

Randai as a Social Representation Minangkabau Society of the Past

Randai sebagai Representasi Sosial Masyarakat Minangkabau Masa Lampau

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Abstract

Randai Arts is a cultural heritage used by the Minangkabau community as an entertainment which is called Pamenan in Minangkabau language means game. This article will reveal the social representation of the Minangkabau people in the past through the Randai show. As part of traditional Minangkabau performance art, Randai is packaged in a comprehensive form of performance, including motion, music, literature, and theater. Usually the stories shown are about the life stories of people from the past Minangkabau community. This research is a qualitative research using ethnographic and descriptive methods. Informants were selected using the purposive sampling technique, and used complementary instruments namely interview and observation guidelines. Data was collected through interviews, direct observation, and literature studies, as well as documentation studies. The analysis was carried out by adopting ethnographic methods, namely: (1) determining the object of study; (2) conducting domain analysis; (3) conducting taxonomic analysis; (4) conducting part analysis; (5) analyzing cultural themes; and (6) interpreting and concluding. The results of the research revealed that the art of Randai has never presented a story outside of humanitarian issues, namely the story of the social problems of the Minangkabau people of the past until now. This social problem is caused by social crises that often occurred in the past, in social life in Minangkabau. The problem revolves around love, household, and social status. To be cultural learning for the audience, the social issues in the past are brought up again in the story that is delivered in the Randai show.

Keywords: *Randai Arts, Social Representation, Minangkabau People*

Abstrak

Kesenian *Randai* merupakan warisan budaya masyarakat Minangkabau digunakan sebagai hiburan, dalam bahasa Minangkabau disebut dengan *pamenan* yaitu permainan. Artikel ini akan mengungkapkan representasi sosial masyarakat Minangkabau masa lampau melalui pertunjukan *Randai*. Sebagai Bagian dari seni pertunjukan tradisional Minangkabau, *Randai* dikemas dalam bentuk pertunjukan yang komprehensif, yaitu ada gerak, musik, sastra, dan teater. Biasanya cerita yang dipertunjukkan adalah tentang kisah hidup manusia dari masyarakat Minangkabau masa lampau. Penelitian ini merupakan penelitian kualitatif dengan metode etnografi dan deskriptif. Informan dipilih dengan teknik purpose sampling, dan menggunakan instrument pelengkap yaitu pedoman wawancara dan observasi. Data dikumpulkan melalui interview, pengamatan langsung dan studi literature, serta studi dokumentasi. Analisis dilakukan dengan mengadopsi metode etnografi yaitu: (1) menentukan objek kajian; (2) melakukan analisis domain, (3) melakukan analisis taksonomi; (4) melakukan analisis bagian; (5) melakukan analisis tema budaya; dan (6) melakukan interpretasi dan kesimpulan. Hasil penelitian yang ditemukan yaitu bahwa kesenian *Randai* sampai saat ini tidak pernah menampilkan cerita di luar persoalan kemanusiaan, yakni mengenai cerita masalah social masyarakat Minangkabau masa lampau. Persoalan social ini disebabkan krisis social yang sering terjadi pada masa lampau, di dalam kehidupan bermasyarakat di Minangkabau. Persoalannya berkisar antara cinta, rumah tangga dan status social. Untuk menjadi sebuah pembelajaran budaya bagi penonton, maka diungkapkan kembali persoalan social masa lampau dalam cerita yang dikemas dalam pertunjukan *Randai*.

Kata Kunci: Kesenian Randai, representasi sosial, masyarakat Minangkabau

Introduction

Randai as part of the performing arts has been entrenched in the Minangkabau community, in its composition there are complex elements, namely the collaboration of art consisting of oral literature, motion arts (dance or pencak silat), music, and acting. Randai performances that contain elements from each of the performing arts sector, will be able to arouse the attention of the audience in the show. The division of portions of each sector in Randai does not suppress other existences. Although Randai gives space to other elements of art, none of these elements of art that damage other elements. The Randai show harmoniously divides the role of each element, namely motion, music, acting, dialogue, and literature, which are integrated in a unity of performance. Herein lies the uniqueness of Randai from other folk theater arts.

Randai as the cultural heritage and identity of the Minangkabau community is used and functioned by the Minangkabau community, according to the role given to the Randai arts. Randai can play a role as a medium of entertainment and as a medium of representation of the cultural values held by the Minangkabau people in the past. The cultural values contained in Randai, by the Minangkabau people, are passed on to the present generation. Randai was inherited and developed by Minangkabau artists, both from the aspect of the story, the form of presentation, the concept of the show, and its presentation.

Randai viewed from the aspect of the show is a means of delivering messages, which is able to be cultural learning for the people of Minangkabau. These cultural values can be absorbed from the show comprehensively, which includes aspects of story, music, movement, and characterization performed by Randai actors and actresses. The success of the Randai show lies in the ability of the Randai director or trainer to choose the story script, the cast, the scenario, and work on it with good packaging. To support the Randai show so that it can succeed well, one of which is through stories that are displayed in Randai art.

Randai Arts as a cultural product of the Minangkabau people are oriented to the problem of humanity stories that occurred in the past Minangkabau society. The story reference is intended as a matter of tragedy, social conflict, household conflict, social interaction and integration, social status, and stratification. The aforementioned aspects become ideas for past Minangkabau artists to write story scripts, for Randai art in various Nagari.

Rusydi (2007: 29), explains that the Randai text outlines reveal humanitarian issues such as (1) portrayal of life traditions that are full of twists and turns, (2) portrayal of the traditional culture of Minangkabau people, (3) portrayal of community life such as wandering, Nagari children's art, silat, dance, music, and literature, (4) to convey traditional and religious messages (information and education media), (5) entertainment media and means to communicate between communities. Referring to the explanation explained by Rusdi that Randai was created to present the social life issues of the Minangkabau community in interacting and integrating. Thus, Randai art acts as a means of delivering messages and at the same time as a medium of entertainment as well as a medium of cultural learning.

Sugihartono (2014: 65), said that folk art like Lenong is a means of social representation of Betawi people's lives. Lenong insinuated a lot of social problems that occurred in the lives of Betawi people today and also during the colonial period in Betawi (Batavia / Jakarta). The role of folk art is inseparable from the role of critics who are able to realize the problems of social crisis, social conflict, social groups, and social behavior. Lenong has been able to become a representation of social life so that in turn the audience is close to being able to communicate with Lenong's performance. Sugihartono put more emphasis on the problem that art as a medium of social criticism because art is used due to social interaction and social communication between individuals in society.

Based on an inventory of Randai texts or texts that researchers found in various Randai performances such as (1) Magek Manadin; (2) Mudbu Umbuik; (3) Cindua Mato; (4) Pamenan Rambun; (5) Lareh Simawang; (6) Sabai Nan Aluih; (7) Palimo Gagah; (8) Sikarang Manih; and (9) Malin Deman. Many more folktales are constructed into texts for Randai performances, both past and present. Nothing wrong with Randai's performance is called a means of social representation of the Minangkabau people.

As is the case with Sakti's explanation (2010: 166) that past habits such as using mantras and shamanistic activities are sources of story ideas for Randai scriptwriters, such as stories in the Umbuik Mudo story. This is a social problem that concerns self-esteem. This means that in the Umbuik Mudo story, the emergence of revenge for self-esteem so that the realm of shamanism is a choice that feels right at that time. The research conducted by Sakti is more on the Randai text which questions the character

of the story's actors. Where patience and sincerity are proportional to revenge. Revenge is a character that is difficult to remove in social life.

Referring to the Umbuik Mudo text and the problems presented by Sakti, it turns out that Randai acts as a medium for delivering messages, which tells us that the people in his life cannot be separated from revenge, love, self-esteem, and things that are supernatural. Likewise with the Minangkabau community when the education and knowledge system had not yet developed in the past, human nature is inseparable from the issue of revenge and self-esteem. Based on this, Randai artists made Randai a medium for delivering messages about the story. In turn, the public will read the Randai text and see the roles played by actors and actresses in their performances. So that the Randai text becomes a valuable social problem in past community life, which can be used as cultural education. This continues in the present because Randai still plays stories about events and settings of past events.

As Anoeграjekti (2010) that arts like Gandrung in Banyuwangi, is a traditional culture that is able to represent social and political problems. Social, political, cultural, and religious issues can be presented by the performing arts with various symbols and styles of the artwork. Art as a work of human creation, created as a medium of communication, this has begun from the period before the colonial and until this millennial century. Therefore, art is a representation of the problems of civilized human life in community life. Anoeграjekti, more focused on the problem of representation about political hegemony in the art arena in Banyuwangi, so that the problem can be seen from Gandrung's art performance.

Randai on the other hand is the cultural heritage of the Minangkabau people who became the media to deliver messages, regarding the social life problems of the Minangkabau people of the past, which are also present today. This means that Randai plays a role in voicing social messages about the characteristics, interactions, and social stratification of the Minangkabau community of the past, so that the present generation who lives with different backgrounds from the story setting, absorbs the social message.

Thus, the director or trainer Randai, trying to grind the audience to pay attention to motion, music, acting, and dialogue with the aim that the audience understands and absorbs the message. It can be explained that the art of Randai is an agent of the behavior, and social life of the Minangkabau people of the past, so that Randai becomes a media that represents the past socio-cultural events through stories or texts worked on in the composition of Randai that is displayed.

Islami (2014) says that representations in works of art that are realized as in film, are the result of a selection process in which there are certain parts of social reality that are highlighted and there are other parts that are ignored. This means that the reality shown in the film is not complete, but only in part. Representations displayed in films or performance art works can influence people's perceptions and definitions of social reality. Referring to the Islamic explanation, in the Randai show, past social realities are packaged in stories that have been composed by various story settings. So that reality becomes a literary story, which is able to influence the mind and imagination of the audience. But the context remains the same, which is to re-present social reality. But Randai presented it by including literary elements in the story shown by Randai.

The existence of Randai art in the life of the Minangkabau people, in addition to being a cultural product that plays a role in providing entertainment to the public, but also provides a message of stories about humanity. This means that social messages are packaged in a literary form that is conveyed through dialogue and acting of the players with the support of elements of music and motion in legaran (circle). In turn the Randai show is a re-embodiment of the social problems of the past Minangkabau people. However, randai is not only studied in Indonesia or Minangkabau especially, as it is also studies in Malaysia (Latiff & Jonathan, 2014).

Therefore, referring to the above phenomenon, that Randai is one of the media that can realize the events of the social life of the Minangkabau people in the past, which was reintroduced today, through a comprehensive show. Therefore, the researchers focused on this research problem on Randai as a representation of the past Minangkabau social life, which is present at the present time. The extent to which these representations can be portrayed by Randai, and how the response and influence on today's audience, as well as what elements of humanity are packaged in stories or texts displayed by Randai art, are questionable in this article.

Method

This research was designed in the form of qualitative research. This study uses the perspective of anthropology, sociology, and performance ethnology. Sociologically this research looks at interaction, relations between humans and integration in the storytelling through the Randai show, while anthropologically on this issue is examining the Randai problem as a cultural product of the Minangkabau community. Qualitative data will be collected on the problems of the social life of the Minangkabau people of the past, which are presented through stories that are packaged in Randai performances.

The researcher is directly a key instrument, which designs and collects and processes data. Data obtained through interviews to find out the representation of the social life of the Minangkabau people, interviews were also conducted to find out the reasons for the emergence of stories about the social life of the people that are shown in Randai. Observations were made to see the show, and the activities and behavior of the artist in playing the story, as well as the narratives in the show, and the text of the story used in the Randai show. A literature study was conducted as a complement to the data relating to Randai and the Minangkabau community. The archives about the Randai show and stories about the social life of the Minangkabau community are used as a reference and the data are used as preliminary data, in addition to not losing the moment of the Randai show event, researchers documented it in audiovisual form. The validity of the data is done by triangulation and various discussions with colleagues and conducting small seminars with experts (focus group discussion).

Data analysis was carried out object-oriented, problem formulation, and research focus. Data testing is based on the accuracy of the data with the research context. Then the data is analyzed based on the following steps, namely: (1) determining the object of study; (2) conducting domain analysis; (3) conducting taxonomic analysis; (4) conducting part analysis; (5) analyzing cultural themes; and (6) interpreting and concluding about Randai as a representation of the past Minangkabau social life.

Result and Discussion

Randai identity

Randai as art in the form of folk theater has a different identity from other folk art theater. The identity of Randai's art can be seen regarding its comprehensive level of unification between the branches of the performing arts. Randai can be said to be a complex performing art. Watching Randai's performing arts means that viewers can enjoy a group of performing arts and literary arts, which consists of acting, motion arts (dance), and music, gurindam, and dialogue.

In addition to the identities described in the text above, Randai's identity can be seen from the form of a symbolic presentation of the story, meaning that Randai is not a performance art like a play. Randai is a symbolic representation of the presentation. Randai a contemporary traditional show. Therefore, Randai does not present verbally the problems that he has expressed or communicated to the audience.

Another characteristic or identity of Randai is that there is a configuration or floor design that is always circular. This means that the motion game and the stage area are formed from a circle or frame of a player that is circular, so that the game area ranges between the ropes or circles of the player's position or position on the floor.

According to Hidayat, Indrayuda, and Syahrel (2013: 80) that one of Randai's identity indicators is marked by the existence of pencak silat and clap galembong (special pants for Randai) and applause as a transition to the decapitation of stories. This causes the art of Randai to be seen as a specific viewing art from other people in the Nusantara. Although in Wayang Wong and Ketoprak there are pencak arts in the fight scenes, they are not the same role in Randai. Because in the Wong and Ketoprak puppets, pencak is sometimes needed and sometimes does not need to be present, this is situational or conditional, according to the script of the story being played. In Randai performances, pencak movements are always present, and sometimes pencak games are present in the middle of the arena and are also present in the middle of the *legaran* (circle).



Figure 1. Dialogue Scene in Randai Show
(Indrayuda Documentation 2019)

A unique feature or identity that is not found in other folk theater in the Nusantara is the pat of Galembong or Endong, each end of the pencak silat movement in *legaran* ending with a pat of Endong. Pat Endong is also preceded by a signal, which is usually said in the word Hep, Ta, Ti by Randai players. One of the players Randai or children Randai, will give the cue in pat endong with Hep, Ta, Ti. It can be interpreted that the signal indicates vigilance so that every Randai player must have a wisdom about his

environment. That everything in life should be watched out for so that successful people are one who is always wise to their living environment.

Randai's identity also lies in the journey of the plot or its cleavage, meaning that every flow or scene exchange is always given a transition with the player's turnaround, and using pencak silat. Thus, every viewer will surely know that after the legends spinning against this clockwise direction, there will be a new story (scene) story. And the movement of legaran always exists in Randai art, wherever the place of origin and position of Randai continues to play *legaran* as a marker of a scene or *Babakan* transitions.



Figure 2. Legaran Movement with Pencak Silat Patterns
(Indrayuda Documentation 2019)

Randai not only conveys messages through dialogues spoken by actors or actresses who play characters, but Randai also conveys messages through songs or chants delivered by a singer or two drummers. This means that the drummer (traditional singer) can clarify the aims and objectives of the content of the story conveyed by the cast of character. In addition, *dendang* also plays a role in providing nuance or atmosphere of what happened at the *Babakan*.

Collaboration of oral literature with pencak silat and "dance", music, and acting, makes Randai performance art a complex performance art. And various treats from each art sector will be able to arouse the attention of the audience in the show. The division of portions of each sector in Randai does not suppress other existences. Although Randai gives space to other elements of art, but no one element damages the structure of other elements. The Randai show divides the role of the integrated branch of art in a harmonious division within one performance unit. Herein lies the uniqueness of Randai from other folk theater arts.

Putri, Desfiarni, & Darmawati (2015: 39) explain that Randai is a unique folk theater. Randai's identity is very different from other similar theater folk identities found in the Nusantara. At Randai there are two spaces for Randai players to show themselves. The first room is *legaran* and the second room is in the middle of the fence. These two spaces are the playground for Randai. Another thing Randai uses motion art which is actually not called dance, but is departing from the techniques and movements of *pancak* (*pencak silat*) that are on target (*college*) *pencak silat*, and decapitating stories using *legaran* and drums, which convey what message will played by the next character. This reality does not exist in other art performance performances in the Nusantara.



Figure 3. Galombang Movement with Pencak Silat Patterns
(Indrayuda Documentation 2019)

Randai as performance art is a comprehensive art. There are several elements of art that collaborate in a performance that is fully unified. Each section places its portion and role, so that no one is more dominant in the Randai show, herein lies the unique identity of Randai. The other part is that Randai has transitions of scenes that are structured in the form of legaran, and each transition of scenes uses music that plays a role in telling what story the next character will play. This is what makes Randai art specific.



Figure 4. Legion Movement with Pencak Silat Patterns with Variations
(Indrayuda Documentation 2019)

Randai Texts from Past Social Cases

The reality of the several Randai texts used in the show, after analyzing it is found that there is a connection between the complex social life of the community and the arts. The position of art such as Randai becomes meaningful in the daily life of the Minangkabau people.

The Minangkabau people see art as a part of life that must be used as a bridge of communication and information. On the other hand Randai art is one of the cultural focuses in the Minangkabau people's lives. As the focus of culture, it becomes a cultural identity, which plays a role in realizing the Minangkabau ethnic or ethnic identity with its social and cultural life.

In terms of the socio-cultural structure of the Minangkabau community, art is a complementary elements such as the expression that art is a time barrier or a game. Thus, Randai functioned as a medium of entertainment, a medium of cultural education, and a medium to deliver messages from socio-cultural issues carried out by the surrounding community. In view of the text of the story of the existence of Randai is a media revealed about the existence of humans as social beings who are social.

From a structural point of view, from the nine Randai manuscripts (as previously described in this article) it tells the story of the role of individuals in society and the role of traditional institutions that strongly influence community life in Minangkabau.

On the other hand it turns out the Randai manuscript tells a lot about the presence of an antagonistic role in the life of the Minangkabau people. Because life is a system that is interrelated and has a role that can be taken advantage of the accents of human life. Such as not many stupid people. How to fish for smart if there is no evil role how to spur to be better.

There are several specialists such as the Lareh Simawang manuscript, Sabai Nan Aluih, and Kawin Batambuah. These manuscripts reflect the existence of antagonistic humans in the life systems of society and at any time such positions and human elements remain. In this case Randai as a performing art needs to reveal this, in turn human beings on earth can be introspective. And diluting the role of the antagonist in the structure of community life and seated the people who are elected in the social structure, so do not be like Lareh Simawang.

As a respected and influential person in the traditional life system of the Simawang community, he has committed an arbitrariness and finally the structure of life that is safe and peaceful and civilized is damaged by his position as ruler. This does not need to happen if we put the leader in the right place. In this case it means that the text structurally leads us to the view that something wrong in living systems will affect other systems as well.

Hidayat (2014: 98) sees that socio-political issues can be presented in local wisdom. This means that local wisdom is a representation of the social life of a community. Thus local wisdom such as local art from an area in Indonesia can be an agent of the social problems of its people. Whether multicultural life, social conflict, social behavior, social class issues, and social class versus the ruler, can be seen from the representation of a region's local wisdom. Local wisdom can be in the form of a literary text or an art performance. Art can realize social problems caused by social behavior, both from the authorities or ordinary people that often happened in the past.

As an art, Randai performance art has presented past social problems that occurred in the Minangkabau community, such as the Lareh Simawang problem. Lareh Simawang is realized in the form of the story text that is displayed. This story is a domestic tragedy and the arbitrariness of family and community leaders. This tragedy was revealed in the Randai show so that the plot of Randai's work and dramatization had revealed the household tragedy problem of a past leader. Through oral literature, drama, and music as well as motion, the manifestation of social problems from Lareh Simawang was revealed again to be a spectacle as well as cultural learning for the community.

Sugihartono (2014: 66), said that folk art is a means of the social representation of community life because traditional art is an embodiment of social problems that have occurred in the lives of local communities. The role of folk art is inseparable from the role of critics who are able to realize social problems. Past art has been able to be a representation of the social life of its supporting community. The reality is that the community can interact and communicate with various folk performing arts because the text shown is very close to the experience and life of the local community.

As Fahmiati & Indrayuda, I. (2019; 64) said that representation in the performing arts is to re-express local values, stories, and social life problems that exist in a society.

As a representation of women as holders of matrilineal power, which is manifested in its current role as the main character in the Galombang dance performance. Listening to the representation of women in the Galombang dance, and looking at the Randai show, it can be stated here, that Randai positioned itself as a media representation of the social life of the Minangkabau people, which occurred in the past. Below can be seen one example of the Lareh Simawang manuscript which was staged by Sanggar Mudo Barapi Kota Solok, rewritten by Erik Yonanda (See Appendix 1).

Annisa and Indiatmoko (2017: 75) say that artworks are cultural elements that can influence and can be influenced by the community because artworks such as Randai are created by artists to be enjoyed and understood and utilized by the community. Thus, in interpreting the social life of an artist, it certainly does not escape also reveals the socio-cultural problems in which he lives and works. So, there is a close relationship between artists, works of art, society, and the realities of life. Because the reality of life is a source of inspiration and experience worked by artists into his artwork like Randai.

Randai story text that is displayed can have a good impact on people's lives. Efforts to explore the text of the Randai story can help the future community, because in the text it often reveals social behavior and humanitarian issues, which have cultural education value. The values in the text are culturally embedded in society. This is expected to help shape the personality of the younger generation to be better (Syuriadi., & Hasanuddin, W. S, 2014: 59).

This means that the text departing from the social life of the community, by Randai artists is used as an embodiment in shaping cultural values for past generations, transmitted again for present generations, and for the future. Responding to Randai as a representation of the social life of past societies, Randai has in fact staged many behavioral problems, tragedies, and social conflicts, which are scenarios in Randai's performances by setting past social problems. So that the audience can learn from the social values presented by actors and actresses supported by the composition of space, motion, and music, in one performance art unit.

Representation of Humanitarian Themes in Randai Performances

Looking at the results of the study of the Randai manuscript which is used as the object of research in this study, two major themes can be found besides other themes. But what emerged dominant were two themes that revolved around the problem of misery, pain, and suffering.



Figure 5. Dialogue in the Role of Anggun Nan Tongga (Indrayuda Documentation 2019)



Figure 6. Dialogue in the Role of Anggun Nan Tongga
(Indrayuda Documentation 2019)

The theme departs from the legend and the realities of people's daily lives that exist in the social system of the Minangkabau community. Both of these big themes are more inclined to tragedy. One side of the tragedy of love on the other side of the tragedy of relatives or conflict in relatives or kinship. This has been presented in the Randai show, as in the Lareh Simawang story, which carries the issue of humanity in matters of domestic tragedy. While in the Umbuik Mudo story script is a matter of the theme of humanity that occurred in the past story about the revenge and suffering of a woman due to the revenge of the Umbuik Mudo.

As we encounter the tragic love tragedy between Lareh Simawang and his wife Puti Jamilah how bitter and tragic the ending of the story described in this text. Where as a result of the behavior of Lareh Simawang in polygamy or in the Minang language Kawin Batambuah caused misery for Puti Jamilah with her two children. The ending of the story is very pathetic where the audience is led to an issue that actually may not or should not occur if Puti Jamilah has a strong faith.

On other themes, as in the Sabai Nan Aluih manuscripts, the Batambuah Marriage and the Kasiah Tak Atas. The themes raised are almost the same or exactly the same as the Lareh Simawang theme which raises the phenomenon of social life which is the tragedy of a story that ends tragically.

While the theme of tragedy or kinship conflicts can be found in the Karang Manih manuscript. In the script can be seen the position of mamak (uncle) which is a dilemma between siding with his wife and child. As a nuclear family with nephews from the saparuik family (from the matrilineal line). In the above context the wisdom of the mamak and nephew must be raised so that the issue of kinship conflict does not end in a tragic ending. The script also leads to problems or phenomena that there are no problems that cannot be solved. End of story Bamenang Pamenan forgives the mistakes of his wife and son, Datuk Gampo Alam. Here lies the moral message carried in this theme the ending does not end with revenge.

From the Randai text analysis carried out in a broad outline we can find five figures. The figure consists of male and female main characters and antagonistic figures. The five characters always appear in the text that is displayed in the art Randai.

Judging from the pattern of life of the Minangkabau people who are related in accordance with the maternal lineage, which is called Matrilineal, many figures that appear instead do not place women as mothers, whose existence figures must be placed according to Minangkabau customs. As Indrayuda (2017: 155-156) said that the figure of a woman in Minangkabau ideally in social life is like an overflow house, which

acts as the ruler of a house and a place to ask and ask. This means that his position must be respected as a caregiver mother for both children and relatives. But in many Randai texts, it is found that the existence of women is in a social position that was less favorable in the past.

Many Randai manuscripts are more focused on the problem of the deterioration of women in Minangkabau in the past, towards social life that occurred within their scope of life. Examples of the deterioration of women such as the problems of Siti Nurbaya, Siti Jamilah and Karang Manih and Karang Bainai. On the other hand, in the Randai manuscript (text) there are those who raise unusual or less ideal mamak figures in the concept of Minangkabau customs. Or the text, more explains most mamak less able to fully put themselves like the concept of mamak in Minangkabau. This means that so far there is a saying "anak di pangkuan kamanakan dibimbiang".

In many of the Randai shows that are told in the show are the weak or negative sides of the role of mamak in the social life of the Minangkabau people.

In the text Randai and Randai as text that can be enjoyed and read the plot per plot of the story, visually it turns out that role models are very rare in the script displayed by Randai art. Which on average only raises the problem of a person whose rights are oppressed, whether as a woman or as an heir of Minangkabau custom and inheritance.

Besides that, the role models of the role models are actually mamak or parents, in this case they do not play an appropriate role according to the proper rules both traditionally and religiously. Minangkabau mamak is traditionally a person who can protect or protect his niece. However, like the story of Karang Manih, her mamak does not have the firmness and authority as a mamak, and so does the story of Karang Bainai.

Whereas in terms of religion let alone "Adat Basyandi Syarak Syarak Basandi Kitabullah" a father is a person who must maintain the family's honor and maintain the dignity and safety of all family members, apparently this cannot be controlled and carried out by this mandate by a father to his family.

Referring to the text of Lareh Simawang's story, the father does not even play a role in the responsibilities that have been handed down by adat and religion. Here is told how a father is weak in maintaining the honor of his family. In the end the destruction of the household, which led to a very heartbreaking death tragedy in the Lareh family.

Speaking about the Randai manuscript, it can be seen that the role of the antagonist in traditional Minangkabau society is still present in his social life, just call Lareh Simawang. The role of this antagonist can also be found in Datuak Rajo Nan Panjang in the Sabai Nan Aluih kaba and the chosen *Magek* in the *Karang Manih* story.

The role of the antagonist can come from outside the family or relatives or within the family itself. Like the story of Karang Manih and Karang Bainai. The antagonist comes from his own relatives. While other antagonist figures come from family or relatives.

In the Randai manuscript there are still figures who are wise role models. Thus the text reveals the social life of the Minangkabau people of the past from various sides. The good and bad sides of the life of the Minangkabau people of the past were revealed in the Randai manuscript.

This figure and Randai manuscript, indirectly actually become study material (lessons) for the next community or the next generation. In a sense we need to learn from the bright side. Like the saying: "if the good is taken, the bad is thrown out."

A complex culture can be reflected in a work of art. If explored carefully, we will know several artists who have incorporated elements of the traditions and culture of an area in their artwork. especially many local artists to incorporate local cultural customs in his work. They summarize some arts or local traditions in the literary works they write (Annisa and Indiatmoko. B, 2017: 75).

Therefore, the character in the Randai story is a description of the individual characteristics of the Minangkabau people of the past. In our daily lives now and in the future, a picture of the characters can still be found. Like the events revealed in the manuscript still exist in the daily life of the Minangkabau people, even though their patterns and shapes and settings are different.

According to Sari & Indrayuda (2019: 80) that traditional performing arts tend to be a forum to express issues about humanity. In the past, the issue of humanity, whether related to the issue of conflict, politics and the status and role of someone in society was revealed again through art, in this case traditional performance art is a medium to convey the message of humanity.

Referring to Sari & Indrayuda's statement above, the reality is that Randai's position as a cultural heritage of the Minangkabau people, is a media to present humanitarian issues in the social context of the past in Minangkabau. Randai recounted the problem with the packaging of motion, music, dialogue, and the role or acting of the Randai actors. The issue of humanity is the central and main issue in the Randai show. Not a single story has come out of the context of humanity and social problems, which were worked on by Randai artists in presenting Randai as a display art.

By reading artworks, people will be able to know or at least be able to feel how the social conditions of a particular community at a time even though the sociocultural conditions of the community were not always described exactly as they are given the fictitious nature of the artwork in question. More than that, we must also remember that the creators of art have the subjectivity in assessing and observing the reality they witness. Of course this subjectivity influences a work of art (Annisa and Indiatmoko. B, 2017: 76).

In essence the work of art is a description of the life experienced by the artist, which is then depicted again in the work of art itself. The social problems that were present at the time were expressed again through art. In this reality, Randai art carries a lot of the social life themes of the Minangkabau people with the setting of past social problems. Both the issue of humanitarian tragedy, the issue of power, and the problem of romance and social class issues.

Hidayat (2014: 92) explains that one of the roles of the performing arts is to present historical issues, social cases, and socio-political issues or socio-cultural issues of the past or present. re-manifestation of the problem was represented in the performing arts. This means that art can revive social problems that occurred in the past, such as Randai art performances in Minangkabau. Randai has become an inseparable part of the story of the Minangkabau people's lives in the past. Through the Randai show, the social case was revealed again in the form of folk performing arts.

Conclusion

Randai is essentially a Minangkabau folk art performance, which is quite old. Randai as a performance art, is used for the entertainment of entertainment for the Minangkabau people in various nagari (villages). Because Randai is positioned as a folk

performing arts, Randai plays a role as a media to express the social problems of the supporting community. Limited to the experience of the artists, Randai cannot be separated from the memories and experiences of the socio-cultural images of the artists. Randai performance art that presents the life of the supporting community, as a form of re-manifesting social problems experienced by artists and their communities in the past.

Randai is a traditional performing arts that focuses on humanitarian issues, namely regarding social issues both about conflict, gender, social behavior, status and roles, and about social classes, which are decomposed in Randai texts or texts, which are then displayed. Basically, Randai is a means of social representation of the past social life of the Minangkabau community, which is still displayed to its supporting community.

With various themes of Randai's social life, it is packaged as performance art, which in turn realizes it in the form of acting, dialogue, motion and music, so that the social messages retold are united in one Randai show. Social representation is a central issue that is carried by Randai artists, henceforth arranged and scanned as stories played by characters, narratives delivered by the sword can be interpreted by the audience that Randai is a medium of expression about past social problems.

Randai is also inseparable from the issue of social stories that explain the deterioration of women in the past, which should be matrilineally as the owner of kinship and various inheritance, as well as caregivers in the relatives. This is very contradictory in the past social problems of the Minangkabau people, this reality is reflected in the social representation in the Randai text that is displayed.

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Appendix 1. Fragmented Script of Lareh Simawang's Story

FIGURE'S NAME	STORY In the Minangkabau Language	STORY In the English Language
Asamsudin :	Lamo Bana Ayah Kapakan Lah Putuih Hanang Dek Turak Lamo Bana Ayah Bajalan Lah Hanguih Jantuang Dek Taragak.	Daddy takes a long time Already broken thread by Turak Daddy took a long time to walk It's charred because of homesickness
Lareh simawang	Mako Ayah Lambek Di Ladang Anjalai bana Banyak Nan Rabah Mako Ayah Talambek Pulang Bangkalai Banyak Nan Tak Sudah Nak Kandung Siti Darama, Asam Sudin, Anak Kan Lah Samo Tahu, Ayahko Larek Di Nagari, Manjadi Lareh Di Simawang, Adaik Urang Manjadi Lareh, Siang Di Seso Dek Karajo, Malam Di Seso Angan-Angan, Ayah Nan Baru Pulang Kumisi Entan Ka Ranah Batu Sangka.	Then father long time in the fields Anjalai is true that many fallen That's why dad came home late Much work is not finished Siti Darama's biological son, Asam Sudin, The child has long known, this father is Lareh In the village, Being Lareh in Simawang, Traditional people become Lareh, afternoon tortured By work, the night was tortured by wishful thinking Dad who just got back from Kumisi wants To the Stone Sangka Domain
Siti Darama :	Taganang Aia Di Jajaran, Bandakan Lalu Ka Muaro Tagamang Kami Ayah Tinggakan, Kami Biaso Di Aja Manjo.	Flooded in the ditch, make a river then To the estuary We are not happy to leave our father Usually spoiled fingers
Asam Sudin :	Parik Malelo Garan Kolah, Aia Taganang Dalam Padi Sakik Kapalo Garan Ayah, Barubah Rupo Di Pandangi.	Trenches are spreading because of Kolah, stagnant water In rice A headache because of my father, changing form be looked at
Siti Jamilah :	Tuan Kandung Lareh Simawang, Junjuang Nyawo Badan Diri Tumpangan Hiduak Lahia Batin, Hari Nan Galok- Galok Paneh, Jamua Di Halaman Nan Takaka, Gabak Dihulu Tando Kahujan , Hati	Tuanku Lareh Simawang, My heart is my life a life and soul ride, a dark but hot day, rice is sun-dried in the yard being held, Gabak in the upper reaches is a sign of rain, a heart that hopes anxiously, a bird to be played in a

	Nan Harok- Arok Cameh,Buruang Pamenan Dalam Sangkak,Bak Raso Bapindah Tangan.	cage, but feels moved hand
Lareh Simawang :	Diak Kandung Siti Jamilah,Ubek Jamilah Palarai Daman,Sidingin Tampak Di Kapalo,Usah Rusuah Kayu Disingka,Kok Singka Den Pitaduhkan ,Dibawah Batang Langgundi ,Usah Rusuah Adiak Kok Tinnga,Kok Tingga Den Pitaruhkan Ka Urang Nagari. *Siti Riwayat Masuk Di Sonsong Oleh Siti Darama Dan Asam Sudin,Dengan Penuh Gembira Dan Senang Hati.	My sister Siti Jamilah, medicine when fatigue and medicine when fever, the cold looks on the head, need to riot wood exposed, if exposed I protect, under the tree linggundi, do not riot sister left behind, if left I will leave it to people in the country this. * Explanation: (Siti Entry History was welcomed by Siti Darama and Asam Sudin, happily and happily)
Siti Rawiyah :	Lah Lamo Badan Den Dak Kamari,Taragak Pulo Den Jo Anak Den,Lah Tigo Hari Dek Kapatang,Darah Didado Bagumirok,Baraso Lai Nan Tak Sanang,MalieK Kalian Kini,Sanang Rasonyo Hati Mandeh,Lah Gadih Siti Darama,Asam Sudin Lah Bujang Pulo,Lai Sanang Malah Kalian.	I haven't been here for a long time, I miss my child too, it's been three days from yesterday, the blood in my chest is rumbling, seeing you now, happy feeling mother, already Siti Darama girl, Asam Sudin already single too, are you still happy.
Siti Darama :	Mandeh Kandung Badan Dek Diri,Pihak Kadiri Badan Kami,Lai Sanang-Sanang Sajo,Ayah.....Juo Nan Barubah. Dahulu Padi Balendokan Kinilah Talang Tapi Rimbo Dahulu Kami Bamanjokan Kinilah Sayang Baparinggo	My biological mother, like our bodies, is there any fun, dad ... also change. Previously, rice was smashed Now the chamfer is at the edge of the jungle We were pampered in the past Now unfortunately it's gone
Asam Sudin :	Sialang Bukik Bajojo,Dihilia Ranah Palambayan . Dilua Sanang Kiro- Kiro,Didalam Mabuak Paratian.	Sialang Bukit Bajojo, downstream in the palambayan area. Appear from the outside about happy, drunk inside attention.
Siti Rawiyah :	Lah Cadiak Anak Den Kini,Lah Tahu Dirantiang Kamanyanguik,Lah Tahu Dibatang Ka Mahinpok,Sanang Bana Hati Mandeh,Kamalah Jatuah Aia Tuturan ,Kok Indak Ka Palimbahan,Jikok Bakonyo	Already cleverly my child now, already knows in the branches of kemeny related, already know in the trunk will overwrite, happy mother's heart, where the falling water from the roof, if not to the substitution too, if bakonyo smart people, up to his son too clever

	Urang Cadiak,Sampai Ka Anaknyo Cadiak Juo.....	too
Siti Jamilah :	Kakak Den Siti Riwayah,Lah Lamo Tak Kamari,Kakak Taragak Kami Tacinto,Babincang-Bincanglah Kakak Dahulu,Denai Nak Pai Kabalakang. *Siti Jamilah,Siti Darama,Asam Sudin Pergi Kebelakang,Tinggalkan Siti Rawiyah Dengan Lareh Simawang.	My sister Siti Riwayah, it's been a long time, our beloved sister, talk to me first, I'm going to go back. * Explanation: (Siti Jamilah, Siti Darama, Asam Sudin went behind, leaving Siti Rawiyah with Lareh Simawang
Lareh Simawang:	Kakak Denai Siti Rawiyah,Untuang Bana Kakak Datang,Kok Indak Denai Kadatang Juo,Pai Manjalang Kakak Kandung. Urang Baralek Tengah Sawah Mambao Niru Jo Tapian Inek Di Kakak Jariang Sawah Bak Nantun Kusuik Paratian.	My sister Siti Rawiyah, fortunately my brother came, otherwise I would come too, go to see my siblings. People wedding party in the middle of rice fields Bring a copy with Handsome Remember by rice paddies brother Like that tangled mind.
Siti Riwayah :	Adiak Den Lareh Simawang,Kito Baduo Badunsanak,Apo Bana Nan Tarumik,Susah Nak Kito Bagi Duo,Tolong Tarantangkan Jaleh-Jaleh.	My brother Lareh Simawang, the two of us Brothers and sisters, what is actually complicated for you to think about, it's hard let's split it in half, please explain clearly.
Lareh Simawang:	Aia Lah Bulek Kapambukuah,Katolah Sudah Kamupakaik,Lah Dapek Kato Nan Saiyo,Iyo Jo Urang Batusangka,Sapatah Kini Denai Kawin,Jo Urang Gadih Siti Rohani,Cucu Paasa Nan Pansiun,Alekko Alek Sabalah,Di Batusangka Sajo Urang Baralek,Nan Hanguih Denai Mananguangkan,Tolong Dek Kanakan Jo Bicaró,Siti Jamilah Alun Lai Tahu,Kakak Juo Nan Kamanyampaikan.	The water is round in the vessels, the word has been agreed, the word can be true, the word is true with the people of Batu Sangka, now I am married, with the daughter of Siti Rohani, the grandson of Mr. Asa who retired, even though she is just squalid, in Batu Sangka alone we were partying, it was forfeited that I put it on, please also by the nephew to talk, Siti Jamilah did not know yet, it was also sister who would deliver it.
Siti Rawiyah :	Den Tak Suko....Den Tak SukoDen Tak Suko Diak	I don't like it, I don't like it, I don't like my little sister, my ears don't

	Kanduang , Talingo Den Tak Suko Mandangkalan ,Mato Den Tak Suko Kamaliek,Kito Manjadi Buah Gunjiangan Urang Diak,Habih Dagang Baganti Dagang....Kanalah Maso Nan Dahulunyo,Samaso Adiak Tukang Kabun,Tukang Kabun Tuangku Manduo,Etan Diranah Padang Panjang. Dek Tunggang Jalan Manurun Baok Balereang Tampek Lalu Samantang Adiak Badaun Rimbun Kanaloh Regek Nan Dahulu.	like to listen to it, my eyes won't like to see it, we will be the ingredients of my younger sibling's gossip, after trading changes trade, remember the past, when you were a gardener , gardener Tuangku Manduo, located in Padang Panjang. Because downhill riding Bring to the slopes of the last place Just because my sister is leafy Remember the past fate
Lareh Simawang:	Itu Nan Usah Kakak Sabuik,Lai Den Kana Guno Tanah,Takana Guno Siti Jmilah,Samaso Denai Tukang Kabun,Jamilah Jadi Tukang Masak,Disinan Kasiah Bamulai,Siti Jamilah Nan Mahaja,Mako Den Tahu Tuliah Baco,Sampai Den Jadi Juru Tuliah,Takalo Tabukak Jabatan Lareh,Siti Jamilah Nan Mausuaikan Kapado Tuangku Mandua,Mako Den Lareh Di Simawang.	You don't need to mention it, I still remember the use of the land, remembering the usefulness of Siti Jamilah, when I was a gardener, Jamilah became a cook, where love started, Siti Jamilah taught, so I knew how to write and read, until I became a clerk, when the opening of the position of lareh opened, Siti Jamilah begged Tuangku Mandua, then I became lareh in Simawang.
Siti Rawiyah :	Kok Adiak Lai Mangana,Lai Takana Guno Tanah,Takana Jaso Siti Jamilah Nambeklah Adiak Babini Surang Lai....!	If you still remember, if you still remember to use the land, remember the services of Siti Jamilah, don't take your sister again.
Lareh Simawang:	Kakak Nan Indak Marasokan ,Malu Den Tangguang Kini,Hilia Mudiak Urang Bagunjiang,Satinggi Nangkolah Pangkaik Sajombang Nangkolah Badan ,Awak Gagah Babini Dagang,Bak Cando Urang Indak Laku,Nan Sakarang Kini Nangko,Malu Bak Raso Katalampok,Denai Dapek Bini Gadih,Jo Nan Gombang Siti Rohani.	Brother who does not feel, ashamed of my own responsibility now, back and forth people gossiping, As high as anything rank How fast are the bodies, we are manly but married to a merchant, like an unsold person, right now, ashamed to be covered up, I got the wife of a girl, by the name of Siti Rohani.
Siti Rawiyah :	Bia Bak Mano Alasan Adiak,Denai Tak Suko Tu Diak Kanduang,Adiak Babini Surang Lai,Indak Di Den	Whatever the reason for my sister, I do not like it, younger siblings, younger siblings have more wives, I do not want to

	Manyampaikan,Kapado Siti Jamilah,Manuruik Paham Hati Denai,Dalam Hiduak Barumah Tanggo,Asa Lai Sasakik Jo Sasanang,Ka Bukik Samo Mandaki ,Kalurah Samo Manurun,Surang Jadi Adiak Babini...!	convey, to Siti Jamilah, According to my heart, in married life, if sick and happy, to the same hill to climb, to headman is equally down, just one of my younger siblings has a wife.
Lareh Simawang:	Den Jo Padi Den,Indak Sia Nan Ka Manyiang ,Den Jo Hati Den Indak Sia Nan Kamalarang.!	I with my rice, no one will feed, I with my heart that no one can forbid.
Siti Rawiyah :	Adiak Den Lareh Simawang. Barisuak Hari Kasalasa,Urang Bakadai Pagi Hari Hisuak Adiak Ka Manyasa ,Indak Dimuluik Dalam Hati. *Dalam Batangka Masuk Siti Jamilah Dan Kedua Anaknya.	My brother Lareh Simawang. Tomorrow Tuesday, people sell in the morning Tomorrow you will regret, not in your mouth but in your heart * Explanation: (When Lareh Simawang was fighting with his brother, entered Siti Jamilah and her two children)
Siti Rawiyah :	Adiak Den Siti Jamilah,Sakik Kapalo Den Tibo-Tibo,Denai Nak Pulang Lah Dahulu,Sabuah Pasan Pado Adiak: Kok Tumbuhan Tali Bapilin,Usah Adiak Rantang Surang, Baduo Kito Mahelokannyo. Kok Tumbuhan Tangihah Dalam Batin,Usah Adiak Tangguangkan Surang,Ratok Nan Kito Bagi Duo. *Siti Rawiyah Pergi Dan Diantarkan Oleh Siti Darama,Asam Sudin,Tinggal Lareh Simawang Jo Siti Jamilah.	My sister Siti Jamilah, My headache suddenly, I want to go home first, a message for sister: If a Twisted Rope Happens, don't be your own little sister, both of us will block it. If you grow crying inside, don't be your own brother, the lament we will share. * Explanation: (Siti Rawiyah goes outside the house delivered by Siti Darama, Asam Sudin, leaving Lareh Simawang alone with Siti Jamilah).
Lareh Simawang:	Diak Kanduang Siti Jamilah,Ubek Jariah Palarai Daman,Tumpahan Kasiah Badan Diri,Danga Den Adiak Elok-Elok,Pihak Di Badan Diri Adiak, Salaruik Salamo Nangko,Lawik Dalam Rimbonyo Hana,Padangnyo Laweh Pikiran Lapang,Nan Sakarang Kini Nangko, Hadok	My sister Siti Jamilah, medicine when it is difficult and a cure at a time of fever, spills of body and self love, heard by good sister, the body and sister, seeing all this time, the sea in the jungle is big, the field is broad minded, now , facing towards me and body, if the leg is stuck in the medicine, the foot is in Batu Sangka, made

	Kabandan Diri Denai,Kaki Tataruang Inai Padamnyo,Tataruang Kaki Dibatusangka,Tabuek Karang Jo Buatan,Balam Timbago Tigo Gayo,Balam Pamenan Urang Simawang,Kini Balam Basangkak Duo,Sabuah Sangkak Disimawang,Sabuah Sangkak Di Batu Sangka,Bak Mano Timbangan Adiak.	with artificial rock, in copper three styles, in the Simawang game, now Balam has two cages, one sangkaar in Simawang, and one cage in Batu Sangka, what do you think about sister?
Siti Jamilah :	Tuan Kandung Lareh Simawang,Junjuangan Nyawo Badan Diri,Pihak Kami Rang Padusi,Indak Sakik-Sakik Nangko,Indak Padiah Bana Nangko,Pamenan Diambiak Urang,Tapi Baalah Mangatokan,Bak Umpamo Mamacik Padang,Laki-Laki Tapacik Dihulu,Padusi Tapaciak Dimato,Dihelo Tangan Nan Luko.	Tunku Lareh Simawang, lord of body and self, my side is a woman, not really sick, not too poignant, toys are taken by people, but how to say, such as holding a sword, a man holding upriver, woman holding his eyes, what when he is taken injured hand.
Lareh Simawang:	Diak Kandung Siti Jamilah,Sungguh Denai Di Batusangka,Hati Denai Tingga Di Simawang,Jamilah Indak Den Lupokan. Karani Mati Di Duri,Bakubua Dikampung Cino Jamilah Talukiah Dalam Hati,Antah Kabilo Kaluponyo.	Siti Jamilah's biological sister, Really I am in Batu Sangka, my heart lives in Simawang, Jamilah I will never forget. Karani died of thorns, buried in the village of China Jamilah is painted in the heart, who knows when it can be forgotten.
Siti Jamilah :	Tuan Kandung Lareh Simawang,Tuan Kini Urang Bapangkaik,Tuan Urang Bakuaso,Tuan Tasabuik Urang Mulia,Lah Patuik Dunia Tuan Kacak,Tapi.....Sabuah Pintak Pinto Denai,Mananti Tuan Satahun Lai,Manantikan Anak Basikolah,Sidarama Alun Lai Gadang,Siasan Sudin Alum Baraka.	Tuan Kandung Lareh Simawang, Mr. is now a rank, Mr. is a powerful person, Mr. is called a noble person, it is worthy of your world to reach, but ask me, wait for you one more year, waiting for school children, the Darama is not mature enough, the Asan Sudin has not can think.
Lareh Simawang :	Bak Tagalak Kamatian,Kini Gata Isuak Digawik,Lah Cadiak Bana Kini Kau Kini Hai...Jamilah...!lko Lareh Simawang,Aden Basutan Dimato Den,Aden Barajo Dihati Den,Kandak Den Pantang Indak Balaku ,Pinto	Like the laughter of death, itching is now dissolved tomorrow, it's smart you are right now Jamilah. This is Lareh Simawang, I have sutan in the eyes, have a king in my heart, my desire is not fulfilled, my will is not obeyed, while my biological brother is not

	<p>Den Pantang Indak Kabulieh,Sadang Di Kakak Kanduang Den,Indak Tahambek Tabulintang,Konon Di Kau Anak Dagang..... Usah Den Di Patah- Patah,Tapatah Pucuk Jilantang. Usah Den Ditagah – Tagah,Itu Pantang Lareh Simawang.</p>	<p>obstructed, you are said to be a trading boy ... I should not be broken, broken Jilantang shoots .. Don't let me be banned, it's never Lareh Simawang.</p>
Siti Jamilah :	<p>Tuan Den Lareh Simawang,Indak Patuik Tuan Baitu,Mangatokan Denai Dagang Sansai,Rang Dagang Paibo Hati..... Den Tahu Dipadi Den,Padi Den Padi Anjalai. Dentahu Jo Diri Den,Diri Den Dagang Sansai.</p>	<p>My lord Lareh Siamawang, not worthy of such a lord, said I was a trade sensara, a merciful trade person ... I know that in my rice, my rice is rice I know by myself, I am a merchant of tasting.</p>
Lareh Simawang:	<p>Kalau Kau Tahu Jo Diri Kau,Tahu Diri Urang Dagang ,Indak Basuko Jo Basako,Indak Bakampuang Jo Halaman,Aden Nan Usah Ditagah-Tagah,Kalau Indak Kasuko Kau,Kahilia Labuah Tarantang,Kamudiak Indak Bapaga,Tinggakan Nagari Lareh Simawang,Babaliak Kau Ka Asa Kau....! *Lareh Simawang Marentak Lalu Maimbau Urang Jago Gadang. Manalo Lah Urang Jago Gadang,Capek Sugiuro Lah Kamari, Langkok Kan Kudo Nan Putihah,Kanakan Palano Kamalereng,Denai Barangkai Kini Juo.</p>	<p>If you know yourself, know yourself as a merchant, don't have a sako and heirloom, don't have a village and a yard, I don't have to be banned, if you don't like it, downstream, stretch out, go home, not fenced, leave the land of Lareh Simawang , return you to your home village. * Explanation: (Lareh Simawang Merent after that summoned a guard who is good at gadang.) Which is the bodyguard of the Jago gadang, hurry and come here quickly, prepare a white horse, put on the sloped saddle, I'll leave right now.</p>
Siti Darama :	<p>Ayah Kanduang Lambek Kapakan,Kaladang Padi Rang Dahulu,Ayah Kanduang Jan Bajalan,Nantikan Gadang Kami Dahulu. *Lareh Simawang Marentak Lalu Berangkat Dengan Marah,Dan Siti Darama Dan Asam Sudin Mengejar Ayahnya,Dan Memegang Tepi</p>	<p>The biological father is slow to the Pecan, to the paddy fields of the ancients, the biological father do not go walking, wait for us to grow up. *Explanation: (Lareh Simawang then proceeded angrily departing, and Siti Darama and and Asam Sudin chased after his</p>

	<p>Baju Ayahnya.Lareh Simawang Menolak Anaknya,Hingga Siti Drama Dan Asam Sudin Terjatuh,Dan Lareh Simawang Tetap Berangkat. *Siti Jamilah Menangis Lalu Mengangkat Kedua Anaknya Dan Membawanya Kedalam Rumah.</p>	<p>father, and held the edge of his father's shirt. Lareh Simawang refused his son, until Siti Darama and Asam Sudin fell, but Lareh Simawang continued to leave. * Explanation: (Siti Jamilah cried then lifted up her two children and brought them into her house</p>
	<p>Rumah Gadang Batingkok Tidak Oi Mamak Oi Kamalah Angin Nan Ka Lalu Antah Kok Lai Diliang-Liang Lantai Hati Nan Rusuah Tasingkok Tidak Sialan Urang Nan Ka Tahu Antah Kok Samo Nan Marasai Gadang Aia Nan Dibanda Baru,Tarandam Kadai Urang Cino, Banyak Manungguang Karugian. Kasiah Tuan Denai Lah Tahu,Bak Cando Urang Mangganggam Baro,Taraso Angek Balapehkan.</p>	<p>Multi-storey Tower House is not oi Oi mother Where is the wind going? I do not know if then on the floor burrow Nan riot is not revealed Who else will know I don't know if it's the same person who suffered too Big water in the new banda, submerged by the Chinese shop Many bear losses. Love Tuan I already know, like someone holding a ember, feels the heat released.</p>
	<p>**Dirumah Siti Rohani Di Batusangkar. Kesibukan Dirumah Mempelai Wanita,(Anak Daro) Dalam Menunggu Marapulai Dengan Mengirianginya(Menunggu Lareh Simawang) Di Sambut Dengan Upacara Penyambutan,Anak Daro Jo Marapulai,Lah Duduak Kaduonyo,Dan Diteruskan Dengan Upacara Sambah Manyambah.</p>	<p>** Explanation: (at Siti Rahani's house in Batu Sangka. Busyness at the bride's house / daro's children in a state of waiting for the arrival of the bridegroom, Lareh Simawang, who was welcomed with a welcoming ceremony, the daro child with marapulai, had both sat down, and continued with, with a worship ceremony.</p>
<p>Sutan Mudo (SiPangkalan) :</p>	<p>Tuanku Lareh Simawang....!Sambah Dipanaik Pado Tuanku,Minta Maaf Barundiang Saratah Duo Patah,Jo Alek Nan Datang Jamu Nan Tibo.</p>	<p>Tuanku Lare Simawang ... Worship is addressed to my lord, apologize for negotiating a word or two, along with the invitation that came and the audience who arrived.</p>

	<p>Sutan Batuah Di Ujuang!Sungguah Pun Sutan Surang Nan Disambah, Sarapeh Papek Sagalo Alek Nan Datang Jamu Nan Tibo ,Tampek Ambo Maantakan Sambah Mambaokan Salam,Ado Pun Sambah Disambahkan,Kok Nan Dinanti Alah Tibo,Kok Nan Ditunggu Alah Datang Nan Dipinto Alah Buliah,Marapulai Alah Duduak Jo Anak Daro,Sananglah Mato Mamandangi,Pihak Dikami Sipangkalan,Kapado Alek Nan Datang,Mahadoakan Siriah Nan Katangah,Siriah Sacabiek Mintak Dikunyah,Pinang Sagatok Mintak Dimakan,Dek Alek Nan Datang,Jamu Nan Tibo,Kok Iyo Lai Di Janjang Tampek Naik,Lai Ditanggo Bakeh Turun,Kandak Mintak Dipalakukan,Pintak Mintak Dibuliahkan,Dek Alek Nan Datang Jamu Nan Tibo,Kasudahan Sambah Pado Angku.</p>	<p>Sutan Batuah at the end Even though Sutan himself is worshiped, along with all the guests who come, my destination is to deliver prayers and bring greetings, as for worship that is offered, as for those who have been waiting for, those who have been awaited, those who have come have been asked to be valid, start already sat with the daro child, glad that the eyes looked at him, our party the person who organized the event, to the invitation that came, served betel to the middle, betel begged to be chewed, betel one fruit asked to be chewed, because of the invitation that came, attendees who arrived, if indeed in the ladder is the place to go up, and on the ladder is the place to go down, the desire can be obeyed, the request can be done, by invitation and attendees who arrive, finished worshipping the Lord.</p>
<p>Sutan Butan :</p>	<p>(Alek). Tuanku Lareh Simawang...!Sambah Di Panaik Pado Tuanku,Mintak Maaf Kami Barundiang Jo Si Pangkalan, Sutan Mudo Dipangka. Diateh Sambah-Manyambah,Pasambahan Angku Juo Nan Dianjuang Tinggi Diambak Gadang,Pihak Dikami Alek Nan Datang,Indak Ditiok Dari Alif,Indak Dibilang Dari Aso,Satantangan Pasambahan Angku Tadi,Diambiak Sado Nan Paguno,Sapanjang Bunyi Didanga,Siriah Sacabiak Mintak Dikunyah,Pinang Sagatok Mintak Dimakan,Dek Alek Nan Datang Jamu Nan Tibo,Iyo Baitu Bunyi</p>	<p>(audience) Tuanku Lareh simawang. Worship addressed to Tuanku, sorry we negotiated with the host, Sutan Mudo at the base. On top of worship, offerings to the Lord are also held in high esteem and are widely spread, the parties of our attendees who come, not starting from alif, not spelled from one, in accordance with the offerings from the Lord, just take the user, as long as the sound is heard, betel as shredded as to chew, ask for betel nuts, by the attendees atang and invitations who arrived, it was the sound of offerings sir. The word was answered dipper was welcomed, what was the answer from us, betel shredded already chewed, a betel nut had</p>

	<p>Pasambahan Angku....! Kato Bajawab Gayuang Basambuik,Apo Ka Jawabnyo Dari Kami,Siriah Sacabiak Lah Bakunyah,Pinang Bagatok Lah Bamakan,Pintak Puliah Kandak Alah, sambah Dibaliakan Pado Sutan.</p>	<p>been eaten, and the wishes and wishes had been granted, worship was handed back to Sutan.</p>
Sutan Mudo :	<p>Angku Sutan Batuah Di Ujuang. Karano Siriah Alah Bakunyah,Pinang Alah Bamakan,Pihak Dikami Si Pangkalan,Ado Nan Taraso Dihati,Takilan Dimato,Taraso Dihati Nak Mangatokan,Taraso Dimato Nak Mancaliakan,Bakandak Bakeh Nan Kabuliah,Mamintak Ka Alek Nan Datang,Rancak-Rancak Salendang Dunia,Rancak Dimato Nak Maliek,Rancak Dihati Nak Mamakai,Kami Nak Mamintakan Salendang Adaik,Parmainan Anak Mudo- Mudo,Kandak Mintak Dipalakukan,Mintak-Mintak Dibuliahkan,Dek Alek Nan Datang Jamu Nan Tibo,Kasudahan Sambah Pado Angku.</p>	<p>Angku Sutan Batuah which is on the other end. Because betel has been chewed, betel nut has been eaten, our side is the host, there is something that feels in the heart, looks in the eyes, feels in the heart, wants to be spoken, feels in the eyes to be seen, asks if granted, pleads to those who come, beautiful world shawl, beautiful in the eyes to be seen, happy in the hearts of those who wear, we want to ask for custom shawls, games for young people, wishes to be granted, our requests to be considered, by attendees and guests who come, have already been addressed to the shrine.</p>
Sutan Batuah :	<p>Jikok Itu Kandak Angku,Pihak Dikami Alek Nan Datang. Kambanglah Jalodi Serakan,Kanailah Anak Tali-Tali, Barang Nan Ado Diadokan ,Kok Indak Samo Kito Cari.</p>	<p>If it's your request, our party will be the guest. Develop Jalodi and jumble, hit by the ropes, the item requested is provided, if there isn't, let's look for it together.</p>
Sutan Mudo :	<p>Pintak Buliah Kandak Balaku Sananglah Hati Sipangkalan,Kito Sudahi Pasambahan. (Dalam Alek Ditampilkan Tari-Tarian, Pencak Silat,DII).</p>	<p>the request is accepted the wish can be granted and be glad the host, we will end this offering. (In the wedding party there will be dances and pencak silat and other activities).</p>
Sutan Batuah :	<p>Angku Sutan Mudo Dipangka. Pihak Kami Alek Nan Datang,Lah Kalua Main Anak Mudo-Mudo,Kini Bakandak Pulo Kami Sipunyo Alek,Kapado Urang Sipangkalan,Kaciak</p>	<p>Angku Sutan Mudo at the end. Our party, the invitation that came, had been shown the performance of young people, now also asked us as an invitation to the host, to the party organizers, small were replaced,</p>

	Baganti, Gadang Balega, Nak Mintak Kami Main Nan Tuo-Tuo.	large were rotated, also begged us to be shown the elders.
Sutan Mudo :	Kok Nan Bakandak Kami Bari, Kok Nan Mambali Kami Pajuai, Kini Nan Kamain Nan Tuo-Tuo, Agieh Yo Tuan Gaek.....! *Bermain Pencak Silat, Sewa, Tari Kain, Lukah Gilo, Dll. (Penampilan Tari Dari Pihak Tuan Rumah)	If you want to ask us to be a member, if anyone wants to buy, we will sell it, now the old ones will appear, play, Mr. Gaek ... * Explanation: (displayed pencak silat, rental dance, cloth dance, lukah gilo and others presented by the host)
Sutan Mudo :	Angku Sutan Batuah Di Ujuang! Lah Sayuik Mato Dek Mamandang, Lah Basah Talingo Dek Mandanga, Mainan Anak Mudo-Mudo Bacampua Jo Mainan Tuo-Tuo, Sananglah Raso Dalam Hati, Sajuak Didalam Kiro-Kiro, Nan Sakarang Iko Kini, Elok Lenggang Di Nan Data, Rancak Di Arak Marapulai Jo Anak Daro, Katiko Paneh Balun Garang, Samantaro Hari Baik Kini, Kito Arak Sakaliliang Batusangka, Ba'a Lai Cocok Tu.....	Angku Sutan Batuah at the end. Already glazed eyes because of looking, already wet ears because of hearing, young people's performances combined with the performances of parents, it's good to feel the heart, cool mind, and now, good motion in a flat place, you should let the children of daro and marapulai, while the air is not sweltering, while the air is cloudy, let's take a tour around the jackals, how do we agree with all of us.
Sutan Batuah :	Anak Kabau Mangoek, Anak Jawi Manyusu, Diangku Lai Taragak, Dikami Lai Katuju. Maolah Kito Barangkek Hanyo Lai, Gua Sakali Talempong Tu Pak Sudin. *Maarak Marapulai Jo Anak Daro Yang Diiringi Dengan Bunyi-Buyan Talempong, Gandang, Pupuik Gandang, Dengan Gembira.	Buffalo buffers, suckling calves, do you want, if we agree. Let us depart right now, hit Talempong directly, Pak Sudin. * Explanation: (parading marapulai and daro children accompanied by the sounds of Talempong, Gendang, Pupuik Gendang, with joy)
	Babaju Satin Jo Biludu, Bajaik Jo Banang Suto Putuih Suto Jo Kulindan, Disiko Mangko Hati Ragu, Kabau Dibari Bapalano Kudo Dibari Bapasangan. Babaliak Kaba Kasimulo, Karumah Siti Jamilah,	Sateen and velvet, sewn with silk thread. Broken silk because Kulindan, here the cause of this heart is doubtful, buffalo are given a saddle, horses are given flavor. Back to the story, the problem at Siti Jamilah's house,

	Sadang Tamanuang Garan Kani,Takana Untuang Parasaian.	Being pensive about him now, remembered his fate and suffering.
	Dirumah Siti Jamilah Di Simawang.	At Siti's house, Jamilah is in Simawang
Siti Jamilah :	Manolah Urang Jago Gadang,Capek Sugirolah Kamari,Ado Rundiangan Ka Denai Sampaikan(Urang Jago Gadang Datang).	Where people who are big bodied, hurry up and come here, there are things I will say (good people stay late)
Urang Jago Gadang:	Aaaa...Pun Ka Denai Aciak Kanduang.....!	Gosh, I'm a biological aunt
Siti Jamilah :	Manolah Urang Jago Gadang,Baoklah Sabik Jo Rajuik,Carikan Rumpuk Kudo Putihah,Tuanku Lareh Koknyo Pulang,Dilurah Satungkua Banang,Di Sinan Banto Mudo-Mudo,Disinan, Rumpuik Gatia-Gatilan,Kasinan Rang Jago Pai..!	Where are Mr. Jago gadang, bring sickles and knits, find grass for a white horse, Tuanku Lareh when he goes home, in a lurah the size of a thread, where young Banto leaves, there gatia grass, that's where the good man goes.
Rang Jago Gadang :	Aciak Den Siti Jamilah,Manga Sajauh Tu Bana Denai Pai,Denai Takuik Bajalan Surang.	My aunt Siti Jamilah, why as far as I was told to go, I was afraid to walk alone.
Siti Jamilah :	Kato Den Kadidanga,Bicaro Den Kadituruti,Capek Sugirolah Barangek,.....!Kok Datang Urang Batanyo,Ado Kadiri Badan Kami,Nan Kaibo Usah Dikatokan,Rang Dagang Baibo Hati....! *Urang Jago Gadang Barangek,Siti Jamilah Mengunci Pintu ,Dan Mengambil Rencong Aceh,Karieh Pusako Lareh Simawang.	My words are what you hear, my words are obeyed, you hurry up and leave, when people come to ask questions, about ourselves and our bodies, if compassion is not conveyed, merchants have compassion. * Explanation: (Mr. Jago Gadang depart, Siti Jamilah locks the door, and takes the Aceh rencong, the keris heirloom Lareh Simawang).
	Pado Manunggu Si Rigo-Rigo,Elok Kapulau Bilang-Bilang. Pado Manungguang Nan Bak Nangko,Suko Rilla Badan Kok Hilang. Pado Rumpuik Eloklah Padi,Nak Murah Basiang Ladang. Pado Hiduik Eloklah Mati,Jaannyo Hiduik Manyeso Urang.	Instead of waiting for sirigo-rigo, go to the island say-tell. Instead of enduring like this, let this body disappear. It's better than rice, so it's easy to take care of in the fields. Instead of life, let it die, if life troubles people.
Siti Jamilah :	Mano Nak Kanduang	Where the biological children of

	Kaduonyo,Kok Ino Dimanuangkan,Pihak Dikato Ayah Anak,Itulah Kato Nan Sabananyo,Kito Dagang Tak Babanso,Indak Basuku Jo Basako,Kununlah Urang Kakuliang.	the two, if the mind is contemplated, refer to the words of the child's father, that is the truth, we are trading people who do not have a nation, do not have tribes and heirlooms, let alone the views of people around the house.
Siti Darama :	Kampuang Jambak Dibaliak Rimbo,Dibaliak Kampuang Banda Hilalang,Sanang Dunsanak Lai Tak Tibo,Kunun Lah Urang Kakuliang.	The jambak village is behind the jungle, behind the Hilalang village, while the sibling is not coming, especially the neighbors around the house.
Asam Sudin :	Tatumbuak Biduak Di Belokkan,Tatumpuk Aka Dipikiran,Kok Sampiak Alam Tampek Tagak,Baok Bakisah Kanan Lapang,Ba'a Pikiran Mandeh Tantang Itu.	The stump of the Big Dipper is diverted, the reason in the mind is confined, if it is narrow in nature where it stands, take it to move to a spacious area, how do you think about it.
Siti Jamilah :	Nak Kandung Siti Darama,Kaduo Asam Sudin,Lah Tibo Garak Dalam Tubuah,Dihari Sahari Kini,Bacarai Nyawo Jo Badan,Ikolah Pisau Rencong Aceh,Pisau Pusako Ayah,Anak Jo lko Nyawo Disudahi.....!Mati Surang Mati Baduo,Mati Katigo Payudahi,Nak Sanang Bana Hati Ayah Anak,Nak Dikacak Bana Dunia Nangko,Usah Kito Nan Pahalang.....!	Siti Darama's biological son, the second Asam Sudin, has come to a premonition in the body, in this day and age, the separation of life and body, this is the Aceh rencong knife, father's pusako knife, the child with this life we end ... dead one person dies, three of them die end, so that my son's father will be happy, let him reach this world right, do not we become a barrier ..
Asam Sudin :	Mangalah Mande Sarupo Iko,Didayo Setan Jo Ubilih,Suruiklah Mandeh Kana Bana,Pihak Kapado Diri Denai,Alun Den Mati Bak Kini,Denai Baniak Gadang Bana,Kok Siang Basikolah,Malam Pai Mangaji,Denai Nak Manjadi Lareh Pulo,Sarupo Jo Ayah Kandung.	Why do mothers like this, influenced by demons and demons, realize that mothers want the truth, according to me, I do not want to die now, I want to live to old age, if I go to school during the day, go to study at night, and I want to be lareh too, like my biological father.
Siti Darama :	Adiak Den Si Asam Sudin,Usah Dilawan Kato Mande,Itulah Kato Sabananyo,Kok Sampai Kito Gadang,Malu Tak Mungkin Kito Apuih,Malu Tumbuah Malu Nan Jaleh,Luko Kito Luko	My brother, Asam Sudin, don't fight my mother's words, that's what, actually, if we grow up, we might not be ashamed, now we are definitely ashamed to have grown, our wounds are wounded on the forehead, can't be covered

	Dikaniang,Tak Mungkin Disaok Lai,Kito Urang Dagang Sansaidiak,Indak Elok Urang Manjadi Lareh ,Indak Elok Urang Bapangkaik,Urang Bapakaik Lupo Diri,Mande Kandung Badan Diri,Bunuh Dimande Badan Denai,Pisau Nan Usah Mande Usokkan,Kok Taraso Padiah Di Den Bak Iko,Tikamkan Sajo Kuek-Kuek,Jan Lamo Den Manangguangkan.	anymore, we are trafficking people, my sister's misery, no good if it becomes Lareh, not good if people have ranks, people with ranks forget themselves, my mother is my body, kill by my bad mother, a knife doesn't need a sharpening mother, if it feels painful to me later, just stab it tightly, so that it won't take long for me to suffer the pain.
Siti Jamilah :	Nak Kandung Siti Darama,Maso Ketek Anak Den Gadangkan,Rangik Saikua Mande Halau,Alun Gadanglah Mande Bunuah,Piciakan Mato Anak Kandung,Usah Tampak Pisau Malayang.....! *Siti Jamilah Manikan Siti Darama,Darah Hiduik Bacucuran,Siti Darama Mengeliat Kesakitan Dan Meninggal Dengan Pisau,Siti Jamilah Menghampiri Asam Sudin.	Siti Darama's biological child, from a small child, I raised a mosquito, a tail of the mother expelled, not yet an adult, kill you, close your biological child's eyes, so that the mother's blade will not be blasted ... * Explanation: (Siti Jamilah stabbed Siti Darama, fresh blood flowed, Siti Darama squirmed in pain and died from being stabbed by a knife, Siti Jamilah approached Sudin Acid.
Asam Sudin :	Alah Gilo Mande Den.....!Kakak Den Lah Dibunuhnyo.....! Oooiiiiiii... Rang Kampuang.....Tolong.....Tolong....Tolanglah Ba'a Badan Denai...Denai Alun Mati Bak Kini,.....!	My mother has gone crazy ... my sister has been killed oooooooooo, a villager, please help, how can you do it with me ... I don't want to die right now ...
Siti Jamilah :	Kalangiak Pai Mamakiak.....!Kasia Anak Mangadu,Ayah Ang Jadi Marapulai,Sadang Basandiang Inyo Kini,Sarahkan..... Sajo Diri Anak.	To the sky you scream. Where do you want to complain, your father is become Marapulai , is beside him now, just surrender yourself my child.
Asam Sudin :	Indak...Indak....Indak...Mande.!.....!	No ... no ... no ... mother ...
Siti Jamilah :	Mati SurangMati Baduo...Mati Batigo Manyudahii. *Kejar-Kajaran Terjadi Dan Akhirnya Asam Sudin Dapat Ditangkap Oleh Siti Jamilah,Dan Terus Membunuhnya,Terakhir Siti	Dead one dead two .. triple death finish. * Explanation: (the chase happened and finally Siti Jamilah could be captured by Siti Jamilah, and then killed him, and finally Siti Jamilah killed herself.

	Jamilah Membunuh Dirinya Sendiri. Seterusnya Urang Jago Gadang Masuk Pulang Dari Mancari Rumpuik Kudo, Dan Terkejut Melihat Mayat Terbujur Diatas Rumah, Urang Jago Gadang Balari Manjapuik Siti Rawiyah, Dan Angku Kapalo. Siti Rawiyah, Angku Kapalo Dan Urang Jago Gadang Masuk.	Furthermore, Jag Gadang people came into the house after returning home to look for grass to eat horses, and were surprised to see a corpse lying on top of the house, Mr. Jago Gadang ran to fetch Siti Rawiyah, and Angku Palo, Siti Rawiyah, Angku Palo and Mr. Jago Gadang entered the house.
Angku Kapalo :	Manolah Urang Jago Gadang, Tarangkan Asa Mulonyo, Mangko Tajadi Nan Bak Iko.	Where is the man who was Mr. Jago Gadang, explain the origin of this incident, why it happened this way.
Urang Jago Gadang:	Am...Am... Ampunkan Denai Angku Kapalo, Den Tak Namuah Den Tak Namuah, Aden Dituduah Mambunuah Aciak Jo Adiak-Adiak Den, ..., Asa Mulonyo Den Tak Tahu, Darah Taserak Den Tamui.	Forgive me Angku palo, I do not want I do not want to, I was accused of killing my aunt and younger siblings, from the beginning I did not know, I have spilled blood.
Siti Rawiyah :	Manolah Angku Kapalo, Usah Ditanyo Urang Jago Gadang, Tak Jaleh Dek Inyo Asa Mulonyo, Nan Sakarang Kini Nangko, Suruah Urang Jago Gadang Manjapuik Lareh Simawang, Etan Diranah Batusangka, Ka Rumah Siti Rohani, Inyo Sadang Basandiang Kini, Japuik Pulo Simarah Sudin Etan Karanah Padang Panjang, Anak Tiri Lareh Simawang, Inyo Nan Sadang Sikolah Guru.	Where is angku palo, don't ask again to Mr. Gadang Gadang, it is not clear from the origin of this incident, which is clear now, tell Mr. Jago Gadang to pick up Lareh Simawang, that's him in the Batu Sangka area, to Siti Rohani's house, he is side by side now, pick up also the Angry Sudin is now in the Padang Panjang area, Lareh Simawang's stepson, who is currently in a teacher's school.
Angku Kapalo :	Manolah Urang Jago Gadang Barangkaik Kini Juo, Gua Sakali Tabuah Larangan, Nak Tahu Urang Dalam Nagari, Apo-Apo Garangan Nan Tajadi. *Urang Jago Gadang Barangkaik, Kedengaran Bunyi Tabuah Dan Orang Kampung Berdatangan. Lareh Simawang Masuk Dan Menirap Kepada Mayat	Where Mr. Jago Gadang was leaving right now, hit all the tabuh forbidding, in order to know the people in the country, what had happened. * Explanation: (Mr. Jago Gadang departs, and he hears the sound of percussion so that villagers arrive at the house of Siti Jamilah / Lareh Simawang. Lareh Simawang enters and crawls on his child's body)

	Anaknya.	
Siti Rawiyah :	Sanang Bana Hati Adiak,Papueh Bana Manghadang Dunia,Gangam Paciak Dunia Nangko Diak....!Adiak Urang Bapangkeik,Adiak Urang Bakuaso Di Batusangka,Adiak Basandiang,Di Simawang Darah Taserak.....!	Happy brother, happy satisfied to navigate the world, grasp and hold this world brothers are people of rank, younger siblings are powerful people in Batu Sangka, siblings side by side, in Simawang blood is shed ...
Lareh Simawang :	Sia...?Aden Nan Salah....?Indak...!Indak...!Jamilah... Kau Nan Cilako....!(Nada Suara Lunak)Indak....!Kau Elok Jamilah....!Kau Nan Bana....!Aden Nansalah.....!(Suara Nada Keras),Batigo Kalian Mati ,.....!Barampek Jo Den.....! *Pisau Diambil Diatas Perut Siti Jamilah Dan Langsung Membunuh Diri Sendiri,Pisau Keatas Ditangkap Oleh Angku Kapalo Dan Menunduk Lareh Simawang.	Who? Me.. Wrong? No ... no ... Jamilah ... you are wretched (soft voice tone) no you are good Jamilah ... you are right I am wrong ... (voice with a loud tone), all three of you die, ... let the four of me with me .. * Explanation: (the knife was later taken by Lareh on Siti's stomach and stabbed into herself, but before she arrived she was captured by Angku palo swiftly, and Lareh Simawang looked down).
Siti Rawiyah :	Dek Harok Basubang Gadang,Talingo Rumpuang Tak Dikana, Dek Haro Manghanang Dunia ,Hutang Tumbuhan Saliliak Pinggang.	Because they want a big hole, the result is that a big hole is not thought of, because they want to head off the world, finally living in debt around their waist
Angku Kapalo :	Dek Harok Basubang Gadang,Talingo Rumpuang Tak Dikana, Dek Haro Manghanang Dunia ,Hutang Tumbuhan Saliliak Pinggang.	Because they want a big hole, the result is that a big hole is not thought of, because they want to head off the world, finally living in debt around their waist
	Lah Salah Angku Mamasangkan,Adaik Dimano Angku Pakai,Limbago Dimano Angku Tuangkan,Manuruik Adaik Didalamko,Banamo Adaik Minang Kabau,Namun Banamo Cucu Adam,Kok Tagaknyo Samo Tinggi,Kok Duduaknyo Samo Randah,Indak Ado Beda Jo Bedonyo,Urang Asa Jo Urang Datang,Nan Jadi Pokok Pangka,Dimano Bumi Dipijak Disinan Langik Dijunjuang,Dima'a Tabilang Tahantak Disinan Tanaman	It's wrong you use adat, what customs do you use, limbago from which you pour, according to customs in this country, called Minangkabau custom, but named grandchildren Adam, if the same standing is high, if the seat is the same low, there is no difference and the difference is less as long as people come, the main issue is where the earth is trampled where the sky is upheld, where it can be called if the feet can be stopped where plants grow, the same customs are used, limbago is the same poured, but if the

	<p>Tumbuh,Adaik Samo Dipakai,Limbago Samo Dituangkan,Tapi Kok Jalan Diasak Urang Lalu,Cupak Dialiah Urang Panggaleh. *Lareh Simawang Gila Menangis Dan Tertawa.</p>	<p>road is diverted by the last person, and plural transferred by merchants.</p> <p>*Explanation: (Lareh Simawang is like a crazy person crying alone and laughing to himself)</p>
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