



Oral Tradition Of *Patu Mbojo*

Ahmad Badrun. 2014. *Patu Mbojo: Structure, Performance Concept, Process Of Composing, And Function*. Mataram: Lengger. xii + 300 Pages

Ni Made Ary Widiastini*

This book explains in details an oral tradition of a society in West Nusa Tenggara. The oral tradition belongs to the culture of *Bima* ethnic society. This book is a Ph.D. dissertation, which was written by the late Ahmad Badrun from the Faculty of Cultural and Knowledge, Universitas Indonesia. This book is worth reading by academicians (both university students and lecturers), especially for those who are doing their research on oral tradition. This book follows the Ph. D dissertation format and consists of nine chapters as follows: (1) Chapter I is the Introduction, (2) Chapter II is the Theoretical Framework, (3) Chapter III is the Research Method, and (4) Chapters IV, V, VI, VII, and VIII are the result and discussion which are adjusted to the formulated problems or questions and have already been mentioned in Chapter I, (5) Chapter IX is the Conclusion. Therefore, this book can be used as an example for writing and doing any kind of research.

In the Introduction Chapter (p. 4) it is explained that the main reason for the writer to analyze *Patu Mbojo* is because in his adolescent age Ahmad Badrun was forbidden by his family to do *patu mbojo* since it was considered to be contradictive with the religious doctrine (p. 4, par. 2). This statement is interesting and needs to be explained clearly in order that readers can understand why *Patu Mbojo* is considered contradictive with religion especially by the important religious figures at *Kandaidua Dompu* Village. Was it because of the person who does

the *patu* (named *pematu*) is a woman (p. 195), and for this reason in his adolescent age the writer was forbidden (the late Ahmad Badrun was a man) or because of other reasons that *Patu Mbojo* was forbidden. On pages 54-55 the writer explained the short history of *patu* performance, and on p. 55, paragraph 1, line 10, it is mentioned that *pedali* (the person who brings *patu*, which is considered as advice and has the relationship with religiosity) is a religious figure. Because of that statement the writer received some criticism from his family that the understanding or explanation of *patu mbojo* needed to be clarified in order not to confuse the readers. Furthermore, on page 206, paragraph 1, it is explained that *patu* is fairly accepted by the society up to the present time.

The second chapter of this book consists of theoretical framework on structure, performance concept, process of composing, and function of *Patu Mbojo*. To have an understanding of the function of *patu* that is nowadays tends to function as an entertainment, there have been several changes in the *patu*, some of which are connotative and denotative meanings. Because of this reason the theories of culture and sociology that are relevant to the cultural social change of the society need to be added. Other changes that appear on the performance of *patu* can be explained as follows: (1) nowadays *pematu* wears costumes which is adjusted to the present aesthetic (p. 54); (2) *dali* performance no longer exists (religious *patu*) which is caused by the spread of Islamic religious doctrines through printed media (p. 56); (3) sentences in *patu* become extended and it illustrates that there is a change in the way of

* Mahasiswa Pascasarjana Program Studi Doktor Kajian Budaya, Universitas Udayana

thinking of Bima ethnic who wants to deliver some problems or even information in a clear way. In this case the different amount of sentences in *patu* can be signified as a representation of the young Patu's struggle to set themselves free from the existence of *patu* convention (p. 175); (4) *Patu* performance shows changes as a result of the demands of society Bima who want to achieve modernity by using electronic guitar, this conditions can not be separated from the inclusion of dangdut music. This condition is caused by the influence of *dangdut* (Indonesian original music) (pages 56-57 and 206); (5) Nowadays the function of *patu* is more emphasized on entertainment (pages 34-35).

To get the understanding on the function of *patu* which, nowadays tends to be functioned as entertaining is in accordance with glocality (thinking globally and acting locally) concept proposed by the publisher (page v). Up the present time the *patu* performance is still maintained although its function is more emphasized on the entertainment rather than education (pages 34-35). In this book explained that in the text structure, *patu* has been has experienced the addition in the number and the function which more emphasis on entertainment. Therefore, it can be understood through the theory of social change that the cultural dimension refers to the cultural change. The more complex necessity of a society the greater the force on individuals to think creatively in order to fulfill their needs. For this reason it is necessary to add sociological theory on social changes in this book.

This book (*Patu Mbojo*) is a description of oral traditional culture of Bima region which has splendid or highly valued cultural values and they have to be maintained, although several changes have been made to this oral tradition which is adjusted to changing times. *Patu Mbojo*, as an

oral tradition must be maintained since it delivers moral teachings to the society, considering the moral message implicit in *Patu Mbojo* will be easier to understood than reading the moral messages in print or electronic media, because *pematu* and listeners can interact directly active. Furthermore, this book is one of the books that is worth reading by academicians who want to do a qualitative research. Thus, in the title of this book, it necessary to inform that this book should be used as a reference in conducting qualitative research, particularly for researchers who study the culture and oral tradition of an area. *Patu Mbojo* as a song that has educational message should be included in the local content in the senior high school curriculum in Bima, because *Patu Mbojo* can give a better understanding to the teenagers, especially to maintain Bima's local oral tradition. *Patu Mbojo* also can be an alternative entertainment rather than playing online games, so this book is worth reading by all people especially cultural observers, qualitative researchers, academicians, Bima society either teenagers and older people.

Patu Mbojo book, a book that is the result of a study of oral tradition which is a etnopedagogi's research, namely a study of ethnographic on the practice of the non-formal educational based on local wisdom which presents the oral tradition as a source of innovation and creative learning materials for the community. In this book the researcher explored the cultural values and character education based on local genius that is contained in the oral tradition. Therefore this book becomes very important to be read by all people and must be available at cultural and educational institutions.