

Political Construction in the Mamanda Traditional Theater

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Abstract

Mamanda, as a traditional entertainment still favored by the community, without realizing it has a space that can be used as a medium for delivering politics to the public through stories sung. This study aims to describe the political construction in Mamanda's traditional theater. This research was conducted by observing directly Mamanda performances which were held in various staging activities on the theme, one of which was the anniversary of the city of Banjarmasin, South Kalimantan and on the theme of the Art and Culture Performance event leading to the General Election in the city of Banjarbaru, South Kalimantan. This study uses descriptive qualitative research methods because it will clearly and in detail describe its results. The results of this study describe that in Mamanda traditional theater, there are political constructions that are deliberately built to convey political messages to the general public, both packaged through humor, in the form of satire about social problems, development, social inequality in the welfare of small communities that have not been fulfilled, and direct praise.

Keywords: Mamanda; political construction; traditional; theater

Introduction

Mamanda, as a traditional theater that still survives and loved by the community, is seen as entertainment that can be enjoyed without paying. Mamanda is often played at government events and weddings. Mamanda is entertainment close to the audience because, in the show, Mamanda players actively invite the audience to interact directly. Therefore, it can be said that as one of the traditional theaters that still survive and thrive in today's global era, Mamanda is vital in the values of local community life and is close to the complex problems that exist in real life in the owner community, namely the Banjar community.

Reflecting on this phenomenon, Mamanda, known to be very close to the audience and raises stories about the lives of the surrounding community, Mamanda's theater may also be used as a medium to convey political messages to the public. Today, the mass media are essential in spreading political issues to the public. However, the media is certainly not the only

source that can bring information about politics because it is observed that many political actors can take advantage of entertainment as an exciting medium to convey political messages to the public, for example, through standup comedy entertainment, musical performances which are also political speeches are inserted, including theatrical performances that have the potential to include political messages in their performances, such as Mamanda. This is also supported by the fact that Mamanda's performances are intentionally performed at special events, such as when the election season approaches, during the anniversaries of cities in South Kalimantan, and even at special events that community leaders personally organize to invite crowds of people.

Regarding this explanation, it can be said that in today's modern era, politics can no longer only be disseminated through mass media but can be done in various ways, including entertainment media and technology. This is in line with the research of Godfrey, R. (2022), which explains that an entertainment spectacle can provide an experience based on what is offered to the audience, including political discourse that can attract attention. Another study that strengthens the existence of political messages built into entertainment was conducted by Kaminskij, K. (2022), who found a discourse on Russian information warfare, the rise of global populism, and Ukrainian identity politics in campaign discourse wrapped in the Joker figure. Furthermore, Fioroni, et al. (2022) found that entertainment was the most widely used political delivery medium. These studies are directly proportional to the reality of the present, wherein the current modern era, political issues can not only be conveyed through the mass media but can also be carried out with various media that can be used to attract the attention of the audience which is, of course, adapted to the interests of the audience. Such as television entertainment, musical performances, and comedy shows, including theater performances like Mamanda.

Previous research that has been done related to Mamanda Normasunah, N., & Haryawati, S. (2020) explained that Mamanda found educational messages embedded in stories that were displayed in a show. Further research was conducted by Dewi, D. W. C., Nuryatin, A., Supriyanto, T., & Zulaeha, I. (2019), which found that Mamanda can also be a souvenir of the millennial generation's creative industry to maintain the local cultural values of Banjar. Based on this research, it can be said that Mamanda, as a traditional theater that is close to the Banjar community, can provide various positive impacts for the audience; this is also one of the reasons that Mamanda is still very popular with the community today because it is not only entertainment value but also can provide a positive practice for the audience. In addition, research on politics in theater has also been carried out by Van Waarden, B. (2022), who explains that the theater stage is a metaphorical stage that can display politicians in the play itself. Skiperskikh, A. V. (2022) reveals that the current political practice has been getting closer to the people through various entertainments and performances with their style so it is clear that in a performance, one can also find a power that is deliberately built by the powerful. In addition, Lareau, A. (2022) also explained that nowadays, politics could be packaged through comedy performances to hide political power in the form of reversal and resistance as a form of closing oppression for others simulated in a comedy that invites laughter. Thus, it is clear that political messages can now develop by being conveyed through various media other than just mass media and television.

Related to this, research on politics in the context of entertainment has been researched but has never been done on traditional theater performances specifically, including the Mamanda traditional theater. Research related to Mamanda has also been carried out, but no

research has been found that reveals the political message contained in Mamanda. Thus, the difference between this research and previous studies is that this research will find political constructions in Mamanda's traditional theater that previous researchers have never done. This study aims to describe the political construction in Mamanda's traditional theater. These findings will complement previous studies related to Mamanda's research and will provide new value to Mamanda's research that has been done previously, especially from the aspect of political construction built in Mamanda's traditional theater to convey messages and political issues to the public. Especially the audience watching the show.

Literature Review

Hamad, I. (2004) explains that political events always attract attention because nowadays, politics is a very close part of society. Political events are no longer only found in mass media and television, but from various people's entertainment media that can be enjoyed and are still in great demand; politicians do this to form public opinion as the primary goal because this will affect every achievement of the actors. This is in line with the idea of Song, J., & Li, J. (2022), who revealed that in promoting the effectiveness of a political system, it is necessary to construct a plan so that its delivery can be maximized. A similar opinion is also explained by Mila-Maldonado, J. A., Lara-Aguiar, J. A., Carrasco-Muro, C. D., & Narváez-Ruiz, E. E. (2022), who reveal that political construction can also be formed in the digital media environment as a widely used medium and accessible to many people.

Based on this explanation, Bungin (2008) explains that political construction is carried out to influence other people's mindsets subjectively. Deng, H. (2022) revealed that a political structure can play a role in determining the achievement of work goals. Wang, R., Ye, Y., Zhang, K., Zan, H., & Hang, Y. (2022) revealed that a political construction was carried out to formulate a political scheme so that it could be heard and understood through various media. Thus, it can be said in a political construction that a political message is deliberately built into communication to achieve the same understanding that political actors want to achieve with the audience. Afdholy et al (2022) said that audiences have power and dominance which implies views related to certain ideologies. In realizing political structure, political actors can choose the media used through mass media, television, and other entertainment media, including traditional theater.

In this case, the political conversations built are carried out by people who have the power to provide views on policies that will be taken by political actors or people involved in politics. However, if in the context of traditional theater, it is carried out through the media actor in the show, the story that is sung, the speech act that takes place on the stage of the performance that is packaged effectively so that it can be close to the community so that the delivery can be maximized. Based on this, political actors must be creative in determining the success of communication by using various media so that the political goals to be conveyed can be heard and understood well by the audience. This will undoubtedly be in harmony if a political building is also built in a traditional theater like Mamanda, considering that Mamanda can still exist and is still loved by the wider community, where Mamanda's performances are always able to invite people to come and watch the show until it's finished. Sulistyowati, E. (2016) revealed that until now, Mamanda can still exist in the modern era with support from various parties, including the government. So it is clear, it can be said that Mamanda is a traditional theater that is close to the community, and the government also supports its existence because it is often shown at important government events, so it has excellent potential in

Mamanda's performances not only packaged as entertainment but also contains essential information that wants to convey to the general public.

Theatrical performances are not only filled with entertainment but also provide other benefits that the audience can take. Talking about theater, Hidayatullah, P. (2018) explained that theater is a performance that can provide an experience for the audience. Cinthya, A., & Bachrun, A. S. (2016) revealed that theater has developed since ancient Greece and was used by play artists as a space for expression. Maryelliwati M., et al. (2022) also explain a harmonious opinion that theater is a natural expression of a life expressed through the language spoken in a performance. This opinion is also supported by the statement of Follaco, G. M. (2022), which reveals that theater is very close to life. Thus, it can be said that theater is an art that develops and grows in the community.

Shermatovna, K. S. (2022) revealed that theater requires the skills of the actors to attract the attention of the audience throughout the performance through various improvisations; actors are also skilled in processing the stories that they want to be shown from things that are so dramatic, funny, and can even criticize, or satire through stories displayed based on the local community environment. Soleh also initiated another opinion, D. R. (2021), who revealed that theater is rooted in the creativity of actors by involving expression, music, and free dialogue, all of which can invite the audience to watch the show. This is also supported by the explanation of Durachman, Y. C. (2021), who said that traditional theater actors must have skills other than acting, such as singing, dancing and playing music. Thus, it can be said that theater originates from the local community of an area. This is reinforced by the opinion of Endraswara, S. (2011), who explains that traditional theater is an art performance in which the local community adopts conventional cultural values. In traditional theatrical performances, the relationship between dramatic actors feels closer and closer to the audience so that a harmonious communication relationship is disrupted between the two because, in traditional theater performances, the actor likes to involve the audience in speech events built into telling the story.

Method

The method in this study uses a qualitative descriptive approach. A qualitative approach can be used to reveal a phenomenon regarding society and humanity in detail (Creswell, 2010; Patton & Cochran, 2002). Kim, H., Sefcik, J. S., & Bradway, C. (2016) revealed that with the descriptive method, researchers can describe the findings in depth to a situation seen directly. Using a qualitative descriptive approach, this study will describe how in Mamanda traditional theater, there is a political reconstruction that is packaged in the form of stories brought by the actors in the show. In this study, the data source used was Mamanda's traditional theater performances at several events conducted by the Banjarmasin city government, South Kalimantan. The data used in this research is in the form of stories that are told directly by the actors in Mamanda's performances.

Data collection techniques in this study used direct observation and recording Mamanda's performances. Guha, C., Viecegli, A. K., Wong, G., Manera, K., & Tong, A. (2021) revealed that observation is one of the data collection techniques that can be done in qualitative research. In addition to this research, field notes were also carried out to mark information that was considered necessary according to the research focus. Tong, A., Levey, A. S., et al. (2020) revealed that field recording and recording is necessary to provide additional information in research and assist in ensuring the validation of research data.

The collected data is analyzed by identifying the data, classifying it, and then interpreting the data based on the concept according to the research focus, namely the form of political reconstruction used by actors in Mamanda traditional theater. The analysis results are explained in descriptive sentences, which are then concluded. Furthermore, the technique of testing the validity of the data by triangulation is also carried out until it is believed that the validity of the data is by involving other researchers to review the data independently. Kuper, A., Reeves, S., & Levinson, W. (2008); Malterud, K. (2001) revealed that triangulation needs to be carried out in research to minimize bias toward researchers' perceptions which can result in data misrepresentation.

Results

Political Construction in Mamanda Traditional Theater

Based on the three Mamanda performances held at various staging activities on the theme of the anniversary of the city of Banjarmasin, South Kalimantan, and on the theme of the Election Songsong Arts and Culture Performance Event in the city of Banjarbaru, South Kalimantan, there are utterances of the actors in the stories that have politically charged messages that can be observed. In the following data exposure.

Data (1)

Khadam: Na lah buhannya, dangarakan ulun handak bapantun.

(Well, you guys, listen to me, I want to poem)

Inang: Uma Khadam lah jangan tapi manyuyupan, kisah bisa haja bapantun sakalinya baitnya kada sasuai.

(Don't embarrass Khadam, pretending to be able to play rhymes, even though the stanzas don't match).

(Audience laughing)

Khadam : Uuu tenang sayang, ikam kada pamarayaan haja lawan aku ni lah, selain harat di ranjang aku pun harat bapantun. Henn napa lagi.

Kalau gigi wayah kapinggahan, taumpat muntung ngalih babamakan, satumat lagi waktu pamilihan, 9 Desember musti buhan pian ingat akan.

(Oh, calm down honey, you still don't believe me either. I'm not only great in bed, but also great at assisting. How else try to listen. If your teeth are broken, your mouth is difficult to eat too, soon the election time, December 9th you have to remember).

Inang : Uu, hiih lah kita ni parak lagi han pamilihan. Hen aur maingat tanggal tagihan arisan panci wara, kada tapi tahu ditanggal pamilihan abahnya ai.

(Oh, yes, we are approaching election time. Luckily I was reminded, because what women remember is only the date of paying for the pot social gathering, I don't really know the election date).

In data (1) in the speech between Khadam and Inang, it appears that Khadam is asking for the audience's attention because he wants to rhyme. However, Inang did not believe that Khadam could rhyme properly. In the end, Khadam continued to compose rhymes, and he told the entire audience, "Kalau gigi wayah kapinggahan, taumpat muntung ngalih babamakan, satumat lagi waktu pamilihan, 9 Desember musti buhan pian ingat akan." If interpreted, the

rhyme appeals to all viewers to remember that December 9 will soon arrive. On that date, the entire community is asked to vote to determine the House of Representatives elected to carry out the mandate for the next five years. In the context of this speech, the Mamanda performance was held as an entertainment event at a wedding reception in an area where the organizer was one of the successful teams of one of the parties, so a candidate sponsored this show for the DPR, who was currently nominating. Examined more deeply and implicitly, apart from reminding the date of the election, the rhyme also reminded him to vote for him in the upcoming elections. The political messages spoken by the Mamanda actors are epically packaged and constructed by the actors through humorous tales through humorous rhymes that can invite laughter so that they are not clearly visible but can be understood implicitly.

Data (2)

Khadam : Uu umanya... kamana lah pina kadada buriniknya dikiyau-kiyau laki nii. Laki ni handak minta pendapat penting. Kira-kira cucuk kah kada nang kaya aku ini umpat mancalon?

(Oh, dear. Where is it like there is no voice being called by her husband. Even though her husband wants to ask for an important opinion. Do you think it's appropriate or not if I am a candidate?)

Inang :Uy, kanapa garang kuciak-kuciak nang kaya urang kasurupan haja?
(Yes, why are you screaming like someone in a trance?)

Khadam : Umanya, aku ni handak minta pendapat ikam, muha nang kaya aku ni mancalon ada lah yu nang mancoblos? Napa aku uyuh aur mancublos tarus handak jua merasai dicublus.. hahahhahaaaa

(Oh, I want to ask for your opinion, a face like me if I run for office, will anyone vote? Why am I tired of always voting, now I want to feel like I've been punched. Ha ha ha ha)

(Audience burst out laughing)

Inang : Uma uma dasar pinanya kapidaraan lakiku ni.

Pian ni sudah lah bacaramin ganal abahnya? Muha nang kada meyakinkan ngini mararigati kartas pamilu haja ah.

(Ouch, it seems that my husband is in a trance. Have you looked in the mirror, dear? This unconvincing face is just littering the election paper).

Khadam : Han jangan mahina aku ni biar buruk rupa, tapi liwar amanah, jadi laki ikam ja aku bilang sepenuh hati jiwa dan raga. Aku ni jujur banar, kada tapi katujuku nang pina banyak muntung bajanji manis, takutan aku mun muntungku dihurung samut.

(Wow, don't insult me, let me be ugly, but very trustworthy, so just your husband you are really whole body and soul. I'm very honest, I don't like those who talk a lot, promises to be sweet, I'm afraid that my mouth will be bitten by ants).

(the whole audience cheered and laughed)

In data (2) in the speech between Khadam and Inang, it appears that Khadam is looking for his wife's because he wants to ask for opinions if he is running for a council member, whether it is suitable. Hearing the speech, the Host and his wife also said they were just ordinary people who were unsuitable; in fact, their faces would only dirty the election paper. Then Khadam also explained that even though he had a sour face but an honest heart, he did not like sweet promises because he was afraid that if he promised too many sweet promises, he would bite his mouth many ants. This utterance made the audience applaud, cheer, and laugh so that the show's atmosphere became more lively. If we look closely at the speech of Khadam

and Inang, a political message is constructed into the speech in the form of satire. In this speech, Khadam tries to insinuate to people who are nominating that they can be trusted to carry out their duties and not make too many sweet promises because what is needed by small people is proof of real behavior, not just sweet promises. Khadam said if the mouth promises too much sweet will make the mouth bitten by many ants.

Data (3)

Public 1 : Kami ni Panglima ai, minta sampai akan haja nah gasan Baginda Sultan. Biar kada usah dibagi bantuan dana sosial mun kada tarasai jua. Baik turun akan haja harga sembako supaya kami nang rakyat jelata ni masih kawa haja manukar saurang biar sadikit saban hari.

(We are the Commander in Chief, just ask the Sultan to convey it. So that there is no need to be given social financial assistance if you do not feel the funds as well. It's better to just lower the price of basic necessities so that we who are just ordinary people can still buy groceries, even if only a little every day).

(The audience cheers and applauds)

Public 2 : Bah yo, salawas pandemi ngini bajualan liwar uyuh, maharap bantuan kada sing dapatan jua. Mun nang dapat ngitu-ngitu haja ah urangnya.

(Yes, during this pandemic we traded so hard, we never even hoped for help. If that's the only person who gets it).

Warlords: Uh, berarti salawas ini Perdana Menteri kada bujur manggawi amanah Baginda Sultan. Mun kaya itu dasar kada marata lagi lah bantuan sosial selawas ini. Ayuha pasti ulun sampai akan permasalahan ini supaya lakas ada jalan kaluar.

(Oh, it means that all this time the Prime Minister has not properly carried out the Sultan's mandate. If so, social assistance is no longer evenly distributed. Okay fine, I will definitely convey this problem so that it can be quickly resolved and there is a way out).

(Audience clapping)

In data (3) on the speech between the Mamanda actor who played the role of the community and the warlord actor, in the context of the conversation, they were talking about the social fund assistance given by the Sultan to the community unequally. In this story, the community conveyed their complaints and asked the War Commanders to submit their complaints to the Sultan. They also want the price of necessities to be lowered instead of distributing social funds, but the distribution is not evenly distributed. The War Commander was surprised because, all this time, His Majesty Sultan did not know the situation on the ground. His Majesty thought that the distribution had not been problematic. However, it turned out not to be as expected, so the War Commander suspected that there was fraud behind the social fund assistance mandated by His Majesty the Sultan. Let us look more closely at the speech data (3). The Mamanda actor constructs a political message into satire in the form of a satire about social inequality in the welfare of small communities that have not been fulfilled or thoroughly felt by the community. This seems very close to the real conditions in the community during the current pandemic, where a lot of government assistance has not been felt evenly, especially for small communities. So it can be said that the speech is one form of political construction built into Mamanda's story to satirize the current leadership; this also makes the speech in data

(3) get a response by all Mamanda's audience in the form of thunderous cheers and applause.

Data (4)

Queen : Ke mana yo lah kita, nah ulun dangar ada jambatan nang hanyar jadi tuh kayapa kalo kita ka sana Hadam Inang?

(Where are we going, now I heard that there is a new bridge, so how about we go there Hadam Inang?)

Hadam : Nah inggih bujur tuan putri ai ulun tahu namanya jembatan sei alalak.

(Well, that's right, princess, I know the name is the Sei Alalak Bridge).

Inang: Let us.

Hadam : Come on.

Inang : Bah maka itu namanya jambatan basit

(Well even though it's called the Basit Bridge).

Hadam : Lain itu namanya jalannya. Hen mantap kalo Gubernur kita ni Bapak Sahbirin Noor, banyak banar sudah perubahan di kota tercinta ini kota Banjarmasin, liati nah Inang nang kita jajak ni hanya hanyar dibangun sidin khusus gasan acara kesenian diulahakan sidin ngarannya ni The Glory of South Kalimantan.

(Another is the name of the jaran. Well, it's great, the governor, Mr. Sahbirin Noor, has made a lot of changes in this beloved city of Banjarmasin. Look, the host that we are now stepping on has just been built by him especially for an art event that he made. His name is The Glory of South Kalimantan).

Inang : Inggih bujur jar pian abahnya ai, hen sidin ni pehatian banar lawan kita sanak ai, banyak sudah perubahan nang diperjuangkan sidin. Mun semalam kita sawat kabanjiran tu ngarannya gin musibah ya kalo, mudahan ai tahun kaina kada kajadian pulang hen.. kita doa akan berataan banua kita ni aman damai, sejahtera dijauhkan dari segala bala, Bapak Gubernur kita disehat akan jua supaya kawa tarus melindungi kita barataan. Aamiin buhannya...

(Yes, what you say is very true. Well, he really cares about all of us. He has fought for many changes. If yesterday we had a chance to feel flooded, it's called a disaster, right? Hopefully there will be no more calamities in the future. We are all here for Banu Akita to be safe and peaceful, safe from all calamities, our Governor to be healed so that he can always protect us all. Let's confirm).

Viewer: Amin (then clap).

Data (4) there is a speech event involving the Host, Hadam, and Queen. The king's daughter was very happy because Hadam and the Host accompanied her to visit several tourist attractions. The king's daughter still wanted to take the two of them to other places, and the king's daughter suddenly remembered the bridge that had just been completed in the city of Banjarmasin, which was known to be beautiful and crowded by the people of Banjar at that time. Then Hadam immediately said he was proud of the Governor of South Kalimantan, Sahbirin Noor. In addition, the speech is supported by Inang's speech which invites the audience to wish the best for Banua Banjarmasin and the Governor of South Kalimantan, Mr. Sahbirin Noor. We all pray for our Banua to be safe, peaceful, prosperous, kept away from all

calamities, and for our Governor to be healed so that he can always protect us all. Let us admit it. Then the audience responded by saying amen together.

If we look more closely at data (4), Mamanda's performance which that night became one of a series of festive events to commemorate the anniversary of the city of Banjarmasin, which many Banjarese people certainly attended, became the right moment to convey to the public about the leadership of Mr. Sahbirin Noor as Governor Kalimantan, which is currently in office, can provide evidence of good development for the city of Banjarmasin. Indirectly, the speech also wants to change the negative opinion or view of the community towards the Governor of South Kalimantan, who, of course, has struggled a lot to provide the best for the welfare of the Banua Banjar people and provides many positive changes that can be felt together, so that in the future if he returns nominate himself, the entire community can remember how he has performed so far and still hopes to be given another chance to continue his position in the future. Thus, it can be said that in data (4), there is a political construction built by the actors through speeches in the form of direct praise to the Governor of South Kalimantan, Mr. Sahbirin Noor, to the audience and the wider community.

Discussion

The results of the analysis show that in Mamanda traditional theater, there is a political construction in which insert messages are politically charged and packaged through stories told by actors on stage performances. In this case, the political construction found in Mamanda's performance is in the form of political messages that are packaged in the form of humorous speech so that the political messages to be conveyed are not directly visible but are packaged neatly so that they can be conveyed politely to the audience and the wider community through speech that can invite laughter. Furthermore, another form of political construction that is also found in Mamanda's performance is in the form of political messages packaged by the actors in the stories that are played and realized in the form of speech that contains allusions to social problems in the form of the welfare of the small people that have not been fully fulfilled. In addition, the form of political construction built by Mamanda actors in their performances is in the form of utterances containing direct praise for the figure of the Governor of South

Kalimantan.

Based on the findings related to political construction found in Mamanda's traditional theater, it can be clear that Mamanda's traditional theater not only functions as entertainment but also has other functions, such as conveying political messages to the public. This is in line with the opinion of Huda, S. (2016), who revealed that the ancient Mamanda was a folk entertainment used by the kingdom to gather people and convey important information to the people around the kingdom. In addition, there were also previous studies related to Mamanda that were carried out by Normasunah, N., & Haryawati, S. (2020), which revealed that Mamanda found educational values as positive things that can be observed and used as guidelines. In daily life. Wulandari's research (2016) found local cultural values in Mamanda's manuscripts. Therefore, it can be clearly said that Mamanda's performance is not only intended for entertainment but can have other purposes that the actors for the entire audience deliberately build, as is the case in this study, which explains that Mamanda can also be used as a medium to convey messages containing political issues to the public because Mamanda is one of the traditional theaters that can build a harmonious relationship with the entire audience through

built-in utterances. On the stage show. This is one of the reasons Mamanda performances are used as a medium to approach the wider community through performances that can attract attention with light stories rich in humor. However, the message can still be conveyed properly through a complete performance if the artists and actors do well.

In this regard, it can be said that this research can be used to complement previous studies that previous researchers have carried out. This study can describe the political constructions contained in the Mamanda traditional theater, which are packaged nicely in the stories delivered and manifested in the form of utterances in the form of humorous speeches, satire speeches, and direct speeches of praise. Thus, it can be said that theater, in reality, does not only function as entertainment but can also be used as a medium for delivering information, educational values, and culture and conveying political issues to the public. This is also reinforced by the opinion of McFarland, R. (2021), who reveals that a show can hide political power by epically reversing resistance.

Conclusion

Based on the results of research on the political construction of Mamanda's traditional theater, it can be found that in Mamanda, there is a political construction as an effort to convey political messages or issues to the audience through the media of stories that are delivered on stage performances. The political construction is manifested in the form of speech that is packaged in the form of humor used by actors to remind the public about the importance of participating in elections, satire speeches used by actors in a satire on candidates for council members who are busy giving sweet promises to small communities, and a speech of praise used by actors to praise the performance of the Governor of South Kalimantan so that later it can continue to have a place in the hearts of the people. Thus, it can be said that in Mamanda's traditional theater, political constructions can also be found that can be deliberately built to convey messages and political issues to the public so that Mamanda not only functions as entertainment but can also function as a medium for disseminating information to the public large. The implications of this research can change people's views on political issues presented in the show. Research can be conducted from various scientific perspectives, for example: sociology, psychology, management science, political science, and communication science.

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