

KARUNGUT FOR THE DAYAK COMMUNITY OF CENTRAL KALIMANTAN AS A MEANS OF PRESERVING REGIONAL ARTS

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Abstract

Karungut is a traditional art originating from the Dayak culture of Central Kalimantan in the form of songs or chants such as rhymes or poems that contain morals or messages of encouragement to build the Ngaju Dayak community. The types of Karungut in Central Kalimantan are Karungut Deder, Karungut Traditional, Karungut Modem. This research is a qualitative research with data collection through literature review. The literature review contained in it includes: previous research and analysis of Karungut. The purpose of Karungut is used in welcoming ceremonies, traditional events and weddings or in regional art performances. Karungut is one of the cultures in Central Kalimantan that has existed for a long time and is still preserved by the Dayak people. The Karungut singers create lyrics that tell about the outpouring of the heart, love, advice, to

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the story of one's life. Currently, Indonesian society faces challenges related to the value of Pancasila in the life of the nation and state, from this art culture can be used as a tool to grow Pancasila values in the lives of people, especially the Dayak people in Central Kalimantan.

Keywords: Culture, Dayak Ngaju, Karungut, Regional Arts.

Introduction

Karungut is an oral literature or rhymes sung during art performances or traditional ceremonies in Central Kalimantan, especially among the Ngaju Dayak Tribe (Fitriana et al., 2023; Fransisko et al., 2024; Inriani, 2021; Kurniati et al., 2023; Magdalena et al., 2022; Permatasari, 2023; Peryanto et al., 2023; Putri et al., 2023; Reggina & Indriani, 2023; Riska et al., 2023; G. Sinta et al., 2023; Sopiani et al., 2023; Taruna, 2016; Tirayoh et al., 2023; Trisiana et al., 2023). *Karungut* is still a cultural heritage preserved by the Dayak community and is usually performed during certain activities or events such as welcoming big or important people, tiwah events, traditional Dayak events.

Wedding events as well as *Karungut* competitions, which are usually sung by *Pengerungut*, have several types (Eribka et al., 2023; Munte & Natalia, 2022; Natalia, 2019, 2020, 2021, 2023; Natalia et al., 2020; Silipta et al., 2023, 2021; Sulistyowati et al., 2022; Susanto et al., 2022; M. T. Telhalia, 2017b, 2017a; T. Telhalia, 2016, 2023; T. Telhalia & Natalia, 2021, 2022; Wainarisi et al., 2023). For example, *Karungut Deder*, *Karungut Tandak Timang Traditional Karungut*, and even Modern *Karungut* as part of the cultural wealth in Central Kalimantan.

The lyrics of the *Karungut* song, an important part of Central Kalimantan culture, are accompanied by traditional Dayak musical instruments (Carolina et al., 2023; Fajriyah, 2021; Fernando, Pramana, et al., 2023; Lana et al., 2023; Melliani, Christian, et al., 2023; Octaviana et al., 2023; Pattiasina et al., 2022; Pradita, 2021; Pradita, Widia, et al., 2023; Pradita, Pilenia, et al., 2023; Pradita & Veronica, 2023; Susila & Pradita, 2022; Triani et al., 2023). Examples include the sape harp, Gandang, Kankanung and/or Gong. *Karungut* is also used as a musical accompaniment to the Dayak *Karungut* dance, which according to the authors is able to describe the relationship between the Dayak people and the nature of Kalimantan, which has so many dense plants.

Karungut is spoken directly during performances or traditional activities and can use lyrics, but it would be better to be spoken without lyrics (Ahmad Ardillah Rahman et al., 2021; Jeniva & Samiyono, 2008; Kurniawan et al., 2014; Muslimah et al., 2023; Netanyahu & Susanto, 2022; Nuraini et al., 2012; Pattiasina et al., 2022; Sana Sintani, 2018; S. Sanasintani, 2022, 2023; S. P. Sanasintani, 2020; Supriatin et al., 2022; Susanto et al., 2022). Therefore, *Karungut* singers are taught to have a good command of the Dayak Ngaju language as well as adequate skills and knowledge of the Kaharingan philosophy.

Although *Karungut* is still being preserved and sung, it is mostly performed by elders (Susila, 2022c, 2022b; Susila & Risvan, 2022). Many Dayak people in this millennial

generation prefer to listen to or sing pop songs rather than traditional music and art (Alfianoor et al., 2023; Angellyna, 2021; Angellyna & Tumbol, 2022; Apriedo et al., 2023; Carolina et al., 2023; Hasan et al., 2023; Jasiah et al., 2023; Sepniwati, 2022; Supardi et al., 2023; Susila, 2022a; S. Tumbol, 2020; TUMBOL, 2022; S. N. Tumbol & Wainarisi, 2023; Wainarisi & Tumbol, 2022a, 2022b; Widyasari, 2021). *Karungut* is no exception, as there are only a few teenagers or young people who can master or sing it.

In fact, *Karungut* is a regional art that has been inherited and should be able and indeed has been preserved so far as far as the author's experience by the Dayak people themselves (Amisani et al., 2023; Darma et al., 2023; Kurniati et al., 2023; Malau, 2021, 2023; Manik et al., 2023; Munte, 2022a, 2022b, 2022c, 2023a, 2023b; Munte, Natalia, et al., 2023; Munte, Saputra, et al., 2023; Munte, 2017, 2018b, 2018a, 2021; Munte & Korsina, 2022; Munte & Monica, 2023; Munte & Wirawan, 2022; Pradita, Pilenia, et al., 2023; Pradita, Widia, et al., 2023; Prasetiawati, 2022; Sriwijayanti, 2023; Sulistyowati et al., 2022; Tirayoh et al., 2023; Trisiana et al., 2023; Wirawan, 2021; Wirawan et al., 2023). The authors' question about the phenomenon that occurs is why and to what extent the Dayak community still has weaknesses when chanting *Karungut*?

Especially the teenagers and youth. Since *Karungut* must also be learned and not carelessly sung, because it has certain techniques that I myself have not been able to learn (Amiani, 2022; Batuwael et al., 2019; Haloho et al., 2013; Haloho, 2016, 2022b, 2022a, 2022c, 2023; Langi et al., n.d.; Mukuan et al., 2022; F. Pongoh et al., 2015; F. D. Pongoh, n.d., 2022a, 2022b, 2023; Rahmelia et al., 2022; Sarmauli et al., 2022; Suratinoyo et al., n.d., 2019; Suriani & Betaubun, 2022; Timan Herdi Ginting et al., 2022; Triadi, Pongoh, et al., 2022). Therefore, there are Dayak people as a whole, as far as the comfort of the heart and in the learning space, it is necessary to continue to preserve by chanting *Karungut*.

The goal, to preserve a regional art in Central Kalimantan is to be promoting traditional musical instruments from Central Kalimantan to the public (Adellia et al., 2023; Apriedo et al., 2023; Ausvina et al., 2023; Christina et al., 2023; Dandi & Veronica, 2023; Dinata et al., 2023; Erika et al., 2023; Jonathan et al., 2023; Lamiang & Munthe, 2023; Ligan, 2022; Loheni et al., 2023; Manuputty et al., 2023; Melliani, Christian, et al., 2023; Melliani, Munthe, et al., 2023; Netanyahu & Susanto, 2022; Nopitri & Irdayani, 2023; Octaviana et al., 2023; Palit et al., 2023; Pattiasina et al., 2022; Pengky et al., 2023; Pramana et al., 2023; Rosen et al., 2023; Samuel et al., 2023; Siburian et al., 2023; S. E. Sinta et al., 2022; Sopiani et al., 2023; Tedy et al., 2023; Veronica, 2022; Veronika et al., 2023).

In addition, according to the authors, *Karungut* aims to be sung and has characteristics embedded in every lyrics and music or rhythm used when singing *Karungut* (Fransisko et al., 2024; Hendrik et al., 2022; Lana et al., 2023; Lumbantobing, 2022; Mamarimbing et al., 2023; Mariani, 2020, 2022a, 2022b, 2023; Meilan & Mariani, 2023; Nugrahu, 2020, 2021, 2022, 2023; Nugrahu et al., 2023; Nugrahu & Wulandari,

2023; Pahan, 2020, 2021; PAHAN et al., 2011, 2014; Pahan & Prasetya, 2023; Pareira, 2020; Permatasari, 2023; Reggina & Indriani, 2023; Saputri et al., 2023; Sulistyowati et al., 2021; Tobing, 2015; Wahyudi et al., 2023). The authors see that *Karungut* is so illustrative of Dayak culture and art. Therefore, *Karungut* could also be used as a medium to preserve the arts originating from Central Kalimantan.

Research Method

Research on *Karungut* has to do various structures in the interview method to sources who learn more about *Karungut* and how to preserve it. Direct interviews that can obtain information about the purpose of our research. the interview took place in the field of IAKN Palangka Raya campus.

Data collection using the field observation method is done by documenting audio-visual directly at the research location. The data that has been collected from the informants is how they preserve *Karungut* as a regional art, since when they know *Karungut*, and what they know about *Karungut*.

Result and Discussion

Karungut was originally created as entertainment for the community, because it has unique characteristics *Karungut* has become a regional art culture of the Dayak people, in the form of rhymes that are being sung that draw the mood of a person who is singing (Angela & Triadi, 2022; Darnita & Triadi, 2022, 2023; Jasiah et al., 2023; Melliani & Triadi, 2024; Mualimin et al., 2022; Pilenia et al., 2023; Taruna, 2016; Triadi, 2022; Triadi, Mualimin, et al., 2022; Triadi, Pongoh, et al., 2022; Triadi, Prihadi, et al., 2022; Triadi, n.d., 2013; Triadi & Darnita, 2021). In the lyrics of *Karungut*, one can also find meanings and advice for the community, or even tell about certain figures in Dayak culture.

As the years went by, the Dayak community experienced a shortage of singers for *Karungut* art (Pransinartha, 2022; Pransinartha et al., 2023; Rosen et al., 2023; Sarmauli & Pransinartha, 2022). There are only a few *Karungut* artists left who can still sing it (Andiny, 2020, 2023; Andriany et al., 2023; Anggreni, 2023; Dandung et al., 2022; Monica, 2023; Nursusanti et al., 2022; D. A. Saputra et al., 2023; Sugiyanto, 2022; SUGIYANTO et al., 2014; Yuel & Keintjem, 2021). Therefore, the government or the Dayak Customary Council are looking for solutions so that *Karungut* can still survive and be of great interest to the community.

The aim is to maintain the regional arts culture, which encompasses a variety of riches (Fernando, Elawati, et al., 2023; Kristin et al., 2022; Kurniati et al., 2023; Lelunu et al., 2023; Melliani, Munthe, et al., 2023; Merylyn, 2018, 2020; Prinata et al., 2023; Salmanezer et al., 2023; E. J. Saputra et al., 2023; Seruyanti et al., 2023; Sihombing, 2015, 2019, 2022; Simanjuntak, 2019; Sriwijayanti, n.d., 2020b, 2020c, 2020a, 2023). In Pnuelis's experience, the government has typically organised art performances or competitions centred on Dayak culture, arts, and traditions (Apandie et al., 2022; Apandie & Rahmelia,

2020, 2022; Kristin et al., 2022; Rahmelia, Prasetiawati, et al., 2023; Rahmelia, Prihadi, et al., 2023; Rahmelia, 2020a, 2020b, 2023; Rahmelia & Agustina, 2022; Rahmelia & Apandie, 2020, 2023; Rahmelia & Prasetiawati, 2021; Setinawati et al., 2021; Surya, 2020, 2021, 2023a, 2023b; Surya & Setinawati, 2021; Wulan, 2005, 2023; Wulan & Sanjaya, 2022). This includes traditional musical instruments, as well as traditional clothing worn during Karungut performances, among other things.

Hekbhman (pseudonym) is a Karungut singer who has been studying the art since elementary school. He was also interviewed by Penuils. Through Hekbhman, authors discovered a Karungut song titled “Mambasa Je Akan Budaya.”

Here are the lyrics of the song Karungut:

Mambasa Je Akan Budaya

*Taba salamata salam hasupa bara ikey anak sakula
Isut kesah handak nyarita ampin mambasa jadi budaya
Ikei sakula je rami-rami bawi hatue je kurik hai
Guru bakesah je ikei suni ela sabak tundah parahi*

*Ayo itah kawan tabela ela sampai je ela laya
Membangun ampi je taluh haga bara buku tundang mambaca
Sampai tege sewut sarita kotak pander nyarurui kea
Bara nagju sampai ka ngawa mambasa buku mambuka hela dunia*

*Bara huran manjadi gawi sampai wayah tuh je gitan ampi
Akan itah tundah pahari budaya mambasa je jadi tradisi
Mambasa buku jadi tradisi dia tau nganan atawa nangkiri
Ela sampai itah malih awi jaman je sasar rami*

*Akan itah tundah pahari bakas tabela hatue bawi
Karungut itah je lepah ampi aku balaku je paramisi
Tikas tuh helu sewut sarita atun kakare seni budaya
Amun tege kotak ku sala balaku ampun barata rata*

Conclusion

As individuals who are knowledgeable about Dayak culture, it is important to preserve all regional art forms, not just Karungut, but also other forms of art. Therefore, it is crucial to preserve and develop regional arts. Learning about regional culture and arts is an essential part of everyone's life practice. Additionally, participating in the preservation of culture that holds meaning, value, wealth, and consistency in daily life is important.

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