

Artikel Ulasan

# Symbolic Representation in the Traditional Ceremony at the Benuaq Dayak of East Kalimantan in Korrie Layun Rampan's *Ceremony* Novel

Fatimah Muhajir

Department of English Literature, Faculty of Cultural Science, Universitas Mulawarman, Samarinda, Indonesia

<sup>2</sup> Badan Perencanaan Pembangunan Kabupaten Buton Tengah, Indonesia

\* Correspondence: Fatimah\_muhajir@yahoo.com

## Abstract

Citation: Muhajir F. Symbolic representation in the traditional ceremony at the Benuaq Dayak of East Kalimantan in Korrie Layun Rampan's *Ceremony* Novel. *J Riset Soshum* 2024, 1(1), 30-37.

Academic Editor: Dr. Junaidin

Submit: 26 Maret 2024

Direvisi: 14 April 2024

Diterima: 5 Mei 2024

Publisher's Note: B-CRETA publisher stays neutral with regard to jurisdictional claims in published maps and institutional affiliations.



Copyright: © 2024 by the authors. Submitted for possible open access publication under the terms and conditions of the Creative Commons Attribution-NonCommercial-ShareAlike (CC-BY-NC-SA) 4.0 International License (<https://creativecommons.org/licenses/by-nc-sa/4.0/>).

Benuaq Dayak is an ethnic group originating from Kutai Kertanegara, East Kalimantan. The uniqueness of the Benuaq Dayak community traditions is represented in a novel entitled *Ceremony* written by Korrie Layun Rampan. This novel displays the cultural background of the Dayak people in the interior of Kalimantan. It describes a series of ceremonies performed by the Dayak people in their social life. Various traditional ceremonies in this tribe still exist today. This study uses a qualitative descriptive method and uses symbolic theory to examine the meaning of several features of Benuaq Dayak traditional ceremonies. The results of the study show several kinds of symbolic features in ceremonies such as: *Balian* dance presents symbolic meanings as a form of hope, *Kewangkey* ceremony represents social esteem. *Nalin Taun* embodies the purification of the soul and forgiveness of sins, the last one is *Pelulung* or marriage ceremony which is followed by a *gantar* which symbolizes happiness and a symbol of friendship between the two villages.

Keywords: Symbolic representation, traditional ceremony, Benuaq Dayak

## Abstrak

*Dayak Benuaq adalah suku bangsa yang berasal dari Kutai Kertanegara, Kalimantan Timur. Keunikan dari tradisi masyarakat Dayak Benuaq direpresentasikan dalam sebuah novel berjudul Ceremony yang ditulis oleh Korrie Layun Rampan. Novel ini menampilkan latar belakang budaya masyarakat Dayak di pedalaman Kalimantan. Di dalamnya menggambarkan serangkaian upacara yang dilakukan oleh orang Dayak dalam kehidupan sosial mereka. Berbagai upacara adat suku ini masih ada hingga saat ini. Penelitian ini menggunakan metode deskriptif kualitatif dan menggunakan teori simbolik dalam mengkaji makna dari beberapa bentuk upacara adat Dayak Benuaq. Hasil penelitian menunjukkan beberapa macam ciri simbolik dalam upacara seperti: Tari Balian menghadirkan makna simbolik sebagai wujud harapan, upacara Kewangkey merepresentasikan penghargaan sosial. Nalin Taun merupakan perwujudan penyucian jiwa dan pengampunan dosa, yang terakhir adalah Pelulung atau upacara nikah yang dilanjutkan dengan gantar yang melambangkan kebahagiaan dan simbol persahabatan antara kedua desa.*

Kata Kunci: Representasi Simbolik, Upacara Adat, Dayak Benuaq

## 1. INTRODUCTION

Indonesia is a country consisting of various ethnic groups. The ethnic groups carry out their lives based on an agreed cultural system. The Dayak tribe is the majority tribe in Kalimantan or Borneo. The Dayak tribe consists of several sub-tribes which then make it their partial identity and one of them is the Benuaq Dayak tribe.

Historically, the term *Benuaq* refers to *Benua*, it is a meaning for a land or region. While it is likely that one particular local ethnic sub-group of the lower Mahakam stood at the origin of the kingdom of Kutai and became Orang Kutai (Kutai people), the rest of them became the Orang Benua, the people of the land, and formed its productive basis rice farming and the collection of forest products.

According to Bernard Sellato in Rampan (2014:viii), The *Benuaq* people is one of the largest ethnic groups of the Kutai Barat regency in East Kalimantan, occupy the southern tributaries of the middle course of the Mahakam river along the border with central Kalimantan province.

Korrie Layun Rampan is one of the most famous an Indonesian-Dayak poet and novelist. He was born in Samarinda, East Kalimantan, on August 17<sup>th</sup> 1953. When he was young, Korrie lived in Yogyakarta for a long time to study at the same time he was active in literary activities. Being a famous literary author, Rampan actively presented the life of the Benuaq Dayak people in East Kalimantan, in his literary form. He wrote his first novel, entitled *Ceremony*. This novel won a romance writing contest in 1976 organized by the Jakarta art council.

With the expertise of the author, Rampan depicts the series of ceremonies that an individual goes through from birth when he is a teenager, to adults and in old age until when he dies. In a brief description of this novel, the main character comes from the Dayak tribe, and the narrator "I" is a teenage boy into adulthood. In their daily lives, the narrator goes through many kinds of ceremonies that have become a Dayak culture. Ceremony as an example of cultural description took place at *Benuaq* Dayak. The ceremony, is a paean to the ceremony-rich life of the *Benuaq* Dayak, one of the many upriver peoples of Kalimantan whose daily life is full of cultural symbols.

One characteristic of human tendencies is to have a curiosity about meaning. This encourages them to always seek meaning from things in the universe around them. Danes and Perron (1999), gave the term "homo signals" as the tendential of human life that always looks for meaning. Many forms of symbols not only can be found in our daily life in society but also in literary work, because it offers many symbolic meanings.

In symbolism analysis, the essential thing to be known is about the notion of "symbol. The definition of a symbol is about mark or character used as a conventional representation of an object, function, or process. Meanwhile, according to Griffith (2011:76), symbolism in the broadest sense, a symbol is something that represents something else. Words, for example, are symbols. But in literature, a symbol is an object that has meaning beyond itself. The object is concrete and the meanings are abstract. Symbols, however, are not metaphors, they are not analogies that clarify abstractions. A symbol in context is a concrete object with no clear referent and thus no fixed meaning. Instead, it merely suggests the meaning and, oddly, partly is the meaning.

The use of symbols is simply called symbolism. As can be seen in some explanations: according to the *Cambridge Learner Advance Dictionary* (4th edition) "Symbolism is the use of symbols to signify ideas and qualities by giving them symbolic meanings that are different from their literal sense". While in *Learners' Dictionary-2014*, explains the use of symbols to express or represent ideas or qualities in literature, art, science, etc is called symbolism. Symbolism is also the particular idea or quality that is expressed by a symbol.

As cited by Habib (2005:490) in Jean Moreas' manifesto, Drawing on platonic philosophy, they saw the present world as an imperfect reflection or expression of a more suggestive, symbolic, and allusive language, a language that evokes states of consciousness and experience.

In Asia Pasific Journals explained that symbolism is a technique used in literature when some things are not to be taken literally. The symbolism can be an object, person, situation, event or action that has a deeper meaning in context. Symbolism is often used by writers to enhance their writing and give insight to the reader (1).

Therefore as the previous illustration of the background, the readers are introduced to the culture of a unique Dayak tribe community which illustrates the harmony between nature and culture in daily life. for instance, Dayaks are very respectful of nature, sacred events, and their customs, traditions, and beliefs. Thus, the researcher tries to observe widely the symbolic representation of traditional ceremonies at Banuaq Dayak people in the novel "Ceremony".

## 2. METHOD

The type of this research is descriptive qualitative research. The major purpose of descriptive research is a description of the state of affairs as it exists at present. Descriptive research also intends to portray accurately the characteristics of a particular individual, situation or group (Kothari 2). Meanwhile, qualitative is concerned with qualitative phenomena while quantitative research focuses on the measurement of quality and amount. According to Flick, qualitative research is a research interested in analyzing the subjective meaning or the social production of issues, events, or practices by collecting nonstandardized data and analyzing texts and images rather than numbers and statistics (472). In addition, Flick clarifies that the essential features of qualitative research are the correct choice of appropriate methods and theories, the recognition and analysis of different perspectives, the researchers' reflections on their research as part of the process of knowledge production, and the variety of approaches and methods. (14) Qualitative research can be said to be research that is relevant to social relations, using the researcher's perspective and then the result of data are written in words or sentences rather than numbers.

Data of the research are taken from words, phrases, sentences, paragraphs, and narrations of the author that indicate the symbolic representation of traditional rituals at the *Benuaq* Dayak tribe in East Kalimantan as seen in the novel. Meanwhile data source of this research is Korrie Layun Rampan's *Ceremony* novel in English Version which contains five chapters, and 139 pages was printed by Pt. Subutmitra Grafistama, and published in Jakarta in 2014. According to Moleong (2014:27-28) data sources in qualitative research as a displayed in the form of verbal or written words that are observed by the researcher, and the object that are observed until the details can be captured the implied meaning whether in the document or object itself. Meanwhile, data is an empirical fact collected by the researcher to solve problems or answer the research question.

In collecting the data, qualitative analysis data did not need to be accounted for but described by words and pictures through detailed observation. Meanwhile, in analyzing the data, the researcher follows Miles and Huberman (2009:steps, 1. Collecting the data 2, data display, 3. data reduction, and 4. Concluding.

## 3. FINDING AND DISCUSSION

In many regions or countries ceremony has many various purposes and meanings. Here the readers can see many kinds of Benuaq Dayak's traditional ceremonies: living rituals, death rituals, and farming rituals.

### 3.1. Healing Ritual Method: Balian Dance

In the story, Benuaq Dayak has their specific tradition namely the balian dance for patient. As can be seen at the beginning of the novel when the narrator or ("I") who the author didn't mention his name at first, the narrator illustrated that when he just awakening from a deep sleep, he heard the soft singing of the Balian healer. But at first,

the narrator didn't understand the purpose of the ritual, he still did not understand to whom the ritual was offered. The readers seemed to be drawn to the curiosity of the narrator that just had been answered on page 6 of this book. As the narrator said:

"What I didn't understand was why I felt in perfect health. But realizing the sumptuousness of the offerings. I knew that the patient now undergoing such a ritual must have arrived at the most critical stage (Rampan, 2014:6)

Here the readers can note that *Balian* ritual is offered to the patient. It was done by the members of the patient's family and followed by some certain Benuaq Dayak people who were capable of this ritual. This ritual was held inside typical Dayak's longhouse, as the following narration:

Uncle Tunding was still caught up in his *Balian* dance on the longhouse veranda. The music of the *kendang* drum and the gongs accompanied the *Balian* dance, along with the ritual language. (Rampan, 2014:1)

From the narration, we note that *Balian* dance seemed like an action that symbolized hope, by the Dayak people for recovering for the members of their family who fell into illness. It was a tradition that was done by a healer in Indonesia called "*dukun*", or traditional treatment for the patient. In this case, that situation is a ceremony for getting hope due to the patient was recovering from suffering. The procedure for carrying out this ritual was accompanied by "*the music of the kendang drum, the gongs accompanied the Balian dance, along with a spell or the ritual language*" It was done by some Dayak people including the uncle of the narrator, named Uncle Tunding. From his action, he danced by swaying and his movements towards the patient, by flicking the pieces of finely grated banana leaf. In this case the banana leaf functions as an object obtained from the natural environment which has various meanings for life, not only for healing symbol but also for symbolizing immortality, safety, fertility, and success. "Uncle Tunding swayed and swung his dance toward me, bearing pieces of finely shredded banana leaf." (Rampan, 2014:2).

The traditional ritual events, dancing with music, and the ritual language and the symbolic decoration from the various things that settled around the ironwood longhouse as the certain healing ritual could be held for several nights until the patient recover. It clearly indicated a grand ceremony.

"A set of musical instruments was being played somewhere else- a fact proclaiming that the night before, maybe even for several nights before, a grand *Balian* feast had taken place (Rampan, 2014:4).

The narration informs us that *Balian* ritual is one of the grand ceremonies in Dayak life. As a symbolic ritual in their life, it was presented by various preparations and attributes, such as traditional music, *using the kendang drum and the gongs, the rumbling and thundering* of pounded music accompanied by the sound of *the getang* on the uncle's *wrists clinked and jingled*, that was illustrated that *the getang*, musical metal bracelets, spoke most harmoniously in rhythm with all the sounds being struck. Traditional dance or (*Balian* dance), the swayed and swung dance toward the patient, certain decorations along the longhouse, using ritual language, a specific incantation for the patient (mantra), natural material for traditional medicine such as banana leaves that he brushed across the patient's face.

This is a form of living ceremony, the ritual for the patience that can not be separated by several things, objects, actions, or sounds that follow it. For example, the clucking and crowing of the chickens, as the illustration at the beginning of the novel, the reader can get the symbolic meaning of them.

I opened my eyes, heavy under a cloud of drowsiness still hovering over me. I glimpsed a flash of the morning through the lattice of the longhouse wall and heard the clucking and crowing of the chickens outside. Oh, right had to be my Speckle crowing in his cage, something I had not heard since I was last awake, a long time ago. (Rampan, 2014:1)

Generally in Indonesian culture, The clucking and crowing of the chickens are the symbols of the coming morning, sometimes it also symbolizes a morning spirit, when people should wake up early before the sound of the

pets because it indicates that not only man in a society that are ready to do their daily activity or their routinely but also some pets are also ready to do their routinely as well as chicken. So people should welcome the morning with their new spirit clucking and crowing of the chickens. Thus the fact that from the quotation, Rampan seems like to tell the readers about the symbol of spirit in social life as the spirit to do the routine activity, getting hope as the same case for the sick people that they shouldn't lose their hope. So, the clucking and crowing of the chickens in the morning moment can indicate a new spirit and hope.

In another example, the symbol of the objects in this ritual referred to natural things: Banana and Sirih Leaf. In the next narration, we can note that the symbolic ritual as narrated by Rampan (2014:6), illustrated that when Uncle Tunding approaches the patient by bearing pieces of finely shredded banana leaf, or in Dayak's term called *selolo*, which was considered to possess mystically therapeutic power for the sick people. Banana leaf is clearly illustrated by the narrator about its symbolic meaning in Dayak tradition. In a *Book of Symbolism A Comprehensive Dictionary*, defined banana, the tropics, continuing life, symbolizes wisdom (Older 24). Thus here the readers can understand that between the sick people and the banana leaf have a symbolic relationship. The Banana was illustrated as a symbol of the continuing life of the patient, it happened when the uncle brushed the shredded banana leaves across the face of the poor dying patient. "Then lowered the banana leaves to his chest. The patient felt such coolness in the touch of those fibers, as he felt like the caressing of a wanton breeze, the fact that it seemed like the poor patient was awakening from illness, long sleep, or coma. And finally, he is still alive and he just figured out that that Balian ceremony was referred for him". So the case symbolizes about hope, a new spirit, and continuing life.

In many cultural traditions, apart from the banana leaf being a symbolic representation of mystical therapeutic powers the betel leaf also has a tradition for treatment. It is a common belief that betel leaf is a natural ingredient that can be used for a traditional treatment for many types of diseases. As in the quotation, ". Most of the rattan strips were stained from now dried sirih leaf spit". (Rampan, 2014:2). From this view, the fact that Benuaq Dayak people believed that the sirih leaf is a symbol of mystically therapeutic.

### 3.2. Ritual for the Death, Burying the Bones: Kewangkay Ceremony

*Kewangkey* is the secondary burial ritual of the Benuaq Dayak, whereby the bones or any other remains of the deceased are removed from a temporary resting place and placed in a hanging coffin called a *tempelag*. The purpose of completing the various kinds of secondary burial among the Dayak is for the souls of the departed to achieve a peaceful and glorified state in the afterlife.

According to the explanation by Bernard Sellato (xiv) in the introduction part of the novel, *kewangkay* rituals for the dead are divided into several stages, culminating in the journey of the *liau* to heaven. In the first phase, a religious specialist, the wara (or *pengewara*), calls the *liau* of ancestors, can take many times days or weeks, recurrent offerings of food to these spirits, accompanied by dances (*ngerangkau*); the final phase consists of animal sacrifices (chickens, pigs, and at least one water buffalo), food offerings to and entertainment for the spirits, the dispatching of the deceased's *liau*, guided and accompanied on its way by the wara, to its resting place, Lewu Liau, and the deposition of the bones in a special funerary monument (*teplaq*; Korrie's *tempelag*).

*Kewangkay* can be a symbol of the prestige of life and a determinant of the scale of goodness. According to the narration of the novel (Rampan, 2014:66), If the ceremony is successful to be held by the heirs, so in their belief, death is a burden for everyone. The deceased can gain prestige and salvation from the death ceremony. The bigger and more costly the ceremony performed by the heirs, bringing the greater the benefits in *Lumut* (heaven). The role of the family is also decisive. The departed souls who have not been given the *kewangkay* ceremony will slither and creep about in misery outside the walls of *Lumut*.

Then determinant of the scale of goodness still be canceled if the *Kewangkay* ceremony still has not been held, so their deeds cannot yet be weighed and balanced so long as the death ritual has not been performed for them. During this period of waiting, they often disturb the family that they have left behind, for spirits still freely wander the face of the earth.

The results of the satisfied harvests can support the success of the *Kewangkay* ceremony. It can increase the level and prestige in society. Therefore how success of the *Kewangkay* ceremony for the death ritual can symbolize social prestige. In addition, the symbol of social prestige can be seen also in the process of burial. As the narration below:

"This burial place is called a *rinq*. Usually, valuable belongings of the dead one are also buried in this *rinq*. If the departed was someone who was well-regarded, a *selong* would be used for the *lungun*, that is to say, a coffin of larger dimensions, one with pictures and paintings carved in a way suitable to this person's rank during his or her lifetime. Then, and only after a sufficient amount was paid, the *kewangkay* ceremony was held,... The soul ... of the dead one would be safe and tranquil and find everlasting happiness after the completion of this ceremony. (Rampan, 2014:67)

*Rinq* is the burial place for the dead and their property. *Selong* for the *lungun* is a larger coffin as a specific symbol addressed to honorable people. Then a coffin of larger dimensions was painted based on the certain rank of the Dayak people. The last, the success of the *kewangkay* ceremony for the burial is a symbol of everlasting happiness for the passed-away Dayak people.

There are some other symbolic representation features in this ceremony that can be seen from the time of the funeral ceremony. Since this is a funeral ceremony, an odd number is the basis of the calculation. They decided that this *kewangkay* would be three times seven days. Quite long, three times seven days three weeks! (Rampan, 2014:68)

These odd numbers are the symbol for the sacral numbers for the Dayak People in deciding the appropriate moment for the funeral ceremony. The number of three and seven are considered as good numbers. According to the *Dictionary of Symbols*, generally, the number 3 is a favorable, godly number, related to the right side, moral and spiritual dynamism, heaven, hope, destiny, concern for others, and completion of a phase of growth (4). Meanwhile the number 7<sup>th</sup> symbolizes completeness; perfection; charity; grace holiness; safety; rest; associated with the closing of a cycle (Olderr, 2012:6).

Therefore it can be understood that, in Dayak tradition, the people believe the favorable numbers, such as 3<sup>rd</sup> related to goodness, and higher moral and spiritual values, the Dayak people seem to put their good hope and destiny for their family by choosing the number 3<sup>rd</sup> and 7<sup>th</sup> rite that symbolizes charity of the dead during his/her life, the hope of getting grace holiness for the dead because it is associated with the closing of a cycle life.

The next symbolic representation is mourning. When a death occurs, the people of this region show their sorrow by mourning. They expressed their sadness or sorrow in different ways. The mourning is not only symbolized by tears as sorrow from the women but also by "cutting the hairs until its fringe reached only down to the shoulders". Sometimes in the past "when the deceased was one's husband, so the woman shut her eyes with wood putty or latex for several days, a week, a month, with some able to do so for up to three months", until the mourning period end (Rampan, 2014:70). For the man, the expression of their sorrow for the lost beloved family can be seen through "fast and a undergo asked, the repression of lusts and worldly appetites". so those events are the symbol of mourning in the form of gloomy, sad, and painful.

### 3.3. The Mariage Ceremony: The Pelulung

In many regions, each region has its symbol of friendship. In Dayak tradition, they also have a specific way of showing their friendship in their social surrounding in the quotation below, Rampan shows an example of a friendship relationship that can be seen in Dayak's wedding ceremony.

The night with the *ngelengot ceremony*, when stories were told in song. An aggressive kind of song in which opponents try to defeat each other with metaphors and symbols. The very best of the *ngelengot performers* are mostly old people, highly skilled at concealing the meanings and secrets of language. And of course, there was *the gantar dance*. Several girls and boys bowed and swayed in the dance that described the friendship.... A pure and natural marriage means the spiritual and physical union of two people. They exist, live and breathe have children who have children. Then they get old and die. And after death what? Eternal life (Rampan, 2014:110-111)

According to the novel, *gantar* dance is held on happy occasions. *Gantar* means a joint of bamboo filled with gravel or kernels of corn whose ends have been plugged by wood. The right-hand shakes the *gantar* to create the rhythm of sound while the left-hand holds a stick. The next example of the unique ceremony in Benuaq Dayak is called the *ngelengot* ceremony followed by the *gantar* dance. According to the book, the fact of the *gantar* dance that was performed at the marriage party because it symbolizes the happiness and friendship between the two villages as an intimate relationship. The relationship between boy and girl as a symbol of friendship will be made it closer relationship in the form of union through marriage, and living happiness.

### 3.3. Sanctification Ritual: Nalin Taun Ceremony

As a form of a symbolic ceremony, *Nalin taun* is Benuaq Dayak community know the *nalin taun* ceremony, which is a ceremony that is done at the beginning of the rice planting season. This ceremony must be carried out with hope so that the rice harvest can be consumed (Sillander, 2006: 327). *Nalin taun* was a form of ritual that was done by the Dayak people when the result of their farming caused crop failure due to various factors. As can be seen in the narration, the narrator illustrated that the farming problem has happened:

"Everything that happens has its roots in something. The taboo marriage of Uncle Ningir with Sito, who, being his niece, was kin, though not in a straight line. Such a forbidden marriage is called *sumbang*, meaning incest, and was the cause of poor seasons, unproductive fields, unripe fruit dropping from the trees, difficult hunting, and the occurrence of various kinds of bad luck. Guilt like this had to be redeemed by a ceremony. Uncle Ningir must cleanse the blood of them both until it was the same degree. Hold the ritual of *nalin taun*", (Rampan, 2014:83).

The narration, shows, that one of the reasons for the crop failure of farming is because of the sin or the mistakes of the Dayak people, in the example because of the taboo marriage of Uncle Ningir with Sito, who, being his niece, was a forbidden marriage. Another example of the case is about marriages between the *kampung* girls and foreigners. A social phenomenon that spread like the plague here! On the negative side, such marriages were hard to preserve. That's because the outsiders were here only for a limited time. When their contract was over, so was the marriage. All that was left were the children without fathers. All that was left were the wives without husbands. The children grew like wild trees in the forest. Never knew from which tree they had sprung.

The interesting point in this case is the fact that sometimes wild trees can be referred to the children who grow up without a clear father. Therefore it can be meant that the tree is a symbol of life. The fact that trees in Kalimantan grow up fertility created a large forest as one of the largest forests in Indonesia. The forest in Kalimantan even is called the "Lungs of the World". It makes many contributions for many people, by saving much oxygen.

Thus *kampung* citizens decided to finish up their problem by cleaning the sin in the *kampung* through the *nalin taun* ceremony as the ritual for the god. In this case, this ritual can be a symbol of sanctification or refining from the

sin that can impact the next successful crop. The supporting narrations about this symbol can be seen from the next narration.

Like lamentations. Like tears that stung. The wind brought weeping, and the weather brought weeping. Weeping that went on and on. The weeping of the village, the weeping of the forest, the crying of the children. The weeping of wives who locked up grief inside themselves. "Nalin Taun, there's no other choice," I heard father say decisively. "A lot of bad things have hit our village, but we've just kept quiet (Rampan, 2014:86)

The narration above describes the Nalin taun ceremony as a symbol of sanctification because the kampung citizens have experienced many problems, thus they decided there is nothing to do except finish up the whole problem through *Nalin taun* ceremony.

#### 4. CONCLUSION

This research is about Symbolic representation in the traditional ceremony at the Benuaq Dayak of East Kalimantan by Korrie Layun Rampan's *Ceremony* novel, the researcher can conclude that this novel demonstrated many cultural symbolic features by displaying them in each traditional ceremony. Some of the ceremonies that contain many symbolic meanings are: The Balian ceremony, *the Kewangkey* ceremony, or the rituals for the dead as the second process of burying the bone, but sometimes it can be a symbol of social prestige. Nalin taun or the ceremony of offering, is the form of offering to the god by slaughtering white chickens and buffalo, which symbolize the purification of the soul and absolution of sin. The last is Pelulung or the marriage ceremony which was held in a longhouse and was followed by *gantar* dance that was performed by girls and boys at the marriage party, sometimes the actors and actresses performed by Dayak people who come from different villages. It was symbolized by happiness and friendship between the two villages.

#### REFERENCES

- Griffith, Kely. (2011) "Writing Essay About Literature: A Guide A Style Sheet Eighth Edition". USA:Wadsworth Cengage Learning Press.
- Habib, M. (1993). *Modern Literary Criticism and Theory A History*. UK:Blackwell Publishing.
- Jenks, Chris. Culture. New York: Routledge Ltd. 1993.
- Miles, Matthew and Huberman, Michael. (2009). *Qualitative Data Analysis: Sourcebook of New Methods*. Jakarta: UI Press.
- Moleong, Lexy. J Metodologi. (2017). *Penelitian Kualitatif*. Jakarta: UI Press.
- Older, Steven. (2012). "Symbolism: A comprehensive Dictionary Second Eddition". \* North Carolina, and London: MeFarland & Company, Inc., Publishers.
- Olds, Marshal .C Literary Symbolism. Modern Languages and Literatures, Department of French Language and Literature Papers. Lincoln: University of Nebraska. 2016.
- Rampan, Korrie Layu. (2017) *Ceremony*. Jakarta: Modern Library of Indonesia The Lontar Publisher.
- Sillander, Kenneth. 2006. "Local Integration and Coastal Connections ni Interior Kalimantan: The Case of the Nalin Taun Ritual among the Bentian." *Journal of Southeast Asian Studies*, Vol. 37, No. 2. Singapore: Cambridge University Press on behalf of Department of History, National University of Singapore C. U. Press, *Cambridge Learner Advance Dictionary (4th edition)* "Cambridge University Press 2013