



BOROBUDUR
2019 WRITERS &
CULTURAL
FESTIVAL

KEBERTUHANAN DALAM KEBUDAYAAN NUSANTARA

BOROBUDUR WRITERS AND CULTURAL FESTIVAL
DENGAN TEMA TUHAN DAN ALAM
21-23 NOVEMBER 2019
HOTEL MANOHARA, KOMPLEKS CANDI BOROBUDUR
MAGELANG, JAWA TENGAH.



KEBERTUHANAN DALAM KEBUDAYAAN NUSANTARA

[http://festival.borobudurwriters.id/foto/
prosiding-call-for-papers-bwcf-2019/](http://festival.borobudurwriters.id/foto/prosiding-call-for-papers-bwcf-2019/)

KEBERTUHANAN DALAM KEBUDAYAAN NUSANTARA

Prosiding Seminar Internasional Borobudur Writer and Cultural Festival
dengan tema Tuhan dan Alam

21-23 November 2019

Hotel Manohara, Kompleks Candi Borobudur, Magelang, Jawa Tengah.



KEBERTUHANAN DALAM KEBUDAYAAN NUSANTARA

Seminar Internasional Borobudur Writers and Cultural Festival 2019

© Borobudur Writers and Cultural Festival
Hak Cipta Dilindungi Undang-undang
All right reserved

Penanggung Jawab: Prof. Dr. Mudji Sutrisno, SJ
Seno Joko Suyono

Ketua Pelaksana: Imam Muhtarom, M.Hum

Editor: Prof. Dr. Mudji Sutrisno, SJ
Seno Joko Suyono
Imam Muhtarom, M.Hum

Penyunting: Imam Muhtarom, M.Hum
Ferina Meliasanti, M.Pd
Mahwi Air Tawar

Pelaksana Tata Usaha: Rahma

Desain Sampul: Berto Afar

Tata Letak: Ilham MR
Agus T & S. Ridho

Alamat Penyunting dan Tata Usaha:
Jalan Persahabatan I No. 66, Studio Alam TVRI,
Sukmajaya, Depok, Jawa Barat, 16412

Cetakan Pertama, Februari 2020
x+734 hlm., 16 x 24 cm
ISBN: 987-602-0848-57-0

Perpustakaan Nasional RI
Katalog Dalam Terbitan (KDT)

Penerbit:
[http://festival.borobudurwriters.id/foto/
prosiding-call-for-papers-bwcf-2019/](http://festival.borobudurwriters.id/foto/prosiding-call-for-papers-bwcf-2019/)

BWCF Society
(www.borobudurwriters.id)
Bekerjasama dengan
Halaman Indonesia Cultural Forum
(halamanindonesiaculturalforum.com)

PENGANTAR

Dalam rangkaian Borobudur Writer and Cultural Festival 2019 diselenggarakan program *Call for Papers*. Program ini merupakan turunan dari tema festival, yaitu "Alam dan Tuhan, Membaca Ulang Pantheisme dan Tantrayana dalam Kakawin dan Manuskrip Kuno Nusantara". Turunan dari tema ini berupa kebertuhanan dalam banyak aspek budaya nusantara. Sebagian besar kegiatan dalam budaya nusantara terkait akan keberadaan Tuhan.

Pernyataan ini benar adanya ketika panitia menerima kiriman makalah yang kemudian dibukakan dalam buku ini. Banyak peneliti muda dari penjuru Nusantara dengan latar belakang lembaga menuliskan hasil penelitiannya. Hal ini memunculkan optimisme regenerasi intelektual pada generasi muda akan isu kepedulian akan kebertuhanan dalam keberagaman sebagai spirit budaya nusantara.

Pada kesempatan ini kami sangat berterima kasih kepada para 10 pembicara terpilih, pemakalah, peserta, panitia, dan pelbagai pihak yang telah berkontribusi pada kegiatan ini. Mohon maaf atas segala kekurangan yang terjadi pada pelaksanaan seminar Borobudur Writer and Cultural 2019. Semoga ke depan dapat menjadi bahan perbaikan dan pelajaran bagi penyelenggara. Selamat menikmati prosiding ini dan selamat menikmati.

Magelang, 27 Desember 2019

Panitia BWCF 2019

DAFTAR ISI

Pengantar

—v

Arkeologi dan Kebertuhanan

- Perkembangan Gua Buatan Masa Klasik Hindu-Buddha
Pada Abad ke-IX sampai XV Masehi di Jawa Bagian Selatan
— **Aditya Revianur** —3
- Perkembangan Aliran Bhairawa Berdasarkan Temuan
Arca Bhairawa di Indonesia
— **Faiz Abdurrahman** —25
- Jejak Buddhisme di Pulau Bawean
— **Hery Priswanto** —43
- Tafsir Simbol atas Teks Kedewaan Raja Purnawarman pada
Prasasti Peninggalan Kerajaan Tarumanagara di Aliran
Sungai Cisadane
— **Ridzki Rinanto Sigit** —53
- Praktek Penggunaan Tinggalan Arkeologi
dalam Kehidupan Berketuhanan Masyarakat Minahasa
— **Irfanuddin W Marzuki** —85
- La Galigo dan Jejak Tantrayana
— **Muhammad Buana** —101

Ritual dan Kebertuhanan

- Tho'un dan Burdah Keliling (Ritual Tolak Bala
dalam Tradisi Lisan Pesantren)
— **Atiqotul Fitriyah** —125
- Paradoks Kepercayaan Makam Pangeran Samudro
Gunung Kemukus dan Makam R.T. Puspanagara:
antara Tempat Sakral dan Tempat Ngalab Berkah
— **Endang Tri Irianingsih, dkk** —135

- A Deadlock Path The Study of Phenomenology-based Ethnography of How Deforestation Devastates Suku Anak Dalam's Nature-based Belief in Dharmasraya, West Sumatera
— **Fuji Riang Prastowo, dkk** —147
- Baraa' Hudo' Kawit: From Folklore to Collective Belief
— **Jonathan Irene Sartika Dewi Max** —163
- Identitas Religi dan Konsep Ketuhanan Tengger dalam Upacara Entas-Entas: Studi Etnografi di Dusun Cemorolawang, Ngadisari, Probolinggo
— **Ken Ruri Nindyasmara, dkk** —185
- Ritual dan Mitos Tertoho di Pulau Komodo
— **Laras Aridhini** —205
- Liminalitas Passage Ritus Inisiasi Para Pemuja "Kamajaya-Kamaratih" di Onggosoro Borobudur Indonesia
— **Nuning Zaidah, dkk** —223
- Melarung Banyu Kidungan: Hubungan Serat Satriya Budug Basu dan Ritual Nadran Nelayan Cirebon-Indramayu
— **Sinta Ridwan** —233
- Sinkretisme Islam Jawa (Studi Kasus Sinkretis Fenomenologis Jari Jombang)
— **Novita Siswayanti** —243
- Gumbregan (Ritual Menghadapi Masa Sulit untuk Ternak dan Lingkungannya)
— **Mudjijono** —265
- Fenomena Aliran Kepercayaan Terhadap Tuhan YME Bagi Kalangan Anak Muda Kota Metropolitan
— **Victoria Tunggono, dkk** —273
- Memandang Tuhan dalam Teks Ritual Kelahiran Masyarakat Lembata, NTT
— **Hipolitus Kristoforus Kewuel, dkk** —291
- Pertunjukan Hudoq Kita' di Desa Pampang Kalimantan Timur
— **Tri Indrahastuti** —305
- Aktualisasi Mite dalam Ritual sebagai Mekanisme Mempertahankan Agama Lokal dan Identitas Primordial Orang Dayak Bidayuh di Kalimantan Barat
— **Bambang Hendarta Suta Purwana** —323
- Spritualitas Pertunjukan Indang Tigo Sandiang dan Kebertuhanan dalam Masyarakat Pariaman Minangkabau
— **Surherni** —333

BARAA' HUDO' KAWIT: FROM FOLKLORE TO COLLECTIVE BELIEF

Jonathan Irene Sartika Dewi Max, S.S., M.Hum
Faculty of Cultural Sciences, Mulawarman University
irenesartika@fib.unmul.ac.id

Abstract

Dayak Bahau people are inherited various rituals and folklores. One of them is the Ritual of *Hudo' Kawit/ Ngawit*. Held every year marking the beginning of yearly planting cycle, *Hudo' Kawit* is one of the biggest annual events for Dayak Bahau in several regions of East Kalimantan, especially Samarinda. Delivered mostly in Dayak Bahau vernacular, the meaning and purpose of this ritual are not easy to be understood by the outsiders. In fact, this ritual is essentially based on a long live folklore existing in the folk group. So, this study aims to convey how Baraa' *Hudo' Kawit* (the main prayer in the ritual) represents perception of God in Dayak Bahau Community and how motifs of good and evil is transferred from the ritual. To answer these questions, theories related to Folklore & Rituals (Joseph Campbell, Srith Thompson), and Collective Unconsciousness & Archetypal Motifs (Carl Gustav Jung) are applied to the texts of Baraa' *Hudo' Kawit*. Structuralist approach is used to examine the elements of the text to relate them to the wider cultural context of Dayak Bahau community. The finding is that Baraa' *Hudo' Kawit* has given a validation to the ritual as the expression of their experience on nature and divinity. Meanwhile, the folklore recited in the prayer delivers a set of values which show the significances of *Hudo' Kawit* for wider society. Those values are 1. that evil deed should not be fought back with violence, 2. that there is power in the universe that support goodwill, 3. that pride counts as evil deed, 4. that human depends to the others, and 5. that forgiveness reconciliation is the key to live in harmony. Such values are the key for the survival of the culture and the

bond among the believers as one cultural identity. Thus, Indonesians in general are able to get the picture of the way Dayak Bahau people perceive their belief in God and how they portray the belief in day to day manners because there is universal meaning which is applicable to other collective importance.

Keywords: archetype, belief, folklore, motif, ritual

Abstrak

Orang Dayak Bahau mewarisi beragam ritual dan folklor. Salah satunya adalah Ritual Hudo' Kawit. Diselenggarakan sekali setahun menandai awal masa tanam, Hudo' Kawit adalah acara tahunan terbesar bagi komunitas Dayak Bahau yang tersebar di beberapa bagian Kalimantan Timur, terutama di Samarinda. Keseluruhan rangkaian Ritual ini menggunakan Bahasa Bahau yang tidak dimengerti oleh orang luar. Sehingga perlu diketahui bahwa ritual ini dilakukan berdasarkan sebuah foklor yang hidup dalam komunitas tersebut. Tulisan ini bertujuan untuk mengungkap bagaimaa Baraa' Hudo' Kawit (doa utama dalam ritual) merepresentasikan kebertuhanan dalam komunitas Dayak Bahau dan bagaimana motif tentang yang baik dan yang jahat diceritakan dalam ritual. Untuk mencapai tujuan tulisan, teori Folklor dan Ritual (Joseph Campbell, Stith Thompson) dan Ketaksadaran Kolektif & Motif Arketipe (Carl Gustav Jung) diaplikasikan pada teks Baraa' Hudo' Kawit. Pendekatan Struktural dipakai untuk memeriksa elemen teks dan merelasikannya pada konteks budaya Dayak Bahau yang lebih luas. Temuan pertama ialah bahwa Baraa' Hudo' Kawit berperan memvalidasi pada jalannya ritual sebagai ekspresi atas pengalaman tentang alam dan Tuhan. Sedangkan kisah folklor yang dikutip dalam doa Hudo' Kawit mengandung seperangkat nilai yang penting bagi masyarakat luas. Pesan-pesan yang dapat ditarik dalam ritual ini antara lain, 1 bahwa kejahatan tidak perlu dibalas dengan kejahatan, 2 bahwa semesta berpihak pada kehendak baik, 3 bahwa kesombongan adalah bentuk kejahatan, 4 bahwa manusia hidup bergantung satu sama lain, dan 5 bahwa pengampunan dan rekonsiliasi adalah kunci keharmonisan hidup. Nilai-nilai tersebut adalah kunci keberlangsungan kebudayaan dan ketahanan ikatan sosial bagi penganutnya dalam sebuah identitas budaya. Maka, orang Indonesia pada umumnya boleh mendapat gambaran dari konsep kebertuhanan orang Dayak Bahau yang tertuang dalam perilaku sehari-hari sebab ada nilai universal yang dapat ditiru untuk kepentingan kolektif lain.

Kata kunci: arketipe, folklor, kepercayaan, motif, ritual

1. INTRODUCTION

It is not the talk about God that becomes the urgency for people today. Recent feud among believers is not about God himself, but more on how people perceive 'the God'. Same voice has been argued long ago by a German philosopher, Friedrich Nietzsche (1844-1900). He views that God is to be made in the image of the human being and it is the projection and magnification of human interest to "knowledge, goodness, power, freedom, and intelligence" which develops the concept of God (Wicks, 2002: 66). Therefore, it is all about how to make the invisible perception become visible in actions toward the others.

Being well-known of its cultural richness, Indonesia owns vast potential sources of the concepts of having belief in God from the ethnical groups existing today. The concept of having belief in God is embedded in many rituals acted out by those ethnical groups. One ritual that is interesting to be studied for its divinity concepts is *Hudo' Kawit* of Dayak Bahau.

As one of the major Dayak sub-ethnics in East Kalimantan, Dayak Bahau is rarely touched by the academic researchers in Indonesian contemporary academic interest. However, the records of Dayak Bahau and some other major Dayak sub-ethnic can be found in several travel writings produced by foreign researchers. Thus, this paper promotes an understanding to the concept of belief in God in *Hudo' Kawit* ritual so that it enriches our knowledge of Dayak Bahau community.

Hudo' Kawit ritual is an annual event that is held by Dayak Bahau community spread mostly on the upper area of Mahakam River stream, East Kalimantan. Presented to be a ritual that marks the beginning of planting season, *Hudo' Kawit* is considered to be the medium of human for communicating their goodwill to Creator (*Ame Tingé*). In performing this ritual, Dayak Bahau people go through series of rite that reconstruct an event based on a local folklore telling about a couple named Paran Nyelan Dale' and Lalang Jelui Nuraang. This reconstruction is enunciated in the prayer before *Ngawit*.

The prayer (*Baraa*) in *Hudo' Kawit* which is based on the story of the folklore becomes the object of analysis. The function of folklore in ritual theorized by Joseph Campbell and Stith Thompson is used to withdraw the hidden notion behind the narration that shows the belief system of Dayak Bahau people. And to extract the moral guidance portrayed in the prayer, Carl Gustav Jung's concepts of Archetype and Motifs are applied. When the text structure has been studied in the light of Structuralism, it becomes connected to the wider understanding of Dayak Bahau culture. Knowing that the tradition still survives and so does the community, this understanding is supposed to enrich Indonesian contemporary knowledge. In other words, *Bara' Hudo' Kawit* contribute its wisdom especially among other indigenous beliefs existing in Indonesia for it has supported the community with universal meaning that are worth sharing.

2. REVIEW OF LITERATURE

This part presents the theories applied as the basis of the analysis on *Baraa' Hudo' Kawit*. In order to understand the narration, this study stands on the theories of folklore and archetype motifs to extract the meaning making process in *Baraa' Hudo' Kawit* of Dayak Bahau.

A. Folklore in Ritual

Hudo' Kawit belongs to ritual with grand quality of performance where in its practice include Hudo' masks as costume, banana leaves attire, traditional music, and a particular choreography enacted the Dayak Bahau people. Ritual is considered as an instance of tradition that is studied by numerous folklorists as separated type of folklore. Sims (2005) writes that "rituals are repeated, habitual action, but they are more purposeful than custom; rituals are frequently highly organized and controlled, often meant to indicate or announce membership in a group." She also adds that numbers of rituals carry together verbal folklore as in chants or recitation, customary as in dance and movements, and material folklore as in special attires or food (*ibid*).

As *Baraa' Hudo' Kawit* is actually a recital of folklore from Dayak Bahau people, it is important to understand the notion of folklore as studied in the cultural sciences. Simpson (2000: 118) writes,

"By its very nature, 'folklore' is a shared system of symbols and meanings, and traditional motifs can therefore serve to set a scene or carry a meaning that native readers/viewers will immediately understand, although outsiders will be baffled."

(A Dictionary of English Folklore, Jacqueline Simpson & Steve Roud, 2000)

Folklore in this view is generally defined as a collective system of symbols and meanings which contain customary ideas arranged a passage to convey a meaning that native readers/viewers will directly recognize. However, those symbols in *Baraa' Hudo' Kawit* are not transparent of meaning to other people from outside the Dayak Bahau Community. In this study, plot in the folklore are examined and the meaning will be made visible to readers from outside Dayak Bahau community.

In *Theory and History of Folklore*, Propp notes that the basis of narrative is the plot which determines all the features of a folklore genre and plot is grounded in action (1984: 34). *Baraa' Hudo' Kawit* is one of verbal folklore where the chosen actions told in *Baraa' Hudo' Kawit* make up the plot of the story that is narrated. It is recited in the ceremony stating the reason in which the whole ritual is conducted

Richardson quotes Paul Ricoeur saying that plot is "the intelligible whole that governs a succession of events in a story. A story is made out of events to the extent that plot makes events into a story" (Richardson, 2005: 167). In addition, Garry

(2005) quotes Stith Thompson (1972, 753) pointing that "there must be something of particular interest to make an item important enough to be remembered, something not quite commonplace." (Garry, 2005: xv) Thus, by repetition of the ritual in such stylized arrangement, traditional beliefs are delivered to the member of Dayak Bahau folk group through times. Joseph Campbell in *The Importance of Rites* (1964) may conclude that the significance of folklore for human is in grasping the story of his social group and taking part of the rites so that the younger generation is designed into agreement with the society, the natural environment, and the operative social arrangement.¹

B. Archetype Motifs in Folklore

Human is part of its folk. To be human, then, is to act accordingly as expected by all folk members even when he is trying to achieve his personal needs. About human and society, Campbell writes:

"Hence, the totality—the fullness of man—is not in the separate member, but in the body of the society as a whole; ... If he presumes to cut himself off, either in deed or in thought and feeling, he only breaks connection with the sources of his existence."

(The Hero with Thousand Faces, Joseph Campbell, 2004: 354)

And for society to control the behavior of its member there are controlling system that is enforced to the members whether it is by formal law or through stories in folklore that teach values. Folklore is one vehicle of meaning that carries values long before the science of any disciplines such as psychology or sociology takes place. However, the action committed by human being is usually driven by motifs. The motifs in Folklore Paran Nyelan Dale' are structured in a cause and effect relation that makes a plot binding the chronological events as a whole.

The theory of archetypes in folklore is needed to classify the significant motif inside the narration of *Baraa' Hudo' Kawit*. Motif, in Garry' *Archetypes and Motifs in Folklore and Literature*, is commonly defined a minor narrative unit that keeps appearing in folk literature (2005: xv). While, motifs of folklore vary across culture but in the theory, there are motifs that remain the same in order for human to be properly engage in his social environment. Garry (ibid: 462) notes that in folklore, plot and character are driven by evil as a powerful force. Evil deed is usually taken in some stories to provide bad example so that people are warned to the negative consequences of a bad action. 'Giving example' is then termed as archetypes used to see what is recorded inside folklore.

Archetype brings us directly to the psychoanalyst Carl Gustav Jung (in his

¹ Joseph Campbell, *Myths to Live by*, (New York: Viking Penguin Inc., 1972), p. 28

writing originally entitled *Von den Wurzeln des Bewusstseins* (translated by Hull, 1954)² who was the successor of Sigmund Freud. The concept of archetype was born from Jung's analysis on the unconscious self. Distinct from Freud, Jung divides further the unconscious into two that are the personal unconsciousness and the *collective unconscious*. Personal unconsciousness is built from the *personal experiences*, while the experiences of society/collectivity are stored in the collective unconsciousness.

The collective unconsciousness is transferred to self from outside like, teaching, moral message, and other form of social memories. This is where the archetype placed inside a self. Myth and fairy tale are also distinguished countenance of the archetypes (Jung, 1954: 5). Further he says, "They (primitive lore) contain a revealed knowledge that was originally hidden ... making it accessible to every believing heart, every sensitive vision, every farthest range of thought" (1954: 7).

"Whereas the personal unconscious consists for the most part of complexes) the content of the collective unconscious is made up essentially of archetypes. The concept of the archetype, which is an indispensable correlate of the idea of the collective unconscious, indicates the existence of definite forms in the psyche which seem to be present always and everywhere. Mythological research calls them "motifs"."

(The Archetypes and The Collective Unconscious, Carl G. Jung, 1954:7)

In oral narrative such as *Baraa' Hudo' Kawit*, the ritual leader will speak the important part of the story that shows the cause and effect of series of events in the story to build narration. The ritual leader thus serves as the mediator of the narrative.

"A narrative is a representation of a possible world in a linguistic and/or visual medium, at whose center there are one or several protagonists of an anthropomorphic nature who are existentially anchored in a temporal and spatial sense and who (mostly) perform goal-directed actions (action and plot structure)."

(Monika Fludernik, 2009: 6)

Fludernik then adds that the narrator do this particularly through the (re) arrangement of the chronological order in which events are described and through the choice of standpoint (2009:6). By doing *Ngawit*, Dayak Bahau as folk is displayed by archetypes designed to order the behavior and how they perform their belief in God.




2 C.G.Jung, *The Collected Works: The Archetypes and the Collective Unconscious Vol. 9* (translated from German by R. F. C Hull), (London: Routledge, -) p.3-71

3. METHODOLOGY

Texts of *Baraa' Hudo' Kawit* was analyzed in a structuralist approach where the narration of the folklore was seen as part of story but was plotted in a certain way to make it as an effective meaning vehicle of for Dayak Bahau people. Structural approach is suitable for this study because it provides analytical tool to the details in folklore. Broader view of folklore in relation to culture for going beyond the geographical classification is made possible by studying the structure. Sims (2005: 184) states that "in folklore studies, structuralism has integrated physical, formal structure of texts with larger structure of culture and groups." Consequently, the relation between folklore contained in *Baraa' Hudo' Kawit* and the set belief system of Dayak Bahau is able to be revealed through a close look on the plot structure of Paran Nyelan Dale and Lalang Jelui Nuraang story.

After the plot formation as the element of the text structure was clearly defined, a descriptive analysis including the concepts of folklore and ritual and archetypes theory was applied to convey the significances of *Baraa' Hudo' Kawit* in *Ngawit* Ritual. In addition to study of the texts, an observation has been done for 3 years since 2016 on *Ngawit* Ritual in Samarinda, East Borneo where Dayak Bahau community still holds the ritual annually. All the data were collected from these observations and interviews.

Table 1. Interview Participants

Name	Age	Sex	Description	Image
Bonifasius Belawing Belareq	71	Male	He is a respected <i>Hipui</i> (aristocrat) in Dayak Bahau Community. He was awarded as Pelestari Adat Dayak Bahau Busang dalam Upacara Adat Dangai dan Ngayau by the East Kalimantan Governor in 2010. He also has been awarded as one of The Founders of Kutai Barat Regency in 2015. He is a Lung Gliit King whose people are centered in Long Tuyooq, Mahakam Ulu Regency but mostly prefers to stay in Kutai Barat Regency with his second daughter and grandchildren. Occasionally he visits Samarinda if there is big event like <i>Hudo' Kawit</i> or other business.	
Agnes Gering Belawing	45	Female	Beside the daughter of Mr. Belawing Belareq, she is also a <i>Dayung</i> (specific person who has the capacity to lead rituals which in Dayak Bahau tradition are mostly women). She is now working at Government Tourism Office in Samarinda City. She is also the founder and the coach in Sanggar Seni Apo Lagaan, East Kalimantan.	
Arbivansyach Jueng	38	Male	He is a member of Sanggar Seni Apo Lagaan concerning at documenting tradition in photography. He is now working for WWF Mahakam Corridor concerning on indigenous people empowerment. Some of his photography works has been featured in Kaltim Posr (2018), Samarinda Pos (2018) and Media Indonesia (2019).	

From Mr. B. Belawing Belareq, texts of the prayer and the complete story of Paran Nyelan Dale and Lalang Jelui Nuraang were collected. And by the help from Arbiansyach Jueng (38), a member of Sanggar Seni Apo Lagaan that regularly managed the ritual as the main committee, the full story and the prayer texts were transcribed to text and uploaded on a website³ to make it accessible to wider readers. There is still no published book that records about this Ritual in details.

4. FINDINGS AND DISCUSSION

This part explains the two significances of *Baraa' Hudo' Kawit*. Theory of folklore in ritual shows that *Baraa' Hudo' Kawit* is giving the ground to ritual *Ngawit* to be held by Dayak Bahau people before the planting season. Theory of archetypes motifs are showing the moral value transmitted by the folklore through generations. Structuralist approach helps the writer to see the significant meaning behind the folklore plot.

A. *Baraa' Hudo' Kawit* as A Way of Believing

In this section, a description of *Hudo' Kawit* ritual is given to give the reader a context of how the ritual is being done in the community within series of other rituals. Dundes (1964), in Sims, says that the context "the observable setting in which a performance (ritual) occurs." (2005: 137). Understanding the whole sequences will give this study a stronger cultural context of how meaningful is the ritual for the community. Below this explanation, the texts of *Bara' Hudo' Kawit* is examined to see how it is put inside a prayer and what actual message behind reciting the folklore inside the prayer.

1. Description of *Hudo' Kawit* Ritual



As mentioned above, *Hudo' Kawit* is a major cultural event for Dayak Bahau community. In Samarinda, it is always held around November each year of three weeks duration. This event is managed by a committee whose members are mainly from the fellows of Sanggar Seni Apo Lagaan Kota Samarinda (an organization concerning on the conservation of traditional art and culture) and supported by *Lembaga Adat Dayak Bahau Samarinda* (Dayak Bahau Customary Council of Samarinda). In Samarinda, the participants' occupations vary from students, employees, civil servants, academicians, etc and they come to the ritual with the whole families. Despite the daily business everyone has, some of them still maintain to grow plantation in Samarinda rural areas like in Loa Buah, Loa Janan, and






³ Arbiansyach Jueng, *Asal-usul Ngawit*. Accessed from <https://damaibumi.com/2018/08/23/asal-usul-ngawit/> on August 17, 2019.

Loa Gagak. The other participants are usually Dayak Bahau people coming from around Samarinda and other nearest regions like Tenggarong and Balikpapan city. The schedule may vary in other regions where Dayak Bahau community lives like in Mahakam Ulu Regency. This adjustment is made in Samarinda basically to fit the formal work days to make sure everyone can fully participated in each ritual.

The whole Hudo' Kawit procession includes several others ritual that indicate the preparation, the beginning of ritual, the main ritual, and the closing of the ritual. Below is the order of the ritual and description for each is added to provide an understanding of the activities being done in the ritual and the purposes of each session.

Table 2: Procession of Hudo' Kawit

No	Name of Ritual	Time	Description	
1	Livaa Tasaam	Firstweek, On Satur- day	This ritual symbolizes that whole Hudo' Ritual is started after people have done <i>Nugal</i> (to plant) on their land. In this part, <i>Dayungs</i> come together to do certain prayer. In this prayer, people who has done <i>Nugal</i> , brings a little soil from their land to be prayed then later put back to their plantation in order to fertilize the wholsoil. The main purpose of this ritual is to wish a successful planting season which is already started. Also, all participants, usually represented by the committee members are prepared with prayer and blessed by the <i>Dayungs</i> so that all procession will be done well.	
2	Hudo' Tahariq	First week, On Sunday	<i>Tahariq</i> literally means first or 'to start'. In this session, Hudo' spirit symbolized by dancers in <i>Hudo'</i> masks are welcomed by the community with prayer that is called as <i>Napo'</i> (giving offers). The welcoming procession is done by put <i>Ngeleku</i> (bead bracelet) on Hudo' dancer's right hand. This is inspired by the myth of Bo' Ine Aya' (a woman figure who rules <i>Apo Lagaan</i> -place of god and goddesses) who heard human praying for their lands. In the story, it is told that Bo' Ine Aya' called all the spirits (<i>Hudo'</i>) from the earth to deliver the blessing to those humans.	

3	Livaa Lali'	Second week, On Saturday	Similar to <i>Livaa Tasaam</i> , but this ritual is not limited only for those doing plantation. Dayak Bahau people from different occupations gather to pray being led by <i>Dayungs</i> preparing for <i>Hudo' Kawit</i> .	
	Hudo' Kawit	Second- week, On Saturday	This is the main ritual of all procession. <i>Hudo'</i> spirits represented by the dancers in costumes come and do <i>Tengaraan</i> (introducing themselves and telling people what blessing each spirit brings to humans). After <i>Tengaraan</i> , <i>Hudo'</i> Dancers standing in line led by the <i>Dayung</i> followed by the rest of people who are participating start <i>Ngawit</i> . The <i>Dayung</i> and <i>Hudo'</i> in the front position hold the <i>kawit</i> (wooden stick with a hook on the other point) while reciting <i>Baraa' Hudo' Kawit</i> . Then, they start facing to four points of the compass in turn to repeatedly make the movement like hooking in order to symbolically seize the blessing for their land. This ritual is closed by <i>Ngaraang Hudo'</i> where all participants dance in circle moving counterclockwise and the <i>Hudo'</i> dancers are in the middle of the circle.	 
	Hudo' Pako'	Third week, on Sunday	This is the ritual that closing all the the procession. In this session, all participants are accessorized by crown made of fern leaves to symbolize cooling-down as fern leaves are actually felt cold to the skin. In the end of the dancing, the fern crowns are thrown away and people spit on them that means to throw away the bad luck.	 

By this description, the writer wants to show how serious is this ritual taken by Dayak Bahau community. Even before the beginning, they do a preparation for all committee members wishing for their health to be able to fully contribute until the end of the ritual. So firstly, the preparation is not only about physical readiness but in the level of spiritual where the *Dayungs* read prayer for each person in turn so that they are also psychologically synchronized to enter the whole ritual sessions.

Second to point out is that the Hudo' Spirit itself is known by the other folklore of Bo' Ine' Aya' who is a female deity figure who is willing to help human on earth who once asked for blessing upon the plantation. Those spirits came to help humans by the order of Bo' Ine' Aya' in form of *Hudo'*. Their visit is welcomed in *Hudo' Tahari'*. Then in Hudoq Kawit, the ritual is based on the story of Paran Nyelan Dale' who was directed by the spirit named Belare' jehe' Betuvuu' Uma' to summon those spirit again for helping him. Until here, we already get two rituals that are a reconstruction of local folklores.

Third point that must be considered is about the existence of *Hudo' Kawit* Ritual in Samarinda city as broader social context. Recently, *Hudo' Kawit* is not only a local religious ritual but also one of many tourist attractions included in Samarinda City Tourism Agenda. However, in most preparation including the financial has not been really supported by the government except for being promoted as part of Indonesian cultural richness. This may not be an issue for Dayak Bahau community since, according to Mrs. Agnes Gering Belawing, they are used to do the ritual with or without being included to the Tourism Agenda. For them this ritual is part of their belief and there is a need to do the ritual so it will not be affected by others' interests. This standpoint is very crucial since many of other rituals or traditional dances in East Kalimantan are now only seen as merely routine performances or entertainments for visitors or occasional events. Some customs are now commercialized and on the brink of losing the sacredness that brings change to the way people value their culture and the outlook toward the nature.

Nevertheless, it is still acceptable for nearby citizen to come and see the procession especially in *Hudo' Tahari'*, *Hudo' Kawit*, and *Hudo' Pako'* which are held in the open space like in the school field yard (SD Katolik 1 W. R. Soepratman Samarinda) or the Governor Office Front Court. And for those who are interested to see the other rituals, they (mostly university students) may feel free to come at Sanggar Seni Apo Lagaan, as the ritual of *Livaa Tasaam* and *Livaa Lali'* are usually held at the house of Mr. B. Belawing Belareq which means limited space for accommodating all people.

Despite receiving appreciation and attention from other Samarinda citizen, not everyone (the outsider) who is coming to see could easily understand the purpose and the meaning of these rituals because only Dayak Bahau language is used except when the representative from Lembaga Adat Dayak Bahau Samarinda (usually by Mr. Simon Devung as Chief of the Dayak Bahau Customary Council) delivers the opening speech in *Hudo' Kawit*. In this instance, this research is made to also help explaining the important things that should be understood in *Hudo' Kawit* wishing that the values are known and affect wider Indonesia society.

2. Discussion on *Baraa' Hudo' Kawit* Text

From analyzing the texts and observing the ritual of *Ngawit* since 2016 in Samarinda, East Kalimantan, the writer is able to catch the important points delivered in *Baraa' Hudo' Kawit*. The text is actually a story inside a prayer. It is divided into four parts as follow:

Table 3. *Baraa' Hudo' Kawit* Parts

Prayer Outline	<i>Baraa' Hudo' Kawit</i> (in Bahau Vernacular)	<i>Hudo' Kawit</i> Prayer	Doa <i>Hudo' Kawit</i>
1. Greeting the God	Ya Tekna' Paran Tekna' Mesaat	O, The spirit, the great spirit	Wahai, Roh yang mulia, Roh yang Agung
	Ame Tingge Tipang Tenangaan	God the creator	Tuhan yang maha menjadikan
2. Stating the reason why the ritual is needed before the planting season	Ni baraa' kui ak Pelebo ha' ika'Tenangaan	This is the prayer I say to You	Ini doa kusampaikan padamu
	Avin Kamtelo'sang ngawit do dani'	Because today we are going to Ngawit	Karena kami akan ngawit hari ini
	Kamtelo' Muhe katuk muhe kawit kenaan Paran Nyelan Dale'	We take the direction of Paran Nyelan Dale in doing Ngawit (to hook)	Kami mengikuti contoh kawit dalam kisah paran Nyelan Dale'
	Teguu' Iha' sang ngahawa' Lalang Jelui Nuraang	When he aimed to get married with Lalang Jelui Nuraang	Waktu dia ingin menikahi Lalang Jelui Nuraang.
	Jaan Lalang ikam ngahawa' iha'Teguu' anaan	But Lalang rejected him at that time	Lalang menolaknya saat itu,
	Ningaan nuah doho', ningaan nuah hayaan	Suddenly, the spirit staying in village sign	Tiba-tiba roh penunggu tiang penanda kampung
	Belare' jehé' Betuvuu' duaan ngatuk Paran Nyelan Dale'	pillar gave its guidance to Paran Nyelan Dale'	memberi petunjuk kepada Paran Nyelan Dale'.

3. Reciting the story of Paran Nyelan Dale'	Mejang Paran te ake Kitaa' dihin Paran Ngeran Dale' ha' Un Kelimaan an naa' nang Hudo'	It tells Paran Nyelan Dale' to get jelutong paya (Dyera costulata) wood from Paran Ngeran Dale' in Keliman Village to make Hudo' Masks	Menyuruh Paran Nyelan Dale' meminta kayu jelutong (Kitaa') pada Paran Ngeran Dale' di Un Kelimaan untuk dijadikan topeng Hudo'
	Mejang penehu naa' Luma' Dumaan. atang ungan lalii',	It tells him to open the land for cultivating	Menyuruh membuat ladang darurat tuk syarat menugal
	Mejang naa' Hudo' Temoh ngawit	It tells him to do Hudo' and Ngawit	Menyuruh melakukan Hudo' dan ngawit
	Ngawit Beluwaan Lalang Jelui Nuraang	To hook the soul of Lalang Jelui Nuraang	Ngawit jiwa Lalang Jelui Nuraang
	Peging beluwaan Panyin Banguu'	And the souls of her people	Bersama jiwa orang banyak
	Ngawit Beluwan Davan, Beluwaan Koho, Beluwaan Lepo Pare Pelsaan, anun Daha' Uma' Apo Liling Bulaan.	To hook the treasure, the source of abundant rice paady of Apo Liling Bulaan village (Lalang's village)	Ngawit jiwa harta benda, jiwa tempat menyimpan padi yang berlimpah milik kampung Apo liling Bulaan (Kampung Lalang Jelui Nuraang).
	Metebak nah Urip te Ja'ak, Meterut nah Urip te Tasut.	Quickly the life of Liling Bulaan village worsened into anguish	Tiba-tiba hidup menjadi jelek, merosot hingga sengsara
	Te'nah Lalang jelui Nuraang Ti de, sang mate, kenaan Beluwaan na' au kelaan kawit.	Lalang was almost death since her soul were hooked	Sampai-sampai Lalang Jelui Nuraang hampir mati karena jiwanya telah di kawit
	Tiaring Lalang maveh dahawa' Paran Nyelan Dale' Pahawa'.	It was then the reason that Lalang finally accepted the proposal of Paran Nyelan Dale'	Itu yang kemudian membuat Lalang akhirnya mengajak Paran Nyelan Dale' menikah.
4. Restating the reason to imitate the ritual made by Paran Nyelan Dale' to receive the blessing.	Ti Ningaan, Bayee' Kawit Hudo' alang an kame' ataap Uhe atang do kere.	It is the power of Kawit that we recite until now	Itulah kekuatan kawit yang kami tiru dan ikuti hingga sekarang ini

From the table above, the writer tries to explain further significances of each part. In the beginning is the 'Greeting to the God'. In Dayak Bahau concept of God, they use the term "Ame Tinge Tipang Tenangaan" which is meant to call God the creator. Ame' literally means 'father'. So, this is evidence that there is a belief in one God who is believed as the creator of the universe although they also put belief on deictic figures and spiritual beings whose role mostly as the messenger. The Hudos themselves are spiritual beings. Each of them has duty to deliver specific blessing to human. For example, Hirung Kut Naa' Basung Ledaang who provides pigs and fish, Hura' Baya' Napaang for wealth and prosperity, and Hukang Jo' Kayo La'aan Tavaan for the best rice paddy seed. Many may think that Hudo' is all about agriculture support for Dayak Bahau community, but it is confirmed by Mr. B. Belawing Belareq that they actually bring many other blessing to provide the basic need of livelihood. All of the spiritual beings are representation of the Creator's mercifulness upon human life.

Next is the part where the *Dayung* states the reason why the ritual is needed in the planting season. They say that this ritual is not held without motivation. They are motivated to pray before the planting season as modeled by the story of Paran Nyelan Dale' who did this in the past and the miracle happened to his village. After that, the *Dayung* starts reciting the story of Paran Nyelan Dale' which the writer will explain further in other part of this writing. But the significance of this recital is also to explain to the other member of the community that this ritual has been done since a long time ago and is part of their belief. It emphasizes that people must follow the tradition now and in the future to keep the messages passed to the next generation of the community.

The last one is the restatement of the reason to imitate the ritual in order to receive the same blessing which has always been received by the community. This implies that so far, the community has been living in prosperity, having no difficulty to access the source of life, especially from what is provided by the nature.

Baraa' Hudo' Kawit is recited every year during the procession of *Hudo' Kawit*. It is taken as the core of all the ritual Procession. *Baraa' Hudo' Kawit* also clearly states that the whole rites are made by a story believed to be happened in the past between Paran Nyelan Dale' and Lalang Jelui Nuraang. Eventhough, Paran Nyelan Dale' is not recognized as a prophet. However, Dayak Bahau people take him as example to deal with the reality which is sometimes unfair. The story of Paran Nyelan Dale' is the mental support of *Ngawit*, and *Ngawit* as ritual is the physical presentations of the story in order reconstruct the past event. This similar reconstruction in relation to planting season is also found back in the history where Greek people danced for worshipping the god Dionysius.

The belief behind *Ngawit* provides those functions which found in religious system as psychobiological entity (Anthony Stevens whose work is also influenced

by Jungian archetype theory, 1986)⁴. Rensma (2019: 180-181) concludes that religion has the explanatory function, sanctification of the ethical code, ritual function, and ritual function. So firstly, the folk recited inside Baraa' Hudo' Kawit is the explanation of how power of the nature can support human living if it is asked in a preferred way.

Secondly, the story of Paran Nyelan Dale' and Lalang Jelui Nuraang sends the message that some moral code must be followed in order to attain the wider interest of the whole community which is done by sacrificing what so called as self-interest. This is important aspect for the survival of the folk belong to the belief system. Thirdly, the ritual function is the most obvious since *Baraa' Hudo' Kawit* appears nowhere else but in Ngawit as all members are expected to participate in the event so that each individual is then linked to the community and *vice versa*. As *Baraa' Hudo' Kawit* is recited in ritual, it invites the group member to participate in a higher purpose putting behind the personal ego and come to the order of universe. This is the fourth function which is the spiritual function behind *Baraa' Hudo' Kawit*.

3. Baraa' Hudo' Kawit and Current Context

The text below is the prayer said after reciting the story of Paran Nyelan Dale'. This text is used every year in Samarinda Hudo' Kawit Ritual containing the wishes Dayak Bahau people ask from Ame Tinge (the God). The Dayung and Hudo' Leader, followed by all Hudo' Dancers standing in a line, face a compass point and spell the prayer then do the *Ngawit* move counting one to eight symbolizing the movement of seizing something from above.

Table 4. The Prayer said After Reciting the Story of Paran Nyelan Dale'

1. To the West	Ni kui sang ngawit ha' mataan Do ulii' (Barat), ngawit beluwaan kelunaan, beluwaan Davan, beluwaan Udi daha' man Eropa, man india, man malaysia dll. Jii' , Dua' , Telo' , paat, lima' , nam, Tusuu' , saya'.	(This is us facing the West, seizing the human soul, spirit of wealth, spirit of knowledge, from Europe, India, and MalaysiOne, Two, Three, Four, Five, Six, Seven, Eight)
2. To the East	Ni kui sang ngawit ha' mataan do tubuu' (Timur), ngawit beluwaan kelunaan, beluwaan Davan, beluwaan Udi daha' man Amerika, man Kanada, man washington dll. Jii' , Dua' , Telo' , paat, lima' , nam, Tusuu' , saya'.	(This is us facing the East, seizing the human soul, spirit of wealth, spirit of knowledge, from USA, Canada, and Washington. One, Two, Three, Four, Five, Six, Seven, Eight)

⁴ Anthony Stevens, Thoughts on the psychobiology of religion and neurobiology of archetypal experience, Zygon 21 (March 1986)

3. To the North	Ni kui sang ngawit ha' ule do (Utara). ngawit beluwaan kelunaan, beluwaan Davan, beluwaan Udi daha' Asia, cina, jepang, korea dll. Jii', Dua', Telo', paat, lima', nam, Tusuu', saya'.	(This is us facing the North, seizing the human soul, spirit of wealth, spirit of knowledge, from Asia, China, Japan, and Korea. One, Two, Three, Four, Five, Six, Seven, Eight)
4. To the South	Ni kui sang ngawit ha' To'oo' Do (Selatan). ngawit beluwaan daha' man Australia, beluwaan udi, beluwaan davan, beluwaan wang dll. Te pepang ha' kame' Indonesia. Ha' Kota samarinda. Ma' urip kame' ne jayaa' laan. ngelisah dengah kame' atang idaa' langit negaan. naa' urip ngelimaan ngeturaan hengam baa' angaan lasuu' kut an kumaan. Jii', Dua', Telo', paat, lima', nam, Tusuu', saya'.	(This is us facing the South, seizing the human soul, spirit of wealth, spirit of knowledge, from Australia for the goodness to came to us in Indonesia, to Samarinda City. This is for us to be glorious, so glorious that can be heard from the sky so high. So our life becomes abundant. The stove remains cool, hot is the food eaten One, Two, Three, Four, Five, Six, Seven, Eight)

The three main things that are wished in the prayer is *Beluwaan Kelunaan* (Spirit of Human), *Beluwaan Davan* (Spirit of Wealth), and *Beluwaan Udi* (Spirit of Knowledge). Those spirits are expected to bring the health, prosperity, and knowledge (technology, science) from other countries for the goodness of Indonesia. Dayak People believe that in every land, there is a spirit that provides human needs therefore they ask them to bring the blessing to Indonesia, to Samarinda City. The countries mentioned in each direction are the representation of other continents outside Indonesia as the knowledge about other places has grown by the time and from the contact to other culture as the result of human mobility and communication media. From here, it is can be seen that Dayak Bahau people are open to knowledge. They are able to adjust with changes and take only what can bring a betterment of their life quality.

The last part contains a proverb, "hengam baa' angaan lasuu' kut an kumaan" which literally means 'the stove remains cool, hot is the food eaten'. This implies a hope for living in ease i.e. human should not be put into hardship just to earn living since the spirits support the life on earth; from the soil where they grow rice and plants, from any occupation that they do, and anything that they learn from others to be useful in their life.

Furthermore, in doing *Ngawit*, it is believed by the people that they must be careful for what they wish. They must prioritize the goodwill so that only the good comes to the community. This is because they have the faith that the spirits living around human are responding to their thoughts. They should not ask undesirable things even if it is just for kidding or it will really happen and bring curse to the community.

B. Baraa' Hudo' Kawit as Moral Guidance

Folklore contains story. Story itself contains set of language that packs the messages. This kind of language is the expression that contains collective importance. By the enactment of folklore in a ritual like *Hudo' Kawit*, the story comes to the next level where human performs the ritual with the body, the costumes (main participants in Ngawit ritual wear costume for banana leaves and wooden masks displaying the character of the spirits believed as able to bring blessing from air, forest, water and soil), the dances (*Ngaraang Hudo'*-the typical dance in the ritual), and certain rhythm of music (played on *Tuvung* and *Agung*-Drum and Gong). So, how the message of collective interest comes into the acts of the people from a sacred ritual is explained by Carl Jung as:

"The inevitable psychological regression within the group is partially counteracted by ritual that is to say through a cult ceremony which makes the solemn performance of sacred events the center of group activity and prevents the crowd from relapsing into unconscious instinctually."

(Jung, 1954: 126-127)

This is where Jung puts concern that by performing the sacred ritual, the story (the collective expression) is not only retold to the conscious body that moves during the procession, but it is restored into the unconsciousness that later produce structure of actions, like how people making decision upon the problem he deals with other people. Baraa' *Hudo' Kawit* is believed for having this quality which is proven by the motifs found in the story and form which the moral values are generated.

1. Motifs in Folklore *Paran Nyelan Dale'*

The collective expression of a folk group is built around the plot of the folktales. From the plot, there appears the motif. Garry (2005: 445-446) exposes Stith Thompson's (1977)⁵ index motif of Justice and Injustice as it appears in the chapter *The Nature of Life* showing that folktales in general put attention on the contrast between evil deeds of malicious individuals and the respected activity of the good man. In such conflict, the good wins and the evil one receives punishment. But there are more motifs go along with the plot that is represented in the table below:

⁵ Stith Thompson, *The Folktale*, (Berkeley: University of California, 1977) p. 130

Table 5. The motifs in the folklore Paron Nyelan Dale'

Narration of Folklore Recited in Baraa' <i>Hudo' Kawit</i>			Motifs
Teguu' Iha' sang ngahawa' Lalang Jelui Nuraang	When he aimed to get married with Lalang Jelui Nuraang	Waktu dia menikahi Lalang Nuraang. ingin Jelui Chance and Fate	(Supernatural Helpers-Deities)
Jaan Lalang ikam ngahawa' iha' Teguu' anaan	But Lalang rejected him at that time	Lalang menolaknya saat itu,	
Ningaan nuah doho',	Suddenly, the spirit	Tiba-tiba roh penunggu	
Mejang penehu naa' Luma' Dumaan atang nah Do ungan lalii',	It tells him to open the land for cultivating	Menyuruh membuat ladang darurat tuk syarat menugal	
Mejang naa' Hudo' Temoh ngawit	It tells him to do Hudo' and Ngawit	Menyuruh melakukan Hudo' dan ngawit	
Ngawit Beluwaan-Lalang Jelui Nuraang	To hook the soul of Lalang Jelui Nuraang	Ngawit jiwa Lalang Jelui Nuraang	Kind and Undkind (Wealth as Reward)
Peging beluwaan Panyin Banguu'	And the souls of her people	Bersama jiwa orang banyak	
Ngawit Beluwan Davan, Beluwaan Koho, Beluwaan Lepo Pare Pelsaan, anun Daha' Uma' Apo Liling Bulaan.	To hook the treasure, the source of abundant rice paady of Apo Liling Bulaan village (Lalang's village)	Ngawit jiwa harta benda, jiwa tempat menyimpan padi yang berlimpah milik kampung Apo liling Bulaan (Kampung Lalang Jelui Nuraang).	
Ne pepang ha' lung kelimaan.	To be gathered in Lung Kelimaan	Agar berkumpul di Lung Kelimaan.	
Kenaan ningaan kenaan jakii' (bisa), kawit avung alang an Paron dahalo' naa', kelaan kawit nah Beluwaan Lalang Jelui Nuraang, Peging beluwaan Panyin Banguu', Beluwan Davan, Beluwaan Lepo Pare Pelsaan.	Because of the powerful force of Kawi Avung made by Paron, the soul of Lalang and her people were sucked, and so were the source of the abundant rice paddy	Karena kesaktiaan yang kuat, kawit avung yang paran buat, hilanglah jiwa Lalang Jelui Nuraang, jiwa masyarakatnya, jiwa harta benda dan jiwa tempat menyimpan padi yang berlimpah itu	

Merebak nah Urip te Ja'ak. Meterut nah Urip te Tasut.	Quickly the life of Liling Bulaan village worsened into anguish	Tiba-tiba hidup menjadi jelek, merosot hingga sengsara	Reversal of Fortune (Pride Brought Low)
Te' nah Lalang jelui Nuraang Ti de, sang mate, kenaan Beluwaan na' au kelaan kawit.	Lalang was almost death since her soul were hooked	Sampai-sampai Lalang Jelui Nuraang hampir mati karena jiwanya telah di kawit	
Ti aring Lalang maveh dahawa' Paran Ny lan Dale' Pahawa'.	It was then the reason that Lalang finally accepted the proposal of Paran Nyelan Dale'	Itu yang kemudian membuat Lalang akhirnya mengajak Paran Nyelan Dale' menikah.	Justice and Injustice

The good quality then belongs to Paran Nyelan Dale' whose aim was to marry Lalang Jelui Nuraang. The malevolent person is Lalang Jelui Nuraang who is known as a pride aristocrat woman who did not receive any help from others just because she thought that her village will survive with the abundant natural resources. She felt that marrying Paran Nyelan Dale' would not add any favor to her people. Feeling disappointed by the refusal, Paran Nyelan Dale' sought for help which eventually came from the Belare' jehe' Betuvuu' Uma' (the spirit believed to live in the village sign pillar of Paran's village).

The spirit instructed him to make a ritual with Hudo' (masks made of wood) to hook all the wealth of Lalang's village before his village started planting season. So that was how the first *Ngawit* happened. After the ritual happens, there was incidence coming like disaster to Lalang's Village where all the living sources absorbed to Paran's village. This devastating condition brought Lalang to finally ask for forgiveness in order to save her people and received Paran's proposal. They got married and soon everything came back to normal for both villages achieved the blessing.

From the complete story learned from Mr. B. Belawing Belareq, Paran Nyelan Dale' was not described looking for revenge. Paran Nyelan Dale' just felt so sad that the spirit came to help. This motif is called the Supernatural Helper. By the deity power, Paran Nyelan Dale's prayer was answered by receiving abundant paddy rice. This motif is called Wealth as Reward. Then the opposite happened to the Lalang Jelui Nuraang's village that lost almost all the fortune and became so devastated. This motif is called Pride Brought Low. Realizing that the severe condition was caused by her prideful act toward Paran Nyelan Dale', Lalang Jelui Nuraang was finally instructed by the spirit of Jehe Belare' Betuvuu' Uma' to ask for forgiveness and marry him. So in the end, Justice came for both of them and brought back

all goodness to their people. Through these motifs, Baraa' *Hudo' Kawit* teaches the people that pride is "the root of all evil". This attitude, said Garry (2005); is usually doomed by both Eastern and Western religions. It is considered as insulting the sovereign deity or deities.

2. Moral values in Folklore *Paran Nyelan Dale'*

The story of good and evil is one common archetype found in various myths in folk groups all over the world. More than just showing what is good and what is evil, there are more to be revealed from this folklore. The moral values learnt from the folklore are:

1. that evil deed is not always fought back with violence
2. that goodwill will be supported by power the nature or universe
3. that evil deed may take form in an pride attitude,
4. that human cannot live without others,
5. that reconciliation is the key to live in harmony

As Paran Nyelan Dale's disappointment was expressed through the first *Ngawit* ritual he held, the presence of *Belare' jehe' Betuvuu' Uma'* appears like *deux et machina* to help human in despair. Pride character represented by the Lalang Jelui Nuraang's attitude is prohibited for it only brings misery not only to other people but to the society itself. So, those who think that they are superior for having overflowing access to living sources is not in accordance to the nature way supporting life. This happens since at certain point environment will no longer support the humans live on it if the sources keep taken and there is no act to give back to the nature. And the most important point is the reciprocal act of forgiving and being forgiven. This reminds us the power to forgive in Hannah Arendt's *The Human Condition* where she claims that without being forgiven human will forever be chained to the consequences of his evil deed with no chance to recover and without the ability to keep promises; human will lose his identity and find no more help in life. (1958: 237).

5. CONCLUSION

From the description of *Hudo' Kawit* ritual, it is known that Dayak Bahau people holds a strong commitment to their natural environment as it support the living being. Their belief in spirits who protect and bring the abundant in life is not about to only take the sources given by the nature but to appreciate it with keeping life in harmony with the natural life and other people. The appreciation to the wisdom from the past time is also accomplished by the reciting of the *Paran*

Nyelan Dale' legend that gives the ground of their present action and may be will last until the future as long as the community carries out the ritual through next generations. Moreover, by holding to the old wisdom, they also manage to be open with new ideas and adjust their life for an advance society. It is shown in the people's manner as they put respect to other people from inside or outside the society and importantly to the environment where they do the agriculture activity that supports their life.

The folklore of Paran Nyelan Dale', as it is repetitively told in every Hudo' Kawit ritual, also fulfills the four functions of myth offered by Joseph Campbell (2004: 6) First is that the folklore in *Baraa' Hudo' Kawit* functions to make people experience the divine power of deities or gods for a sense of grateful and called as the mystical function. Second, the folklore shows an image of how human and the universe come into contact. Third, the folklore has validated the whole ritual process. The moral messages also give an order containing a shared set of rights and wrong to Dayak Bahau community so that the sociological system is maintained.

The fourth is the pedagogical function where Dayak Bahau society may achieve a model of living. Hudo' Kawit ritual is a medium for the folklore in passing the knowledge of how human should live under different circumstances. Folklore as part of society is set to be a paradigm so that human must not take evil deed since the consequences are all theirs. Furthermore, the legend of Paran Nyelan Dale' shows the belief to an external power that work upon human. If the people keep the goodwill, help will come. Such motif in folklore gives hope to those who think that life is unbearable to see that life is actually bearable as long as, the goodwill is taken over the bad-will or evil.

Evil is then called evil just because it bothers the human's will, just like when Lalang Jelui Nuraang refused Paran Nyelan Dale's marriage proposal because of her pride. In the story, it is depicted as the way God directly punishes human. However, human today must learn that any disaster (say it tsunami or earthquake) leads us to a reflection on how we live, how we treat others, and how we treat nature. Folklore has done the task to teach people to be more human. God has sent the Word to human beings, to mean that human is already equipped with knowledge that enables any actions. Blessed with free-will, human is capable to develop the moral values that in fact are created to protect his will or to prevent others from taking away their freedom. That is why we are often reminded that we can do anything as we wish as long as it does not take away other's freedom. Thus, since human must live in accordance to other people in society, they make up the rules that separate what is good and what is evil. And one function of myth and folklore (Campbell, 1972) is to hand down that *knowledge* through generations so it becomes the collective beliefs.

Thus, *Baraa' Hudo' Kawit* shows that in order to perform the belief of God

the creator, human must respect others and do not take for granted the blessing that they now own since anytime it can be taken and turn human to the position of needing others' help. From the folklore of Paran Nyelan Dale, its story has turned into ritual that repetitively transfers the values to form a collective belief of Dayak Bahau people. Therefore, appreciating the values set in *Baraa' Hudo' Kawit* is important so that *Hudo' Kawit* ritual is not seen only as a tourist attraction contributed to the tourism agenda in East Kalimantan. By recognizing the values, readers and may be future onlookers receive better perception about the way Dayak Bahau people perceive the natural environment, the way they solve social problem, and the way they appreciate the divine power in their life.

6. REFERENCES

- Arendt, Hannah. *The Human Condition*. University of Chicago Press, 1958
- Campbell, Joseph. 1972. *Myths to Live by*. New York: Viking Penguin Inc.
- _____. 2004. *Pathways to Bliss* (ed. David Kudler). Novato: New World Library.
- _____. 2004. *The Hero with Thousand Faces* (Commemorate Edition). Oxford: Princeton University Press.
- Fludernik, Monika. 2009. *An Introduction to Narratology*. London: Routledge.
- Garry, Jane & Hasan El-Shamy (ed.). 2005. *Archetypes and Motifs in Folklore and Literature*. New York: M.E. Sharpe. Inc.
- Jung, Carl G. 1954. *The Archetypes and the Collective Unconscious* 2nd Edition. (trans. by R. F. C. Hull). London: Routledge.
- Propp, Vladimir. 1984. *Theory and History of Folklore*. Trans: Ariadna Y. Martin et. al. Minneapolis: University of Minneapolis Press.
- Rensma, Ritske. 2009. *The Innateness of Myth: A New Interpretation of Joseph Campbell's Reception of C. G. Jung*. London: Continuum.
- Richardson, Brian. 2005. *Blackwell Companions to Narrative Theory: Beyond the Poetics of Plot in*. London: Blackwell.
- Simpson, Jacqueline & Steve Roud. 2000. *A Dictionary of English Folklore*. New York: Oxford University Press.
- Sims, Martha C. & Martine Stephens. 2005. *Living Folklore*. Longan: Utah State University Press.
- Wicks, Robert. 2002. *Nietzsche*. Oxford: Oneworld Publications.