



A Journal of Culture, English Language, Teaching & Literature

ISSN 1414-3320 (Print), ISSN 2502-4914 (Online)

Vol. 19 No.2; December 2019

Copyright © Soegijapranata Catholic University, Indonesia

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

M. Rafiek

Lambung Mangkurat University, Banjarmasin, Indonesia

email: rfk012@yahoo.co.id

Received: 05-08-2019

Accepted: 08-08-2019

Published: 4-12-2019

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

M. Rafiek

rfk012@yahoo.co.id

Lambung Mangkurat University, Banjarmasin, Indonesia

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, & 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 efon 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 *ilahin* at the beginning or opening of Madihin. Not all of the pamadihinan start with the *ilahin*, there are also those who start with *ha-him*, *ilahi*, *aaawan*, and *iii aaawan*. An example of the opening of Madihin, which starts with *ilahin* can be read below.

Ilahin: 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)

Ilahin

.....
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 & 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 & 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 pamadihinan. The power of listening to the listener or the audience in understanding the meaning of poetry or rhymes delivered by pamadihinan is the key to success in the show. Madihin poetry or rhymes are performed by the pamadihinan 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 Parry & 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 were 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

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. Thaha 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.

1. 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

2. 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

3. 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 Tralal : 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

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
.....

4. 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

1. 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 quote above, 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 as follows:

2. 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-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 *pemadihinan* 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 cdcddc. 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 pamadihinan 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)

3. 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)

4. 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.
JohnTralala (a)
who gave birth me was not you (sounds *bapa*) (father)
(a)
but who gave birth was my beloved mother (a)

5. 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)

6. 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 pemadihinan are combined, it will become a verse of poem consisting of 4 arrays and rhyming a-a-a-a.

The forms of Madihin from Hendra and John 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)

7. 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 following quote:

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: of 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: Asalamualaikum 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.

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 become 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*.

3. 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.

4. 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.

5. 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.

6. 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.

7. 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 the 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.

8. 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 the 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.

9. 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.

John 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* .

1. 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 get 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: How 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.

2. 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 pemadihinan 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 pemadihinan 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, pemadihinan 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 pemadihinan Hendra and John Tralala succeeded in making the audience laughing.

In the Madihin quotation below, there is an entertainment function (humor) about pemadihinan 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, pemadihinan 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 pemadihinan 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 againts 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 pemadihinan 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, pemadihinan 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 buttocks are 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, pemadihinan Hendra

told the story that pemadihinan 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 transvestite 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).

REFERENCES

- Badudu, J.S. (1984). *Sari Kesusastraan Indonesia*. Bandung: Pustaka Prima.
- Finnegan, R. (2005). The How of Literature. *Oral Tradition*, 20 (2), 164-187. <http://journal.oraltradition.org/issues/20ii/finnegan>.
- Ghany, M. S. (1999). Humor dalam Pantun Madihin. *Wanyi*, Edisi 13, Tahun I, 1 Oktober 1999 (hlm. 9).
- Gräbner, C. (2008). Performance Poetry, New Languages and New Literary Circuits? *World Literature Today online*, January – February 2008. <https://www.worldliteraturetoday.org/2008/january>.
- Hapip, A. Dj. (2008). *Kamus Banjar Indonesia*. Banjarmasin: CV Rahmat Hafiz Al Mubaraq.
- Jarkasi. (2004). *Madihin: Hakikat, Fungsi, dan Formula Sastra Lisan Banjar*. Banjarmasin: Forum Kajian Budaya Banjar Kalimantan Selatan.
- Kawi, Dj, Jarkasi, & Kusasi, Z. A. (1995). *Sastra Lisan Madihin*. Banjarmasin: Proyek Pembinaan Bahasa dan Sastra Indonesia dan Daerah Kalimantan Selatan.
- Krippendorff, K. (1991). *Analisis Isi, Pengantar Teori dan Metodologi*. Terjemahan oleh Farid Wajidi. Jakarta: Rajawali Pers.
- Rafiek, M. (2012). *Humor dalam Pantun Madihin John Tralala dan Hendra, Anaknya*. Laporan penelitian tidak diterbitkan. Banjarmasin: Program Studi Magister Pendidikan Bahasa dan Sastra Indonesia, Program Pascasarjana Unlam.
- Rafiek, M. (2012b). Pantun Madihin: Kajian Ciri, Struktur Pementasan, Kreativiti Pemadihinaan, 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, M. (2013). Pemasarakatan Bahasa Indonesia melalui Madihin Banjar John Tralala dan Hendra sebagai Upaya Mempererat Persatuan Bangsa

Indonesia. *Jurnal Bahasa dan Sastra*, 3(2): 184-195.
<https://ppjp.ulm.ac.id/journal/index.php/jbsp/article/view/4552/3974>

Rafiek, M. (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>.

Safioedin, A. (1969). *Seni Sastra Indonesia*. Bandung: Peladjar.

Seman, S. (2010). *Kesenian Tradisional Banjar Lamut, Madihin, dan Pantun*. Banjarmasin: Lembaga Pengkajian dan Pelestarian Budaya Banjar Kalimantan Selatan.

Stokes, J. (2007). *How to Do Media and Cultural Studies, Panduan untuk Melaksanakan Penelitian dalam Kajian Media dan Budaya*. Terjemahan oleh Santi Indra Astuti. Yogyakarta: Bentang.

Sunarti, Purlansyah, Seman, S., Maswan, S., dan Kadir, M. S. (1978). *Sastra Lisan Banjar*. Jakarta: Pusat Pembinaan dan Pengembangan Bahasa, Departemen Pendidikan dan Kebudayaan.

Suroto. (1989). *Teori dan Bimbingan Apresiasi Sastra Indonesia*. Jakarta: Erlangga.

Teeuw, A. (1994). *Indonesia antara Kelisanan dan Keberaksaraan*. Jakarta: Pustaka Jaya.

Teeuw, A. (2003). *Sastera dan Ilmu Sastera*. Jakarta: Pustaka Jaya.

Thaha, M. dan Sanderta, B. (2000). *Pantun, Madihin, Lamut*. Banjarmasin: Dinas Pendidikan dan Kebudayaan Tk.I Kalimantan Selatan dan Dewan Kesenian Kalimantan Selatan.

Usman, Z. (1963). *Kesusasteraan Lama Indonesia*. Djakarta: Gunung Agung