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

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**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
how the memory of Gambkonora people, who have been very often involved in various wars, can be analysed with a historical- and oral history approach, whereby the people put their memory on the record in Dodengo as a cultural document.

**Keywords:** Dodengo, history, oral history, cultural document, memory.

**SAFEGUARDING OF MAK YONG AS SHARED CULTURAL HERITAGE**

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There is a possibility the cultural expression owned by one province is also owned by another province. We have also to keep in mind that one cultural expression can spread in various geographical boundaries in different provinces. The fundamentals of the nomination of cultural heritage is done with the geo cultural view and not the geo political concerns. The geo cultural view thus enables various countries to manage and protect cultural heritage together more efficiently and effectively. Also it enables the process of nomination as a collaboration to the level of UNESCO. This endorsement of collaboration in cultural heritage has significantly made cultural diplomacy and safeguarding a possibility. An effort to guard an in-material treasure is usually difficult since cultural heritage is identified as something owned by people in the past and is considered irrelevant to current times. That is the reason as we all know, UNESCO as a cultural official worked organization has felt the need for an international level convention for safeguarding intangible cultural heritage that is indeed in danger of disappearing and to protect the heritage.

**Keywords:** oral tradition, tension and memory

**NARRATIVE ABOUT JEW**

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The story of the sacredness of a Jew was inherited from generation to generation by Asmat people. Jew is “Rumah Bujang” (house for men), but more precisely it is a traditional house because that is where various issues are decided customarily. The Jew is occupied by men who represent the tribe in a village. Qualitative approaches through in-depth interviews and observations of a Bisman tribe Jew in Suwru village, Agats subdistrict, Asmat district were undertaken. The daily Jew leader is outside the Jew, but every time a problem arises, Bisman people will immediately gather in the Jew and immediately position themselves and take place to sit or just be outside the Jew.

**Keywords:** Jew, bisman, asmat, narrative