



Original Article

The Role of Tunjung Nyaho Art and Culture Studio in the Preservation of *Karungut* Art in Palangka Raya City, Central Kalimantan

Itmamil Wafa^{1✉}, Rochgiyanti², Mansyur³, Wisnu Subroto⁴

^{1,2}History Education Study Program, Universitas Lambung Mangkurat, Banjarmasin, Indonesia.

Correspondence Author: 2110111120004@mhs.ulm.ac.id✉

Abstract:

Karungut art is one of the traditional art forms that is currently facing various challenges in its preservation. This is due to the development of modern arts and the lack of support for the development of traditional arts. This research examines how the Tunjung Nyaho Art and Culture Studio plays a role in preserving *Karungut* art. The research used a descriptive qualitative approach with data collection techniques through observation, interviews, and documentation of studio activities. Data analysis used the Miles and Huberman interactive analysis model which includes data reduction to select important information related to the role of the studio, data presentation in the form of narrative descriptions of preservation efforts, and conclusions that are verified continuously during the research. The results showed that the studio has made various preservation efforts through socialization to the community, fostering the next generation, organizing routine exercises, and conducting art creativity competitions. Tunjung Nyaho Art and Culture Studio proved to have an important role in maintaining the existence of *Karungut* art in Palangka Raya, Central Kalimantan. In addition, this studio also functions as a gathering place and practice to preserve Ngaju Dayak culture, especially *Karungut* art, so that it survives and is increasingly recognized by the community.

Kata Kunci: Tunjung Nyaho Cultural Arts Studio, Preservation, *Karungut* Arts

Introduction

Kalimantan is the third largest island after Green Land and Irian Jaya. The Indonesian part of Kalimantan is divided into five provinces, namely West Kalimantan, East Kalimantan, South Kalimantan, Central Kalimantan and North Kalimantan. The Dayak tribe in Central Kalimantan is divided into Manyan, Ot Danum and Ngaju. The Ngaju Dayak tribe inhabits areas along the Kapuas, Kahayan, Rungan Manuhing, Barito and Katingan Rivers. The Dayak Ot Danum tribe inhabits areas along the upper reaches of major rivers such as the Kahayan, Rungan, Barito, and Kapuas Rivers, as well as in the upper reaches of the Mahakam River, around Long Pahangei in the interior. The Ngaju Dayak are those who live downstream, and the Ot Danum Dayak



<https://jurnal.usk.ac.id/riwayat>

Each tribe has its own cultural diversity and uniqueness. In Central Kalimantan Province, the Dayak tribe, especially the Ngaju Dayak people who inhabit inland areas, have a variety of cultural traditions and diverse arts ([Rahmawati et al., 2024](#)). The existence of traditional arts, especially speech literature in the form of *Karungut*, is currently considered ancient and less popular than modern music. This is indicated by the existence of *Karungut* poets who are dominated by older people whose numbers are decreasing due to age. Another cause that makes *Karungut* less popular is because the written sources found do not explain specifically about this art, even very rare and difficult to find so it is difficult to find deeper information about this art, so it is feared that this art will sooner or later lose its existence.

One of the supporting elements that can maintain the existence of *Karungut* art is the existence of a place to preserve *Karungut* art, namely the studio. Sanggar is a place for *Karungut* art, in this place the artists gather, practice and discuss about art. The studio can function as a place to prepare and organize strategies in art. An art studio is a place to learn arts such as painting, dance, theater, music, and crafts. In addition, the studio is one of the training institutions included in the type of non-formal education. Therefore, in this study, the researcher discusses the role of the studio in the traditional art of speech, namely *Karungut* from Central Kalimantan.

There are several studies that have examined the role of sanggar in preserving the arts. Purnama ([2015](#)) examined the role of sanggar in preserving traditional Betawi arts. The results showed the role of sanggar in preserving traditional arts and to gain knowledge about the correlation between sanggar and traditional arts. Research from Agel et al. ([2022](#)) entitled *Karungut* as a medium for learning the values of Pancasila on the material of strengthening national commitment. The research discusses how to develop *Karungut* media as a medium for learning Pancasila values on the material of strengthening national commitment in class VIII junior high school and to find out how students respond to *Karungut* art as a medium for learning Pancasila values on the material of strengthening national commitment in class VIII junior high school. Furthermore, research by Basori ([2022](#)) utilizes *Karungut* as a means of fostering Pancasila values. This research discusses the potential of *Karungut* to be utilized as a tool to instill and foster Pancasila values in people's lives.

Carlie as the head of Tunjung Nyaho Art and Culture Studio realizes that *Karungut* art is one of the Ngaju Dayak cultural heritages in Central Kalimantan that must be preserved in order to exist and be known in the community. These problems make researchers interested in conducting research on the role of Tunjung Nyaho Art and Culture Studio in the preservation of *Karungut* art in Palangka Raya City, Central Kalimantan. This research is expected to build public interest and knowledge from various circles, especially the younger generation so that *Karungut* art still has a good existence among the wider community, especially the people of Central Kalimantan.

Methods

This research uses a descriptive qualitative approach that aims to describe and illustrate the role of Tunjung Nyaho Art and Culture Studio in the preservation of *Karungut* art in Palangka Raya City, Central Kalimantan. The research subject is Tunjung Nyaho Art and Culture Studio located at Jl. Damang Salilah 1, Jekan Raya, Palangka Raya City, with the object of research in the form of *Karungut* art in Palangka Raya City, Central Kalimantan.

Data collection in this study used two sources, namely primary and secondary data. Primary data was obtained through interviews with the Tunjung Nyaho Art and Culture Studio, including the head of the studio, members, and *Karungut* players. Secondary data was obtained through literacy searches from various media. Data analysis in this study used the Miles and Huberman (1984) model cited in Sugiyono (2022), which consists of three stages: (1) data reduction to sort out important information, (2) data presentation in a systematic form, and (3) conclusion drawing and verification to ensure the validity of the research results.

Results

Background and Development of *Karungut* Art

According to the stages of its literary works, the period of existence of the Ngaju Dayak Tribe in particular is divided into stages on the basis of the emergence of Lewu or the country. According to Hermogenes Ugang (1983), this staging does not use the basis of a certain period of time (in AD). The Ngaju Dayak tribe recognizes the stages of Lewu/Lewun Sangiang, Lewu/Lewun Sansana and Lewu/Lewun Tetek Tatum (Ugang, 1983).

The Lewu/Lewun Sangiang period consisted of 3 (three) Lewu namely Lewu/Lewun Maharaja Sangiang, Lewu/Lewun Maharaja Sangen and Lewu/Lewun Maharaja Bunu. This was the beginning of a period on earth inhabited only by three brothers with three lands/lewu who in the story were born by Manyamei Lumut Garing (male) and Kahukup Bung-king Garing (female) who lived in the first village, Lewun Nindan Tarung Village (a land of fame). This era or period is called the era of the Gods/Sangiang or known as Lewu Telu. Of the three maharajas, only Maharaja Bunu descended from humans and the others also still live in the supernatural world, which is why the existence of the Ngaju Dayak Tribe cannot be separated from mystical or supernatural things.

Next came the Sansana period where heroic events emerged. Sansana is a story told in the form of poetry that is passed down from generation to generation about heroic and legendary stories such as the story of Bandar. According to Suwarno (2015), sansana can be classified as lyric prose because the story is sung, although the rhythm is very simple and monotonous, sometimes accompanied by lute and suling. The stories told in sansana are legendary stories that contain the story of a super character, who has a lot of knowledge, experience, inner and outer strength, intelligence and virtue.

It was at this time that the Dayak people recognized trade and ports such as Lewu Luwuk Dalam Betawi Bontoi/Buntoi Village. Then in the Kahayan watershed, which is famous as 7 lewu, namely Luwuk in Betawi, Tanjung Berenng Kalingu, Tumbang Danau Layang, Tumbang Pajangei, Batu Nyapau, Lewu Upun Batu and Silan Batu Mapan. During this era, the Dayak people also began to recognize governance with the positions of Dambung and Tamanggung.

In Dayak Ngaju (oral) literature, there is a type of prose literature called sansana and cerita biasa, and a type of poetry literature called deder and *Karungut* (Andianto, 1987). Sansana is a story sung using the spirit language or Sangiang language. *Karungut* is the name of a type of folk song of the Ngaju Dayak ethnic group in Central Kalimantan that has been passed down by the ancestors orally in the form of songs, but the lyrics can be composed by themselves as long as they do not deviate from the predetermined criteria. According to Titus Masrun, a Dayak Ngaju native who has been singing *Karungut* since he was young, *Karungut* comes from the Sangiang language.

Its function in ancient times was to convey folk stories about legendary figures, such as the character of bandar, a super figure who was described as a dashing man, clever, kind, and had a lot of experience ([Suwarno, 2015](#)).

The Ngaju Dayak tribe is one of the largest Dayak ethnic groups inhabiting Central Kalimantan Province. According to data compiled by the Ministry of Education and Culture, the Ngaju Dayak tribe currently resides in Kapuas Regency and Pisau Island Regency, Kota Waringin Timur Regency, South Barito Regency and East Barito Regency, North Barito Regency, Gunung Mas Regency, Murung Raya Regency, Katingan Regency, and Palangka Raya City. The Ngaju Dayak tribe is rich in customs and culture. One of the cultures that still survive today is the art of *Karungut*. *Karungut* is an oral poetry that comes from the word *karunya* (Old Ngaju language) which means *tembang* or song that was originally sung without accompaniment. As it developed, *Karungut* began to use accompaniment instruments. The main accompaniment instrument of *Karungut* is the *kacapi*. Currently, *Karungut* is also accompanied by additional instruments, both traditional instruments typical of Central Kalimantan and western instruments.

Sometimes there is word repetition at the end of a sentence, a a a a, or a b a b, but sometimes not. To observe the way Dayak people express their feelings, the translation into Indonesian is made as it is, word for word ([Riwut, 2003:370](#)). This art is very communicative, because in its delivery it contains moral values, customs, struggles, and even messages of encouragement to build. In the past, *Karungut* was sung by mothers to lull their children to sleep, now it can be found in the place of marriage and circumcision celebrations, to welcome important guests, election campaigns, and so on.

Putro et al. ([2017](#)) In Dayak Ngaju (oral) literature, there is a type of prose literature called *sansana* and ordinary stories, and a type of poetry literature called *deder* and *Karungut*. *Sansana* is a story sung using spirit language or *sangiang* language. *Sansana* is classified as lyric prose because the story is sung, although the rhythm is very simple and monotonous, sometimes accompanied by lute and flute. The stories told in *sansana* are legendary tales of a superhero, who possesses a wealth of knowledge, experience, inner and outer strength, intelligence and virtue. Nowadays, *Karungut* is pronounced in Ngaju, as the *sangiang* language is being lost and difficult to understand.

According to Suwarno ([2015](#)), there are two major types of *Karungut*, namely *Karungut sansana bandar* and *Karungut hiburan*. The word *sansana* etymologically comes from the word 'sanana' which means to give t ahu, to announce, to give knowledge to many people. Entertainment *Karungut* alone as a distinctive regional art form developed rapidly away from *sansana Karungut*. The entertainment type of *Karungut* incorporates elements of education, romance, and even diversity into its poetry.

The Dayak people of Central Kalimantan, especially in the Sungai Samba and Sungai Katingan areas, are more familiar with an entertainment-type song they call *Karungut*. It is presented with musical accompaniment of lute, rebab, and the lyrics are usually sung according to existing poems or made by a singer spontaneously. According to its function, *Karungut* is divided into three types, namely: 1). *Karungut* love, whose lyrics contain romance, flattery or seduction, 2). *Karungut* fairy tales, whose lyrics contain the worship of a character, an object or a place that is considered to have a very large service to society, and 3). *Karungut* nasihat, whose lyrics contain advice from parents to children, teachers to students, and the older generation to the

younger generation ([Haryanto, 2015](#)).

A *Karungut* singer, known as pangarungut, usually sings songs with poems created by others or sings songs with poems created by himself, according to the atmosphere at the time the song is sung. The pangarungut or mangarungut can sing it a cappella (without music) or with kacapi accompaniment. The combination of collectivity and individuality in the art of *Karungut* illustrates the harmonious relationship between individuals and groups in the society of the rumah Betang period, a relationship that is also reflected in the manasai social dance. Because *Karungut* is spoken directly, without the use of text, at the time of its performance, it is essential that the performers have a good command of the Ngaju Dayak language, as well as adequate skills and knowledge of Kaharingan philosophy (the old religion of the Dayak tribe). *Karungut* describes the relationship of Uluh Dayak (Dayak people) with nature, the power of other worlds, the relationship between humans, meaning that *Karungut* was born by the Ngaju Dayak community, by nature and human life ([Kusni, 2010](#)).

The *Karungut* art is usually accompanied by the main musical instrument, the Dayak harp, then complemented by gong/kakanong, flute, and drum. The harp can be used singly (only the harp) if only one person is singing the *Karungut*, but if performed in public or in a group there can be various musical instruments used to accompany the *Karungut*. *Karungut* is known along the Kahayan, Kapuas, Katingan, Rungan Manuhing and parts of the Barito River ([Rahmawati, 2017](#)).

This *Karungut* art has been designated as an Indonesian Intangible Cultural Heritage on December 16, 2013 by the Minister of Education and Culture of the Republic of Indonesia (Prof. Dr. Ir. Mohammad Nuh, DEA) with Registration Number: 192870/MPK.F/DO/2013. Therefore, let us together preserve this *Karungut* art so that one of Indonesia's Intangible Cultural Heritage is well preserved. This art is one of the typical arts of Central Kalimantan Province which has a very deep meaning and meaning for rituals and delivery of everything according to its needs.

Establishment of Tunjung Nyaho Art and Culture Studio Palangka Raya Central Kalimantan

The establishment of Tunjung Nyaho Palangka Raya Art and Culture Studio was initially introduced by Central Kalimantan arts and culture actors who love local arts, which until now continues to be active in maintaining and preserving the local culture of Central Kalimantan which cannot be separated from the support of the Central Kalimantan Provincial Government.

Tunjung Nyaho Art and Culture Studio from the beginning of its establishment until now has participated in many local, regional and national art activities. In addition, Tunjung Nyaho Art and Culture Studio has also produced many young generations who have competence and professionalism in the field of arts and culture of Central Kalimantan, besides that Tunjung Nyaho Art and Culture Studio has made many achievements both locally, regionally and nationally. The name Tunjung Nyaho Art and Culture Studio is taken from the word Tunjung which means straight and Nyaho which means lightning.

Tunjung Nyaho Art and Culture Studio was established on October 28, 2001 as a forum for groups of young men and women who perform the arts and culture of Central Kalimantan, so that on March 7, 2014 Tunjung Nyaho Art and Culture Studio Palangka Raya was officially registered as an art institution with registration number No. 127/03/Seni/2014 which has been determined by the Office of Culture and Tourism of the City Government of Palangka Raya, as well as the issuance of a Registered

Certificate Number: 1706-00-00/213/XII/2017 Minister of Home Affairs, Director General of Politics and General Government. Based on the meeting of the management board and members of Tunjung Nyaho Art and Culture Studio in Palangka Raya City in the year the register was issued, Tunjung Nyaho Art and Culture Studio Palangka Raya is under the direct leadership of Mr. Carlie.

The composition of the management of the Tunjung Nyaho Palangka Raya Art and Culture Studio in 2023-2024 consists of, protector / advisor, person in charge, director, coach and core management, namely the chairman, secretary, treasurer, as well as the secretariat, dance, music, makeup and fashion, property, documentation, publication and marketing and finally transportation. The head of Tunjung Nyaho Art and Culture Studio, Mr. Carlie, S.SOS as the head and owner of the Studio.

The Role of Tunjung Nyaho Art and Culture Studio in the Preservation of *Karungut* Art

Role is a dynamic aspect of position towards something. If a person performs his rights and obligations in accordance with his position, then he performs a role. Roles consist of expectations attached to certain behavioral characteristics that should be carried out by someone who occupies a certain position or social status in society. Each role has certain tasks that must be carried out by the role bearer. Another opinion in the book sociology an introduction that "Role is a behavior expected by others from someone who occupies a certain status".

In accordance with the vision and mission of Tunjung Nyaho Art and Culture Studio, namely "Creative, Productive, Innovative". The mission is to preserve the traditional arts and culture of Central Kalimantan, improve the creativity and quality of dance and other arts in Central Kalimantan, as a preservation of Indonesian cultural values and be able to become a driving promoter in the field of arts and culture and other social fields. This studio plays an active role in efforts to preserve the traditional arts typical of the Dayak tribe in Central Kalimantan.

The work program of Tunjung Nyaho Art and Culture Studio as an effort to preserve local arts and culture is divided into 2, namely short-term work programs and long-term work programs. The short-term work program includes several activities, including children's dance classes on Saturdays at 15:00-17:00 WIB and youth / adult dance classes on Sundays at 11:00-15:00 WIB. In addition, there is regional music training such as *Karungut* which is held on Sundays at 11:00-14:00 WIB, as well as procurement of Central Kalimantan art tools. This program also includes making properties to support performances and participating in traditional dance competitions in Central Kalimantan. Long-term work program with the government in fostering the development of traditional arts in Central Kalimantan in order to enrich the culture and extracurricular activities of local content at the level of kindergarten, elementary school, junior high school, high school and university in Central Kalimantan. The studio also prepares members and young people who have professional abilities and skills to be ready to perform and participate in the fields of education, social culture and national economy.

The strategic plan of Tunjung Nyaho Art and Culture Studio in the preservation of *Karungut* art is with the support and assistance from public and private institutions/agencies for the preservation of *Karungut* art. Tunjung Nyaho Art and Culture Studio can become an institution for training, development, and preservation of Central Kalimantan *Karungut* art and culture. Tunjung Nyaho Art and Culture Studio can have better and more complete art training facilities such as musical instruments and art properties from Central Kalimantan. Tunjung Nyaho Art and

Culture Studio has a building where traditional Central Kalimantan arts are studied that is suitable as a place to process.

The role of the Tunjung Nyaho Art and Culture Studio in Palangka Raya City in the preservation of *Karungut* art is carried out by means of socialization, cadre, training and the implementation of art creativity competitions (LKS) which are held so that they can be enjoyed and continued to be preserved by the community. The results of an interview with Mr. Carlie as the head of the Tunjung Nyaho Palangka Raya Art and Culture Studio, the role of the studio is very important in efforts to preserve and sustain *Karungut* art in this increasingly advanced era. It is hoped that the local wisdom of cultural heritage assets, *Karungut* art, will continue to exist as a uniqueness in this area which will become a valuable asset for the region. The role of the Tunjung Nyaho Art and Culture Studio to achieve the preservation of *Karungut* art is as follows.

1. Socialization of *Karungut* Art

The socialization process in an effort to preserve the art of *Karungut* carried out by the studio to children who are interested in *Karungut* art from elementary school age, teenagers with discussions and during *Karungut* art performances which are usually held at schools and in public places such as every Saturday and Sunday night at the Big Roundabout of Palangka Raya City as a venue for *Karungut* art performances and direct socialization of *Karungut* art so that it can always exist and can be enjoyed by the community.



Figure 1. Project on Strengthening the Profile of Pancasila Students (P5) at SMAN 4 Palangka Raya

Source: Dok. SSB Tunjung Nyaho Palangka Raya 2024

2. *Karungut* Arts Cadre

The cadre carried out by the Tunjung Nyaho Art and Culture Studio by preparing successors who have the ability in *Karungut* art has been carried out from the beginning of the studio's establishment in 2001 which is not only *Karungut* art but other local arts, cadre is carried out by organizing training programs held every Sunday. Character building and socialization on the understanding of *Karungut* art, which is a traditional art that has been registered as an intangible cultural heritage that should be preserved. The studio not only provides *Karungut* art training but also instills a sense of love for *Karungut* art. Cadre is a way to preserve *Karungut* art so that it is not lost and still exists today.

3. *Karungut* Art Training

The implementation of music training held every Sunday is an effort of the Tunjung Nyaho Art and Culture Studio to continue trying to maintain and preserve the art of *Karungut*. This training is a mandatory agenda of the Tunjung Nyaho Art and Culture Studio as an ongoing *Karungut* art development activity so that the younger generation can continue to learn and love *Karungut* art from Central Kalimantan.

According to one of the participants, this training is very useful for them to continue learning and preserving the art of *Karungut*, both from how to play music, create *Karungut* scripts and vocals in singing *Karungut*.



Figure 2. Music Routine and Children's Classes

Source: Dok. SSB Tunjung Nyaho Palangka Raya 2024

4. Art Creativity Competition Award

The existence of Tunjung Nyaho Art and Culture Studio plays an active role in the preservation of *Karungut* art in Palangka Raya City in particular. In the studio, socialization, cadre and training in the arts are always carried out, especially this *Karungut* art, and the implementation of the LKS “Art Creativity Competition” which has been running VI times from 2019-2024 is an effort to preserve, maintain local arts in Central Kalimantan, especially *Karungut* art.



Figure 3. Vth and VIth Art Creativity Competition (LKS) *Karungut* Performance

Source: Dok. SSB Tunjung Nyaho Palangkaraya 2024

Tunjung Nyaho Art and Culture Studio also collaborated with the Culture and Tourism Office of both the Region and Province of Central Kalimantan at the VI Art Creativity Competition held on the open stage of the Central Kalimantan Cultural Park on November 21, 2024. The series of events were enlivened directly by the performance of typical Central Kalimantan dances from the Tunjung Nyahon Art and Culture Studio and the appearance of a *Karungut* competition with the theme “Building Central Kalimantan Tourism”. With this competition, it is hoped that it can foster the enthusiasm of the younger generation in Central Kalimantan so that the art of *Karungut* continues to be preserved and a sense of pride and love for the arts and culture of the region grows. The VI LKS event shows that *Karungut* art is a storytelling art of the Ngaju Dayak community in Central Kalimantan which must be preserved by both the government and the people of Central Kalimantan which will not only be an art but can increase existing tourism.

Conclusion

Karungut art is a cultural heritage of the Ngaju Dayak tribe that currently faces challenges in its preservation, especially because *Karungut* poets are required to have in-depth knowledge of the Ngaju Dayak language. Nevertheless, various parties including the provincial government, local governments, artists, and art groups continue to strive to maintain the existence of this art as a tourism attraction for Central Kalimantan.

Tunjung Nyaho Art and Culture Studio has shown an active role in preserving *Karungut* art in Palangka Raya City, Central Kalimantan. Preservation efforts are carried out through various activities such as socialization in public spaces, cadre of *Karungut* artists, regular training for various age groups and organizing art creativity competitions. With the support of the government and related institutions, the studio has not only succeeded in maintaining the existence of *Karungut* art, but also developing it as a living cultural heritage that can be enjoyed by the wider community.

References

- Agel, P. R., Dotrimensi, Tardimanto, Y., & Mustika, M. (2022). *KARUNGUT SEBAGAI MEDIA PEMBELAJARAN NILAI-NILAI PANCASILA PADA MATERI MEMPERKUAT KOMITMEN KEBANGSAAN*. *Jurnal Paris Langkis*, 3(1), 76–84. <https://doi.org/10.37304/paris.v3i1.5201>
- Andianto, M. R. (1987). *Sastra Lisan Dayak Ngaju*. Pusat Pembinaan dan Pengembangan Bahasa Depdikbud.
- Basori, B. (2022). *MEMANFAATKAN KARUNGUT SEBAGAI SARANA MENUMBUHKEMBANGKAN NILAI-NILAI PANCASILA*. *Jurnal Tradisi Lisan Nusantara*, 2(1), 43–54. <https://doi.org/10.51817/jtln.v2i1.156>
- Haryanto. (2015). *Musik Suku Dayak Sebuah Catatan Perjalanan di Pedalaman Kalimantan*. ISI Yogyakarta.
- Kusni, J. J. (2010). *Sansana Kayau: Puisi Lisan Khas Kalimantan Tengah yang Hampir Punah*. *Jurnal Suar Betang*, 5(1), 15–26.
- Purnama, Y. (2015). *Peranan Sanggar dalam melestarikan kesenian tradisional Betawi*. *Patanjala: Journal of Historical and Cultural Research*, 7(3), 461–476.
- Putro, H. P. N., Anis, M. Z. A., & Mansyur. (2017). *The Lost City: Menelusuri Jejak Nyai Undang Dari Kuta Bataguh Dalam Memori Suku Dayak Ngaju*. Ombak.
- Rahmawati, N. P. N. (2017). *Pelestarian "Karungut" Seni Tradisi Lisan klasik Dayak Ngaju Di Kalimantan Tengah*. *Balai Pelestarian Nilai Budaya Kalimantan Barat*, 1.
- Rahmawati, S., Rochgiyanti, R., & Prawitasari, M. (2024). *Tradisi Ritual Upacara Nahunan Sebagai Prosesi Pemberian Nama Kepada Anak Suku Dayak Ngaju di Kalimantan Tengah*. *Innovative: Journal Of Social Science Research*, 4(4), 7101–7112.
- Riwut, N. (2003). *Maneser Panatau Tatu Hiang "Menyelami Kekayaan Leluhur."* Pusakalima.
- Sugiyono. (2022). *Metode Penelitian Kuantitatif, Kualitatif, dan R&D*. Alfabeta.
- Suwarno, M. (2015). *Budaya Dayak Ngaju Dalam Karungut Sansana Bandar Huntip Batu Api*. Universitas Negeri Malang.
- Ugang, H. (1983). *Menelusuri Jalur Jalur Keluhuran*. BPK Gunung Mulia.