The Ideology Of Madihin Arts In Banjarmasin: Henry Giroux's Conservative Ideological Perspective

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Abstract. Madihin is a traditional art in the Banjar community which is a local wisdom identity owned by the Banjar people. The background of this research is how a concept and ideology about art certainly becomes the basis or main basis for artists in believing in and carrying out the process of art. The methodology used in this paper is a qualitative approach by looking at and approaching the object of research naturally and naturally. The results and discussion obtained in this study are how a thought or ideology that is owned by madihin artists in the city of Banjarmasin is the ideology put forward by Henry Giroux, namely conservative ideology as a form of preservation and maintaining traditional values contained in madihin art.

Keywords: Madihin; Ideology

INTRODUCTION

Madihin is a traditional art of the Banjar tribe, South Kalimantan. Madihin was known in South Kalimantan around the 18th century AD, this art was originally thought to have developed around the area of Kampung Tawia, Angkinang District, Hulu Sungai Selatan Regency, South Kalimantan. One of the famous pamadihinan (Indonesian: player madihin) from Tawia is named Dulah Nyangnyang. Madihin comes from the word madah , a type of old poetry in Indonesian literature, because he sings verses that come from the final sentence that sound the same. Madah can also be interpreted as words of praise (Arabic), this can be seen from the sentences in Madihin's verses which sometimes are in the form of praises (Thaha, 2014).

In madihin there are musical elements, namely instrumentation and vocals, instrumentation, namely in the form of musical accompaniment for the art of madihin, namely a musical instrument called tarbang in banjar language (a type of large tambourine), where the function of this tarbang is as a carrier or rhythm for the presentation journey This music, in the opening of the madihin tarbang, is the first to be played as a sign of the start of the madihin performance. In addition to the instrumentation in madihin, there is also a vocal element, which consists of poems and songs performed in madihin, the notation of the madihin song is restative, and the meaningfulness of the poetry or lyrics of madihin makes this art unique, in madihin the terms of meaning and value in it. (Sani, M.B. Zakia, 2022).

In 2014, the Madihin Art was designated by UNESCO as an Intangible Cultural Heritage of Indonesia originating from South Kalimantan. This is proof that this art is an art that has been recognized for its existence. This confirms that this art is an art that needs to be preserved and developed. One of the ways is to do this research as a form of my concern and concern for the existence of this art to continue to be maintained and to preserve it as the wealth of the Indonesian nation which makes our identity to the world. (Sani, 2017).

Madihin is an art that lives and develops in the city of Banjarmasin, South Kalimantan. This art is one of a variety of traditional arts that is endemic, in the sense that this art is not found in other ethnicities or other regions in Indonesia, unless brought by the Banjar ethnicity itself to the Tembilahan region of Riau, for example, or Kuala Tungkal Jambi. The existence of this art is of course a reflection of the cultural identity of the Banjar people which represents the vision and philosophy of life of the Banjar people. Of course a perspective or philosophy of life is a compass or life guide for the Banjar ethnic in responding to and carrying out the daily cultural cycle. This perspective can be said with an ideology, namely guidelines that have been held for generations since the time of the Banjar people's ancestors. (Sani, 2020).

According to Decrates ideology is the core of all human thought. This states that all matters resulting from the core of a human's thinking process is an ideology. In clear life, ideology plays a very important role in determining the direction of one's thoughts, policies and wisdom

to determine which direction or goal to achieve, both in terms of plans and things that are outside the plan. Therefore, an understanding of this ideology is very important for an artist as a foundation or basis for carrying out artistic and cultural principles.

METHODS

The research method can be interpreted as a scientific way to obtain valid data with the aim of finding, developing, and demonstrating a certain knowledge so that in turn it can be used to understand, solve, and anticipate problems in the field of education (Sugiyono, 2013: 6).

The research approach used is to use qualitative research methods. This method is used to research on natural object conditions, namely objects that develop as they are without manipulation by the researcher and the presence of the researcher does not affect the object. Qualitative research is descriptive in nature, namely collecting data by going directly into the research object, the data collected is in the form of pictures, and direct interviews with informants.

The research instrument in this study was the researcher himself. Researchers as qualitative researchers try to dig up data based on what participants or data sources say, feel, and do. Research is an "emic perspective" meaning that data is not obtained as it should be, not based on what the researcher thinks, but as it is happening in the field, which is experienced, felt, and thought by participants or data sources (Sugiyono, 2013: 295-296) .

The research location was conducted in Banjarmasin City, South Kalimantan. The reason for choosing this location as the research location is because this location is one of the development areas for the existence of Madihin Art, and also until now this art can still be found by the artists who do it in the city of Banjarmasin. Therefore the location of this research focuses on the City of Banjarmasin, South Kalimantan.

Data collection techniques are one of the important factors that greatly affect the level of data relevance. In order to obtain data that is relevant to the research being conducted, it is necessary to collect data by actively participating in the research object to obtain information directly. In accordance with the form of a qualitative research approach from the data sources used, the data collection techniques used are document analysis, observation and interviews. (Sugiyono, 2013).

RESULT AND DISCUSSIONS

For a madihin artist, of course, he has an ideology or perspective on what is believed and believed to be the basic or conceptual foundation in carrying out his behavior and daily activities. This belief applies individually to madihin artists, the belief in question is a belief in aspects that include all elements in the madihin art. Elements of this belief such as belief in God which is the main thing for a madihin player who is a Banjar person is a virtue. Regarding the influence of spirituality, this is the main aspect that forms the ideology or belief of a madihin artist in the city of Banjarmasin which is part of the culture of the Banjar people in general. This belief has been built since a madihin artist has been involved in and studied this art, so this has been ingrained since its inception.

The next belief is about wisdom and wisdom. That someone who has studied madihin art will be able to extract the essence or essence of the good values taught in the art, so that self-actualization is strengthening to develop self-character to be more polite and virtuous. This is of course a form of self-motivation that always wants to develop and learn, or in other words the inner motivation of a madihin artist is of course based on the belief to be able to be wise and wise in life as an effort to implement the values contained in madihin art. to apply it in real life.

If it is reviewed according to the theory that has been put forward by experts, for example, like the thought of Henry Giroux who described there are 3 major streams of ideological thought. There are three streams, namely: conservativeism, liberalism and critical, these three streams have different characteristics from one another. In this case, the ideology adhered to by madihin artists in Banjarmasin City tends to be closer to conservative ideology, which is about maintaining a belief in traditional art which is a legacy that must be preserved and passed on to the next generation. Therefore, broadly speaking, the ideology adopted by traditional madihin artists in the city of Banjarmasin is closer to the conservative school based on the ideas of Henry Giroux.

In the world of education, the main agenda of a conservative is to preserve social patterns and traditions that already exist. The division into two definitives, both theologically and secularly, is more of an explanation that focuses on the aspect of how a conservative maintains an existing order, regardless of whether the order is

ambiguous or even completely inaccurate. Conservatism tends to put it in a safe position, even though consciously or unconsciously the conditions it is living in contain various kinds of irregularities and damage to consciousness which cannot develop at all. How can we assume that the ritualism of life with various attributes of reality is produced by only being faced with concepts that solely focus on aspects of existing stability (Wisarja & Sudarsana, 2017).

As for conservative educational ideology. This understanding tends to focus its attention on the need to preserve and continue established beliefs and artistic practices as a way to guarantee social survival. Awareness of attitude and behavior, respect and acceptance of diversity or cultural differences, unity and integrity and equality are characteristics that are always shared by every Indonesian society in general. So in this case the 45 ideologies that underlie this attitude are known as multicultural ideologies. In essence, art education by itself has functioned as a medium for multicultural education. It is this role and function that manifests itself in aesthetically appreciative activities. (Kapoyos, 2020).

Educational conservatism is rooted in political conservatism that advocates adherence to time-tested cultural institutions and processes. Conservatism understands that sticking to traditions that have proven successful in the past is the best thing that can be done. This aims to maintain a dynamic and static state. (Rahmaniar & Mardi, 2019).

Based on the thoughts and system of values that exist in the artist madihin in the city of Banjarmasin, it can be put forward the ideological system that the artist adheres to. If they don't preserve the art of madihin anymore, then there will be a sense of guilt or sin. This is caused by natural conditions, where these conditions are created by the cultural system that binds the madihin artists. Therefore, their conservative attitude in maintaining madihin as a form of cultural heritage that must be preserved is an attitude that they absolutely do based on the cultural awareness that they have and carry out in their daily lives.

Henry Giroux's conservative thinking is the basic point or ideological basis adopted by madihin artists in the city of Banjarmasin. The rationale in question is how the conditions in a society want an ideal concept in a particular system. This confirms that this ideological basis is very important in the survival of an art and culture so that it can survive strongly and firmly in its cultural resilience to face all the obstacles and challenges that are passed in all the progress of today's era.

CONCLUSION

The ideology adopted by traditional madihin artists is a pure conservative ideology that has been hereditary rooted in the mindset of madihin artists in Banjarmasin, South Kalimantan. It can be concluded that the pattern of preserving madihin art is a pattern that should be carried out by every generation that inherits this art. So that in an effort to maintain the preservation of this art, madihin artists must always stay on the path of constant preservation or conservation in this art.

Madihin artists in the city of Banjarmasin today are still continuing the relay of the preservation of madihin art in almost all elements of the performers of madihin art, this effort is in line with the ideology espoused by the artists. However, this does not rule out the possibility that this art also has the opportunity to develop and innovate the materials contained in the art such as the music, the text of the poetry and the concept of performance which may be carried out in many collaborations with other fields of art as an effort to realize and continue that preservation.

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