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## Representation of cultural identity of the Dayak Ngaju community (*structural dynamic study*)

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### ABSTRACT

The purpose of this study is to describe what cultural identity is revealed through the oral literature of the Dayak Ngaju people. This research uses a qualitative approach. Data collection techniques in this study use: (1) recording techniques, both audio and audiovisual, (2) recording, (3) in-depth interviews, (4) literature study and documentation analysis. The main data source analyzed is the *deder* text in Rakumpit Subdistrict, Bukit Liti, and Palangka Raya City, Central Kalimantan. The examination of the validity of the data in this qualitative study follows that suggested by Lincoln and Gube, covering four techniques: credibility, transferability, dependability, and confirmability. The data collected was analyzed using the Dynamic Structural Theory. Dynamic Structural Theory is used methodologically to analyze the research problem formulation. Ngaju Dayak community research findings that can be identified from the analyzed are (1) *hapakat*, (2) friendly and polite, (3) harmonious and tolerant, (4) religious, (5) respect for ancestors, (6) *isen mulang*, and (7) *menteng*.



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## Introduction

*Deder* is an oral literature of Dayak Ngaju which is still alive today. As a literary work, *deder* is in the form of poetry. *Deder* contains advice, satire, or advice. *Deder* is usually sung alternately between men and women, between women and women, or between men and men (Misnawati, Poerwadi & Rosia 2020).

*Deder* is sung in traditional events, entertainment such as weddings and celebrations, as well as to welcome guests. Usually *deder* is sung while accompanied by the Manasai dance. *Deder* chanters can come from all walks of life, meaning that anyone who can sing *deder* is allowed to sing it (Taveanhu, 2016). *Deder* is usually sung together with dances performed in pairs of men and women, may also take turns. The dancers surround a *sangkai* or pole, may be inside or in the yard (Riwut 2003). The dancers, accompanied by the sound of music, sang *Deder*'s poems immediately, replied and quipped wittily to make the audience laugh and rejoice. Because it was sung immediately, *deder* tested the creativity of the *pededer* (*deder* singer). *Pededer* must be good at asking questions to his opponent, therefore, *deder* can usually last a long time, depending on whether each *deder* can continue to answer questions from their opponent. This *deder* will continue until one of the *pededer* loses.

Dynamic structuralism assumes that literary works are a communication process, semiotic facts, consisting of structures and values. Literary work is a sign that gains meaning in the reader's consciousness. Therefore, literary works must be returned to the competence of the writer/speaker, the community who produced it, and the reader as the recipient. By definition, structuralism pays attention to the analysis of the elements of literary works.

Every literary work has a unique characteristic, autonomy, cannot be generalized. However, it is necessary to state the main elements contained in the three types of literary works, namely prose, poetry, and drama. On the basis of the autonomous nature of literary works as above, there are no standard rules for an analytical activity. That is, the elements discussed depend on the dominance of the elements of the work on the one hand and the purpose of the analysis on the other. In the analysis there is always a tug of war between the global structure, namely the totality of the work itself and the elements adopted into the research area.

According to Jean Piaget, it is precisely here that the dynamics of literary works as a totality appear. The adoption process presupposes the occurrence of transformation and regulation so that there is a balance between the global structure and the elements analyzed. Literary works are not possible and do not need to be analyzed thoroughly because the global structure is not limited. Literary works cannot be separated from the sociocultural framework that produced them. Therefore, literary works are not only analyzed as text, but are also possible in relation to live performances, as performing art. In this connection, structural analysis will involve at least three main components, namely the narrator, the literary work, and the listener.

As an accumulation of concepts, theory does not have to be understood rigidly. Theory does not have to and cannot be applied exactly the same as proposed by its inventors. The theory can also be interpreted according to the ability of the researcher. Theory is a tool, its capacity serves to direct as well as help to understand the object to the fullest. Theory has both static and dynamic functions. The static aspect is the basic concepts that build and differentiate one theory from another. In structuralism, for example, the basic concepts are elements, their interrelationships, and their totality. The dynamic aspect is the basic concepts themselves after being associated with the object.

As oral literature, *deder* expresses the thoughts and feelings of the singer of *deder*. *Deder* is not an ordinary poem. *Deder* accommodates and expresses the cultural concept of the Dayak community. In *deder* there are cultural values. Cultural identity is also revealed in *deder's* poetry. Although *deder* is a tool for expressing thoughts and feelings, *deder* is no longer sung often. If this is allowed, of course *deder* will disappear and become a dead oral literature. Efforts are needed to maintain and revive *deder* in order to keep them alive and growing. Preservation and development of *deder* needs to be done, because *deder* can be used as a tool to develop national character. Regional oral literature has a special position in society. Regional oral literature can be a vehicle for learning to understand society and its culture. Oral literature cannot be separated from the cultural context (Fajriyah, 2021).

Through elders, the Dayak community can communicate their identity, social class and culture. Cultural identity is a social construction and can be expressed through various forms of representation that can be recognized by others. So that identity can be interpreted through signs such as tastes, beliefs, attitudes, lifestyles, and even political involvement. According to Giddens in Barker, identity is the self as understood reflexively by people in the context of their biography. Weeks also stated in Barker, identity is what you have in common with some people and what sets you apart from others.

Related to the traditional context, the *deder* is used as a supporting device for the ceremony. *Deder* can be used as a sign that expands the basic meaning in a cultural context. *Deder* is more than just a poem sung to entertain, it is also a sign system that is intertwined with other sign systems in society, through which we can send messages. This message can be in the form of attitudes, social status, political beliefs and so on (Misnawati, Poerwadi & Rosia 2020).

According to dynamic structuralism developed by Ian Mukarovsky and Felix Vodicka, understanding literary works is based on the awareness that literary works as a structure essentially have a characteristic, namely as a sign. The new sign gets its full meaning when it has passed through the hands of the reader. Thus there is a reciprocal influence between the sign and the reader. The reader is bound by the convention of signs in giving meaning.

The elements contained in the three types of literature (prose, poetry, and drama) require different concentration of analysis as well. Prose elements, for example, lead to themes, events or events, background or setting, characterizations, plot, point of view, and language style. The elements of poetry, including themes, stylistics, imagination, rhythm or rhythm, rhyme or rhyme, diction or choice of words, symbols, tones, and enjambments. The elements (text) of drama include themes, dialogues, events, settings, characterizations,

plots, and language styles. On the basis of the nature of literary autonomy, there are no standard rules for an analytical activity. That is, the elements discussed depend on the dominance of the elements of the literary work on the one hand and the purpose of the analysis on the other. In the analysis, there can be a tug of war between the global structure, namely the totality of the work itself and the elements adopted into the research area. This condition shows the dynamics of literary works as a totality because the adoption process presupposes the occurrence of characteristics of transformation and self-regulation so that there is a balance between the global structure and the elements analyzed.

Literary works are not possible and do not need to be analyzed thoroughly because the global structure is unlimited. However, the analysis cannot be separated from the socio-cultural framework that produced it. According to Noor (2004:78), structure is the overall relationship between the various elements of a text. Structuralism is a school of science and criticism that focuses on the relations between elements. According to Mukarovsky (in Teeuw 1988:190), structuralism examines literary works as a work of art that is manifested as a sign in its intrinsic elements, in relation to reality and in relation to society, its creator, and its perceiver. This dynamic structural theory is closely related to the reader. The reader is positioned as a benchmark in analyzing a literary work.

This study aims to describe what cultural identities are revealed through the oral literature of the Ngaju Dayak community. The researcher limits the object of this research to *deder* who lives in the city, Palangka Raya. This *deder* was chosen to be the object of research because it has different characteristics from other *deder*. Each *deder* that becomes the object is a *deder* that was chosen because it has its own uniqueness.

## Method

Qualitative is a way to interpret and present data in descriptive form (Ratna, 2013). The existing data is then interpreted and analyzed to get the *deder* structure. This research uses analytical descriptive method. The analytical description method can be obtained from combining two mutually supportive methods (Ratna, 2013). Both methods aim to describe detailed information about aspects of the structure of literary works and relate them into a single unit. The source of the data used is *deder*'s notes which were collected from seven informants. To make it easier for researchers to describe the form of *Deder*'s poetry. The data used are derived from *deder*'s poetry verses. Other data needed is information related to geographical conditions, cultural conditions of the community, precisely in Rakumpit District, Palangka Raya. The instrument used is the researcher, interviewing the informant as the person who controls *Deder*. Guide to data collection techniques. used in this study is a documentation technique that is carried out directly through a camera, recording is done using a recording device, observation, then recording is done during interviews, and interviews are carried out by asking related problems. The data analysis technique used was the content analysis model. The content analysis model emphasizes the meaning of communication content and the content of symbolic interactions that occur in communication events (Ratna, 2013). This technique is done by collecting raw data, processing the data, reading the data in the form of *deder*'s poetry and then describing the cultural structure and identity contained in it.

## Results and Discussions

Based on the analyzed data, there are seven Ngaju Dayak cultural identities which are represented in *deder*. Ngaju Dayak cultural identities that can be identified from the analyzed *deder* are (a) *hapakat*, (b) friendly and polite, (c) harmonious and tolerant, (d) religious, (e) respect for ancestors, (f) *isen mulang*, and (g) *menteng*.

### Hapakat

The cultural identity of the Ngaju Dayak people in the form of *hapakat* shows that the Ngaju Dayak people like to work together and do not think about self-interest. The Dayak community is still thick with the habit of *hapakat* or mutual cooperation. One example of the manifestation of the Dayak community who still applies the existence of *gotong royong* or working together in their lives is when there is a death ceremony. All citizens regardless of status or caste, all work together for the success of the ceremony. The value of *hapakat* itself for the Dayak means not demanding anything in return or self-interest, because it has become a tradition and identity that has been passed down from generation to generation for the Dayak community. For the Dayak people in this life must help each other and work together (Jasiah & Liadi, 2021). In the following, a quote related to the cultural identity of *gotong royong hapakat* will be presented which is reflected in the *deder* entitled *hapakat* verse 5, lines 1 to d. to 4.

| Ngaju Dayak language  | Indonesian  |
|---|---|
| <i>Tabe ku Salamat je tuda kula</i><br><i>Mina mama bakasabela</i>            | <i>Tabe ku selamat saudaraku</i><br><i>Tante om tua muda</i>                      |
| Aku nyarita je baya-baya<br>Aku mangesah akan ketun tawa                      | Aku bercerita sedikit<br>Aku bercerita supaya kalian tahu                         |
| <i>Hetuh aku mengesah apin nah gawi</i><br><i>Ikei bagawi hatuwe bawi</i>     | <i>Disini saya bercerita pekerjaan</i><br><i>Kami bekerja laki-laki perempuan</i> |
| Ikei bagawi ba are biti<br>Kurik hai dia balihi                               | Kami bekerja banyak orang<br>Besar kecil tidak ketinggalan                        |
| <i>Tulak sunsung je bara lewu</i><br><i>Ikei bagawi je supaya dinu</i>        | <i>Berangkat pagi dari kampung</i><br><i>Supaya bekerja bisa dapat banyak</i>     |
| Tulak bagawi harus tege inuju<br>Mangat gulung je are dinu                    | Berangkat kerja harus ada tujuan<br>Supaya cepat dapat                            |
| <i>Bara hajewu sampai halemei</i><br><i>Ike bagawi dia tawan adaw halemei</i> | <i>Dari pagi sampai malam</i><br><i>Kami bekerja lupa waktu</i>                   |
| Hawi haranan je kanih kate<br>Ikei bagawi buli halemei                        | Ternyata sudah malam<br>Kami pun pulang malam                                     |
| <i>Ikei hapakat buli halemei</i><br><i>Cukup jadi ikei dinun are</i>          | <i>Kami Pun pulang bersama</i><br><i>Cukup banyak yang kami dapat</i>             |
| Bagawi kayu harus tege niat<br>Supaya tau je are ih berkat                    | Bekerja kayu harus ada niat<br>Supaya kita dapat berkat                           |
| <i>Tikas tuh helu tadak Sarita</i><br><i>Akan nah itah je tuda Kula</i>       | <i>Sampai disini Kata cerita</i><br><i>Untuk kita saudara</i>                     |
| Minta maaf amun kutak ku sala<br>Hawi kanderang je haru kia.                  | Minta maaf kalau kata salah<br>Karena lagu baru juga                              |

Deder above talked about the importance of working together. According to the Ngaju Dayak people, working together is important so that the work can be successful and the results of the work are abundant. Togetherness and the intention to work together will produce abundant blessings as they are expressed in the following stanza (Armando, 2021).

|  |   |
|--|---|
| Ikei hapakat buli halemei<br>Cukup jadi ikei dinun are     | Kami Pun pulang bersama<br>Cukup banyak yang kami dapat |
| Bagawi kayu harus tege niat<br>Supaya tau je are ih berkat | Bekerja kayu harus ada niat<br>Supaya kita dapat berkat |

Hapakat's cultural identity is clearly presented in the quote from the deder text. Bait deder is inviting to work together in terms of work. The goal is that the work is easy to complete and not hard to do. Regardless of male or female. In addition, in the above deder also advised in carrying out the work must be based on a sincere intention so that what is done can be a blessing.

Hapakat also means deliberation or consensus. The Dayak people are famous for their habit of deciding something, there is always deliberation to reach consensus. The Dayak people agree on a case by way of deliberation in order to make the best decision that will benefit all parties. With the agreement, there will be

mutual consensus so that it creates a sense of mutual respect and respect between fellow citizens in everyday life (Liadi, 2021).

### Friendly and Polite

Cultural identity in an area is very necessary, because with a cultural identity it can show one's identity and identity. A good cultural identity will of course produce good behavior and personality. The cultural identity associated with the Deder Politeness text in this study is that the Dayak community is famous for its friendly and polite attitude. The friendly and polite attitude is addressed to people who are older as well as to those who are younger. One manifestation of the cultural identity of the Dayak community is to live in peace. Peace means peaceful, safe, without any disputes. That is why the Dayak people are also known for their close togetherness and unity, as one of the things that underlies a peaceful life in their lives (Poerwadi & Misnawati).

In the following, quotations related to the cultural identity of politeness are presented in *deder* entitled Peace, 2nd stanza, 1-4 lines, and 4th stanza, 1-4 lines.

|   |   |
|---|---|
| <i>Belum nah damai jite je gau</i><br><i>Nangat nah itah belum dia Kana kambehu</i> | <i>Hidup damai itu yang dicari</i><br><i>Supaya hidup tidak dibicarakan</i> |
| Itah bapander Injaga selalu<br>Nangat nah uluh dia ngbehu                           | Kita berbicara harus dijaga<br>Supaya orang tak bicarakan kita              |
| Bait ke-4, larik ke 1--4  |   |
| <i>Kadama tege intu dunia</i><br><i>Awei itah tau mahaga</i>                        | <i>Kedamaian ada di dunia</i><br><i>Bila kita bisa menghargai</i>           |
| Damai dunia damai hati kia<br>Awei nah uluh tau marega                              | Damai dunia damai hati juga<br>Karena bisa menghargai                       |

The cultural identity of politeness is clearly presented in the quote from the *deder* text. Bait *deder* said that a peaceful life is what is sought so that life does not become the subject of other people's talk. In addition, speech and conversation must be guarded so that it does not become a problem and cause offense among others which will later lead to fights. In addition, the 4th stanza invites and states that the peace that exists is when we can respect each other both in thought and behavior. Because mutual respect will create a sense of peace in the heart. Living in peace means a life that respects one another. Just like the Dayak people who respect each other both groups, ethnicities, races, and religions, because of the differences that create diversity and create beauty in everyday interactions.

The cultural identity of politeness which is reflected in *Deder's* text entitled Politeness tells that it is important to live life in peace. As well as showing that the Dayak community is a society that highly praises the existence of peace with polite behavior in association (Misnawati, Poerwadi, & Rosia, 2020).

### Harmonious and Tolerant

The cultural identity of harmony and peace is depicted in *deder* entitled "Asep's Social Impact". The Dayak community recognizes the philosophy of 'Huma Betang' as a symbol of the harmony of its citizens. Huma Betang is in everyday terms it can be interpreted as a "big house" inhabited by many people with various religions and beliefs but still in harmony and peace. The atmosphere of harmony and peace in the betang house is a hallmark of domestic life as exemplified by the Dayak tribe in Central Kalimantan.

The value of harmony and peace itself for the Dayak people means being tolerant and working hand in hand in doing something. The Dayak community has a free-guided concept, where every individual is considered equal so that interactions between individuals do not experience distortions and worries. This high sense of kinship because they feel that all of them are brothers and sisters is what makes the Dayak community able to live side by side and compact with several families even though they are in the same house. Responsibility is something that is upheld in the Dayak community. With responsibility, a culture of respect for each other emerges, there is no dispute, mutual respect, respect, and mutual help (Perdana & Linarto, 2021).

In the following, excerpts related to the cultural identity of harmony and peace are presented which are reflected in the *deder* entitled hapakat stanza-8, lines 1 to d. to 4.

---

|  |   |
|--|---|
| <i>Ikei belum halajur rukun</i>          | <i>Kami hidup selalu rukun</i>            |
| <i>Kalute kahandak batang pambelum</i>   | <i>Begitu keinginan dalam kehidupan</i>   |
| Are tarima kasih akan ketun kawan pahari | Banyak terima kasih buat saudara sekalian |
| Semoga itah tau hasundau hindai          | Semoga kita bisa bertemu kembali          |

---

The cultural identity of harmony and peace is clearly presented in the quote from the *deder* text. Bait *deder* invites to live in harmony and peace in terms of working together and social life. The goal is that there are no disputes and mutual respect for one another. In addition, the above *deder* also advised that in life we must care for and protect our nature, if we do not take care of our nature properly, we ourselves will be harmed (Perdana & Linarto, 2021).

### Religious

Cultural identity in the *deder* entitled "Religious." describes the Ngaju Dayak people can live in harmony, peacefully side by side, even some of them live or live together in one house. The God who is worshiped or addressed by all religious adherents is the same, so that all religions are seen as teaching goodness so that human life is safe, only in a different way from one religion to another. The Ngaju Dayak tribe can serve as an example for religious communities throughout the country to create a harmonious and harmonious religious life in diversity. the religious attitude of the Ngaju Dayak people in 3 categories of views (exclusive, inclusive, and pluralism) 30 percent of the people have an exclusive view, 20 percent have an inclusive view, 50 percent have a pluralist view. A family with a pluralist or inclusive view, the relationship between religious people in the family is always harmonious, peaceful and harmonious. Meanwhile, families with exclusive views tend to have the potential to cause inter-religious conflicts within one family (Mannan, 2022).

In the following, excerpts related to the cultural identity of the Rukun and Damai of gotong royonghapaka will be presented which are reflected in the *deder* entitled *Religius* verse 5, lines 17 to d. 20th

Takwa dengan Hatalla harus imbangun  
Mangatr nah itah belum tatuntun  
Iman inguat tekat imbualat  
Awei nah jite betang selamat

Terjemahan:  
Takwa dengan Hatalla harus dibangun  
Supaya hidup dengan benar  
Iman dikuar tekat dibulat  
Karena itu betang selamat

The cultural identity of Rukun and Damai is clearly presented in the quote from *Deder's* text "Religious". The bait *deder* warns us in terms of holding fast to religion in a life that is accompanied by mutual harmony and peace so that we can respect each other. The goal is to make people's lives easy to live without any disturbance and safe in any situation. In addition, the elder advised that in living life you must still believe that God is one even though there are different ways of worshiping him. With the existence of harmony and peace, there will be ethics and mutual respect that are maintained so as to create peace and respect between fellow citizens in religious life (Mannan, 2022).

### Respect the ancestors

The cultural identity of the *Belom bahadat* (civilized and ethical living) contained in the *deder* entitled "Respect for the Ancestors" is understood by the Dayak community as rules or manners that regulate common life, namely respecting the customs that apply in the territory of the indigenous community concerned. Every individual's life in the household and community is regulated through a collective agreement as outlined in customary law. The Ngaju Dayak people are bound by what is called *pali* (abstinence). The Ngaju Dayak people should not violate *Pali* at all. For example, if you go to the forest, you should not urinate carelessly, because it is believed that the forest is the place of the ancestral spirits. In another case, it is not permissible to cut down large logs indiscriminately, because it is believed that large trees have guards.

Then, another case that illustrates the lack of worship is seen from the relationship between fellow humans, in the relationship between fellow humans must take care of the feelings of others, should not act arbitrarily towards others. One of the reasons is that the lack of worship is reflected in the residents who maintain the sanctity of the village, for example, residents are prohibited from sitting alone with the opposite sex in hidden places; residents are also not allowed to marry those who still have blood ties; In the household, when the wife is pregnant the husband is not allowed to kill animals, when going to the forest is not allowed to say dirty words (Apriatama, 2018).

In the following, excerpts related to the cultural identity of gotong royong hapakat are presented which are reflected in the deder entitled hapakat verse 3, lines 9 to d. the 12th.

Ela dia bingat menghormati  
adat itah je jadi-jadi  
Harus marega ayun bue tambu  
Turun temurun je jadi manjadi  
Terjemah:

Jangan lupa menghormati  
Adat kita yang sudah ada  
Harus menghargai punya kakek nenek  
Turun menurun yang sudah jadi

Belom Bahadat's cultural identity is clearly presented in the quote from the deder text. Bait deder deder warns us in terms of mutual respect. The goal is to make people's lives easier to live without getting unwanted disasters. In addition, the elder advised that in living life one must still believe in the existence of ancestors who must be respected so that life can be safer. With the absence of worship, there will be ethics that are maintained so that it creates a sense of mutual respect and respect between fellow citizens in everyday life

### Isen Mulang

Representation of Cultural Identity in Deder Isen Mulang describes the cultural identity of the Ngaju Dayak people who never give up or don't give up easily. Cultural identity related to unyielding is illustrated in the 4th stanza of the 13th, 14th, 15th, and 16th lines which read.

*Ela talingau je isen mulang  
Seni budaya keleh palampang*

*Jangan lupa isen mulang  
Seni budaya mending ditampilkan*

Kalimantan Tengah tarung hagatang  
Membangun budaya hayak inyang

Kalimantan Tengah harus diangkat  
Membangun budaya juga disayang

In this deder, entitled Isen Mulang, the unyielding depiction is for the Dayak people to never give up in preserving traditional Dayak culture. This cultural preservation is carried out at the Isen Mulang Cultural Festival (FBIM). The Isen Mulang Cultural Festival (FBIM) is an annual festival activity held in Palangka Raya City in order to welcome the Anniversary of Central Kalimantan Province which falls in May.

This activity is routinely carried out every year including holding various cultural events, such as Balogo Contest, Manewang Contest, Manetek, Manyila Kayu, Karungut Cultural Song Contest, Sepak Sawut, Besei Kambe and others. In addition to competitions, exhibitions of superior products were also held which were participated by various regions throughout Indonesia in the Central Kalimantan Expo (Taveanhu, 2016).

### Menteng

It is the same with the slogan of the Dayak people in ancient times, namely Mamut Menteng, Ureh Mameh, which means mammoth menteng, which can be translated as brave/mighty, while ureh means agile and reckless, while mameh literally means stupid, which means sometimes not calculating and not thinking ahead (Andin, 2012). The cultural identity related to this courage is illustrated in the 20th line, which reads Must be fighting against bad culture. In Deder, entitled Menteng, the courage that is depicted is the courage of the community, especially the youth of the Dayak tribe to maintain traditional Dayak culture in the midst of existing foreign cultures and to continue to preserve the traditional cultural customs of the Dayak community such as Deder. Pay attention to the following deder.

### Bahasa Dayak Ngaju

*Selamat hamalem uras tunda kula  
Kawan pahari bakas tabela*

Balaku permisi dengan nah kula  
Handak badeder buka suara

*Utus itah belum je bara huran  
Utusan itah asli uluh kalimantan*

### Bahasa Indonesia

*Selamat malam semua saudara  
Teman saudara tua muda*

Meminta permisi dengan saudara  
Ingin bergeser buka suara

*Utus kita hidup dari dulu  
Utusan kita asli orang kalimantan*

**Bahasa Dayak Ngaju**

Mamut menteng jadi samboyan  
Awei jite ela sampai inganan

*Awei te pahari keleh barendeng  
Keleh itah uras segah mendeng*

Manggatang utus je mamut menteng  
Tarung sariya dia nihau leteng

*Sana uluh dumah bara ngaju ngawa  
Nampara taubah je adat budaya*

Maka dari jite Kawan pamuda  
Budaya uluh luar je semakin bahaya

*Auh pander toh dia ihat-ihat  
Mangat itah parendeng sehindai mamunat*

Kareh budaya tau nihau malarat  
Harus bahanyi malawan budaya je sasat

*Awei nah jite kawan pamuda  
Ayu nah itah sama mahaga*

Mamut meteng itah ipalua  
Lestarikan tarus adat budaya

*Tikas to helu au sarita  
Deder pendek mehaga budaya*

Bele dia nihau kinan dunia  
Nangat nah tau lampang sarita

**Bahasa Indonesia**

Memut menteng jadi semboyan  
Karena itu jangan di buang

*Karena saudara mending sadar  
Mari kita berdiri bersama*

Mengangkat utus mamut menteng  
Tarung cerita tidak hilang

*Orang pendatang pun datang  
Mulai berubah adat budaya*

Maka dari itu kawan pemuda  
Budaya luar makin bahaya

*Omongan ini tidak main-main  
Suapaya kita sadar sebelum hilang*

Karena budaya bisa hilang  
Harus berani melawan budaya luar

*Sebab itu kawan pemuda  
Mari kita sama menjaga*

Mamut menteng dikeluarkam  
Lestarikan terus adat budaya

*Sampai disini cerita kita  
Deder pendek menjaga budaya*

Supaya tidak hilang di makan dunia  
Suapaya kita bisa berkembang juga

**Conclusions**

The cultural identities of the Ngaju Dayak community that can be identified from the analyzed dedar are (1) hapakat, According to the Ngaju Dayak people, working together is important so that the work can be successful and the results of the work are abundant. Togetherness and the intention to work together will produce abundant blessings as they are expressed in the following stanza (2) friendly and polite, Bait dedar said that a peaceful life is what is sought so that life does not become the subject of other people's talk. In addition, speech and conversation must be guarded so that it does not become a problem and cause offense among others which will later lead to fights. In addition, the 4th stanza invites and states that the peace that exists is when we can respect each other both in thought and behavior. Because mutual respect will create a sense of peace in the heart. Living in peace means a life that respects one another (3) harmonious and tolerant, Bait dedar dedar invites to live in harmony and peace in terms of working together and social life. The goal is that there are no disputes and mutual respect for one another. In addition, the above dedar also advised that in life we must care for and protect our nature, if we do not take care of our nature properly, we ourselves will be harmed (4) religious, The bait dedar dedar warns us in terms of holding fast to religion in a life that is accompanied by mutual harmony and peace so that we can respect each other. The goal is to make people's lives easy to live without any disturbance and safe in any situation. (5) respecting ancestors, Bait dedar dedar warns us in terms of mutual respect. The goal is to make people's lives easier to live without getting unwanted disasters. In addition, the elder advised that in living life one must still believe in the existence of ancestors who must be respected so that life can be safer. With the absence of worship, there will be ethics that are maintained so that it creates a sense of mutual respect and respect between fellow citizens in everyday life. (6) isen mulang, In this dedar, entitled Isen Mulang, the unyielding depiction is for the Dayak people to never give



up in preserving traditional Dayak culture. This cultural preservation is carried out at the Isen Mulang Cultural Festival (FBIM). The Isen Mulang Cultural Festival (FBIM) is an annual festival activity held in Palangka Raya City in order to welcome the Anniversary of Central Kalimantan Province which falls in May. and (7) menteng, In Deder, entitled Menteng, the courage that is depicted is the courage of the community, especially the youth of the Dayak tribe to maintain traditional Dayak culture in the midst of existing foreign cultures and to continue to preserve the traditional cultural customs of the Dayak community such as Deder

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