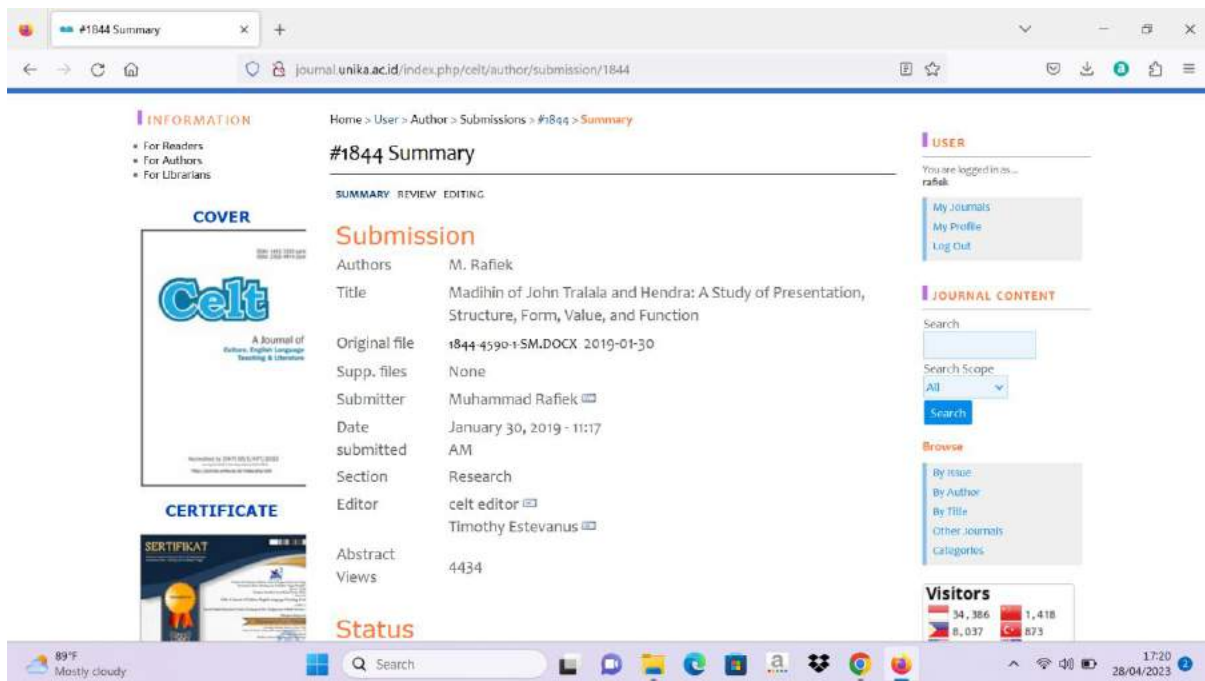


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The Enduring Banjar Oral Literature: A Study of Presentation Structure, Forms, Values, and Functions in John Tralala and Hendra's Madihin

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Abstract: This study aims to explain the presentation structure of madihin, forms of madihin, values in madihin, and functions in madihin delivered by John Tralala and Hendra. This study uses the Parry and Lord oral literature approach and is a type of qualitative research. As an oral literature, madihin can be described qualitatively because the data is submitted by Pamadihinan verbally. The results of this study are (a) the presentation structure consists of opening, placing tabi, conveying the contents, and closing; (b) madihin forms John Tralala and Hendra are question and answer, poem, poem more than 4 lines and broken rhymes, poems less than 4 lines; (c) the values in John Tralala, and Hendra's madihin are the value of love of art, the value of preservation, the value of working together, the value of art appreciation, the value of hard work, value of candor, value of self-confidence or flattering oneself, value of reminding (morale), value of courage to defend themselves or not, and value of defending or not want to budge; (d) functions in John Tralala and Hendra's madihin are functions of education, advice, and entertainment (humor).

Key words: presentation structure, form, value, function, madihin

Abstrak. Penelitian ini bertujuan untuk mendeskripsikan dan menjelaskan tentang struktur penyajian madihin, bentuk-bentuk madihin, (3) nilai-nilai dalam madihin, dan (4) fungsi-fungsi dalam madihin yang dibawakan oleh pamadihinan John Tralala dan Hendra. Penelitian ini menggunakan pendekatan sastra lisan Parry dan Lord dan berjenis penelitian kualitatif. Pendekatan sastra lisan digunakan untuk mengkaji sastra lisan madihin dari segi struktur penyajian, bentuk, nilai, dan fungsi. Sebagai sebuah sastra lisan, madihin dapat diuraikan secara kualitatif karena data disampaikan oleh pamadihinan secara lisan. Data madihin tersebut kemudian dibahas sesuai dengan struktur penyajian, bentuk, nilai, dan fungsinya. Hasil penelitian ini adalah (a) struktur penyajian terdiri atas pembukaan, memasang tabi, menyampaikan isi (manguran), dan penutup; (b) bentuk-bentuk madihin John Tralala dan Hendra adalah kalimat tanya jawab, syair, syair lebih dari 4 larik dan berima patah, syair kurang dari 4 larik; (c) nilai-nilai dalam madihin John Tralala dan Hendra adalah nilai cinta seni, nilai pelestarian, nilai bekerja sama, nilai apresiasi seni, nilai kerja keras, nilai keterusterangan, nilai kepercayaan diri atau menyanjung diri, nilai mengingatkan (moral), nilai keberanian membela diri atau tidak mau kalah, dan nilai membela diri atau tidak mau mengalah; (d) fungsi-fungsi dalam madihin John Tralala dan Hendra adalah fungsi pendidikan, nasihat, dan hiburan (humor).

Kata kunci: struktur penyajian, bentuk, nilai, fungsi, madihin

INTRODUCTION

Madihin is one of the traditional arts in South Kalimantan, Indonesia. This Madihin can be played individually or in pairs. The player is called pamadihinan. Madihin is delivered by Pamadihinan by singing poem or poem accompanied by a pat instrument called Terbang or Tarbang which he pats himself. Pamadihinan is usually memorized outside the rhyme's head or the poem that he is singing. Pamadihinan has also been able to pat fly to accompany the pantun or the madihin poem.

Madihin, in its development, continues to progress. This can be seen from the various ways the Pamadihinan brings the Madihin. The songs or rhythms of the tarbang he delivered were varied as well as the rhymes or madihin he brought. This makes the Pamadihinan must be brave enough to innovate in bringing the Madihin. For example, John Tralala and Hendra are able to survive until now.

Kawi, Jarkasi, and Kusasi (1995, p. 19) even say that madihin art delivered by John Tralala and Hendra is a pop musician. Madihin is said to be pop because the presentation uses Indonesian which is mixed with Banjar language so that the general public who are not Banjar people are able to enjoy it. According to Kawi, Jarkasi, and Kusasi (1995, p. 20), madihin brought by John Tralala and Hendra were very liked because they were able to make the audience laugh because of the humor in the madihin.

Madihin has been studied by Rafiek (2012), and Rafiek (2018). Rafiek (2012) conducted research on the *Pantun Madihin: Characteristics Study, Structure of Performance, Creativity in Education, Development and Development in South Kalimantan*. In his research, Rafiek explained the origins and development of madihin, the characteristics of pantun, the structure of pantun madihin staging, the creativity of pamadihinan, the strategy of developing

and training *madihin* using structural theory. The difference between this research and Rafiek's research above lies in several problems studied. This research focuses more on examining the form, value, and function in *madihin* delivered by John Tralala and Hendra. In addition, this study uses data sources derived from *madihin* brought by John Tralala and Hendra, while the Rafiek study above uses data sources derived from *madihin* he developed himself.

Rafiek (2018) conducted research on *Humor in Madihin John Tralala and Hendra (Study of the Types of Humor Perspective Veatch, Gruner, and Hobbes)*. In his research, Rafiek (2018) found (1) humorous short answers based on the theory of emotional transformation from Veatch, (2) humor and jokes based on Hobbes's theory of excellence, (3) defense humor, clarification, not to be outdone based on Gruer's theory of aggression, (4) narrative humor or jokes, association humor, and contradictory conditions according to Veatch's emotional transformation theory, (5) humorous rhetorical questions based on Gruner's theory of aggression, and (6) association humor according to Veatch's theory of emotional transformation. Rafiek's research is not at all related to the study of the structure of presentation, form, value, and function. Based on the above studies, it can be seen that *madihin* John Tralala and Hendra have never been studied in terms of the study of presentation structure, form, value, and function. Therefore, this research is very important as a preliminary study of the structure of presentation, form, value, and function in *Madihins* John Tralala and Hendra.

LITERATURE REVIEW

A. *Madihin*

Madihin is a typical South Kalimantan art or poem or dancing accompanied by a tambourine pat (Hapip 2008, p. 114). It is said to be tambourine because of the pat instrument used in *madihin*, namely *tarbang* or *terbang* is a pat musical instrument like the tambourine in the *kasidah*. Thaha and Sanderta (2000, pp. 23-24) state that *madihin* comes from *madah*, namely poem. Thaha and Sanderta (2000, p. 24) also state that *madihin* comes from the Banjar language, namely *papadahan* or *mamadahi* (giving advice). According to Jarkasi (2004, p. 21), *madihin* comes from the word *madah* which means poem. The word *madah* according to Jarkasi (2004, p. 21) is still closely related to *padah* or *pepadah* in Banjar language which means advice or speech. Therefore, *madihin* usually contains advice or *papadah*. According to Kawi, Jarkasi, and Zakiah (1995, p. 17), *madihin* art was originally developed by Dulah Nyanyang from Tawia village, Angkinang District, South Hulu Sungai Regency, South Kalimantan.

Jarkasi (2004, p. 2) states that *madihin* is a form of folk songs that contains advice, criticism, innuendo, or swear (*pergunjangan*) which is managed in the speeches of worship. *Madihin* comes from the word *madah* in Banjar language, which is *padah*. From the *padah* word, then it is given a suffix of *ma* and *-i* so that it becomes *mamadah* which means to advise. Therefore, it sounds more familiar, abbreviated as *madah* from the word *mamadahi*. But there are also those who argue that *madihin* comes from the word *madah* plus the sound *-in*. *Madah* in Malay means poem. This can be seen in the Boat Poems by Hamzah Fansuri. In the first row of the first temple there is a quote. This is a point of view (Safioedin, 1969, p. 30, Usman 1963, p. 185). At the beginning of its development, Pamadihinan did bring *madihin* containing verses. But now, Pamadihinan has created *madihin* by bringing *pantun*.

The ending *-in* on *madihin* is estimated to be taken from the word *ilahin* at the beginning or opening of the *madihin*. Not all pamadihinan begin their *madihin* with divine,

there are also those who begin with *ha-him, ilahi, aaawan*, and *iii....aaawan*. Examples of the opening of madihin starting with ilahin can be read below:

Ilahin

Hibaki bakul lawan kuini

kupasiakan gasan penganten

kita bakumpulan di malam ini

Insyallah ulun handak bamadihin

(Source: Madihin entitled Umpat Bapasan by Yustan Aziddin in Kawi, Jarkasi, Kusasi 1995, p. 88)

Ilahin

.....

Manyirang Manyirang kain tapih bakarung

TapihNaga balimbur mamucuk rabung

.....

(Source: Madihin, entitled Mun Kawa from Hulu Sungai Selatan Regency (Kandangan) in Kawi, Jarkasi, Kusasi 1995, p. 94).

B. Oral Theory of Poem by Parry and Lord

The theory used in this study is the theory of oral poem from Parry and Lord. According to Parry and Lord's oral poem theory (in Teeuw 2003, pp. 243-244), it is stated that the text is not memorized from generation to generation, but is produced spontaneously every time it is delivered and at an amazing speed. According to Parry and Lord (in Teeuw 2003, p. 244), the resulting text adapts to the listener's interest, the state of his nature, and the time available.

Indeed, there are Pamadihingan practicing before the performance, both in terms of producing a poem or pantun madihin or tapping tarbang. It can happen to find the latest ideas or choices of words that can cause humorous or funny effects before pamadihingan appears.

The pamadihingan short exercises before appearing like that are pamadihingan efforts and strategies in order to entertain the audience or the community successfully. Without the previous training, of course between the two groups who were paired when carrying the madihin on the stage, there would be an irregularity in the recitation. Pamadihingan, who was already an expert, did not need to memorize the madihin texts and would spontaneously convey the madihin. This will be different from the Pamadihingan who have just studied or have recently become a Pamadihingan, of course, they will practice more to produce madihin texts and pat them.

According to Parry and Lord's oral poem theory above, it can be seen that the *madihin* that developed in South Kalimantan is now delivered spontaneously by the rest, even in pairs. *Madihin* in South Kalimantan was also presented according to the themes of the event or activity. The contents of the *madihin* are sometimes associated with news or information that is hotly discussed or familiar to the listener's ears. *Pamadihinan* must pay attention to the duration of time provided by the committee or host when delivering *madihin*. If *madihin* is served at the opening or closing of an event or activity, of course, it will be very different in duration with a special event to welcome honored guests or wedding events. During the opening or closing of an event or activity, the duration of the time is very short, while when welcoming the guest of honor or the wedding, the duration of the time is rather long. Similarly, if *madihin* is served at socialization or counseling activities, the duration of the time is rather long.

Teeuw (1994, p. 2) states that Milman Parry and Albert B. Lord managed to find Yugoslav folk singers not memorizing the works they sang without script or writing. Furthermore, Teeuw (1994, p. 3) explains the conclusion that every time a *guslar* (nickname of a Yugoslavian singer) brought his story, he recreated it spontaneously, but by using a large number of elements of language (words, compound words, phrases) available to him ready to use.

Teeuw (1994, p. 5) asserts that everywhere based on the results of field research in various parts of the world, every time a storyteller or oral narrative poet performs, he generates a new and spontaneous composition. This also applies to poems and *pantun madihin* brought by *Pamadihinan* in South Kalimantan.

METHODOLOGY

This study uses an oral literary approach, while this type of research is qualitative. In the study of oral literature, literary works or artwork are analyzed by following the steps in the analysis of oral literature. In this case, *madihin* texts John Tralala and Hendra were analyzed by looking for the structure of presentation, form, value, and function. The data source of this research is *madihin* which was delivered by John Tralala and Hendra at the Cultural Art Show on November 18, 2012, at the Cultural Park Art House of the Province of South Kalimantan. The data of this study are a poem or *pantun madihin* delivered by John Tralala and Hendra. Data analysis in this study uses content analysis techniques. The steps in conducting content analysis according to Krippendorff (1991, pp. 75-183) include unitization, sampling, recording, data language, constructs for inference, and analysis. Unitization includes (1) determining the type of unit of analysis, namely the sampling unit, recording unit, or context unit, and (2) assigning units, namely physical units, syntactic units, referential units, propositional units, or thematic units. In this study, researchers used a type of recording unit and syntactic unit. The recording includes determining the meaning of various categories, verbal designation, and constructing for scrutiny and withdrawal of inferences. Language data includes grouping poem data and *pantun madihin* related to the structure of presentation, form, value, and function. The construct for inference refers to the source of uncertainty or the source of certainty. The content analysis technique used is in the form of contextual classification.

RESULTS AND DISCUSSION

This chapter describes (1) the structure of the presentation of madihins, (2) the forms of madihin, (3) the values in the madihin, and (4) functions in madihin John Tralala and Hendra.

A. Madihin Presentation Structure of John Tralala and Hendra

Based on the presentation structure, madihin John Tralala and Hendra consists of an opening, placing tabi, conveying the contents (*manguran*), and closing. Jarkasi (2004, p. 63) states that the structure of presentation of madihin consists of opening greetings, giving tabi or greeting the entire audience, giving contents (*manguran*) and ending them.

Opening and Greetings

Hendra : Ilahiii...kalau...kalaulah kalaulah kita (if we) ... awan
...awan...kalau

(if)...awan

Kalau lah kita menjadi (if we become) ... awan...awan...

John Tralala : Assalammu'alaikum ini saya sampaikan (I would like to say
Assalamu'alaikum)

Hendra : Wa'alaikum salam saya beri jawaban (Wa'alaikum salam, I answer)

Placing Tabi

John Tralala : Salam sejahtera untuk kita sekalian
Hari ini gembira perasaan
pagelaran seni yang lagi kita saksikan
Fakultas Ekonomi yang menyelenggarakan
(Peace to all of us

Today's feeling is happy
art shows that we are witnessing again

The Faculty of Economics who organizes)

Generasi muda harus cinta kesenian
tongkat estafet seniman perlu kitalah teruskan
agar seni kita di Kalimantan Selatan

jangan sampai punah jangan sampai hilang
ayo kita bekerja mari bertepuk tangan

(The young generation must love art

we need to continue the artist's baton
so that our art in South Kalimantan
don't get extinct, don't lose it
let's work let's applaud)

Delivering Content (*Manguran*)

Hendra : Memang benar itu demikian
pada hari ini seperti kita saksikan
dalam acara pergelaran
Seni dan budaya Kalimantan Selatan
(It is true that this is so
on this day as we witnessed
in the event
Art and culture of South Kalimantan)

Fakultas Ekonomi Lambung Mangkurat yang meadakan
ada lagi Badan Eksekutif Mahasiswanya ini yang merencanakan
sukses sekali ini dilaksanakan
bermacam lomba ini diadakan
(Lambung Mangkurat's Faculty of Economics held
And the Student Executive Board who plans
this success was carried out
various competitions were held)

dari *baturai* pantun (dari bertanding pantun)
bakisah bahasa Banjar (bercerita bahasa Banjar)
sampai lomba mamanda ini diadakan
ini merupakan apresiasi seni yang sangat mengagumkan
(from *baturai* pantun (from pantun competition)
telling story in Banjar language

until the mamanda race was held
this is an amazing appreciation of art)

Generasi muda kita semua ini harus berjuang
agar nanti seni budaya Kalimantan Selatan
jangan sampai hilang
dari sekarang sampai nanti itu tetap dikenang
(We all young generation have to fight
so that later the cultural arts of South Kalimantan
don't lose
from now until later it will still be remembered)

John Tralala

: Memang benar anak yang kucintai

Kita semua para generasi
harus cinta seni
kalau diri kita punya seni
kalau nanti jadi pegawai negeri
minimal pejabat tinggi
jadi tentara nak *ai* jadi polisi
pasti jadi komandan itu sudah pasti
(It's true O my beloved child
We all generations
must love art
if we have art
if you later become a civil servant
at least be a high official
Be the army or be a police officer
Later become a commander, certainly)

Hendra

: Kalau seumpama saya tinggal di kampung
(If I live in a village)

John Tralala : Minimal jadi RT (At least be the head of The Neighborhood Association)

Hendra : Walau jadi RT saya juga senang hati (I would be happy)
tapi dengan seni saya senang sekali (but with art I am very happy)

kalau jadi RT seumpama (If I become the the head of The Neighborhood Association)

Masyarakat yang bikin KTP (People who make ID cards)

langsung saya layani (will be served right away)

John Tralala later? : Seumpama *pang* nanti aku *nang* bikin? (What if I make it later?)

Hendra : Jelas tidak kuberi (I won't do)

John Tralala : Apa alasannya *ikam* kada *membari*? (Why not?)

Hendra : Bisa salah gunakan dibawanya *babini* (You will misuse it to get married)

....

Closing

John Tralala : *Pulisi...* Tidak lama nak *ai* bamadihinan (Cops ... The bermadihin will be simple)

karena penonton menantikan pengumuman

siapa nanti yang akan jadi pemenang

menurut informasi tadi ada laporan

acara dari hari sabtu itu pembukaan

malam ini nak *ai* kita penutupan

Panitia jaga kesehatan

menjaga kesehatan sama merawatnya

seperti sepeda motor nak *ai* kendaraan kita

(because the audience was waiting for the announcement

who will be the winner

according to the information, there was a report

the program from Saturday was opening

tonight we will close

The committee, please stay healthy
maintain health and care for it
like a motorcycle, our vehicle)

....

John Tralala : Asalammualaikum wr.wb. (Farewell)

Based on the madihin John Tralala and Hendra above, it can be seen that the structure of the presentation of their madihin consists of opening and greeting, placing tabi, conveying the contents (menguran), and closing. So, the structure of the presentation of madihin John Tralala and Hendra still follows the rules of the structure of the presentation of the existing madihin.

B. Madihin Forms of John Tralala and Hendra

1. Poem and Poem More Than 4 Lines and Broken Rhymes

The form of madihin delivered by John Tralala and Hendra in the quotation below is in the form of the poem. John Tralala brought a madihin consisting of 4 lines and verses consisting of 5 lines and broken rhymes. Verse is consisting of 4 arrays rhyming a-a-a-a, while poems consisting of 5 rhymes array a-a-a-b-a. The citation of madihin consisting of 5 arrays is called poem because even though there are more than 4 lines in a relation but almost all end with the same sound n, namely art, forward, South, and hand and there is only one ending with g, which is lost. This indicates that the Pamadihinan John Tralala is still trying to keep his madihin with a rhyme even though there is one rhyme that is finally not the same.

All the madihin arrays are just narratives and hopes, it doesn't seem like there are rhymes and also not four lines like a poem. However, it is still called a poem because the Pamadihinan John Tralala is still trying to keep the madihin poem rhyming a-a-a-a even though there are more than 4 lines and there is one array of rhymes that are not the same. Pay attention to the quote below.

John Tralala : Salam sejahtera untuk kita sekalian (a)

Hari ini gembira perasaan (a)

pagelaran seni yang lagi kita saksikan (a)

Fakultas Ekonomi yang menyelenggarakan (a)

Generasi muda harus cinta kesenian (a)

tongkat estafet seniman perlu kitalah teruskan (a)

agar seni kita di Kalimantan Selatan (a)

jangan sampai punah jangan sampai hilang (b)

ayo kita bekerja mari bertepuk tangan (a)

(Peace to all of us (a)
Today's feeling is happy (a)
art shows that we are witnessing again (a)
The Faculty of Economics who organizes (a)

The young generation must love art (a)
we need to continue the artist's baton (a)
so that our art in South Kalimantan (a)
don't get extinct, don't lose it (b)
let's work let's applaud (a))

2. A Poem with More Than 4 Arrays

Madihin John Tralala below uses the poem form consisting of 7 lines and the same rhymes, namely a-a-a-a-a-a. This can be seen from his beloved, ordinary students, people, Rhoma, his appearance, and China. There is no first couplets; everything is filled. Named poem because of the poetic conditions because even rhymes are not made up of four lines. Pamadihinan John Tralala has tried to maintain the characteristics of the poem must be a-a-a-rima even though it consists of more than 4 lines.

John Tralala : *Babini...* aaa aw...awan (Marry a woman ... aaa aw...awan)

Bapak Ibu undangan yang tercinta (a)
malam ini sungguh luar biasa (a)
coba penonton banyak mahasiswa (a)
padahal anak saya Hendra ganteng orangnya (a)
tetapi tuh di muka itu mirip Ridho Rhoma (a)
John Tralala lestari penampilannya (a)
mirip Jackie Chan bintang Hongkong China (a)

(Dear ladies and gentlemen (a)
Tonight, it is truly extraordinary (a)
The audiences are many students (a)
even though my son Hendra was a handsome person (a)

but the face is similar to Ridho Rhoma (a)

John Tralala exists his performance (a)

similar to Hong Kong's Jackie Chan star (a))

3. A Poem with Less Than 4 Array

The Madihin brought by the pamadihinan Hendra below is in the form of a poem consisting of 3 lines with rima a-a-a. Rima and a-a-a can be known from the end of the array, namely Jhon Tralala (a), father (a), and beloved (a). The *Bapak* (father) here is sounded *Bapa* (father) by Hendra so the rhyme finally sounds the same a-a-a.

Hendra : Wahai yang tercinta bapak John Tralala (a)

Yang melahirkan saya itu bukan bapak (terdengar bapa) (a)

Tapi yang melahirkan ibu saya tercinta (a)

(O dear ones, Father John Tralala (a)

The one who gave birth to me is not *Bapak* (father) (sounds *Bapa*) (a)

But who gave birth to was my beloved mother (a))

4. Question and Answer

In madihin John Tralala and Hendra below are in the form of question and answer. The pamadihinan Hendra question was answered quickly and skillfully by John Tralala. The question and answer sentence that they bring is only about the parable of a motorcycle with the human body. However, with their creative ideas, they bring madihin in the form of question and answer sentences to make funny effects when heard by the audience. Especially in the pamadihinan question, Hendra, if it's under the stomach? then John Tralala answered with a definite answer that was the spark plugs. This is seen in the quote below.

Hendra : Kalau begitu saya langsung bertanya

Kalau mata kita?

John Tralala : Ibarat kendaraan ini adalah lampunya

Hendra : Kalau telinga?

John Tralala : Jelas itu reetingnya

Hendra : Kalau hidung?

John Tralala : Ini kelaksonnya

....

(Hendra : Then I immediately asked

For our eyes?

John Tralala : Like this vehicle, it is the lamp

Hendra : For ears?

John Tralala : Obviously it's retting

Hendra : For the nose?

John Tralala : This is the horn)

If we look at the form of madihin John Tralala and Hendra above, do not at all show that the madihin he brought was in the form of poetry or poem even though it finally sounded the same. The form of poem madihin John Tralala and Hendra is a question and answer sentence.

Indeed, in broad outline, the opinion of Seman is evident in the madihin delivered by John Tralala and Hendra in the form of this question and answer. Even though it is a question and answer, John Tralala and Hendra try to equate the final sound of the array even though some are not the same. Look at the final sound of the madihin, which is asking, us, the lights, the ears, the retting, the horn, the fuel, the handlebars, the tank, and the spark plugs. Everything rhymes a-a-a-a. Only a few do not have a-a-a-a rhymes, namely the nose, mouth, hands, stomach. So, even in the form of Q & A, John Tralala and Hendra keep the final sound of the madihin in order to keep the same sound.

C. VALUES IN JOHN TRALALA AND HENDRA'S MADIHIN

The values in the madihin delivered by John Tralala and Hendra are as follows.

1. The Value of Love of Art, Preservation, and Collaboration

The value of the love of art, preservation, and collaboration can be seen in the madihin quote below.

John Tralala : Salam sejahtera untuk kita sekalian
Hari ini gembira perasaan
pagelaran seni yang lagi kita saksikan
Fakultas Ekonomi yang menyelenggarakan
Generasi muda harus cinta kesenian
tongkat estafet seniman perlu kitalah teruskan
agar seni kita di Kalimantan Selatan
jangan sampai punah jangan sampai hilang
ayo kita bekerja mari bertepuk tangan

John Tralala : (Peace to all of us
Today's feeling is happy

art shows that we are witnessing again
The Faculty of Economics who organizes

The young generation must love art
we need to continue the artist's baton
so that our art in South Kalimantan
don't get extinct, don't lose it
let's work let's applaud)

The value of love of art can be seen from the quotations of *generasi muda harus cinta kesenian* (the younger generation who must love art). The value of conservation can be seen from the quote *tongkat estafet seniman perlu kitalah teruskan/ agar seni kita di Kalimantan Selatan/jangan sampai punah jangan sampai hilang* (We need to continue / make our art in South Kalimantan / not extinct, not to lose it). The value of collaboration can be seen from the quote *ayo kita bekerja* (let's work).

2. The Value of Art Appreciation and Hard Work

The value of art appreciation and hard work can be seen in the madihin delivered by Hendra quote below.

Hendra :
ini merupakan apresiasi seni yang sangat mengagumkan
Generasi muda kita semua ini harus berjuang
agar nanti seni budaya Kalimantan Selatan
jangan sampai hilang
dari sekarang sampai nanti itu tetap dikenang
....
(this is an amazing appreciation of art
We all young generation have to fight
so that later the cultural arts of South Kalimantan
don't lose
from now until later it will still be remembered)

In the quote above, the appreciation of the art is seen in *bermacam lomba ini diadakan/ dari baturai pantun (dari bertanding pantun)/bakisah bahasa Banjar (bercerita bahasa Banjar)/sampai lomba mamanda ini diadakan/ini merupakan apresiasi seni yang sangat mengagumkan//*. (various competitions were held/from baturai pantun (from pantun competition)/telling story in Banjar language)/until the mamanda competition was held//)

While the value of hard work can be seen in *Generasi muda kita semua ini harus berjuang/agar nanti seni budaya Kalimantan Selatan/jangan sampai hilang/dari sekarang sampai nanti itu tetap dikenang//* (this is an amazing appreciation of art/We all young generation have to fight so that later the cultural arts of South Kalimantan don't lose/ from now until later it will still be remembered //).

3. The Value of Candor

The straight forward value is found in the madihin brought by the pamadihinan Hendra on the question of John Tralala's question why he was not permitted to make a National Identity Card (KTP) if the child became the head of the Neighborhood Association (RT).

Hendra : Kalau seumpama saya tinggal di kampung
(If I live in a village)

John Tralala : Minimal jadi RT (At least be the head of The Neighborhood Association)

Hendra : Walau jadi RT saya juga senang hati (I would be happy)
tapi dengan seni saya senang sekali (but with art I am very happy)
kalau jadi RT seumpama (If I become the the head of The Neighborhood Association)

Masyarakat yang bikin KTP (People who make ID cards)

langsung saya layani (will be served right away)

John Tralala : Seumpama *pang* nanti aku *nang* bikin? (What if I make it later?)

Hendra : Jelas tidak kuberi (I won't do)

John Tralala : Apa alasannya *ikam* kada *membari*? (Why not?)

Hendra : Bisa salah gunakan dibawahnya *babini* (You will misuse it to get married)

In the madihin delivered by John Tralala and Hendra above, it can be seen that pamadihinan Hendra conveyed a straightforward value to pamadihinan John Tralala. This straightforward value can be seen from the answers of Pamadihinan Hendra at the end of John Tralala. This can be seen from the first question from the John Tralala leader, like *Seumpama pang nanti aku nang bikin?* (What if I make it later?) Then it was answered that the decision from Hendra *Jelas tidak kuberi* (I won't do). Pamadihinan John Tralala is still curious about the answer from Hendra, and then he asks again why not? Then answered frankly by Pamadihinan Hendra that he will misuse it to get married.

4. The Value of Self Confidence

The value of self confidence is seen in the madihin which is delivered by the couple John Tralala below.

John Tralala : *Babini... aaa aw...awan* (Beristri ... aaa aw...awan)

Bapak Ibu undangan yang tercinta
malam ini sungguh luar biasa
coba penonton banyak mahasiswa
padahal anak saya Hendra ganteng orangnya
tetapi tuh di muka itu mirip Ridho Rhoma
John Tralala lestari penampilannya
mirip Jackie Chan bintang Hongkong China

(John Tralala : *Babini... aaa aw...awan* (Marry a woman ... aaa aw...awan)

Dear ladies and gentlemen
Tonight, it is truly extraordinary
The audiences are many students
even though my son Hendra was a handsome person
but the face is similar to Ridho Rhoma
John Tralala exists his performance
similar to Hong Kong's Jackie Chan star)

In the madihin above, it can be seen that Pamadihingan John Tralala conveys the value of self-confidence by flattering or praising the child and himself. Pamadihingan John Tralala praised his son's face, which he said was similar to Ridho Rhoma and praised himself like Jackie Chan (Hong Kong, Chinese film star). The value of self-confidence to flatter oneself to create a humorous effect for the audience who hears the madihin.

5. The Value of Overthrow

The value of overthrow is found in the madihin brought by Pamadihingan Hendra below.

Hendra : Oh, para penonton malam ini jadi tersenyum

karena bapak dengan diri menyanjung
coba anda lihat berdiri para penonton
Bapak John Tralala memang ganteng
seperti artis sinetron

tapi bukan seperti bintang film Hongkong

tapi bintang film Jepang mirip *banar* Doraemon (tapi bintang film Jepang mirip sekali Doraemon)

Hendra : Oh, the audience tonight smiled
because you are flattering, sir
try to see the audiences
Mr. John Tralala is indeed handsome
like a soap opera artist
but not like a Hong Kong movie star
but Japanese movie stars named Doraemon

In the madihin delivered by pamadihinan Hendra above, it can be seen that pamadihinan Hendra wanted to "overthrow" (*mahantak*) of John John Tralala after praising his son and himself. Pamadihinan Hendra was not praising his father but instead wanted to "drop" pamadihinan John Tralala in front of the audience. Pamadihinan Hendra said that his father was similar to Doraemon, not like a Hong Kong movie star. This, of course, has a humorous effect on the audience. *Maambung* strategy (praising or flattering) then *mahantak* ("dropping") in the madihin brought by pamadihinan Hendra seen from the beginning praising or flattering his father and then "dropping" pamadihinan John Tralala. The strategy of praising or flattering can be seen from Mr. John Tralala's quote, handsome like a soap opera artist. The strategy of "dropping" is seen from quotes but not like Hong Kong movie stars, but a Japanese movie star, Doraemon. The value of "overthrow" is, of course, a negative value, but because this is conveyed in a madihin show, to have a humorous effect, it is considered legitimate.

6. The Value of Morale

The value of morale is found in the madihin delivered by the sub-director John Tralala to pamadihinan Hendra below.

John Tralala : Doraemon.... aduh Hendra anakku tercinta
jangan begitu *bapandir* di mahasiswa (jangan begitu bicara di mahasiswa)
Aku jadi *supan*, jadi malu jadinya (Aku jadi malu, jadi malu jadinya)
semestinya Hendra kamu menyadarinya
kalau bukan aku yang mirip Doraemon
Ikam pasti nak *ai kada* lahir ke dunia (Kamu pasti nak ai tidak lahir ke dunia)

John Tralala : Doraemon ... oh Hendra my beloved son
Don't talk like that to the students

I became embarrassed, so embarrassed
you should have realized it, Hendra
If it's not me who looks like Doraemon
You will definitely not be born into the world

In the madihin delivered by John Tralala above, it can be seen that John Tralala wanted to remind his son that he felt ashamed to be said to be like Doraemon, especially said in front of the students who watched. John Tralala still reminds his son that if it wasn't for him who looked like Doraemon, of course, his son Hendra would not be born into the world. Indeed, the madihin delivered by John Tralala shows the magnitude of the role or service of a father for the birth of his child. The value that John Tralala wanted to instill to the audience to serve his father.

7. The Value of Self-Defense and Do Not Want to Lose

The Value of self-defense and do not want to lose is in the madihin brought by Pamadihingan Hendra below.

Hendra : Wahai yang tercinta bapak John Tralala
Yang melahirkan saya itu bukan bapak
Tapi yang melahirkan ibu saya tercinta
Hendra : O dear ones, Father John Tralala
The one who gave birth to me is not a father
But who gave birth was my beloved mother

In the madihin above, it can be seen that Pamadihingan Hendra wants to convey the value of courage to defend himself from the statement of John Tralala above that if not for his father he was not born into the world. Pamadihingan Hendra also firmly answered through his madihin that the one who gave birth was not his father but his mother. This, of course, invited the laughter of the audience who watched and heard the madihin brought by the pamadihingan Hendra.

8. The Value of Self-Defense and Do Not Want to Budge

The value of self-defense is in the madihin brought by John Tralala below.

John Tralala : Tapi itu hasil kerja sama
antara kami *bedua* (antara kami berdua)
Walau Ibu kamu yang melahirkannya
tapi aku juga yang jadi sponsornya
John Tralala : But it's the result of cooperation

between us

Even though your mother gave birth to you,

but I'm also the sponsor

In the madihin above, it can be seen that John Tralala did not want to lose to his son's defense. Pamadihinan John Tralala then said that his child was the result of cooperation between him and his wife. Pamadihinan John Tralala said in his madihin, that is, but the result of cooperation, between them, even though his mother gave birth to him, but his father became his sponsor. Value does not want to lose or do not want to give in is a negative value in life. But because it is brought in madihin, of course, it is legitimate to create a humorous effect in its presentation.

D. THE FUNCTIONS OF JOHN TRALALA AND HENDRA'S MADIHIN

1. Educational Function

The educational function is found in the madihin brought by John Tralala below.

Jhon Tralala :

Generasi muda harus cinta kesenian

tongkat estafet seniman perlu kitalah teruskan

agar seni kita di Kalimantan Selatan

jangan sampai punah jangan sampai hilang

ayo kita bekerja mari bertepuk tangan

(We all young generation have to fight

so that later the cultural arts of South Kalimantan

don't lose

from now until later it will still be remembered)

In the madihin delivered by John Tralala above, there is a function of education, namely education to love art and regenerate artists. This can be seen in the quote, *generasi muda harus cinta kesenian, tongkat estafet seniman perlu kitalah teruskan, agar seni kita di Kalimantan Selatan, jangan sampai punah jangan sampai hilang* (the young generation must love art, baton artists need to continue, so that our art in South Kalimantan, do not get extinct, don't lose it). The function of education is to convey education to the younger generation to love art.

John Tralala :

Kita semua para generasi

harus cinta seni

kalau diri kita punya seni

kalau nanti jadi pegawai negeri
minimal pejabat tinggi
jadi tentara nak *ai* jadi polisi
pasti jadi komandan itu sudah pasti
(We all generations
must love art
if we have art
if you later become a civil servant
at least be a high official
Be the army or be a police officer
Later become a commander, certainly)

In the madihin presented by John Tralala above, there is a function of education so that the younger generation loves art. The educational function is contained in the quotation *kita semua para generasi, harus cinta seni* (We all generations must love art).

2. Advice Function

In the madihin brought by Pamadihingan Hendra below, there is an advice function.

Hendra :
Generasi muda kita semua ini harus berjuang
agar nanti seni budaya Kalimantan Selatan
jangan sampai hilang
dari sekarang sampai nanti itu tetap dikenang
(We all young generation have to fight
so that later the cultural arts of South Kalimantan
don't lose
from now until later it will still be remembered)

In the madihin delivered by pamadihingan Hendra above, there is a function of advice that the young generation must struggle to maintain the cultural arts of South Kalimantan. The function of counsel is found in the quotation *generasi muda kita semua ini harus berjuang, agar nanti seni budaya Kalimantan Selatan, jangan sampai hilang dari sekarang sampai nanti itu tetap dikenang* (We all young generation have to fight so that later the cultural arts of South Kalimantan don't lose, from now until later it will still be remembered).

Hendra : Masalah wanita jangan tapi dipersoalkan

tapi memilih wanita jelas tidak sembarangan
harus yang baik itu juga beriman
harus yang taat itu pun peraturan
berbudi baik juga bersifat sopan
masalah suku tak usah dipersoalkan
baik orang Jawa atau orang Medan
baik orang Sunda atau orang Ujung Pandang
baik orang Jakarta atau orang Kalimantan

(Hendra : Problems about women don't need to be questioned
but choosing women is clearly not arbitrary
must be good and also have faith
must also be obedient
virtuous and polite
tribal problems need not be questioned
Either from Java or Medan
Either from Sunda or Ujung Pandang
Either from Jakarta or Kalimantan)

Pamadihinan Hendra, in the madihin he brought, gave advice on the criteria for choosing women as partners. Pamadihinan Hendra said that the criteria of the ideal woman were good, faithful, obedient, virtuous, and polite. Pamadihinan Hendra also said that he did not question the issue of ethnic groups. He values respect for diversity in Indonesia.

John Tralala :

Panitia jaga kesehatan
menjaga kesehatan sama merawatnya
seperti sepeda motor nak *ai* kendaraan kita
(The committee, please stay healthy
maintain health and care for it
like a motorcycle, our vehicle)

Pamadihinan John Tralala advised the committee to maintain health. Pamadihinan John Tralala also reminded that maintaining health is the same as maintaining a motorcycle.

3. Entertainment Function (Humor)

In the madihin presented by John Tralala and Hendra, there was found a humor function as shown in the quote below.

- Hendra :
- Neighborhood : kalau jadi RT seumpama (If I become the the head of The Association)
Masyarakat yang bikin KTP (People who make ID cards)
langsung saya layani (will be served right away)
- John Tralala : Seumpama *pang* nanti aku *nang* bikin? (What if I make it later?)
- Hendra : Jelas tidak kuberi (I won't do)
- John Tralala : Apa alasannya *ikam* kada *membari*? (Why not?)
- Hendra : Bisa salah gunakan dibawahnya *babini* (You will misuse it to get married)

Madihin brought by Hendra and John Tralala in the form of questions and answers above containing humor to entertain the audience. That humor can be seen in the madihin that John Tralala brought, which is "If I make it later?" Then answered by Hendra "Obviously I did not give". Then Pamadihina John Tralala asked again "What is the reason you will not give?" Pamadihina Hendra also answered, "Can be misused for marriage." The answer to the pamadihina Hendra using Banjar "married" is, of course, making the listening audience laugh. Pamadihina Hendra was able to provide an answer that provoked the laughter of the audience with the answer that if his father was allowed to make a KTP (Identity Card) then in his jest it could later be used by John Tralala to remarry. However, in the question and answer session that was delivered by John Tralala and Hendra, it was not explained why by only making another ID card, people could abuse it to have another wife. It should be possible for John Tralala to ask again to ask to explain why Pamadihina Hendra thought that way. Only then did Pamadihina Hendra explain if the marital status was changed or replaced with unmarried, of course, it could only be misused to remarry. Although this was not conveyed directly by Pamadihina Hendra, the audience turned out to be able to immediately understand the intent behind the line "Can be misused for marriage." It means that in this case, Pamadihina Hendra and Pamadihina John Tralala successfully made the audience laugh.

Pamadihina John Tralala did not want to be outdone by Pamadihina Hendra, he then conveyed in his madihin that even though Hendra was handsome but weak, he could not be bothered by girls. After that, Pamadihina John Tralala conveyed in his madihin about his activities in Balikpapan. In the madihin, he told the audience that there, he saw beautiful and tall women like Tamara Blezensky, her voluptuous but like Elvy Sukaesih, her sweet smile was very much like Syahrini. But John Tralala was shocked to find that the girl was suffering from epilepsy. The final story of John Tralala in his madihin will certainly make the audience laugh because it was delivered in a funny Banjar language. The audiences laughed because they heard the language of Banjar in Madihin delivered by John Tralala to describe the characteristics of a person suffering from epilepsy. Pamadihina John Tralala called epilepsy with a pig's madness in the Banjar language. In addition, John Tralala called her eyes glared. The choice of words caused the audience who heard to laugh.

Pamadihinan Hendra did not want to be outdone by John Tralala, he then delivered the madihin to recount the midnight experience of John Tralala. Pamadihinan Hendra in his madihin told about John Tralala who wanted to find a partner. Pamadihinan Hendra also told Madihin that John Tralala was too selective in finding a partner. Finally, Hendra told, John Tralala met people like transvestites. The thing that makes the audience laugh is when they hear the quote madihin "The name is transvestite, you know for yourself, when he was about to make out, he bought hair with affection, then the waria enjoyed it, Mr. Jhon Tralala kept touching, he was surprised to feel feel the head of the cork fish ". The choice of the Banjar word used in Hendra's madihin which sounded funny was what caused the audience to laugh.

The function of entertainment (humor) can be seen from John Tralala's answer to Hendra's question. Pamadihinan John Tralala gave a funny answer in his relationship with the association about motorbikes asked by Hendra. John Tralala's answer made the audience laugh when Hendra asked "If it's under the stomach?" Pamadihinan John Tralala gave an answer It must be a spark plug. The audience can immediately associate it with something under the stomach. Therefore, the audience immediately laughed after knowing their association. Previously the audience only smiled when they heard the similarity of a motorcycle to the human body. Pamadihinan John Tralala equates the human eye with motorcycle headlights, human ears with a motorcycle ride, a human nose with a motorcycle horn, a human mouth with a motorcycle fuel filler, a human hand with a motorcycle handlebar, a human stomach with a tank fuel of a motorcycle.

CONCLUSION

Based on the analysis and discussion above, the following conclusions are obtained. Presentation structure consists of an opening, placing tabi, conveying the contents (manguran), and closing. The forms of madihin John Tralala and Hendra are question and answer, poem, poems more than 4 lines and broken rhymes, and poems less than 4 lines. The values in madihin John Tralala and Hendra are the value of love of art, the value of preservation, the value of working together, the value of art appreciation, the value of hard work, value straightforwardness, the value of self-confidence or flattering oneself, the value of reminding (moral), the value of courage to defend themselves or not, and the value of self-defense or unwillingness relent. Functions in Madihin John Tralala and Hendra are functions of education, advice, and entertainment (humor).

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The screenshot shows a web browser window displaying the submission review page for the journal 'Celt'. The page is titled '#1844 Review' and the URL is 'journal.unika.ac.id/index.php/celt/author/submissionReview/1844'. The page layout includes a navigation bar with 'SUMMARY REVIEW EDITING' tabs. The main content area is divided into several sections: 'Submission' (Authors: M. Rafiek, Title: Madihin of John Tralala and Hendra: A Study of Presentation, Structure, Form, Value, and Function, Section: Research, Editor: celt editor, Timothy Estevanus), 'Peer Review' (Round 1, Review: 1844-4591-3-RV.DOC 2020-03-06, Version: 2019-08-05, Initiated: 2020-11-14, Last modified: 2020-11-14, Uploaded file: Reviewer B 1844-5628-1-RV.DOC 2019-08-09, Reviewer A 1844-5635-1-RV.DOCX 2019-08-09), and 'Editor Decision'. On the right side, there is a 'My Journals' section with 'My Profile' and 'Log Out' links, a 'JOURNAL CONTENT' search bar, and a 'Visitors' section with a 'FLAG counter' showing visitor statistics by country. The bottom of the page shows a Windows taskbar with the date 28/04/2023 and time 17:22.

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The Enduring Banjar Oral Literature: A Study of Presentation Structure, Forms, Values, and Functions in John Tralala and Hendra's Madihin

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Abstract: This study aims to explain the presentation structure of madihin, forms of madihin, values in madihin, and functions in madihin delivered by John Tralala and Hendra. This study uses the Parry and Lord oral literature approach and is a type of qualitative research. As an oral literature, madihin can be described qualitatively because the data is submitted by Pamadihinan verbally. The results of this study are (a) the presentation structure consists of opening, placing tabi, conveying the contents, and closing; (b) madihin forms John Tralala and Hendra are question and answer, poem, poem more than 4 lines and broken rhymes, poems less than 4 lines; (c) the values in John Tralala, and Hendra's madihin are the value of love of art, the value of preservation, the value of working together, the value of art appreciation, the value of hard work, value of candor, value of self-confidence or flattering oneself, value of reminding (morale), value of courage to defend themselves or not, and value of defending or not want to budge; (d) functions in John Tralala and Hendra's madihin are functions of education, advice, and entertainment (humor).

Key words: presentation structure, form, value, function, madihin

Abstrak. Penelitian ini bertujuan untuk mendeskripsikan dan menjelaskan tentang struktur penyajian madihin, bentuk-bentuk madihin, (3) nilai-nilai dalam madihin, dan (4) fungsi-fungsi dalam madihin yang dibawakan oleh pamadihinan John Tralala dan Hendra. Penelitian ini menggunakan pendekatan sastra lisan Parry dan Lord dan berjenis penelitian kualitatif. Pendekatan sastra lisan digunakan untuk mengkaji sastra lisan madihin dari segi struktur penyajian, bentuk, nilai, dan fungsi. Sebagai sebuah sastra lisan, madihin dapat diuraikan secara kualitatif karena data disampaikan oleh pamadihinan secara lisan. Data madihin tersebut kemudian dibahas sesuai dengan struktur penyajian, bentuk, nilai, dan fungsinya. Hasil penelitian ini adalah (a) struktur penyajian terdiri atas pembukaan, memasang tabi, menyampaikan isi (manguran), dan penutup; (b) bentuk-bentuk madihin John Tralala dan Hendra adalah kalimat tanya jawab, syair, syair lebih dari 4 larik dan berima patah, syair kurang dari 4 larik; (c) nilai-nilai dalam madihin John Tralala dan Hendra adalah nilai cinta seni, nilai pelestarian, nilai bekerja sama, nilai apresiasi seni, nilai kerja keras, nilai keterusterangan, nilai kepercayaan diri atau menyanjung diri, nilai mengingatkan (moral), nilai keberanian membela diri atau tidak mau kalah, dan nilai membela diri atau tidak mau mengalah; (d) fungsi-fungsi dalam madihin John Tralala dan Hendra adalah fungsi pendidikan, nasihat, dan hiburan (humor).

Kata kunci: struktur penyajian, bentuk, nilai, fungsi, madihin

INTRODUCTION

Madihin is one of the traditional arts in South Kalimantan, Indonesia. This Madihin can be played individually or in pairs. The player is called pamadihinan. Madihin is delivered by Pamadihinan by singing poem or poem accompanied by a pat instrument called Terbang

or Tarbang which he pats himself. Pamadihinan is usually memorized outside the rhyme's head or the poem that he is singing. Pamadihinan has also been able to pat fly to accompany the pantun or the madihin poem.

Madihin, in its development, continues to progress. This can be seen from the various ways the Pamadihinan brings the Madihin. The songs or rhythms of the tarbang he delivered were varied as well as the rhymes or madihin he brought. This makes the Pamadihinan must be brave enough to innovate in bringing the Madihin. For example, John Tralala and Hendra are able to survive until now.

Kawi, Jarkasi, and Kusasi (1995, p. 19) even say that madihin art delivered by John Tralala and Hendra is a pop musician. Madihin is said to be pop because the presentation uses Indonesian which is mixed with Banjar language so that the general public who are not Banjar people are able to enjoy it. According to Kawi, Jarkasi, and Kusasi (1995, p. 20), madihin brought by John Tralala and Hendra were very liked because they were able to make the audience laugh because of the humor in the madihin.

Madihin has been studied by Rafiek (2012), and Rafiek (2018). Rafiek (2012) conducted research on the *Pantun Madihin: Characteristics Study, Structure of Performance, Creativity in Education, Development and Development in South Kalimantan*. In his research, Rafiek explained the origins and development of madihin, the characteristics of pantun, the structure of pantun madihin staging, the creativity of pamadihinan, the strategy of developing and training madihin using structural theory. The difference between this research and Rafiek's research above lies in several problems studied. This research focuses more on examining the form, value, and function in madihin delivered by John Tralala and Hendra. In addition, this study uses data sources derived from madihin brought by John Tralala and Hendra, while the Rafiek study above uses data sources derived from madihin he developed himself.

Rafiek (2018) conducted research on *Humor in Madihin John Tralala and Hendra (Study of the Types of Humor Perspective Veatch, Gruner, and Hobbes)*. In his research, Rafiek (2018) found (1) humorous short answers based on the theory of emotional transformation from Veatch, (2) humor humor and jokes based on Hobbes's theory of excellence, (3) defense humor, clarification, not to be outdone based on Gruer's theory of aggression, (4) narrative humor or jokes, association humor, and contradictory conditions according to Veatch's emotional transformation theory, (5) humorous rhetorical questions based on Gruner's theory of aggression, and (6) association humor according to Veatch's theory of emotional transformation. Rafiek's research is not at all related to the study of the structure of presentation, form, value, and function. Based on the above studies, it can be seen that madihin John Tralala and Hendra have never been studied in terms of the study of presentation structure, form, value, and function. Therefore, this research is very important as a preliminary study of the structure of presentation, form, value, and function in Madihins John Tralala and Hendra.

LITERATURE REVIEW

A. Madihin

Madihin is a typical South Kalimantan art or poem or dancing accompanied by a tambourine pat (Hapip 2008, p. 114). It is said to be tambourine because of the pat instrument used in madihin, namely *tarbang* or *terbang* is a pat musical instrument like the tambourine in the kasidah. Thaha and Sanderta (2000, pp. 23-24) state that madihin comes from *madah*,

namely poem. Thaha and Sanderta (2000, p. 24) also state that madihin comes from the Banjar language, namely *papadahan* or *mamadahi* (giving advice). According to Jarkasi (2004, p. 21), madihin comes from the word *madah* which means poem. The word *madah* according to Jarkasi (2004, p. 21) is still closely related to *padah* or *pepadah* in Banjar language which means advice or speech. Therefore, madihin usually contains advice or *papadah*. According to Kawi, Jarkasi, and Zakiah (1995, p. 17), madihin art was originally developed by Dulah Nyanyang from Tawia village, Angkinang District, South Hulu Sungai Regency, South Kalimantan.

Jarkasi (2004, p. 2) states that madihin is a form of folk songs that contains advice, criticism, innuendo, or swear (*pergunjangan*) which is managed in the speeches of worship. Madihin comes from the word *madah* in Banjar language, which is *padah*. From the *padah* word, then it is given a suffix of *ma* and *-i* so that it becomes *mamadah* which means to advise. Therefore, it sounds more familiar, abbreviated as *madah* from the word *mamadahi*. But there are also those who argue that madihin comes from the word *madah* plus the sound *-in*. *Madah* in Malay means poem. This can be seen in the Boat Poems by Hamzah Fansuri. In the first row of the first temple there is a quote. This is a point of view (Safioedin, 1969, p. 30, Usman 1963, p. 185). At the beginning of its development, Pamadihinan did bring madihin containing verses. But now, Pamadihinan has created madihin by bringing *pantun*.

The ending *-in* on madihin is estimated to be taken from the word *ilahn* at the beginning or opening of the madihin. Not all pamadihinan begin their madihin with divine, there are also those who begin with *ha-him*, *ilahi*, *aaawan*, and *iii....aaawan*. Examples of the opening of madihin starting with *ilahn* can be read below:

Ilahn

Hibaki bakul lawan kuini

kupasiakan gasan penganten

kita bakumpulan di malam ini

Insyallah ulun handak bamadihin

(Source: Madihin entitled Umpat Bapasan by Yustan Aziddin in Kawi, Jarkasi, Kusasi 1995, p. 88)

Ilahn

.....

Manyirang Manyirang kain tapih bakarung

TapihNaga balimbur mamucuk rabung

.....

(Source: Madihin, entitled Mun Kawa from Hulu Sungai Selatan Regency (Kandangan) in Kawi, Jarkasi, Kusasi 1995, p. 94).

B. Oral Theory of Poem by Parry and Lord

The theory used in this study is the theory of oral poem from Parry and Lord. According to Parry and Lord's oral poem theory (in Teeuw 2003, pp. 243-244), it is stated that the text is not memorized from generation to generation, but is produced spontaneously every time it is delivered and at an amazing speed. According to Parry and Lord (in Teeuw 2003, p. 244), the resulting text adapts to the listener's interest, the state of his nature, and the time available.

Indeed, there are Pamadihinan practicing before the performance, both in terms of producing a poem or pantun madihin or tapping tarbang. It can happen to find the latest ideas or choices of words that can cause humorous or funny effects before pamadihinan appears.

The pamadihinan short exercises before appearing like that are pamadihinan efforts and strategies in order to entertain the audience or the community successfully. Without the previous training, of course between the two groups who were paired when carrying the madihin on the stage, there would be an irregularity in the recitation. Pamadihinan, who was already an expert, did not need to memorize the madihin texts and would spontaneously convey the madihin. This will be different from the Pamadihinan who have just studied or have recently become a Pamadihinan, of course, they will practice more to produce madihin texts and pat them.

According to Parry and Lord's oral poem theory above, it can be seen that the madihin that developed in South Kalimantan is now delivered spontaneously by the rest, even in pairs. Madihin in South Kalimantan was also presented according to the themes of the event or activity. The contents of the madihin are sometimes associated with news or information that is hotly discussed or familiar to the listener's ears. Pamadihinan must pay attention to the duration of time provided by the committee or host when delivering madihin. If madihin is served at the opening or closing of an event or activity, of course, it will be very different in duration with a special event to welcome honored guests or wedding events. During the opening or closing of an event or activity, the duration of the time is very short, while when welcoming the guest of honor or the wedding, the duration of the time is rather long. Similarly, if madihin is served at socialization or counseling activities, the duration of the time is rather long.

Teeuw (1994, p. 2) states that Milman Parry and Albert B. Lord managed to find Yugoslav folk singers not memorizing the works they sang without script or writing. Furthermore, Teeuw (1994, p. 3) explains the conclusion that every time a *guslar* (nickname of a Yugoslavian singer) brought his story, he recreated it spontaneously, but by using a large number of elements of language (words, compound words, phrases) available to him ready to use.

Teeuw (1994, p. 5) asserts that everywhere based on the results of field research in various parts of the world, every time a storyteller or oral narrative poet performs, he generates a new and spontaneous composition. This also applies to poems and pantun madihin brought by Pamadihinan in South Kalimantan.

METHODOLOGY

This study uses an oral literary approach, while this type of research is qualitative. In the study of oral literature, literary works or artwork are analyzed by following the steps in

the analysis of oral literature. In this case, madihin texts John Tralala and Hendra were analyzed by looking for the structure of presentation, form, value, and function. The data source of this research is madihin which was delivered by John Tralala and Hendra at the Cultural Art Show on November 18, 2012, at the Cultural Park Art House of the Province of South Kalimantan. The data of this study are a poem or pantun madihin delivered by John Tralala and Hendra. Data analysis in this study uses content analysis techniques. The steps in conducting content analysis according to Krippendorff (1991, pp. 75-183) include unitization, sampling, recording, data language, constructs for inference, and analysis. Unitization includes (1) determining the type of unit of analysis, namely the sampling unit, recording unit, or context unit, and (2) assigning units, namely physical units, syntactic units, referential units, propositional units, or thematic units. In this study, researchers used a type of recording unit and syntactic unit. The recording includes determining the meaning of various categories, verbal designation, and constructing for scrutiny and withdrawal of inferences. Language data includes grouping poem data and pantun madihin related to the structure of presentation, form, value, and function. The construct for inference refers to the source of uncertainty or the source of certainty. The content analysis technique used is in the form of contextual classification.

RESULTS AND DISCUSSION

This chapter describes (1) the structure of the presentation of madihins, (2) the forms of madihin, (3) the values in the madihin, and (4) functions in madihin John Tralala and Hendra.

A. Madihin Presentation Structure of John Tralala and Hendra

Based on the presentation structure, madihin John Tralala and Hendra consists of an opening, placing tabi, conveying the contents (*manguran*), and closing. Jarkasi (2004, p. 63) states that the structure of presentation of madihin consists of opening greetings, giving tabi or greeting the entire audience, giving contents (*manguran*) and ending them.

Opening and Greetings

- Hendra : Ilahiii...kalau...kalaulah kalaulah kita (if we) ... awan
 ...awan...kalau
 (if)...awan
 Kalau lah kita menjadi (if we become) ... awan...awan...
- John Tralala : Assalamu'alaikum ini saya sampaikan (I would like to say
 Assalamu'alaikum)
- Hendra : Wa'alaikum salam saya beri jawaban (Wa'alaikum salam, I answer)

Placing Tabi

- John Tralala : Salam sejahtera untuk kita sekalian
 Hari ini gembira perasaan

pagelaran seni yang lagi kita saksikan
Fakultas Ekonomi yang menyelenggarakan
(Peace to all of us
Today's feeling is happy
art shows that we are witnessing again
The Faculty of Economics who organizes)

Generasi muda harus cinta kesenian
tongkat estafet seniman perlu kitalah teruskan
agar seni kita di Kalimantan Selatan
jangan sampai punah jangan sampai hilang
ayo kita bekerja mari bertepuk tangan
(The young generation must love art
we need to continue the artist's baton
so that our art in South Kalimantan
don't get extinct, don't lose it
let's work let's applaud)

Delivering Content (*Manguran*)

Hendra : Memang benar itu demikian
pada hari ini seperti kita saksikan
dalam acara pergelaran
Seni dan budaya Kalimantan Selatan
(It is true that this is so
on this day as we witnessed
in the event
Art and culture of South Kalimantan)

Fakultas Ekonomi Lambung Mangkurat yang meadakan
ada lagi Badan Eksekutif Mahasiswanya ini yang merencanakan

sukses sekali ini dilaksanakan
bermacam lomba ini diadakan
(Lambung Mangkurat's Faculty of Economics held
And the Student Executive Board who plans
this success was carried out
various competitions were held)

dari *baturai* pantun (dari bertanding pantun)
bakisah bahasa Banjar (bercerita bahasa Banjar)
sampai lomba mamanda ini diadakan
ini merupakan apresiasi seni yang sangat mengagumkan
(from *baturai* pantun (from pantun competition)
telling story in Banjar language
until the mamanda race was held
this is an amazing appreciation of art)

Generasi muda kita semua ini harus berjuang
agar nanti seni budaya Kalimantan Selatan
jangan sampai hilang
dari sekarang sampai nanti itu tetap dikenang
(We all young generation have to fight
so that later the cultural arts of South Kalimantan
don't lose
from now until later it will still be remembered)

John Tralala

: Memang benar anak yang kucintai
Kita semua para generasi
harus cinta seni
kalau diri kita punya seni
kalau nanti jadi pegawai negeri

minimal pejabat tinggi
jadi tentara nak *ai* jadi polisi
pasti jadi komandan itu sudah pasti
(It's true O my beloved child
We all generations
must love art
if we have art
if you later become a civil servant
at least be a high official
Be the army or be a police officer
Later become a commander, certainly)

- Hendra : Kalau seumpama saya tinggal di kampung
(If I live in a village)
- John Tralala : Minimal jadi RT (At least be the head of The Neighborhood Association)
- Hendra : Walau jadi RT saya juga senang hati (I would be happy)
tapi dengan seni saya senang sekali (but with art I am very happy)
- kalau jadi RT seumpama (If I become the the head of The Neighborhood Association)
Masyarakat yang bikin KTP (People who make ID cards)
langsung saya layani (will be served right away)
- John Tralala : Seumpama *pang* nanti aku *nang* bikin? (What if I make it later?)
- Hendra : Jelas tidak kuberi (I won't do)
- John Tralala : Apa alasannya *ikam* kada *membari*? (Why not?)
- Hendra : Bisa salah gunakan dibawahnya *babini* (You will misuse it to get married)
-
- Closing
- John Tralala : *Pulisi*... Tidak lama nak *ai* bamadihinan (Cops ... The bermadihin will be simple)

karena penonton menantikan pengumuman
siapa nanti yang akan jadi pemenang
menurut informasi tadi ada laporan
acara dari hari sabtu itu pembukaan
malam ini nak *ai* kita penutupan
Panitia jaga kesehatan
menjaga kesehatan sama merawatnya
seperti sepeda motor nak *ai* kendaraan kita
(because the audience was waiting for the announcement
who will be the winner
according to the information, there was a report
the program from Saturday was opening
tonight we will close
The committee, please stay healthy
maintain health and care for it
like a motorcycle, our vehicle)
....

John Tralala : Asalammualaikum wr.wb. (Farewell)

Based on the madihin John Tralala and Hendra above, it can be seen that the structure of the presentation of their madihin consists of opening and greeting, placing tabi, conveying the contents (menguran), and closing. So, the structure of the presentation of madihin John Tralala and Hendra still follows the rules of the structure of the presentation of the existing madihin.

B. Madihin Forms of John Tralala and Hendra

1. Poem and Poem More Than 4 Lines and Broken Rhymes

The form of madihin delivered by John Tralala and Hendra in the quotation below is in the form of the poem. John Tralala brought a madihin consisting of 4 lines and verses consisting of 5 lines and broken rhymes. Verse is consisting of 4 arrays rhyming a-a-a-a, while poems consisting of 5 rhymes array a-a-a-b-a. The citation of madihin consisting of 5 arrays is called poem because even though there are more than 4 lines in a relation but almost all end with the same sound n, namely art, forward, South, and hand and there is only one ending with g, which is lost. This indicates that the Pamadihinan John Tralala is still trying to keep his madihin with a rhyme even though there is one rhyme that is finally not the same.

All the madihin arrays are just narratives and hopes, it doesn't seem like there are rhymes and also not four lines like a poem. However, it is still called a poem because the Pamadihinan John Tralala is still trying to keep the madihin poem rhyming a-a-a-a even though there are more than 4 lines and there is one array of rhymes that are not the same. Pay attention to the quote below.

John Tralala : Salam sejahtera untuk kita sekalian (a)
Hari ini gembira perasaan (a)
pagelaran seni yang lagi kita saksikan (a)
Fakultas Ekonomi yang menyelenggarakan (a)

Generasi muda harus cinta kesenian (a)
tongkat estafet seniman perlu kitalah teruskan (a)
agar seni kita di Kalimantan Selatan (a)
jangan sampai punah jangan sampai hilang (b)
ayo kita bekerja mari bertepuk tangan (a)

(Peace to all of us (a)
Today's feeling is happy (a)
art shows that we are witnessing again (a)
The Faculty of Economics who organizes (a)

The young generation must love art (a)
we need to continue the artist's baton (a)
so that our art in South Kalimantan (a)
don't get extinct, don't lose it (b)
let's work let's applaud (a))

2. A Poem with More Than 4 Arrays

Madihin John Tralala below uses the poem form consisting of 7 lines and the same rhymes, namely a-a-a-a-a-a. This can be seen from his beloved, ordinary students, people, Rhoma, his appearance, and China. There is no first couplets; everything is filled. Named poem because of the poetic conditions because even rhymes are not made up of four lines. Pamadihinan John Tralala has tried to maintain the characteristics of the poem must be a-a-a-rima even though it consists of more than 4 lines.

John Tralala : *Babini...* aaa aw...awan (Marry a woman ... aaa aw...awan)

Bapak Ibu undangan yang tercinta (a)

malam ini sungguh luar biasa (a)

coba penonton banyak mahasiswa (a)

padahal anak saya Hendra ganteng orangnya (a)

tetapi tuh di muka itu mirip Ridho Rhoma (a)

John Tralala lestari penampilannya (a)

mirip Jackie Chan bintang Hongkong China (a)

(Dear ladies and gentlemen (a)

Tonight, it is truly extraordinary (a)

The audiences are many students (a)

even though my son Hendra was a handsome person (a)

but the face is similar to Ridho Rhoma (a)

John Tralala exists his performance (a)

similar to Hong Kong's Jackie Chan star (a))

3. A Poem with Less Than 4 Array

The Madihin brought by the pamadihinan Hendra below is in the form of a poem consisting of 3 lines with rima a-a-a. Rima and a-a-a can be known from the end of the array, namely Jhon Tralala (a), father (a), and beloved (a). The *Bapak* (father) here is sounded *Bapa* (father) by Hendra so the rhyme finally sounds the same a-a-a.

Hendra : Wahai yang tercinta bapak John Tralala (a)

Yang melahirkan saya itu bukan bapak (terdengar bapa) (a)

Tapi yang melahirkan ibu saya tercinta (a)

(O dear ones, Father John Tralala (a)

The one who gave birth to me is not *Bapak* (father) (sounds *Bapa*) (a)

But who gave birth to was my beloved mother (a))

4. Question and Answer

In madihin John Tralala and Hendra below are in the form of question and answer. The pamadihinan Hendra question was answered quickly and skillfully by John Tralala. The

question and answer sentence that they bring is only about the parable of a motorcycle with the human body. However, with their creative ideas, they bring madihin in the form of question and answer sentences to make funny effects when heard by the audience. Especially in the pamadihinan question, Hendra, if it's under the stomach? then John Tralala answered with a definite answer that was the spark plugs. This is seen in the quote below.

Hendra : Kalau begitu saya langsung bertanya
Kalau mata kita?

John Tralala : Ibarat kendaraan ini adalah lampunya

Hendra : Kalau telinga?

John Tralala : Jelas itu reetingnya

Hendra : Kalau hidung?

John Tralala : Ini kelaksonnya

....

(Hendra : Then I immediately asked

For our eyes?

John Tralala : Like this vehicle, it is the lamp

Hendra : For ears?

John Tralala : Obviously it's retting

Hendra : For the nose?

John Tralala : This is the horn)

If we look at the form of madihin John Tralala and Hendra above, do not at all show that the madihin he brought was in the form of poetry or poem even though it finally sounded the same. The form of poem madihin John Tralala and Hendra is a question and answer sentence.

Indeed, in broad outline, the opinion of Seman is evident in the madihin delivered by John Tralala and Hendra in the form of this question and answer. Even though it is a question and answer, John Tralala and Hendra try to equate the final sound of the array even though some are not the same. Look at the final sound of the madihin, which is asking, us, the lights, the ears, the retting, the horn, the fuel, the handlebars, the tank, and the spark plugs. Everything rhymes a-a-a-a. Only a few do not have a-a-a-a rhymes, namely the nose, mouth, hands, stomach. So, even in the form of Q & A, John Tralala and Hendra keep the final sound of the madihin in order to keep the same sound.

C. VALUES IN JOHN TRALALA AND HENDRA'S MADIHIN

The values in the madihin delivered by John Tralala and Hendra are as follows.

1. The Value of Love of Art, Preservation, and Collaboration

The value of the love of art, preservation, and collaboration can be seen in the madihin quote below.

John Tralala : Salam sejahtera untuk kita sekalian
Hari ini gembira perasaan
pagelaran seni yang lagi kita saksikan
Fakultas Ekonomi yang menyelenggarakan
Generasi muda harus cinta kesenian
tongkat estafet seniman perlu kitalah teruskan
agar seni kita di Kalimantan Selatan
jangan sampai punah jangan sampai hilang
ayo kita bekerja mari bertepuk tangan

John Tralala : (Peace to all of us
Today's feeling is happy
art shows that we are witnessing again
The Faculty of Economics who organizes

The young generation must love art
we need to continue the artist's baton
so that our art in South Kalimantan
don't get extinct, don't lose it
let's work let's applaud)

The value of love of art can be seen from the quotations of *generasi muda harus cinta kesenian* (the younger generation who must love art). The value of conservation can be seen from the quote *tongkat estafet seniman perlu kitalah teruskan/ agar seni kita di Kalimantan Selatan/jangan sampai punah jangan sampai hilang* (We need to continue / make our art in South Kalimantan / not extinct, not to lose it). The value of collaboration can be seen from the quote *ayo kita bekerja* (let's work).

2. The Value of Art Appreciation and Hard Work

The value of art appreciation and hard work can be seen in the madihin delivered by Hendra quote below.

Hendra :

ini merupakan apresiasi seni yang sangat mengagumkan
 Generasi muda kita semua ini harus berjuang
 agar nanti seni budaya Kalimantan Selatan
 jangan sampai hilang
 dari sekarang sampai nanti itu tetap dikenang

 (this is an amazing appreciation of art
 We all young generation have to fight
 so that later the cultural arts of South Kalimantan
 don't lose
 from now until later it will still be remembered)

In the quote above, the appreciation of the art is seen in *bermacam lomba ini diadakan/ dari baturai pantun (dari bertanding pantun)/bakisah bahasa Banjar (bercerita bahasa Banjar)/sampai lomba mamanda ini diadakan/ini merupakan apresiasi seni yang sangat mengagumkan//*. (various competitions were held/from baturai pantun (from pantun competition)/telling story in Banjar language)/until the mamanda competition was held//)

While the value of hard work can be seen in *Generasi muda kita semua ini harus berjuang/agar nanti seni budaya Kalimantan Selatan/jangan sampai hilang/dari sekarang sampai nanti itu tetap dikenang//* (this is an amazing appreciation of art/We all young generation have to fight so that later the cultural arts of South Kalimantan don't lose/ from now until later it will still be remembered //).

3. The Value of Candor

The straight forward value is found in the madihin brought by the pamadihinan Hendra on the question of John Tralala's question why he was not permitted to make a National Identity Card (KTP) if the child became the head of the Neighborhood Association (RT).

Hendra : Kalau seumpama saya tinggal di kampung
 (If I live in a village)

John Tralala : Minimal jadi RT (At least be the head of The Neighborhood Association)

Hendra : Walau jadi RT saya juga senang hati (I would be happy)
 tapi dengan seni saya senang sekali (but with art I am very happy)
 kalau jadi RT seumpama (If I become the the head of The Neighborhood Association)

Masyarakat yang bikin KTP (People who make ID cards)

langsung saya layani (will be served right away)

John Tralala : Seumpama *pang* nanti aku *nang* bikin? (What if I make it later?)

Hendra : Jelas tidak kuberi (I won't do)

John Tralala : Apa alasannya *ikam* kada *membari*? (Why not?)

Hendra : Bisa salah gunakan dibawahnya *babini* (You will misuse it to get married)

In the madihin delivered by John Tralala and Hendra above, it can be seen that pamadihinan Hendra conveyed a straightforward value to pamadihinan John Tralala. This straightforward value can be seen from the answers of Pamadihinan Hendra at the end of John Tralala. This can be seen from the first question from the John Tralala leader, like *Seumpama pang nanti aku nang bikin?* (What if I make it later?) Then it was answered that the decision from Hendra *Jelas tidak kuberi* (I won't do). Pamadihinan John Tralala is still curious about the answer from Hendra, and then he asks again why not? Then answered frankly by Pamadihinan Hendra that he will misuse it to get married.

4. The Value of Self Confidence

The value of self confidence is seen in the madihin which is delivered by the couple John Tralala below.

John Tralala : *Babini...* aaa aw...awan (Beristri ... aaa aw...awan)

Bapak Ibu undangan yang tercinta

malam ini sungguh luar biasa

coba penonton banyak mahasiswa

padahal anak saya Hendra ganteng orangnya

tetapi tuh di muka itu mirip Ridho Rhoma

John Tralala lestari penampilannya

mirip Jackie Chan bintang Hongkong China

(John Tralala : *Babini...* aaa aw...awan (Marry a woman ... aaa aw...awan)

Dear ladies and gentlemen

Tonight, it is truly extraordinary

The audiences are many students

even though my son Hendra was a handsome person

but the face is similar to Ridho Rhoma

John Tralala exists his performance

similar to Hong Kong's Jackie Chan star)

In the madihin above, it can be seen that Pamadihinan John Tralala conveys the value of self-confidence by flattering or praising the child and himself. Pamadihinan John Tralala praised his son's face, which he said was similar to Ridho Rhoma and praised himself like Jackie Chan (Hong Kong, Chinese film star). The value of self-confidence to flatter oneself to create a humorous effect for the audience who hears the madihin.

5. The Value of Overthrow

The value of overthrow is found in the madihin brought by Pamadihinan Hendra below.

Hendra : Oh, para penonton malam ini jadi tersenyum
karena bapak dengan diri menyanjung
coba anda lihat berdiri para penonton
Bapak John Tralala memang ganteng
seperti artis sinetron
tapi bukan seperti bintang film Hongkong
tapi bintang film Jepang mirip *banar* Doraemon (tapi bintang film Jepang mirip sekali Doraemon)

Hendra : Oh, the audience tonight smiled
because you are flattering, sir
try to see the audiences
Mr. John Tralala is indeed handsome
like a soap opera artist
but not like a Hong Kong movie star
but Japanese movie stars named Doraemon

In the madihin delivered by pamadihinan Hendra above, it can be seen that pamadihinan Hendra wanted to "overthrow" (*mahantak*) of John John Tralala after praising his son and himself. Pamadihinan Hendra was not praising his father but instead wanted to "drop" pamadihinan John Tralala in front of the audience. Pamadihinan Hendra said that his father was similar to Doraemon, not like a Hong Kong movie star. This, of course, has a humorous effect on the audience. *Maambung* strategy (praising or flattering) then *mahantak* ("dropping") in the madihin brought by pamadihinan Hendra seen from the beginning praising or flattering his father and then "dropping" pamadihinan John Tralala. The strategy of praising or flattering can be seen from Mr. John Tralala's quote, handsome like a soap opera artist. The strategy of "dropping" is seen from quotes but not like Hong Kong movie stars, but a Japanese movie star, Doraemon. The value of "overthrow" is, of course, a negative value, but because this is conveyed in a madihin show, to have a humorous effect, it is considered legitimate.

6. The Value of Morale

The value of morale is found in the madihin delivered by the sub-director John Tralala to pamadihinan Hendra below.

John Tralala : Doraemon.... aduh Hendra anakku tercinta
jangan begitu *bapandir* di mahasiswa (jangan begitu bicara di mahasiswa)
Aku jadi *supan*, jadi malu jadinya (Aku jadi malu, jadi malu jadinya)
semestinya Hendra kamu menyadarinya
kalau bukan aku yang mirip Doraemon
Ikam pasti nak *ai kada* lahir ke dunia (Kamu pasti nak ai tidak lahir ke dunia)

John Tralala : Doraemon ... oh Hendra my beloved son
Don't talk like that to the students
I became embarrassed, so embarrassed
you should have realized it, Hendra
If it's not me who looks like Doraemon
You will definitely not be born into the world

In the madihin delivered by John Tralala above, it can be seen that John Tralala wanted to remind his son that he felt ashamed to be said to be like Doraemon, especially said in front of the students who watched. John Tralala still reminds his son that if it wasn't for him who looked like Doraemon, of course, his son Hendra would not be born into the world. Indeed, the madihin delivered by John Tralala shows the magnitude of the role or service of a father for the birth of his child. The value that John Tralala wanted to instill to the audience to serve his father.

7. The Value of Self-Defense and Do Not Want to Lose

The Value of self-defense and do not want to lose is in the madihin brought by Pamadihinan Hendra below.

Hendra : Wahai yang tercinta bapak John Tralala
Yang melahirkan saya itu bukan bapak
Tapi yang melahirkan ibu saya tercinta
Hendra : O dear ones, Father John Tralala
The one who gave birth to me is not a father
But who gave birth was my beloved mother

In the madihin above, it can be seen that Pamadihinan Hendra wants to convey the value of courage to defend himself from the statement of John Tralala above that if not for his father he was not born into the world. Pamadihinan Hendra also firmly answered through his madihin that the one who gave birth was not his father but his mother. This, of course, invited the laughter of the audience who watched and heard the madihin brought by the pamadihinan Hendra.

8. The Value of Self-Defense and Do Not Want to Budge

The value of self-defense is in the madihin brought by John Tralala below.

John Tralala : Tapi itu hasil kerja sama
antara kami *bedua* (antara kami berdua)
Walau Ibu kamu yang melahirkannya
tapi aku juga yang jadi sponsornya

John Tralala : But it's the result of cooperation
between us
Even though your mother gave birth to you,
but I'm also the sponsor

In the madihin above, it can be seen that John Tralala did not want to lose to his son's defense. Pamadihinan John Tralala then said that his child was the result of cooperation between him and his wife. Pamadihinan John Tralala said in his madihin, that is, but the result of cooperation, between them, even though his mother gave birth to him, but his father became his sponsor. Value does not want to lose or do not want to give in is a negative value in life. But because it is brought in madihin, of course, it is legitimate to create a humorous effect in its presentation.

D. THE FUNCTIONS OF JOHN TRALALA AND HENDRA'S MADIHIN

1. Educational Function

The educational function is found in the madihin brought by John Tralala below.

Jhon Tralala :
Generasi muda harus cinta kesenian
tongkat estafet seniman perlu kitalah teruskan
agar seni kita di Kalimantan Selatan
jangan sampai punah jangan sampai hilang
ayo kita bekerja mari bertepuk tangan
(We all young generation have to fight

so that later the cultural arts of South Kalimantan
don't lose
from now until later it will still be remembered)

In the madihin delivered by John Tralala above, there is a function of education, namely education to love art and regenerate artists. This can be seen in the quote, *generasi muda harus cinta kesenian, tongkat estafet seniman perlu kitalah teruskan, agar seni kita di Kalimantan Selatan, jangan sampai punah jangan sampai hilang* (the young generation must love art, baton artists need to continue, so that our art in South Kalimantan, do not get extinct, don't lose it). The function of education is to convey education to the younger generation to love art.

John Tralala :
Kita semua para generasi
harus cinta seni
kalau diri kita punya seni
kalau nanti jadi pegawai negeri
minimal pejabat tinggi
jadi tentara nak *ai* jadi polisi
pasti jadi komandan itu sudah pasti
(We all generations
must love art
if we have art
if you later become a civil servant
at least be a high official
Be the army or be a police officer
Later become a commander, certainly)

In the madihin presented by John Tralala above, there is a function of education so that the younger generation loves art. The educational function is contained in the quotation *kita semua para generasi, harus cinta seni* (We all generations must love art).

2. Advice Function

In the madihin brought by Pamadihinan Hendra below, there is an advice function.

Hendra :
Generasi muda kita semua ini harus berjuang
agar nanti seni budaya Kalimantan Selatan

jangan sampai hilang
dari sekarang sampai nanti itu tetap dikenang
(We all young generation have to fight
so that later the cultural arts of South Kalimantan
don't lose
from now until later it will still be remembered)

In the madihin delivered by pamadihinan Hendra above, there is a function of advice that the young generation must struggle to maintain the cultural arts of South Kalimantan. The function of counsel is found in the quotation *generasi muda kita semua ini harus berjuang, agar nanti seni budaya Kalimantan Selatan, jangan sampai hilang dari sekarang sampai nanti itu tetap dikenang* (We all young generation have to fight so that later the cultural arts of South Kalimantan don't lose, from now until later it will still be remembered).

Hendra : Masalah wanita jangan tapi dipersoalkan
tapi memilih wanita jelas tidak sembarangan
harus yang baik itu juga beriman
harus yang taat itu pun peraturan
berbudi baik juga bersifat sopan
masalah suku tak usah dipersoalkan
baik orang Jawa atau orang Medan
baik orang Sunda atau orang Ujung Pandang
baik orang Jakarta atau orang Kalimantan

(Hendra : Problems about women don't need to be questioned
but choosing women is clearly not arbitrary
must be good and also have faith
must also be obedient
virtuous and polite
tribal problems need not be questioned
Either from Java or Medan
Either from Sunda or Ujung Pandang
Either from Jakarta or Kalimantan)

Pamadihinan Hendra, in the madihin he brought, gave advice on the criteria for choosing women as partners. Pamadihinan Hendra said that the criteria of the ideal woman were good,

faithful, obedient, virtuous, and polite. Pamadihinan Hendra also said that he did not question the issue of ethnic groups. He values respect for diversity in Indonesia.

John Tralala :

Panitia jaga kesehatan
menjaga kesehatan sama merawatnya
seperti sepeda motor nak *ai* kendaraan kita
(The committee, please stay healthy
maintain health and care for it
like a motorcycle, our vehicle)

Pamadihinan John Tralala advised the committee to maintain health. Pamadihinan John Tralala also reminded that maintaining health is the same as maintaining a motorcycle.

3. Entertainment Function (Humor)

In the madihin presented by John Tralala and Hendra, there was found a humor function as shown in the quote below.

Hendra :

Neighborhood : kalau jadi RT seumpama (If I become the the head of The Association)

Masyarakat yang bikin KTP (People who make ID cards)

langsung saya layani (will be served right away)

John Tralala : Seumpama *pang* nanti aku *nang* bikin? (What if I make it later?)

Hendra : Jelas tidak kuberi (I won't do)

John Tralala : Apa alasannya *ikam* kada *membari*? (Why not?)

Hendra : Bisa salah gunakan dibawanya *babini* (You will misuse it to get married)

Madihin brought by Hendra and John Tralala in the form of questions and answers above containing humor to entertain the audience. That humor can be seen in the madihin that John Tralala brought, which is "If I make it later?" Then answered by Hendra "Obviously I did not give". Then Pamadihinan John Tralala asked again "What is the reason you will not give?" Pamadihinan Hendra also answered, "Can be misused for marriage." The answer to the pamadihinan Hendra using Banjar "married" is, of course, making the listening audience laugh. Pamadihinan Hendra was able to provide an answer that provoked the laughter of the audience with the answer that if his father was allowed to make a KTP (Identity Card) then in his jest it could later be used by John Tralala to remarry. However, in the question and answer session that was delivered by John Tralala and Hendra, it was not explained why by only making another ID card, people could abuse it to have another wife. It should be possible for John Tralala to ask again to ask to explain why Pamadihinan Hendra thought that way. Only

then did Pamadihinan Hendra explain if the marital status was changed or replaced with unmarried, of course, it could only be misused to remarry. Although this was not conveyed directly by Pamadihinan Hendra, the audience turned out to be able to immediately understand the intent behind the line "Can be misused for marriage." It means that in this case, Pamadihinan Hendra and Pamadihinan John Tralala successfully made the audience laugh.

Pamadihinan John Tralala did not want to be outdone by Pamadihinan Hendra, he then conveyed in his madihin that even though Hendra was handsome but weak, he could not be bothered by girls. After that, Pamadihinan John Tralala conveyed in his madihin about his activities in Balikpapan. In the madihin, he told the audience that there, he saw beautiful and tall women like Tamara Blezensky, her voluptuous but like Elvy Sukaesih, her sweet smile was very much like Syahrini. But John Tralala was shocked to find that the girl was suffering from epilepsy. The final story of John Tralala in his madihin will certainly make the audience laugh because it was delivered in a funny Banjar language. The audiences laughed because they heard the language of Banjar in Madihin delivered by John Tralala to describe the characteristics of a person suffering from epilepsy. Pamadihinan John Tralala called epilepsy with a pig's madness in the Banjar language. In addition, John Tralala called her eyes glared. The choice of words caused the audience who heard to laugh.

Pamadihinan Hendra did not want to be outdone by John Tralala, he then delivered the madihin to recount the midnight experience of John Tralala. Pamadihinan Hendra in his madihin told about John Tralala who wanted to find a partner. Pamadihinan Hendra also told Madihin that John Tralala was too selective in finding a partner. Finally, Hendra told, John Tralala met people like transvestites. The thing that makes the audience laugh is when they hear the quote madihin "The name is transvestite, you know for yourself, when he was about to make out, he bought hair with affection, then the waria enjoyed it, Mr. Jhon Tralala kept touching, he was surprised to feel feel the head of the cork fish ". The choice of the Banjar word used in Hendra's madihin which sounded funny was what caused the audience to laugh.

The function of entertainment (humor) can be seen from John Tralala's answer to Hendra's question. Pamadihinan John Tralala gave a funny answer in his relationship with the association about motorbikes asked by Hendra. John Tralala's answer made the audience laugh when Hendra asked "If it's under the stomach?" Pamadihinan John Tralala gave an answer It must be a spark plug. The audience can immediately associate it with something under the stomach. Therefore, the audience immediately laughed after knowing their association. Previously the audience only smiled when they heard the similarity of a motorcycle to the human body. Pamadihinan John Tralala equates the human eye with motorcycle headlights, human ears with a motorcycle ride, a human nose with a motorcycle horn, a human mouth with a motorcycle fuel filler, a human hand with a motorcycle handlebar, a human stomach with a tank fuel of a motorcycle.

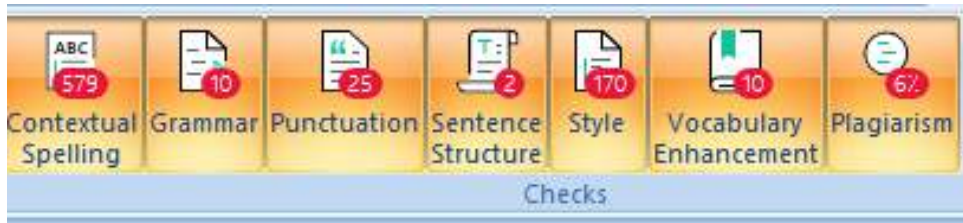
CONCLUSION

Based on the analysis and discussion above, the following conclusions are obtained. Presentation structure consists of an opening, placing tabi, conveying the contents (manguran), and closing. The forms of madihin John Tralala and Hendra are question and answer, poem, poems more than 4 lines and broken rhymes, and poems less than 4 lines. The values in madihin John Tralala and Hendra are the value of love of art, the value of

preservation, the value of working together, the value of art appreciation, the value of hard work, value straightforwardness, the value of self-confidence or flattering oneself, the value of reminding (moral), the value of courage to defend themselves or not, and the value of self-defense or unwillingness relent. Functions in Madihin John Tralala and Hendra are functions of education, advice, and entertainment (humor).

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THIS ARTICLE IS INTERESTING BECAUSE NOT MANY READERS ARE AWARE WITH BANJAR ORAL LITERATURE. THE PRESENTATION IS, HOWEVER, RATHER DIFFICULT TO DIGEST BECAUSE YOU HAVEN'T INFORM US IN DETAIL WHAT MAHIDIN ACTUALLY IS.

THE TRANSLATION THAT YOU HAVE DONE IS ALSO NOT ACCURATE DUE TO THE TRANSLATION MISTAKES THAT YO HAVE. CAN YOU ASK SOMEONE WHO IS GOOD AT TRANSLATION TO DO IT FOR YOU?

STYLE WISE, IT IS BEST IF YOU CAN AVOID REPETITIONS OF INFORMATION, LIKE THE INFORMATION YOU DID TO THE TRANSLATION. PERHAPS IT IS BEST TO PICK ON THE STANZA OF THE DIALOGUE FDIRST AND THEN MENTION THAT IT HAS A FOCUS ON A, B, C, ETC...RATHER THAN REPEATING OVER AND OVER AGAIN THE SAME STANZA.

WITH REAGRDS TO THE TITLE, BECAUSE IT IS TOO LONG, WE HOPE YOU DON'T MIND WITH THE REVISED TITLE WE GAVE TO YOU.

The Enduring *Banjar* Oral Literature: A Study of Presentation Structure, Forms, Values, and Functions in a Madihin

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Abstract: This study aims to explain the presentation structure of Madihin, forms of Madihin, values in Madihin, and functions in Madihin as delivered by John Tralala and Hendra. This study uses the Parry and Lord oral literature approach and is a type of qualitative research. As literature, Madihin can be described qualitatively because the data is submitted by Pamadihingan verbally. The results of this study are (a) the presentation structure consists of opening, placing tabi, conveying the contents, and closing; (b) Madihin forms John Tralala and Hendra are question and answer, poem, poem more than 4 lines and broken rhymes, and poems less than 4 lines; (c) the values in John Tralala, and Hendra's Madihin are the value of love of art, the value of preservation, the value of working together, the value of art appreciation, the value of hard work, value of candor, value of self-confidence or flattering oneself, value of reminding (morale), value of courage to defend themselves or not, and value of defending or not want to budge; (d) functions in John Tralala and Hendra's Madihin are functions of education, advice, and entertainment (humor).

Key words: presentation structure, form, value, function, madihin

Abstrak. Penelitian ini bertujuan untuk mendeskripsikan dan menjelaskan tentang struktur penyajian madihin, bentuk-bentuk Madihin, (3) nilai-nilai dalam madihin, dan (4) fungsi-fungsi dalam madihin yang dibawakan oleh pamadihingan John Tralala dan Hendra. Penelitian ini menggunakan pendekatan sastra lisan Parry dan Lord dan berjenis penelitian kualitatif. Pendekatan sastra lisan digunakan untuk mengkaji sastra lisan madihin dari segi struktur penyajian, bentuk, nilai, dan fungsi. Sebagai sebuah sastra lisan, madihin dapat diuraikan secara kualitatif karena data disampaikan oleh pamadihingan secara lisan. Data Madihin tersebut kemudian dibahas sesuai dengan struktur penyajian, bentuk, nilai, dan fungsinya. Hasil penelitian ini adalah (a) struktur penyajian terdiri atas pembukaan, memasang tabi, menyampaikan isi (manguran), dan penutup; (b) bentuk-bentuk madihin John Tralala dan Hendra adalah kalimat tanya jawab, syair, syair lebih dari 4 larik dan berima patah, syair kurang dari 4 larik; (c) nilai-nilai dalam madihin John Tralala dan Hendra adalah nilai cinta seni, nilai pelestarian, nilai bekerja sama, nilai apresiasi seni, nilai kerja keras, nilai keterusterangan, nilai kepercayaan diri atau menyanjung diri, nilai mengingatkan (moral), nilai keberanian membela diri atau tidak mau kalah, dan nilai membela diri atau tidak mau mengalah; (d) fungsi-fungsi dalam madihin John Tralala dan Hendra adalah fungsi pendidikan, nasihat, dan hiburan (humor).

Kata kunci: struktur penyajian, bentuk, nilai, fungsi, madihin

INTRODUCTION

Madihin is one of the traditional arts in South Kalimantan, Indonesia. This Madihin can be played individually or in pairs. The player is called pamadihinan. Madihin is delivered by Pamadihinan by singing poem or poem accompanied by a pat instrument called Terbang or Tarbang which he pats himself. Pamadihinan is usually memorized outside the rhyme's head or the poem that he is singing. Pamadihinan has also been able to pat fly to accompany the pantun or the madihin poem.

Madihin, in its development, continues to progress. This can be seen from the various ways the Pamadihinan brings the Madihin. The songs or rhythms of the tarbang he delivered were varied as well as the rhymes or madihin he brought. This makes the Pamadihinan must be brave enough to innovate in bringing the Madihin. For example, John Tralala and Hendra are able to survive until now.

Kawi, Dj, Jarkasi, & Kusasi, Z. A. (1995). *Sastra Lisan Madihin*. Banjarmasin: Proyek Pembinaan Bahasa dan Sastra Indonesia dan Daerah Kalimantan Selatan. even say that Madihin art delivered by John Tralala and Hendra is a pop musician. Madihin is said to be pop because the presentation uses Indonesian, which is mixed with Banjar language so that the general public who are not Banjar people are able to enjoy it.

According to Kawi, Jarkasi, and Kusasi (1995, p. 20), Madihin brought by John Tralala and Hendra were very liked because they were able to make the audience laugh because of the humor in the Madihin. Madihin has been studied by Rafiek, M. (2012b). *Pantun Madihin: Kajian Ciri, Struktur Pementasan, Kreativiti Pemadihinan, Pembangunan Dan Pembinaannya Di Kalimantan Selatan*. *Jurnal Pendidikan Bahasa Melayu*, Vol.2 Bil. 2: 104-114. <http://spaj.ukm.my/jpbm/index.php/jpbm/article/view/53/53>.

Rafiek (2018). Humor dalam Madihin John Tralala dan Hendra (Kajian Jenis Humor Perspektif Veatch, Gruner, dan Hobbes). *Bahasa dan Seni*, 46 (1), 57-72. <http://journal2.um.ac.id/index.php/jbs/article/view/3256/pdf> conducted research on the *Pantun Madihin: Characteristics Study, Structure of Performance, Creativity in Education, Development and Development in South Kalimantan*. In his research, Rafiek explained the origins and development of madihin, the characteristics of pantun, the structure of pantun madihin staging, the creativity of pamadihinan, the strategy of developing and training madihin using structural theory. The difference between this research and Rafiek's research above lies in several problems studied. This research focuses more on examining the form, value, and function in madihin delivered by John Tralala and Hendra. In addition, this study uses data sources derived from madihin brought by John Tralala and Hendra, while the Rafiek study above uses data sources derived from madihin he developed himself.

Rafiek (2018) conducted research on *Humor in Madihin John Tralala and Hendra (Study of the Types of Humor Perspective Veatch, Gruner, and Hobbes)*. In his research, Rafiek (2018) found (1) humorous short answers based on the theory of emotional transformation from Veatch, (2) humor humor and jokes based on Hobbes's theory of excellence, (3) defense humor, clarification, not to be outdone based on Gruer's theory of aggression , (4) narrative humor or jokes, association humor, and contradictory conditions according to Veatch's emotional transformation theory, (5) humorous rhetorical questions based on Gruner's theory of aggression, and (6) association humor according to Veatch's theory of emotional transformation. Rafiek's research is not at all related to the study of the structure of presentation, form, value, and function. Based on the above studies, it can be seen that

madihin John Tralala and Hendra have never been studied in terms of the study of presentation structure, form, value, and function. Therefore, this research is very important as a preliminary study of the structure of presentation, form, value, and function in Madihins John Tralala and Hendra.

LITERATURE REVIEW

A. Madihin

Madihin is a typical South Kalimantan art or poem or dancing accompanied by a tambourine pat Hapip, A. Dj. (2008). *Kamus Banjar Indonesia*. Banjarmasin: CV Rahmat Hafiz Al Mubaraq.. It is said to be tambourine because of the pat instrument used in madihin, namely *tarbang* or *terbang* is a pat musical instrument like the tambourine in the kasidah. Thaha, M. dan Sanderta, B. (2000). *Pantun, Madihin, Lamut*. Banjarmasin: Dinas Pendidikan dan Kebudayaan Tk.I Kalimantan Selatan dan Dewan Kesenian Kalimantan Selatan. state that madihin comes from *madah*, namely poem. Thaha, M. dan Sanderta, B. (2000). *Pantun, Madihin, Lamut*. Banjarmasin: Dinas Pendidikan dan Kebudayaan Tk.I Kalimantan Selatan dan Dewan Kesenian Kalimantan Selatan. also state that madihin comes from the Banjar language, namely *papadahan* or *mamadahi* (giving advice). According to Jarkasi. (2004). *Madihin: Hakikat, Fungsi, dan Formula Sastra Lisan Banjar*. Banjarmasin: Forum Kajian Budaya Banjar Kalimantan Selatan., madihin comes from the word *madah* which means poem. The word *madah*, according to Jarkasi (2004, p. 21) is still closely related to *padah* or *pepadah* in Banjar language which means advice or speech. Therefore, madihin usually contains advice or *papadah*. According to Kawi, Jarkasi, and Zakiah (1995, p. 17), madihin art was originally developed by Dulah Nyanyang from Tawia village, Angkinang District, South Hulu Sungai Regency, South Kalimantan.

Jarkasi (2004, p. 2) states that madihin is a form of folk songs that contains advice, criticism, innuendo, or swear (*pergunjangan*) which is managed in the speeches of worship. Madihin comes from the word *madah* in Banjar language, which is *padah*. From the *padah* word, then it is given a suffix of *ma* and *i* so that it becomes *mamadah* which means to advise. Therefore, it sounds more familiar, abbreviated as *madah* from the word *mamadahi*. But there are also those who argue that madihin comes from the word *madah* plus the sound *-in*. *Madah* in Malay means poem. This can be seen in the Boat Poems by Hamzah Fansuri. In the first row of the first temple there is a quote. This is a point of view (Safioedin, A. (1969). *Seni Sastra Indonesia. Bandung: Peladjar*. At the beginning of its development, Pamadihinan did bring madihin containing verses. But now, Pamadihinan has created madihin by bringing *pantun*.

The ending *-in* on madihin is estimated to be taken from the word *ilahin* at the beginning or opening of the madihin. Not all pamadihinan begin their madihin with divine, there are also those who begin with *ha-him*, *ilahi*, *aaawan*, and *iii....aaawan*. Examples of the opening of madihin starting with *ilahin* can be read below:

Ilahin

Hibaki bakul lawan kuini
kupasiakan gasan penganten
kita bakumpulan di malam ini
Insyallah ulun handak bamadihin

(Source: Madihin entitled Umpat Bapasan by Yustan Aziddin in Kawi, Jarkasi, Kusasi 1995, p. 88)

Ilahin

.....
Manyirang Manyirang kain tapih bakarung
TapihNaga balimbur mamucuk rabung
.....

(Source: Madihin, entitled Mun Kawa from Hulu Sungai Selatan Regency (Kandangan) in Kawi, Jarkasi, Kusasi 1995, p. 94).

B. Oral Theory of Poem by Parry and Lord

The theory used in this study is the theory of oral poem from Parry and Lord. According to Parry and Lord's oral poem theory (in Teeuw, A. (2003). *Sastera dan Ilmu Sastera*. Jakarta: Pustaka Jaya., it is stated that the text is not memorized from generation to generation, but is produced spontaneously every time it is delivered and at an amazing speed. According to Parry and Lord (in Teeuw, A. (2003). *Sastera dan Ilmu Sastera*. Jakarta: Pustaka Jaya., the resulting text adapts to the listener's interest, the state of his nature, and the time available.

Indeed, there are Pamadihinan practicing before the performance, both in terms of producing a poem or pantun madihin or tapping tarbang. It can happen to find the latest ideas or choices of words that can cause humorous or funny effects before pamadihinan appears.

The pamadihinan short exercises before appearing like that are pamadihinan efforts and strategies in order to entertain the audience or the community successfully. Without the previous training, of course, between the two groups who were paired when carrying the madihin on the stage, there would be an irregularity in the recitation. Pamadihinan, who was already an expert, did not need to memorize the madihin texts and would spontaneously convey the madihin. This will be different from the Pamadihinan who have just studied or have recently become a Pamadihinan; of course, they will practice more to produce madihin texts and pat them.

According to Parry and Lord's oral poem theory above, it can be seen that the madihin that developed in South Kalimantan is now delivered spontaneously by the rest, even in pairs. Madihin in South Kalimantan was also presented according to the themes of the event or activity. The contents of the madihin are sometimes associated with news or information that is hotly discussed or familiar to the listener's ears. Pamadihinan must pay attention to the duration of time provided by the committee or host when delivering madihin. If madihin is served at the opening or closing of an event or activity, of course, it will be very different in duration with a special event to welcome honored guests or wedding events. During the opening or closing of an event or activity, the duration of the time is very short, while when welcoming the guest of honor or the wedding, the duration of the time is rather long.

Similarly, if *madihin* is served at socialization or counseling activities, the duration of the time is rather long.

Teeuw (1994, p. 2) states that Milman Parry and Albert B. Lord managed to find Yugoslav folk singers not memorizing the works they sang without script or writing. Furthermore, Teeuw, A. (1994). *Indonesia antara Kelisanan dan Keberaksaraan*. Jakarta: Pustaka Jaya. explains the conclusion that every time a *guslar* (nickname of a Yugoslavian singer) brought his story, he recreated it spontaneously, but by using a large number of elements of language (words, compound words, phrases) available to him ready to use.

Teeuw (1994, p. 5) asserts that everywhere based on the results of field research in various parts of the world, every time a storyteller or oral narrative poet performs, he generates a new and spontaneous composition. This also applies to poems and *pantun madihin* brought by *Pamadihinan* in South Kalimantan.

METHODOLOGY

This study uses an oral literary approach, while this type of research is qualitative. In the study of oral literature, literary works or artwork are analyzed by following the steps in the analysis of oral literature. In this case, *madihin* texts John Tralala and Hendra were analyzed by looking for the structure of presentation, form, value, and function. The data source of this research is *madihin* which was delivered by John Tralala and Hendra at the Cultural Art Show on November 18, 2012, at the Cultural Park Art House of the Province of South Kalimantan. The data of this study are a poem or *pantun madihin* delivered by John Tralala and Hendra. Data analysis in this study uses content analysis techniques. The steps in conducting content analysis, according to Krippendorff, K. (1991). *Analisis Isi, Pengantar Teori dan Metodologi*. Terjemahan oleh Farid Wajidi. Jakarta: Rajawali Pers. include unitization, sampling, recording, data language, constructs for inference, and analysis. Unitization includes (1) determining the type of unit of analysis, namely the sampling unit, recording unit, or context unit, and (2) assigning units, namely physical units, syntactic units, referential units, propositional units, or thematic units. In this study, researchers used a type of recording unit and syntactic unit. The recording includes determining the meaning of various categories, verbal designation, and constructing for scrutiny and withdrawal of inferences. Language data includes grouping poem data and *pantun madihin* related to the structure of presentation, form, value, and function. The construct for inference refers to the source of uncertainty or the source of certainty. The content analysis technique used is in the form of contextual classification.

RESULTS AND DISCUSSION

This chapter describes (1) the structure of the presentation of *madihins*, (2) the forms of *madihin*, (3) the values in the *madihin*, and (4) functions in *madihin* John Tralala and Hendra.

A. *Madihin* Presentation Structure of John Tralala and Hendra

Based on the presentation structure, *madihin* John Tralala and Hendra consists of an opening, *placing tabi*, conveying the contents (*manguran*), and closing. Jarkasi (2004, p. 63) states that the

structure of presentation of madihin consists of opening greetings, giving tabi or greeting the entire audience, giving contents (*manguran*) and ending them.

1. Opening and Greetings

The opening is the kinds of greeting the people use. Below is the conversation that uses greetings between Hendra nad John:

Hendra : Ilahiii...kalau...kalaulah kalaulah kita (if we) ... awan...awan...kalau (if)...awan
Kalau lah kita menjadi (if we become) ... awan...awan...
John Tralala : Assalamu'alaikum ini saya sampaikan (I would like to say Assalamu'alaikum)
Hendra : Wa'alaikum salam saya beri jawaban (Wa'alaikum salam, I answer)

2. Placing Tabi

The *placing tabi* between Hendra and John is as follows:

John Tralala : Salam sejahtera untuk kita sekalian
Hari ini gembira perasaan pagelaran seni yang lagi kita saksikan Fakultas Ekonomi yang menyelenggarakan (Peace to all of us Today's feeling is happy art shows that we are witnessing again The Faculty of Economics who organizes)
Generasi muda harus cinta kesenian tongkat estafet seniman perlu kitalah teruskan agar seni kita di Kalimantan Selatan jangan sampai punah jangan sampai hilang ayo kita bekerja mari bertepuk tangan (The young generation must love art we need to continue the artist's baton so that our art in South Kalimantan don't get extinct, don't lose it let's work let's applaud)

3. Delivering Content (Manguran)

Below is the conversation that shows the delivering content:

Hendra : Memang benar itu
demikian pada hari ini
seperti kita saksikan dalam acara pergelaran Seni dan budaya Kalimantan Selatan
(It is true that this is so on this day as we witnessed in the event Art and culture of South Kalimantan)

Fakultas Ekonomi Lambung Mangkurat yang mengadakan
ada lagi Badan Eksekutif Mahasiswanya ini yang merencanakan sukses sekali ini
dilaksanakan bermacam lomba ini diadakan
(Lambung Mangkurat's Faculty of Economics held And the Student Executive Board who plans this success was carried out various competitions were held)

dari *baturai* pantun (dari bertanding pantun)
bakisah bahasa Banjar (bercerita bahasa Banjar)
sampai lomba mamanda ini diadakan ini
merupakan apresiasi seni yang sangat mengagumkan (from *baturai* pantun (from pantun competition)
telling story in Banjar language until the mamanda race was held this is an amazing appreciation of art)

Generasi muda kita semua ini
harus berjuang agar nanti seni budaya Kalimantan Selatan
jangan sampai hilang dari sekarang sampai nanti
itu tetap dikenang
(We all young generation have to fight so that later the cultural arts of South Kalimantan don't lose from now until later it will still be remembered)

John Tralala : Memang benar anak yang kucintai

Kita semua para generasi harus cinta sendiri
Kalau diri kita punya seni
Kalau nanti jadi pegawai negeri

Minimal pejabat tinggi

Jadi tentara nak *ai* jadi polisi

Pasti jadi komandan itu sudah pasti

(It's true O my beloved child. We all generations must love art. If we have art, if you later become a civil servant, at least be a high official, Be the army or be a police officer

Later become a commander, certainly)

Hendra : Kalau seumpama saya tinggal di kampung
(If I live in a village)

John Tralala: Minimal jadi RT (

At least be the head of The Neighborhood Association)

Hendra : Walau jadi RT saya juga senang hati
(I would be happy)

Tapi dengan seni saya senang sekali

(but with art I am very happy)

Kalau jadi RT seumpama

(If I become the the head of The Neighborhood Association)

Masyarakat yang bikin KTP

(People who make ID cards)

Langsung saya layani

(will be served right away)

John Tralala: Seumpama *bang* nanti aku *nang* bikin?

(What if I make it later?)

Hendra : Jelas tidak kuberi
(I won't do)

John Tralala: Apa alasannya *ikam* kada *membari*?

(Why not?)

Hendra : Bisa salah gunakan dibawahnya *babini*
(You will misuse it to get married)

....

4. Closing

John Tralala :*Pulisi*... Tidak lama nak *ai* bamadihinan
(Cops ... The bermadihin will be simple)

karena penonton menantikan pengumuman

siapa nanti yang akan jadi pemenang

menurut informasi tadi ada laporan

acara dari hari sabtu itu pembukaan

malam ini nak *ai* kita penutupan

(because the audience was waiting for the announcement

who will be the winner according to the information, there was a report the program from Saturday was opening

tonight we will close

Panitia jaga kesehatan

menjaga kesehatan sama merawatnya

seperti sepeda motor nak *ai* kendaraan kita

(The committee, please stay healthy maintain health and care for it like a motorcycle, our vehicle)

....

John Tralala: Asalamualaikum wr.wb.

(Farewell)

Based on the Madihin of John Tralala and Hendra above, it can be seen that the structure of the presentation of their madihin consists of opening and greeting, placing tabi, conveying the contents (menguran), and closing. So, the structure of the presentation of madihin John Tralala and Hendra still follows the rules of the structure of the presentation of the existing madihin.

B. Madihin Forms of John Tralala and Hendra

1. Poem and poem more than 4 lines and broken rhymes

The form of madihin delivered by John Tralala and Hendra in the quotation below is in the form of the poem. John Tralala brought a madihin consisting of 4 lines and verses consisting of 5 lines and broken rhymes. Verse is consisting of 4 arrays rhyming a-a-a-a, while poems consisting of 5 rhymes array a-a-a-b-a. The citation of madihin consisting of 5 arrays is called poem because even though there are more than 4 lines in a relation but almost all end with the same sound n, namely art, forward, South, and hand and there is only one ending with g, which is lost. This indicates that the Pamadihian John Tralala is still trying to keep his madihin with a rhyme even though there is one rhyme that is finally not the same.

All the madihin arrays are just narratives and hopes, and it doesn't seem like there are rhymes and also not four lines like a poem. However, it is still called a poem because the Pamadihian John Tralala is still trying to keep the madihin poem rhyming a-a-a-a even though there are more than 4 lines and there is one array of rhymes that are not the same. Pay attention to the quote below.

John Tralala : Salam sejahtera untuk kita sekalian (a)
Hari ini gembira perasaan (a)
pagelaran seni yang lagi kita saksikan (a)
Fakultas Ekonomi yang menyelenggarakan (a)
(Peace to all of us (a)
Today's feeling is happy (a)
art shows that we are witnessing again (a)
The Faculty of Economics who organizes (a)

Generasi muda harus cinta kesenian (a)
tongkat estafet seniman perlu kitalah teruskan (a)
agar seni kita di Kalimantan Selatan (a)
jangan sampai punah jangan sampai hilang (b)
ayo kita bekerja mari bertepuk tangan (a)
(The young generation must love art (a)
we need to continue the artist's baton (a)
so that our art in South Kalimantan (a)
don't get extinct, don't lose it (b)
let's work let's applaud (a))

2. A Poem with more than 4 arrays

John Tralala : Ibarat kendaraan ini adalah lampunya
 Hendra : Kalau telinga?
 John Tralala : Jelas itu reetingnya
 Hendra : Kalau hidung?
 John Tralala : Ini kelaksonnya

 (Hendra : Then I immediately asked
 For our eyes?
 John Tralala : Like this vehicle, it is the lamp
 Hendra : For ears?
 John Tralala : Obviously it's retting
 Hendra : For the nose?
 John Tralala : This is the horn)

If we look at the form of madihin John Tralala and Hendra above, do not at all show that the madihin he brought was in the form of poetry or poem even though it finally sounded the same. The form of poem madihin John Tralala and Hendra is a question and answer sentence.

Indeed, in broad outline, the opinion of Seman is evident in the madihin delivered by John Tralala and Hendra in the form of this question and answer. Even though it is a question and answer, John Tralala and Hendra try to equate the final sound of the array even though some are not the same. Look at the final sound of the madihin, which is asking, us, the lights, the ears, the retting, the horn, the fuel, the handlebars, the tank, and the spark plugs. Everything rhymes a-a-a-a. Only a few do not have a-a-a-a rhymes, namely the nose, mouth, hands, stomach. So, even in the form of Q & A, John Tralala and Hendra keep the final sound of the madihin in order to keep the same sound.

C. Values in John Tralala and Hendra's Madihin

The values in the madihin delivered by John Tralala and Hendra are as follows.

1. The value of love of art, preservation, and collaboration

The value of the love of art, preservation, and collaboration can be seen in the madihin quote below.

John Tralala : Salam sejahtera untuk kita sekalian
 Hari ini gembira perasaan
 pagelaran seni yang lagi kita saksikan
 Fakultas Ekonomi yang menyelenggarakan
 Generasi muda harus cinta kesenian
 tongkat estafet seniman perlu kitalah teruskan
 agar seni kita di Kalimantan Selatan
 jangan sampai punah jangan sampai hilang
 ayo kita bekerja mari bertepuk tangan
 John Tralala : (Peace to all of us
 Today's feeling is happy
 art shows that we are witnessing again
 The Faculty of Economics who organizes
 The young generation must love art
 we need to continue the artist's baton
 so that our art in South Kalimantan

don't get extinct, don't lose it
let's work let's applaud)

The value of love of art can be seen from the quotations of *generasi muda harus cinta kesenian* (the younger generation who must love art). The value of conservation can be seen from the quote *tongkat estafet seniman perlu kitalah teruskan/ agar seni kita di Kalimantan Selatan/jangan sampai punah jangan sampai hilang* (We need to continue / make our art in South Kalimantan / not extinct, not to lose it). The value of collaboration can be seen from the quote *ayo kita bekerja* (let's work).

2. The value of art appreciation and hard work

The value of art appreciation and hard work can be seen in the madihin delivered by Hendra quote below.

Hendra : ini merupakan apresiasi seni yang sangat mengagumkan
Generasi muda kita semua ini harus berjuang
agar nanti seni budaya Kalimantan Selatan
jangan sampai hilang
dari sekarang sampai nanti itu tetap dikenang
(This is an amazing appreciation of art
We all young generation have to fight
so that later the cultural arts of South Kalimantan
don't lose
from now until later it will still be remembered)

In the quote above, the appreciation of the art is seen in *bermacam lomba ini diadakan/ dari baturai pantun (dari bertanding pantun)/bakisah bahasa Banjar (bercerita bahasa Banjar)/sampai lomba mamanda ini diadakan/ini merupakan apresiasi seni yang sangat mengagumkan//*. (various competitions were held/from baturai pantun (from pantun competition)/telling story in Banjar language)/until the mamanda competition was held//)

While the value of hard work can be seen in *Generasi muda kita semua ini harus berjuang/agar nanti seni budaya Kalimantan Selatan/jangan sampai hilang/dari sekarang sampai nanti itu tetap dikenang//* (this is an amazing appreciation of art/We all young generation have to fight so that later the cultural arts of South Kalimantan don't lose/ from now until later it will still be remembered //).

3. The value of candor

The straight forward value is found in the madihin brought by the pamadihinan Hendra on the question of John Tralala's question why he was not permitted to make a National Identity Card (KTP) if the child became the head of the Neighborhood Association (RT).

Hendra : Kalau seumpama saya tinggal di kampung
(If I live in a village)
John Tralala : Minimal jadi RT (At least be the head of The Neighborhood Association)
Hendra : Walau jadi RT saya juga senang hati (I would be happy)
tapi dengan seni saya senang sekali (but with art I am very happy)
kalau jadi RT seumpama
(If I become the the head of The Neighborhood Association)

Masyarakat yang bikin KTP
(People who make ID cards)

langsung saya layani

(will be served right away)

John Tralala : Seumpama *pang* nanti aku *nang* bikin?
(What if I make it later?)

Hendra : Jelas tidak kuberi
(I won't do)

John Tralala : Apa alasannya *ikam* kada *membari*?
(Why not?)

Hendra : Bisa salah gunakan dibawahnya *babini*
(You will misuse it to get married)

In the madihin delivered by John Tralala and Hendra above, it can be seen that pamadihian Hendra conveyed a straightforward value to pamadihian John Tralala. This straightforward value can be seen from the answers of Pamadihian Hendra at the end of John Tralala. This can be seen from the first question from the John Tralala leader, like *Seumpama pang nanti aku nang bikin?* (What if I make it later?) Then it was answered that the decision from Hendra *Jelas tidak kuberi* (I won't do). Pamadihian John Tralala is still curious about the answer from Hendra, and then he asks again why not? Then answered frankly by Pamadihian Hendra that he will misuse it to get married.

4. The value of self confidence

The value of self confidence is seen in the madihin, which is delivered by the couple John Tralala below.

John Tralala : *Babini...* aaa aw...awan (Beristri ... aaa aw...awan)

Bapak Ibu undangan yang tercinta
malam ini sungguh luar biasa
coba penonton banyak mahasiswa
padahal anak saya Hendra ganteng orangnya
tetapi tuh di muka itu mirip Ridho Rhoma
John Tralala lestari penampilannya
mirip Jackie Chan bintang Hongkong China

Babini... aaa aw...awan (Marry a woman ... aaa aw...awan)

Dear ladies and gentlemen
Tonight, it is truly extraordinary
The audiences are many students
even though my son Hendra was a handsome person
but the face is similar to Ridho Rhoma
John Tralala exists his performance
similar to Hong Kong's Jackie Chan star)

In the madihin above, it can be seen that Pamadihian John Tralala conveys the value of self-confidence by flattering or praising the child and himself. Pamadihian John Tralala praised his son's face, which he said was similar to Ridho Rhoma and praised himself like Jackie Chan (Hong Kong, Chinese film star). The value of self-confidence to flatter oneself to create a humorous effect for the audience who hears the madihin.

5. The value of overthrow

The value of overthrow is found in the madihin brought by Pamadihinan Hendra below.

Hendra : Oh, para penonton malam ini jadi tersenyum

karena bapak dengan diri menyanjung
coba anda lihat berdiri para penonton
Bapak John Tralala memang ganteng
seperti artis sinetron
tapi bukan seperti bintang film Hongkong
tapi bintang film Jepang mirip *banar* Doraemon (tapi bintang film Jepang mirip sekali Doraemon)
(Oh, the audience tonight smiled
because you are flattering, sir
try to see the audiences
Mr. John Tralala is indeed handsome
like a soap opera artist
but not like a Hong Kong movie star
but Japanese movie stars named Doraemon)

In the madihin delivered by pamadihinan Hendra above, it can be seen that pamadihinan Hendra wanted to "overthrow" (*mahantak*) of John John Tralala after praising his son and himself. Pamadihinan Hendra was not praising his father but instead wanted to "drop" pamadihinan John Tralala in front of the audience. Pamadihinan Hendra said that his father was similar to Doraemon, not like a Hong Kong movie star. This, of course, has a humorous effect on the audience. *Maambung* strategy (praising or flattering) then *mahantak* ("dropping") in the madihin brought by pamadihinan Hendra seen from the beginning praising or flattering his father and then "dropping" pamadihinan John Tralala. The strategy of praising or flattering can be seen from Mr. John Tralala's quote, handsome like a soap opera artist. The strategy of "dropping" is seen from quotes but not like Hong Kong movie stars, but a Japanese movie star, Doraemon. The value of "overthrow" is, of course, a negative value, but because this is conveyed in a madihin show, to have a humorous effect, it is considered legitimate.

6. The value of morale

The value of morale is found in the madihin delivered by the sub-director John Tralala to pamadihinan Hendra below.

John Tralala : Doraemon.... aduh Hendra anakku tercinta
jangan begitu *bapandir* di mahasiswa (jangan begitu bicara di mahasiswa)
Aku jadi *supan*, jadi malu jadinya (Aku jadi malu, jadi malu jadinya)
semestinya Hendra kamu menyadarinya
kalau bukan aku yang mirip Doraemon
Ikam pasti nak *ai kada* lahir ke dunia (Kamu pasti nak ai tidak lahir ke dunia)
John Tralala : Doraemon ... oh Hendra my beloved son
Don't talk like that to the students
I became embarrassed, so embarrassed
you should have realized it, Hendra
If it's not me who looks like Doraemon
You will definitely not be born into the world

In the madihin delivered by John Tralala above, it can be seen that John Tralala wanted to remind his son that he felt ashamed to be said to be like Doraemon, especially said in front of the students who watched. John Tralala still reminds his son that if it wasn't for him who looked like Doraemon, of course, his son Hendra would not be born into the world. Indeed, the madihin delivered by John Tralala shows the magnitude of the role or service of a father for the birth of his child. The value that John Tralala wanted to instill to the audience to serve his father.

7. The value of self-defense and do not want to lose

The Value of self-defense and do not want to lose is in the madihin brought by Pamadihinan Hendra below.

Hendra : Wahai yang tercinta bapak John Tralala

Yang melahirkan saya itu bukan bapak

Tapi yang melahirkan ibu saya tercinta

Hendra : O dear ones, Father John Tralala

The one who gave birth to me is not a father

But who gave birth was my beloved mother

In the madihin above, it can be seen that Pamadihinan Hendra wants to convey the value of courage to defend himself from the statement of John Tralala above that if not for his father he was not born into the world. Pamadihinan Hendra also firmly answered through his madihin that the one who gave birth was not his father but his mother. This, of course, invited the laughter of the audience who watched and heard the madihin brought by the pamadihinan Hendra.

8. The value of self-defense and do not want to budge

The value of self-defense is in the madihin brought by John Tralala below.

John Tralala : Tapi itu hasil kerja sama

antara kami *bedua* (antara kami berdua)

Walau Ibu kamu yang melahirkannya

tapi aku juga yang jadi sponsornya

(But it's the result of cooperation

between us

Even though your mother gave birth to you,

but I'm also the sponsor)

In the madihin above, it can be seen that John Tralala did not want to lose to his son's defense. Pamadihinan John Tralala then said that his child was the result of cooperation between him and his wife. Pamadihinan John Tralala said in his madihin, that is, but the result of cooperation, between them, even though his mother gave birth to him, but his father became his sponsor. Value does not want to lose or do not want to give in is a negative value in life. But because it is brought in madihin, of course, it is legitimate to create a humorous effect in its presentation.

D. The Functions of John Tralala and Hendra's Madihin

1. Educational function

The educational function is found in the madihin brought by John Tralala below.

John Tralala : Generasi muda harus cinta kesenian
tongkat estafet seniman perlu kitalah teruskan
agar seni kita di Kalimantan Selatan
jangan sampai punah jangan sampai hilang
ayo kita bekerja mari bertepuk tangan
(We all young generation have to fight
so that later the cultural arts of South Kalimantan
don't lose
from now until later it will still be remembered)

In the madihin delivered by John Tralala above, there is a function of education, namely education to love art and regenerate artists. This can be seen in the quote, *generasi muda harus cinta kesenian, tongkat estafet seniman perlu kitalah teruskan, agar seni kita di Kalimantan Selatan, jangan sampai punah jangan sampai hilang* (the young generation must love art, baton artists need to continue, so that our art in South Kalimantan, do not get extinct, don't lose it). The function of education is to convey education to the younger generation to love art.

John Tralala : Kita semua para generasi
harus cinta seni
kalau diri kita punya seni
kalau nanti jadi pegawai negeri
minimal pejabat tinggi
jadi tentara nak *ai* jadi polisi
pasti jadi komandan itu sudah pasti
(We all generations
must love art
if we have art
if you later become a civil servant
at least be a high official
Be the army or be a police officer
Later become a commander, certainly)

In the madihin presented by John Tralala above, there is a function of education so that the younger generation loves art. The educational function is contained in the quotation *kita semua para generasi, harus cinta seni* (We all generations must love art).

2. Advice function

In the madihin brought by Pamadihingan Hendra below, there is an advice function.

Hendra : Generasi muda kita semua ini harus berjuang
agar nanti seni budaya Kalimantan Selatan
jangan sampai hilang
dari sekarang sampai nanti itu tetap dikenang
(We all young generation have to fight
so that later the cultural arts of South Kalimantan
don't lose
from now until later it will still be remembered)

In the madihin delivered by pamadihingan Hendra above, there is a function of advice that the young generation must struggle to maintain the cultural arts of South Kalimantan. The

function of counsel is found in the quotation *generasi muda kita semua ini harus berjuang, agar nanti seni budaya Kalimantan Selatan, jangan sampai hilang dari sekarang sampai nanti itu tetap dikenang* (We all young generation have to fight so that later the cultural arts of South Kalimantan don't lose, from now until later it will still be remembered).

Hendra : Masalah wanita jangan tapi dipersoalkan
tapi memilih wanita jelas tidak sembarangan
harus yang baik itu juga beriman
harus yang taat itu pun peraturan
berbudi baik juga bersifat sopan
masalah suku tak usah dipersoalkan
baik orang Jawa atau orang Medan
baik orang Sunda atau orang Ujung Pandang
baik orang Jakarta atau orang Kalimantan
(Problems about women don't need to be questioned
but choosing women is clearly not arbitrary
must be good and also have faith
must also be obedient
virtuous and polite
tribal problems need not be questioned
Either from Java or Medan
Either from Sunda or Ujung Pandang
Either from Jakarta or Kalimantan)

Pamadihian Hendra, in the madihin he brought, gave advice on the criteria for choosing women as partners. Pamadihian Hendra said that the criteria of the ideal woman were good, faithful, obedient, virtuous, and polite. Pamadihian Hendra also said that he did not question the issue of ethnic groups. He values respect for diversity in Indonesia.

John Tralala : Panitia jaga kesehatan
menjaga kesehatan sama merawatnya
seperti sepeda motor nak ai kendaraan kita
(The committee, please stay healthy
maintain health and care for it
like a motorcycle, our vehicle)

Pamadihian John Tralala advised the committee to maintain health. Pamadihian John Tralala also reminded that maintaining health is the same as maintaining a motorcycle.

3. Entertainment function (Humor)

In the madihin presented by John Tralala and Hendra, there was found a humor function as shown in the quote below.

Hendra : kalau jadi RT seumpama
(If I become the the head of The Association)
Masyarakat yang bikin KTP
(People who make ID cards)
langsung saya layani
(will be served right away)
John Tralala : Seumpama pang nanti aku nang bikin?
(What if I make it later?)

Hendra : Jelas tidak kuberi
(I won't do)
John Tralala : Apa alasannya *ikam* kada *membari*?
(Why not?)
Hendra : Bisa salah gunakan dibawahnya *babini*
(You will misuse it to get married)

Madihin brought by Hendra and John Tralala in the form of questions and answers above containing humor to entertain the audience. That humor can be seen in the madihin that John Tralala brought, which is "If I make it later?" Then answered by Hendra "Obviously I did not give". Then Pamadihian John Tralala asked again "What is the reason you will not give?" Pamadihian Hendra also answered, "Can be misused for marriage." The answer to the pamadihian Hendra using Banjar "married" is, of course, making the listening audience laugh. Pamadihian Hendra was able to provide an answer that provoked the laughter of the audience with the answer that if his father was allowed to make a KTP (Identity Card) then in his jest it could later be used by John Tralala to remarry. However, in the question and answer session that was delivered by John Tralala and Hendra, it was not explained why by only making another ID card, people could abuse it to have another wife. It should be possible for John Tralala to ask again to ask to explain why Pamadihian Hendra thought that way. Only then did Pamadihian Hendra explain if the marital status was changed or replaced with unmarried, of course, it could only be misused to remarry. Although this was not conveyed directly by Pamadihian Hendra, the audience turned out to be able to immediately understand the intent behind the line "Can be misused for marriage." It means that in this case, Pamadihian Hendra and Pamadihian John Tralala successfully made the audience laugh.

Pamadihian John Tralala did not want to be outdone by Pamadihian Hendra, he then conveyed in his madihin that even though Hendra was handsome but weak, he could not be bothered by girls. After that, Pamadihian John Tralala conveyed in his madihin about his activities in Balikpapan. In the madihin, he told the audience that there, he saw beautiful and tall women like Tamara Blezensky, her voluptuous but like Elvy Sukaesih, her sweet smile was very much like Syahrini. But John Tralala was shocked to find that the girl was suffering from epilepsy. The final story of John Tralala in his madihin will certainly make the audience laugh because it was delivered in a funny Banjar language. The audiences laughed because they heard the language of Banjar in Madihin delivered by John Tralala to describe the characteristics of a person suffering from epilepsy. Pamadihian John Tralala called epilepsy with a pig's madness in the Banjar language. In addition, John Tralala called her eyes glared. The choice of words caused the audience who heard to laugh.

Pamadihian Hendra did not want to be outdone by John Tralala, he then delivered the madihin to recount the midnight experience of John Tralala. Pamadihian Hendra in his madihin told about John Tralala who wanted to find a partner. Pamadihian Hendra also told Madihin that John Tralala was too selective in finding a partner. Finally, Hendra told, John Tralala met people like transvestites. The thing that makes the audience laugh is when they hear the quote madihin "The name is transvestite, you know for yourself, when he was about to make out, he bought hair with affection, then the waria enjoyed it, Mr. Jhon Tralala kept touching, he was surprised to feel feel the head of the cork fish ". The choice of the Banjar word used in Hendra's madihin, which sounded funny was what caused the audience to laugh.

The function of entertainment (humor) can be seen from John Tralala's answer to Hendra's question. Pamadihinan John Tralala gave a funny answer in his relationship with the association about motorbikes asked by Hendra. John Tralala's answer made the audience laugh when Hendra asked "If it's under the stomach?" Pamadihinan John Tralala gave an answer It must be a spark plug. The audience can immediately associate it with something under the stomach. Therefore, the audience immediately laughed after knowing their association. Previously the audience only smiled when they heard the similarity of a motorcycle to the human body. Pamadihinan John Tralala equates the human eye with motorcycle headlights, human ears with a motorcycle ride, a human nose with a motorcycle horn, a human mouth with a motorcycle fuel filler, a human hand with a motorcycle handlebar, a human stomach with a tank fuel of a motorcycle.

CONCLUSION

Based on the analysis and discussion above, the following conclusions are obtained. Presentation structure consists of an opening, placing tabi, conveying the contents (manguran), and closing. The forms of madihin John Tralala and Hendra are question and answer, poem, poems more than 4 lines and broken rhymes, and poems less than 4 lines. The values in madihin John Tralala and Hendra are the value of love of art, the value of preservation, the value of working together, the value of art appreciation, the value of hard work, value straightforwardness, the value of self-confidence or flattering oneself, the value of reminding (moral), the value of courage to defend themselves or not, and the value of self-defense or unwillingness relent. Functions in Madihin John Tralala and Hendra are functions of education, advice, and entertainment (humor).

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3 KALI REVISI:

The screenshot shows a web browser window displaying the journal submission review page for submission #1844. The URL is journal.unika.ac.id/index.php/celt/author/submissionReview/1844. The page features a navigation menu on the left with options like Peer Review Process, Ethics Statement, Open Access Policy, Author Guidelines, Copyright Notice, Author Fees, Abstracting & Indexing, Scopus Citation, Editorial Team, Peer Reviewer, Letter of Appointment, Contact, and TUTORIAL. The main content area displays a list of revisions:

| Version | File Name | Date | Action |
|---------|---------------------|------------|--------|
| Editor | 1844-6780-1-ED.DOC | 2020-02-17 | |
| Version | 1844-6780-2-ED.DOC | 2020-03-06 | |
| | 1844-6780-3-ED.DOCX | 2020-11-13 | |
| Author | 1844-6178-1-ED.DOCX | 2019-10-21 | DELETE |
| Version | 1844-6178-2-ED.DOCX | 2020-02-17 | DELETE |
| | 1844-6178-3-ED.DOCX | 2020-06-09 | DELETE |

Below the list is an 'Upload' section with a 'Browse...' button, 'No file selected.' text, and an 'Upload' button. The page also includes a 'Chat Via WA' button, 'grammarly' and 'turnitin' logos, and a 'MENDELEY MANUAL' logo. At the bottom, there is a 'MANUSCRIPT SUBMISSION' button and a 'Celt Journal Template' logo. The Windows taskbar at the bottom shows the date as 28/04/2023 and the time as 17:27.

BUKTI REVISI KE-3 TANGGAL 9 JUNI 2020:

Madihin of John Tralala and Hendra: Study of Presentation Structure, Form, Value, and Function

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Abstract: This study aims to describe and explain about (1) the structure of the presentation of madihin, (2) the forms of madihin, (3) the values in madihin, and (4) the functions in madihin that were performed by pamadihinan John Tralala and Hendra. This study used Parry and Lord and oral literary approach and it was qualitative research type. The oral literary approach was used to study Madihin's oral literature in terms of presentation structure, form, value, and function. As an oral literature, Madihin can be described qualitatively because the data is submitted verbally by the pamadihinan (someone who presents madihin). After that, the madihin data is discussed in accordance with its presentation structure, form, value, and function. The results of this study are (a) the presentation structure consists of opening, installing *tabi*, presenting the contents (*manguran*), and closing; (b) the forms of madihin of John Tralala and Hendra are (1) sampiran, (2) question and answer or question and answer sentence, (3) poem, (4) poem of more than 4 lines and broken rhymes, (5) broken rhyming poem, (6) poem of less than 4 lines, and (7) Answers. So, there are 7 forms of Madihin of John Tralala and Hendra; (c) the values in madihin of John Tralala and Hendra are (1) the value of loving art, (2) the value of

preservation, (3) the value of working together, (4) the value of art appreciation, (5) the value of hard work, (6) the value of honesty, (7) the value of self-confidence or self-flattering, (8) the value of "dropping", (9) the value of reminding (moral), (10) the value of courage to self-defend or not want to lose, (11) the value of self-defending or not willing to budge, and (12) the value of education. So, there are 12 values in Madihin of John Tralala and Hendra; (d) functions in madihin John Tralala and Hendra are functions of education, advice, and entertainment (humor).

Key words: presentation structure; form; value; function; madihin

Abstrak: Penelitian ini bertujuan untuk mendeskripsikan dan menjelaskan tentang (1) struktur penyajian madihin yang dibawakan oleh pamadihinan John Tralala dan Hendra, (2) bentuk-bentuk madihin yang dibawakan oleh pamadihinan John Tralala dan Hendra, (3) nilai-nilai dalam madihin yang dibawakan oleh pamadihinan John Tralala dan Hendra, dan (4) fungsi-fungsi dalam madihin yang dibawakan oleh pamadihinan John Tralala dan Hendra. Penelitian ini menggunakan pendekatan sastra lisan Parry dan Lord dan berjenis penelitian kualitatif. Pendekatan sastra lisan digunakan untuk mengkaji sastra lisan madihin dari segi struktur penyajian, bentuk, nilai, dan fungsi. Sebagai sebuah sastra lisan, madihin dapat diuraikan secara kualitatif karena data disampaikan oleh pamadihinan secara lisan. Data madihin tersebut kemudian dibahas sesuai dengan struktur penyajian, bentuk, nilai, dan fungsinya. Hasil penelitian ini adalah (a) struktur penyajian terdiri atas pembukaan, memasang tabi, menyampaikan isi (manguran), dan penutup; (b) bentuk-bentuk madihin John Tralala dan Hendra adalah (1) sampiran, (2) tanya jawab atau kalimat tanya jawab, (3) syair, (4) syair lebih dari 4 larik dan berima patah, (5) syair berima patah, (6) syair kurang dari 4 larik, dan (7) Jawaban. Jadi, ada 7 bentuk madihin John Tralala dan Hendra; (c) nilai-nilai dalam madihin John Tralala dan Hendra adalah (1) nilai cinta seni, (2) nilai pelestarian, (3) nilai bekerja sama, (4) nilai apresiasi seni, (5) nilai kerja keras, (6) nilai keterusterangan, (7) nilai kepercayaan diri atau menyanjung diri, (8) nilai "menjatuhkan", (9) nilai mengingatkan (moral), (10) nilai keberanian membela diri atau tidak mau kalah, (11) nilai membela diri atau tidak mau mengalah, dan (12) nilai pendidikan. Jadi, ada 12 nilai dalam madihin John Tralala dan Hendra; (d) fungsi-fungsi dalam madihin John Tralala dan Hendra adalah fungsi pendidikan, nasihat, dan hiburan (humor).

Kata kunci: struktur penyajian; bentuk; nilai; fungsi; madihin

INTRODUCTION

Madihin is one of the traditional arts in South Kalimantan, Indonesia. This Madihin can be played individually or in pairs. The player is called pamadihinan. Madihin is performed by the pamadihinan by chanting rhymes or poems accompanied by a pat musical instrument called terbang or tarbang which he pats by himself. Pamadihinan usually has memorized it outside the head of the rhymes or poems that he is chanting. Pamadihinan is also adept at patting terbang to accompany his rhymes or madihin poem.

Madihin continues to progress. This can be seen from the various ways in which the pamadihinan brought the madihin. The song or rhythm of the clapping terbang that he brought is more varied as well as the rhymes or madihin that he brought. This makes the pamadihinan must have the courage to innovate in presenting his madihin. For example, the pamadihinan, John Tralala and Hendra are able to survive until now.

Rafiek (2012) and (2013) conducted research on madihin, which was delivered by the pamadihinan John Tralala and Hendra. In Rafiek's research (2012), it was found that the Madihin presentation strategy presented by John Tralala and Hendra also contained rhymes related to knowledge about their era, related to artists who had been and were popular in Indonesia or abroad, cartoon films that were loved by children, daily life activities, family life, and a little bit of vulgar language. Rafiek (2013, pp. 190-193) in his research found that the most important madihin strategy presentation of John Tralala and Hendra was code-mixing strategy, which was mixing Indonesian language with Banjarese language but it was still understood its meaning by other tribes outside Banjarese. This code-mixing strategy was usually used by John Tralala and Hendra when they performed in the Kalimantan region. This was done by John Tralala and Hendra because the migrants who lived in Kalimantan generally understood the Banjarese language. If it was outside Kalimantan with no Banjarese language speakers, they used Indonesian language in presenting the madihin. Adaptation strategies (adjusting the madihin language) with the audiences was also conducted by them in each of their performance.

Madihin by John Tralala and Hendra are quite popular with people in South Kalimantan because of the humor in their madihin. This element of humor also made them quickly known and often invited to local government's events, national holidays, campaigns, marriages, and others. The hilariousness in the madihin that they brought made the audience entertained and cheerful until the end of the performance. Kawi, Jarkasi, and Kusasi (1995, p. 18) also support this opinion by stating the following.

The success of the dissemination of Madihin's oral literature is due to the fact that this art is easily adaptable to its new environment. Both in terms of language and substance, which is always communicative and funny, and it also touches the people who enjoy it.

Kawi, Jarkasi, and Kusasi (1995, p. 19) even said that the madihin art that was presented by John Tralala and Hendra was Pop Madihin. It is said pop madihin because its presentation used Indonesian language, which was mixed with Banjarese language so that the general public who were not Banjarese community was able to enjoy it. According to Kawi, Jarkasi, and Kusasi (1995, p. 20), the madihin which was brought by John Tralala and Hendra were very popular because they were able to make the audience laugh because of the humor in their madihin.

Madihin had been studied by Kawi, Jarkasi, and Kusasi (1995), Ghany (1999), Jarkasi (2004), Rafiek (2012b), and Rafiek (2018). Kawi, Jarkasi, and Kusasi (1995) examined the *Madihin Oral Literature*. Kawi, Jarkasi, and Kusasi (1995) succeeded in describing and explaining the historical background of Madihin's oral literature, the structure of Madihin oral-literary presentation, and the literary elements in Madihin oral literature. In the historical background of Madihin oral literature, Kawi, Jarkasi, and Kusasi (1995) described and explained about the origins of Madihin oral literature, Madihin artists, Madihin oral-literary

function, Madihin's development, and its language. In the presentation structure of Madihin oral literature, Kawi, Jarkasi, and Kusasi (1995) described and explained the place and time of Madihin performances, pemadihinan and themes orientation, structures of Madihin performance, musical instruments and beats, and traditional elements in Madihin oral literature. In the literary elements of Madihin oral literature, Kawi, Jarkasi, and Kusasi (1995) described and explained about the image, metaphor, myth, symbol, and rhythm. This recent research is clearly different from the research conducted by Kawi, Jarkasi, and Kusasi. That is because the source of this research data is only focused on madihin brought by John Tralala and Hendra, while the source of research data conducted by Kawi, Jarkasi, and Kusasi consisted of madihin from several pamadihinan in South Kalimantan. Although the function of madihin had already been examined by Kawi, Jarkasi, and Kusasi, however based on the initial observation there were differences in naming the functions and the new functions will be found in this study. Likewise with the structure of Madihin performance, although Kawi, Jarkasi, and Kusasi had examined it, but based on the initial observation of the researcher, there were differences in the examples of Madihin in the order of performance.

Ghany (1999) examined about *Humor in the Madihin rhyme*. In his research, Ghany found that humor was found in setting tabi. Humor in the madihin rhyme mainly put in the content (*manguran*). Ghany also said that humor in the rhyme of madihin contains the value of beauty. Obviously, Ghany's research is very different from this research because Ghany's research focused on humor, while this research focused on the presentation structure, form, value, and function of Madihin.

Jarkasi (2004) examined about *Madihin, Essence, Function, and Formula*. In his research, Jarkasi (2004) succeeded in describing and explaining the nature of Madihin, the structure of Madihin, the formula of Madihin, the function and value of Madihin. In conducting his analysis, Jarkasi (2004) used the formula theory from Lord and Finnegan, the theory of literary sociology from Faruk and Sapardi Djoko Damono, and semiotic theory from Aart van Zoest and semiology from Roland Barthes. The research conducted by Jarkasi is different from this research in terms of analyzing and discussing its functions and values. Based on the researcher's initial observation, this study will find several functions and values that are different from those already discovered by Jarkasi. In addition, Jarkasi used Lord's formula to find the Madihin formula, while this research tried to find Madihin forms other than as a bound poem (rhyming aaaa or a-b-a-b).

Rafiek (2012b) examined the *Madihin rhyme: Characteristics Study, Staging Structure, Pemadihinan Creativity, its Development and Guidance in South Kalimantan*. In his research, Rafiek explained about the origins and development of madihin, the characteristics of madihin rhyme, the structure of the performance of madihin rhyme, the creativity of pamadihinan, the development strategy and the guidance of madihin using structural theory. The difference between this research and Rafiek's research above lies in some of the studied problems. This research was more focused on examining the form, value, and function in Madihin presented by John Tralala and Hendra. In addition, this study used a data source derived from Madihin, which was delivered by John Tralala and Hendra, while Rafiek's research above used data sources from Madihin that was developed by himself.

Rafiek (2018) examined *Humor in Madihin of John Tralala and Hendra (Study of Humor Types of Veatch, Gruner, and Hobbes Perspectives)*. In his research, Rafiek (2018) found (1) straight humorous answers were based on the emotional transformation theory of Veatch, (2) praising

humor and jokes were based on the superiority theory of Hobbes, (3) defending rumor, clarification, not wanting to lose were based on aggression theory from Gruner, (4) narrative humor or jokes, association humor, and contradictive conditions were according to the emotional transformation theory of Veatch, (5) rhetorical questions humor was based on aggression theory of Gruner, and (6) association humor was according to emotional transformation theory of Veatch. That research from Rafiek was not related at all to the study of the structure of the presentation, form, value, and function.

Based on the above studies, it can be seen that Madihin from John Tralala and Hendra have never been examined in terms of the study of presentation structure, form, value, and function. Therefore, this research becomes very important as initial research on the study of the structure of presentation, form, value, and function in Madihin presented by John Tralala and Hendra.

MADIHIN

Madihin is typical art of South Kalimantan or presenting poem or rhyming accompanied with a tambourine punch (Hapip 2008, p. 114). It is said tambourine because the pat musical instrument used in Madihin, namely *tarbang* or *terbang*, is a pat musical instrument such as tambourine in the kasidah. Kawi, Jarkasi, and Kusasi (1995, pp. 16-17) based on information from Bakhtiar Sanderta and Abdul Rasyid, it was stated that the origins of madihin naming was as below.

Madihin art is a form of entertainment among the Banjarese palace. Madihin came from the word *madah*, which means words of praise. Words of praise (*madah*) are often addressed to the royal family and court officials with the intention of entertaining. In the next subsequent development, this madihin was not only known in the palace, but also spread and developed in the community. ... Its function was not only concerned with entertainment, but it was also giving advices and messages for the people. The emergence of Madihin derivative form which was derived from the word *madah*, according to Bakhtiar Sanderta was allegedly because pemadihinan (Madihin artists) often composed the word *madah* with *iiinnn*. The addition of lingual elements *in* as well in the form of *ilahiiinnn* was just as *efoni* which made pemadihinan easier to give rhythm and sounds tasty. From this process, the term madihin was created.

Taha and Sanderta (2000, pp. 23-24) stated that madihin came from the word *madah*, which means poem. Thaha and Sanderta (2000, p. 24) also stated that Madihin came from the Banjarese language, namely *papadahan* or *mamadahi* (giving advice). According to Jarkasi (2004, p. 21), Madihin came from the word *madah*, which means poem. The word *madah* according to Jarkasi (2004, p. 21) is still closely related to *padah* or *pepadah* in the Banjarese language which means *advice* or *speech*. Therefore, Madihin usually contains advice or *papadah*. According to Kawi, Jarkasi, and Zakiah (1995, p. 17), madihin art was originally developed by Dulah Nyanyang from Tawia village, Angkinang District, Hulu Sungai Selatan Regency, South Kalimantan. Jarkasi (2004, pp. 35-36) explained it as quoted below.

Ahmad Nyarang had studied about madihin to three pamadihinan, namely *Pakacil Dulah Nyanyang* in Tawia village, Kandangan (South Hulu Sungai

Regency), *Ungkul* in Tabu Darat, Birayang (Hulu Sungai Tengah Regency), and *Jamain* in Baruh, Amuntai (Hulu Sungai Utara Regency).

Based on the above quotation, it can be seen that the origin of the development of Madihin was in Tawia, Tabu Darat, and Baruh. This is based on the name of the area where the pamadihinan lived, which was being the madihin teacher for Ahmad Nyarang.

Jarkasi (2004, p. 2) stated that Madihin is one of folk song forms that contains advice, criticism, satire, or curses (gossip) which is managed in the speech of the battle. Madihin came from the word *madah*, which in the Banjarese language it means *padah* (giving advice). From the word *padah*, it was then given the suffix *ma-* and *-i* so it became *mamadahi* which means *advising*. In order to sound more familiar, it was shortened to *madah* which derived from the word *mamadahi*. However, there were also those who argued that Madihin came from the word *madah* plus the sound *-in*. *Madah* in Malay means *poem*. This can be seen in Syair Perahu poem by Hamzah Fansuri. In the first line of the first stanza, there is a quote *This is what a madah is* (Safioedin, 1969, p. 30, Usman 1963, p. 185). At the beginning of its development, the pamadihinan was indeed bringing madihin that contained poems. However nowadays, pamadihinan has created madihin by bringing rhymes.

The suffix *-in* in Madihin is estimated to be taken from the word *ilahn* at the beginning or opening of Madihin. Not all of the pamadihinan start with the *ilahn*, there are also those who start with *ha-him*, *ilahi*, *aaawan*, and *iii aaawan*. An example of the opening of Madihin, which starts with *ilahn* can be read below.

Ilahn : Fill in the basket with *kuini* (kind of manggo)

Peel for the bribe

we will gather tonight

Insyallah I want to do madihin

(Source: Madihin entitled Umpat Bapasan by Yustan Aziddin in Kawi, Jarkasi, Kusasi 1995, p. 88)

Ilahn

.....

Basting Basting the sarong fabric in the sack

Sarong *Naga balimbur mamucuk rabung* (kind of sasirangan fabric typically from South Kalimantan)

.....

(Source: Madihin, entitled Mun Kawa from Hulu Sungai Selatan District (Kandangan) in Kawi, Jarkasi, Kusasi 1995, p. 94) .

According to Sunarti, Purlansyah, Seman, Maswan, and Kadir (1978, p. 235), madihin can be delivered by a pamadihinan and can also be done by several people in turn or even in a comedy. Sunarti, Purlansyah, Seman, Maswan, and Kadir (1978, p. 235) also stated that Madihin had a function as public entertainment.

ORAL POETRY THEORY OF PARRY AND LORD

The theory used in this research was the theory of oral poetry from Parry and Lord. According to the oral poetry theory of Parry and Lord (in Teeuw 2003, pp. 243-244) it was stated that the text is not memorized from generation to generation, but it is spontaneously reproduced every time it is delivered and at an amazing speed. According to Parry and Lord (in Teeuw 2003, p. 244), the resulting text adjusts to the listeners' interests, their nature, and the available time.

Indeed, there is pemadihinan which is practicing before going to the stage, both in terms of producing poem or rhymes of madihin and patting the *terbang*. It can happen to find the latest ideas or word choices that can cause humorous or funny effects before the pemadihinan performs.

Short exercises before performing is an effort and strategy of pamadihinan in order to successfully entertain the audience or the community. Without prior exercises, it is naturally that between partners who are paired up when bringing Madihin on stage will be not really fluent in shouting the madihin. Pamadihinan, who is already an expert does not need to memorize his madihin texts anymore and will spontaneously deliver his madihin. This will be different from those who have just learned or have recently become pamadihinan; of course they will be practicing more to produce Madihin texts and pat their *terbang*.

Finnegan (2005, p. 175) stated that texts and performances can be seen not only as opposition but also as essential, which is complementary dimension of literary realization. This shows that the existence of the text cannot be separated from a performance, even if it is only studied outside the show. Therefore, pemadihinan must be able to distinguish when he studies Madihin texts and when he must appear in performances without texts.

According to the above oral poetry theory of Parry and Lord, it can be seen that the madihin that developed in South Kalimantan is now delivered spontaneously by its pamadihinan, even in pairs who are shouting together. Madihin in South Kalimantan is also presented in accordance with the themes of the event or activity. The madihin content is sometimes related to news or information that is being talked about or already familiar to the listeners' ears. Pamadihinan must pay attention to the duration of time provided by the committee or the host when delivering madihin. If Madihin is presented at the opening or closing of an event or activity, it will be very different in the term of duration from a special event to welcome guests of honor or marriage events. At the time of opening or closing the event or activity, the duration of time is very short, while when welcoming guests of honor or

marriage events, the duration of time is rather longer. Similarly, if Madihin is presented at a socialization or counseling activity, the time duration is also rather longer.

Gräbner (2008, p. 1) stated about performance of poetry as in the quotation below.

... performance poems use elements that appeal to the oral and the aural, and not exclusively to the visual. This includes music, rhythm, recordings or imitations of nonverbal sounds, smells, and other perceptions of the senses, oftentimes performed simultaneously with other elements of signification.

Madihin as a performance poem shows the things that were expressed by Gräbner. In madihin, poetry or rhymes are delivered orally by pemadihinan. The power of listening to the listener or the audience in understanding the meaning of poetry or rhymes delivered by pemadihinan is the key to success in the show. Madihin poetry or rhymes are performed by the pemadihinan by using a pat musical instrument called *tarbang*. The contents of Madihin are delivered containing advice relating to people's daily life.

Teeuw (1994, p. 2) stated that Milman Parry and Albert B. Lord succeeded in finding Yugoslav folklore singers which was not memorizing the works they sang without a script or text. Furthermore, Teeuw (1994, p. 3) explained as below.

Parry and Lord came to the conclusion that every time a *guslar* (nickname of Yugoslavia singer) tells his story, he recreates it spontaneously, but by using a large number of language elements (words, compound words, phrases) which is available for him to use.

Teeuw (1994, p. 5) insisted that everywhere based on the results of research in various parts of the world, every time a storyteller or narrator of oral poetry performed; he reproduced new and spontaneous compositions. This also applies to the poems and rhymes of madihin that are delivered by the pemadihinan in South Kalimantan.

METHOD

This study used an oral literary approach, while this type of research was qualitative. In oral literary studies, literary works or art works are analyzed by following the steps of oral literary analysis. In this case, the madihin texts of John Tralala and Hendra were analyzed by finding its presentation structure, form, value, and function.

The data source of this research was Madihin, presented by the pemadihinan John Tralala and Hendra at the Cultural Arts Performance on November 18, 2012 at the Taman Budaya Cultural Center Building in South Kalimantan Province. The data of this research are the poems or rhymes of Madihin, which were performed by the pemadihinan John Tralala and Hendra.

The researcher collected the data by watching and listening to video recordings of madihin which performed by John Tralala and Hendra. After that, the researcher recorded every poem or rhyme in the madihin that was delivered by John Tralala and Hendra. If there are parts of the poem or the rhyme of madihin that are not clearly heard, the researcher will repeat the recording several times before recording it. This was done by the

researcher so there would be no mistake occurred in writing poem or rhymes that was listened. After all the poems or rhymes in madihin were recorded, then the researcher classified the data or sorted the data before it was analyzed.

Data analysis in this study used content analysis techniques. The steps in conducting content analysis according to Krippendorff (1991, pp. 75-183) included unitization, sampling, recording, data language, constructs for inference, and conducting analyzes. Unitization included (1) determining the type of analysis unit, which are sampling unit, recording unit, or context unit, and (2) specifying the units, which are physical units, syntactic units, referential units, propositional units, or thematic units. In this study, the researcher used the type of recording unit and syntactic unit. Sampling included (1) determining the type of sampling scheme, namely random samples, stratified samples, systematic sampling, cluster sampling, variable probability sampling, or levelled sampling, and (2) determining the sample size. In this study, the researcher did not use the sample. Recording included determining the meaning of various categories, verbal designation, and constructing for observing and withdrawing inference. Data language included the grouping of poems and rhymes in madihin, which was related to the presentation structure, form, value, and function. The construct for inference referred to the source of uncertainty or the source of certainty. The content analysis technique used is in the form of contextual classification.

Stokes (2007, p. 59) stated that Krippendorff assumed that the content analysis was as a symbolic method because it was used to examine symbolic text material. Stokes (2007, p. 59) also stated that in carrying out content analysis there are many interpretive activities carried out and must be based on the researcher's knowledge of the text that was being studied. Therefore, in this study, the researcher analyzed the contents of Madihin text of John Tralala and Hendra based on the knowledge gained according to the results of the process of reading books on oral literary theory and previous Madihin studies. Thus, the researcher could analyze and discuss the research findings in detail and depth.

FINDINGS AND DISCUSSION

This chapter consists of description of (1) the presentation structure of madihin presented by John Tralala and Hendra, (2) the forms of madihin presented by John Tralala and Hendra (3) the values in madihin presented by John Tralala and Hendra, and (4) the functions in madihin presented by John Tralala and Hendra.

A. Presentation Structure of Madihin Presented by John Tralala and Hendra

Based on the structure of the presentation, madihin by John Tralala and Hendra was accordance with madihin display structure proposed by Taha and Sanderta and Jarkasi. Taha and Sanderta (2000, pp. 29-30) suggested that the structure of Madihin's presentation consists of opening, setting *tabi*, delivering contents (*manguran*), and closing. Jarkasi (2004, p. 63) stated that the structure of the presentation of Madihin consists of opening greetings, giving *tabi*, or greeting all attendees, giving content (*manguran*) and ending. Look at the presentation structure of Madihin by John Tralala and Hendra below.

Opening and Greetings

Hendra: Ilahiii ... if ... if if we could be ... clouds ... clouds ... if ... the cloud

If we could become ... clouds ... clouds ...

John Tralala : Assalammu'alaikum here, I say this

Hendra : Wa'alaikum salam, I answer

Setting Tabi

John Tralala : Greetings to all of us

Today is feeling happy

The art performance that we are watching now

The Faculty of Economics organizes

The young generation must love art

we need to continue the artists' relay stick

in order to make the arts in South Kalimantan

do not become extinct do not lose it

let 's work let's clap

Delivering Content (Manguran)

Hendra : It's true that

today as we are witnessing

in this performance show

South Kalimantan arts and culture

The Faculty of Economics of Lambung Mangkurat held it

specifically, the Students Executive Board that has planned

it is successfully carried out

these various competencies are held

from competing for rhyme

telling the story of Banjarese language

until this mamanda competition is held
this art appreciation is very amazing

All of our young generations must struggle
so that later the cultural arts of South Kalimantan
do not extinct
from now on until later on it keeps remaining

John Tralala : It is true that the child I love

We are all generations
must love art
if we have art
if later become civil servants
at least a high official
become soldier son become police son
at least you can be a commander

Hendra : For example, if I live in the village

John Tralala : at least become RT (head of the village)

Hendra : Even though I become an RT, I am also happy
but with art. I am so happy
if I were an RT
People who make ID cards
I would directly process it

John Tralala : What if I make it later?

Hendra : Obviously I do not give it

John Tralala : What is the reason you do not give?

Hendra : you can misuse it to have a wife again

.....

Cover

John Tralala : Police ... Not too long son for doing madihin

because the audience waiting for the announcement
who will be the winner later
according to information, there had been reports
show from last Saturday was opening
tonight son, we have closing
committee, please take care of your health
keep and take care of the health
like we take care of our motorcycle son, our vehicles
...

John Tralala : Asalammualaikum wr.wb.

Based on the madihin brought by John Tralala and Hendra above it can be seen that the structure of their madihin presentation consisted of opening and greeting, setting *tabi*, delivering contents (*menguran*), and closing. So, the presentation structure of Madihin by John Tralala and Hendra still followed the rules of the existing Madihin presentation structure.

B. Forms of Madihin Presented by John Tralala and Hendra

Sampiran and Question and Answer

Hendra: Ilahiii ... if ... if we could be ... clouds ... clouds ... if ... the cloud

If we could become ... clouds ... clouds ...

John Tralala : Assalammu'alaikum, here I say this

Hendra : Wa'alaikum salam, I answer

In the above quote, besides singing the sampiran, pamadihinan John Tralala gave greeting, while Hendra answered his greetings. Madihin of John Tralala and Hendra in the opening has the form of Question and Answer.

Poems which have more than 4 Arrays and Broken Rhymes

The form of madihin brought by John Tralala and Hendra in the quote below has poetical form. John Tralala brought madihin consisting of 4 arrays and poem consisting of 5 arrays and broken rhymes. The poem which consisted of 4 arrays had a-a-a rhyme, while the poem which consisted of 5 arrays had a-a-a-b-a rhyme. Madihin quotes which consisted of 5 lines was called poem because even though there were more than 4 lines in a row, but almost all ended with the same sound *n*, *kesenian* (art), *teruskan* (go on), *Selatan* (South), dan *tangan* (hand) and there was only one ending with *g*, which was *hilang* (lost). This indicates that pamadihinan John Tralala still tried to maintain his madihin who rhymed a-a-a-a even though there was one rhyme finally was not the same. Related to this broken rhyme, Safioedin (1969, p. 12) called it the breaking poem with the formula of abac, abcabd, abbb, or cdcdcc. The term of broken rhyme was introduced by Badudu (1984, p. 18) which stated as follows.

If in poetic stanzas there are words that do not have rhyme, while other words in the same place in other lines have rhyme, then such stanzas are said to have broken rhyme. It is said to have that rhyme with the alphabet for example a-a-b-a or b-c-b-b-b and so on.

All the lines of Madihin are only narrative and hope, it does not appear to have sampiran like rhyme and also four lines like poem. However, it is still called poem because pemadihinan John Tralala still tried to keep his madihin poem rhyming a-a-a-a even though there are more than 4 lines and there is one rhyming array is not the same. Look at the quote below.

John Tralala : Greetings to all of us (a)
today is feeling happy (a)
art performance that we are watching now (a)
the Faculty of Economics organizes (a)

The young generation must love art (a)
we need to continue the artists' relay stick (a)
in order to make the arts in South Kalimantan (a)
do not become extinct do not lose it (b)
let 's work let's clap (a)

The poem which Has More Than 4 Arrays

Madihin of John Tralala below used verse forms consisted of 7 dab arrays with same rhyming, namely a-a-a-a-a-a . It can be seen from the word *tercinta* (beloved), *biasa* (ordinary), *mahasiswa* (college student), *orangnya* (people), *Rhoma*, *penampilannya* (performance), dan *China*. There was no sampiran in all contents. It is named poem because the condition for poem should have rhyme a-a-a-a, though it does not consist of four lines. Pamadihinan John Tralala had tried to maintain the characteristics of poem that must rhyme a-a-a-a even though it consisted of more than 4 lines.

John Tralala : Have married ... aaa aw ... cloud

Beloved invited Ladies and Gentlemen (a)
this is an amazing night (a)
if the audience mostly college student (a)
though, Hendra's son is a handsome person (a)
however, in the face looks like Ridho Rhome (a)

John Tralala's performance is long-lasting (a)
looks like Jackie Chan the star of China Hongkong (a)

The poem which Has less Than 4 Arrays

The Madihin presented by pamadihinan Hendra below is in the form of a poem consisting of 3 arrays with a-a-a rhyme. This same rhyme a-a-a can be known from the end of the array, which is *Jhon Tralala* (a), *bapa* (father) (a), and *tercinta* (beloved) (a). The word *Bapak* (father) here must be sounded *bapa* by Hendra so that the rhyme finally sounded same which is a-a-a.

Hendra : My beloved father, Mr. John Tralala (a)
who gave birth me was not you (sounds *bapa*) (father) (a)
but who gave birth was my beloved mother (a)

Answer and Poem

Madihin delivered by John Tralala is in the form of answer consisting of 1 array and in the form of poem consisting of 4 lines. Madihin, which is in the form of answer that consisted of 1 array is a reply to the madihin that Hendra brought earlier. The next madihin consisted of 4 arrays and a-a-a-a rhymed. It can be known from the sound at the end of the array, which is *ku cintai* (Beloved), *tinggi* (height), *ini* (this), and *Cut Tari*.

John Tralala : It was very nice as long as not with Orangutan
but Hendra my beloved son (a)
if choosing an actress, it has a high risk (a)
if you keep insisting, I (Father) search for it tonight (a)
with Luna Maya or Cut Tari (a)

Poem

The forms of madihin brought by Hendra and John Tralal below is kind of poem though composed two arrays and rhyming a-a for a single person of pamadihinan. However, if the two lines between pamadihinan are combined, it will become a verse of poem consisting of 4 arrays and rhyming a-a-a-a. In addition, the forms of Madihin from Hendra and Jhon Tralala are called poem because the madihin they presented only containing narration. Hendra brought Madihin about the narration of the completeness of the motorcycle, while John Tralala brought Madihin to pay attention to the human body.

Hendra : if the motorcycle has lamps (a)
It also has handlebar and etc. (a)

John Tralala : Look, brothers and sisters! (a)

In our body, there are similarities (a)

Question and Answer Sentences

In Madihin presented by John Tralala and Hendra below, it is formed by the questions and answers which both of pemadihinan shouted to each other. The question of Hendra was answered swiftly and agile by John Tralala. The question and answer sentences they brought were only about the parable of the motorcycle and the human body. However, with creative ideas that they brought the Madihin in the form of question and answer sentences, it made funny effects when it was heard by the audience. Especially on the question from Hendra *How about under the stomach?* Which was then answered by pemadihinan John Tralala with the answer *that must be a spark plug*. This can be seen in the quote below.

Hendra : if it is like that I will immediately ask

How about our eyes?

John Tralala : if it is like the motorcycle, then our eyes are the lamps

Hendra : How about ears?

John Tralala : off course it is the turning signal lamps

Hendra : How about the nose?

John Tralala : This is the horn

Hendra : How about the mouth?

John Tralala : Fuel filler

Hendra : How about hands?

John Tralala : That must be the handlebars

Hendra : How about a stomach?

John Tralala : Obviously, it is the tank.

Hendra : How about under the stomach?

John Tralala : That must be a spark plug.

John Tralala : Asalammualaikum wr.wb.

If we look at the form of Madihin by John Tralala and Hendra above, it does not at all show that the madihin they brought is in the form of poem or rhymes even though it is finally sounded the same. The form of rhymes in madihin of John Tralala and Hendra is in the form of a question and answer sentence. This had been reviewed by Seman (2010, p. 7) who stated

The verses consisted of verses that do not have an exact number of lines. However, each line which consists of several words has the law of poem related to the end sound of the line, which is always the same.

In overall, the opinion stated by Seman is indeed proven in the madihin presented by John Tralala and Hendra is in the form of question and answer. Even though it is in the form of question and answer session, but the pemadihinan John Tralala and Hendra tried to match the final sound of the array/line even though there are different ones. Look at the final sound of the madihin, which are *bertanya* (asking), *kita* (our), *lampunya* (the lamps), *telinga* (the ears), *retingnya* (the turning signal lamp), *klaksonnya* (the horn), *bakarnya* (the fuel), *setangnya* (the handlebars), *tangkinya* (the tank), and *businya* (the spark plug), all of them has rhyme of a-a-a-a. Only a few do not rhyme a-a-a-a, which are *hidung* (the nose), *mulut* (mouth), *tangan* (hands), and *perut* (stomach). So, even in the form of Question and Answer, John Tralala and Hendra still kept the final sound of their madihin to make the same sound.

C. Values in Madihin Presented by John Tralala and Hendra

The values in Madihin presented by John Tralala and Hendra are as follows.

1. The value of loving art, preservation, and cooperation

The value of loving art, preservation, and cooperation can be seen in the Madihin quote below.

John Tralala : Greetings to all of us
today is feeling happy
art performance that we are watching now
the Faculty of Economics organizes
The young generation must love art
we need to continue the artists' relay stick
in order to make the arts in South Kalimantan
do not become extinct do not lose it
let 's work let's clap

The value of loving art can be seen from the quote *the young generation must love art*. The value of preservation can be seen from the quote of *we need to continue the artists' relay stick/in order to make the arts in South Kalimantan/do not become extinct do not lose it*. The value of working together can be seen from the quote *let's work*.

2. The value of art appreciation and hard work

We can see the value of art appreciation and hard work in Madihin presented by Hendra below.

Hendra : ...
this art appreciation is very amazing
All of our young generations must struggle
so that later the cultural arts of South Kalimantan
do not extinct

from now on until later on it keeps remaining

In the quote above, the value of art appreciation is seen in the quote: *from competing rhyme/telling story of Banjarese language/until this mamanda competition is held/this art appreciation is very amazing*. For the value of hard work, it can be seen in quote: *All of our young generations must struggle/so that later the cultural arts of South Kalimantan/do not extinct/from now on until later on it keeps remaining*.

Value of Honesty

The value of honesty is contained in the madihin brought by Hendra in the question of John Tralala which is why he was not permitted to make a National Identity Card (KTP) if his son was the head of the Neighborhood Association (RT).

Hendra : For example, if I live in the village

John Tralala : at least become RT (head of the village)

Hendra : Even though I become an RT, I am also happy

but with art. I am so happy

if I were an RT

People who make ID cards

I would directly process it

John Tralala : What if I make it later?

Hendra : Obviously I do not give it

John Tralala : What is the reason you do not give?

Hendra : you can misuse it to have a wife again

In the madihin presented by John Tralala and Hendra above, it can be seen that Hendra conveyed the value of honesty to pamadihinan John Tralala. This value of honesty can be seen from the answer of the Hendra to John Tralala. That can be seen from the question of John Tralala, *what if I make it later?* Then Hendra's answer was *obviously I do not give it*. Pamadihinan John Tralala remained intrigued by the answer of pamadihinan Hendra and then asked again *what is the reason you do not give?* Then honestly answered by Hendra that John Tralala could misuse it to have a wife again.

Value of Self-Confidence or Self-Flattering

The value of self-esteem/confidence or self-flattering is contained in Madihin brought by John Tralala below.

John Tralala : Have married ... aaa aw ... cloud

Beloved invited Ladies and Gentlemen

this is an amazing night
if the audience mostly college student
though, Hendra's son is a handsome person
however, in the face looks like Ridho Rhome
John Tralala's performance is long-lasting
looks like Jackie Chan the star of China Hongkong

In madihin, above it can be seen that pamadihinan John Tralala conveyed confidence value by flattering or praising his son and himself. John Tralala first praised the handsomeness of his son's face which he said resembled with Ridho Rhoma and then praised himself like Jackie Chan (Hong Kong movie star, China). The value of confidence to self-flattering, creating a humorous effect for the audience who heard the madihin.

Value of "Dropping"

The value of "dropping" is found in the madihin presented by pamadihinan Hendra below.

Hendra : Oh, the audience tonight is smiling
because a father is flattering himself
try to stand up and see it Ladies and Gentlemen
Bapak (Mr.) John Tralala is indeed handsome
like a drama artist
but he does not look like Hong Kong movie star
but he is very similar to the Japanese movie star, Doraemon

In the madihin presented by the pamadihinan Hendra above, it can be seen that Hendra wanted to "overthrow" (*Mahantak*) the pamadihinan John Tralala after praising his son and himself. Hendra did not praise his father but instead wanted to "overthrow" John Tralala in front of the audiences. Pamadihinan Hendra said that his father was similar to Doraemon, and not like a Hong Kong movie star. This was of course raising the effect of humor for the audiences. The strategy of *maambung* (praising or flattering) then *mahantak* ("dropping") in madihin which was brought by Hendra can be seen from the beginning when he was praising or flattering his father and then "dropping" John Tralala. The strategy of praising or flattering can be seen from the quote: *Mr. John Tralala is indeed handsome like a drama artist*. The strategy of "dropping" is seen from the quote, *but he does not look like Hong Kong movie star, but he is very similar to the Japanese movie star, Doraemon*. The value of "dropping" is actually a negative value, but because it is presented in the madihin show to give humor effect, then it is considered normal.

Value of Remembering (Moral)

Reminiscent value is contained in the madihin conveyed by pamadihinan John Tralala to pamadihinan Hendra; it can be seen in the quote below.

John Tralala : Doraemon oh my dear son Hendra
do not speak like that in front of college students
I am ashamed, I become ashamed
Hendra you are supposed to realize
If is not because of me who looks like Doraemon
You was definitely not born into the world my son

In the madihin delivered by John Tralala above, it can be seen that John Tralala wanted to remind his son that he felt ashamed to be said similar with Doraemon, moreover it was said alone in front of the students who were watching. Pamadihinan John Tralala kept remembering his son that if it was not him who looked like Doraemon, his son, pamadihinan Hendra would not have been born. Indeed, the madihin delivered by John Tralala shows the great role or service of a father for the birth of his son. The value that John Tralala wanted to instill for the audiences was that to be devoted to father.

Value of Courage to Self-Defend or Do not Want to Lose

The value of courage to self-defend or self-defending is contained in the madihin presented by pamadihinan Hendra, and it can be seen from the quote below.

Hendra : My beloved father, Mr. John Tralala (a)
who gave birth me was not you (sounds *bapa*) (father) (a)
but who gave birth was my beloved mother (a)

In above madihin, it can be seen that pamadihinan Hendra wanted to deliver the value of courage to defend himself from the statement of John Tralala above that if it were not because of his father he would not have been born into the world. Hendra also firmly answered through his madihin that the one who gave birth to him was not his father but his mother. Off course, it made the audiences who watched and heard the madihin that was delivered by the Hendra laughing.

Value of Self-Defending or Do not Want to Give Up

The value of self-defending is contained in the madihin presented by pamadihinan John Tralala below.

John Tralala : but it was the result of cooperation
between the two of us
Even though your mother who gave birth
but I also become the sponsor

In madihin above, it can be seen that pamadihinan John Tralala did not want to be defeated by his son's defense. Pamadihinan John Tralala then said that his son was the result of cooperation between him and his wife. John Tralala clearly said in his madihin, that was, *but it was the result of cooperation, between the two of us, even though your mother who gave birth, but I also became the sponsor*. This value of not wanting to lose or not wanting to give up is a negative value in life. However, because it was delivered in Madihin, of course it was legitimate and normal to cause the effect of humor in its speech.

Value of Education

In the Madihin presented by pamadihinan Hendra below, there is educational value.

Hendra : Problems of women do not take too much
But choosing woman is clearly not easy
Must be a good and religious person
Must obey the rules
being virtuous and also polite
the tribal issue is not a problem
...

The value of education in Madihin brought by pamadihinan Hendra above can be known from the quotation, *but choosing woman is clearly not easy, must be good and religious person, must obey to the rules, being virtuous and also polite, tribal issue is not a problem*. The educational value that Hendra was willing to instill is that in choosing woman as life partner do not discriminate among tribes but still look at good personalities, religion, obedience, virtuous, and politeness.

D. Functions in Madihin Presented by John Tralala and Hendra

Educational Function

The education function is contained in the madihin that was presented by pamadihinan John Tralala below.

Jhon Tralala : ...

The young generation must love art
we need to continue the artists' relay stick
in order to make the arts in South Kalimantan
do not become extinct do not lose it
let 's work let's clap

In the madihin presented by the pamadihinan John Tralala above there is an educational function, which is education to love art and to regenerate artists. This can be seen in the quote; *the young generation must love art, we need to continue the artists' relay stick, in order to make the arts in South Kalimantan, do not become extinct do not lose it.* The function of this education is to deliver education to the younger generation so they will love art.

John Tralala :
We are all generations
must love art
if we have art
if later become civil servants
at least a high official
become soldier son become police son
at least you can be a commander

In the madihin which was delivered by John Tralala above, there is an educational function so that the younger generation will love art. That educational function is contained in the quote *we are all generations, must love art* .

Advice Function

In the madihin presented by pamadihinan Hendra below there is a function of advice.

Hendra : ...
All of our young generations must struggle
so that later the cultural arts of South Kalimantan
do not extinct
from now on until later on it keeps remaining

In the madihin delivered by the Hendra above, there is an advice function, which is the young people must struggle to maintain and preserve the cultural art of South Kalimantan. The function of advice is contained in the quotation of *all of our young generation must struggle, so that later the cultural arts of South Kalimantan, do not extinct from now on until later on it keeps remaining.*

Hendra : Problems of women do not take too much
But choosing woman is clearly not easy
Must be good and religious person
Must obey to the rules
being virtuous and also polite

tribal issue is not a problem
whether Javanese or Medan
whether Sundanese or Ujung Pandang
whether Jakarta or Kalimantan

Pamadihinan Hendra also in his madihin gave advice on criteria in choosing a woman as couple. Hendra said that the criteria for the ideal woman are good, religious, obedient, virtuous, and polite. He also said that he did not have problem ethnic/tribal issues. He highly valued diversity in the nation of Indonesia.

John Tralala : It was very nice as long as not with Orangutan
but Hendra, my beloved son
if choosing an actress, it has a high risk
if you keep insisting, I (Father) search for it tonight
with Luna Maya or Cut Tari

Pamadihinan John Tralala in the above madihin advised his son Hendra to choose a couple/wife. John Tralala said that if choosing an actress, it has a high risk.

Hendra : If it is with them, of course I am afraid

John Tralala : What is the reason Hendra to be afraid?

Hendra : Why could Ariel be arrested by the police?

Pamadihinan Hendra immediately understood the advice conveyed by pamadihinan John Tralala. Hendra said that he did not dare or he was afraid to be introduced to Luna Maya or Cut Tari because why could Ariel be arrested by the police?

John Tralala : ...
Committee, please take care of your health
keep and take care of the health
like we take care of our motorcycle son, our vehicles

Pamadihinan John Tralala advised the committee to keep healthy. John Tralala also reminded that keeping healthy is the same as keeping a motorcycle.

Entertainment Function (Humor)

In the madihin presented by John Tralala and Hendra, it is found that there is entertainment function (humor) as shown in the quote below.

Hendra : Even though I become an RT, I am also happy
but with art. I am so happy

if I were an RT

People who make ID cards

I would directly process it

John Tralala : What if I make it later?

Hendra : Obviously I do not give it

John Tralala : What is the reason you do not give?

Hendra : you can misuse it to have a wife again

Madihin presented by Hendra and John Tralala in the form of questions and answers above contained humor to entertain the audiences. That humor is seen in Madihin brought by John Tralala, which is *What if I make it later?*. Then it was answered by pamadihinan Hendra *Obviously I do not give it*. Then John Tralala asked again *What is the reason you do not give?*. Hendra replied, *you can misuse it to have a wife again*. The answer from pamadihinan Hendra by using Banjarese language *Babini* (married/have a wife) obviously made the audiences who heard was laughing. Pamadihinan Hendra could give an answer that provoked the laughter from the audiences with the answer that if his father is allowed to make another KTP (Identity Card), then in his joke, later it could be used by John Tralala to marry again. However, in the question and answer session that was delivered by the pamadihinan John Tralala and Hendra, it was not explained why by just making more ID card, people could use it again for married. John Tralala should have asked again to explain why Hendra thought so. Then, pamadihinan Hendra could explain that marital status could be changed or replaced into single or unmarried; after that of course it could be misused to marry again. Although this was not conveyed directly by pamadihinan Hendra, the audiences were able to directly understand the intent behind the line *you can misuse it to have a wife again*. It means that in this case, the pamadihinan Hendra and John Tralala succeeded in making the audience laughing.

In the Madihin quotation below, there is an entertainment function (humor) about pamadihinan John Tralala praising Hendra and himself. Praises can be seen from the lines of Madihin delivered by John Tralala about the handsomeness of his son and himself. Pamadihinan John Tralala said that his son was handsome like Ridho Rhoma, while he looked like Jackie Chan. However, Hendra welcomed the madihin brought by the John Tralala; on the contrary way, which is *mahapak* (mocking other people with the intention of bringing down). Pamadihinan Hendra said that Jhon Tralala was very similar to Doraemon, a Japanese cartoon character in his next madihin delivery. This of course embarrassed John Tralala as he stated in his madihin. However, pamadihinan John Tralala did not want to lose against his son. He then delivered madihin like this *If is not because of me who looks like Doraemon, You was definitely not born into the world my son*). Hearing this, the pamadihinan Hendra immediately answered in his madihin by saying, *O My beloved father, Mr. John Tralala, who gave birth me was not you, but who gave birth was my beloved mother*. Definitely, it made the audiences who heard was laughing right away. Pamadihinan John Tralala remained to not want to lose againts the pamadihinan Hendra, he then stated in his madihin *but it was the result of cooperation, between the two of us, Even though your mother who gave birth, but I also become the sponsor*. This Madihin again made the audiences who watched laughing out loud.

Pamadihinan John Tralala did not want to lose against pamadihinan Hendra, he then said in his madihin that even Hendra was handsome, but he was also mentally weak, he could not be disturbed by girls. After that, the pamadihinan John Tralala said in his madihin about his madihin activities in Balikpapan. In his madihin, he told that he saw a beautiful and tall girl like Tamara Blezensky, her buttock was as sexy as Elvy Sukaesih, her sweet smile was very similar to Syahrini's. However, John Tralala was very surprised that the girl was suffering from epilepsy. This story in the madihin of John Tralala would obviously make the audiences laugh as it was delivered in funny Banjarese language. The audiences laughed because they heard the Banjarese language in Madihin delivered by John Tralala to describe the characteristics of someone suffering from epilepsy. Pamadihinan John Tralala mentioned epilepsy with *gila babi* (madness pig) in the Banjarese language. In addition, pamadihinan John Tralala called his eyes glaring with his eyes *manciling* (glaring). The choice of words is what caused the audiences who heard to laugh.

sponsor ... a aaw ... cloud

My beloved son, Hendra

He is handsome but meantally weak (*lamah bulu*)

can not be bothered with girls

in Balikpapan last week

We had madihin show like this

There was a beautiful and tall girl

Looked like Tamara Blezensky

Her buttock as sexy as Elvie Sukaisih

Her smile is very similar to Syahrini's smile

but I fought desperately

The girl was possessed, her eyes were glaring

Spitting until cheek

Turned out that this girl was *gila babi* (madness pig) (Turned out that this girl suffering from epilepsy)

Pamadihinan Hendra did not want to be inferior to pamadihinan John Tralala; he then delivered a madihin to tell John Tralala's experience. Pamadihinan Hendra in his madihin told about John Tralala who wanted to find a couple. Pamadihinan Hendra also told in his madihin that John Tralala was too selective in finding a couple. Finally, pamadihinan Hendra told the story that pamadihinan John Tralala met with someone who looked like transvestite. The thing that made the audiences laughed was when they heard a quote of madihin from Hendra which was *you already know the transvestite, when he wanted to have romance, he caressed the transvestite's hair, the transvetite felt it, Mr. John Tralala touched constantly, however he was surprised that he almost touched the head of catfish*. The choice of the

words of Banjarese language used in Madihin brought by Hendra which sounded funny caused the audiences to laugh.

The entertainment function (humor) can be seen from the answer of pemadihinan John Tralala to pemadihinan Hendra's question. Pamadihinan John Tralala gave a funny answer in relation to the association about a motorcycle which was asked by the Hendra. The answer of John Tralala that made the audiences laughing was when Hendra asked *if it is under the stomach?* Pamadihinan John Tralala gave the answer *that it is definitely the spark plug*. The audiences can immediately be associated with the word *spark plug* with something under the stomach. Therefore, the audiences directly laughed after knowing the association. Previously, the audiences only smiled when they heard the similarities between motorcycle and human body. Pamadihinan John Tralala told that human eyes were same as motorcycle lights, human ears as motorcycle turning signal, human nose as motorcycle horn, human mouth as motorcycle fuel filler, human hands as motorcycle *handlebars* (handles), human stomach as motorcycle tank.

CONCLUSION

Based on the analysis and the discussion above, it can be concluded that.

1. The presentation structure consists of opening, installing *tabi*, presenting the contents (*manguran*), and closing.
2. the forms of madihin of John Tralala and Hendra are (1) sampiran, (2) question and answer or question and answer sentence, (3) poem, (4) poem of more than 4 lines and broken rhymes, (5) broken rhyming poem, (6) poem of less than 4 lines, and (7) Answers. So, there are 7 forms of Madihin of John Tralala and Hendra.
3. The values in madihin of John Tralala and Hendra are (1) the value of loving art, (2) the value of preservation, (3) the value of working together, (4) the value of art appreciation, (5) the value of hard work, (6) the value of honesty, (7) the value of self-confidence or self-flattering, (8) the value of "dropping", (9) the value of reminding (moral), (10) the value of courage to self-defend or not want to lose, (11) the value of self-defending or not willing to lose, and (12) the value of education. So, there are 12 values in Madihin of John Tralala and Hendra.
4. Functions in madihin John Tralala and Hendra are functions of education, advice, and entertainment (humor).

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