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 contradictory 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 contradictory 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
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.