

The Process of Adaptation and Acculturation in the Form and Style of *Randai* Performances

Based on the results of data analysis from interviews, it was found that the development of *Randai* in Malaysia occurred in three periods. The three periods are influenced by their respective histories, according to the conditions of the diaspora and cultural growth within the diaspora, and their relationship with the indigenous people of Malaysia and their government. In addition, the three periods have their respective impacts on the Minangkabau Diaspora and its culture, namely *Randai*.

In the first period, before Malaysia's independence era between 1940-1950, *Ran-*

dai was mostly performed in *Pencak Silat* celebrations (*Mancak Silek Galombang*), which included elements of *Kaba* or *Gurindam* were rarely performed, which is often performed by *Randai* in the form of *Silek Galombang*.

In the second period, around the 1960s, many *Randai* groups, one of which was in Kampung Gagu, performed using *Gurindam* or *Kaba*. The story comes from the *Randai* story used in West Sumatra, the land of origin of the Minangkabau Diaspora.

In the third period, from the 1990s to the 2000s, *Randai* has entered the academic area of ASWARA, APM UM, and UM Cultural Center and various professional drama and theater groups in Kuala Lumpur. *Randai* has actively developed new packaging in this period, both from stage setting, music, dialogue, presentation style, play form, and theater actors.

There is a piece of information from Malaysian about *Randai* figures that *Randai* has undergone acculturation. This event happened due to the cultural contact between the Minangkabau Diaspora with the indigenous people of Malaysia and with another diaspora such as Bugis and Sumatran Malays. This acculturation process resulted in various forms of *Randai* performances, both from the aspect of the story, which was adapted from contemporary stories in the Minangkabau Diaspora community and traditional Malaysian society.

Cultural marriages in *Randai* performances can also be found in the form and pattern of costumes and music. In addition, *Silat* techniques have also undergone acculturation between *Silek (Silat) Tuo* Minangkabau with *Silat Cekak* or traditional *Silat* found in Pahang, Selangor, and Negeri Sembilan (see Figure 1).

The dialect in the *Randai* show has been much adapted to the Malay dialect. The stories shown have also undergone a process of adaptation to adapt to the current conditions in Malaysian society. This process is aimed at the development of *Randai* itself among Malaysians.

Thus, *Randai* has adapted a lot to

some stories of the Malay people of Negeri Sembilan, which also have similarities with the story setting found in West Sumatra.



Figure 1. Adaptation Process in *Silat* Techniques At *Randai* Palimo. (Documentation by Mohd Effindi Samsuddin)

Referring to the reality of *Randai* in Malaysia, it turns out that adaptation and acculturation were carried out to save the sustainability of *Randai's* growth in the Malay Malay community, especially the Minangkabau diaspora. The adaptation process is carried out so that the style and taste are relevant in the *Randai* performance with the emotions of the local Malay community. With an emphasis on cultural, emotional adjustment, *Randai* can easily be cultivated and taught in a multi-ethnic society in Malaysia.

Halim and Mahyuddin (2019) said that acculturation in a cultural context enriched old cultural products such as art. Acculturation is done by adding variations or collaborating patterns of culture that intersect with the original culture of the cultural roots of the art owner (Setyawan et al., n.d.).

That statement is in line with Sriwahyuni et al. (2021) and Wekke (2013), who say that acculturation is needed to perpetuate the existence of these works of art in society. Other information was obtained from a *Randai* expert in Kuala Lumpur that the acculturation process was carried out to determine the existence of *Randai* as a culture of the Malay population in Malaysia. *Randai* performances have adapted to

western theater patterns and Malay traditional theater patterns, such as in *Randai Cindua Mato*, performed at the Cultural Palace in 2016.

Cultural contact between one culture and a new or emerging culture is a modernization step in art (Valindyputri & Elfira, 2021). With acculturation, the aesthetic wealth of art forms and styles is increasingly valuable because of the innovation in the work (Destiana, 2012).

The reality of what happened to *Randai* performances in Malaysia turns out that the acculturation process carried out by *Randai* artists is a form of modernization of *Randai*. With the modernization of *Randai*, the fact is that *Randai* is further developing, both quantitatively with the increase in the number of *Randai* groups in Malaysia and qualitatively new modifications by *Randai* appear.

It turned out that from some information obtained from informants, it was concluded that the adaptation process was carried out to bring *Randai* closer to local culture and traditions. Several acculturations occur, such as acting, dialogue, performance procedures, *Silat* techniques in *Legaran*, songs, or dances. This acculturation makes *Randai* more grounded in Malaysian society, belonging to the Minangkabau Diaspora and Malaysian citizens.

An adaptation and acculturation process is needed to maintain the existence of the work of art. (Savitri & Utami, 2015). Traditional art from a Diaspora requires adjustment to its environment (Dwijayanto, 2017). The failure of a Diaspora art to survive in a new environment is caused by never adapting to its environment (Pamungkas, 2018). The acculturation and adaptation efforts carried out by *Randai* artists, both in the Minangkabau diaspora or Malay Malay artists, are expected to strengthen *Randai's* presence in Malaysian society.

Adaptation becomes a tool or means to maintain existence within the scope of others (Ninik & Fortune, 2007). The community does not accept many works of art because they do not carry out the adapta-

tion process (Gunardi, 2014). Adaptation is needed to get recognition and support from the new environment that protects it (Dwijayanto, 2017). The form of adaptation can be seen in Figure 2.



Figure 2. Adaptation of *Legaran* and the Role of Figures in *Randai Cindua Mato* JKKN Kuala Lumpur (Documentation of Indrayuda)

Adaptation harmonizes the old form and can be used in the present. When the adaptation is done, it can perpetuate civilizing the arts in society (Yanuartuti et al., 2020). We can see this in the *Silat* technique. With adaptation, the *Silat* game in the celebration will still survive in the *Randai* performance.

The existence of human mixing in one place causes acculturation in both language, literature, and works of art (Mintargo, 2017). The existence of acculturation adds newness to the artwork (Yusuf, 2020). An expert from *Randai* Palimo Malaysia explained that acting, gestures, and *Silat* are more adapted to the existing *Silat* in Malaysia because the actors lacked the enrichment of the original Minangkabau *Silek*. Acculturation in *Silat* can be seen in the traditional martial arts technique with the *Silat* technique in collaboration with the *Tuo Silat* technique. The adaptation aims to ensure the sustainability of *Randai* in the supporting community in Malaysia. Minangkabau nomads often carry out the adaptation process with the term where the earth is stepped on there, *langkah dijunjuang* (Paetzold & Mason, 2015).

In detail, based on the observations of researchers and from the conclusions of

interviews with informants, the adaptation process that has been carried out are (1) *Silat* movement techniques in *Legaran*; (2) dialect in dialogue; (3) musical equipment; (4) rhythm pattern for accompaniment music; (5) songs/drums; (6) configuration; (7) costumes; (8) performance procedures; and (9) how to act.

For more details, the process of adaptation and acculturation is described in detail below.

Martial arts techniques in *Legaran*

The adaptation is done by doing high horse movements. *Balabek* is not completely done. The range of offensive and defensive moves in the *Legaran* is rarely used. The series of attack and defense movements were replaced by the *Galombang* movement, a mixed Malay and Minang version of *Silat*. Acculturation occurs in a combination of *Silat* techniques, namely between *Silat* techniques (*Silek*) *Tuo*, *ku-mango*, and *staralak* with *Silat* *Cekak* and *Gayong* from Malaysia.

Dialogue in the dialogue performed by actors and actresses

Adaptation in the dialect is the adjustment of the Minangkabau language dialogue with the Malay dialect of Negeri Sembilan. Some also use the Malay language. The acculturation is a mixture of languages in the *Randai* Show, but it still highlights the Minangkabau linguistic sense. There is a mixture of language in some parts, such as comedy.

Musical equipment

Music equipment has been adapted to Malay musical equipment. If there is no *Katindiak* drum, then Malay drums are used. The *Talempong* instrument of the procession is adapted to the sitting *Cak Lempong*.

Rhythm patterns for accompanying music

The rhythm pattern is adapted to the Malay drum rhythm pattern and the drum rhythm pattern in Negeri Sembilan. Me-

anwhile, acculturation is done by mixing musical compositions in the procession, namely combining *Cak Lempong* music patterns with Malay drum music patterns and Malay melodic rhythms.

Song/*Dendang*

Some songs/*Dendang* are adapted to Malay songs and songs or *Dendang* in Negeri Sembilan. Meanwhile, acculturation is performed on the rhythm of resentment and resentment poetry. The rhythm of the resentment was influenced by the rhythm of Negeri Sembilan and the Malays.

Configuration

The wave prologue is adapted to the Negeri Sembilan wave pattern, which is flooded and swaying. *Legaran* patterns are adapted to Malay theatrical patterns such as *Randai* *Cindua* *Mato*. Meanwhile, acculturation is done by mixing configuration models, then symmetrical and symmetrical models are formed, and large and small circuits.

Costume

Deta is adapted to *Tanjak*. *Baju kurung* is adapted to the Malay style *baju kurung*, *teluk belanga* is adapted to the Malay version of Negeri Sembilan. *Endong* is still used as the original *Randai*. Except for the clothes of figures who have adapted to Malay clothing. Meanwhile, acculturation is done on the motifs, shapes, and costumes patterns. The Malay edit model is sometimes mixed with the Minangkabau edit model if there is a role of *Bundo* in the story. If *Teluk Belanga*, the crown is *Tanjak Melayu*, but the pants are like *MinagKabau* with the side.

Performance procedures

The procedure of the show has been adapted to the manners and decency of the Malays, who in Malaysia live in the context of a monarchy. While the Minangkabau people live in a democratic system.

Ways to act

The background is adapted to the

character of the Malays and the Minangkabau Diaspora in Negeri Sembilan. There is a comedy aspect that is different from comedy in Minangkabau. In addition, the actor's *Silat* gesture technique is different from *Randai* in Minangkabau, adapted to the pattern of steps and Malay *Silat* gestures that flow. Meanwhile, acculturation is done on character acting techniques. Traditional acting methods and styles in Malaysia often adopt representative acting methods. As in other traditional theaters such as Makyung, Bangsawan, Mek Mlung and Jikey and Bangsawan.

Changes in the Form and Style of *Randai* Performances

Randai is traditionally passed down from generation to generation in Minangkabau has distinctive features and forms which generally have standard standards. Several aspects must be included in the *Randai* performance, including: (1) Story (Kaba); (2) dialogue and acting; (3) Gurindam (*Dendang*); (4) *Legaran* or *Galombang*. In addition, in the *Randai* performance, there must also be a mandatory song/song, namely: (1) lady *Daini* for the beginning before entering the story episode, and then; accompanied by a song (2) *Simarantang Randah* to start the story; and (3) closing the story with a high *Simarantang* song, marking the end of *Randai* before all players leave the arena accompanied by the sound of *Talempong Pacik* and *Gandang Sarunai*.

Based on the results of data analysis, it was found that the *Randai* developed in Malaysia was essentially still using the same sequence or arrangement as the original *Randai* in Minangkabau. However, in substance, there are changes made, given the limited skills of its human resources.

Changes in the form and appearance of performing artwork can form a new performance style with modifications and collaborations (Sudewa, 2014). Changes in the performing arts are caused by one of them as an effort to defend themselves from external influences (Month, 2017). In addition, change is also an effort to protect

art from extinction.

Changes in the forms in the Gurindam, namely in the lyrics and the rhythm, are not the same as the original Gurindam in the traditional *Randai* in their homeland in West Sumatra. For example, in the low and high *Simarantang dialeg*, most musicians cannot master the original dance technique. Therefore, the form of Gurindam changes from the lyrics and melody and the rhythm. If it were forced to be the same as the original, there would be no *Randai* show in Malaysia. Change can increase motivation, a sense of pleasure for art lovers so that art can survive in people's lives (Fatrina & Yan Stevenson, 2018).

Change is the dynamic nature of culture and the influence of community dynamics concerning the advancement of education, economy, technology, and changes in people's tastes and adaptation from the old to the new environment (Paneli, 2017). *Randai* activists are currently carrying out these changes in Negeri Sembilan and Kuala Lumpur, Malaysia. The *Randai* show in Kuala Lumpur has changed from the performance style and form of *Randai* production or the show's packaging.

Randai is performed with a different accent and rhythm from the actual *Daini* lady during the prologue. A typical Malay showman performs acting that sometimes has comedic elements. Gurindam lady *Daini* has been adapted to the accent of Negeri Sembilan.

Kato Pasambahan or known as *Pidato Adat*, in *Randai* in Malaysia no longer conveys a summary of the Kaba (story) delivered with classical Minangkabau literature. The opening wave is no longer carried out like the opening wave in West Sumatra but directly on the *Pasambahan Kato*. Especially in the *Randai* Palimo Group, the opening *Galombang* is performed but not too much variety of motion, only a part of it. Meanwhile, *Simarantang Randah's* rhythms and poems have been transformed into the Negeri Sembilan version of the Minangkabau language, acculturated with the local language.

Changes are made to exist and conti-

nue amid the swift currents of the new culture and the surrounding culture in present-day conditions (Moon, 2017). Change is also an effort to preserve traditional art adapting to the times (Sutrisno, 2010). The change of *Randai* in Malaysia aims to maintain the existence of *Randai* as the cultural identity of the Minangkabau Diaspora.

In connection with these changes, there are several changes in the role of *Randai* in Kuala Lumpur today. Actors often use gestures with acting techniques such as Malay playwrights and rarely use Minangkabau *Silat* techniques. Actors often use collaboration techniques between Minangkabau and Malay styles, such as the *Silat* step pattern in conflict scenes by the actors. In the speech literature section, actors or actresses in the middle of the festival use language more oriented to the Minangkabau diaspora, Negeri Sembilan. There are changes in literature and language. In turn, the contents of *Randai's* stories are easy to understand and understand by the audience.

Changes in the performing arts are caused by efforts to internalize culture in the Minangkabau Diaspora (Dewi, 2017). These efforts were made to maintain the existence and sustainability of *Randai* in the Minangkabau Diaspora community in Malaysia.

The popular *Randai* that has ever existed in Kuala Lumpur is *Randai*, with the title of the story and *Randai* itself, namely *Randai "Cindua Mato."* *Randai Cindua Mato*, produced by JKKN, namely the State Department of Culture and Arts. This body takes care of all forms of culture and art in Malaysia. Each state or kingdom has a State Department of Culture and Arts (JKKN). JKKN Kuala Lumpur has fostered a group of *Randai* artists. This development was their newest production, *Karya Randai*, with *Cindua Mato's* title.

The artists who work on *Randai Cindua Mato* have made various fundamental changes in the form and style of their performances. These changes included: (1) *Randai Cindua Mato* did not include the maiden *Daini Gurindam* in its initial part;

(2) *Randai Cindua Mato* did not include Gurindam *Simarantang Randah* as the opening part for the introduction to the story scenes to be played by the actors; (3) the celebration is no longer a big circle like the *Randai* in West Sumatra, but more than one celebration in one stage; (4) there is a stage setting, while *Randai* in West Sumatra does not have a stage setting. In West Sumatra, the property is used as an explanation of acting, and is brought directly by the actor/actress, and does not stay on the stage; (5) the style of performance has shifted towards modern plays; (6) the form of acting already uses modern techniques such as modern theater players; (7) music already uses electrical equipment; (8) Gurindam is no longer too much, but has been replaced with songs; (9) the performance procedure is oriented to the technique of working on modern theater or drama.

Based on the way it is presented, *Randai Cindua Mato* has transformed from the Minangkabau tradition of *Randai* to a modern drama. Because structurally and in terms of performance, *Randai Cindua Mato* and traditional *Randai* in Minangkabau society in West Sumatra are very different. Even compared to the *Randai* production of the *Randai Palimo Kuala Lumpur* association, *Randai Cindua Mato* is very different.

Essentially, *Randai Cindua Mato* still plays the Kaba or story in the show, namely the *Cindua Mato* story, meaning that there is still Kaba conveyed by the actors and actresses. In addition, the law still exists, but it has changed a lot with the real *Legaran* from *Randai* in West Sumatra. *Balabek* and *Galombang* still exist in the *Randai Cindua Mato* show, but their placement is different from the previous *Randai*. So it can be concluded that the aspects that exist in *Randai*, such as *Galombang*, *Legaran*, *Pencak*, Kaba or stories, and Gurindam, still exist in *Randai Cindua Mato*. However, the structure and composition of the choreography have changed completely, the pattern of work has also changed, the style of performance has changed, and the content of the Gurindam has also changed.

Changes that occur in the form and style of *Randai* performances in Kuala Lumpur today are divided into several aspects of form: (1) story form (Kaba); (2) feast; (3) oral literature (literature in dialogue by actors/actresses); (4) configuration; (5) music composition; (6) content of Gurindam; (7) stage setting; (8) costumes; (9) form of poetry in Gurindam (see Appendix 1). Meanwhile, from the aspect of style, it can be described here, namely: (1) the actor's acting style; (2) the style of the *Silat* technique in the traditional dance; (3) the style of the song/*Dendang*; (4) the packaging style; (5) presentation style, (6) music style.

The changes made by the *Randai* Palimo Collection with the Sijundai script are in the technique of appearing (opening) not accompanied by consistent processions of *Talempong Pacik* and *Gandang Sarunai*, sometimes using it and sometimes not using it. *Randai* Sijundai still uses the *Daini* lady, but the dialeg (Cengkok Minang) of the song and the melody changes in the middle of the song. Apart from that, the AB-AB Gurindam of *Dayang Daini* and

in part "B" was repeated twice, but in *Randai Sijundai*, the form of the Gurindam was ABC. Examples of these differences are summarized in Table 1.

Furthermore, there are differences in Gurindam *Simarantang Randah* between *Randai* Palimo and *Randai* performances in West Sumatra (Table 2).

Listening to the *Randai* performance in West Sumatra, Gurindam *Simarantang Randah* explains the origin of the *Randai* collection. In addition to explaining the origin, it also explains the story (Kaba). In the show, Sijundai has not explained this. The Gurindam dialeg at the Sijundai performance is carried out with the Negeri Sembilan version, for example, the word *kaei-bakaei; laie tabarito*.

Randai Palimo also does not use all of the Minangkabau Gurindam in every episode of the Kaba or story that is played, but only some of the Minangkabau Gurindam. The Gurindam that was played was partly in collaboration with the Malay Gurindam and the Negeri Sembilan version of the Gurindam. The goal is to make it easier for musicians to recite the Gurindam. In ad-

Table 1. Differences in Gurindam *Dayang Daini* between *Randai* Palimo and *Randai*

<i>Randai</i> Palimo	<i>Randai</i> in West Sumatera
<i>Mano sagalo niniak mamak</i>	<i>Manola niniak, nan jo mamak</i>
<i>Sarato sanak dan josudaro</i>	<i>Cukuik panonton, kasadonyo</i> (repeated twice)
<i>Rila jo maaf kami pinto</i>	
<i>Kami baRandai nan mudo-mudo</i>	<i>Maaf jo rila, nan kami mintak Kami bamain,</i>
<i>Jiko kok salah maaf dipinto</i>	<i>nan mudo mudo</i> (repeated twice)
<i>Sagalo kami anak-mudo-mudo</i>	
<i>Jari sapuloh nan kami pinto</i>	(Meanwhile in West Sumatra, <i>Randai</i> only
<i>Pada penonton kasadonyo</i>	play 2 stanzas of Gurindam)
<i>Randai dimulai molah lai</i>	

Table 2 . Differences in Gurindam *Simarantang Randah* between *Randai* Palimo and *Randai* in West Sumatra

<i>Randai</i> Palimo	<i>Randai</i> in West Sumatera
<i>Alai alai tabang ko alai.</i>	<i>Kami nan dari kampung dalam.</i>
<i>Tabanglah tinggi tinggi pulo.</i>	<i>Dalam daerah rang piaman.</i> (repeated twice)
<i>Randai dah lamo tabangkalai...</i>	<i>Kaba banamo siti baheram.</i>
<i>Kinikan kami ulang pulo.</i>	<i>Carito lamo rang piaman</i> (repeated twice)
<i>Kaei bakaei rotan sago..</i>	(In this section, only one stanza in gurindam simarantang randah)
<i>Nan takaielah dik akar baha..</i>	
<i>Nan di langit laie tabarito..</i>	
<i>Jatuh ka bumi jadi Kaba</i>	
<i>Nan Sijundai namo curitonyo</i>	

dition, the audience can be more familiar with the Gurindam.

The rhythm pattern of music, especially the drums, is also modified with the rhythm pattern of the Malay drum, which creates an element of dancing in the celebration. Overall, the structure, substance, and essence are close to the authenticity of the current *Randai* in West Sumatra. Due to limited human resources and the influence of local culture, adaptation, and acculturation, the Sijundai script performance has a different form and style from *Randai* from West Sumatra.

CONCLUSIONS

Changes in form and style in *Randai* performances in Malaysia, especially in Kuala Lumpur and Negeri Sembilan, occur in the structure, Gurindam, Kaba (story), literature in dialogue, and aspects of performance style, *Silat* techniques, and the configuration of the *Legaran*. In addition, there has also been a change in the form and style of presentation, such as the presentation procedure and the existing presentation model that includes elements of Malay drama, as well as the inclusion of modern drama influences in *Randai* performances such as those produced by JKKN in Kuala Lumpur.

Changes are made through a process of adaptation and acculturation. This process is intended so that *Randai* can be accepted by the local community, especially the Malay Malay community in general and the Negeri Sembilan community in particular, both in the Minangkabau Diaspora or in the native Negeri Sembilan community. Adjustments were made by Mazdar Abdul Aziz for the continuity of *Randai* in the Minangkabau Diaspora community in Malaysia so that *Randai* still exists in the culture of the Minangkabau people in Malaysia. Limited human resources in terms of skills affect the change in question. *Randai* will continue to survive in the Minangkabau Diaspora community, noting that adjustments continue to occur with the surrounding environment. However, cul-

tivation and learning continue by referring and studying to *Randai's* home country in West Sumatra.

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Appendix 1. Changes in the Form and Style of *Randai* Performances in Malaysia

Randai Show Form	Randai's Style	Description of Change
Structure's Form	The actor's acting style	Changes to the structure are too many in Randai Cindua Mato. The style of acting is adapted to the Malay theater style.
Story's Form (<i>Kaba</i>)	Style on the technique of <i>Silat</i> in <i>Legaran</i>	Some stories are based on social events. The style or technique is a collaboration between the Minangkabau style of <i>Silat</i> with the Malay and Negeri Sembilan schools.
<i>Legaran</i>	Song's style or <i>Dendang</i>	<i>Legaran</i> changes into many <i>Legaran</i> . The style of the song collaborates with the Malay rhythm.
Oral literature (literature in dialogue by actor/actress)	Packaging style	There is a mixture of Minangkabau literature with the Negeri Sembilan literature version. The packaging style is arranged like the Malaysian folk theater, <i>Mak Yong</i> .
Configuration	Performance style	The configuration has many changes and variations in form. The style of presentation is modern theater and drama style.
Music Composition	Style on Music	The composition of the music has changed. The musical style is a collaboration between Malay and Negeri Sembilan with Minangkabau.
Gurindam	Content of <i>Gurindam</i>	The contents of <i>Gurindam</i> sometimes do not match the content of the story.
Stage	Stage's settings	<i>Randai</i> is using the stage setting.
Costume	Forms and patterns of costume	There is a collaboration of Minangkabau, Malay, and Negeri Sembilan influences.
Verse on the <i>Gurindam</i>	Verse's forms	Verse's forms are sometimes not guided by AB-AB, but there is ABC-ABC