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Submission date: 18-Jun-2021 01:06PM (UTC+0700)

Submission ID: 1608425682

File name: CELT_RAFIEK.pdf (213.87K)

Word count: 10290

Character count: 52115

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Madhira 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 madhira, (2) the forms of madhira, (3) the values in madhira, and (4) the functions in madhira that were performed by paraadhiban John Tralala and Hendra. This study used Fairy and Lord and oral literacy approach and it was qualitative research type. The oral literacy approach was used to study Madhira's oral literature in terms of presentation structure, form, value, and function. As an oral literature, Madhira can be described qualitatively because the data is collected verbally by the paraadhiban (narrator who presents madhira). After that, the madhira 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 title, presenting the content (sungara), and closing; (b) the forms of madhira of John Tralala and Hendra are (1) complete, (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 Madhira of John Tralala and Hendra; (c) the values in madhira of John Tralala and Hendra are (1) the value of loving art, (2) the value of presentation, (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-asserting, (8) the value of "slapping", (9) the value of reminding generally, (10) the value of courage to self-defend or not want to lose, (11) the value of self-defending or not willing to hedge, and (12) the value of education. So, there are 12 values in Madhira of John Tralala and Hendra; (d) functions in madhira John

Trilala and Hendra are functions of education, ethics, and environment (Jurnal)

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

Abstrak Penelitian ini bertujuan untuk mengetahui: (1) masalah penelitian masalah yang dibahas oleh permasalahan John Trilala dan Hendra, (2) bentuk bentuk masalah yang dibahas oleh permasalahan John Trilala dan Hendra, (3) variabel dalam masalah yang dibahas oleh permasalahan John Trilala dan Hendra, dan (4) fungsi fungsi dalam masalah yang dibahas oleh permasalahan John Trilala dan Hendra. Penelitian ini menggunakan pengetahuan antara lain: Para dan Land dan konsep penelitian kualitatif. Penulisan antara lain digunakan untuk menguji antara lain masalah dari segi analisis penelitian, bentuk, nilai, dan fungsi. Sebagai contoh antara lain, masalah dapat diartikan antara lain kualitatif karena data dianggap oleh permasalahan antara lain. Data masalah tersebut kemudian dibahas sesuai dengan analisis peragaan, bentuk, nilai, dan fungsi. Hasil penelitian ini adalah (1) masalah peragaan terdiri atas perbandingan, persamaan, dan, menyimpulkan (1) mengartikan, dan peragaan; (2) bentuk bentuk masalah John Trilala dan Hendra adalah (1) simpulan, (2) tanya jawab atau kalimat tanya jawab, (3) narasi, (4) narasi lebih dari 4 baris dan bentuk narasi, (5) narasi bentuk narasi, (6) narasi kurang dari 4 baris, dan (7) jawaban. Jadi, ada 7 bentuk masalah John Trilala dan Hendra; (3) variabel dalam masalah John Trilala dan Hendra adalah (1) nilai atau arg, (2) nilai perbandingan, (3) nilai kelengkapan, (4) nilai operasi, (5) nilai loga, (6) nilai ketidakterbatasan, (7) nilai ketidakterbatasan dan atau tergantung dari, (8) nilai "menyimpulkan", (9) nilai mengingatkan kembali, (10) nilai ketidakterbatasan masalah dan atau tidak mau kalah, (11) nilai masalah dari atau tidak mau mengalah, dan (12) nilai perbandingan, jadi, ada 12 nilai dalam masalah John Trilala dan Hendra; (4) fungsi fungsi dalam masalah John Trilala dan Hendra adalah fungsi perbandingan, narasi, dan silabus (Jurnal)

Kata kunci: struktur peragaan, bentuk, nilai, fungsi, masalah

INTRODUCTION

Madhian is one of the traditional arts in South Kalimantan, Indonesia. This Madhian can be played individually or in pairs. The player is called *panadhidhian*. Madhian is performed by the *panadhidhian* by chanting rhymes or poems accompanied by a pair musical instrument called *tebuing* or *tebung* which he puts in himself. *Panadhidhian* usually has memorized it outside the head of the rhymes or poems that he is chanting. *Panadhidhian* is also adept at putting *tebuing* to accompany his rhymes or madhian poems.

Madhian continues to progress. This can be seen from the various ways in which the *panadhidhian* brought the madhian. The song or rhymes of the clapping *tebuing* that he brought is more varied as well as the rhymes or madhian that he brought. This makes the *panadhidhian* must have the courage to innovate in presenting his madhian. For example, the *panadhidhian*, John Tridala and Hendra are able to survive until now.

Rafiek (2012) and (2013) conducted research on madhian, which was delivered by the *panadhidhian* John Tridala and Hendra. In Rafiek's research (2012), it was found that the Madhian presentation strategy presented by John Tridala 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. 193-195) in his research found that the most important madhian strategy presentation of John Tridala 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 Banjarmasin. This code-mixing strategy was usually used by John Tridala and Hendra when they performed in the Kalimantan region. This was done by John Tridala 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 madhian. Adaptation strategies including the madhian language) with the challenge was also conducted by them in each of their performances.

Madhian by John Tridala and Hendra are quite popular with people in South Kalimantan because of the humor in their madhian. This element of humor also made them quickly known and often invited to local government's events, national holidays, campaigns, marriages, and others. The humorism in the madhian that they brought made the audience entertained and cheerful until the end of the performance. Kosa, Jarkasi, and Kusni (1995, p. 19) also support this opinion by stating the following:

The success of the dissemination of Madhian'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 reaches the people who enjoy it.

Kawi, Jakarta, and Kusni (1995, p. 19) even said that the madhain art that was presented by John Tualah and Hendra was Png Madhain. It is said png madhain because its presentation used Indonesian language, which was mixed with Banjar language so that the general public who were not Banjar community was able to enjoy it. According to Kawi, Jakarta, and Kusni (1995, p. 20), the madhain which was brought by John Tualah and Hendra were very popular because they were able to make the audience laugh because of the humor in their madhain.

Madhain had been studied by Kawi, Jakarta, and Kusni (1995), Ghany (1999), Jackson (2004), Rafek (2012), and Rafek (2018). Kawi, Jakarta, and Kusni (1995) examined the Madhain Oral Literature. Kawi, Jakarta, and Kusni (1995) succeeded in describing and explaining the historical background of Madhain's oral literature, the structure of Madhain oral literary presentation, and the literary elements in Madhain oral literature. In the historical background of Madhain oral literature, Kawi, Jakarta, and Kusni (1995) described and explained about the origin of Madhain oral literature, Madhain origin, Madhain oral literary function, Madhain's development, and its language. In the presentation structure of Madhain oral literature, Kawi, Jakarta, and Kusni (1995) described and explained the place and time of Madhain performance, personalism and thematic orientation, structures of Madhain performance, musical instruments and beats, and traditional elements in Madhain oral literature. In the literary elements of Madhain oral literature, Kawi, Jakarta, and Kusni (1995) described and explained about the image, metaphor, motif, symbol, and rhythm. This recent research is clearly different from the research conducted by Kawi, Jakarta, and Kusni. That is because the scope of this research data is only focused on madhain brought by John Tualah and Hendra, while the scope of research data conducted by Kawi, Jakarta, and Kusni consisted of madhain from several paradedities in South Kalimantan. Although the function of madhain had already been examined by Kawi, Jakarta, and Kusni, 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 Madhain performance, although Kawi, Jakarta, and Kusni had examined it, but based on the initial observation of the researcher, there were differences in the examples of Madhain in the order of performance.

Ghany (1999) examined about humor in the Madhain theme. In his research, Ghany found that humor was found in setting tabs. Humor in the madhain theme mostly got in the content (message). Ghany also said that humor in the

theme of madhfin contains the value of humor. Obviously, Ghary's research is very different from this research because Ghary's research focused on humor, while this research focused on the presentation structure, form, value, and function of Madhfin.

Jarkas (2004) examined about Madhfin, *Lawan, Puncun, and Perenda*. In his research, Jarkas (2004) succeeded in describing and explaining the nature of Madhfin, the structure of Madhfin, the formula of Madhfin, the function and value of Madhfin. In conducting his analysis, Jarkas (2004) used the formula theory from Leal and Ferragut, the theory of literary sociology from Patak and Supandi Dyakso Damono, and semantic theory from Aart van Zoest and semiology from Roland Barthes. The research conducted by Jarkas is different from this research in terms of analyzing and discussing its functions and values. Based on the researcher's initial observations, this study will find several functions and values that are different from those already discussed by Jarkas. In addition, Jarkas used Leal's formula to find the Madhfin formula, while this research tried to find Madhfin forms other than as a bound poem (rhyming one or whole).

Rafiek (2003) examined the Madhfin theme: *Characteristics Study, Usage Structure, Formulation Creativity, its Development and Guidance in South Kalimantan*. In his research, Rafiek explained about the origins and development of madhfin, the characteristics of madhfin rhyme, the structure of the performance of madhfin theme, the creativity of parafillians, the development strategy and the guidance of madhfin 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 to Madhfin presented by John Trukla and Herden. In addition, this study used a data source derived from Madhfin, which was delivered by John Trukla and Herden, while Rafiek's research above used data source from Madhfin that was developed by himself.

Rafiek (2018) examined *Theme in Madhfin of John Trukla and Herden (Study of Three Types of Youth, Gossip, and Humor Perspective)*. In his research, Rafiek (2018) found (1) straight humorous answers were based on the emotional transformation theory of Veitch, (2) praising humor and jokes were based on the superiority theory of Hobbes, (3) defending humor, clarification, not wanting to lose were based on aggression theory from Grouzet, (4) narrative humor or jokes, association humor, and contradictory conditions were according to the emotional transformation theory of Veitch, (5) rhetorical questions humor was based on aggression theory of Grouzet, and (6) association humor was according to emotional transformation theory of Veitch. 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 Madhien from John Trudala and Herdra 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 Madhien presented by John Trudala and Herdra.

MADHIEN

Madhien is typical art of South Kalimantan or presenting poem in dancing accompanied with a tamborine punch (Hagip 2008, p. 114). It is said tamborine because the put musical instrument used in Madhien, namely *urubang* or *urubang*, is a put musical instrument such as tamborine in the *kanuhah*, *Kant*, *Jarkas*, and *Krasai* (1995, pp. 16-17) based on information from *Bakhtiar Sanders and Abdul Rasyid*, it was stated that the origins of madhien coming was as below:

Madhien art is a form of entertainment arising from the Banjarese palace. Madhien comes 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 madhien was not only known in the palace, but also spread and developed in the community. ... Its direction was not only concerned with entertainment, but it was also giving advice and messages for the people. The emergence of Madhien derivative form which was derived from the word *madah*, according to *Bakhtiar Sanders* was allegedly because *permadhian* (Madhien *remot*) often composed the word *madah* with *stava*. The addition of lexical elements is as well as the form of *aliterasi* was put in *stava* which made *permadhian* easier to get rhythm and words *stava*. From this process, the term *madhien* was created.

Taha and Sanders (2000, pp. 23-24) stated that madhien came from the word *madah*, which means poem. *Taha and Sanders (2000, p. 24)* also stated that Madhien came from the Banjarese language, namely *populahan* or *mamadahi* (*grogrog* advice). According to *Jarkas (2004, p. 21)*, Madhien came from the word *madah*, which means poem. The word *madah* according to *Jarkas (2004, p. 21)* is still closely related to *puak* or *populak* in the Banjarese language which means advice or speech. Therefore, Madhien usually contains advice or *populak*. According to *Kant, Jarkas, and Zahrah (1995, p. 17)*, madhien art was originally developed by *Dudak Nyarung* from *Tawia* village, *Arghinang*

District: Hulu Sungai Selatan Regency, South Kalimantan, Jakarta GDM, pp. 33-36) explained it as quoted below:

Alread Nuryong had studied about *madahan* to three penadhiran, namely Paksi Dalah Nuryong in Tawia village, Kandangan (South Hulu Sungai Regency), Uluhal in Tabu Derat, Biring (Hulu Sungai Tengah Regency), and Amari in Barak, Amuntai (Hulu Sungai Utara Regency).

Based on the above quotation, it can be seen that the origin of the development of *Madahan* was in Tawia, Tabu Derat, and Barak. This is based on the name of the area where the penadhiran lived, which was being the *madahan* teacher for Alread Nuryong.

Jakarta GDM, p. 2) stated that *Madahan* is one of folk song forms that contains advice, criticism, satire, or jokes (savage) which is narrated in the speech of the battle. *Madahan* came from the word *madah*, which in the Dayak language it means *judah* (giving advice). From the word *judah*, it was then given the suffix *an* and *-an* it became *madahan* which means *advice*. In order to sound more familiar, it was changed to *madah* which derived from the word *manalahi*. However, there were also those who argued that *Madahan* came from the word *madah* plus the sound *an*. *Madah* in Malay means poem. This can be seen in *Surat Perahu* poem by Hamzah Fawzan. In the first line of the first stanza, there is a quote: This is what a *madah* is (Safwan, 1989, p. 30, Usman 1963, p. 185). At the beginning of its development, the penadhiran was indeed bringing *madahan* that contained poems. However nowadays, penadhiran has created *madahan* by bringing rhymes.

The suffix *an* in *Madahan* is estimated to be taken from the word *idahan* at the beginning or opening of *Madahan*. Not all of the penadhiran start with the *idahan*, there are also those who start with *balan*, *sihi*, *manan*, and *id* ... *manan*. An example of the opening of *Madahan*, which starts with *idahan* can be read below:

Balan : Fill in the basket with love (bird of margin)

Pud for the bride

we will gather tonight

Insandah I want to do *madahan*

Source: *Madahan* entitled *Unsur Baganan* by Yaman Andika in Kawi, Jakarta, Kawan 1995, p. 88)

Madhin

Madhin : - Putting the sewing fabric in the sack

Sewing : Naga balubur masuak sebog (kind of unstrange fabric, typically from South Kalimantan)

Phonetic Madhin, entitled *Man Kawa* from *Hulu Sungai Selatan District (Kandangan)* in *Kawi, Jekawi, Kraai* 1995, p. 94).

According to Susanti, Parlasmah, Susanti, Maswan, and Kadir (1978, p. 235), madhin can be delivered by a paradihtiman and can also be done by several people in turn or even in a comedy. Susanti, Parlasmah, Susanti, Maswan, and Kadir (1978, p. 235) also stated that Madhin 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 Tesler 2003, pp. 243-244) it was stated that the text is not transmitted 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 Tesler 2003, p. 244), the resulting text adjusts to the listeners' interests, their culture, and the available time.

Indeed, there is paradihtiman which is practicing before going to the stage, both in terms of producing poems or rhymes of madhin and putting the rebang. It can happen to find the latest ideas or word choices that can cause humorous or funny effects before the paradihtiman performs.

Short exercises before performing is an effort and strategy of paradihtiman in order to successfully entertain the audience or the community. Without prior exercise, it is natural that between partners who are paired up when bringing Madhin on stage will be not really fluent in choosing the madhin. Paradihtiman, who is already an expert does not need to exercise his

madhira time someone and will spontaneously deliver his madhira. This will be different from those who have just learned or have recently become paraddhiran, of course they will be practicing more to produce Madhira well and put their *tabung*.

Fitzroy (2003, 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 content of the text cannot be separated from a performance, even if it is only studied outside the show. Therefore, paraddhiran must be able to distinguish when he reads Madhira 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 madhira that developed in South Kalimantan is now delivered spontaneously by its paraddhiran, even its pairs who are shouting together. Madhira in South Kalimantan is also presented in accordance with the theme of the event or activity. The madhira content is sometimes related to news or information that is being talked about or already familiar to the listeners' ears. Paraddhiran must pay attention to the duration of time provided by the committee or the host when delivering madhira. If Madhira 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 Madhira is presented at a socialization or counseling activity, the time duration is also rather longer.

Cyberman (2008, p. 1) stated about performance of poetic as in the quotation below:

... performance poems are elements that appeal to the soul and the mind, and not exclusively to the visual. This includes music, rhythm, soundings or intonations of nonverbal sounds, smells, and other perceptions of the senses, often times performed simultaneously with other elements of spectacles.

Madhira as a performance poem shows the things that were expressed by Cyberman in madhira, poetry or rhymes are delivered orally by paraddhiran. The power of listening to the listener or the audience in understanding the meaning of poetry or rhymes delivered by paraddhiran is the key to success in the show. Madhira poetry or rhymes are performed by the paraddhiran by using a poetic musical instrument called *tabung*. The contents of Madhira are delivered containing advice relating to people's daily life.

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

Parry and Lord came to the conclusion that every time a gaida (trickster) of Yugoslavia sings/tells his story, he recites it spontaneously, but by using a large number of language elements (words, compound words, phrases) which is available for him to use.

Tyson (1994, p. 3) stated 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 madhria that are delivered by the penadhlitan 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 ¹, the madhria work of John Tridala and Hendra were analyzed by studying **its presentation structure, lines, value, and structure.**

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

The researcher collected the data by watching and listening to video recordings of madhria which performed by John Tridala and Hendra. After that, the researcher recorded every poem or rhyme in the madhria that was delivered by John Tridala and Hendra. If there are parts of the poems or the rhymes of madhria 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 poems or rhymes that was listened. After all the poems or rhymes in madhria were recorded, then the researcher checked 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. 14-18) included identifying, sampling, recording data language, constructing for reference, and considering analysis. Construction included (1) determining the type of analysis unit, which are sampling unit, recording unit, or content unit, and (2) specifying the units, which are physical units, syntactic units, referential units, professional 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. Bandwidth included determining the meaning of various categories, initial designation, and constructing for observing and withdrawing reference. Data language included the grouping of poems and themes in madhria, which was related to the presentation structure, form, value, and function. The construct for reference referred to the source of uncertainty or the source of variants. 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 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 will be studied. Therefore, in this study, the researcher analyzed the contents of Madhria text of John Tralala and Heredia based on the knowledge gained according to the results of the process of reading books on oral literary theory and previous Madhria 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 madhria presented by John Tralala and Heredia, (2) the forms of madhria presented by John Tralala and Heredia, (3) the values in madhria presented by John Tralala and Heredia, and (4) the functions in madhria presented by John Tralala and Heredia.

A. Presentation Structure of Madhria Presented by John Tralala and Heredia

Based on the structure of the presentation, madhria by John Tralala and Heredia was accordance with madhria display structure proposed by Taha and

Anderson and Jackson. Thapa and Shrestha (2005, pp. 29-30) suggested that the structure of Mulhain's presentation consists of opening, setting **tabi**, delivering **comments (mangarasi)**, and closing. Jackson (2004, p. 63) stated that the structure of the presentation of Mulhain consists of opening greetings, giving tabi, or greeting all attendees, giving comment (mangarasi) and ending. Look at the presentation structure of Mulhain by John Taulala and Hendra below.

Opening and Greetings

Hendra: *Hallo ... if ... if if we could be ... thank ... thank ... if ... the chair.*

If we could become ... thank ... thank ...

John Taulala: *Assalamualaikum here, I say this*

Hendra: *Wa'alaikumsalam, I answer*

Setting Tabi

John Taulala: *Greetings to all of us*

Today is feeling happy

The art performance that we are watching now

The Faculty of Economics organizer

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 Comment (Mangarasi)

Hendra: *It's nice 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 competitions are held

from competing for rhymes
telling the story of Banjarese language
until this month's competition is held
this art appreciation is very amusing

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 Tashala : 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 not become police not

at least you can be a commander

Hendro

: For example, if I live in the village

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

Hendry : 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 Tejada : 'What if I make it later?'

Hendry : Obviously I do not give it

John Tejada : 'What is the reason you do not give?'

Hendry : you can misuse it to have a wife again

Cover

John Tejada : Police ... Not too long wait for doing madhira

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 was, we have closing

crisis time, please take care of your health

keep and take care of the health

like we take care of our motorcycle was, use vehicles

John Tejada : Anshumadhikam wraah

Based on the madhah brought by John Tralala and Heredia above it can be seen that the structure of their madhah presentation consisted of opening and greeting, singing, delivering verses (mawqaf), and closing. So, the presentation structure of Madhah by John Tralala and Heredia still followed the rules of the existing Madhah presentation structure.

B. **Form of Madhah Presented by John Tralala and Heredia**

Snippet and Question and Answer

Heredia: *Salam ... if ... if we could be ... clouds ... clouds ... if ... the cloud.*

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

John Tralala: *Assalamu'alaikum, here I say this*

Heredia: *Wa'alaikum salam, I answer*

In the above quote, besides singing the snippets, perambulation John Tralala gave greeting, while Heredia answered his greeting. Madhah of John Tralala and Heredia in the opening has the form of Question and Answer.

Poems which have more than 4 Araya and Broken Rhymes

The form of madhah brought by John Tralala and Heredia in the quote below has poetical form. John Tralala brought madhah consisting of 4 araya and poem consisting of 7 araya and broken rhymes. The poem which consisted of 4 araya had a-a-a rhyme, while the poem which consisted of 5 araya had a-a-a-a rhyme. Madhah araya 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 *a*, *ku*man *lari*, *terakhir* *ga* *un*, *selama* *berada*, *dan* *terakhir* *hand* and there was only one ending with *g*, which was *king* *hand*. This indicates that perambulation John Tralala still tried to maintain his madhah who changed a-a-a even though there was one rhyme finally was not the same. Related to this broken rhyme, Salsabila (1999, p. 12) called it the breaking poem with the formula of *abac*, *abcd*, *abbb*, or *abaka*. The term of broken rhyme was introduced by Bahadi (1994, p. 10) which stated as follows.

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

All the lines of Madhah are only narrative and hope, it does not appear to have snippets like stanzas and also four lines like poem. However, it is still called

poem because paradoxically John Trudala still tried to keep his madhiti poem rhyming even though there are more than 4 lines and there is one rhyming entry is not the same. Look at the poem below.

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

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

The poem which Has More Than 4 Arstan

Madhiti of John Trudala below used some forms consisted of 7 dab arstan with some rhyming, namely *aaa-baaa*. It can be seen from the word *menas* (beloved), *hana* (ordinary), *mahasiswa* (college student), *manjari* (Joseph), *Rama*, *penampilan* (performance), *dan* (and). There was no corruption in all content. It is named poem because the condition for poem should have rhyme *aaaa*, though it does not consist of four lines. Paradoxically John Trudala had tried to recreate the characteristics of poem that have rhyme *aaaa* even though it consisted of more than 4 lines.

John Trudala : Have married ... aa-aa ... (abcd)

Beloved (revel) Ladies and Gentlemen (a)
this is an amazing night (a)
if the audience mostly college student (a)
though, Rama's son is a handsome person (a)
however, in the face looks like Rofiq Rhoema (a)

John Trubala's performance is long-lasting (a)

looks like Jackie Chan the star of China Hongkong (a)

The poem which has less than 4 Arrows

The Madrin presented by paradihmian Heredia below is in the form of a poem consisting of 3 arrows with *aaa* rhyme. This same rhyme *aaa* can be known from the end of the arrow, which is *Ben Trubala (a), bapa (father) (a), and tomas (beloved) (a)*. The word *bapa (father)* here must be assumed *bapa* by Heredia so that the rhyme finally revealed some which is *aaa*.

Heredia : My beloved father, Mr. John Trubala (a)

who give birth me was not you (tomas bapa (father) (a)

but who give birth was my beloved mother (a)

Answer and Poem

Madrin delivered by John Trubala is in the form of answer consisting of 1 arrow and in the form of poem consisting of 4 lines. Madrin, which is in the form of answer that consisted of 1 arrow is a reply to the madrin that Heredia brought earlier. The next madrin consisted of 4 arrows and *aaaa* rhyme. It can be known from the sound at the end of the arrow, which is *in case (Beloved), tomas (father), in which, and Car Tan*.

John Trubala : It was very nice to long to see with
Onggutan

but Heredia my beloved was (a)

if choosing an answer, it has a high risk (a)

if you keep waiting, I (Father) search for it tonight (a)

with Lina Maya or Car Tan (a)

Poem

The form of madrin brought by Heredia and John Trubal before is kind of poem through composed two arrows and deriving us for a single poem of paradihmian. However, if the two lines between paradihmian are combined,

it will become a verse of poetry consisting of 4 verses and rhyming words. In addition, the verses of Madhira from Hendra and John Tridala are called poem because the madhira they presented only consisting narration. Hendra brought Madhira about the narration of the completeness of the motorcycle, while John Tridala brought Madhira to pay attention to the human body.

Hendra : if the motorcycle has lamps (a)

It also has handlebar and etc. (a)

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

In our body, there are similarities (a)

Question and Answer Sentences

In Madhira presented by John Tridala and Hendra below, it is flavored by the questions and answers which both of perambelman directed to each other. The questions of Hendra was answered neatly and agile by John Tridala. The questions and answer sentences they brought were only about the parts of the motorcycle and the human body. However, with creative ideas that they brought the Madhira in the form of questions and answer sentences, it made funny effects when it was heard by the audience. Especially on the questions from Hendra 'How about under the stomach?' Which was then answered by perambelman John Tridala with the answer that must be a spare plug. This can be seen in the quote below.

Hendra : if it is like that I will immediately ask

How about our eyes?

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

Hendra : How about ear?

John Tridala : of course it is the turning signal lamps

Hendra : How about the nose?

John Tridala : This is the horn

Hendra : How about the mouth?

John Tridala : Fuel filter

Hendra : How about hands?

John Tridala : That must be the handlebars

Hendry : How about a stomach?

John Trulala : Obviously, it is the neck.

Hendry : How about under the stomach?

John Trulala : That must be a spark plug.

John Trulala : AAAAAAAAAAAAAAAAAAAAAA wrrrrrr.

If we look at the form of Madliss by John Trulala and Hendry above, it does not at all show that the madliss they brought is in the form of question or answer even though it is finally revealed the same. The form of diction in **madliss of John Trulala and Hendry** 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 line of poetry 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 madliss presented by John Trulala and Hendry is in the form of question and answer. Even though it is in the form of question and answer sentence, but the personification John Trulala and Hendry tried to match the final sound of the every line even though there are different ones. Look at the final sound of the madliss, which are *beranya* (asking), *tan tair* (the largest), *selagi* (the coal), *ringanya* (the turning signal lamp), *halimanya* (the board), *halimanya* (the fuel), *wangunya* (the translation), *ringanya* (the neck), and *hanya* (the spark plug). All of them has rhyme of *-anya*. Only a few do not rhyme *-anya*, which are *tidak* (the much), *tidak* (insert), *tidak* (starch), and *tidak* (stomach). So, even in the form of Question and Answer, John Trulala and Hendry still kept the final sound of their madliss to make the same sound.

C. Values in Madliss Presented by John Trulala and Hendry

The values in Madliss presented by John Trulala and Hendry are as follows.

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

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

John Trulala : Greetings to all of us
today is feeling happy

art performances that we are watching now
the Faculty of Economics requires
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 Madikan presented by Herdika below.

Herdika : ...
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 dance/telling story of Banjaran language/and 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/in 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 madikan brought by Herdika in the question of John Tridala 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).

Herdika : For example, if I live in the village

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

Herdika : 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 request it to have a wife again

In the dialogue presented by John Tralala and Hendra above, it can be seen that Hendra conveyed the value of humanity to parasocialism John Tralala. This value of humanity 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. Paradoxically John Tralala remained intrigued by the answer of parasocialism Hendra and then asked again what is the reason you do not give? Then honestly answered by Hendra that John Tralala could request it to have a wife again.

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Value of Self-Confidence or Self-Flattering:

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

John Tralala : Have married ... and we ... cloud

Beloved treated Ladies and Gentleman

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 Rahul Sharma

John Tralala's performance is long lasting

looks like Jackie Chan the star of China Hongkong

In addition, above it can be seen that parasitism John Tridala conveyed confidence value by flattering or praising his son and himself. John Tridala first praised the handsomeness of his son's face which he said resembled with Radha Shetty and then praised himself like Jackie Chen (Hong Kong movie star, China). The value of confidence is self-flattering, creating a humorous effect for the audience who heard the monolog.

Value of Dropping

The value of "dropping" is found in the monolog presented by parasitism Hendra below.

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

In the monolog presented by the parasitism Hendra above, it can be seen that Hendra wanted to "overdose" (Mubawati the parasitism John Tridala after praising his son and himself. Hendra did not praise his father but instead wanted to "overdose" John Tridala in front of the audience. Parasitism Hendra said that his father was similar to Chintaman, and not like a Hong Kong movie star. This was of course raising the effect of humor for the audience. The strategy of *wacabeng* (praising or flattering) then *wakawak* ("dropping") in monolog which was brought by Hendra can be seen from the beginning when he was praising or flattering his father and then "dropping" John Tridala. The strategy of praising or flattering can be seen from the quote: Mr. John Tridala is indeed handsome like a drama actor. 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, Chintaman. The value of "dropping" is actually a negative value, but because it is presented in the monolog above to give humor effect, then it is considered normal.

Value of Remembering (Muzal)

Resonant value is contained in the madhira delivered by parmadhiman John Truhala to parmadhiman Hendra; it can be seen in the quote below.

John Truhala : Dharma — all 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
It is not because of me who looks like Dharma
You was definitely not born into the world my son

In the madhira delivered by John Truhala above, it can be seen that John Truhala wanted to remind his son that he felt ashamed to be said similar with Dharma, because it was said alone in front of the students who were watching. Parmadhiman John Truhala kept reminding his son that if it was not him who looked like Dharma, his son, parmadhiman Hendra would not have been born. Indeed, the madhira delivered by John Truhala shows the great role or service of a father for the birth of his son. The value that John Truhala wanted to instill for the madhiman was that to be devoted to father.

1 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 madhira presented by parmadhiman Hendra, and it can be seen from the quote below.

Hendra : My beloved father, Mr. John Truhala (a)
who give birth me was not you (bunda bapak) father) (a)
but who give birth was my beloved mother (b)

In above madhira, it can be seen that parmadhiman Hendra wanted to deliver the value of courage to defend himself from the statement of John Truhala 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 madhira that the one who give birth to him was not his father but his mother. Of course, it made the madhiman who watched and heard the madhira that was delivered by the Hendra laughing.

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

The value of self-defending is contained in the madhira presented by generalist John Trakla below:

John Trakla : 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

In madhira above, it can be seen that generalist John Trakla did not want to be defeated by his son's defense. Generalist John Trakla then said that his son was the result of cooperation between him and his wife. John Trakla clearly said in his madhira, 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 Madhira, of course it was legitimate and normal to cause the effect of humor in its speech.

Value of Education

In the Madhira presented by generalist Heredia below, there is educational value:

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

The value of education in Madhira brought by generalist Heredia above can be known from the quotation, but choosing women is clearly not easy, must be good and religious person, must obey to the rules, being virtuous and also polite, ritual issue is not a problem. The educational value that Heredia was willing to present is that in choosing women as life partners do not discriminate among others but still look at good personalities, religious, obedient, virtuous, and politeness.

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13. Functions in Modality Presented by John Trubala and Hendra

Educational Function

The **educational** function is contained in the modality that was presented by grammarians John Trubala below:

John Trubala :—

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

In the modality presented by the grammarians John Trubala 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' noble work, in order to make the arts as 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 Trubala

—
We are all generations
must love art
if we have art
if later become civil servants
at least a high official
become soldier not become police not
at least you can be a commander

In the modality which was delivered by John Trubala 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 speech presented by Panadibintang Hendaru below there is a function of advice:

Hendaru

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

In the speech delivered by the Hendaru 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 generations must struggle, so that have the cultural art of South Kalimantan, do not extinct from now on until later on it keeps remaining.

Hendaru

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
ritual issue is not a problem
whether Javanese or Medan
whether Surabayan or Ujung Pandalang
whether Jakarta or Kalimantan

Panadibintang Hendaru also in his speech give advice on criteria in choosing a woman as couple. Hendaru said that the criteria for the ideal woman are good, religious, obedient, virtuous, and polite. He also said that he did not have problem ritual/ritual issue. He highly valued diversity in the nation of Indonesia.

Johan Tridala

It was very nice as long as not with
Onggitan

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 Lura Maya or Cut Tari

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

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

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

Hendra : Why could Ariel be arrested by the police?

Panadhiran Hendra immediately understood the advice conveyed by panadhiran John Trilala. Hendra said that he did not dare or he was afraid to be introduced to Lura Maya or Cut Tari because why could Ariel be arrested by the police?

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

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

Entertainment Function (Humor)

In the condition presented by John Trilala 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 promise it

John Trubala : 'What if I make it later?'

Hendry : Obviously I do not give it

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

Hendry : you can promise it to have a wife again

Madhira presented by Hendry and John Trubala in the form of questions and answers about committed humor to entertain the audience. That humor is seen in Madhira brought by John Trubala, which is 'What if I make it later?'. Then it was answered by parasadharan Hendry 'Obviously I do not give it'. Then John Trubala asked again 'What is the reason you do not give?'. Hendry replied, 'you can promise it to have a wife again'. The answer from parasadharan Hendry by using Bengali language 'Rahon' (married/have a wife) obviously made the audience who heard was laughing. Parasadharan Hendry could give an answer that provoked the laughter from the audience with the answer that if his father is allowed to make another KTP (Kenyatta Card), then in his joke, later it could be used by John Trubala to marry again. However, in the question and answer session that was delivered by the parasadharan John Trubala and Hendry, it was not explained why by just making more SD card, people could use it again for married. John Trubala should have asked again to explain why Hendry thought so. Then, parasadharan Hendry could explain that marital status could be changed or replaced into single or unmarried, after that of course it could be promised to marry again. Although this was not conveyed directly by parasadharan Hendry, the audience were able to directly understand the intent behind the line 'you can promise it to have a wife again'. It means that in this case, the parasadharan Hendry and John Trubala succeeded in making the audience laughing.

In the Madhira quotation below, there is an entertainment function (humor) about parasadharan John Trubala praising Hendry and himself. Proof can be seen from the lines of Madhira delivered by John Trubala about the harshness of his son and himself. Parasadharan John Trubala said that his son was harshness like Kallu Khana, who he looked like Jackie Chan. However, Hendry welcomed the madhira brought by the John Trubala on the contrary way, which is making/teasing other people with the intention of bringing down. Parasadharan Hendry said that John Trubala was very similar to Donagman, a Japanese cartoon character in his next madhira delivery. This of course embarrassed John Trubala as he stated in his madhira. However, parasadharan John Trubala did not want to lose against his son. He then delivered madhira like this 'If it not because of me who looks like

Domestic. You was definitely not born into the world my son. Hearing this, the paraschismatic Heredia immediately answered in his malibian 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 audience who heard was laughing right away. Paraschismatic John Tralala remained to not want to lose against the paraschismatic Heredia, he then stated in his malibian 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 Malibian again made the audience who watched laughing out loud.

Paraschismatic John Tralala did not want to lose against paraschismatic Heredia, he then said in his malibian that even Heredia was handsome, but he was also mentally weak, he could not be bothered by girls. After that, the paraschismatic John Tralala said in his malibian about his malibian activities in Balikpapan. In his malibian, he told that he saw a beautiful and tall girl like Tamara Blumenthal, her hairstyle was as sexy as Eky Sukandhi, her sweet smile was very similar to Syahriani's. However, John Tralala was very surprised that the girl was suffering from epilepsy. This story in the malibian of John Tralala would obviously make the audience laugh as it was delivered in fluent Banjarese language. The audience laughed because they heard the Banjarese language in Malibian delivered by John Tralala to describe the characteristics of someone suffering from epilepsy. Paraschismatic John Tralala married epilepsy with glia hair handsome girl in the Banjarese language. In addition, paraschismatic John Tralala called his nose glazing with his eyes matching (glorizing). The choice of words is what caused the audience who heard to laugh.

opener – a son – closed

My beloved son, Heredia:

He is handsome but mentally weak (lepek-belat)

can not be bothered with girls

in Balikpapan last week.

We had malibian show like this

There was a beautiful and tall girl

Looked like Tamara Blumenthal

Her hairstyle as sexy as Eky Sukandhi

Her smile is very similar to Syahriani's smile

but I fought desperately

The girl was possessed, her eyes were glowing

Spitting words of death

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

Paradhiwan Hendera did not want to be inferior to paradhiwan John Tridala, he then delivered a madlib to tell John Tridala's experience. Paradhiwan Hendera in his madlib told about John Tridala who wanted to find a couple. Paradhiwan Hendera also told in his madlib that John Tridala was not selective in finding a couple. Finally, paradhiwan Hendera told the story that paradhiwan John Tridala met with someone who looked like transsexual. The thing that made the audience laughed was when they heard a quote of madlib from Hendera which was you already know the transsexual, when he wanted to have someone, he removed the transsexual's hair, the transsexual felt it, Mr John Tridala touched constantly, however he was rejected that he almost touched the head of cock. The choice of the words of Burjese language used as Madlibin brought by Hendera which sounded funny caused the audience to laugh.

The entertainment function element can be seen from the answer of paradhiwan John Tridala to paradhiwan Hendera's question. Paradhiwan John Tridala gave a funny answer in relation to the association about a motorcycle which was asked by the Hendera. The answer of John Tridala that made the audience laughing was when Hendera asked if it is under the stomach? Paradhiwan John Tridala gave the answer that it is definitely the quick plug. The audience can immediately be associated with the word quick plug with something under the stomach. Therefore, the audience directly laughed after knowing the association. Previously, the audience only smiled when they heard the similarities between motorcycle and human body. Paradhiwan John Tridala told that human eye were same as motorcycle light, human nose as motorcycle turning signal, human nose as motorcycle horn, human mouth as motorcycle fuel filler, human hand as motorcycle handlebar (stepped), human stomach as motorcycle tank.

CONCLUSION

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

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1. The presentation structure consists of opening, installing tabi, presenting the content (background), and closing.

2. the forms of madhira of John Trudala and Heredia are (1) scriptura, (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) Answer. So, there are 7 forms of Madhira of John Trudala and Heredia.

3. The values in madhira of John Trudala and Heredia 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 harmony, (7) the value of self-confidence or self-flattering, (8) the value of "dropping", (9) the value of remaining neutral, (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 Madhira of John Trudala and Heredia.

4. Functions in madhira John Trudala and Heredia are functions of education, advice, and entertainment (Gusni).

1

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