likely to be at the conventional level in the structure of Lawrence Kohlberg's theory of moral awareness, namely showing the awareness of groups that are more dominant in their community. Meanwhile, for the development of puppets for Samin people can be done by conducting an appropriation strategy that is by by doing innovation and creativity wayang arts performance both aesthetically and ethically according to Saminsme's teachings.

*Keywords: puppet, moral, aesthetic, saminism*

MADIHIN PRESERVATION OF LOCAL TRADITION AND POLITIC

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In South Kalimantan live a few ethnic groups, including Malays, Dayaks, Bakumpai, Bugis, Madurese, and Javanese. *Madihin* is one of a local tradition belongs to the Malay tribe, called Banjar. As an oral tradition, madihin contains local wisdom that recorded knowledge, values, and culture which had been passed down through generations. This local wisdom lives and is well-nurtured by the community. Madihin in one of oral tradition takes the form of folk poetry which is delivered in the local language, the Banjar dialect. According to Syukroni (2006) in the past, the *madihin* performers were also attached to the mystical world. It was believed that those people have supernatural power, known as *pulung* (fortune gift). It was said that the power was given by *Datu Madihin*, a supernatural figure.

Now, *madihin* lives and develops by its people. When compared with *karungut*, and *lamut*, *Madihin* is considered better survived. *Madihin* is still actively performed in public. There are also more *madihin* maestros compared to other oral tradition’s maestros. *Madihin* also develops and has been spread from Banjar to other areas in South Kalimantan, such as in Balangan, Banjarmasin, Barito Kuala, Kota Baru, Tabalong, Tanah Bumbo, Tanah Laut, tapin, Hulu Sungai Selatan, Sungai Tengah, and Banjar Baru.

The development of *madihin* will have an impact on the research. In the last few years, *madihin* has become the object of study, for example in 2010, Yulianto examined the history of the development of *madihin*. In 2013, Herawati observed the structure of *madihin*. Another study was carried out by Faridah in 2017 focusing on “The Pragmatic Functions of Oral Humor.” In the same year, *madihin* was also the object of study by Sani. The latest study, in 2018, was conducted by Rossi for her thesis at Muhammadiyah University of Yogyakarta.

With the well-maintenance of *madihin* and its dynamics in the community, *madihin* is still contextual to be the object of research, especially from its preservation. Preservation is the protection of tradition without any interference in its original state. This kind of activity is usually carried out for the sake of cultural legacy (Pudentia, 2006: 7). Preservation is an important step in the development of *madihin*, and this has never been discussed or studied before. For this reason, this paper discusses how *madihin* containing local wisdom exist in the community and what has been done to the work so that *madihin* live sustainably as an oral tradition until now.

The aim is to find local wisdom in the text and context, as well as to know how this work has been preserved in the community. This model of preservation is important to apply to other oral traditions that have been endangered nowadays. To achieve this goal is used a descriptive analytical method with literary studies and field studies. Field studies were conducted through in-
depth interviews, watching live-performance, recording or documenting the performances, and analyzing their contents.

From the study of the performance of *madihin*, it is known that *madihin* has unique texts and context as well as its own method of preservation. There are verbal and nonverbal, while the context provides integral meaning as a tradition. Context is a condition which envelopes the oral tradition to make it alive and exist. Within what context should *madihin* is performed. In this context, it is important to note where, when, who, and what purpose the *madihin* is performed. Context also relates to function, contextual situations, culture, social structures, and ideology (Sibarani dan Talhah, 2015:25).

The more detailed context is quoted from Hymes (1964, pp. 99-138 and 1972, pp. 21-44). He connected the contexts to speech event or language event. There are eight elements in the speech act, namely the setting and the scene, the participants, the objectives, the act sequence, tone instruction or key speech, instrumentality, and speech norms.

*Madihin* derives from the word *madah* which means to praise someone. This concept involves not only to praise, but also to advised, to educate, and to entertain. *Madihin* is a rhythmic poem with final rhyme a-a-a-a. This song is accompanied by *tambourine* (kind of drum). *Madihin* is usually performed at night or during the day with the duration of 2 through 3 hours by 1 through 4 performers. The show is usually in the open stage, but now *madihin* is also staged indoors.

*Madihin* has become the local identity of the Banjar community and is considered important and beneficial for the community’s life. They are proud of this oral tradition because of its functions as a means of education, social interaction for togetherness, social criticism, and sometimes even a tool for government propaganda including politics. Another important function of *madihin* is to be some short of entertainment for public (Saepudin, 2016). The function of madihin as a social interaction and for togetherness is known from the audience of madihin who come from various groups and religions, not just the Banjar tribe who are Muslim. Madihin already accommodates the diversity of its people who love madihin.

*Madihin* show is grouped into three types, classical *madihin*, *madihin* for preaching, and *madihin* comical *madihin*. These three types can be identified from songs during its show. According to Maswan, et. al. (1995: 9) the structure of text the *madihin* consists of four elements; n other word the opening, the *batabi* (the homage), the *mamacah bunda* (sowing flowers as part of the content) and the closing.

Madihin is performed in traditional ceremonies relating to the life cycle and traditional feasts, such harvest festivals, charity offerings, rituals to ward-off catastrophe, and vow fulfilment. In its development, *Madihin* is also performed on important days and often used for political reasons and for education as well as entertainment. The life span of *madihin* is relatively safe because of the number of maestros. Instead of Jhon Tralala and Hendra, there are many famous *madihin* artists in South Kalimantan, including Mat Nyarang and Masnah, the most senior *madihin* artists in Martapura, Rasyidi and Rohama (from Tanjung), Imberan and Timah (in Amuntai), Nafiah and Mastura (in Kandangan), Khair and Nurmah (also in Kandangan), Utuh Syahiban (from Banjarmasin), Syahrani (also from Banjarmasin), and Sudirman

Almost every day there are *madihin* performances in Banjarmasin. Even in a traditional market in Martapura, *Madihin* is performed every day. *Madihin* is quite popular among the communities in
South Kalimantan and almost every student knows it. Those who support *madihin* have positive attitude to protect its viability. They have invited *madihin* artists to perform in various events.

The dynamics of *madihin* show can be seen from the high frequency of the shows through various events. For example, *madihin* is broadcasted on various radio programs, such as Radio Smart FM, KM 5, TVRI Banjarmasin, regular broadcast *madihin* every weekend: in the program *Ambil Hikmahnya aja* that is broadcasted on various topics. The same thing has been done by Private TV agencies. In addition, *madihin* is also reproduced for commercial use in cassette, VCDs, and DVDs. *Madihin* has become more lively, and it appears annually in the competitions held by the city municipality with millions of rupiah worth of prizes.

It was found out from research on *madihin* that the success of this oral tradition was due to the support of various factors. The first factor is its simple rhyme which is usually ended with a-a-a-a. These simple verses are easily created and adapted by professional *madihin* maestro. The structure of the poem is very flexible and smooth. Flexibility are also known from the contents of the text of madihin which do not show SARA (ethnicity, religion, race, and intergroups). Therefore, madihin can be accepted by various and makes *madihin* easy to deliver in various ceremonies and events and easily adapted and developed through times. Therefore, during election period and election regional, madihin can be performed according to the election.

The other factor is the supportive attitude of the people in Banjarmasin who are proud to have *madihin* as their identity. With this positive attitude, they fully support the existence of *madihin* by frequently calling and performing, as well as watching it enthusiastically. The next factor is the positive attitude of *madihin* maestros or artists. They have open mind and support each other, and respect each other’s skills.

*Madihin* maestro has the good skills to process words, themes, and messages according to the *madihin* structure and events. They are also good at processing vowels and reciting the verses without reading during their performance, composing songs and the music accompaniment (beating the drums), and creating harmony on stage. Their creativity is seen in the process of developing *madihin*. With this creativity, the form of *madihin* becomes more diverse. Those *madihin* artist feel responsible for the viability of this oral literary tradition, and they hand down these skills to their descendants and also to Banjar community as the next generation of this oral tradition.

The younger generation, mostly students, also has a great interest in preserving *madihin*. They are never reluctant to study *madihin* workshops. Generally, they will study with the maestro of *madihin*. During this activity, the maestro transfers his or her knowledge and expertise to the younger generation. This transfer of knowledge is also carried out into the formal domain of teaching syllabus at school in elementary and junior high school. The next event is *madihin* competition or festivals among those workshop participants. They will have competitive advantage to improve the quality of *madihin* performance.

Transformation of *madihin* also happened creatively. One form of its transformation is to perform *madihin* with complete musical accompaniment, such as with guitar and drum. Its transformation into the genre of songs makes *madihin* more popular.

Its popularity was proven by *madihin* performance at the national level in the Academic 2 program broadcasted in Indosiar. *Madihin* has also appeared a few times on live-show during some state
events, such as state ceremonies held by the late President Soeharto and ex-President Susilo Bambang Yudoyono. At the international level, Madihin has represented Indonesia in the Art Festivals in Malaysia, Brunei Darussalam, and Singapore.

The various activities and performances of the madihin mentioned above are concrete evidence in the development of madihin. The same strategy can be adopted as a successful role model of revitalization in the preservation of oral traditions. Because of this, the life force of madihin continues to develop and is irreplaceable by modern art, and it also preserves various kinds of local wisdom in it.

As a conclusion, there are a number of important points. Madihin is an oral tradition in literature which is the local identity of the Banjar community in South Kalimantan. This kind of literature can survive well as shown by its spread, its quantity of performance, and the number of madihin maestros. As an oral tradition, the text and its context are very supportive for its development. The text is so flexible. The flexibility is also known from the contents of the text of madihin which do not show SARA (ethnicity, religion, race, and intergroups). Madihin can be accepted by various tribes and makes madihin easy to deliver in various ceremonies and events. Therefore, the maestro of madihin can develop their performances at the regional and national scopes.

The success of madihin preservation among the community is due to people’s pride and positive outlook towards madihin as their local identity. The efforts of preserving madihin have been done through various activity, one of them is through special workshops for students. Naturally, this oral tradition was handed down through generations within the family of the artists, and this is another factor that supported Madihin preservation. Other methods include research as a feasibility study for its development.

Its transformation into song is one of the ways to popularize madihin. Its frequent performance in various festivals and competitions at the regional and national level has been the evidence of its existence as an oral tradition among the communities. Accordingly, any support and commitment from the government will become the key for the success of oral literature as our local identity.

**Keywords:** preservation, local tradition, analytical method, oral literature, local identity

**DODENGO AS A DOCUMENT OF MEMORY**

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Dodengo is a martial art of the people of Gamkonora, a minority group living in the western part of the district Halmahera, the province of North Maluku. As a performance Dodengo is already known among people before the advent of Islam in this area. Dodengo is often associated with war. In its performance people use salawako which is shield and goola, a bamboo weapon to hit the opponent. The Gamkonora people have always been used to the situations of warfare. Since the Kingdom of Ternate was founded in 1250, Gamkonora became one of its vassals and was involved in various wars. In the course of later development, the warfare situations are maintained in Dodengo performance. The initial appearance of Dodengo is still unknown. However, an old woman, born in 1928 has watched the performance since her childhood. This show of fight disappeared during the Ambon horizontal conflict in 1998. Not until 2003 a young man from Talaga revived Dodengo in a performance to celebrate Idul Fitri. This paper aims to demonstrate