

Kinyah Mandau Dance Culture in the Dayak Ngaju Tribe of Katingan Regency, Central Kalimantan

Yossita Wisman¹, Agus Sholahuddin², Sri Hartini Jatmikowati³

^{1,2}*Department of Social Science, University of Merdeka Malang, Indonesia*

³*Department of Public Administration, University of Merdeka Malang, Indonesia*

Abstract: This study aims to investigate the beliefs and values of the Kinyah Mandau dance from the Katingan Dayak Ngaju tribe of Kalimantan, Indonesia, which includes the stages, symbols, values, and meanings of the Kinyah Mandau dance. In addition, this research is also to educate and develop the culture and potential of regional tourism. The method employed in this study is descriptive qualitative observing the Kinyah Mandau Dancers of the Dayak Ngaju communities in a welcoming ceremony. The participants involved in this study were stakeholders, traditional leaders, community leaders, and dancers. This research focused on collecting information data needed to determine the value, meaning, symbols, and functions of the Kinyah Mandau Dance. A survey and purposive sampling technique are used to determine the sample. The results of this study unveiled that the inheritance of sacred ancestors as a medium of communication with ancestral spirits are strongly held by the communities. This notion entailed stages, symbols, and meanings. Furthermore, values of religious, mutual cooperation, welfare, and peace were also emerged.

Keywords: Culture, Kinyah Mandau Dance, Dayak Ngaju Tribe

I. INTRODUCTION

Indonesia has a plural society in terms of ethnicity, ethnic culture, historical background, and geographical location [1]. Viewed from the ethnic and cultural aspects, the diversity of the Indonesian people is characterized by a variety of different national cultures, which are considered as the identities of each of these cultures [2]. If looked at the historical background and geographical location, even though they originate from the same ancestors, the geographical and different dwellings can color the cultural diversity of the Indonesian people. The diversity of the Indonesian people is characterized by a variety of different national cultures, which are considered as the identities of each of these cultures [3].

One area in Indonesia that centrals with diversified ethnics and cultures is Kalimantan, one of the largest islands in the country. Kalimantan Island has various tribes that are spread all over the island such as Indonesia which has various ethnic groups spread from Sabang to Merauke. According to Y. Lahajir, Professor of Anthropologist UGM, the ethnic groups in Indonesia are currently more than two hundred people, while there are still many remote tribes out there that have not been touched by technological equipment. According to Jones, ethnic groups has several elements that distinguish between tribes such as genetics, religion, language, culture, organizational structure technology and way of life [4].

In preserving and protecting the nation's culture, various efforts have been made by plunging directly into cultural experience. For example, if culture is in the form of dance, people are encouraged to learn and practice in mastering dance. Some cultural preservation efforts are carried out by making information about culture that can be used in many forms. While national culture itself is understood as a culture, it has meaning for the entire Indonesian nation. In the national culture, there is a unifying element of a nation [5]. In it, there are elements of national culture and foreign cultural elements, as well as elements of new creations or national inventions. Regional cultural manifestations in Indonesia are reflected in various aspects of community life in all regions of Indonesia. This was expressed by [6], contending that each region has different cultural characteristics. Großmann also found sacred ceremonial patterns dancing on the basis of symbolic patterns to maintain balance in communal life in a certain local ethnic [7]. Besides, James, in his research, found value of leadership through the Mandau Kenyan dance of the Dayaks in Central Kalimantan [8].

The process and results of the sincere dance brings leadership value. Furthermore, Matius et al., in their research, found that the role and meaning of the long and short lines of the Dancer dance contain values and symbols as well as history which are used as references and guidelines for Dayak and Tengku tribes for the community to face the shift in local cultural values of honesty, togetherness, and the value of leadership for mutual respect between people [9]. Therefore, several central ideas should be noticed, such as (1) changes in social cultural values which are closely related to dance, a tool or interaction for various things related to symbols, (2) cultural values that have properties causing individuals to understand and interpret things, and (3) socio-cultural values that determine different impacts on human behavior.

Based on the discussion above, the purpose of this research is to educate or develop the culture and potential of regional tourism. Thus, the young generation can find out about their own cultures. Besides, this study is also expected as a catalyst for culture preservation [10]. With this effort, at least, anticipating cultural theft by other countries is possible. Many regional cultures were lost in the erosion era because people did not learn and preserve them. As a result, they only speak out when other countries have succeeded and are known for their stealthy culture.

II. LITERATURE REVIEW

Culture

Culture is defined as a distinctive elements of societies in certain regions [11]. Culture originates from Sanskrit, culture which is a plural form of mind which means mind or reason. Thus, culture can be interpreted by matters relating to reason. Culture is the power of the mind, in the form of creativity, intention, and taste. While culture is the result of creativity, intention, and taste. Culture is a way of life that is developed and owned by a group of people and passed down from generation to generation [12]. Culture is formed from many elements, including religious and political systems, customs, language, equipment, clothing, buildings, and works of art. Language and culture are an inseparable part of humans, so many people tend to regard it as genetic inheritance. When someone tries to communicate with people who are based on culture and adjust their differences, it proves that culture is learned. Culture is a pattern of life as a whole. Culture is complex, abstract, and broad. Many aspects of culture determine communicative [13].

This socio-cultural element is spread out and includes many human social activities. Some of the reasons why people experience difficulties when communicating with people from other cultures are seen in the definition of culture [14]. Images that compel to take different forms in various cultures such as crude individualism in America, harmony of individuals with nature in Japan and collective obedience in China. Logical meaning and respect for the simplest members can borrow to gain a sense of dignity and connection with their lives so that culture provides a coherent framework for organizing one's activities and allowing them to predict the behavior of others.



Figure 1. Mandau, weapons of Dayak Tribe (Personal Document, 2019)

The Origin of Dayak Ngaju Tribe

The Ngaju Dayak tribe is the largest Dayak tribe living on the Kahayan, Kapuas and Katingan rivers. This tribal religion has been carefully examined. About ancestors from Dayak Ngaju can be traced from historical writings about the Dayak Ngaju people. In its history, the ancestors of the Ngaju Dayak people are believed to have originated from the kingdom located in the southern mountains of Yunan,

precisely in Northwest China which borders present-day Vietnam. They migrated much from mainland Asia (Yunan Province, South China) around 3000-1500 BC [15].

According to Tetek Tatum (Tetum Tatum means true crying, it is a story about the origin of the Dayak Ngaju ancestors, the history of the Dayak Ngaju tribe), the ancestors of the Dayak Ngaju people were created directly by Ranying Hatalla Langit, the name of the Hindu god Kaharingan which means Allah SWT, who is in charge keep the earth and its contents from being damaged. And the Dayak Ngaju Ancestors were sent down from the seventh heaven to this world by Palangka Bulau (Palangka means holy, clean, as a sacred litter, the golden sacred wheel descended from the sky, often also called Ancak or Kalangkang) descending from the sky into this world in four successive places - according to Palangka Bulau, namely: Puruk Pamatuan Tantan at the beginning of the Kahayan River and Barito River, Central Kalimantan, so this was the first human to become a Dayak tribe resident who descended on Puruk Pamatuan Tantan, named by Ranying (Mr. YME): Antang Bajela Bulau or Crispy Tunggul Laut Janjahunan. From Antang Bajela Bulau, two brave men were created who mentengurehmutut named Lambung or Maharaja Bunu and Lanting or Maharaja Sangen. Tantan Liang Mangan Puruk Kaminting (Kaminting hill), Central Kalimantan by Ranying created an omnipotent person, named the Amban Penyang Shell or Maharaja Sangiang [16].

Datah Takasiang, beginning of the Rakau River (Malahui River, West Kalimantan, by Ranying created 4 people, one man and three women, a man named Litih or Tiung Layang Raca, Holding the Raca Jagan Moon Road Supporting Pahewan, which immediately turned into Jata and lived in land in a country called Tumbang Danum Dohong The three daughters named Kamulung Tenek Bulau, Kameloh Buwooy Bulau, Nyai Lentar Katinei Bulau Puruk Kambang Tanah Siang (beginning of the Barito River, Central Kalimantan by Ranying created a princess named Sikan or NyaiSikan in Tantan Puruk Kambang Tanah Siang Hulu Barito [17].



Figure 2. Betang, House of Dayak Ngaju Tribe (Personal Document, 2019)

Beliefs of God

According to the belief of the Ngaju tribe, there are two supreme deity figures, namely Mahatala and Jata. Malahatala is also called Hatala or Lahatala. He has other powers, for example Mahatara or Bahtara. His real name is Tingang (hornbill). Jata has the original name Tambon, which is also often called Bawinjata Balawang Bukau, which means *Permata Jataperpintuka* [18]. The story of the two gods is contradictory. Some claim that these two gods existed from the start, without anyone making it, but some claim that both occurred because of the touch of two hills. Which is really difficult to determine [19].

Mahatala is above that is nature above the world where humans live. Nature above is a reflection of the natural world where humans live, but there everything is in a more beautiful and more abundant place than the situation in the human world. Jata lives in the underworld, which is nature under human habitation. There he lived with his people consisting of crocodiles. Under these properties, crocodiles are like humans. However, if they leave the lower realms to help humans or enrich them, they look like crocodiles (for the Dayak Ngaju tribe, crocodiles are sacred animals that cannot be killed unless they kill family members). Both of these gods appeared to humans in symbols or symbols. Mahatala appears in the form of a bird and Jata appears in the form of a dragon. Often these two gods are depicted by one entity in the embodiment, both the embodiment of the scaly eagle or the feathered dragon bird with hornbills. Therefore, these two gods can be seen as a single entity in both [20]. Single Dwi, the totality which has two opposing qualities namely one which unites itself in one form which is good and evil, life and death, and darkness and light



Figure 3. Tampung Tawar Ritual prior to enacting Kinyah Mandau Dance (Personal Document, 2019))

Kinyah Mandau Dance

Kinyah Mandau Dance is one of the Dayak dances that features elements of martial arts, war arts, and theater arts. This dance is very famous and almost all Dayak tribes in Kalimantan have this type of dance. Especially in Central Kalimantan, it is usually referred to as the Kinyah Mandau Dance [21]. The name Kinyah Mandau is taken from the words Kinyah which means war dance and uses Mandau as its weapon. This dance starts from the tradition of the ancient Dayak tribe called Kinyah, which is a war dance in

preparation to kill and hunt the enemy's head [22]. At that time the Dayak youth had to head out for various reasons in each of their sub-tribes. As physical preparations for hunting, war dances or wars are carried out [23].

Almost all Dayak tribes have this war dance. This dance has been performed in the village to see and observe which young men are ready to be released into the forest to hunt down the heads of anyone they meet [24]. However, there are rules in this tradition of headhunting, which are not allowed to kill people from their villages. At that time there were 3 terms that were greatly feared, namely hapini (killing each other), hakayau (mutilating) and hajipen (enslaving). The law of the jungle was very valid at that time, namely the powerful. Every Dayak boy who manages to get a human head will be given a tattoo on his calf to show that this child has become an adult [25].

Another reason for the ancient Ngaju Dayak in mengayau is for the "Tiwah" ceremony. Tiwah is a ceremony to cleanse ancestral bones to be sent to heaven. This human head will be hung in Sangkaraya (the center of the tiwah ceremony) and then collapse near the "stumbling block" or small house where the ancestral bones are offered, and if the person has a "jipen" or slave, then they will also be killed [26]. But the tradition of headhunting or headhunting ends when the Tumbang Anoi peace treaty. When this peace treaty occurs, the Dayak tribal leaders meet and make peace. After the agreement is finished, each Dayak sub-tribe shows its own movements and every Dayak sub-tribe present can see it [27]. Since then a secret partition, suspicious among the Dayaks, has been torn down. During this peace agreement, the Oot Danum sub-tribe brought its Kinyah movement. Because Subtribe of Oot Danum is famous for dangerous movements and techniques to kill his enemies [28].

Movement in kinyah varies, because each Dayak tribe has a secret movement or movement. It was said that if teaching a movement to another tribe would be considered a traitor and would be sentenced to death. But after the peace agreement collapsed, the regulation took effect. Because after the agreement, all Dayak sub-tribes united and there were no suspicious secrets between sub-tribes [29].



Figure 4. Kinyah Mandau Dance (personal document, 2019)

III. RESEARCH METHOD

The method in this study uses descriptive qualitative and the object is the culture of the Kinyah Mandau dance in the Dayak Ngaju tribe in Katingan Regency, Central Kalimantan, Indonesia. The focus in this research is the culture of the Kinyah Mandau dance starting from the process / stages of the Kinyah Mandau dance, the meaning of the Kinyah dance, and a symbol of the Mandau kinyah dance. Then what values are contained in the Mandau kinyah dance [30].

The location of this research was conducted in the village of Tumbang Manggu, using 76 families, in the Sanaman Mantikei District, Katingan Regency, Central Kalimantan. Katingan Regency is one of the districts in Central Kalimantan Province, this regency with a capital city in Kasongan has an area of 17,800 M2 and has a population of 146,439 people (statistical results 2019). This district has 13 districts, 154 villages and 7 villages. Out of 146,493 people, 27% belong to Kaharingan religion. The Kaharingan Hindus in the Katingan Regency, In total ranked second after Islam. The research instrument is divided into two: the researcher as the main instrument, and the assistive instrument, namely the tools or means used by the researcher to verify and infer the research data [31].

The main data sources in this study are words and actions, the rest is additional data in the form of documents, other data sources in the form of physical data and various information/information from the Dayak Ngaju people. Key informants consisted of: the elders/figures totaling 4 people, 3 young people, 2 local governments, and 4 kinyahmandau dancers. Data collection techniques were done in 3 ways, namely observation, interviews and documentation [31]. The data analysis technique uses the comparative analysis technique of constant. Coding flow analysis model is three stages, namely open coding, axial coding, and selective coding. Test the validity of the data using inspection techniques, namely there are four (4) requirements, namely: credibility, transferability, dependability, and conformability [32].

IV. RESULTS AND DISCUSSION

This study has unveiled seven proportions emerged in the Dayak Ngaju Tribe's local dance. The details are explained below:

Proposition1 : Purification is a factor in maintaining the cultural traditions of ancestral heritage.

Proposition2 : The tradition of the Dayak Ngaju tribe has mystical and philosophical values expressed by symbols.

Proposition3 : The culture of Kinyah Mandau dance is tradition and entertainment.

Proposition4 : Cooperation, mutual assistance and assistance are cultural traditions.

Proposition5 : The Kinyah Mandau dance is an inner activator and religious magical attitude that contains religious values.

Proposition6 : The Kinyah Mandau dance performance displayed contains welfare values.

Proposition7 : Kinyah Mandau Dance is a Cultural Heritage that has a strong cultural justification.

It is known that the cultural values of the Mandau Dance in the Ngaju Dayak tribe in the Katingan Regency are very important activities in life, and have a very important meaning and position with the culture owned by the ancestors or the Dayak Ngaju tribe.

Kinyah Mandau Dance is a means to work together, collaborate in carrying out the sacred rituals of the Kinyah Mandau Dance, both outwardly and culturally for the Dayak tribe. The Kinyah Mandau dance encourages people to live together to preserve art and culture, to join together in religious, welfare and peace groups that encourage a sense of unity and attachment to relationships in society and strengthen a sense of unity in art by working together to make light work and establish friendships friendly and tolerant. For the Dayak tribe, the values of cooperation, religious values, welfare values, and peace are very important because according to the Dayak people believe that every creation of Almighty God in this world has passion and strength. There are several values that exist in the Kinyah Mandau dance including:

Mutual Cooperation Values

In carrying out the Kinyah Mandau Dance ceremony, it seems that collaboration begins with preparation at the time of preparation. It appears that the division of tasks and responsibilities, although not in writing but with awareness and togetherness is a consequence of cooperation through the Kinyah Mandau Dance. The tradition of cooperation for the Dayak tribe community can be seen in each will carry out traditional ceremonies, namely from the preparation of the ceremony, equipment, facilities to the implementation ceremony, with sincerity and sincerity to work together to help each other and remind in an atmosphere of harmony.

During traditional meetings and events, they are always attended by the Dayak tribal community, which is led by the Association of Indigenous Peoples of the Dayak Association and produces a division of labor. There are no written assignments here but all are obedient and obey the agreed meeting results. The meeting was also attended by the chairperson of the ward and from the village office that in every traditional event activities always involve the local government and the community. so that togetherness and the value of cooperation during preparation and implementation are always well established.

Cooperation in the Dayak tribal community is a legacy that is still a tradition to this day. In the Kinyah Mandau Dance ceremony, the atmosphere of kinship is very

pronounced, working together to carry out activities so that activities are lighter and more quickly completed. Besides, it can be a place to get to know each other among fellow Dayak tribes. In carrying out traditional ceremonies, the Dayak people have sincerity and love work together starting from preparation with very high enthusiasm so that the work becomes light and quickly finished.

Religious Values

The Mandau Kinyah dance for the Dayak tribe has religious values or belief values, the original belief of the Ngaju Dayak tribe community is Kaharingan which is united with the universe, every activity undertaken has a close relationship with their original beliefs, religion is a closely related value with people's trust lives. In their view, organized nature and supernatural powers controlled by them always control human life.

The Kinyah Mandau dance ceremony is a prerequisite for religious values. The Kinyah Mandau dance is done with the intention of gaining strength to overcome disturbances, ask for salvation and ask for peace, through communication with ancestral spirits.

The Kinyah Mandau Dance ceremony is full of sacred and magical atmosphere, complemented by offerings as a means or offerings to ancestral spirits to invoke all prayers to be given strength, prosperity, unity, unity and strength in life. And also ask that God be given protection to the Dayak people. When performing traditional ceremonies all prayers are offered, especially to ask for strength, to ask for peace, so that we can be saved from being given the strength to live life in the world. Prayers are led by customary stakeholders.

The Kinyah Mandau dance is still held in high esteem by religious values as evidenced in the Kinyah Dances, the Mandau stakeholders have a high position. The place of ceremony is usually in the yard of the house of the house owner / customary head. As a sign of the existence of the Kinyah Dance, a place made of bamboo called anak, or wood is taken and hung by hornbill feathers, which is a place that will be used in the Kinyah Mandau dance ceremony and placed in a lunuk bowl or, lunuk (banyan), which is a branch tree which is placed in the middle of the house or location that has been determined to be used for manasaidancing.

Before the program begins, a fresh or purified capacity is made, which is the ritual of wiping or sprinkling water with the media, all present in rice sprinkles are slightly above the head and sprinkling water using sawang leaves, which means asking for blessings from ancestral spirits. Then give the offering chicken eggs placed on a plate. Headbands were given to the Mandau dancers. and society. Belief in supernatural powers is very unique to the Dayak Ngaju tribe, magical power can be found in Dayak tribal objects or heirlooms such as the Mandau, spear, and heirlooms of ancient objects have strength and enthusiasm in them.

Prosperity Values

The Kinyah Mandau dance culture in the Dayak tribe community is a ritual that is held when entertaining or accepting Agung's guests who come to visit the area where the Dayaks live. It is hoped that this Mandau dance will become a tourist attraction. As explained by the head of the Division of Tourism, Youth, Sports, Culture and Tourism of the Katingan Regency.

In carrying out the Kinyah Mandau Dance ceremony the welfare element is very attached and the blessing can be enjoyed by all levels of society without exception because it does not distinguish ethnicity, religion or social status and occupation, so this can be interpreted as the distribution of welfare for those attending the ceremony so that it can be interpreted as no difference and all benefit according to their respective degrees.

The Dayak Ngaju tribe believes that in carrying out the traditional rituals of the Kinyah Mandau Dance, wealth will be abundant. All of this can be obtained thanks to the prayers of the traditional leaders. And all rejoiced to welcome the Kinyah Mandau Dance ceremony with the hope of getting dignity, a family spirit, prosperity in life.

Kinyah Mandau dance is a culture inherited from ancestors to grandchildren and young generation to unite families, relatives to work hand in hand, work together and can unite all ethnic groups. The totality of life as a Dayak tribal community with the great Mandau dance is a symbol of prayer, a demand for the spirit of the ruler for prosperity, unity, and balance of life. Wisdom and noble values are created in the Dayaks who love their culture when they receive large guests who come to their place.

Maintaining nature and the environment as their place of residence. In customary law, there are strict sanctions against acts of damage to the nature of sanctions that can be in the form of traditional objects, social sanctions, namely shame when violating the norms that are respected together. In addition, a very strategic tourism potential developed in the City of Katingan is like a tourist attraction in the center of the Katingan district, namely Riam Makikit). Hutan Bukit Raya, located in the hills of Bukit Raya, a village at the end of the Katingan District, also a tourist attraction with a wealth of tropical flora and fauna which have one relative. With an overview of the potential of both natural tourism, historical tourism, water tourism, cultural tourism, and shopping tourism makes it an attraction for tourists.

Tourism Potentials

It is part of a place that contains historical value because it is the place of the first Central Kalimantan governor, Mr. Tjilik Riwut, from which the name of the first governor was made the name of the airport in the city of Palangka Raya until now, he is a native of Katingan from the Dayak Ngajutribe . And has an attraction for tourists, in addition to supporting facilities such as hotels, restaurants, travel agents

are also adequate, and the most important is the synergy in promoting tourism and culture.

Peace Values

In its life the Dayak tribe cannot be separated from peace, because that value has inspired the lives of the people, with the Kinyah Mandau Dance able to unite the community, religious leaders, regional officials and those who lead the event are stakeholders. custom. Regarding the role of adat from the beginning until now maintained in people's lives, the community obeys the rules and continues to practice the teachings of religion, so long as it is regulated in the rules and not included in religion, adat is treated as a guide.

The Dayak Ngaju Dayak Kinyah Mandau Dance is a ceremony to ask ancestral spirits to be given safety, strength, unity and prosperity and fertility in farming and planting rice away from animal pests so that abundant life outcomes are met if everything goes according to expectations and the rules are that the Dayak tribe will be peace because they are satisfied with their food. With the existence of customs in the life of the Dayak family, is a reflection of the peaceful habits of life. Comfort, security, and peace are the goals of customs and culture to achieve what is dreamed of and ongoing efforts are needed.

The strong sense of unity and togetherness in preparing the Kinyah Mandau Dance ceremonies is very much felt by the community because the implementation of the Kinyah Mandau Dance ceremony can run smoothly. A sense of security is an absolute requirement to carry out activities in various fields to achieve quality goals. This is done in the cultural field, the Dayak people unite in protecting the truth, justice to bring peace.

To bring about peace in the entire universe, all supernatural beings and creatures of the universe must establish good cooperation. which means that they are always in touch. A safe and peaceful atmosphere in society is everyone's dream and provides comfort and security in carrying out activities so that they can provide positive energy in all activities, to realize peace, the community always tries to cooperate with others in various activities, and maintains a balance with the universe, and maintain holy sites.

Kinyah Mandau Dance rituals are performed with awareness, togetherness, and responsibility with stages, cultural customs, norms and with instructions from traditional stakeholders to maintain harmony with others and nature. Art and culture are performed together during the Kinyah Mandau Dance, illustrating the balance with the universe because in life it is recognized that there are forces that govern it. The tradition of the Dayak Ngaju tribe is full of mystical and philosophical values that are valued by symbols. The Kinyah Mandau Dance culture is an ancestral heritage that must be preserved as a sacred tradition to communicate with ancestral spirits to gain prosperity, peace and security. Cooperation, togetherness, and cooperation are the basis for acting in social

life. Supernatural belief is the repellent of various disasters and disasters as well as cultural heritage that has spiritual values. Welfare and social values are reflected in people's lives. The Kinyah Mandau dance culture contains several values, such as cooperation, religious values, welfare values, and the value of peace with their beliefs and unity with the natural surroundings.

V. CONCLUSION

Based on the results of research and discussion obtained efforts to preserve local culture, and the process of inheriting the ritual value of the implementation of the Mandau kinyah dance on the Dayak Ngaju tribe to the young generation and the Dayak Ngaju tribe community. as well as maintaining cultural arts, mutual cooperation in religion, welfare and peace that can encourage a sense of unity and attachment of kinship in society. Developing the culture is for the benefit of the community. In strengthening the sense of unity in the arts, mutual cooperation makes the work light and is forged friendly, close and tolerant.

To build the culture itself is a common challenge, if neglect of one's own culture can uproot the roots of one's own culture that can give birth to cultures that do not identify, and will even be trapped in Euphoria. Advances in technology must be utilized to creatively package the original culture to be introduced to the outside world. The young generation must know the roots of their own culture in order to maintain and maintain culture well. So it needs to be emphasized, that loving one's own culture is the power to break down foreign cultures that will enter, in addition, the image of independence can still preserve its culture.

REFERENCES

- [1] Fearon, J. D. (2003). Ethnic and cultural diversity by country. *Journal of Economic Growth*. <https://doi.org/10.1023/A:1024419522867>
- [2] Minollari, K. (2018). Red-figure vases from Dures – A reflection of a local culture? *Journal of Archaeological Science: Reports*, 21, 1025–1034. <https://doi.org/10.1016/j.jasrep.2016.12.007>
- [3] Rianti, A., Novenia, A. E., Christopher, A., Lestari, D., & Parassih, E. K. (2018). Ketupat as traditional food of Indonesian culture. *Journal of Ethnic Foods*, 5(1), 4–9. <https://doi.org/10.1016/j.jef.2018.01.001>
- [4] Jones, H. S. (2010). Auguste Comte. In *The History of Western Philosophy of Religion: Volume 4 Nineteenth-Century Philosophy of Religion*. <https://doi.org/10.1017/UPO9781844654666.008>
- [5] Mariño, M., Breckwoldt, A., Teichberg, M., Kase, A., & Reuter, H. (2019). Livelihood aspects of seaweed farming in Rote Island, Indonesia. *Marine Policy*, 107, 103600. <https://doi.org/10.1016/j.marpol.2019.103600>
- [6] Koentjaraningrat. (2007). "Manusiadan Kebudayaan Di Indonesia." In *Djambatan*. [https://doi.org/10.1016/s0044-8486\(97\)00050-1](https://doi.org/10.1016/s0044-8486(97)00050-1)
- [7] Großmann, K. (2017). The (Ir)Relevance of Ethnicity among the Punan Murung and Bakumpai in Central Kalimantan. In *Continuity under Change in Dayak Societies*. https://doi.org/10.1007/978-3-658-18295-3_6
- [8] James, W. (2007). Choreography and ceremony: The artful side of action. *Human Affairs*. <https://doi.org/10.2478/v10023-007-0012-y>
- [9] Matius, P., Tjwa, S. J. M., Raharja, M., Sapruddin, Noor, S., & Ruslim, Y. (2018). Plant diversity in traditional fruit gardens (Munaans) of benuaq and tunjungdayaks tribes of West Kutai,

- East Kalimantan, Indonesia. *Biodiversitas*.
<https://doi.org/10.13057/biodiv/d190414>
- [10] Angriani, P., Sumarmi, Ruja, I. N., & Bachri, S. (2018). River management: The importance of the roles of the public sector and community in river preservation in Banjarmasin (A case study of the Kuin River, Banjarmasin, South Kalimantan – Indonesia). *Sustainable Cities and Society*, 43, 11–20. <https://doi.org/10.1016/j.scs.2018.08.004>
- [11] Zimmermann, K. A. (2012). What is Culture? Definition of Culture. *Live Science*.
- [12] WorldViews Asia and Pacific. (1996). Periodical Publications from and about Asia and the Pacific. *Bulletin of Concerned Asian Scholars*, 28(3–4), 28–38. <https://doi.org/10.1080/14672715.1996.10416210>
- [13] Wall, G., & Black, H. (2004). Global Heritage and Local Problems: Some Examples from Indonesia. *Current Issues in Tourism*, 7(4–5), 436–439. <https://doi.org/10.1080/13683500408667998>
- [14] Abel, T. (2008). Cultural capital and social inequality in health. *Journal of Epidemiology and Community Health*. <https://doi.org/10.1136/jech.2007.066159>
- [15] Anggerainy, S. W., Wanda, D., & Hayati, H. (2017). Combining Natural Ingredients and Beliefs: The Dayak Tribe's Experience Caring for Sick Children with Traditional Medicine. *Comprehensive Child and Adolescent Nursing*, 40(sup1), 29–36. <https://doi.org/10.1080/24694193.2017.1386968>
- [16] König, A. (2016). Identity Constructions and Dayak Ethnic Strife in West Kalimantan, Indonesia. *The Asia Pacific Journal of Anthropology*, 17(2), 121–137. <https://doi.org/10.1080/14442213.2016.1146917>
- [17] Oesterheld, C. (2016). (Un)becoming Dayak: Intermarriage and the Dynamics of Identity and Belonging in East Kalimantan. *The Asia Pacific Journal of Anthropology*, 17(2), 138–156. <https://doi.org/10.1080/14442213.2016.1144780>
- [18] Sillander, K., & Alexander, J. (2016). Belonging in Borneo: Refiguring Dayak Ethnicity in Indonesia. *The Asia Pacific Journal of Anthropology*, 17(2), 95–101. <https://doi.org/10.1080/14442213.2016.1152882>
- [19] Harrington, M. (2015). 'Hanging by Rubber': How Cash Threatens the Agricultural Systems of the Siang Dayak. *The Asia Pacific Journal of Anthropology*, 16(5), 481–495. <https://doi.org/10.1080/14442213.2015.1080292>
- [20] Gerke, S. (1997). Ethnic relations and cultural dynamics in East Kalimantan: The case of the Dayak lady. *Indonesia and the Malay World*, 25(72), 176–187. <https://doi.org/10.1080/13639819708729897>
- [21] Sillander, K. (2016). Indigenous Micro-Ethnicity and Principles of Identification in Southeast Borneo. *The Asia Pacific Journal of Anthropology*, 17(2), 102–120. <https://doi.org/10.1080/14442213.2016.1150340>
- [22] Peluso, N. L. (2017). Plantations and mines: Resource frontiers and the politics of the smallholder slot. *The Journal of Peasant Studies*, 44(4), 834–869. <https://doi.org/10.1080/03066150.2017.1339692>
- [23] Dove, M. R. (1999). Writing for, versus about, the ethnographic other: Issues of engagement and reflexivity in working with a tribal NGO in Indonesia. *Identities*, 6(2–3), 225–253. <https://doi.org/10.1080/1070289X.1999.9962644>
- [24] Cain, J. (2019). In My Tribe: What the Snouters (and Other Jokes) Reveal About Tribes in Science. *Endeavour*, 43(1–2), 2–10. <https://doi.org/10.1016/j.endeavour.2018.12.001>
- [25] Fang, H., Hui, Q., Lynch, J., Honerlaw, J., Assimes, T. L., Huang, J., ... Striker, R. (2019). Harmonizing Genetic Ancestry and Self-identified Race/Ethnicity in Genome-wide Association Studies. *The American Journal of Human Genetics*, 105(4), 763–772. <https://doi.org/10.1016/j.ajhg.2019.08.012>
- [26] Flesken, A., & Hartl, J. (2019). Ethnicity, inequality, and perceived electoral fairness. *Social Science Research*, 102363. <https://doi.org/10.1016/j.ssresearch.2019.102363>
- [27] Valentine, S. E., Marques, L., Wang, Y., Ahles, E. M., De Silva, L. D., & Alegria, M. (2019). Gender differences in exposure to potentially traumatic events and diagnosis of posttraumatic stress disorder (PTSD) by racial and ethnic group. *General Hospital Psychiatry*, S016383431930146X. <https://doi.org/10.1016/j.genhosppsych.2019.10.008>
- [28] Xu, M., Macrynika, N., Waseem, M., & Miranda, R. (2019). Racial and ethnic differences in bullying: Review and implications for intervention. *Aggression and Violent Behavior*, 101340. <https://doi.org/10.1016/j.avb.2019.101340>
- [29] Glock, S., & Kleen, H. (2019). Attitudes toward students from ethnic minority groups: The roles of preservice teachers' own ethnic backgrounds and teacher efficacy activation. *Studies in Educational Evaluation*, 62, 82–91. <https://doi.org/10.1016/j.stueduc.2019.04.010>
- [30] Basu, P., Dutta, S., & Shekhar, S. (2019). Ethnic conflicts with informed agents: A cheap talk game with multiple audiences. *Economics Letters*, 184, 108661. <https://doi.org/10.1016/j.econlet.2019.108661>
- [31] Ravetti, C., Sarr, M., Munene, D., & Swanson, T. (2019). Discrimination and favouritism among South African workers: Ethnic identity and union membership. *World Development*, 123, 104604. <https://doi.org/10.1016/j.worlddev.2019.06.027>
- [32] DuPont-Reyes, M. J., & Villatoro, A. P. (2019). The role of school race/ethnic composition in mental health outcomes: A systematic literature review. *Journal of Adolescence*, 74, 71–82. <https://doi.org/10.1016/j.adolescence.2019.05.006>