

TARI MINANG AESTHETIC IN RANDAI ARTS: TEXTUAL-CONTEXTUAL ANALYSIS

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ABSTRACT

Tari Minang aesthetic conceptual *uapatuik raso-pareso* adopted from Minang kabau traditional saying, lexically and grammatically described to be applied in *gerak galombang randai* with *Randai* arts as the object of research. It is expected that this Tari Minang aesthetic concept can be used as one of the criteria to judge dance as *rancak*, fine, beautiful, lovely, and so on. In the area of Padang Panjang, Sumatera Utara, there is *Randai* that evolve from *pamenan anak nagri* into performing arts. This writing peeling *Randai* extually and contextually, among other, an analysis of the *gerak galombang randai*, the character ranalysis of *anak randai*, and as the end of the series of this study, revealing that the values attached to *Randai* as a cultural reality in principle is the inseparable part from the existence of the Minangkabau as a culture buffer. Various motion used in the *gerak galombang randai* are apparently not just a decoration of the beauty of motion (tangible), but can be translated, as well as an educative-meaning fulsymbolorembem (intangible), and could be an example of everyday life in indigenous people in Minangkabau.

KEYWORDS: Dance Aesthetics, Alua, Patuik, Raso-Pareso, *Randai*, Minangkabau